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GSWEYR - KENDALL VEGA

Drawing on a vast archive of world history, anthropology, geography, cultural theory, postcolonial studies, gender studies, literature, and art, Susan Stanford Friedman recasts modernity as a networked, circulating, and recurrent phenomenon producing multiple aesthetic innovations across millennia. Considering cosmopolitan as well as nomadic and oceanic worlds, she radically revises the scope of modernist critique and opens the practice to more integrated study. Friedman moves from large-scale instances of pre-1500 modernities, such as Tang Dynasty China and the Mongol Empire, to small-scale instances of modernisms, including the poetry of Du Fu and Kabir and Abbasid ceramic art. She maps the interconnected modernisms of the long twentieth century, pairing Joseph Conrad with Tayeb Salih, E. M. Forster with Arundhati Roy, Virginia Woolf with the Tagores, and Aimé Césaire with Theresa Hak Kyung Cha. She reads postcolonial works from Sudan and India and engages with the idea of *Négritude*. Rejecting the modernist concepts of marginality, othering, and major/minor, Friedman instead favors rupture, mobility, speed, networks, and divergence, elevating the agencies and creative capacities of all cultures not only in the past and present but also in the century to come.

This book offers a comprehensive guide to global literary engagement with the Cold War. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches that transcended national borders. Drawing on specialists from across the world, the volume analyses the period's fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda, censorship, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas). In doing so, the volume forms a landmark contribution to Cold War literary studies which will appeal to all those working on literature of the 1945-1989 period, including specialists in comparative literature, postcolonial literature, contemporary literature and regional literature.

What if our existence is a product of its interruptions? What if the words that structure our lives are themselves governed by the periods and commas that bring them to a close, or our images by the cinematic cuts that mark them off? Are we, like Chekhov's clerk, who dreams of being pursued by angry exclamation marks, or Scorsese's Jake LaMotta, bloodied by one violently edited fight after another, the products of punctuation—or as Peter Szendy asks us to think of it, punctuation? Of Stigmatology elaborates for the first time a general theory of punctuation. Beginning with punctuation marks in the common sense, Peter Szendy goes on to trace the effects of punctuation more broadly, arguing that looking and hearing are not passive acts of reception, but themselves punctuate the images and sounds they take in. Szendy reads an astonishing range of texts and traditions, from medical auscultation to literature (Chekhov, Sterne, Kafka), philosophy (Hegel, Nietzsche, Heidegger, Derrida), psychoanalysis (Lacan), and film (Raging Bull, The Trial, Fight Club). Repeatedly, what Szendy finds in these works is a punctuation that marks experience itself, that seeks (and ultimately fails) to bind the subject to itself. This is the stigmatology of the punctuation mark on the page that structures texts from ancient to digital, as well as the punctuation of experience, as though at the hands of a boxer.

What is the place of individual genius in a global world of hyper-information—a world in which, as Walter Benjamin predicted more than seventy years ago, everyone is potentially an author? For poets in such a climate, "originality" begins to take a back seat to what can be done with other people's words—framing, citing, recycling, and otherwise mediating available words and sentences, and sometimes entire texts. Marjorie Perloff here explores this intriguing development in contemporary poetry: the embrace of "unoriginal" writing. Paradoxically, she argues, such citational and often constraint-based poetry is more accessible and, in a sense, "personal" than was the hermetic poetry of the 1980s and 90s. Perloff traces this poetics of "unoriginal genius" from its paradigmatic work, Benjamin's encyclopedic *Arcades Project*, a book largely made up of citations. She discusses the processes of choice, framing, and reconfiguration in the work of Brazilian Concretism and Oulipo, both movements now understood as precursors of such hybrid citational texts as Charles Bernstein's opera libretto *Shadowtime* and Susan Howe's documentary lyric sequence *The Midnight*. Perloff also finds that the new syncretism extends to language: for example, to the French-Norwegian Caroline Bergvall writing in English and the Japanese Yoko Tawada, in German. *Unoriginal Genius* concludes with a discussion of Kenneth Goldsmith's conceptualist book *Traffic*—a seemingly "pure" radio transcript of one holiday weekend's worth of traffic reports. In these instances and many others, Perloff shows us "poetry by other means" of great ingenuity, wit, and complexity.

Public Poetics is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty-first century. The collection brings together fifteen original essays addressing "publics," "poetry," and "poetics" from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term. It asks hard questions about who and what count as "publics" in Canada. Critical essays stand alongside poetry as visual and editorial reminders of the cross-pollination required in thinking through both poetry and poetics. *Public Poetics* is divided into three thematic sections. The first contains essays surveying poetics in the present moment through the lens of the public/private divide, systematic racism in Canada, the counterpublic, feminist poetics, and Canadian innovations on postmodern poetics. The second section contains author-specific studies of public poets. The final section contains essays that use innovative renderings of "poetics" as a means of articulating alternative communities and practices. Each section is paired with a collection of original poetry by ten contemporary Canadian poets. This collection attends to the changing landscape of critical discourse around poetry and poetics in Canada, and will be of use to teachers and students of poetry and poetics.

What kinds of pleasure do we take from writing and reading? What authority has the writer over a text? What are the limits of language's ability to communicate ideas and emotions? Moreover, what are the political limitations of these questions? The work of the French cultural critic and theorist Roland Barthes (1915-80) poses these questions, and has become influential in doing so, but the precise nature of that influence is often taken for granted. This is nowhere more true than in poetry, where Barthes' concerns about pleasure and origin are assumed to be relevant, but this has seldom been closely examined. This innovative study traces the engagement with Barthes by poets writing

in English, beginning in the early 1970s with one of Barthes' earliest Anglophone poet readers, Scottish poet-theorist Veronica Forrest-Thomson (1947-75). It goes on to examine the American poets who published in *L=A=N=G=U=A=G=E* and other small but influential journals of the period, and other writers who engaged with Barthes later, considering his writings' relevance to love and grief and their treatment in poetry. Finally, it surveys those writers who rejected Barthes' theory, and explores why this was. The first study to bring Barthes and poetry into such close contact, this important book illuminates both subjects with a deep contemplation of Barthes' work and a range of experimental poetics.

A literary parody of *Gone With the Wind* finds Scarlett O'Hara's beautiful Tara-born mulatto half-sister Cynara escaping her life of slavery in the world of the Old South to emerge into full life as a daughter, lover, and mother. A first novel. Reprint.

What happens when we think of poetry as a global literary form, while also thinking the global in poetic terms? *Forms of a World* shows how the innovations of contemporary poetics have been forged through the transformations of globalization across five decades. Sensing the changes wrought by neoliberalism before they are made fully present, poets from around the world have creatively intervened in global processes by remaking poetry's formal repertoire. In experimental reinventions of the ballad, the prospect poem, and the ode, Hunter excavates a new, globalized interpretation of the ethical and political relevance of forms. *Forms of a World* contends that poetry's role is not only to make visible thematically the violence of global dispossessions, but to renew performatively the missing conditions for intervening within these processes. Poetic acts—the rhetoric of possessing, belonging, exhorting, and prospecting—address contemporary conditions that render social life ever more precarious. Examining an eclectic group of Anglophone poets, from Seamus Heaney and Claudia Rankine to Natasha Trethewey and Kofi Awoonor, Hunter elaborates the range of ways that contemporary poets exhort us to imagine forms of social life and enable political intervention unique to but beyond the horizon of the contemporary global situation.

Recentering Asia forces the reader to rethink the centre not as a single site towards which all is oriented, but as a zone of encounter, exchange and contestation.

The Organization of Distance argues that the impression of Chineseness in Chinese poetry is a product of translation, simultaneously nativizing and foreignizing from sources abroad and in the past. Bringing together leading critics and literary scholars, *A New Vocabulary for Global Modernism* argues for new ways of understanding the nature and development of twentieth-century literature and culture. Scholars have largely understood modernism as an American and European phenomenon. Those parameters have expanded in recent decades, but the incorporation of multiple origins and influences has often been tied to older conceptual frameworks that make it difficult to think of modernism globally. Providing alternative approaches, *A New Vocabulary for Global Modernism* introduces pathways through global archives and new frameworks that offer a richer, more representative set of concepts for the analysis of literary and cultural works. In separate essays each inspired by a critical term, this collection explores what happens to the foundational concepts of modernism and the methods we bring to modernist studies when we approach the field as a global phenomenon. Their work transforms the intellectual paradigms we have long associated with modernism, such as tradition, antiquity, style, and translation. New paradigms, such as context, slum, copy, pantomime, and puppets emerge as the archive extends beyond its European center. In bringing together and reexamining the familiar as well as the emergent, the contributors to this volume offer an invaluable and original approach to studying the intersection of world literature and modernist studies.

The Renaissance was the *Ruin-naissance*, the birth of the ruin as a distinct category of cultural discourse, one that inspired voluminous poetic production. For humanists, the ruin became the material sign that marked the rupture between themselves and classical antiquity. In the first full-length book to document this cultural phenomenon, Andrew Hui explains how the invention of the ruin propelled poets into creating works that were self-aware of their absorption of the past as well as their own survival in the future.

Poetry's relevancy as a tool for social and political change continues to be overlooked in a global context. Looking to writers as diverse as Derek Walcott, Paul Muldoon, and Daljit Nagra, Hena shows that poets throughout the world have reinvented older poetic traditions to address political realities and the sweeping pressures of modernity.

The *Lyric Theory Reader* collects major essays on the modern idea of lyric, made available here for the first time in one place. Representing a wide range of perspectives in Anglo-American literary criticism from the twentieth and twenty-first centuries, the collection as a whole documents the diversity and energy of ongoing critical conversations about lyric poetry. Virginia Jackson and Yopie Prins frame these conversations with a general introduction, bibliographies for further reading, and introductions to each of the anthology's ten sections: genre theory, historical models of lyric, New Criticism, structuralist and post-structuralist reading, Frankfurt School approaches, phenomenologies of lyric reading, avant-garde anti-lyricism, lyric and sexual difference, and comparative lyric. Designed for students, teachers, scholars, poets, and readers with a general interest in poetics, this book presents an intellectual history of the theory of lyric reading that has circulated both within and beyond the classroom, wherever poetry is taught, read, discussed, and debated today.

"Attention Equals Life examines why a quest to pay attention to daily life has increasingly become a central feature of both contemporary American poetry and the wider culture of which it is a part" --

Lyn Hejinian is among the most prominent of contemporary American poets. Her autobiographical poem *My Life*, a best-selling book of innovative American poetry, has garnered accolades and fans inside and outside academia. *The Language of Inquiry* is a comprehensive and wonderfully readable collection of her essays, and its publication promises to be an important event for American literary culture. Here, Hejinian brings together twenty essays written over a span of almost twenty-five years. Like many of the Language Poets with whom she has been associated since the mid-1970s, Hejinian turns to language as a social space, a site of both philosophical inquiry and political address. Central to these essays are the themes of time and knowledge, consciousness and perception. Hejinian's interests cover a range of texts and figures. Prominent among them are Sir Francis Bacon and Enlightenment-era explorers; Faust and Sheherazade; Viktor Shklovsky and Russian formalism; William James, Hannah Arendt, and Martin Heidegger. But perhaps the most important literary presence in the essays is Gertrude Stein; the volume includes Hejinian's influential "Two Stein

Talks," as well as two more recent essays on Stein's writings.

From a leading figure in comparative literature, a major new survey of the field that points the way forward for a discipline undergoing rapid changes. Literary studies are being transformed today by the expansive and disruptive forces of globalization. More works than ever circulate worldwide in English and in translation, and even national traditions are increasingly seen in transnational terms. To encompass this expanding literary universe, scholars and teachers need to expand their linguistic and cultural resources, rethink their methods and training, and reconceive the place of literature and criticism in the world. In *Comparing the Literatures*, David Damrosch integrates comparative, post-colonial, and world-literary perspectives to offer a comprehensive overview of comparative studies and its prospects in a time of great upheaval and great opportunity. *Comparing the Literatures* looks both at institutional forces and at key episodes in the life and work of comparatists who have struggled to define and redefine the terms of literary analysis over the past two centuries, from Johann Gottfried Herder and Germaine de Staël to Edward Said, Gayatri Spivak, Franco Moretti, and Emily Apter. With literary examples ranging from Ovid and Kalidasa to James Joyce, Yoko Tawada, and the internet artists Young-Hae Chang Heavy Industries, Damrosch shows how the main strands of comparison—philology, literary theory, colonial and postcolonial studies, and the study of world literature—have long been intertwined. A deeper understanding of comparative literature's achievements, persistent contradictions, and even failures can help comparatists in literature and other fields develop creative responses to today's most important questions and debates. Amid a multitude of challenges and new possibilities for comparative literature, *Comparing the Literatures* provides an important road map for the discipline's revitalization.

The world is full of copies. This proliferation includes not just the copying that occurs online and the replication enabled by globalization but the works of avant-garde writers challenging cultural and political authority. In *Make It the Same*, Jacob Edmond examines the turn toward repetition in poetry, using the explosion of copying to offer a deeply inventive account of modern and contemporary literature. *Make It the Same* explores how poetry—an art form associated with the singular, inimitable utterance—is increasingly made from other texts through sampling, appropriation, translation, remediation, performance, and other forms of repetition. Edmond tracks the rise of copy poetry across media from the tape recorder to the computer and through various cultures and languages, reading across aesthetic, linguistic, geopolitical, and technological divides. He illuminates the common form that unites a diverse range of writers from dub poets in the Caribbean to digital parodists in China, samizdat wordsmiths in Russia to Twitter-trolling provocateurs in the United States, analyzing the works of such writers as Kamau Brathwaite, Dmitri Prigov, Yang Lian, John Cayley, Caroline Bergvall, NourbeSe Philip, Kenneth Goldsmith, Vanessa Place, Christian Bök, Yi Sha, Hsia Yü, and Tan Lin. Edmond develops an alternative account of modernist and contemporary literature as defined not by innovation—as in Ezra Pound's oft-repeated slogan "make it new"—but by a system of continuous copying. *Make It the Same* transforms global literary history, showing how the old hierarchies of original and derivative, center and periphery are overturned when we recognize copying as the engine of literary change.

This volume explores Chinese poetic modernism from its origins in the 1920s through 21st century manifestations. Modernisms as a title reflects the full complexity of the ideas and forms which can be associated with this literary-historical term.

Russian Literature since 1991 is the first comprehensive, single-volume compendium of modern scholarship on post-Soviet Russian literature. The volume encompasses broad, complex and diverse sources of literary material - from ideological and historical novels to experimental prose and poetry, from nonfiction to drama. Written by an international team of leading experts on contemporary Russian literature and culture, it presents a broad panorama of genres in post-Soviet literature such as postmodernism, magical historicism, hyper-naturalism (in drama), and the new lyricism. At the same time, it offers close readings of the most prominent works published in Russia since the end of the Soviet regime and elimination of censorship. The collection highlights the interdisciplinary context of twenty-first-century Russian literature and can be widely used both for research and teaching by specialists in and beyond Russian studies, including those in post-Cold War and post-communist world history, literary theory, comparative literature and cultural studies.

Before and since his enforced exile, Yang Lian has been one of the most innovative and influential poets in China. Unlike his contemporaries from the heady days of the Beijing Spring in the late 1970s - most of whom have either retreated into a very private poetry or stopped writing altogether - Yang Lian has gone on to forge a complex poetry whose themes are the search for a Yeatsian mature wisdom, the accommodation of modernity within the ancient and book-haunted Chinese tradition, and a rapprochement between the literatures of East and West.

The essays in *Inciting Poetics* provide provocative answers to the book's opening question, "What are poetics now?" Authored by some of the most important contemporary poets and critics, the essays present new theoretical and practical approaches to poetry and poetics that address current topics and approaches in the field as well as provide fresh readings of a number of canonical poets. The four sections—"What is Poetics?," "Critical Interventions," "Cross-Cultural Imperatives," and "Digital, Capital, and Institutional Frames"—create a basis on which both experienced readers and newcomers can build an understanding of how to think and write about poetry. The diverse voices throughout the collection are both informative and accessible and offer a rich exploration of multiple approaches to thinking and writing about poetry today.

The canon of Russian poetry has been reshaped since the fall of the Soviet Union. A multi-authored study of changing cultural memory and identity, this revisionary work charts Russia's shifting relationship to its own literature in the face of social upheaval. Literary canon and national identity are inextricably tied together, the composition of a canon being the attempt to single out those literary works that best express a nation's culture. This process is, of course, fluid and subject to significant shifts, particularly at times of epochal change. This volume explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008. In the wake of major institutional changes, such as the abolition of state censorship and the introduction of a market economy, the way was open for wholesale reinterpretation of twentieth-century poets such as Iosif Brodskii, Anna Akhmatova and Osip Mandel'shtam, their works and their lives. In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non-official literature and suggested replacing the term "Soviet literature" with a new definition - "Russian literature of the Soviet period". Contributions to this volume explore the multiple factors involved in reshaping the canon, understood as a body of literary texts given exemplary or representative status as "classics". Among factors which may influence the composition of the canon are educational institutions, competing views of scholars and critics, including figures outside Russia, and the self-canonising activity of poets themselves. Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet, and the desire to reconnect with pre-revolutionary cultural traditions through a narrative of the past which foregrounds continuity. Despite persistent nostalgic yearnings in some quarters for a single canon, the current situation is defiantly diverse, balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground. Required reading for students, teachers and lovers of Russian literature, Twentieth-Century

ry Russian Poetry brings our understanding of post-Soviet Russia up to date.

Drawing from a broad range of contemporary British poets, including Thomas Kinsella, Kathleen Jamie, and Alice Oswald, this study examines the inherently spatial and affective nature of our engagement with poetry. Adding to the expanding field of geocritical studies, Yeung specifically discusses ideas of space and constructions of voice in poetry.

Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A *History of Russian Literature* provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus' in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and 'case studies', in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The *History* addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume's time-range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, Holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia's literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

Futures of Comparative Literature is a cutting edge report on the state of the discipline in Comparative Literature. Offering a broad spectrum of viewpoints from all career stages, a variety of different institutions, and many language backgrounds, this collection is fully global and diverse. The book includes previously unpublished interviews with key figures in the discipline as well as a range of different essays - short pieces on key topics and longer, in-depth pieces. It is divided into seven sections: *Futures of Comparative Literature*; *Theories, Histories, Methods*; *Worlds*; *Areas and Regions*; *Languages, Vernaculars, Translations*; *Media*; *Beyond the Human*; and contains over 50 essays on topics such as: *Queer Reading*; *Human Rights*; *Fundamentalism*; *Untranslatability*; *Big Data*; *Environmental Humanities*. It also includes current facts and figures from the American Comparative Literature Association as well as a very useful general introduction, situating and introducing the material. Curated by an expert editorial team, this book captures what is at stake in the study of Comparative Literature today.

Diffraction patterns in quantum physics evidence the fact that the behavior of matter is the result of its entanglements with measurement, or as Karen Barad suggests, the entanglement of matter and meaning. In this sense, therefore, phenomena (including texts, cultural agents, or life forms) are the results of their relational, onto-epistemological entanglements and not individual entities that separately pre-exist their joint becoming. As such, 'diffraction' proposes a new understanding of difference: no longer a dualist understanding, but one going beyond binaries. Diffraction is about patterns, constellations, relationalities. From this angle, the book explores 'diffraction', which has begun to impact critical theories and humanities debates, especially via (new) materialist feminisms, STS and quantum thought, but is often used without further reflection upon its implications or potentials. Doing just that, the book also pursues new routes for the onto-epistemological and ethical challenges that arise from our experience of the world as relational and radically immanent; because if we start from the ideas of immanence and entanglement, our conceptions of self and other, culture and nature, cultural and sexual difference, our epistemological procedures and disciplinary boundaries have to be rethought and adjusted. The book offers an in-depth consideration of 'diffraction' as a quantum understanding of difference and as a new critical reading method. It reflects on its import in humanities debates and thereby also on some of the most inspiring work recently done at the crossroads of science studies, feminist studies and the critical humanities. This book was originally published as a special issue of *Parallax*.

She shows how the Language poets, a group of primarily white experimental writers, restored to the canon what they saw as modernism's true legacy, whose stakes were simultaneously political and epistemological: it produced a poet who was an intellectual and a text that was experimental.

This book brings together scholars from across a variety of disciplines who use different methodologies to interrogate the changing nature of Russian culture in the twenty-first century. The book considers a wide range of cultural forms that have been instrumental in globalizing Russia. These include literature, art, music, film, media, the internet, sport, urban spaces, and the Russian language. The book pays special attention to the processes by which cultural producers negotiate between Russian government and global cultural capital. It focuses on the issues of canon, identity, soft power and cultural exchange. The book provides a conceptual framework for analyzing Russia as a transnational entity and its contemporary culture in the globalized world.

Expanding Authorship collects important essays by Peter Middleton that show the many ways in which, in a world of proliferating communications media, poetry-making is increasingly the work of agencies extending beyond that of a single, identifiable author. In four sections—*Sound*, *Communities*, *Collaboration*, and *Complexity*—Middleton demonstrates that this changing situation of poetry requires new understandings of the variations of authorship. He explores the internal divisions of lyric subjectivity, the vicissitudes of coauthorship and poetry networks, the creative role of editors and anthologists, and the ways in which the long poem can reveal the outer limits of authorship. Readers and scholars of Wallace Stevens, William Carlos Williams, George Oppen, Frank O'Hara, Robert Duncan, Robert Creeley, Jerome Rothenberg, Susan Howe, Lyn Hejinian, Nathaniel Mackey, and Rae Armantrout will find much to learn and enjoy in this groundbreaking volume.

The poet Arkadii Dragomoshchenko made his debut in underground magazines in the late Soviet period, and developed an elliptical, figural style with affinities to Moscow meta-realism, although he lived in what was then Leningrad. *Endarkenment* brings together revisions of selected translations by Lyn Hejinian and Elena Balashova from his previous American titles, long out of print, with translations of new work carried out by Genya Turovskaya, Bela Shayevich, Jacob Edmond, and Eugene Ostashevsky. This chronological arrangement of Dragomoshchenko's writing represents the heights of his imaginative poetry and fragmentary lyricism from perestroika to the time of his death. His language—although "perpetually incomplete" and shifting in meaning—remains fresh and transformative, exhibiting its roots in Russian Modernism and its openness to the poet's Language School contemporaries in the United States. The collection is a crucial English introduction to Dragomoshchenko's work. It is also bilingual, with Russian texts that are otherwise hard to obtain. It also includes a foreword by Lyn Hejinian, an essay on how the poetry reads in Russian, a biography, and a list of publications. Check for the online reader's companion at endarkenment.site.wesleyan.edu.

What kinds of pleasure do we take from writing and reading? What authority has the writer over a

text? What are the limits of language's ability to communicate ideas and emotions? Moreover, what are the political limitations of these questions? The work of the French cultural critic and theorist Roland Barthes (1915–80) poses these questions, and has become influential in doing so, but the precise nature of that influence is often taken for granted. This is nowhere more true than in poetry, where Barthes' concerns about pleasure and origin are assumed to be relevant, but this has seldom been closely examined. This innovative study traces the engagement with Barthes by poets writing in English, beginning in the early 1970s with one of Barthes' earliest Anglophone poet readers, Scottish poet-theorist Veronica Forrest-Thomson (1947–75). It goes on to examine the American poets who published in *L=A=N=G=U=A=G=E* and other small but influential journals of the period, and other writers who engaged with Barthes later, considering his writings' relevance to love and grief and their treatment in poetry. Finally, it surveys those writers who rejected Barthes' theory, and explores why this was. The first study to bring Barthes and poetry into such close contact, this important book illuminates both subjects with a deep contemplation of Barthes' work and a range of experimental poetics.

This book shows how rhythm constitutes an untapped resource for understanding poetry. Intervening in recent debates over formalism, historicism, and poetics, the authors show how rhythm is at once a defamiliarizing aesthetic force and an unstable concept. Distinct from the related terms to which it's often assimilated—scansion, prosody, meter—rhythm makes legible a range of ways poetry affects us that cannot be parsed through the traditional resources of poetic theory. Rhythm has rich but also problematic roots in still-lingering nineteenth-century notions of primitive, oral, communal, and sometimes racialized poetics. But there are reasons to understand and even embrace its seductions, including its resistance to lyrical voice and even identity. Through exploration of rhythm's genealogies and present critical debates, the essays consistently warn against taking rhythm to be a given form offering ready-made resources for interpretation. Pressing beyond poetry handbooks' isolated descriptions of technique or inductive declarations of what rhythm "is," the essays ask what it means to think rhythm. Rhythm, the contributors show, happens relative to the body, on the one hand, and to language, on the other—two categories that are distinct from the literary, the mode through which poetics has tended to be analyzed. Beyond articulating what rhythm does to poetry, the contributors undertake a genealogical and theoretical analysis of how rhythm as a human experience has come to be articulated through poetry and poetics. The resulting work helps us better understand poetry both on its own terms and in its continuities with other experiences and other arts. Contributors: Derek Attridge, Tom Cable, Jonathan Culler, Natalie Gerber, Ben Glaser, Virginia Jackson, Simon Jarvis, Ewan Jones, Erin Kappeler, Meredith Martin, David Nowell Smith, Yopie Prins, Haun Saussy

Why is our world still understood through binary oppositions—East and West, local and global, common and strange—that ought to have crumbled with the Berlin Wall? What might literary responses to the events that ushered in our era of globalization tell us about the rhetorical and historical underpinnings of these dichotomies? In *A Common Strangeness*, Jacob Edmond exemplifies a new, multilingual and multilateral approach to literary and cultural studies. He begins with the entrance of China into multinational capitalism and the appearance of the Parisian flâneur in the writings of a Chinese poet exiled in Auckland, New Zealand. Moving among poetic examples in Russian, Chinese, and English, he then traces a series of encounters shaped by economic and geopolitical events from the Cultural Revolution, perestroika, and the June 4 massacre to the collapse of the Soviet Union, September 11, and the invasion of Iraq. In these encounters, Edmond tracks a shared concern with strangeness through which poets contested old binary oppositions as they reemerged in new, post-Cold War forms.

Since the mid-1980s, attempts to think history and literature together have produced much exciting work in the humanities. Indeed, some form of historicism can be said to inform most of the current scholarship in literary studies, including work in poetics, yet much of this scholarship remains undertheorized. Envisioning a revitalized and more expansive historicism, this volume builds on the tradition of *Historical Poetics*, pioneered by Alexander Veselovsky (1838–1906) and developed in various fruitful directions by the Russian Formalists, Mikhail Bakhtin, and Olga Freidenberg. The volume includes previously untranslated texts of some of the major scholars in this critical tradition, as well as original contributions which place that tradition in dialogue with other thinkers who have approached literature in a globally comparatist and evolutionary-historical spirit. The contributors seek to challenge and complement a historicism that stresses proximate sociopolitical contexts through an engagement with the *longue durée* of literary forms and institutions. In particular, *Historical Poetics* aims to uncover deep-historical stratifications and asynchronicities, in which formal solutions may display elective affinities with other, chronologically distant solutions to analogous social and po-

litical problems. By recovering the traditional nexus of philology and history, *Persistent Forms* seeks to reinvigorate poetics as a theoretical discipline that would respond to such critical and intellectual developments as Marxism, New Historicism, the study of world literature, practices of distant reading, and a renewed attention to ritual, oral poetics, and genre.

"Why is our world still understood through binary oppositions—East and West, local and global, common and strange—that ought to have crumbled with the Berlin Wall? What might literary responses to the events that ushered in our era of globalization tell us about the rhetorical and historical underpinnings of these dichotomies? In *A Common Strangeness*, Jacob Edmond exemplifies a new, multilingual and multilateral approach to literary and cultural studies. He begins with the entrance of China into multinational capitalism and the appearance of the Parisian flâneur in the writings of a Chinese poet exiled in Auckland, New Zealand. Moving among poetic examples in Russian, Chinese, and English, he then traces a series of encounters shaped by economic and geopolitical events from the Cultural Revolution, perestroika, and the June 4 massacre to the collapse of the Soviet Union, September 11, and the invasion of Iraq. In these encounters, Edmond tracks a shared concern with strangeness through which poets contested old binary oppositions as they reemerged in new, post-Cold War forms."—Project Muse.

What happens to poetic beauty when history turns the poet from one who contemplates natural beauty and the sublime to one who attempts to reconcile the practice of art with the hustle and noise of the city? *An Atmospherics of the City* traces Charles Baudelaire's evolution from a writer who practices a form of fetishizing aesthetics in which poetry works to beautify the ordinary to one who perceives background noise and disorder—the city's version of a transcendent atmosphere—as evidence of the malign work of a transcendent god of time, history, and ultimate destruction. Analyzing this shift, particularly as evidenced in *Tableaux parisiens* and *Le Spleen de Paris*, Ross Chambers shows how Baudelaire's disenchantment with the politics of his day and the coincident rise of overpopulation, poverty, and Haussmann's modernization of Paris influenced the poet's work to conceive a poetry of allegory, one with the power to alert and disalienate its otherwise inattentive reader whose senses have long been dulled by the din of his environment. Providing a completely new and original understanding of both Baudelaire's ethics and his aesthetics, Chambers reveals how the shift from themes of the supernatural in Baudelaire to ones of alienation allowed a new way for him to articulate and for his fellow Parisians to comprehend the rapidly changing conditions of the city and, in the process, to invent a "modern beauty" from the realm of suffering and the abject as they embodied forms of urban experience.

Postscript is the first collection of writings on the subject of conceptual writing by a diverse field of scholars in the realms of art, literature, media, as well as the artists themselves

This book argues that we should regard walking and talking in a single rhythmic vision. In doing so, it contributes to the theory of prosody, our understanding of respiration and looking, and, in sum, to the particular links, across the board, between the human characteristics of bipedal walking and meaningful talk. The author first introduces the philosophical, neurological, anthropological, and aesthetic aspects of the subject in historical perspective, then focuses on rhetoric and introduces a tension between the small and large issues of rhythm. He thereupon turns his attention to the roles of breathing in poetry—as a life-and-death matter, with attention to beats and walking poems. This opens onto technical concepts from the classical traditions of rhetoric and philology. Turning to the relationship between prosody and motion, he considers both animals and human beings as both ostensibly able-bodied creatures and presumptively disabled ones. Finally, he looks at dancing and writing as aspects of walking and talking, with special attention to motion in Arabic and Chinese calligraphy. The final chapters of the book provide a series of interrelated representative case studies.

The new ways of writing pioneered by the literary avant-garde invite new ways of reading commensurate with their modes of composition. *Dictionary Poetics* examines one of those modes: book-length poems, from Louis Zukofsky to Harryette Mullen, all structured by particular editions of specific dictionaries. By reading these poems in tandem with their source texts, Dworkin puts paid to the notion that even the most abstract and fragmentary avant-garde literature is nonsensical, meaningless, or impenetrable. When read from the right perspective, passages that at first appear to be discontinuous, irrational, or hopelessly cryptic suddenly appear logically consistent, rationally structured, and thematically coherent. Following a methodology of "critical description," *Dictionary Poetics* maps the material surfaces of poems, tracing the networks of signifiers that undergird the more familiar representational schemes with which conventional readings have been traditionally concerned. In the process, this book demonstrates that new ways of reading can yield significant interpretive payoffs, open otherwise unavailable critical insights into the formal and semantic structures of a composition, and transform our understanding of literary texts at their most fundamental levels.