

# Modern Poetry In English Literature

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## GAEL EWING

*Religious Experience in Modern Poetry* Harvard University Press

With something of a poetry renaissance currently under way worldwide, there is now, more than ever, a need for a solidly-based methodology for interpreting poems: something more empirical than traditional ~lit-critâ (TM) approaches, and something more linguistically-informed than the version of â ~postmodernismâ (TM) rampant in Anglophone universities. The latter approach, which tends to allow the individual reader to do what he/she likes with a poetic text, is inadequate to interpret modernist poetry, whose English-language precursors may be found in the late Romantics; its pioneers were already writing (in France) as early as 1840. What is so different about the modernists? Most importantly, their works are monumental, in that they are strongly resistant to deconstruction. Contributing to this resistance is the fact that they are built around two deep-level propositions, each of which generates a set of indirectly-signifying images, sharing the same internal structure, but having a different vocabulary. Thus, they do not signify according to linear narrative, but according to these propositionsâ "and the relation between themâ "which may be reconstructed by a careful comparison of images on the textual surface. Every textâ "as subject-signâ "refers to an intertextual object-sign, which is usually another poem, but may also be a film or other form of art. Mediating between these two signs is their reader-constructed interpretant, which completes the semiotic triad. As this book shows, the novelty of this sign is thrown into relief by the contrast it makes with a counterpart from the readerâ (TM)s experience, which differs from the interpretant in structure. The bookâ (TM)s inclusion of French and Japanese, as well as English poems, shows that deep-level signifying mechanisms may well be universal, with considerable research and pedagogical implications.

*Strong Words* Cambridge Scholars Publishing

This book embraces an era of enormous creative variety--the formative period during which the Romantic traditions of the past were abandoned or transformed and a major new literature created. More than a hundred poets are treated in this volume, and many more are noticed in passing.

*Power, Plain English, and the Rise of Modern Poetry* Belknap Press

Combining both a historical and a critical approach toward the works of major British, American, French, German and Russian poets, this work surveys a century of high poetic achievement

*Aberration in Modern Poetry* Cambridge University Press

Modernist poetry heralded a radical new aesthetic of experimentation, pioneering new verse forms and subjects, and changing the very notion of what it meant to be a poet. This volume examines T.S. Eliot, T.E. Hulme and Ezra Pound, three of the most influential figures of the modernist movement, and argues that we cannot dissociate their bold, inventive poetic forms from their profoundly engaged theories of social and political reform. Tracing the complex theoretical foundations of modernist poetics, Rebecca Beasley examines: the aesthetic modes and theories that formed a context for modernism the influence of contemporary philosophical movements the modernist critique of democracy the importance of the First World War modernism's programmes for social reform. This volume offers invaluable insight into the modernist movement, as well as demonstrating the deep influence of the three poets on the shape and values of the discipline of English Literature itself. *Theorists of Modernist Poetry* is relevant not only to students of modernism, but to all those with an interest in why we study, teach, read and evaluate literature the way we do. *The Universal Deep Structure of Modern Poetry* University of Missouri Press

Leading experts on modern poetry and on literature and science explore how poets have used scientific language in their poems, how poetry can offer new perspectives on science, and how the 'Two Cultures' can and have come together in the work of poets from Britain and Ireland, America

and Australia.

*On Modern Poetry* Ardent Media

The first comprehensive history of modern poetry in English from the 1890s to the 1920s, this book embraces an era of enormous creative variety--the formative period during which the Romantic traditions of the past were abandoned or transformed and a major new literature created. By the end of the period covered, *The Waste Land*, Lawrence's *Birds, Beasts and Flowers*, Stevens' *Harmonium*, and Pound's *Draft of XVI Cantos* had been published, and the first post-Eliot generation of poets was beginning to emerge. More than a hundred poets are treated in this volume, and many more are noticed in passing. Mr. Perkins discusses each poet and type of poetry with keen critical appreciation. He traces opposed and evolving assumptions about poetry, and considers the effects on poetry of its changing audiences, of premises and procedures in literary criticism, of the publishing outlets poets could hope to use, and the interrelations of poetry with developments in the other arts--the novel, painting, film, music--as well as in social, political, and intellectual life. The poetry of the United States and that of the British Isles are seen in interplay rather than separately. This book is an important contribution to the understanding of modern literature. At the same time, it throws new light on the cultural history of both America and Britain in the twentieth century.

*Like a Dark Rabbi* Bloomsbury Publishing

In this book, James Longenbach develops a fresh approach to major American poetry after modernism. Rethinking the influential "breakthrough" narrative, the oft-told story of postmodern poets throwing off their modernist shackles in the 1950s, Longenbach offers a more nuanced perspective. Reading a diverse range of poets--John Ashbery, Elizabeth Bishop, Amy Clampitt, Jorie Graham, Richard Howard, Randall Jarrell, Robert Lowell, Robert Pinsky, and Richard Wilbur--Longenbach reveals that American poets since mid-century have not so much disowned their modernist past as extended elements of modernism that other readers have suppressed or neglected to see. In the process, Longenbach allows readers to experience the wide variety of poetries written in our time-- without asking us to choose between them.

*Contemporary Poetry in America and England, 1950-1975* Oxford University Press, USA

As well as representing many of the most important poets of the last 100 years, *Strong Words* charts many different stances and movements, from modernism to postmodernism, from futurism to the future theories of poetry.

*Modern Poetry and the Idea of Language* University of Michigan Press

This study on religious experience in modern poetry features innovatory and accessible close readings of some of the most beloved authors of English verse. In today's seemingly secular age, religion still remains a highly contested subject. The selection of texts analysed here is representative of a wide spectrum of attitudes, including a sharply critical refusal to acknowledge Christianity as the basis of civilization. Some poets see national religion as a framework for cultural identity, while others worship nature as the omnipotent Force of Life, trying to create their own gods. Rather than reducing poetry to a background for philosophical analysis or theological deliberation, this book presents diverse modes of the poetic endeavor to capture and convey the divine. The chapters provide a range of perspectives on individual experience rendered into poetry as a subtle relationship between faith, perception and language. The text will be of interest to anyone looking for new ways of reading poetry as a spiritual quest.

*Early Modern English Poetry* W W Norton & Company Incorporated

Modern Poetry of Pakistan brings together not one but many poetic traditions indigenous to Pakistan, with 142 poems translated from seven major languages, six of them regional (Baluchi, Kashmiri, Panjabi, Pashto, Seraiki, and Sindhi) and one national (Urdu). Collecting the work of forty-two poets and fifteen translators, this book reveals a society riven by ethnic, class, and political

differences—but also a beautiful and truly national literature, with work both classical and modern, belonging to the same culture and sharing many of the same concerns and perceptions.

**Yeats and Modern Poetry** Oxford University Press

This critical work considers the role played by elements that might be considered aberrational in a poet's oeuvre. With an introductory essay exploring the nature of aberration, these fourteen contributions investigate the work of major 20th-century poets from the U.S., Britain, Ireland, Australia and New Zealand. Aberration is considered from the standpoint of both the artist and the audience, prompting discussion on a range of important issues, including the formation of the canon. Each essay discusses the status of the aberrant work and the ways in which it challenges, enlarges or supports the overall perception of the poet.

**The Norton Anthology of Modern and Contemporary Poetry** Routledge

This critical survey of modern poetry from Thomas Hardy to Seamus Heaney considers both the self-consciously revolutionary innovations of Modernism and more traditional developments, taking fully into account the extent to which 'English' can no longer be equated solely with England. Scots, Welsh and Irish poetry, and poetry from Commonwealth countries such as Australia, New Zealand and the Caribbean, are recognised as equally important aspects of the diversity that characterises modern poetry in English; and, in particular, the contributions of North American poets such as Ezra Pound, William Carlos Williams, Wallace Stevens and Robert Lowell receive the major emphasis that their achievement and extensive influence warrants and attention is given to important new perspectives in the work of women poets such as Adrienne Rich, Sylvia Plath and Elizabeth Bishop.

**Sound and Form in Modern Poetry** OUP Oxford

Guido Mazzoni tells the story of poetry's revolution in the modern age. The chief transformation was the rise of the lyric as it is now conceived: a genre in which a first-person speaker talks about itself. Mazzoni argues that modern poetry embodies the age of the individual and has wrought profound changes in the expectations of readers.

**The Oxford Companion to Modern Poetry in English** Oxford University Press

Modernist poems are some of the twentieth-century's major cultural achievements, but they are also hard work to read. This wide-ranging introduction takes readers through modernism's most famous poems and some of its forgotten highlights to show why modernists thought difficulty and disorientation essential for poetry in the modern world. In-depth chapters on Pound, Eliot, Yeats and the American modernists outline how formal experiments take on the new world of mass media, democracies, total war and changing religious belief. Chapters on the avant-gardes and later modernism examine how their styles shift as they try to re-make the community of readers. Howarth explains in a clear and enjoyable way how to approach the forms, politics and cultural strategies of modernist poetry in English.

**An Introduction to Twentieth-Century Poetry in English** Cambridge Scholars Publishing

A new revision of the classic anthology presents 195 poets and 1,596 poems representing the range of English language modern and contemporary poetry.

**Modern Poetry after Modernism** Biblio & Tannen Publishers

The Cambridge Companion to Modern American Poetry comprises original essays by eighteen distinguished scholars. It offers a critical overview of major and emerging American poets of the twentieth century, in addition to critical accounts of the representative schools, movements, regional settings, archival resources, and critical reception that define modern American poetry. The Companion stretches the narrow term of 'literary modernism' - which encompasses works published

from approximately 1890 to 1945 - to include a more capacious and usable account of American poetry's evolution from the twentieth century to the present. The essays collected here seek to account for modern American verse against the contexts of broad political, social, and cultural fields and forces. This volume gathers together major voices that represent the best in contemporary critical approaches and methods.

**The Makers of Modern Poetry** Cambridge University Press

For centuries, investigations into the origins of words were entwined with investigations into the origins of humanity and the cosmos. With the development of modern etymological practice in the nineteenth century, however, many cherished etymologies were shown to be impossible, and the very idea of original 'true meaning' asserted in the etymology of 'etymology' declared a fallacy. Structural linguistics later held that the relationship between sound and meaning in language was 'arbitrary', or 'unmotivated', a truth that has survived with small modification until today. On the other hand, the relationship between sound and meaning has been a prime motivator of poems, at all times throughout history. The Life of Words studies a selection of poets inhabiting our 'Age of the Arbitrary', whose auditory-semantic sensibilities have additionally been motivated by a historical sense of the language, troubled as it may be by claims and counterclaims of 'fallacy' or 'true meaning'. Arguing that etymology activates peculiar kinds of epistemology in the modern poem, the book pays extended attention to poems by G. M. Hopkins, Anne Waldman, Ciaran Carson, and Anne Carson, and to the collected works of Geoffrey Hill, Paul Muldoon, Seamus Heaney, R. F. Langley, and J. H. Prynne.

**The Truth of Poetry** Harvard University Press

This study of British and American poetry from the mid-1920s to the recent past, clarifies the complex interrelations of individuals, groups, and movements, and the contexts in which the poets worked.

**Modern English Poetry, 1900-1920** Deep Vellum Publishing

Wallace Stevens' "dark rabbi," from his poem "Le Monocle de Mon Oncle," provides a title for this collection of essays on the "lordly study" of modern Jewish poetry in English. Including chapters on such poets as Charles Reznikoff, Allen Grossman, Chana Bloch, and Michael Heller, this volume explores the tensions between religious and secular worldviews in recent Jewish poetry, the often conflicted linguistic and cultural matrix from which this poetry arises, and the complicated ways in which Jewish tradition shapes the sensibilities of not only Jewish, but also non-Jewish, poets. Finkelstein, described as "one of American poetry's indispensable makers" (Lawrence Joseph), whose previous critical work has been called "the exemplary study of the religious aspect of the works of contemporary American poets" (Peter O'Leary), considers large literary and cultural trends while never losing sight of the particular formal powers of individual poems. In *Like a Dark Rabbi* he offers a passionate argument for the importance of Jewish-American poetry to modern Jewish culture-and to American poetry-as it engages with the contradictions of contemporary life.

**A History of Modern Poetry** Univ of California Press

An essential introduction to the most significant poems and their works since 1900. Reproduced within this collection are some of the greatest poems of the 20th century, featuring works from major writers such as T.S. Eliot and Sylvia Plath to Langston Hughes and W.B. Yeats. For each, Michael Schmidt provides an insight into their themes and the background to their work, opening for the reader a deeper understanding and enjoyment of these extraordinary poems. Poets include: W.B. Yeats Robert Frost Edward Thomas Philip Larkin T.S. Eliot Ted Hughes Langston Hughes Sylvia Plath C.S. Lewis Derek Walcott Ezra Pound & many more!

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