

Reza Baraheni

The main focus of *Literary Subterfuge and Contemporary Persian Fiction* is to identify components and elements which define Persian modernist fiction, placing an emphasis on literary concepts and devices which provide the dynamics of the evolutionary trajectory of this modernism. The question of 'who writes Iran' refers to a contested area which goes beyond the discipline of literary criticism. Non-literary discourses have made every effort to impose their "committed" readings on literary texts; they have even managed to exert influence on the process of literary creation. In this process, inevitably, many works, or segments of them, and many concepts which do not lend themselves to such readings have been ignored; at the same time, many of them have been appropriated by these discourses. Yet components and elements of Persian literary tradition have persistently engaged in this discursive confrontation, mainly by insisting on literature's relative autonomy, so that at least concepts such as conformity and subterfuge, essential in terms of defining modern and modernist Persian fiction, could be defined in a literary manner. Proffering an alternative in terms of literary historiography; this book supports a methodological approach that considers literary narratives which occur in the margins of dominant discourses, and indeed promote non-discursivity, as the main writers of Persian modernist fiction. It is an essential resource for scholars and researchers interested in Persian and comparative literature, as well as Middle Eastern Studies more broadly.

The Crowned Cannibals Writings on Repression in Iran

Vintage Books USA Mysteries of My Land

Robin Wright has reported from over 120 countries for many

leading news organizations, but her perceptive coverage of Iran has garnered her the most respect and praise among her colleagues. In *The Last Great Revolution*, Wright meticulously describes the ongoing transformation of society, politics and religion that ranges from the empowerment of women to the blossoming of a movie industry and an independent press. She demonstrates why Iran's Islamic revolution equals the French and Russian revolutions in new ideas and impact, while standing alone as "the last great revolution" of the modern era.

The Azerbaijani people have been divided between Iran and the former Soviet republic of Azerbaijan for more than 150 years, yet they have retained their ethnic identity. The collapse of the Soviet Union and the emergence of an independent Azerbaijan have only served to reinforce their collective identity. In *Borders and Brethren*, Brenda Shaffer examines trends in Azerbaijani collective identity from the period of the Islamic Revolution in Iran through the Soviet breakup and the beginnings of the Republic of Azerbaijan (1979-2000). Challenging the mainstream view in contemporary Iranian studies, Shaffer argues that a distinctive Azerbaijani identity exists in Iran and that Azerbaijani ethnicity must be a part of studies of Iranian society and assessments of regime stability in Iran. She analyzes how Azerbaijanis have maintained their identity and how that identity has assumed different forms in the former Soviet Union and Iran. In addition to contributing to the study of ethnic identity, the book reveals the dilemmas of ethnic politics in Iran.

Though it might seem as modern as Samuel Beckett, Joseph Conrad, and Vladimir Nabokov, translingual writing - texts by authors using more than one language or a language other than their primary one - has an ancient pedigree. The *Routledge Handbook of Literary Translingualism* aims to

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provide a comprehensive overview of translingual literature in a wide variety of languages throughout the world, from ancient to modern times. The volume includes sections on: translingual genres - with chapters on memoir, poetry, fiction, drama, and cinema ancient, medieval, and modern translingualism global perspectives - chapters overseeing European, African, and Asian languages. Combining chapters from lead specialists in the field, this volume will be of interest to scholars, graduate students, and advanced undergraduates interested in investigating the vibrant area of translingual literature. Attracting scholars from a variety of disciplines, this interdisciplinary and pioneering Handbook will advance current scholarship of the permutations of languages among authors throughout time.

During the 1979 revolution, Iranians from all walks of life, whether Muslim, Jewish, Christian, socialist, or atheist, fought side-by-side to end one tyrannical regime, only to find themselves in the clutches of another. When Khomeini came to power, freedom of the press was eliminated, religious tolerance disappeared, women's rights narrowed to fit within a conservative interpretation of the Quran, and non-Islamic music and literature were banned. Poets, writers, and artists were driven deep underground and, in many cases, out of the country altogether. This moving anthology is a testament to both the centuries-old tradition of Persian poetry and the enduring will of the Iranian people to resist injustice. The poems selected for this collection represent the young, the old, and the ancient. They are written by poets who call or have called Iran home, many of whom have become part of a diverse and thriving diaspora.

Analyzes the role of Islam in Middle Eastern society and politics, addresses the differences between the Sunni and Shi'i sects, and discusses why an "Islamic revolution" occurred only in Iran

Muslim Diaspora identifies those aspects of migratory experience that shatter or reinforce a group's attachment to its homeland and affect its readiness to adapt to a new country. The contributors to this collection examine many dimensions of life in the Diaspora and demonstrate that identity is always constructed in relation to others. They show how religious identity in diaspora is mediated by many other factors such as: Gender Class Ethnic origin National status A central aim is to understand Diaspora as an agent of social and cultural change, particularly in its transformative impact on women. Throughout, the book advances a more nuanced understanding of the notions of ethnicity, difference and rights. It makes an important contribution to understanding the complex processes of formation and adoption of transnational identities and the challenging contradictions of a world that is being rapidly globalized in economic and political terms, and yet is increasingly localized and differentiated, ethically and culturally. Muslim Diaspora includes contributions from outstanding scholars and is an invaluable text for students in sociology, anthropology, geography, cultural studies, Islamic studies, women's studies as well as the general reader.

From wide-ranging overviews of the entire region to close readings of specific works, this volume opens a fascinating window on the literatures and cultures

of the Caribbean, covering texts in the multiplicity of languages used in the wider Caribbean: Spanish, English, French, Dutch, Portuguese, and the region's many creoles. Authors and works discussed range from luminaries such as Derek Walcott to hitherto practically unknown works in Antillean creole languages. Underlying is the idea to foster the study of the Caribbean literary, artistic and visual text through a comparative lens, a firm proposal to think beyond the persisting linguistic barriers and scholarly divides in the field. As such, *Caribbeing: Comparing Caribbean Literatures and Cultures* brings a new approach to the Caribbean embracing the region's linguistic multiplicity and complexity without eschewing the many theoretical challenges and obstacles such a scholarly endeavor entails. Because of its ample scope this book will appeal to scholars and students working on the Caribbean and Latin America, but also to those interested in the broader fields of postcolonial and cultural studies. "This book is much more than a book on the Caribbean: it underlines the global dimensions and relevance of Caribbean Studies in the twenty-first century. Following carefully the crossroads of literatures and cultures, it shows new routes allowing us to rethink our world(s) in a transarchipelagic mode. An eye-opener: accelerated globalization is unthinkable without the Caribbean." (Ottmar Ette, University of Potsdam) "Rarely have

the multiple flows and enduring traumas of Caribbean culture been explored from such a boldly wide-ranging and profoundly comparative set of perspectives. An indispensable work that sets a new standard for Caribbeanist scholarship.” (Maarten van Delden, Universtiy of California, Los Angeles)

This book highlights the role of cultural representations and perceptions, such as when Iran is represented in the French media as a rogue state obsessed with its nuclear programme, and when France is portrayed in the Iranian media as a decadent and imperialist country. Here, Laetitia Nanquette examines the functions, processes, and mechanisms of stereotyping and imagining the "other" that have pervaded the literary traditions of France and Iran when writing about each other. She furthermore analyzes Franco-Iranian relations by exploring the literary traditions of this relationship, the ways in which these have affected individual authors, and how they reflect socio-political realities. With themes that feed into popular debates about the nature of Orientalism and Occidentalism, and how the two interact, this book will be vital for researchers of Middle Eastern literature and its relationship with writings from the West, as well as those working on the cultures of the Middle East.

Anthologizes verses by women ranging from Enheduanna, a second millennium B.C. Sumerian princess, to the medieval poets Marie de France and

Florencia de Pinar, to noteworthy poets of the nineteenth and twentieth centuries

This interrogates the racist construction of Aria and Aryanism in an Iranian context, arguing that these concepts gave the Indo-European speaking Persian ethnic group an advantage over Iran's non-Persian nationalities and communities.

Discusses how contemporary Iranian and Middle Eastern thinkers and artists are forging a new postmodern vision. The insurgent, the poet, the mystic, the sectarian: these are four modes of subjectivity that have emerged amid Middle Eastern thought's attempt to reverse, dethrone, or supersede modernity. Providing a theoretical overview of each of these existential stances, Jason Bahbak Mohaghegh engages the views of thinkers and artists of the last several decades, primarily from Iran, but also from Arab, Turkish, North African, Armenian, Afghani, Chechen, and Kurdish backgrounds. He explores various dimensions of the Middle Eastern experience at the threshold of the postmodern moment, including revolutionary ideology, avant-garde literature, new-wave cinema, and radical-extremist thought. The profound reinvention of concepts characteristic of such work—fatalism, insurrection, disappearance, siege—provide unique interpretations and confrontations with the modern period and its relationship to those who presumably fall outside its

boundaries of self-consciousness. Expanding the conversation, Mohaghegh contrasts the impressions of the Middle Eastern figures considered with those of the most incisive Western thinkers of modernity, such as Nietzsche, Heidegger, and Baudrillard, to offer an original global vision that crosses the East-West divide. "This is a fascinating book that accomplishes something absolutely unique: it weaves together several theories, it is historically attuned to the region, and it engages politics (local and international). Mohaghegh's work is a genuinely novel contribution." — Farhang Erfani, American University

Matthew K. Shannon provides readers with a reminder of a brief and congenial phase of the relationship between the United States and Iran. In *Losing Hearts and Minds*, Shannon tells the story of an influx of Iranian students to American college campuses between 1950 and 1979 that globalized U.S. institutions of higher education and produced alliances between Iranian youths and progressive Americans. *Losing Hearts and Minds* is a narrative rife with historical ironies. Because of its superpower competition with the USSR, the U.S. government worked with nongovernmental organizations to create the means for Iranians to train and study in the United States. The stated goal of this initiative was to establish a cultural foundation for the official relationship and to provide Shah Mohammad Reza

Pahlavi with educated elites to administer an ambitious program of socioeconomic development. Despite these goals, Shannon locates the incubation of at least one possible version of the Iranian Revolution on American college campuses, which provided a space for a large and vocal community of dissident Iranian students to organize against the Pahlavi regime and earn the support of empathetic Americans. Together they rejected the Shah's authoritarian model of development and called for civil and political rights in Iran, giving unwitting support to the rise of the Islamic Republic of Iran. Since the 1990s, literary and queer studies scholars have eschewed Marxist and Foucauldian critique and hailed the reparative mode of criticism as a more humane and humble way of approaching literature and culture. The reparative turn has traveled far beyond the academy, influencing how people imagine justice, solidarity, and social change. In *The Ruse of Repair*, Patricia Stuelke locates the reparative turn's hidden history in the failed struggle against US empire and neoliberal capitalism in the 1970s and 1980s. She shows how feminist, antiracist, and anti-imperialist liberation movements' visions of connection across difference, practices of self care, and other reparative modes of artistic and cultural production have unintentionally reinforced forms of neoliberal governance. At the same time, the US government and military, universities, and other institutions have appropriated and depoliticized these same techniques to sidestep addressing structural

racism and imperialism in more substantive ways. In tracing the reparative turn's complicated and fraught genealogy, Stuelke questions reparative criticism's efficacy in ways that will prompt critics to reevaluate their own reading practices.

Presents a collection of short stories, memoirs, essays, and poems by both contemporary and historical Middle Eastern authors from such countries as Morocco, Iran, Iraq, Turkey, and Pakistan.

For the true story behind *Argo*, read *Our Man in Tehran*. The world watched with fear in November 1979, when Iranian students infiltrated and occupied the American embassy in Tehran. The Americans were caught entirely by surprise, and what began as a swift and seemingly short-lived takeover evolved into a crisis that would see fifty-four embassy personnel held hostage, most for 444 days. As Tehran exploded in a fury of revolution, six American diplomats secretly escaped. For three months, Ken Taylor, the Canadian ambassador to Iran—along with his wife and embassy staffers—concealed the Americans in their homes, always with the prospect that the revolutionary government of Ayatollah Khomeini would exact deadly consequences. The United States found itself handcuffed by a fractured, fundamentalist government it could not understand and had completely underestimated. With limited intelligence resources available on the ground and anti-American sentiment growing, President Carter turned to Taylor to work with the CIA in developing their exfiltration plans. Until now, the true story behind Taylor's involvement in the escape of the six diplomats and the Eagle Claw commando raid

has remained classified. In *Our Man in Tehran*, Robert Wright takes us back to a major historical flashpoint and unfolds a story of cloak-and-dagger intrigue that brings a new understanding of the strained relationship between the United States and Iran. With the world once again focused on these two countries, this book is the stuff of John le Carré and Daniel Silva made real.

Reveals the experience of reading in many cultures and across the ages
Covers pornography and the origins of the transgender movement
Explores everyday reading in Nazi Germany
Analyses prison reading
Examines reading in revolutionary societies and occupied nations
Subversive Readers explores the strategies used by readers to question authority, challenge convention, resist oppression, assert their independence and imagine a better world. This kind of insurgent reading may be found everywhere: in revolutionary France and Nazi Germany, in Eastern Europe under Communism and in Australian and Iranian prisons, among eighteenth-century women reading history and nineteenth-century men reading erotica, among postcolonial Africans, the blind, and pioneering transgender activists.

Two decades after the publication of his prize-winning book, *The Politics of Cultural Pluralism*, Crawford Young and a distinguished panel of contributors assess the changing impact of cultural pluralism on political processes around the world, specifically in the former Soviet Union, China, United States, India, Ethiopia, and Guatemala. The result is an arresting look at the dissolution of the nation-state system as we have known it. Crawford Young opens with an overview of the

dramatic rise in the political significance of cultural pluralism and of scholars' changing understanding of what drives and shapes ethnic identification. Mark Beissinger brilliantly explains the demise of the last great empire-state, the USSR, while Edward Friedman notes growing challenges to the apparent cultural homogeneity of China. Nader Entessar suggests intriguing contrasts in Azeri identity politics in Iran and the ex-USSR. Ronald Schmidt and Noel Kent explore the language and racial dimensions of the rising multicultural currents in the United States. Douglas Spitz shows the extent of the decline of the old secular vision of India of the independence generation; Alan LeBaron traces the recent emergence of an assertive Mayan identity among a submerged populace in Guatemala, long thought to be destined for Ladinoization. A case study of the diversity and uncertain future of Ethiopia dramatically emerges from four contrasting contributions: Tekle Woldemikael looks at the potential cultural tensions in Eritrea, Solomon Gashaw offers a central Ethiopian nationalist perspective, Herbert Lewis reflects the perspectives of a restless and disaffected periphery, and James Quirin provides an arresting explanation of the construction of identity amongst the Beta Israel (Ethiopian Jews). Virginia Sapiro steps back from specific regions, offering an original analysis of the interaction between cultural pluralism and gender.

Kate Millett was already an icon of American feminism when she went to Iran in 1979. She arrived just weeks after the Iranian Revolution, to join Iranian women in marking International Women's Day. Intended as a day

of celebration, the event turned into a week of protests. Millett, armed with film equipment and a cassette deck to record everything around her, found herself in the middle of demonstrations for women's rights and against the mandatory veil. Listening to the revolutionary soundscape of Millett's audio tapes, Negar Mottahedeh offers a new interpretive guide to Revolutionary Iran, its slogans, habits, and women's movement—a movement that, many claim, Millett never came to understand. Published with the fortieth anniversary of the Iranian Revolution and the women's protests that followed on its heels, *Whisper Tapes* re-introduces Millett's historic visit to Iran and lays out the nature of her encounter with the Iranian women's movement.

This study emphasizes the pattern of literary change in Iran, as it focuses on the relationship between the constructive elements of literary creativity, literary movement, ideology, and metaphorical language of modern Persian authors.

When Arcade Publishing originally contracted this extraordinary collection of poetry and literature, the Department of the Treasury was attempting to censor the publication of works from countries on America's "enemies list." Arcade, along with the PEN American Center, the Association of American Publishers Professional and Scholarly Publishing Division, and the Association of American University Presses, filed a lawsuit in federal court against the United States government. Their landmark case forced the Office of Foreign Assets Control to

change their regulations regarding editing and publishing literature in translation, and Arcade is proud to reissue this anthology that showcases the developments in Iranian literature over the past quarter-century. Since the Iranian revolution of 1979, the United States has been virtually cut off from that country's culture. Despite severe difficulties imposed by social, political, and economic upheavals, as well as war, repression, and censorship, a veritable cultural renewal has taken place in Iran over the past quarter-century, not only in literature, but in music, art, and cinema. Over forty writers from three generations contributed to this rich and varied collection—or, to use the Persian term, *golchine*, a bouquet—one that provides a much-needed window into a largely undiscovered branch of world literature. In the wake of the Green Revolution and sweeping changes in the region, this particular *golchine* is more relevant than ever, and will bring literary enjoyment as well as a fuller understanding of a complex and ever-shifting culture.

This book discusses Iranian culture before and after the Islamic Revolution of 1979, based on research conducted among American scholars who had lived and worked in Iran. It covers the religion and literature of the Iranian people, their attitudes toward technology, work, family, and authority, and their attitude towards Western culture.

Hossein Tanzifi, a young English interpreter for American advisors in Iran, is caught at a crossroads when he witnesses the assassination of an American adviser by thirteen army officers. Hossein, who had no role in the incident, is sentenced to life in prison. Fourteen people were executed for the murder and he is the only one who knows what happened and who is covering it up. Eighteen years later, during the Iranian revolution, Hossein is released from prison and while dodging his own murder, he searches for the one woman who can unveil the truth. The story, as told by this world-famous novelist, is a historical fiction, character-driven novel narrated from different perspectives. It weaves together the plights of characters from opposite hemispheres of the world. It is renowned for being the single most accurate depiction of the social atmosphere of Iran from 1959 to 1979 which led up to the overthrow of the Pahlavi dynasty under Shah Mohammad Reza Pahlavi through a popular uprising and its replacement with the Islamic Republic of Iran. In *Mapping the Role of Intellectuals in Iranian Modern and Contemporary History*, Jahanbegloo and contributors examine the role of Iranian intellectuals in the history of Iranian modernity. They trace the contributions of intellectuals in the construction of national identity and the Iranian democratic debate, analyzing how intellectuals balanced indebtedness to the West with the issue of

national identity in Iran. Recognizing how intellectual elites became beholden to political powers, the contributors demonstrate the trend that intellectuals often opted for cultural dissent rather than ideological politics.

Regarding the constitution of other-ness, this work examines the pedagogical, political and discursive practice of post-World war II Iranian intellectuals. It shows how clerics, secular and lay religious intellectuals confronted a dual sense of other-ness which resulted in dissent and nativism.

The Essential Voices series intends to bridge English-language readers to cultures misunderstood and under- or misrepresented. It has at its heart the ancient idea that poetry can reveal our shared humanity. The anthology features 130 poets and translators from ten countries, including Garous Abdolmalekian, Kaveh Akbar, Kazim Ali, Reza Baraheni, Kaveh Bassiri, Simin Behbahani, Mark S. Burrows, Athena Farrokhzad, Forugh Farrokhzad, Persis Karim, Ahmad Karimi-Hakkak, Sara Khalili, Mimi Khalvati, Esmail Khoi, Abbas Kiarostami, Fayre Makeig, Anis Mojgani, Yadollah Royai, Amir Safi, SAID, H.E. Sayeh, Roger Sedarat, Sohrab Sepehri, Ahmad Shamlu, Solmaz Sharif, Niloufar Talebi, Jean Valentine, Stephen Watts, Sholeh Wolpé, Nima Yushij, and many others. Praise Between arm-flexing states, the U.S. and Iran, the past burns and the future is held hostage. In a twilight present tense,

the poets emerge, sure-footed and graceful, imagining another way, another vision of being. The range of these Iranian poets is prodigious and dizzying. Sometimes they "consider the saga of a bee / humming over minefields / in pursuit of a flower," sometimes they "bring your lips near / and pour your voice / into my mouth." *Essential Voices: Poetry of Iran and Its Diaspora* is a place where heartbreak and hope gather. At the shores of language, drink this bracing, slaking music. —Philip Metres, author of *Shrapnel Maps*

Essential Voices: Poetry of Iran and its Diaspora takes the extraordinary position that poetic arts from the homeland and diaspora should be read alongside each other. This vital book invites English-language readers to step into a lineage and tradition where poems—from playful to elegiac, prosaic to ornate—are fundamental to everyday living. It is the kind of book that requires two copies: one to give to a beloved, and one to keep for oneself. —Neda Maghbouleh, author of *The Limits of Whiteness: Iranian Americans and the Everyday Politics of Race*

Essential Voices: Poetry of Iran and Its Diaspora offers a profoundly satisfying journey into the poetic canon of my homeland—an anthology with an ambition, expanse, depth, and diversity that truly earns its essential tag. So many poets I was hoping would be in here are here, from contemporary icons to new luminaries, plus I got to explore several poets

I had never before read. Everyone from students of poetry to masters of the form should take this ride through the soul and psyche of Iran, which endures no matter where the border, beyond whatever the boundary! —Porochista Khakpour, author of *Brown Album: Essays on Exile and Identity* Iranians rely on poetry to give comfort, elevate the ordinary, and illuminate the darkness. *Essential Voices: Poetry of Iran and its Diaspora* layers the work of the masters with fresh voices, using sensual imagery to piece together a society fractured by revolution, war, and exile. Let the poets lead you into an Iran beyond the news reports—a place where tenderness and humor and bitterness and melancholia balance together like birds on a wire, intricately connected and poised to take flight. —Tara Bahrapour, author of *To See and See Again: A Life in Iran and America*

In a work of encyclopedic scope, *International Trotskyism, 1929-1985* is sure to become the definitive reference work on a movement that has had a significant impact on the political culture of countries in every part of the world for more than half a century. Renowned scholar Robert J. Alexander has amassed, from disparate sources, an unprecedented amount of primary and secondary material to provide a documentary history of the origins, development, and nature of the Trotskyist movement around the world. Drawing on interviews and correspondence with Trotskyists, newspaper

reports and pamphlets, historical writings including the annotated writings of Trotsky in both English and French, historical memoirs of Trotskyist leaders, and documents of the Fourth International, Alexander recounts the history of the movement since Trotsky's exile from the Soviet Union in 1929. Organized alphabetically in a double-column, country-by-country format this book charts the formation and growth of Trotskyism in more than sixty-five countries, providing biographic information about its most influential leaders, detailed accounts of Trotsky's personal involvement in the development of the movement in each country, and thorough reports of its various factions and splits. Multiple chapters are reserved for countries where the movement was more active or fully developed and various chapters are organized around crucial thematic issues, such as the Fourth International. The chapters are followed by extensive name, organization, publication, and subject indexes, which provide optimal access to the wealth of information contained in the main body of the work.

The definitive translation by Dick Davis of the great national epic of Iran—now newly revised and expanded to be the most complete English-language edition A Penguin Classic Dick Davis—“our pre-eminent translator from the Persian” (The Washington Post)—has revised and expanded his acclaimed translation of Ferdowsi's masterpiece, adding more than 100 pages of newly translated text. Davis's elegant combination of prose and verse allows the poetry of the Shahnameh to

sing its own tales directly, interspersed sparingly with clearly marked explanations to ease along modern readers. Originally composed for the Samanid princes of Khorasan in the tenth century, the Shahnameh is among the greatest works of world literature. This prodigious narrative tells the story of pre-Islamic Persia, from the mythical creation of the world and the dawn of Persian civilization through the seventh-century Arab conquest. The stories of the Shahnameh are deeply embedded in Persian culture and beyond, as attested by their appearance in such works as *The Kite Runner* and the love poems of Rumi and Hafez. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Censorship pervades all aspects of political, social and cultural life in the Islamic Republic of Iran. Faced with strict state control of cultural output, Iranian authors and writers have had to adapt their work to avoid falling foul of the censors. In this pioneering study, Alireza Abiz offers an in-depth, interdisciplinary analysis of how censorship and the political order of Iran have influenced contemporary Persian literature, both in terms of content and tone. As censorship is unrecorded and not officially acknowledged in Iran, the author has examined newspaper records and conducted first-hand interviews with Iranian poets and writers. Looking into the ways in which poets and writers attempt to subvert the codes of censorship by using symbolism and figurative language to hide their more controversial messages. A ground-breaking

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analysis, this book will be vital reading for anyone interested in contemporary cultural politics and literature in Iran.

Traces the life of an Iranian dissident writer who spent much of his life in exile or prison, and includes interviews and short stories written while imprisoned by Reza Shah.

Provides a comprehensive introduction to 20th- and 21st-century world poets and their most famous, most distinctive, and most influential poems.

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