

Chapter 1 : Novella - Wikipedia

*A Novelette and Other Prose* (). [William Carlos Williams] on [calendrierdelascience.com](http://calendrierdelascience.com) \*FREE\* shipping on qualifying offers.

He attended the Horace Mann School upon his return to New York City and, having passed a special examination, was admitted in to the medical school of the University of Pennsylvania , from which he graduated in Williams married Florence Herman " in , after he returned from Germany. Shortly afterward, his second book of poems, *The Tempers*, was published by a London press through the help of his friend Ezra Pound , whom he had met while studying at the University of Pennsylvania. Around , Williams and his wife had their first son, William E. Williams, followed by their second son, Paul H. In addition to poetry his main literary focus , he occasionally wrote short stories, plays, novels, essays, and translations. He practiced medicine by day and wrote at night. Early in his career, he briefly became involved in the Imagist movement through his friendships with Pound and H. In , Williams was sharply criticized by many of his peers such as H. Pound called the work "incoherent" and H. However, in , the year it was published, the appearance of T. Critically, Eliot returned us to the classroom just at the moment when I felt we were on a point to escape to matters much closer to the essence of a new art form itself"rooted in the locality which should give it fruit". Book I In his modernist epic collage of place entitled *Paterson* published between and , an account of the history, people, and essence of Paterson, New Jersey, Williams wrote his own modern epic poem, focusing on "the local" on a wider scale than he had previously attempted. He also examined the role of the poet in American society and famously summarized his poetic method in the phrase "No ideas but in things" found in his poem "A Sort of a Song" and repeated again and again in *Paterson*. In his later years, Williams mentored and influenced many younger poets. He had an especially significant influence on many of the American literary movements of the s, including the Beat movement , the San Francisco Renaissance , the Black Mountain school , and the New York School. Williams suffered a heart attack in and, after , a series of strokes. Severe depression after one such stroke caused him to be confined to Hillside Hospital, New York, for four months in He died on March 4, , at the age of 79 at his home in Rutherford. He reproduces the details of what he sees with surprising freshness, clarity, and economy; and he sees just as extraordinarily, sometimes, the forms of this earth, the spirit moving behind the letters. His quick transparent lines have the nervous and contracted strength, move as jerkily and intently as a bird. However, Williams, like his peer and friend Ezra Pound, had already rejected the Imagist movement by the time this poem was published as part of *Spring and All* in In , this project took shape in *Contact*, a periodical launched by Williams and fellow writer Robert McAlmon: *The Paris Review* called it "a metrical device to resolve the conflict between form and freedom in verse. Stylistically, Williams also worked with variations on a line-break pattern that he labeled " triadic-line poetry " in which he broke a long line into three free-verse segments. Poems were as essential to a full life as physical health or the love of men and women. It is difficult to get the news from poems yet men die miserably every day for lack of what is found there. In Williams began to associate with the New York group of artists and writers known as "The Others. Although he championed the new way of seeing and representation pioneered by the European avant-garde , Williams and his artistic friends wished to get away from a purely derivative style.

**Chapter 2 : Project MUSE - "Language is in its January": Dada and William Carlos Williams's Early Prose**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

What Is Flash Fiction? These works used to be referred to as "short short stories" until around the turn of the century the year , when the term "flash fiction" became the norm. Source What Is a Short Story? An average short story usually has at least 3, words and no more than 7, Traditionally, short stories were meant to be read in a single sitting. They are usually published individually in magazines and then collected and published in anthologies. A short story is one of the most common forms of writing. It is often used to describe a single event, a single episode, or a tale of one particular character. A short story does not usually involve major twists and conflicts, and involvement of various sub-plots and multiple characters is not common. A short story is basically fictional prose, written in a narrative style. However, the narrative style may either be first person or third, or whichever the author chooses. Source What Is a Novelette? Back in the day, the term "novelette" referred to a story that was romantic or sentimental in character. To be honest, in modern times, the term is rarely used, and novelettes are rarely published singly. A novelette is longer than a short story, but shorter than a novella. The word count is usually between 7, words to 17, words. Source What Is a Novella? A novella is longer than a novelette and is sometimes called a long short story or a short novel. Although in the past, novellas were commonly written and published, and some to great acclaim A Clockwork Orange by Anthony Burgess and The Metamorphosis by Kafka, for example , these days it is considered to be an awkward length and it may be more difficult to get a novella published. It can involve multiple sub-plots, twists, and characters. In the past, the novella was often written with a satirical, moral, or educational purpose in mind. Therefore, it usually depicts the tale or story of a single character, but as I mentioned, it can involve multiple characters. Unlike novels, novellas are usually not divided into chapters, and like short stories, they are often meant to be read in one sitting. The words "novel," "novelette," and "novella" come from the Italian word "novella," feminine of "novello," which means "new. A novel often involves multiple major characters, sub-plots, conflicts, points of view, and twists. Due to its considerable length, a novel is meant to be read over a period of days. The plot moves forward through many characters, actions, thoughts, time periods, and situations. The reader often feels that the story deviates and is affected by the involvement of different sub-stories and sub-plots, by the passage of time, or by the involvement of new important charactersâ€” this is considered the real beauty of a novel. The word count of a novel is really debatable. This is because different genres have different requirements. However, a novel is usually no shorter than 40, words. For modern publication, editors often consider a novel one which is spread over 80, â€” , words. Romance novels, however, can be shorter than that. On the other hand, a fantasy, horror, and science fiction usually see works of greater lengths. The word count for fantasy novels often touch the , mark. Some famous books, like the Lord of the Rings series, are famous for containing so many words. What do you like to read the most?

Chapter 3 : Differences Between a Short Story, Novelette, Novella, & a Novel | Owlcation

*A novelette is also a narrative fictional prose. Back in the day, the term "novelette" referred to a story that was romantic or sentimental in character. To be honest, in modern times, the term is rarely used, and novelettes are rarely published singly.*

History[ edit ] The novella as a literary genre began developing in the early Renaissance by the Italian and French literatures, principally Giovanni Boccaccio , author of The Decameron Not until the late 18th and early 19th centuries did writers fashion the novella into a literary genre structured by precepts and rules, generally in a realistic mode. At that time, the Germans were the most active writers of the novelle German: The conflicts also have more time to develop than in short stories. Wells and are often intended to be read at a single sitting, as is the short story, although in a novella white space is often used to divide the sections, and therefore, the novella maintains a single effect. The novella is generally not as formally experimental as the long story and the novel can be, and it usually lacks the subplots, the multiple points of view, and the generic adaptability that are common in the novel. It is most often concerned with personal and emotional development rather than with the larger social sphere. The novella generally retains something of the unity of impression that is a hallmark of the short story, but it also contains more highly developed characterization and more luxuriant description. See the article Word count for comparative word counts. This etymological distinction avoids confusion of the literatures and the forms, with the novel being the more important, established fictional form. Less often, longer works are referred to as novellas. The subjectivity of the parameters of the novella genre is indicative of its shifting and diverse nature as an art form. On a web search engine, input "novels" and "length" and you will find tables of word counts, separating out novels from novellas, even from the esoteric and still shorter "novelette"as though prose works were dog show contestants, needing to be entered into proper categories. But when it comes to writing, any distinctions that begin with an objective and external quality like size are bound to be misleading. Thus it provides an intense, detailed exploration of its subject, providing to some degree both the concentrated focus of the short story and the broad scope of the novel. The author described it as a novella, but the panel for the Man Booker Prize in qualified the book as a "short novel". A similar case is found with a much older work of fiction: The Call of the Wild by Jack London. This book, by modern standards, is short enough and straightforward enough to qualify as a novella. However, historically, it has been regarded as a novel. A range between 7, and 17, words is common among awards. Novellas that appear on multiple best-of lists Title.

Chapter 4 : Objectivism (poetry) - Wikipedia

*Glossary Some terminology that may be used in this description includes: Fair is a worn book that has complete text pages (including those with maps or plates) but may lack endpapers, half-title, etc. (whic.*

He was also a pediatrician and general practitioner of medicine, having graduated from the University of Pennsylvania School of Medicine. Williams "worked harder at being a writer than he did at being a physician"; but during his lifetime, Williams excelled at both. He attended the Horace Mann High School upon his return to New York City and after having passed a special examination, he was admitted in to the medical school of the University of Pennsylvania, from which he graduated in 1913. Williams married Florence Herman in 1914, after his first proposal to her older sister was refused. They moved into a house in Rutherford, New Jersey, which was their home for many years. Shortly afterward, his first book of serious poems, *The Tempers*, was published. Career Although his primary occupation was as a doctor, Williams had a full literary career. His work consists of short stories, poems, plays, novels, critical essays, an autobiography, translations and correspondence. He wrote at night and spent weekends in New York City with friends—writers and artists like the avant-garde painters Marcel Duchamp and Francis Picabia and the poets Wallace Stevens and Marianne Moore. He became involved in the Imagist movement but soon he began to develop opinions that differed from those of his poetic peers, Ezra Pound and T. S. Eliot. Later in his life, Williams toured the United States giving poetry readings and lectures. In 1927 Williams began to be associated with a group of New York artists and writers known as "The Others". Through these involvements Williams got to know the Dadaist movement, which may explain the influence on his earlier poems of Dadaist and Surrealist principles. His involvement with The Others made Williams a key member of the early modernist movement in America. Williams preferred to draw his themes from what he called "the local". In his modernist epic collage of place, *Paterson* published between 1945 and 1962, an account of the history, people, and essence of Paterson, New Jersey, he examined the role of the poet in American society. Williams most famously summarized his poetic method in the phrase "No ideas but in things" found in his poem "A Sort of a Song" and in *Paterson*. He advocated that poets leave aside traditional poetic forms and unnecessary literary allusions, and try to see the world as it is. Marianne Moore, another skeptic of traditional poetic forms, wrote Williams had used "plain American which cats and dogs can read," with distinctly American idioms. One of his most notable contributions to American literature was his willingness to be a mentor for younger poets. Though Pound and Eliot may have been more lauded in their time, a number of important poets in the generations that followed were either personally tutored by Williams or pointed to Williams as a major influence. He had an especially significant influence on many of the American literary movements of the 1950s: He personally mentored Theodore Roethke, and Charles Olson, who was instrumental in developing the poetry of the Black Mountain College and subsequently influenced many other poets. A lecture Williams gave at Reed College was formative in inspiring three other important members of that Renaissance: Ginsberg claimed that Williams essentially freed his poetic voice. Williams sponsored unknown poets such as H. Lewis, a radical Missouri Communist poet, who he believed wrote in the voice of the people. Though Williams consistently loved the poetry of those he mentored, he did not always like the results of his influence on other poets the perceived formlessness, for example, of other Beat Generation poets. Williams believed more in the interplay of form and expression. Death After Williams suffered a heart attack in 1962, his health began to decline, and after a series of strokes followed. He also underwent treatment for clinical depression in a psychiatric hospital during 1961. Williams died on March 4, at the age of seventy-nine at his home in Rutherford. Two days after his death, a British publisher announced that he was going to print his poems. During his lifetime, Williams had not received as much recognition from Britain as he had from the United States, and Williams had always protested against the English influence on American poetry. However, Williams, like his associate Ezra Pound, had long ago rejected the imagist movement by the time this poem was published as part of *Spring and All* in 1923. Williams tried to invent an entirely fresh form, an American form of poetry whose subject matter was centered on everyday circumstances of life and the lives of common people. He then came up with the concept of the

variable foot evolved from years of visual and auditory sampling of his world from the first person perspective as a part of the day in the life as a physician. The variable foot is rooted within the multi-faceted American Idiom. This discovery was a part of his keen observation of how radio and newspaper influenced how people communicated and represents the "machine made out of words" as he described a poem in the introduction to his book, *The Wedge* just as the mechanistic motions of a city can become a consciousness. His correspondence with Hilda Doolittle also exposed him to the relationship of sapphic rhythms to the inner voice of poetic truth: This is to be contrasted with a poem from *Journey To Love* titled "Shadows": Williams experimented with different types of lines and eventually found the "stepped triadic line", a long line which is divided into three segments. Stylistically, Williams worked with variations on free-form styles, notably developing and utilising the triadic line as in his lengthy love-poem *Asphodel, That Greeny Flower*. Poems were as essential to a full life as physical health or the love of men and women. He considered himself a socialist and opponent of capitalism, and in published "The Yachts", a poem which indicts the rich elite as parasites and the masses as striving for revolution. The poem features an image of the ocean as the "watery bodies" of the poor masses beating at their hulls "in agony, in despair", attempting to sink the yachts and end "the horror of the race". Furthermore, in the introduction to his book of poems "The Wedge", he writes of socialism as an inevitable future development and as a necessity for true art to develop. In an unpublished article for *Blast*, Williams wrote artists should resist producing propaganda and be "devoted to writing first and last. The Poetry Society of America continues to honor William Carlos Williams by presenting an annual award in his name for the best book of poetry published by a small, non-profit or university press. He was inducted into the New Jersey Hall of Fame in

**Chapter 5 : William Carlos Williams - William Carlos Williams Biography - Poem Hunter**

*A novelette is a piece of short prose fiction. The distinction between a novelette and other literary forms is usually based upon word count, with a novelette being longer than a short story, but shorter than a novella.*

Roots[ edit ] The period to saw the emergence of Imagism , the first consciously avant garde movement in 20th century English-language poetry. In October , he submitted three poems each by H. This publication history meant that this London -based movement had its first readership in the United States. It also meant that Imagism was available as a model for American Modernist poets of the next generation. Zukofsky was one such poet. Pound published the poem in his magazine *The Exile* , and a long correspondence and friendship between the two began. Another young American poet, Carl Rakosi , started corresponding with Pound around this time, and the older poet again recommended him to Zukofsky. The final member of the core group, Basil Bunting, was an English poet who came from a Quaker background and who had been imprisoned as a conscientious objector during World War I. In , Bunting met Pound in Paris and the two men developed a close literary friendship, with Bunting living near Pound at Rapallo from to In , Bunting published his first collection of poetry, *Redimiculum Matellarum* , and Pound introduced him to Zukofsky. She insisted; so, I said, alright, if I can define it in an essay, and I used two words, sincerity and objectification, and I was sorry immediately. Well, that was pretty bad, so then I spent the next thirty years trying to make it simple. Early publications[ edit ] The first appearance of the group was in a special issue of *Poetry* magazine in February ; this was arranged for by Pound and edited by Zukofsky Vol. In addition to poems by Rakosi, Zukofsky, Reznikoff, George Oppen, Basil Bunting and William Carlos Williams, Zukofsky included work by a number of poets who would have little or no further association with the group: In this second essay, Zukofsky expands on the basic tenets of Objectivist poetics , stating that in sincerity "Writing occurs which is the detail, not mirage, of seeing, of thinking with the things as they exist, and of directing them along a line of melody", and that objectification relates to "the appearance of the art form as an object. Among the heaps of brick and plaster lies a girder, still itself among the rubbish. In which the girder among the rubbish represents "for Zukofsky" the poem as object, sincere in itself. Oppen continued to refer to these lines as a poetic touchstone as late as , though he would often misremember them as "a girder, still itself among the rubble. Of his own poetry, Zukofsky chose to include "A" " Seventh Movement, the first part of a six-page section from what was to become an page poem. This extract takes as its subject a set of roadworks in the street outside his New York home: Words Will do it, out of manes, out of airs, but They have no manes, so there are no airs, birds Of words, from me to them no singing gut. For they have no eyes, for their legs are wood, For their stomachs are logs with print on them; Blood red, red lamps hang from necks or where could Be necks, two legs stand A, four together M. Am on a stoop. As Zukofsky was to write some time later in , "a case can be made for the poet giving some of his life to the use of the words the and a: Those who do not believe this are too sure that the little words mean nothing among so many other words. Reaction[ edit ] Reaction to the issue was not uniformly welcoming, and the March issue of the magazine contained a hostile response by the editor herself under the title "The Arrogance of Youth". Vincent Millay , all of whom were regular contributors to the magazine. However, not all reactions were so unfavorable; Niedecker read the issue at her local public library in Fort Atkinson, Wisconsin , and wrote to Zukofsky shortly thereafter, beginning a friendship and frequent literary correspondence that would last until her death 40 years later. This anthology featured far fewer contributors: Warriston and Jerry Reisman. The anthology served to highlight the differences between these poets as much as their shared attitudes to writing. As Rakosi would later write: The Oppens returned to the United States in and, together with Zukofsky, Williams, and Reznikoff, went on to form the Objectivist Press to publish more books of Objectivist work. Aftermath of Objectivism[ edit ] In , the Oppens joined the Communist Party of America , and George abandoned poetry in favor of political activism. In , the couple moved to Mexico to escape the strongly anti-Communist political atmosphere of the times. It would be before Oppen wrote any further poetry. Mary Oppen published an account of their life, including a close-up view of the Objectivist period, in her memoir *Meaning a Life*. George Oppen died in , and Mary died

in After publishing his Selected Poems, Carl Rakosi also abandoned poetry, dedicating himself to a career as a social worker. A unexpected letter received from the English poet Andrew Crozier in about his early poetry encouraged Rakosi to start writing and publishing poetry again. A collection, Amulet, was published by New Directions Publishers in , and a number of other volumes were to appear over the following 46 years. These included his Collected Poems in Rakosi died in , aged After a lively decade spent largely working in Iran for the British foreign service and The Times of London , Bunting returned to live in his native Northumbria after his expulsion from Iran in by Mossadeq , and the s were to prove to be a very productive decade for him. Publications from this time include possibly his best-known work, the long poem Briggflatts , described by critic Cyril Connolly as "the finest long poem to have been published in England since T. An Uncollected Poems appeared in and his Complete Poems in In , Niedecker visited Zukofsky in New York, where she and Zukofsky were rumored to have had a brief affair. She soon returned to her home in rural Wisconsin, a landscape that was to influence much of her later writing. Her first book, New Goose, was published by the James A. Decker Press in As was the case for many of the other Objectivists, a combination of critical neglect and personal circumstances meant that this early publication was followed by a longish period of poetic silence during which she was unable to find a publisher for her work. Although she continued writing for much of the intervening period, her next book, My Friend Tree, did not appear until She published relatively frequently after that, and her Collected Works appeared in After that, although he continued to write and to publish in periodicals, his poetry had no further book publication until the Inscriptions: Three years later, they brought out Testimony: The United States, " Recitative, the first installment of a long work based on court records covering the period to The book was a commercial and critical flop, and New Directions dropped him. In the s, Black Sparrow Press started publishing Reznikoff, bringing out the complete Testimony as well as a similar work, Holocaust, based on courtroom accounts of Nazi concentration camps. Zukofsky had begun work on a long poem in 24 parts called A in The first seven "movements" of this work appeared in the Objectivist Anthology, having previously appeared in magazines. These early sections show the influence of The Cantos , though Zukofsky was to further develop his own style and voice as A progressed. The s also saw him continue his involvement in Marxist politics, an interest that went back to his college friendship with Whittaker Chambers. Although he would continue to write short poems and prose works, notably the Bottom: As the poem progressed, formal considerations tended to be foregrounded more and more, with Zukofsky applying a wide range of devices and approaches, from the sonnet to aleatory or random composition. The final complete edition was going to press as the poet lay on his deathbed in His final written work was the index to this volume. However, they did have an immediate impact, especially on the work of their two Imagist mentors, Williams and Pound. Williams and Zukofsky were to maintain a lifelong personal and creative relationship which was to prove important for both men. For Zukofsky, the example of Williams helped to keep him focused on external realities and things. For Williams, Zukofsky served as a reminder of the importance of form. As Mark Scroggins writes, "from Zukofsky, Williams learned to shape his often amorphous verse into more sharply chiselled measures. The critic Hugh Kenner has argued that these influences helped shape the sections of The Cantos published during the s, writing "Pound was reading them, and they him". The poets of the Beat Generation , a group of American bohemian writers to emerge at the end of the s that included Allen Ginsberg , Gary Snyder and Jack Kerouac , owed much to Pound and Williams, and were led, through them, to the Objectivists. His work was also well-known to the Black Mountain poets , especially Robert Creeley and Cid Corman , whose Origin magazine and press were to serve as valuable publishing outlets for the older poet. Their poetry continues the Objectivist obsession with language, ethics, and world and often addresses modern, urban, Jewish life, both secular and religious. DuPlessis, on first glance, seems an exception to this list. Her poetry seems not to immediately possess the so-called themes of an Objectivist aesthetic as practiced in the work of a Reznikoff, a Niedecker or an Oppen. Though establishing herself as a poet with tendencies and obsessions at some remove from an Objectivist ethos or so it may be argued at a first reading DuPlessis has played a crucial role in the dissemination and survival of Objectivist poetry and poetics well into the 21st century. The life of a man such as Oppen made a lasting impression on DuPlessis. This younger generation were also drawn to the works of the other Objectivists, and their writings

began to be more widely known in Britain. Amidst the continuous reappraisals, critical and otherwise, of the legacy and literary formation of the Objectivists, a well known mapping of the territory continues to be one put forth by poet Ron Silliman: Though unclear, precisely, who coined the phrase, this rubric offers a useful way of dealing with the intercession of the Objectivist poets into our consciousness. The New Anthology of American Poetry:

#### Chapter 6 : Novelette Shelf

[ Toulon]: TO Publishers, Printed wrappers. Except for the slight inevitable sunning/tanning to the wrappers, a clean 1 3/4 tear in the fore-edge of the front wrapper, and now, thanks to a careless book fair browser from the trade, a clean split a.

#### Chapter 7 : William Carlos Williams - Wikipedia

Toulon: Imprimerie F. Cabasson, 8vo. , 1 pp. FIRST EDITION. An uncut and partially unopened copy in the original printed wrappers. Item # First edition, containing several poems, essays and stories many of which were to later appear in periodicals.

#### Chapter 8 : Search All Lots | Skinner Auctioneers

*Imaginations* is a collection of five of WCW's early works, most of them a strange amalgam of poetry and prose. *Kora in Hell is here*, one of the cornerstones of American prose poetry. It is one of those books that feels like being handed an invitation or permission slip.

#### Chapter 9 : Novella | literature | calendrierdelascience.com

A novella is a text of written, fictional, narrative prose normally longer than a short story but shorter than a novel, somewhere between 17, and 40, words.. The English word "novella " derives from the Italian novella, feminine of novello, which means "new".