

Dickey By Theresa Hak Kyung Cha

Poetry. Fiction. Women's Studies. Edited by Caroline Bergvall, Laynie Browne, Teresa Carmody, and Vanessa Place, the book includes work by 64 women from 10 countries. Contributors respond to the question: What is conceptual writing? I'LL DROWN MY BOOK offers feminist perspectives within this literary phenomenon. Contributors are Kathy Acker, Oana Avasilichioaei and Erin Moure, Dodie Bellamy, Lee Ann Brown, Angela Carr, Mónica de la Torre, Danielle Dutton, Renee Gladman, Jen Hofer, Bernadette Mayer, Sharon Mesmer, Laura Mullen, Harryette Mullen, Deborah Richards, Juliana Spahr, Cecilia Vicuña, Wendy Walker, Jen Bervin, Inger Christiansen, Marcella Durand, Katie Degentesh, Nada Gordon, Jennifer Karmin, Mette Moestrup, Yedda Morrison, Anne Portugal, Joan Retallack, Cia Rinne, giovanni singleton, Anne Tardos, Hannah Weiner, Christine Wertheim, Norma Cole, Debra Di Blasi, Stacy Doris and Lisa Robertson, Sarah Dowling, Bhanu Kapil, Rachel Levitsky, Laura Moriarty, Redell Olsen, Chus Pato, Julie Patton, Kristin Prevallet, a.rawlings, Ryoko Seikiguchi, Susan M. Schultz, Rosmarie Waldrop, Renee Angle, Rachel Blau DuPlessis, Theresa Hak Kyung Cha, Tina Darragh, Judith Goldman, Susan Howe, Maryrose Larkin, Tracie Morris, Sawako Nakayasu, M. NourbeSe Philip, Jena Osman, kathryn I. pringle, Frances Richard, Kim Rosenfeld, and Rachel Zolf.

The Poetics of Emptiness uncovers an important untold history by tracing the historically specific, intertextual pathways of a single, if polyvalent, philosophical term, emptiness, as it is transformed within twentieth-century American poetry and poetics. This conceptual migration is detailed in two sections. The first focuses on "transpacific Buddhist poetics," while the second maps the less well-known terrain of "transpacific Daoist poetics." In Chapters 1 and 2, the author explores Ernest Fenollosa's "The Chinese Written Character as a Medium for Poetry" as an expression of Fenollosa's distinctly Buddhist poetics informed by a two-decade-long encounter with a culturally hybrid form of Buddhism known as Shin Bukkyo ("New Buddhism"). Chapter 2 explores the classical Chinese poetics that undergirds the lost half of Fenollosa's essay. Chapter 3 concludes the first half of the book with an exploration of the didactic and soteriological function of "emptiness" in Gary Snyder's influential poetry and poetics. The second half begins with a critical exploration of the three-decades-long career of the poet/translator/critic Wai-lim Yip, whose "transpacific Daoist poetics" has been an important fixture in American poetic late modernism and has begun to gain wider notoriety in China. The last chapter engages the intertextual weave of poststructural thought and Daoist and shamanistic discourses in Theresa Hak Kyung Cha's important body of heterocultural productions. By formulating interpretive frames as hybrid as the texts being read, this book makes available one of the most important yet still largely unknown stories of American poetry and poetics.

Tell This Silence by Patti Duncan explores multiple meanings of speech and silence in Asian American women's writings in order to explore relationships among race, gender, sexuality, and national identity. Duncan argues that contemporary definitions of U.S. feminism must be expanded to recognize the ways in which Asian American women have resisted and continue to challenge the various forms of oppression in their lives. There has not yet been adequate discussion of the multiple meanings of silence and speech, especially in relation to activism and social-justice movements in the U.S. In particular, the very notion of silence continues to invoke assumptions of passivity, submissiveness, and avoidance, while speech is equated with action and empowerment. However, as the writers discussed in Tell This Silence suggest, silence too has multiple meanings especially in contexts like the U.S., where speech has never been a guaranteed right for all citizens. Duncan argues that writers such as Maxine Hong Kingston, Mitsuye Yamada, Joy Kogawa, Theresa Hak Kyung Cha, Nora Okja Keller, and Anchee Min deploy silence as a means of resistance. Juxtaposing their "unofficial narratives" against other histories—official U.S. histories that have excluded them and American feminist narratives that have stereotyped them or distorted their participation—they argue for recognition of their cultural participation and offer analyses of the intersections among gender, race, nation, and sexuality. Tell This Silence offers innovative ways to consider Asian American gender politics, feminism, and issues of immigration and language. This exciting new study will be of interest to literary theorists and scholars in women's, American, and Asian American studies. In this beautiful collection of poems, remarkable for their plainspoken radiance, the bestselling author of The House on Mango Street and winner of the 2019 PEN/Nabokov Award for Achievement in International Literature embraces her first passion-verse. With lines both comic and sad, Sandra Cisneros deftly-and dazzlingly-explores the human experience. For those familiar with Cisneros only from her acclaimed fiction, My Wicked Wicked Ways presents her in an entirely new light. And for readers everywhere, here is a showcase of one of our most powerful writers at her lyrical best.

Poetry. African American Studies. Asian American Studies. LGBT Studies. Winner of the Publishing Triangle's 2010 Thom Gunn Award for Gay Poetry and the 13th Annual Asian American Literary Award for Poetry. "I applaud Ronaldo Wilson's pathbreaking movement into what has never, never, in history, been said. About sexuality, in particular, these poems speak with incorrigible and raving clarity. And, always, they display intellectual curiosity, and an impatient, gorgeous readiness to make language new." Wayne Koestenbaum "A] warning to anyone tempted to believe that in objectification lies freedom. Livid inside an apocalyptic negative capability, these poems are constructed through their maker's deconstruction, and reading, I too, felt unmade." Claudia Keelan "Ronaldo Wilson's POEMS OF THE BLACK OBJECT turns the parenthetical inside out, contents kicking and alive, person, race and being: where fate is in store in you, not for you, out there; in consciousness, and barely conscious, where consciousness is the accumulation of the scarcely discernible experiences. Wilson's poems captures states of person, the thinking being, the being thinking, the being perceived, and all the slippage between stages of person, Black and on the page, folding and unfolding layers of social construction." Erica Hunt "The force here is in the erotic attachment between the human figures certainly but also (and more surprisingly) between history and present-day experience. Ronaldo Wilson teases the reader with earnestness while he refracts event and experience. The effect is dazzling. The poems are panoramic. One part slave narrative, one part pillow book, POEMS OF THE BLACK OBJECT is a triumph of the social lyric: violent, tender, absurd." G.E Patterson "For all the disturbances examined in this intensely lucid book of bodily desire, dead porn stars, and the high art of human survival, the voice of these poems manages to maintain a kind of giddy composure. Perhaps the trick of it comes through his sense that, 'pattern organizes trauma, and so does speed.' It's not so fast, the pace here; we're made to look, to see, with shrewd intention. It's that Ronaldo Wilson's writing doesn't let you get too comfortable. It shifts experience and reckoning from poem to essay, theory to epistle, these intuitive modes of a person in search of a particular poetics, darting around sharp visions that could bloody or shine on the tempestuous landscape 'the black object' emerges from." Tisa Bryant"

Anne Carson's new work that reconsiders the stories of two iconic women—Marilyn Monroe and Helen of Troy—from their point of view Norma Jeane Baker of Troy is a meditation on the destabilizing and destructive power of beauty, drawing together Helen of

Troy and Marilyn Monroe, twin avatars of female fascination separated by millennia but united in mythopoeic force. Norma Jeane Baker was staged in the spring of 2019 at The Shed's Griffin Theater in New York, starring actor Ben Whishaw and soprano Renée Fleming and directed by Katie Mitchell.

Thresholds is both a doorway and an absence, a roadmap and a remembering. In this almanac of place and memory, Lara Mimoso Montes writes of her family's past, returning to the Bronx of the 70s and 80s and the artistry that flourished there. What is the threshold between now and then, and how can the poet be the bridge between the two?

John Yau engages visual art, social theory, and syntactical dexterity to push the limits of language toward an expansive counter-poetics

One of the most important poets of contemporary Japan, Makoto Ōoka's works continue to resonate powerfully among readers today. He speaks to the spirit, not of Japan and the Japanese, but of humanity, and of the world we are a part of. This new edition brings together some of his best work in English translation by Janine Beichman, who worked with Ōoka for many years. Also included are the original Japanese poems, the author's own calligraphy and drafts, and selected photographs from his personal life... a book to be savored for a depth and beauty that surpasses any single cultural identity.

Literary Nonfiction. Asian & Asian American Studies. The orphan at the center of LITANY FOR THE LONG MOMENT is without homeland and without language. In three linked lyric essays, Arnold attempts to claim her own linguistic, cultural, and aesthetic lineage. Born in Korea and adopted to the US as a child, she explores the interconnectedness of language and identity through the lens of migration and cultural rupture. Invoking artists, writers, and thinkers--Theresa Hak Kyung Cha, Francesca Woodman, Susan Sontag, among others--LITANY FOR THE LONG MOMENT interweaves personal documents, images, and critical texts as a means to examine loss and longing.

NEW YORK TIMES BESTSELLER • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • ONE OF TIME'S 100 MOST INFLUENTIAL PEOPLE • A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American consciousness "Brilliant . . . To read this book is to become more human."—Claudia Rankine, author of Citizen In development as a television series starring and adapted by Greta Lee • One of Time's 10 Best Nonfiction Books of the Year • Named One of the Best Books of the Year by The New York Times, The Washington Post, NPR, New Statesman, BuzzFeed, Esquire, The New York Public Library, and Book Riot Poet and essayist Cathy Park Hong fearlessly and provocatively blends memoir, cultural criticism, and history to expose fresh truths about racialized consciousness in America. Part memoir and part cultural criticism, this collection is vulnerable, humorous, and provocative—and its relentless and riveting pursuit of vital questions around family and friendship, art and politics, identity and individuality, will change the way you think about our world. Binding these essays together is Hong's theory of "minor feelings." As the daughter of Korean immigrants, Cathy Park Hong grew up steeped in shame, suspicion, and melancholy. She would later understand that these "minor feelings" occur when American optimism contradicts your own reality—when you believe the lies you're told about your own racial identity. Minor feelings are not small, they're dissonant—and in their tension Hong finds the key to the questions that haunt her. With sly humor and a poet's searching mind, Hong uses her own story as a portal into a deeper examination of racial consciousness in America today. This intimate and devastating book traces her relationship to the English language, to shame and depression, to poetry and female friendship. A radically honest work of art, *Minor Feelings* forms a portrait of one Asian American psyche—and of a writer's search to both uncover and speak the truth. Praise for *Minor Feelings* "Hong begins her new book of essays with a bang. . . . The essays wander a variegated terrain of memoir, criticism and polemic, oscillating between smooth proclamations of certainty and twitches of self-doubt. . . . *Minor Feelings* is studded with moments [of] candor and dark humor shot through with glittering self-awareness."—The New York Times "Hong uses her own experiences as a jumping off point to examine race and emotion in the United States."—Newsweek "Powerful . . . [Hong] brings together memoiristic personal essay and reflection, historical accounts and modern reporting, and other works of art and writing, in order to amplify a multitude of voices and capture Asian America as a collection of contradictions. She does so with sharp wit and radical transparency."—Salon

A spectacular new collection by one of the most exciting and distinctive poets currently writing.

In *Identity, Mediation, and the Cunning of Capital*, Ani Maitra urgently calls for a reevaluation of identity politics as an aesthetic maneuver regulated by capitalism. A dominant critical trend in the humanities, Maitra argues, is to dismiss or embrace identity through the formal properties of a privileged aesthetic medium such as literature, cinema, or even the performative body. In contrast, he demonstrates that identity politics becomes unavoidably real and material only because the minoritized subject is split between multiple sites of mediation—visual, linguistic, and sonic—while remaining firmly tethered to capitalism's hierarchical logic of value production. Only in the interstices of media can we track the aesthetic conversion of identitarian difference into value, marked by the inequities of race, class, gender, and sexuality. Maitra's archive is transnational and multimodal. Moving from anticolonial polemics to psychoanalysis to diasporic experimental literature to postcolonial feminist and queer media, he lays bare the cunning by which capitalism produces and fragments identity through an intermedial "aesthetic dissonance" with the commodity form. Maitra's novel contribution to theories of identity and to the concept of mediation will interest a wide range of scholars in media studies, critical race and postcolonial studies, and critical aesthetics.

This major poetry collection is a fearless depiction of a Latina living in the best and worst of times.

Through the schematic representation of translation, one language is rendered in contrast to another as if the two languages are clearly different and distinct. And yet, Sakai contends, such differences and distinctions between ethnic or national languages (or cultures) are only defined once translation has already rendered them commensurate. His essays thus address translation as a means of figuring (or configuring) difference.

This publication is devoted to the phenomenon of the artist novel, and whether it can be considered to be a medium in its own right within the visual arts. Visual artists create different strategies to integrate their novels into their practice. Introducing traits that are particular to narrative literature into the visual arts implies the accentuation of some features over others, such as narration, fiction, identification, and the act of reading and its protracted engagement, as well as distribution in public space. An artist's approach comes fundamentally from the visual arts. The creation of an artist novel doesn't differ from any other artwork. Both processes feed into each other as they evolve within the same body of works. Thanks to the contributions of a selected group of artists, writers, curators, and scholars this publication strives to demonstrate that literature, when treated by visual artists, can take place well beyond the space of the book.

A beautiful collectible hardcover edition of the father of Korean American literature's "wonderfully resplendent evocation of a newcomer's America" (Chang-rae Lee, author of *Native Speaker*) A Penguin Vitae Edition Having fled Japanese-occupied Korea for the gleaming promise of the United States with nothing but four dollars and a suitcase full of Shakespeare to his name, the young, idealistic Chungpa Han arrives in

a New York teeming with expatriates, businessmen, students, scholars, and indigents. Struggling to support his studies, he travels throughout the United States and Canada, becoming by turns a traveling salesman, a domestic worker, and a farmer, and observing along the way the idealism, greed, and shifting values of the industrializing twentieth century. Part picaresque adventure, part shrewd social commentary, *East Goes West* casts a sharply satirical eye on the demands and perils of assimilation. It is a masterpiece not only of Asian American literature but also of American literature. Penguin Vitae?loosely translated as "Penguin of one's life"?is a deluxe hardcover series from Penguin Classics celebrating a dynamic and diverse landscape of classic fiction and nonfiction from seventy-five years of classics publishing. Penguin Vitae provides readers with beautifully designed classics that have shaped the course of their lives, and welcomes new readers to discover these literary gifts of personal inspiration, intellectual engagement, and creative originality.

This groundbreaking, transgenre work—part detective story, part literary memoir, part imagined past—is intensely autobiographical and confessional. Proceeding sentence by sentence, city by city, and backwards in time, poet and essayist Kazim Ali details the struggle of coming of age between cultures, overcoming personal and family strictures to talk about private affairs and secrets long held. The text is comprised of sentences that alternate in time, ranging from discursive essay to memoir to prose poetry. Art, history, politics, geography, love, sexuality, writing, and religion, and the role silence plays in each, are its interwoven themes. *Bright Felon* is literally “autobiography” because the text itself becomes a form of writing the life, revealing secrets, and then, amid the shards and fragments of experience, dealing with the aftermath of such revelations. *Bright Felon* offers a new and active form of autobiography alongside such texts as Theresa Hak Kyung Cha’s *Dictee*, Lyn Hejinian’s *My Life*, and Etel Adnan’s *In the Heart of the Heart of Another Country*. A reader’s companion is available at <http://brightfelonreader.site.wesleyan.edu/>

From the celebrated author of *You Too Can Have a Body Like Mine*, a thought-provoking, often unsettling story collection that consists, broadly, of narrative diagrams of the three main stages in a human life: birth, life, and death. Alexandra Kleeman’s debut novel *You Too Can Have a Body Like Mine* earned her comparisons to Thomas Pynchon, Don DeLillo, Ben Marcus, and Tom Perrotta. It was praised by the *New York Times* as “a powerful allegory of our civilization’s many maladies, artfully and elegantly articulated, by one of the young wise women of our generation.” In her second book, a collection of twelve stories irresistibly seductive in their strangeness, she explores human life from beginning to end: the distress of birth into a world already formed; the brief and confusing period of “living” where we understand what is expected of us and struggle to do it; and the death-y period toward the end where we sense it is ending and will end only partially understood, at best. The title is taken from one of the stories (“Intimation”), but is also a play on Wordsworth’s “Intimations of Immortality”—only in this case it’s not clear exactly what is being intimated, but it’s nothing so gleaming and good as Immortality. The middle, “Living” section of the book, is fleshed out with a set of stories that borrow more from traditional realist fiction to illustrate the inner lives of the characters. At once familiar and mysterious, these stories have an eerie resonance as its characters find themselves in new and surprising situations. An unnamed woman enters a room with no exit and a ready-made life; the disappearance of people, objects, and memory creates an apocalypse; the art of dance is used to try to tame a feral child; the key to surviving a house-party lies in knowing the difference between fake and real blood. Elegant, surprising, wondrous, and haunting, *Intimations* is an utterly transporting collection from one of our most ingenious and brilliant young writers.

In *Compositional Subjects* Laura Hyun Yi Kang explores the ways that Asian/American women have been figured by mutually imbricated modes of identity formation, representation, and knowledge production. Kang’s project is simultaneously interdisciplinary scholarship at its best and a critique of the very disciplinary formations she draws upon. The book opens by tracking the jagged emergence of “Asian American women” as a distinct social identity over the past three decades. Kang then directs critical attention to how the attempts to compose them as discrete subjects of consciousness, visibility, and action demonstrate a broader, ongoing tension between socially particularized subjects and disciplinary knowledges. In addition to the shifting meanings and alignments of “Asian,” “American,” and “women,” the book examines the discourses, political and economic conditions, and institutional formations that have produced Asian/American women as generic authors, as visibly desirable and desiring bodies, as excludable aliens and admissible citizens of the United States, and as the proper labor for transnational capitalism. In analyzing how these enfigurations are constructed and apprehended through a range of modes including autobiography, cinematography, historiography, photography, and ethnography, Kang directs comparative attention to the very terms of their emergence as Asian/American women in specific disciplines. Finally, Kang concludes with a detailed examination of selected literary and visual works by Korean women artists located in the United States and Canada, works that creatively and critically contend with the problematics of identification and representation that are explored throughout the book. By underscoring the forceful and contentious struggles that animate all of these compositional gestures, Kang proffers Asian/American women as a vexing and productive figure for cultural, political and epistemological critique.

Race and the Avant-Garde investigates the relationship between identity and poetic form in contemporary American literature, focusing on Asian American and experimental poets, including Allen Ginsberg, Ron Silliman, Theresa Hak Kyung Cha, and John Yau.

Dictee Univ of California Press

Performance art, video, ceramics, mail and stamp art, artist's books, and works on paper are part of the range of pioneering and influential work by Korean American artist Theresa Hak Kyung Cha that are showcased with scholarly essays in this exhibition catalog.

Nickole Brown writes in a voice that is simultaneously vernacular and lyrical. It is a voice thick with the humidity and whirring cicadas of Kentucky, but the poems are dangerous, smelling of the crisp cucumber scent of a copperhead about to strike. Epistolary in nature, and with a novel's arc, *Sister* is a story that begins with a teen giving birth to a baby girl--the narrator--during a tornado, and in some ways, that tornado never ends. In the hands of a lesser poet, this debut collection would be a standard-issue confession, a melodramatic exercise in anger and self-pity. But melodrama requires simple villains and victims, and there is neither in this richly complex portrait. Ultimately, *Sister* is more about the narrator's transgressions and failures, more about her relationships to her sister and their mother than about that which divided them. With equal parts sass and sorrow, these poems etch out survival won not with tender-hearted reflections but by smoking cigarettes through fly-specked screens, by using cans of aerosol hair spray as makeshift flamethrowers, and, most cruelly, by leaving home and trying to forget her sister entirely. From there, each poem is a letter of explanation and apology to that younger sister she never knew. *Sister* recounts a return to a place that Brown never truly left. It is a book of forgiveness, of seeking what is beyond mere survival, of finding your way out of a place of poverty and abuse only to realize that you must go back again, all the way back to where everything began--that warm, dark nest of mother.

This autobiographical work is the story of several women. Deploying a variety of texts, documents and imagery, these women are united by suffering and the transcendence of suffering.

In *Traffic in Asian Women* Laura Hyun Yi Kang demonstrates that the figure of "Asian women" functions as an analytic with which to understand the emergence, decline, and permutation of U.S. power/knowledge at the nexus of capitalism, state power, global governance, and knowledge production throughout the twentieth century. Kang analyzes the establishment, suppression,

forgetting, and illegibility of the Japanese military "comfort system" (1932–1945) within that broader geohistorical arc. Although many have upheld the "comfort women" case as exemplary of both the past violation and the contemporary empowerment of Asian women, Kang argues that it has profoundly destabilized the imaginary unity and conceptual demarcation of the category. Kang traces how "Asian women" have been alternately distinguished and effaced as subjects of the traffic in women, sexual slavery, and violence against women. She also explores how specific modes of redress and justice were determined by several overlapping geopolitical and economic changes ranging from U.S.-guided movements of capital across Asia and the end of the Cold War to the emergence of new media technologies that facilitated the global circulation of "comfort women" stories.

"Mastery over language that was borrowed, that was not her mother tongue, enabled Theresa Hak Kyung Cha to empathize with her viewer (her distant audience) as powerfully as any artist I know. In *Exilée* and *Temps Morts* I listen with fascination as her tongue exercises furtively and nimbly, convincing me that Cha would have been the exemplary artist of identity had she lived another ten years."--Byron Kim "Conceptual, poetic, visual, the writings of Theresa Hak Kyung Cha are radical and subtle responses to the artistic context of their time and reveal powerful areas of exploration to readers. Like few other contemporary collections, this book opens up new horizons in literature, art history, film theory, and linguistics, emphasizing the originality of a unique body of work that belongs both to history and to the present."--Elvan Zabunyan, author of *Black Is a Color* "Since its publication within weeks of her premature death, Theresa Hak Kyung Cha's *DICTÉE* has attracted academic, feminist, literary, and cult followings. But despite the passion that erupts through its surface, it is in many ways an austere book. It withholds something--and purposefully so. This unexpected new collection of Cha's other, previously uncollected writings/inscriptions offers something gentler, more intimate--and, though not less alienated, perhaps, the Cha we encounter in *Exilée* and *Temps Morts* is more playful. The works collected here resonate with vivacity and the luminous presence that was, and remains, Theresa Hak Kyung Cha."--Lyn Hejinian, author of *A Border Comedy*

A captivating meditation on the power of the sentence by the author of *Essayism*, a 2018 *New Yorker* book of the year. In *Suppose a Sentence*, Brian Dillon, whom John Banville has called "a literary flâneur in the tradition of Baudelaire and Walter Benjamin," has written a sequel of sorts to *Essayism*, turning his attention to the oblique and complex pleasures of the sentence. A series of essays prompted by a single sentence—from Shakespeare to James Baldwin, John Ruskin to Joan Didion—this new book explores style, voice, and language, along with the subjectivity of reading. Both an exercise in practical criticism and a set of experiments or challenges, *Suppose a Sentence* is a polemical and personal reflection on the art of the sentence in literature.

Using experimental style as a framework for close readings of writings produced by late twentieth-century North American women, Deborah Mix places Gertrude Stein at the center of a feminist and multicultural account of twentieth-century innovative writing. Her meticulously argued work maps literary affiliations that connect Stein to the work of Harryette Mullen, Daphne Marlatt, Betsy Warland, Lyn Hejinian, and Theresa Hak Kyung Cha. By distinguishing a vocabulary—which is flexible, evolving, and simultaneously individual and communal—from a lexicon—which is recorded, fixed, and carries the burden of masculine authority--Mix argues that Stein's experimentalism both enables and demands the complex responses of these authors. Arguing that these authors have received relatively little attention because of the difficulty in categorizing them, Mix brings the writing of women of color, lesbians, and collaborative writers into the discussion of experimental writing. Thus, rather than exploring conventional lines of influence, she departs from earlier scholarship by using Stein and her work as a lens through which to read the ways these authors have renegotiated tradition, authority, and innovation. Building on the tradition of experimental or avant-garde writing in the United States, Mix questions the politics of the canon and literary influence, offers close readings of previously neglected contemporary writers whose work doesn't fit within conventional categories, and by linking genres not typically associated with experimentalism—lyric, epic, and autobiography—challenges ongoing reevaluations of innovative writing.

The Body of Writing: An Erotics of Contemporary American Fiction examines four postmodern texts whose authors play with the material conventions of "the book" Joseph McElroy's *Plus* (1977), Carole Maso's *AVA* (1993), Theresa Hak Kyung Cha's *DICTÉE* (1982), and Steve Tomasula's *VAS* (2003). By demonstrating how each of these works calls for an affirmative engagement with literature, Flore Chevallier explores a centrally important issue in the criticism of contemporary fiction. Critics have claimed that experimental literature, in its disruption of conventional story-telling and language uses, resists literary and social customs. While this account is accurate, it stresses what experimental texts respond to more than what they offer. This book proposes a counter-view to this emphasis on the strictly privative character of innovative fictions by examining experimental works' positive ideas and affects, as well as readers' engagement in the formal pleasure of experimentations with image, print, sound, page, orthography, and syntax.

Elaborating an erotics of recent innovative literature implies that we engage in the formal pleasure of its experimentations with signifying techniques and with the materiality of their medium. Such engagement provokes a fusion of the reader's senses and the textual material, which invites a redefinition of corporeality as a kind of textual practice.

Everybody's Autonomy is about reading and identity. Experimental texts empower the reader by encouraging self-governing approaches to reading and by placing the reader on equal footing with the author.

Première publication dédiée à l'oeuvre singulière de l'artiste coréenne-américaine Theresa Hak Kyung Cha (1951-1982), à la croisée de la performance, de l'art conceptuel, de la vidéo et de la poésie, dont l'un des motifs principaux concerne sa représentation de l'Histoire, marquée par l'expérience de l'exil et de la migration, de la dislocation temporelle, culturelle, géographique et sociale.

A new selection of poems by the celebrated gay poet Thom Gunn has been described as "one of the most singular and compelling poets in English during the past half-century" (*Times Literary Supplement*). Gunn was an Elizabethan poet in modern guise, though there's nothing archaic, quaint, or sepia-toned about his poetry. His method was dispassionate and rigorous, uniquely well suited for making a poetic record of the tumultuous time in which he lived. Gunn's dozens of brilliantly realized poems about nature, friendship, literature, sexual love, and death are set against the ever-changing backdrop of San Francisco—the druggy, politically charged sixties and the plague years of AIDS in the eighties. Perhaps no contemporary poet was better equipped—by temperament, circumstance, or poetic gift—to engage the subjects of eros

and thanatos than Thom Gunn. This New Selected Poems, compiled by his friend Clive Wilmer and accompanied by insightful notes, is the first edition to represent the full arc of Gunn's inimitable career.

Set at a boardinghouse in rural New Jersey in the summer of 1939, this novel revolves around four people who experience the comedies, torments and rare pleasures of family, romance and sex while on vacation from Brooklyn and the Depression. Billy Recco, an eager ten-year-old in search of a father... Marie Recco, nee McGrath, an attractive divorcee caught between her son and father, without a life of her own... John McGrath, dignified in manner yet brutally soured by life, insanely fearful of his daughter's restlessness... Tom Thebus, a rakish salesman who precipitates the conflict between Marie's hopes and her father's wrath. What emerges is a sure understanding of four people who are occasionally ridiculous, but whose integrity and good intentions are consistently, and tragically, frustrated. Combining humor and feeling, balancing the details and the rhythms of experience, Aberration of Starlight re-creates a time and a place as it captures the sadness and value of four lives. First published by Random House in 1980, it is widely considered one of Sorrentino's finest novels.

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