



It Seems Like a mighty Long time

poems

ANGELA JACKSON

It Seems Like A Mighty Long Time Poems Triquarterly

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It Seems Like A Mighty Long Time Poems Triquarterly:

It Seems Like a Mighty Long Time Angela Jackson, 2015-02-28 2015 PEN Open Book Award Finalist Angela Jackson's latest collection of poetry borrows its title from a lyric in Barbara Lewis's 1963 hit single Hello Stranger recorded at Chess Records in Chicago. Like the song, Jackson's poems are a melodic ode to the African American experience informed by both individual lives and community history from the arrival of the first African slave in Virginia in 1619 to post-Obama America. *It Seems Like a Mighty Long Time* reflects the maturity of Jackson's poetic vision. The Great Migration, the American South, and Chicago all serve as signposts, but it is the complexity of individual lives, both her own and those who have gone before, that walk beside and come after that invigorate this collection. Upon surveying so vast a landscape, Jackson finds that sorrow meets delight and joy lifts up anger and despair. And for all this time, love is the agent, the wise and just rule and guide.

Mississippi Poets Catharine Savage Brosman, 2020-08-25 Mississippi has produced outstanding writers in numbers far out of proportion to its population. Their contributions to American literature, including poetry, rank as enormous. *Mississippi Poets: A Literary Guide* showcases forty-seven poets associated with the state and assesses their work with the aim of appreciating it and its place in today's culture. In Mississippi, the importance of poetry can no longer be doubted. It partakes, as Faulkner wrote, of the broad aim of all literature to uplift man's heart. In *Mississippi Poets*, author Catharine Savage Brosman introduces readers to the poets themselves, stressing their versatility and diversity. She describes their subject matter and forms, their books, and particularly representative or striking poems. Of broad interest and easy to consult, this book is both a source of information and a showcase. It highlights the organic connection between poetry by Mississippians and the indigenous music genres of the region, blues and jazz. No other state has produced such abundant and impressive poetry connected to these essential American forms. Brosman profiles and assesses poets from the twentieth and twenty-first centuries. Grounds for selection include connections between the poets and the state, the excellence and abundance of their work, its critical reception, and both local and national standing. Natives of Mississippi and others who have resided here draw equal consideration. As C. Liegh McInnis observed, "You do not have to be born in Mississippi to be a Mississippi writer. If what happens in Mississippi has an immediate and definite effect on your work, you are a Mississippi writer." [More Than Meat and Raiment](#) Angela Jackson, 2022-01-15 Angela Jackson returns with a poetic collage that draws on imagery from the African American South and the South Side of Chicago, storytelling the Black Arts Movement and Hausa folklore. Deftly intertwining narrative and free verse, she expresses the complexities, beauty, and haunts of the multilayered Black voice. Jackson offers a stirring mixture of the music, food, and soul that have come to characterize her lyrical work. The speakers of these poems reflect on memory and saga, history and legend. Voices recall evenings spent catching fireflies with a younger sister, the aroma of homemade rolls, the father who squeezes papers into his wallet alongside bills in order to appear wealthy, a flock of green birds rustling inside to get out for some extravagance. A Black girl watches TV and dreams of the perfect partner. A citizen

contends with the unrelenting devastation of police violence in a work reminiscent of Gwendolyn Brooks's verse journalism. A mother loses her daughter only to witness her rebirth. Praise be the human being that is being. In *For Our People* an homage to Margaret Walker Jackson summons the resilience and imagination of African Americans celebrating each of us injured or exalted, betrayer or betrayed, muted and declamatory, all one, each of us, all of us, each a private star beloved in the universe. Lauded as one of American poetry's most vivid voices, Jackson continues her reign among the country's foremost wordsmiths. This sublime collection delves deep into the porch stories and folktales that have carried the Black voice through all its histories.

TriQuarterly 130 Susan Hahn, 2008-04 David Kirby Charles Baxter David H Lynn Marie Myung Ok Lee Barbara Hamby Mary Morris Debora Greger Reginald Shepherd Amit Majmudar Page Hill Starzinger Ricardo Pau Llosa Julianna Baggott G E Murray Patrice de La Tour du Pin translated from the French by Jennifer Grotz R T Smith Rebecca Rasmussen Steven A Dabrowski Celeste Ng Nancy Eimers Chard deNiord Laura Kasischke Derek Mong Judith Valente Debra Nystrom John J Clayton Erika Dreifus David Wagoner Charlie Smith Pimone Triplett Megan Harlan Jonathan Fink Corey Marks Anne Harding Woodworth

Tri-quarterly, 2002 Russian Literature Triquarterly, 1991 **Northwestern University Tri-quarterly**, 1961 Collected Poems Edwin Rolfe, 1997 This long overdue collection which gathers together more than two hundred poems written over a span of six decades along with an extended biographical analysis by Fred Whitehead permits a comprehensive assessment of the work of a man Thomas McGrath described as one of the very best of the revolutionary poets. Don Gordon made his name in the 1930s as a passionate and outspoken political poet, his work being published in the most prestigious American journals. In spite of his growing literary reputation, he was called before the Un-American Activities Committee of the U S House of Representatives in September 1951. Due to his openly communist views and his reluctance to give the committee names of fellow radical writers, Gordon was blacklisted from employment in the film industry. He devoted his time to writing poems despite the difficulty of finding a wide audience for them. Many of Gordon's poems are suffused with themes of revolution and political activism, but this collection showcases the breadth of the subjects he addressed in his sixty years of writing, expressed with a rigorous aesthetic sensibility in a style that incorporates diverse influences including modernism and surrealism. Don Gordon is great. Meridel LeSueur wrote because he shows the vigorous and wondrous strength of the people. With this complete collection of his poems, readers can at last experience the full range of this vigorous and challenging writer.

Fiction Writer's Market 1983-84 Jean Fredette, 1983-12 Gust Greg Alan Brownderville, 2011-10-30 Irresistible in its color and momentum, Greg Alan Brownderville's debut collection explores the competing mysticisms of his boyhood: the Voodoo of his native Arkansas Delta and the Pentecostalism embodied by his devil-hunting pastor Brother Langston. On the one hand, *gust* sonically suggests ghost and wind, is a metaphor for inspiration and the Holy Spirit. On the other hand, *gust* suggests urge and pleasure, especially of the gastronomic variety, thus evoking the body. Brownderville commands the complex eloquence of Southerners who love not only local color but also high flown

rhetoric Instead of reinforcing stereotypes about rural folks thought and speech he challenges our assumptions by presenting real life as a festival of mixed diction Church as Brownderville enacts it both quickens and forbids the erotic whose lightning flashes and crashes everywhere in these poems Highlights include a press conference with a bizarrely poetic rural sheriff a Zimbabwean meter never before employed in English a rock and roll song interrupted by a Walmart intercom and poems about the exploitation of Italians in Arkansas cotton fields At once evoking Yeats and Whitman Gust recovers the dramatic mode often neglected in contemporary American poetry Brownderville s uncanny lyricism storms through stories that are both moving and humorous

The Flower of Anarchy Meir Wieseltier,2003-10-16 Meir Wieseltier s verbal power historical awareness and passionate engagement have placed him in the first rank of contemporary Hebrew poetry The Flower of Anarchy a selection of Wieseltier s poems spanning almost forty years collects in one volume for the first time English translations of some of his finest work Superbly translated by the award winning American Israeli poet translator Shirley Kaufman who has worked with the poet on these translations for close to thirty years this book brings together some of the most praised and admired early poems published in several small books during the 1960s along with poems from six subsequent collections including Wieseltier s most recent Slow Poems published in 2000 Born in Moscow in 1941 Wieseltier spent the first years of his life during the war as a refugee in Siberia then again in Europe He settled in Tel Aviv a few years after coming to Israel in 1949 and has lived there ever since A master of both comedy and irony Wieseltier has written powerful poems of social and political protest in Israel poems that are painfully timeless His voice is alternately anarchic and involved angry and caring trenchant and lyric

The Age of Phillis Honorée Fanonne Jeffers,2020-02-20 An arresting and meticulously researched collection of poems about the life of Phillis Wheatley the first black woman to publish a book in America Ms Magazine In 1773 a young African American woman named Phillis Wheatley published a book of poetry Poems on various Subjects Religious and Moral 1773 When Wheatley s book appeared her words would challenge Western prejudices about African and female intellectual capabilities Her words would astound many and irritate others but one thing was clear This young woman was extraordinary Based on fifteen years of archival research The Age of Phillis by award winning writer Honor e Fanonne Jeffers imagines the life and times of Wheatley her childhood with her parents in the Gambia West Africa her life with her white American owners her friendship with Obour Tanner her marriage to the enigmatic John Peters and her untimely death at the age of about thirty three Woven throughout are poems about Wheatley s age the era that encompassed political philosophical and religious upheaval as well as the transatlantic slave trade For the first time in verse Wheatley s relationship to black people and their individual mercies is foregrounded and here we see her as not simply a racial or literary symbol but a human being who lived and loved while making her indelible mark on history

Twentieth-century Literary Criticism Gale Research Company,1985 Excerpts from criticism of the works of novelists poets playwrights and other creative writers 1900 1960

What Is What Was Richard Stern,2002-10-15 What Is What

Was Richard Stern's fifth orderly miscellany is the first to meaningfully combine his fiction and nonfiction. Stories such as the already well-known *My Ex the Moral Philosopher* appear among portraits of the sort Hugh Kenner praised as almost the invention of a new genre. Auden, Pound, Ellison, Terkel, W. C. Fields, Bertrand Russell, Walter Benjamin in both essay and story, Jung and Freud, Hannah Arendt and Martin Heidegger. In the book's seven sections are analyses of the Wimbledon tennis tournament as an Anglification machine, of Silicon Valley at its shaky peak, of James and Dante as travel writers, a Lucretian look at today's cosmology, American fiction in detail and depth, a thought experiment for Clarence Thomas, a salvation scheme for Ross Perot, a semi-confession of the writer. The book contains but isn't philosophy, criticism, opinion, reportage, or autobiography, although the author says it is as much of this as he plans to write. There is a recurrent theme: the ways in which actuality is made and remade in description, argument, and narration, fictional and nonfictional, but above all, *What Is What Was* is a provocative entertainment by a writer who, as Philip Roth once said, knows as much as anyone writing American prose about family mischief, intellectual shenanigans, love blunders, and about writing American prose.

John Ciardi Vince Clemente, 1987-01-01 Some men make so indelible a mark on the lives of others that a place in time is reserved for them. In this memorial volume, some whose lives have been touched by such a man share their thoughts and memories of the poet, translator, editor, teacher, student, father, son, and husband they knew as John Ciardi. X. J. Kennedy and Lewis Turco discuss *Lives of X*, a neglected American classic which chronicles the years Ciardi spent growing up in Medford, Massachusetts, studying at Tufts and serving as a gunner in World War II. Richard Eberhart remembers Ciardi's unforgettable presence while John Holmes and Roy W. Cowden remember him as a brilliant student and poet at Tufts and at Michigan, where he won the Avery Hopwood Award. Others remember him as a teacher at Harvard and Rutgers. Dan Jaffe writes, "If John Ciardi held to any cause, it was the notion of precision to an uncompromising excellence, to the notion that to strive was in itself not enough; that one needed to judge honestly, to assess courageously, and to respond without flinching." William Heyden and Norbert Krapf tell how the books *I Marry You* and *How Does a Poem Mean* influenced them as young men. In *John Ciardi: The Many Lives of Poetry*, John Nims claims Ciardi as our Chaucer; John Williams, Maxine Kumin, Diane Wakoski, and John Stone write about the Ciardi they knew at the Bread Loaf Writers Conference. Gay Wilson Allen describes the list of contributors to *Measure of the Man* as a *Who's Who* in American literature. Certainly it is an impressive gathering of poets, critics, and friends who have been touched by John Ciardi. We are all in his debt. Norman Cousins writes in his essay, "Ciardi at *The Saturday Review*," and it is important that we say so.

[Reference Guide to Russian Literature](#) Neil Cornwell, 2013-12-02 First Published in 1998. This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come. It is therefore confidently recommended for addition to reference libraries, be they academic or public.

[Poets & Writers](#), 2008 **Rendezvous**, 1987 *The On-line Database of Literature, Arts & Medicine*, 1996 [Voice and Vision](#) Gayle Wurst, 1999. Cette thèse examine l'œuvre controversée de Sylvia Plath en proposant une étude historique de sa réception.

et une nouvelle analyse diachronique de sa po tique

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