William Carlos Williams Conference 2017
William Paterson University

Bibliography


Jing, Liang. "Inter-art Imagination:" The Redeeming Language of Metropolitan Writing in Williams' Paterson." Foreign Literature Studies, vol. 38 no. 4, 2016, pp. 124-132. Abstract: The epic Paterson illuminates, through its unique metropolitan writing, the various social and individual chronic illnesses. By focusing on the key words of inter-art imagination and "flaneur" of metropolitan writing, this paper will attempt, through the analysis on the construction of the flaneur and the flaneur's wandering across time and space from the perspective of interart imagination, to reveal that the final designatum of Paterson is to "search for the redeeming language". It is inter-art imagination in Paterson V that shows Williams' extraordinary answer to "the redeeming language," which also corresponds with his poetic conception "No ideas, but in things."

Abstract: This account lifts Williams's poetics out of the complications of its social context in order to preserve a conceptual rupture between the poetics of the past and the desired progressive poetics of the future.


Nolan, Sarah, and Elana Santana. “‘The Poem Is the World’: Re-Thinking Environmental Crisis through William Carlos Williams’ Paterson; Return; & Leaving.” Undercurrents: Journal of Environmental Critical Studies, vol. 18, 2014, pp. 38-43. Abstract: This essay examines the ecopoetics of Paterson, noting that it allows crisis to occur in a text, "creating both a material and potentially allegorical poetic experience for the historically situated contemporary reader."


Rogers, Samuel. “‘Local Site and Historical Depth’”: Briggflatts, A Drunk Man, and

*Discusses Paterson as a representation of American poetics of place.*


Abstract: This article argues that it is only by detailed attention to Williams’s economic thinking in *Paterson* that we can adequately account for tensions which animate the poem right down to what Williams called “the lay of the syllables.” In particular, it demonstrates how the guiding terms of Williams’s “variable foot” poetics emerged from *Paterson*’s tense negotiation of political economic themes. The article draws on Walter Benjamin’s account of allegory to show that the poem’s precarious balance between earnest and mock, optimism and jeremiad, play and mourning and its obsessive, aурatic accumulation of fragments, monsters and curios can be understood within a much longer history of modernity. Placed alongside Benjamin’s speculative sociological insights, Williams’s late baroque can thus be read as a singular affective exposure of the unresolved antagonisms informing the lived experience of the modern subject.

Stefans, Brian Kim. The New Commodity: Technicity and Poetic Form.”

*Humanities*, vol. 6, no. 1, 2017, p. 9-19.

Explores Williams’s notion that a poem is a “machine,” an autonomous producer of meanings, and to that extent an object.

prepared by Judith Broome, Associate Professor of English, 2017