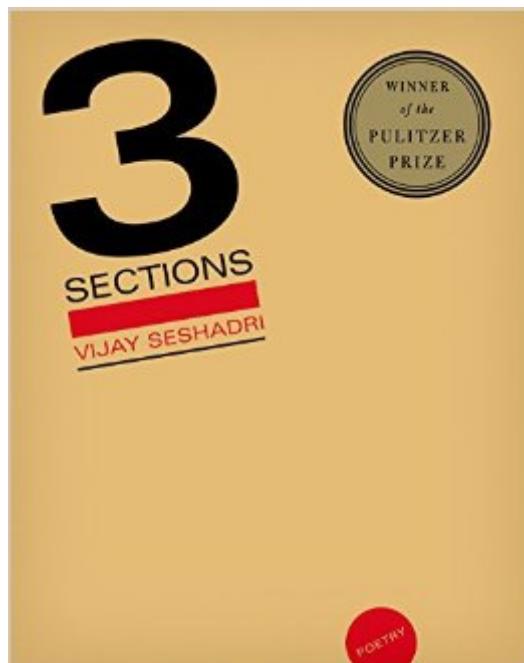


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3 Sections: Poems (Pulitzer Prize In Letters: Poetry Winner)



Synopsis

* Winner of the 2014 Pulitzer Prize in Poetry *The long-awaited third poetry book by Vijay Seshadri, "one of the most respected poets working in America today" (Time Out New York)Vijay Seshadri's new poetry is assured and expert, his line as canny as ever. In an array of poetic forms from the rhyming lyric to the philosophical meditation to the prose essay, 3 Sections confronts perplexing divisions of contemporary lifeâ •a wayward history, an indeterminate future, and a present condition of wanting to outthink time. This is an extraordinary book, witty and vivacious, by one of America's best poets.

Book Information

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Average Customer Review: 4.3 out of 5 starsÂ See all reviewsÂ (18 customer reviews)

Best Sellers Rank: #840,654 in Books (See Top 100 in Books) #72 inÂ Books > Literature & Fiction > Poetry > Regional & Cultural > United States > Asian American #82607 inÂ Books > Literature & Fiction > United States

Customer Reviews

I've always felt that if high school taught me a smidgeon on how to read poetry, the doors might open. Three Sections presents the reader with so many doors, we're bound to fall through at least one of them. Three Sections will confound you, comfort you, and brazenly challenge your consciousness. These poems play life's bones on a dazzling array of scales, which he flips through with the deftness of a Jazz musician. Vijay Seshadriâ ™s bardic conjoining of cultures, lenses, and academic disciplines marks him as a mad genius. His voice is organic and philosophical, allusive and mathematical, piecemeal and cosmic, paternal and rebellious. Seshadri is ruthlessly economical; each line, setting, allusion, and viewpoint is shelved after serving its purpose. Three Sections is a tautly bonded wilderness that somehow comes together under Seshadri's surrealist wand. Seshadriâ ™s range of voices is impressive as well; he explores the page as a man on a

hospital bed, an immigrant at a club, and a Persian mystic. Concise fragments give way to raging streams of consciousness. Seshadri weaves in and out of narratives so quickly he seems to exist in a vacuum somewhere. Seshadri's ability to point out cracks in our conception of space-time is scary: *âœthe words abstract and abstraction imply the concretion/ the reality of which the insight that lies embedded in this experience,/ and is both its cause and effect,/ is the serpent that eats its own tail,/ exactly obliterates.* • Seshadri's work is laden with the contradictions that make up our conception of the world. Extrapolations are laced with reality checks: *âœYou understand what I mean, you others,/ or understand at least how shocking the obvious can be/ if you're not ready for it.*

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