

Drives (Cape Poetry)

The Cambridge Introduction to Twentieth-Century American Poetry is designed to give readers a brief but thorough introduction to the various movements, schools, and groups of American poets in the twentieth century. It will help readers to understand and analyze modern and contemporary poems. The first part of the book deals with the transition from the nineteenth-century lyric to the modernist poem, focussing on the work of major modernists such as Robert Frost, T. S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, and W. C. Williams. In the second half of the book, the focus is on groups such as the poets of the Harlem Renaissance, the New Critics, the Confessionals, and the Beats. In each chapter, discussions of the most important poems are placed in the larger context of literary, cultural, and social history.

Alexander Pushkin's lyric poetry—much of it known to Russians by heart—is the cornerstone of the Russian literary tradition, yet until now there has been no detailed commentary of it in any language. Michael Wachtel's book, designed for those who can read Russian comfortably but not natively, provides the historical, biographical, and cultural context needed to appreciate the work of Russia's greatest poet. Each entry begins with a concise summary highlighting the key information about the poem's origin, subtexts, and poetic form (meter, stanzaic structure, and rhyme scheme). In line-by-line fashion, Wachtel then elucidates aspects most likely to challenge non-native readers: archaic language, colloquialisms, and unusual diction or syntax. Where relevant, he addresses political, religious, and folkloric issues. Pushkin's verse has attracted generations of brilliant interpreters. The purpose of this commentary is not to offer a new interpretation, but to give sufficient linguistic and cultural contextualization to make informed interpretation possible.

SHORTLISTED FOR THE 2021 FORWARD PRIZE FOR BEST SINGLE POEM The poems in Ephemeron deal with the short-lived and transitory - whether it's the brief, urgent lives of the first section, 'Insect Love Songs', the abrupt, anguished, physical and emotional changes during secondary school, as remembered in 'Boarding-School Tales', or parenting's day-

by-day shifts through love and fear, hurt and healing, in 'Daughter Mother'. The long central section, 'Translations from the Pasiphaë', gathers these themes together in a blistering, unforgettable re-telling of the Greek myth of the Minotaur, as seen from the point of view of the bull-child's mother - the betrayed and violated Pasiphaë. The familiar legend of the dashing male hero slaying the monster in the labyrinth is transformed here into a story of ordinary people caught up in an extraordinary cycle of violence, power and the abuse of power. At the centre lies Pasiphaë calling for her son: 'They took him away from me/and they killed him in the dark, for years.' Telling uncomfortable truths, going deep into male and female drives and desires, our most tender and vulnerable places, and speaking of them in frank, unshrinking ways - these poems are afraid, certainly, but also beautiful, resolute and brave.

Profit and Loss

The Oxford Companion to Twentieth-century Literature in English

Unisa English Studies

The Works of Jonathan Swift ... containing additional Letters, Tracts, and Poems, not hitherto published; with notes, and a life of the author, by Walter Scott, Esq

Including applied readings, this book explores the divide between practical criticism and theory in 20th century criticism to propose a new way of reading poetry.

In twentieth-century Ireland the relationship between the personal past and narrative history has exerted a shaping force on the lives of individual writers and on the formation of literary communities. This study explores this important intersection of the personal and the political, and its aesthetic consequences, in individual poems and volumes by contemporary Irish women. Collins argues for the central importance of memory in the work of contemporary Irish women poets such as Eiléan Ní Chuilleanáin, Eavan Boland and Medbh McGuckian, and for its significant role in their creative development and critical reception.

From the editors of the successful anthologies "The Hell With Love" and "Kiss Off" comes a third collection of poetry celebrating commitment, passion, and everlasting love. They've helped people mend their broken hearts in The Hell With Love and guided them toward independence and fulfillment in Kiss Off. Now, editors Mary D. Esselman and Elizabeth Ash Vélez are back with their third collection of poems to help readers jumpstart the passion in their relationships, brush off the inertia of

everyday life, and celebrate love. While retaining the trademark wit and sassiness the editors are known for, YOU DRIVE ME CRAZY: Love Poems for Real Life takes readers on an achingly beautiful journey through the entire spectrum of the heart, with poems that memorialize the blush of first love, lust, loss, doubt, rediscovery, and everlasting love by such masters of verse as Louise Gluck and Pablo Neruda, among others.

At the Drive-in Volcano

A Modern Perspective

These Days

In the Country of the Black Pig, and Other Poems

The works of Jonathan Swift, containing additional letters, tracts, and poems, with notes, and a life of the author, by W. Scott

This five-part collection of poems ranges from highly political to gently playful and personal.

**** WINNER OF THE LAUREL PRIZE 2021 ** **A SPECTATOR AND IRISH TIMES BOOK OF THE YEAR 2020** **SHORTLISTED FOR THE SUNDAY TIMES / UNIVERSITY OF WARWICK YOUNG WRITER OF THE YEAR AWARD 2020****

****SHORTLISTED FOR THE JOHN POLLARD FOUNDATION INTERNATIONAL POETRY PRIZE 2021** **SHORTLISTED FOR THE DALKEY LITERARY EMERGING WRITER OF THE YEAR AWARD 2021****

A remarkable first collection by an important new poet In this collection, Seán Hewitt gives us poems of a rare musicality and grace. By turns searing and meditative, these are lyrics concerned with the matter of the world, its physicality, but also attuned to the proximity of each moment, each thing, to the spiritual. Here, there is sex, grief, and loss, but also a committed dedication to life, hope and renewal. Drawing on the religious, the sacred and the profane, this is a collection in which men meet in the woods, where matter is corrupted and remade. There are prayers, hymns, vespers, incantations, and longer poems which attempt to propel themselves towards the transcendent. In this book, there is always the sense of fragility allied with strength, a violence harnessed and unleashed. The collection ends with a series of elegies for the poet's father: in the face of despair, we are met with a fierce brightness, and a reclamation of the spiritual. 'This is when / we make God, and speak in his voice.' Paying close attention to altered states and the consolations and strangeness of the natural world, this is the first book from a major poet.

Following on from the assured day-to-day poems of her first collection, Leontia Flynn's second, Drives, is a book of restless journeys - real and imaginary - interspersed with a series of sonnets on writers. Beginning in Belfast, where she lives, she visits a disjointed number of cities in Europe and the States - each one the occasion for an elliptical postcard home to herself. Alongside these reports from abroad, portraits of dead writers flicker through the pages of this book - Baudelaire, Proust and Beckett; Bishop, Plath and Virginia Woolf - all revealing aspects of themselves, their frailties and their sicknesses, but also, we suspect, aspects of their ventriloquising author. What these poems share is a furious refusal of received opinion, of a language recycled and redundant; they are raw exposed and angrily aware of distance - the distance between what one needs

and what one receives, between love and what is lost. In particular, the lives here are haunted by the lost idyll of childhood, while poems about the poet's own mother and ageing father bring the collection to a close. With an alert ear for fracture and disarray and a tender eye for damage, Drives is a passionate enquiry into what shapes us as individuals.

Drives

The Oxford Companion to Modern Poetry in English

Encyclopedia of Post-Colonial Literatures in English

Third World Book Review

Memory and Estrangement

Celebrated as an unusually original poet - nervy, refreshing, deceptively simple - Leontia Flynn has quickly developed into a writer of assured technical complexity and a startling acuity of perception. In her third collection, Flynn examines and dismantles a fugitive life. The first sequence moves through a series of rooms, reflecting on aspects of the author's personal and family history. Using the idea of the haunted house or the house with a sealed-off room, and Gothic tropes of madness, doubles, revenants and religious brooding, the poems consider ideas of inheritance and legacy. The second section comprises a magnificent long poem written in the months leading up to the banking crisis and presidential election of October 2008. Taking as its occasion a flat-clearing, it assumes a more public voice (inspired partly by Auden's 'Letter to Lord Byron'), and reflects on aspects of the rapid social and technological change of the last decade. An extraordinarily moving reflection on mutability and mortality prompted by the spring-cleaning of a life's detritus, 'Letter to Friends' evolves from a private reliquary to a public obsequy. Its collapse back into private griefs, including the poet's father's decline into Alzheimer's disease, is pursued in the third section of the book. Here the theme of a tallying of private and public balance sheets, of different kinds of profit and loss, widens to include poems of motherhood and marriage, the possibilities of hope and repair. Forty chapters, written by leading scholars across the world, describe the latest thinking on modern Irish poetry. The Handbook begins with a consideration of Yeats's early work, and the legacy of the 19th century. The broadly chronological areas which follow, covering the period from the 1910s through to the 21st century, allow scope for coverage of key poetic voices in Ireland in their historical and political context. From the experimentalism of Beckett, MacGreevy, and others of the modernist generation, to the refashioning of Yeats's Ireland on the part of poets such as MacNeice, Kavanagh, and Clarke mid-century, through to the controversially titled post-1969 'Northern Renaissance' of poetry, this volume will provide extensive coverage of the key movements of the modern period. The Handbook covers the work of, among others, Paul Durcan, Thomas Kinsella, Brendan Kennelly, Seamus Heaney, Paul Muldoon, Michael Longley, Medbh McGuckian, and Ciaran Carson. The thematic sections interspersed throughout - chapters on women's poetry, religion, translation, painting, music, stylistics - allow for comparative studies of

poets north and south across the century. Central to the guiding spirit of this project is the Handbook's consideration of poetic forms, and a number of essays explore the generic diversity of poetry in Ireland, its various manipulations, reinventions and sometimes repudiations of traditional forms. The last essays in the book examine the work of a 'new' generation of poets from Ireland, concentrating on work published in the last two decades by Justin Quinn, Leontia Flynn, Sinead Morrissey, David Wheatley, Vona Groarke, and others.

In this strikingly original collection, Leontia Flynn writes about Belfast and the north of Ireland with a precision and tenderness that is completely fresh. While her subject matter ranges from memories of childhood to the instabilities of adulthood, and from the raw domestic to the restless pull of "elsewhere," her theme throughout is a search for physical and mental well-being, and for a way to live a life. A number of exquisitely moving poems about her father highlight her extraordinary gifts—her exact ear, her heightened, filmic sensibility, her bittersweet tone—all of which combine to produce works that are accessible but not obvious, witty and serious, delicate but tough, and always surprising.

Fortnight

The Paperbook of South African English Poetry

Without My Cape

The Poetry Library of the Arts Council of Great Britain

Fictions of Form in American Poetry

Drives Random House

A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions, concerns, and institutions that comprise these two distinct but interrelated national poetics. Part of the acclaimed Blackwell Companion to Literature and Culture series, this book contains a comprehensive survey of the most important contemporary Irish and British poetry. The contributors provide new perspectives and positions on the topic. This important book: Explores the institutions, histories, and receptions of contemporary Irish and British poetry Contains contributions from leading scholars of British and Irish poetry Includes an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors.

These Days represents one of the most strikingly original debuts in recent years and won the 2004 Forward Prize for Best First Collection. Leontia Flynn - still in her twenties - writes about Belfast and the north of Ireland with a precision and tenderness that is completely fresh. While her subject matter ranges from memories of childhood to the instabilities of adulthood, from the raw domestic to the restless pull of 'elsewhere', her theme throughout is a search for physical and mental well-being, for a way to live a life. A number of exquisitely moving poems about her father highlight her extraordinary gifts: her exact ear, her heightened, filmic sensibility, her bittersweet tone - all of which combine in poems that are accessible but not obvious, witty and serious, delicate but

tough, and always surprising. These Days is not simply a first book of great promise; it marks the arrival of a new, exciting and important voice.

Ephemeron

Selected Papers from Poetry '74

The Oxford Handbook of Modern Irish Poetry

The Cambridge Guide to Literature in English

Poems

Honoring the spirit of the legendary intellectual giant Sol Plaatje—an activist, linguist, translator, novelist, journalist, and leader—this sparkling array of contributions from talented poets bring the depth and breadth of life in South Africa to a wider audience. Personal themes of identity, isolation, and intimacy are pitted against politics, property and personhood, loss and love. Wicked and beautiful, this anthology also features poems in indigenous languages and Afrikaans along with the English translations.

The astonishing second book by a lively and inventive American poet of Filipina-Indian descent. Naomi Shihab Nye says of this book, "Aimee Nezhukumatathil's poems are . . . ripe, funny and fresh. They're the fullness of days, deliciously woven of heart and verve, rich with sources and elements—animals, insects, sugar, cardamom, legends, countries, relatives, soaps, fruits—taste and touch. I love the nubby layerings of lines, luscious textures and constructions. . . . She knows that many worlds may live in one house. . . ."

Writing, much less Poetry, isn't the art it used to be among people my age. This is a Poetry Novel. For me it is a collection of my 70 Best Poems, 2 of my Best Soliloquies, and 2 of my best Short Stories from July 2009 to June 2012. Starting May (When I set up the bank account for it) all proceeds will go to "The Chaos Brigade" which is a charity organization I help run that helps out small communities in southern Maine through various means; most often soup kitchens, food drives, bottle drives, and trash pickups.

The Sonnet

Drive of the Tide

Soweto Poetry

Corpus

South African English Poetry

Provides over 1,700 biographies of influential poets writing in English from 1910 to the present day, exploring the influences, inspirations, and movements that have shaped their works and lives.

Corpus - Michael Symmons Roberts' Whitbread-Prize winning fourth collection - centres around the body. Mystical, philosophical and erotic, the bodies in these poems move between different worlds - life and after-life, death and resurrection - encountering pathologists' blades, geneticists' maps and the wounds of love and war. Equally at ease with scripture (Jacob wrestling the Angel in 'Choreography') and science ('Mapping the Genome'), these poems are a thrilling blend of modern and ancient wisdom, a profound and lyrical exploration of the

mysteries of the body:' So the martyrs took the lamb./ It tasted rich, steeped in essence/ Of anchovy. They picked it clean/ And found within, a goose, its pink/ Beak in the lamb's mouth like a tongue.' Ranging effortlessly between the physical extremes of death - from putrefaction to purification - and life - drought and flood, hunger and satiation - the poems in *Corpus* speak most movingly of 'living the half-life between two elements', of what it is to be unique and luminously alive.

The *Sonnet* provides a comprehensive study of one of the oldest and most popular forms of poetry, widely used by Shakespeare, Milton and Wordsworth, and still used today by poets such as Seamus Heaney, Tony Harrison and Carol Ann Duffy. This book traces the development of the sonnet from its origins in medieval Italy to its widespread acceptance in modern Britain, Ireland and America. It shows how the sonnet emerges from the aristocratic courtly centres of Renaissance Europe and gradually becomes the chosen form of radical political poets such as Milton. The book draws on detailed critical analysis of some of the best-known sonnets written in English to explain how the sonnet functions as a poetic form, and it argues that the flexibility and versatility of the sonnet have given it a special place in literary history and tradition.

A Poetry Novel

Poetry. Riddles by Dr. Swift and his friends. Trifles, passing between Swift and Sheridan. Poems composed at Market-Hill. Verses, addressed to Swift and to his memory. Espistolary correspondence. Letters

Short-title Catalogue

The Cambridge Introduction to Twentieth-Century American Poetry
On Modern Poetry

In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form--that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic forms, and he investigates links and analogies between poets' notions of form and their notions of "Americanness.". The book begins with a brief discussion of Whitman, who said, "The United States themselves are essentially the greatest poem." Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of Emily Dickinson, Ezra Pound, Elizabeth Bishop, and A. R. Ammons. He concludes that the uniqueness of American poetry lies not so much in its forms

as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A reference guide to world literature in English includes information on writers, works, genres, and movements.

Discusses the major literary figures in the English-speaking world

A Commentary to Pushkin ' s Lyric Poetry, 1826 – 1836

Modern South African Poetry

Love Poems for Real Life

Drive

A Companion to Contemporary British and Irish Poetry, 1960 - 2015

Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

The First Quartet: New Poems, 1980-2005

From Theory to Total Criticism

A Century of South African Poetry

The Sol Plaatje European Union Poetry Anthology 2011

Poetry South Africa