

# **ENOLA GAY**

**MARK LEVINE**

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# Enola Gay New California Poetry

**Laura Walker**



## Enola Gay New California Poetry:

**Enola Gay** Mark Levine, 2023-11-15 Some devastation has struck the soul and the Earth alike and in *Enola Gay* his second volume of poems Mark Levine surveys the disaster Here is a volume of poetry approaching Carolyn Forché's *The Angel of History* as a stark meditation on Blanchot's sense of writing as the desired undesired torment which endures everything Levine engages the traditional resources of lyric poetry in an exploration of historical and cultural landscapes ravaged by imponderable events *Enola Gay*'s mission can seem spiritual imaginative and militaristic as the speaker in these poems surveys marshes and fields and a land on the edge of disintegration Levine sifts the psychological residue that accumulates in the wake of unspeakable acts and so negotiates that terrain between the banality of language and the need to stand witness and to speak Levine's stunning second book with its grave cultural implications and its surveillance of a distinctly postmodern malaise offers multiple readings Here are compact poems with uncanny power rhythm and a strange formal beauty echoing and renewing the legacy of Wallace Stevens for a new era Some devastation has struck the soul and the Earth alike and in *Enola Gay* his second volume of poems Mark Levine surveys the disaster Here is a volume of poetry approaching Carolyn Forché's *The Angel of History* as a stark meditation

*rimertown* Laura Walker, 2008-04-08 A poetic charting of Laura Walker's rural southern hometown *Rimertown* an atlas delves into the startling landscapes created by the passage of time through people and through place it is an atlas born of image and voice Composed of four interwoven strands a collection of maps a collection of stories a series of vernacular prose poems and a fractured narrative the volume explores various geographies of the physical world of the intersection of natural and peopled landscapes of the passage of time of leaving and returning of human relationships of soldiers and war Walker asks how is home carried in memory in landscape in story in time Her poems break and merge stitching and fragmenting narrative syntax and image as they push toward their own geography a fever doll tapered song engineered into dusk hold the watery stream its buck and clanging

[The Seventy Prepositions](#) Carol Snow, 2004-04-19 This is a brilliant funny subtle book One of Carol Snow's subjects is the tenuousness and ferocity of relationship so it shouldn't have come as a surprise though it does that she has made a feast from the subject of prepositions Robert Hass A poetry post traumatic half seen half remembered half named the event more than half gone still every half part is a whole when space is equal to it Here is a new and mesmerizing way of thinking about things Fanny Howe Carol Snow's staggering ruthless poems hold a heroic quality that feels rare these days With a string of improbable comrades Lewis Carroll Sappho A R Luria and the Zen gardeners of Ryoanji Temple Kyoto she tracks the intricate twists and turns of American language towards uncharted territory Every fork in thought bristles with danger and decision A brave book indeed

Andrew Schelling [The Guns and Flags Project](#) Geoffrey G. O'Brien, 2002-02-22 Part of the award winning New California Poetry Series *The Guns and Flags Project* is the first book by up and coming poet Geoffrey G O'Brien

**Sycamore Review**, 2000

*The Wilds* Mark Levine, 2006-04-10 Mark Levine is a Wallace Stevens for our generation A book of poems involved

with the processes of remembrance and questions of the personal and historical past *Harm.* Steve Willard, 2007-04-09

Publisher description Not Even Then Brian Blanchfield, 2004-04-19 Sifting subtext Brian Blanchfield infuses measure with feral ways blandishments with subtle bafflement Not since Ashbery's early poetry has so much eloquence shown so little pity We have our no libido go Blanchfield speeds up his vision to catch the flickers in what others tend to see as a continuum the void gaps of difference in likeness the exclusive invitational in the open Magnificently unappeased Not in thirteen new ways to play can the one that's wild be reconciled Not Even Then makes urbanity and originality go round and round together in one astonishing poem after another Calvin Bedient The infinite prospect of cityscape and water route surrounds us in these poems where sight is what we are within Blanchfield's vigorous language his kinetic syntax and his captivating gift for assembling a new world out of surprising images make Not Even Then one of the lustiest most electric reads since Hart Crane's *White Buildings* In his own words here is a craft The kind to ride A most enjoyable ride indeed D A Powell Lively intelligent questions of scale and position of where who the self is vis a vis truth animate the unsteady subjectivity of Brian Blanchfield's first collection In gorgeous poems whose slanted insights seem earned and unarguable meanings warning is delivered just in time We said beauty should have to do with us writes Blanchfield his poems are admirably real and extraordinarily rewarding encounters Laura Mullen Here from a poet whose language is generous beyond its own constraint is the welcome news that poetry can expand without being stretched thin go undecieved without losing its lovingness and even redeem the future that some of us otherwise did not want to enter Douglas Crase *American Book Publishing Record*, 2004 The Totality for Kids Joshua Clover, 2006 Fierce intelligence fierce understanding of social issues and fierce sense of the power of artifice This is major work haunted by a sense of totality always present in the formal intricacy and in the roles cities and architecture play I think of these poems as crossing the cool allusive intricacy of Quentin Tarantino with the abstract intense social passion of Walter Benjamin Charles Altieri author of *The Art of Twentieth Century American Poetry* Modernism and After *The Totality for Kids* is a stunning collection that charts the the modern and its endnotes as voiced in one Clover poem There is no conceptual abstraction here without its color motion and syntax The poems form an urban and linguistic landscape of contemporary life in many ways written in the shadow of Adorno who himself wrote in the shadows of the modern In this brilliant volume the fragmented world of a late and lost modernity has its own moving and lucid affect its forms of aliveness We encounter here an enormous clarity of language in the service of a poetics that brilliantly queries our historical moment in and as form Judith Butler author of *Precarious Life Powers of Mourning and Violence* **Commons** Myung Mi Kim, 2002 The poems in *Commons* are at once global and intensely personal and emotional An immensely talented poet Myung Mi Kim loves language its internal rhymes alliterations and diverse rhythms Caught off guard by the beauty and precision of Kim's language and the exquisite images she so deftly conjures we are drawn unwittingly into a web of fragmentary memories that subvert what we think we know about the violent history that haunts her and never ceases to

demand recognition Elaine Kim author of *Asian American Literature An Introduction to the Writings and Their Social Context* and co editor of *Dangerous Women Gender and Korean Nationalism* **Ours** Cole Swensen, 2008-04-08 A remarkably adept even facile craftsman I know of no poet who makes the most stunning verbal effects on the page look more effortless Her critical assumptions literary strategies and approach to the text clearly place her among the finest post avant poets we now have Ron Silliman author of *The Age of Huts complete* *Writing the Silences* Richard O. Moore, 2010-04-02 The poems in *Writing the Silences* represent more than 60 years of Richard O Moore's work as a poet Selected from seven full length manuscripts written between 1946 and 2008 these poems reflect not only Moore's place in literary history he is the last of his generation of the legendary group of San Francisco Renaissance poets but also his reemergence into today's literary world after an important career as a filmmaker and producer in public radio and television *Writing the Silences* reflects Moore's commitment to freedom of form his interest in language itself and his dedication to issues of social justice and ecology

Selected Poems of Fanny Howe Fanny Howe, 2000-04-11 But zero uses it **Dark Archive** Laura Mullen, 2011-03-29 *Dark archive* The purpose of a dark archive is to function as a repository for information that can be used as a failsafe during disaster recovery Laura Mullen's fourth collection is a sequence of beautifully interrelated poems that explores how to accurately represent the reality of change and loss Mullen pinpoints what is at stake the possibility of communication and connection and the hope of intimacy Invoking Wordsworth's *I wandered lonely as a cloud* she pushes experiments in consciousness against their boundaries in an array of poetic forms Poetic tropes are measured against natural phenomena as Mullen examines what witness might mean in the context of the aftermath of Hurricane Katrina the failures of capitalism to effect social justice the murder of James Byrd in Texas the personal loss of a mother figure and a disintegrating love affair

**Green is the Orator** Sarah Gridley, 2010-04-02 *Green is the Orator* follows on Sarah Gridley's brilliant first collection *Weather Eye Open* in addressing the challenge of representing nature through language Gridley's deftly original syntax arises from direct experience of the natural world and from encounters with other texts including the Egyptian Book of the Dead and the writings of Charles Darwin Peter Mark Roget William Morris William James and Henri Bergson Gridley's own idiom is compressed original and full of unexpected pleasures This unusual book at once austere and full of life reflects a penetrating mind at work one that is thinking through and re-presenting romantic and modernist traditions of nature **It's Go in Horizontal** Leslie Scalapino, 2008-04-08 The poems embody ideas about writing and formal inventions demonstrating how one invention leads to the next Jacket flap *Green and Gray* Geoffrey G. O'Brien, 2007-04-09 Publisher description

**Why/Why Not** Martha Ronk, 2003-04-30 *Why/Why Not* presents a speaker caught in quandaries created by changing perspectives fervors and locales Why do we act one way here and another there why can't a mind stay made up why do we hate and love at the same time why does memory fade or insist why does the ordinary seem so uncanny These questions are captured in lines that collide and merge in irreverent and offhand jibes and in plaintive repetitions *Why/Why Not* moves

across a vivid terrain the stage of Hamlet Phillip Marlowe s Los Angeles Prague paintings and gardens to push through a tangle of ways to make sense of the world Martha Ronk s poetic language is that of the everyday slightly skewed as if pieces of an ordinary sentence were missing Ronk s poems use the repetitive and the banal to explore ways in which language is intertwined with thought and experience      *This Connection of Everyone with Lungs* Juliana Spahr, 2005-04-01 Part planetary love poem part 24 7 news flash the hypnotic poems of *This Connection of Everyone with Lungs* wrap with equal angular grace around lovers and battleships These poems hear the tracer fire in a bird s song and capture cell division and troop deployments in the same expansive thought They move through concentric levels of association and embrace from the space between the hands to the mesosphere and back again touching everything in between The book s focus shifts between local and global public and private individual and social Everything gets in through all five senses through windows between your sheets under your skin

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