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Brings together three collections of poetry by African-American author Harryette Mullen, which explore such themes as identity, mass culture, and globalization.

Three important poetry collections brought together under one cover by Harryette Mullen, author of Sleeping with the Dictionary if you turned down the media so I could write a book then you could look me up in your voluminous recyclopedia -from Muse & Drudge Recyclopedia shows the extraordinary development of Harryette Mullen's career, in her books Trimmings, S*PeRM**K*T, and Muse & Drudge, all originally published in the 1990s and now available again to new readers. These prose poems and lyrics bring us into collision with the language of fashion and femininity, advertising and the supermarket, the blues and traditional lyric poetry. Recyclopedia is a major gathering of work by one of the most exciting and innovative poets writing in America today.

Prose poems inspired by Stein's Tender Buttons and informed by current feminist and semiotic theories.

"This project gathers essays on a wide range of key twentieth and twenty-first century poets and writers. Scroggins examines the legacy of Louis Zukofsky (the subject of his two earlier books with the University of Alabama Press), assesses the extraordinarily influential Black Mountain poets, and provides close readings of individual books and detailed career overviews of a number of the most dynamic, innovative, and celebrated poets of the past half-century, among them Ian Hamilton Finlay, Ronald Johnson, Rae Armantrout, Harryette Mullen, Anne Carson, and others. Taken together these essays make a cumulative argument for the persistent vitality of the modernist tradition in contemporary writing, and for the intellectual and aesthetic richness made available by modernist techniques of composition. These essays are rich with detail and careful close interpretation, and are written in a lively, accessible style. While Scroggins does not shy away from engaging with complex and challenging works, his writing is pitched towards an interested, educated readership, and steers clear of theoretical entanglements and specialized jargon. And while interpreting poems is at the center of these essays, Scroggins does not hesitate to make aesthetic judgments about the successes or failures of particular texts. He situates his own critical practice and his own aesthetic investments in a concluding pair of essays, one of them a consideration of the practical and theoretical challenges of literary biography (with special reference to his work on the critically acclaimed The Poem of a Life: A Biography of Louis Zukofsky) and the other a reflection on his own aesthetics as a publishing poet"--

Harryette Mullen's fifth poetry collection, *Sleeping with the Dictionary*, is the abecedarian offspring of her collaboration with two of the poet's most seductive writing partners, Roget's Thesaurus and The American Heritage Dictionary. In her ménage à trois with these faithful companions, the poet is aware that while Roget seems obsessed with categories and hierarchies, the American Heritage, whatever its faults, was compiled with the assistance of a democratic usage panel that included black poets Langston Hughes and Arna Bontemps, as well as feminist author and editor Gloria Steinem. With its arbitrary yet determinant alphabetical arrangement, its gleeful pursuit of the ludic pleasure of word games (acrostic, anagram, homophone, parody, pun), as well as its reflections on the politics of language and dialect, Mullen's work is serious play. A number of the poems are inspired or influenced by a technique of the international literary avant-garde group Oulipo, a dictionary game called S+7 or N+7. This method of textual transformation--which is used to compose nonsensical travesties reminiscent of Lewis Carroll's "Jabberwocky"--also creates a kind of automatic poetic discourse. Mullen's parodies reconceive the African American's relation to the English language and Anglophone writing, through textual reproduction, recombining the genetic structure of texts from the Shakespearean sonnet and the fairy tale to airline safety instructions and unsolicited mail. The poet admits to being "licked all over by the English tongue," and the title of this book may remind readers that an intimate partner who also gives language lessons is called, euphemistically, a "pillow dictionary."

Using experimental style as a framework for close readings of writings produced by late twentieth-century North American women, Deborah Mix places Gertrude Stein at the center of a feminist and multicultural account of twentieth-century innovative writing. Her meticulously argued work maps literary affiliations that connect Stein to the work of Harryette Mullen, Daphne Marlatt, Betsy Warland, Lyn Hejinian, and Theresa Hak Kyung Cha. By distinguishing a vocabulary-which is flexible, evolving, and simultaneously individual and communal--from a lexicon-which is recorded, fixed, and carries the burden of masculine authority--Mix argues that Stein's experimentalism both enables and demands the complex responses of these authors. Arguing that these authors have received relatively little attention because of the difficulty in categorizing them, Mix brings the writing of women of color, lesbians, and collaborative writers into the discussion of experimental writing. Thus, rather than exploring conventional lines of influence, she departs from earlier scholarship by using Stein and her work as a lens through which to read the ways these authors have renegotiated tradition, authority, and innovation. Building on the tradition of experimental or avant-garde writing in the United States, Mix questions the politics of the canon and literary influence, offers close readings of previously neglected contemporary writers whose work doesn't fit within conventional categories, and by linking genres not typically associated with experimentalism-lyric, epic, and autobiography-challenges ongoing reevaluations of innovative writing.

African-American expressive arts draw upon multiple traditions of formal experimentation in the service of social change. Within these traditions, Jennifer D. Ryan demonstrates that black women have created literature, music, and political statements signifying some of the most incisive and complex elements of modern American culture. *Post-Jazz Poetics: A Social History* examines the jazz-influenced work of five twentieth-century African-American women poets: Sherley Anne Williams, Sonia Sanchez, Jayne Cortez, Wanda Coleman, and Harryette Mullen. These writers engagements with jazz-based compositional devices represent a new strand of radical black poetics, while their renditions of local-to-global social critique sketch the outlines of a transnational feminism.

The prose poems of Mullen offer an antidote to the stultifying sameness of officious representations of our multiplicity. A race through the supermarket with Mullen will leave you rolling in the aisle. --A.L. Nielsen, Multicultural Review.

From Plato's dismissal of food as a distraction from thought to Kant's relegation of the palate to the bottom of the hierarchy of the senses, the sense of taste has consistently been devalued by Western aesthetics. Kant is often invoked as evidence that philosophers consider taste as an inferior sense because it belongs to the realm of the private and subjective and does not seem to be required in the development of higher types of knowledge. From a gastrosophical perspective, however, what Kant perceives as a limitation becomes a new field of enquiry that investigates the dialectics of diet and discourse, self and matter, inside and outside. The essays in this book examine the importance of food as a pivotal element – both materially and conceptually – in the history of the Western avant-garde. From Gertrude Stein to Alain Robbe-Grillet and Samuel Beckett, from F.T. Marinetti to Andy Warhol, from Marcel Duchamp to Eleanor Antin, the examples chosen explore the conjunction of art and foodstuff in ways that interrogate contemporary notions of the body, language, and subjectivity.

This project explores how changing models of literary production are blurring or erasing the divisions between authors, critics and readers. Millions of cultural consumers are participating in previously closed literary conversations and expressing forms of mass distinction through their purchases and reviews of books. These traces of popular reading choices constitute a fresh perspective on elusive audience reactions to literature and reveal evolving networks of conversation. Employing network analysis methodologies and 'distant reading' of book reviews, recommendations and other digital traces of cultural distinction, I develop a new model for literary culture in America today. Through readings of the fiction and reception of Thomas Pynchon, Toni Morrison, David Foster Wallace and Junot Diaz, this model outlines the fundamental requirements for contemporary literary fame. My introduction outlines methodological tools I developed and situates them in the critical traditions of literary reception, cultural sociology and media theory before describing the digital ecologies that have emerged around literature online and their value. Chapter 1 explores the nature of literary fame through a case study of Thomas Pynchon, whose carefully guarded anonymity and ironic distance from capitalism are reflected in the networks his readers construct around his long, challenging books. In stark contrast, Toni Morrison, the subject of Chapter 2, has succeeded critically and commercially, tirelessly seeking out readers to form literary communities around her writing, most prominently through her collaboration with Oprah's Book Club. Chapter 3 considers David Foster Wallace and Junot Diaz and sets out a model for contemporary literary culture: a reading society that demands new forms of authorial reflexivity to mirror the collaborative, iterative nature of digital literary conversations. I conclude with a brief consideration of the exciting prospects and challenges for fiction in a world that reads more than ever but is growing disaffected with the material realities of literary production.

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