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Fluxo-Floema is a detective novel of sorts--pornographic, scatological, and spiritual--that ultimately references the failure and success of writing. It's about vocabulary, astrology, dramaturgy, science, a story within a story within a story. It's a celestial map to social interaction and the failure of

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connection, a crafted examination of the distortions of religion and piety. Here we, the reader, visit nonsense, pathos, violence, and the flights of fancy of human coexistence.

There is something offensive and scandalous about poetry, judging by

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the number of attacks on it and defenses of it written over the centuries. Poetry, Hazard Adams argues, exists to offend - not through its subject matter but through the challenges it presents to the prevailing view of what language is for. Poetry's main cultural value is its

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offensiveness; it should be defended as offensive. Adams specifies four poetic offenses - gesture, drama, fiction, and trope - and devotes a chapter to each, ranging across the landscape of traditional literary criticism and exploring the various attitudes toward poetry, including both

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attacks and defenses, offered by writers from Plato and Aristotle to Sidney, Vico, Blake, Yeats, and Seamus Heaney, among others. "Criticism," Adams writes, "needs renewal in every age to free poetry from the prejudices of that age and the unintended prejudices of even the best

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critics of the past, to free poetry to perform its provocative, antithetical cultural role." Poetry achieves its cultural value by opposing the binary oppositions - form and content, fact and fiction, reason and emotion - that structure and polarize most understandings of literature and of life.

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Adams takes a position antithetical to the extremes of both abstract formalism and the politicization of literary content. He concludes with an appreciation of what he calls the double offense of "great bad poetry," poetry so exceptionally bad that it transcends its shortcomings and leads

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to gaiety. He reminds us that Blake, in *The Marriage of Heaven and Hell*, identified angels with the settled and coercive and assigned the qualities of energy and creativity to his devils. According to Adams, poetry, in its broad and traditional sense of all imaginative writing, may be identified

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with Blake's devils.

Em sua análise da arquitetura e da escultura funerária, Maria Elizia Borges não se limita a propor uma classificação tipológica dos diferentes jazigos e um levantamento iconográfico de figuras e signos, pois

concede espaço aos agentes de sua produção. Talvez resida aí, na qualificação do trabalho desenvolvido pelas marmorarias de Ribeirão Preto, sua maior contribuição ao estudo da arte funerária no Brasil. É nesse espaço - cujos pressupostos operacionais remontam à Idade Média

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- que é gestada uma produção simbólica, graças à qual a sociedade oitocentista afirma a própria visão da morte, quase sempre alicerçada na ostentação.

Sound—one of the central elements of poetry—finds itself all but ignored in the

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current discourse on lyric forms. The essays collected here by Marjorie Perloff and Craig Dworkin break that critical silence to readdress some of the fundamental connections between poetry and sound—connections that go far beyond traditional metrical studies. Ranging from medieval Latin lyrics to a

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cyborg opera, sixteenth-century France to twentieth-century Brazil, romantic ballads to the contemporary avant-garde, the contributors to *The Sound of Poetry/The Poetry of Sound* explore such subjects as the translatability of lyric sound, the historical and cultural roles of

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rhyme, the role of sound repetition in novelistic prose, the connections between "sound poetry" and music, between the visual and the auditory, the role of the body in performance, and the impact of recording technologies on the lyric voice. Along the way, the essay stake on the

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Ensemble discords of Maurice Scève's *Délie*, Ezra Pound's use of "Chinese whispers," the alchemical theology of Hugo Ball's Dada performances, Jean Cocteau's modernist radiophonics, and an intercultural account of the poetry reading as a kind of dubbing. A

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genuinely comparatist study, *The Sound of Poetry/The Poetry of Sound* is designed to challenge current preconceptions about what Susan Howe has called "articulations of sound forms in time" as they have transformed the expanded poetic field of the twenty-first century.

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Over the past decades, the poetry performance has developed into an increasingly popular, diverse, and complex art form. In theoretical and critical discourse, it is referred to as performance poetry, spoken word poetry, and polipoesía; some theorists

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argue that it is an independent poetic genre, others treat it as a contemporary manifestation of oral poetry or of the poetry recital. The essays collected in this volume take up the challenge that the poetry performance poses to literary theory. Coming from a variety of disciplines,

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including Literary Studies, Theater Studies, and Area Studies, contributors develop new approaches and analytical categories for the poetry performance. They draw on case studies from a variety of contexts and in several languages, including Brazilian Portuguese, Dutch, Catalan,

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English, French, Galician, and Spanish. Essays are organized in three sections, which focus on critical and theoretical approaches to the poetry performance, on the mediatic hybridity of this art form, and on the ways in which the poetry performance negotiates locatedness through

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engagements with space and place.
The structure of the volume
intersperses essays on theory and
analysis with self-reflexive essays from
performance poets on their own
performance practice.

Translation of the Galician book by the

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same title.

"Markey emphasizes the coherence of Calvino's literary production and convincingly and carefully argues that postmodernism--first latent and then increasingly (and exasperatingly) overt--is Calvino's essential

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muse."--Wiley Feinstein, Loyola University, Chicago "By thoroughly and persuasively interpreting and explaining Calvino's contributions to the postmodern esthetic, this book provides not only a better appreciation of postmodern literature but a better understanding of our postmodern

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world, where reality and textuality
mingle, a world which Calvino
anticipated, interrogated, and
ultimately helped to fashion, and one
which Markey now helps us to
perceive and comprehend."--Sante
Matteo, Miami University This primer
for Italo Calvino fans looks at the

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International author in English translation, appraising his place in world literature and tracing his development as a postmodern writer from the start of his career during World War II to his death in 1985. Constance Markey, who knew Calvino personally, correlates details of his life

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with the growth of his thinking and artistry, using summaries and analysis of his novels, short stories, and essays to underscore the link between his life and work. Starting with his early writing as a political neorealist, she traces his move away from realism, first toward modernism and fantasy,

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eventually toward full maturation as a postmodern writer. Though Calvino chronicled uncommon events during a turbulent era, Markey shows that his writing evolved in a consistent, unified, and logical way. Writing for both the novice Calvino reader and those expert in his work, Markey also

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examines in depth his ties to other authors such as Conrad, Beckett, Borges, Kafka, and even Twain. She establishes Calvino's influence as a major force in the shaping of 20th-century literature and offers a persuasive account of postmodernism. Constance Markey teaches Italian at

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DePaul University, where she has served as head of the Italian section. She has written widely on Italian and European authors and on film and has published articles in *Italica*, *Italian Quarterly*, and *Quaderni d'italianistica*, and book reviews in the *Chicago Tribune*.

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Throughout the novels and stories. The cosmicomical tales, with their focus on science, are seen as crucial to the development of the symbolic mindscapes that made Calvino a major international writer. He died before arriving at any satisfactory

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Mirror Com D
solution to the problems of relating the 'I' to the 'not-I', but Hume derives from his later works a philosophy based on the creation of likenesses, of internal microcosms that permit us to mirror the macrocosm. These interior.

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