

Two Anthologies Institutionalizing Innovative American Poetry:'Ron Silliman's In the American Tree and Douglas Messerli's> Poetries

'Ron Silliman's "In the American Tree" and Douglas Messerli's "<<Language>> Poetries"

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Resumen

Español

Dos antologías de poesía innovadora americana publicadas en los años ochenta del siglo XX, In the American Tree (1986) y «Language» Poetries: An Anthology (1987), confirmaron una ruptura de esta poesía con el Modernismo y una ligazón de carácter multidisciplinar que les confiere un carácter singular por sus relaciones con el marxismo, el formalismo ruso, la poesía zaum, el postestructuralismo, la desconstrucción, Gertrude Stein, la Escuela de Frankfurt, Louis Zukofsky, Wittgenstein o el postmodernismo. En este ensayo presento el escenario histórico y aquellas prácticas que siguieron los editores de ambas antologías para compilar a los diferentes colaboradores. Estas dos antologías se han convertido en referentes obligados para todos aquellos que se acercan a esta poesía innovadora, siendo respaldada tanto por la academia como por la iniciativa editorial privada.

English

«Two Anthologies Institutionalizing Innovative American Poetry: Ron Silliman's In the American Tree and Douglas Messerli's 'Language' Poetries». Ron Silliman's and Douglas Messerli's anthologies, In the American Tree (1986) and «Language» Poetries: An Anthology (1987), definitely broke with Modernism and wed American poetry to various poetic approaches and disciplines, like Marxism, Russian Formalism, zaum poetry, post-structuralism, Deconstruction, Gertrude Stein, Frankfurt School, Louis Zukofsky, Wittgenstein, or Postmodernism. My characterization of this historical scenario and communal practices proclaims the value of these anthologies as a consensual vehicle to extend the influence of these poets on diverse contemporary scenes. Both anthologies can thus be considered as decisive referential collections because they definitely helped to widen the public audience and were backed by publishers with academic and commercial weight. Many readers, no doubt, were drawn to difficult issues so characteristic of this kind of poetry.

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Cambridge Core - American Studies - American Literature in Transition, 1950–1960. The second section demonstrates the range of subject positions important in the 1950s, but still not visible in many accounts of the era. The third section explores key literary schools or movements associated with the decade, and explains how and why they developed at this particular cultural moment. The final section focuses on specific forms or genres that grew to special prominence during the 1950s. Taken together, the chapters in the four sections not only encourage us to rethink familiar texts and figures in new lights, but they also propose new archives for future study of the decade. A New American Poetry 1960-1990. In 1994, moreover, there were two other large anthologies of alternate poetries by "younger" poets, these two in the tradition of Ron Silliman's In The American Tree: Language, Poetry, Realism and Douglas Messerli's earlier 'Language' Poetries: An Anthology. They are Peter Gizzi, Connell McGrath, and Juliana Spahr's two-volume anthology called Writing from the New Coast, and Dennis Barone and Peter Ganick's The Art of Practice: 45 Contemporary Poets. Five volumes, then, of the "new" alternate poetries. And a six These two poets can be said to represent the birth of two major American poetic idioms—the free metric and direct emotional expression of Whitman, and the gnomic obscurity and irony of Dickinson—both of which would profoundly stamp the American poetry of the 20th century. Kenneth Rexroth, who was published in the Objectivist Anthology, was, along with Madeline Gleason (1909–1973), a forerunner of the San Francisco Renaissance. Many of the Objectivists came from urban communities of new immigrants, and this new vein of experience and language enriched the growing American idiom. American poetry now. Saul Williams. The last thirty years in United States poetry has seen the emergence of a number of groups and trends. Anthologies and little magazines form the matrix for this exploration on conceptual issues surrounding language. The author widens the perspective in which a great deal of writing forced the limits of poetry in this kind of publications. At the same time, he analyzes new contexts and enters into conversation with other sources for inspiration found through other disciplines such as

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