

1. Record Nr.	UNINA9910825595503321
Titolo	Reading the difficulties : dialogues with contemporary American innovative poetry // edited by Thomas Fink and Judith Halden-Sullivan
Pubbl/distr/stampa	Tuscaloosa, Alabama : , : University of Alabama Press, , 2014 ©2014
ISBN	0-8173-8720-X
Descrizione fisica	1 online resource (240 p.)
Collana	Modern and Contemporary Poetics
Disciplina	811.009
Soggetti	Poetics Poetry - Explication Discourse analysis, Literary American 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 and index.
Nota di contenuto	Contents; Acknowledgments; Reading the Difficulties - Thomas Fink and Judith Halden-Sullivan; Thank You for Saying Thank You - Charles Bernstein; Reading and Reading - Elizabeth Robinson; Of Course Poetry Is Difficult / Poetry Is Not Difficult - Hank Lazer; Articulating a Radical and a Secular Jewish Poetics: Walter Benjamin, Charles Bernstein, and the Weak Messiah as Girly Man - Stephen Paul Miller; Reading the Posthuman Subject in The Alphabet - Burt Kimmelman; Cooking a Book with Low-Level Durational Energy; or, How to Read Tan Lin's Seven Controlled Vocabularies - Kristen Gallagher Engaging with (the Content of) John Bloomberg-Rissman's 2nd NOTICE OF MODIFICATIONS TO TEXT OF PROPOSED REGULATIONS - Eileen R. Tabios Bursting at the Seams: Exploding the Confines of Reification with Creative Constraints in Sleeping with the Dictionary - Carrie Conners; The Game of Self-Forgetting: Reading Innovative Poetry Reading Gadamer - Judith Halden-Sullivan; The Utopian Textures and Civic Commons of Lisa Robertson's Soft Architecture - Christopher Schmidt; Problems of Context and the Will to Parsimony: Reading "Difficult" Recent U.S. Poetry - Thomas Fink Some Notes on bpNichol, (Captain) Poetry, and Comics - Paolo

**Sommario/riassunto**

The bold essays that make up *Reading the Difficulties* offer case studies in and strategies for reading innovative poetry. Definitions of what constitutes innovative poetry are innumerable and are offered from every quarter. Some critics and poets argue that innovative poetry concerns free association (John Ashbery), others that experimental poetry is a "re-staging" of language (Bruce Andrews) or a syntactic and cognitive break with the past (Ron Silliman and Lyn Hejinian). The tenets of new poetry abound. But what of the new reading that such poetry demands? Essays in

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