Saltwater Spirituals And Deeper Blues

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Thank you for your understanding.
the first edition, there have been some changes; among poems added for this edition are Milton's L'Allegro and Il Penseroso, Bradstreet's "Employment," Dickinson's "I cannot live without You," Frost's "Come by the P user," and Auden's "Funeral Blues." As before, the text emphasizes work of the past century; poems from 1700 or later take up more than half of the anthology's pages. In its first edition The Broadview Anthology of Poetry included biographical information about the poets at the back of the anthology; for the new edition, biographical material appears in a headnote to each poet. Two other features are also new to this edition: the date of first publication is appended after each poem, and line numbering is used throughout. The renderings have been kept unobtrusive, however; as with the first edition, the designers have endeavored to give a clean look to the pages of the anthology. A substantial section on prosody, figures of speech, and so on is included as an appendix.

Routes of Passage
Ruth Simms Hamilton 2007-07-26
Routes of Passage provides a conceptual, substantive, and empirical orientation to the study of African people worldwide. Routes of Passage addresses issues of geographical mobility and geosocial displacement; changing cultural, political, and economic relationships between Africa and its diaspora; interdiaspora relations; political and economic agency and social mobilization, including cultural production and psychocultural transformation; existence in hostile and oppressive political and territorial space; and confronting interconnected relations of social inequality, especially class, gender, nationaliy, and race.

Blues and Bliss
George Elliott Clarke 2011-04-07
Blues singer, preacher, cultural critic, exile, Africadian, high modernist, spoken word artist, Canadian poet—these are but some of the voices of George Elliott Clarke. In a selection of Clarke's best work from his early poetry to his most recent, Blues and Bliss: The Poetry of George Elliott Clarke offers readers an impressive cross-section of those voices. Jon Paul Fiorentino's introduction focuses on this polyphony, his influences—Derek Walcott, Amiri Baraka, and the canon of literary English from Shakespeare to Yeats—and his "voice throwing," and shows how the intersections here produce a "troubled" language. He sketches Clarke's primary interest in the negotiation of cultural space through adherence to and revision of tradition and on the finding of an authentic African-Canadian voice. In the afterword, Clarke, in an interesting re-spin of Fiorentino's introduction, writes with patented gusto about how his experiences have contributed to multiple sounds and forms in his work. Declaring any gymnastic outline of theory, he presents himself as primarily a songwriter.