

1. Record Nr.	UNINA9910792232603321
Titolo	Close listening [[electronic resource] ] : poetry and the performed word // edited by Charles Bernstein
Pubbl/distr/stampa	New York, : Oxford University Press, 1998
ISBN	1-280-45325-7 0-19-535507-5 0-19-510992-9 1-4237-5954-0 1-60256-155-9
Descrizione fisica	1 online resource (401 p.)
Altri autori (Persone)	BernsteinCharles <1950->
Disciplina	808.1
Soggetti	Poetics American poetry - History and criticism English poetry - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 385-390).
Nota di contenuto	Contents; Contributors; Introduction; I. SOUND'S MEASURES; 1 Letter on Sound; 2 The Aural Ellipsis and the Nature of Listening in Contemporary Poetry; 3 Praxis: A Political Economy of Noise and Information; 4 After Free Verse: The New Nonlinear Poetries; 5 Ether Either; II. PERFORMING WORDS; 6 Visual Performance of the Poetic Text; 7 Voice in Extremis; 8 Toward a Poetics of Polyphony and Translatability; 9 Speech Effects: The Talk as a Genre; 10 Sound Reading; III. CLOSE HEARINGS/HISTORICAL SETTINGS; 11 Understanding the Sound of Not Understanding; 12 The Contemporary Poetry Reading 13 Neon Griot: The Functional Role of Poetry Readings in the Black Arts Movement14 Was That ""Different,"" ""Dissident"" or ""Dissonant""? Poetry (n) the Public Spear: Slams, Open Readings, and Dissident Traditions; 15 Local Vocals: Hawaii's Pidgin Literature, Performance, and Postcoloniality; Afterword: Who Speaks: Ventriloquism and the Self in the Poetry Reading; Audio Resources; Bibliography
Sommario/riassunto	Close Listening brings together seventeen strikingly original essays, especially written for this volume, on the poetry reading, the sound of

poetry, and the visual performance of poetry. While the performance of poetry is as old as poetry itself, critical attention to modern and postmodern poetry performance has been surprisingly slight. This volume, featuring work by critics and poets such as Marjorie Perloff, Susan Stewart, Johanna Drucker, Dennis Tedlock, and Susan Howe, is the first comprehensive introduction to the ways in which twentieth-century poetry has been practiced as a performanc

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