

The Front Matter, Dead Souls



A man vomits the blazing blue when
he's black butterfly still flapping in it.

Leslie Scalapino

Front Matter Dead Souls

Sarah Rosenthal



Front Matter Dead Souls:

The Front Matter, Dead Souls Leslie Scalapino, 2012-01-01 Leslie Scalapino is widely regarded as one of the best avant garde writers in America today This extraordinary new book is essay fiction poetry an experiment in form a serial novel for publication in the newspaper that collapses the distinction between documentary and fiction Loosely set in Los Angeles the book scrutinizes our image making producing extreme and vivid images hyena Muscle Beach in Venice the Supreme Court subway rides in order for them to be real Countering contemporary trends toward interiority Scalapino's work constitutes a unique effort to be objectively in the world The writing is an action a dynamic push to make intimacy in the public realm She does not distinguish between poetry and real events her writing is analogous to Buddhist notions of dreaming one is a butterfly and becoming aware that actually being the butterfly is as real as dreaming it The Front Matter, Dead Souls Prentice-Hall Staff, 1999-01-01 It's go in horizontal Leslie Scalapino, 2008-04-08 Internationally recognized as one of the most innovative writers in America today Leslie Scalapino persistently challenges the boundaries of many forms in which she works poetry prose plays and more This outstanding volume includes work from sequential and serial poems written over thirty two years The poems demonstrate ideas and inventions in writing and how one writing invention leads to the next Three series are selected from the long poem way about which Philip Whalen said She makes everything take place in real time in the light and air and night where all of us live everything happening at once Recent poems such as those from DeLay Rose appear to leave the page itself as a single infinite line in which the actions of individuals and occurrences in the outside world are synonymous mysterious and simultaneous It's go in horizontal is a dazzling entryway into the oeuvre of a daring and powerful writer **Democracy in Contemporary U.S. Women's Poetry** N. Marsh, 2007-10-01 This book reads the work of contemporary women poets against recent debates in third wave feminism and democratic theory in exploring the range of ways in which women poets have interrogated the complexities of being public in contemporary U S culture A Community Writing Itself Sarah Rosenthal, 2010-04-06 A Community Writing Itself features internationally respected writers Michael Palmer Nathaniel Mackey Leslie Scalapino Brenda Hillman Kathleen Fraser Stephen Ratcliffe Robert Gluck and Barbara Guest and important younger writers Truong Tran Camille Roy Juliana Spahr and Elizabeth Robinson The book fills a major gap in contemporary poetics focusing on one of the most vibrant experimental writing communities in the nation The writers discuss vision and craft war and peace race and gender individuality and collectivity and the impact of the Bay Area on their work North American Women Poets in the 21st Century Lisa Sewell, Kazim Ali, 2020-02-25 North American Women Poets in the 21st Century Beyond Lyric and Language is an important new addition to the American Poets in the 21st Century series Like the earlier anthologies this volume includes generous selections of poetry by some of the best poets of our time as well as illuminating poetics statements and incisive essays on their work Among the insightful pieces included in this volume are essays by Catherine Cucinella on Marilyn Chin Meg Tyler on Fanny Howe Elline Lipkin on Alice Notley

Kamran Javadizadeh on Claudia Rankine and many more A companion web site will present audio of each poet's work Calling Natasha Trethewey Mexico 1969 Why not make a fiction of the mind's fictions I want to say it begins like this the trip a pilgrimage my mother kneeling at the altar of the Black Virgin enthralled light streaming in a window the sun at her back holy water in a bowl she must have touched What's left is palimpsest one memory bleeding into another overwriting it How else to explain what remains The sound of water in a basin I know is white the sun behind her light streaming in her face as if she were already dead blurred as it will become I want to imagine her before the altar rising to meet us my father lifting me toward her outstretched arms What else to make of the mind's slick confabulations What comes back is the sun's dazzle on a pool's surface light filtered through water closing over my head my mother her body between me and the high sun a corona of light around her face Why not call it a vision What I know is this I was drowning and saw a dark Madonna someone pulled me through the water's bright ceiling and I rose initiate from one life into another *Saints of Hysteria* David

Trinidad, Denise Duhamel, Maureen Seaton, 2007-03-06 Collaborative poetry poems written by one or more people grew out of word games played by French surrealists in the 1920s It was taken up a decade later by Japan's Vou Club and then by Charles Henri Ford who created the chainpoem composed by poets who mailed their lines all over the world After WW II the Beat writers collaborative experiments resulted in the famous Pull My Daisy The concept was embraced in the 1970s by feminist poets as a way to find a collective female voice Yet for all its rich history virtually no collections of collaborative poetry exist This exhilarating anthology remedies the omission Featured are poems by two four even as many as 18 people in a dizzying array of forms villanelles to ghazals sonnets to somonkas pantoums to haiku even quizzes questionnaires and other nonliterary forms Collaborators notes accompany many of the poems giving a fascinating glimpse into the creative process

The Public World/Syntactically Impermanence Leslie Scalapino, 2012-01-01 The Public World Syntactically Impermanence is a brilliant consideration of the strategies of poetry and the similarities between early Zen thought and some American avant garde writings that counter the language of determinateness or conventions of perception The theme of the essays is poetic language which critiques itself recognizing its own conceptual formations of private and social the form or syntax of the language being syntactically impermanence Whether writing reflexively on her own poetry or looking closely at the writing of her peers Leslie Scalapino makes us aware of the split between commentary discourse and interpretation and interior experience The poetry in the collection is both commentary and interior experience at once She argues that poetry is perhaps most deeply political when it is an expression that is not recognized or readily comprehensible as discourse

Behind the Lines Philip Metres, 2007-05 Whether Thersites in Homer's Iliad Wilfred Owen in Dulce et Decorum Est or Allen Ginsberg in Wichita Vortex Sutra poets have long given solitary voice against the brutality of war The hasty cancellation of the 2003 White House symposium Poetry and the American Voice in the face of protests by Sam Hamill and other invited guests against the coming shock and awe campaign in Iraq reminded us that poetry and poets still have the

power to challenge the powerful Behind the Lines investigates American war resistance poetry from the Second World War through the Iraq wars Rather than simply chronicling the genre Philip Metres argues that this poetry gets to the heart of who is authorized to speak about war and how it can be represented As such he explores a largely neglected area of scholarship the poet s relationship to dissenting political movements and the nation In his elegant study Metres examines the ways in which war resistance is registered not only in terms of its content but also at the level of the lyric He proposes that protest poetry constitutes a subgenre that by virtue of its preoccupation with politics history and trauma probes the limits of American lyric poetry Thus war resistance poetry and the role of what Shelley calls unacknowledged legislators is a crucial though largely unexamined body of writing that stands at the center of dissident political movements

Novelistic Inquiries into the Mind Grzegorz Maziarczyk, Joanna Klara Teske, 2016-09-23 Novelistic Inquiries into the Mind traces the multiple relations between the mind and the contemporary novel The contributors here examine various types of narrative fiction ranging from the postmodern novels of J M Coetzee and Ian McEwan through the experimental prose of Leslie Scalapino to the popular fiction of James Dashner and Christopher Moore On the one hand they investigate novelistic representations of various mind related issues including different states of consciousness Alzheimer s disease thought experiments and formation of the self On the other by analysing and evaluating in these contexts such narrative devices as unreliable narration development of conceptual networks or multimodal integration of verbal and non verbal semiotic resources they exemplify the multiplicity of techniques whereby the novel can explore the intricacies of mental processes Taken together the essays collected here demonstrate the potential of the novel as genre for representing the mind In its exploration of the problems involved in the linguistic construction of reality the cognitive function of art and the uncertain status of consciousness the contemporary novel thus reflects the mind s urge to understand itself as well as possible meanings of its own perceptions creations and projections

Syncopations Jed Rasula, 2004-05-18 An analysis of the sustaining vitality behind contemporary American poetry from 1975 to the 2003 these 12 essays examine both exemplary innovators and the social context in which innovation is resisted acclaimed or taken for granted

Zither & Autobiography Leslie Scalapino, 2003-05-28 A reflective eclectic mixture of poetry and prose

Authority and the Historical Document in Late Twentieth-Century Literature Elizabeth Rich, 2021-08-23 After the Fact Authority and the Historical Document in Late Twentieth Century Literature examines historiographic metafiction s epistemological concern with the historical document The six texts herein recover official and neglected documents viewing history from marginal perspectives endeavoring an ethical reconsideration of dominant historical narratives Thematically paired chapters focus on eye witness narratives legal and official government documents and news publications The first two chapters D M Thomas The White Hotel with Toni Morrison s Beloved explore the writers reconsideration of eye witness accounts specifically the Holocaust survivor narrative and the slave narrative The second pair reviews mythologies of the nation in the United States Susan

Howe's *Singularities* rewrites the Indian captivity narrative Hannah Weiner's *Spoke* revises the 1868 Black Hills treaty to focus on how popular and official texts promote the colonial imaginary and function to justify colonial expansion The final two chapters examine Margaret Atwood's *Alias Grace* and Robert Coover's *The Public Burning* which critique the press's authority by questioning its claim to objectivity

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson, 2014-01-21 The *Encyclopedia of American Poetry: The Twentieth Century* contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics, schools, or periods of American verse in the century Entries fall into three main categories: poet entries which provide biographical and cultural contexts for the author's career; entries on individual works which offer closer explication of the most resonant poems in the 20th century canon; and topical entries which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States

Writing Into the Future Alan Golding, 2022-09-13 The dial The little review and the dialogics of the modernist new The new American poetry revisited again Newer and the newest American poetics Poetry anthologies and the idea of the mainstream Serial form in George Oppen and Robert Creeley Place, space, and new syntax in Oppen's *Seascape* needle's eye Macro/micro material Rachel Blau DuPlessis's *Drafts* and the post-objectivist serial poem *Drafts* and fragments Rachel Blau DuPlessis's counter-Poudian project *Drawings with words* Susan Howe's visual feminist poetics Authority, marginality, England, and Ireland in the work of Susan Howe Bruce Andrews writing and poetry What about all this writing? Williams and alternative poetics Language writing digital poetics and transitional materialities

[How to Live/what to Do](#) Adalaide Kirby Morris, 2003 Adalaide Morris removes the work of the iconic writer H.D. from the various compartments into which it has traditionally been placed and examines what she terms the ongoingness of her writing, showing her to be a playful linguistic innovator whose writings are relevant to many fields of human activity

Poetic Epistemologies Megan Simpson, 2000-01-27 *Poetic Epistemologies* explores the political and epistemological implications of women's language-oriented writing in the United States, arguing that in its investigation of knowledge, language, and gender, this writing reunites art with philosophy and both with social critique Featuring eight contemporary and four earlier twentieth-century poets including Lyn Hejinian, Susan Howe, Leslie Scalapino, Mina Loy, and Gertrude Stein, Simpson emphasizes each writer's unique contribution to the emerging tradition of feminist epistemological poetry Drawing upon original interviews as well as poststructuralist and feminist theory, *Poetic Epistemologies* offers an informed account of one of the most vital recent developments in contemporary American poetry

The Extraordinary Tide Susan Aizenberg, Erin Belieu, Jeremy Countryman, 2001 Featuring four hundred poems by more than one hundred female authors, this celebration of American women poets includes major work from the last third of the 20th century

Biting the Error Gail Scott, Robert Glück, Camille Roy, 2000-11-19 What is the best way to tell a story? In this anthology, the first ever collection of essays by

innovative cutting edge writers on the theme of narration forty of the continent's top experimental writers describe their engagement with language storytelling and the world The anthology includes renowned writers like Kathy Acker Dennis Cooper Nicole Brossard Daphne Marlatt Lydia Davis and Kevin Killian writers who have spent years pondering the meaning of storytelling and how storytelling functions in our culture as well as presenting a new generation of brilliant thinkers and writers like Christian B k Corey Frost Derek McCormack and Lisa Robertson Contemporizing the friendly anecdotal style of Montaigne and written by daring writers of different ages of different origins from many different regions of the continent from Mexico to Montreal these essays run the gamut of mirth prose poetry tall tales and playful explorations of reader writer dynamics They discuss aesthetics founded on new explorations in the field of narrative the mystery that is the body questions of how representation may be torqued to deal with gender and sexuality the experience of marginalized people the negotiation between different orders of time the performance of outlaw subject matter Brave energetic and fresh Biting the Error tells a whole new story about narrative Biting the Error is edited by Mary Burger Robert Gl ck Camille Roy and Gail Scott the co founders of the Narrativity Website Magazine based at the Poetry Center San Francisco State University

Listening to Reading Stephen Ratcliffe, 2000-01-01 Less concerned with labels than with asking how this writing works it invites us to read from earlier works by Mallarme Stein and Cage to books published in the eighties and nineties by Mei mei Berssenbrugge David Bromige Clark Coolidge Beverly Dahlen Michael Davidson Larry Eigner Robert Grenier Lyn Hejinian Paul Hoover Susan Howe Ron Padgett Michael Palmer and Leslie Scalapino writers whose work is viewed as difficult and who have as yet been largely ignored by criticism BOOK JACKET

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