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Autore	Gray Richard <1944->
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Nota di contenuto	Title Page; Copyright Page; Contents; Preface and Acknowledgments; Chapter 1 The American Poem; The United States ... the Greatest Poem; The Poem is You; The Breaking of the New Wood; Forging the Uncreated Conscience of the Nation; Notes; Chapter 2 Beginnings; In My Beginning is My End; The word and the Word: Colonial Poetry; Towards the Secular: Colonial Poetry; Writing Revolution: The Poetry of the Emergent Republic; Across the Great Divide: Poetry of the South and the North; To Sing the Nation: American Poetic Voices; To Sing of Freedom: African American Voices Looking Before and After: Poetic Voices of Region and NationNotes; Chapter 3 The Turn to the Modern: Imagism, Objectivism, and Some Major Innovators; The Revolution is Accomplished; The Significance of Imagism; From Imagism to Objectivism or Dream; From Imagism to the Redemption of History; From Imagism to Contact and Community; From Imagism to Discovery of the Imagination; Notes; Chapter 4 In Search of a Past: The Fugitive Movement and the Major Traditionalists; The Precious, the Incommunicable Past; The Significance of the Fugitives; Traditionalism and the South Traditionalism Outside the SouthTraditionalism, Skepticism, and Tragedy; Traditionalism, Quiet Desperation, and Belief; Traditionalism, Inhumanism, and Prophecy; Notes; Chapter 5 The Traditions of

Whitman: Other Poets from Between the Wars; Make this America for Us!; Whitman and American Populism; Whitman and American Radicalism; Whitman, American Identity, and African American Poetry; Whitman and American Individualism; Whitman and American Experimentalism; Whitman and American Mysticism; Notes; Chapter 6 Formalists and Confessionals: American Poetry since World War II A Sad Heart at the SupermarketFrom the Mythological Eye to the Lonely "I": A Progress of American Poetry since the War; Varieties of the Personal: The Self as Dream, Landscape, or Confession; From Formalism to Freedom: A Progress of American Poetic Techniques since the War; The Imagination of Commitment: A Progress of American Poetic Themes since the War; The Uses of Formalism; The Confessional "I" as Primitive; The Confessional "I" as Historian; The Confessional "I" as Martyr; The Confessional "I" as Prophet; New Formalists, New Confessionals; Notes Chapter 7 Beats, Prophets, and Aesthetes: American Poetry since World War IIWho Am I?; Rediscovering the American Voice: The Black Mountain Poets; Restoring the American Vision: The San Francisco Poets; Recreating American Rhythms: The Beat Poets; Resurrecting the American Rebel: African American Poetry; Reinventing the American Self: The New York Poets; And the Beat Goes On: American Poetry and Virtual Reality; Notes; Chapter 8 The Languages of American Poetry and the Language of Crisis: American Poetry into the Twenty-First Century; What is the Language of American Literature? The Actuality of Words: The Language Poets

Sommario/riassunto

"In his preface to this work, Richard Gray says that he has "tried to be faithful to the sheer range and plurality of the American poetic tradition," and much the most impressive feature of this work is the "sheer range" of authors it covers. Extending from Philip Freneau at the end of the eighteenth century to emerging Asian-American poets at the beginning of the twenty-first, this book offers the reader a compendious, almost encyclopaedic range, which treats every facet of American poetry ... Gray writes fluently and with stylistic brio about a very large range of American poets, and he manag

2. Record Nr.	UNISANNIOSBL0370485
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