

In Search Of Duende

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Lorca's Legacy
A Companion to Federico García Lorca
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Bob Dylan and Leonard Cohen
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Stilettoed Roses Bleed
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Quid
The Funk Era and Beyond
Literary Texts & the Arts
Federico García Lorca
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Jonathan Mayhew
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poems are in spanish and in english translation

the landmark poetry of federico garcía lorca in a bilingual edition and introduced by pulitzer prize winner w s merwin

in lorca s legacy jonathan mayhew explores multiple aspects of the creative and critical afterlife of federico garcía lorca the most internationally recognized spanish poet and playwright of the twentieth century lorca is an iconic and charismatic figure who has evoked the admiration and fascination of musicians poets painters and playwrights across the world since his tragic assassination by right wing forces in 1936 at the onset of the spanish civil war this volume ranges widely

discussing his influence on american theater his much debated lecture on the duende his delayed encounter with queer theory his influence on contemporary spanish poetry and other relevant topics the critical literature on lorca is vast and original contributions are comparatively rare but mayhew has found a way to shed fresh light on his legacy by looking with a critical eye at the creative transformations of his life and work both in spain and abroad lorca s legacy celebrates the wealth of material inspired by lorca bringing to bear a sophisticated theoretically informed critical perspective this book will be of enormous interest to anyone interested in the international projection of spanish literature or anyone who has felt the fascination of lorca s duende

lorca icon and polymath in all his manifestations

both dylan and cohen have been a presence on the music and poetry landscape spanning six decades this book begins with a discussion of their contemporary importance and how they have sustained their enduring appeal as performers and recording artists the authors argue that both dylan and cohen shared early aspirations that mirrored the beat generation they sought to achieve the fame of dylan thomas who proved a bohemian poet could thrive outside the academy and to live his life of unconditional social irresponsibility while dylan s and cohen s fame fluctuated over the decades it was sustained by self consciously adopted personas used to distance themselves from their public selves this separation of self requires an exploration of the artists relation to religion as an avenue to find and preserve inner identity the relationship between their lyrics and poetry is explored in the context of federico garcía lorca s concept of the poetry of inspiration and the emotional depths of duende such ideas draw upon the dislocation of the mind and the liberation of the senses that so struck dylan and cohen when they first read the poetry and letters of arthur rimbaud and lorca the authors show that performance and the poetry are integral and the duende or passion of the delivery is inseparable from the lyric or poetry and common to dylan cohen and the beat generation

the music started two guitarists beating out more alboreás the women took turns to dance in a frenzy each trying to outdo the other deep song always sings in the night lorca had written it was the credo of the flamenco a rejection of the mundane the ordinary the life of the everyday man embracing rather an extreme world extreme passions extreme feelings the extremes of life and death and it was a way of life i wanted to believe in its excitement its danger the affirmation it gave you that you were different and alive destined for a sedate and predictable life in academia jason webster was derailed in his early twenties when his first love an aloof florentine beauty dumped him unceremoniously loveless and eager for adventure

and determined to fulfill a secret dream he left oxford and headed for spain the country that had long captivated his imagination and set off in search of duende the intense and mysterious emotional state part ecstasy part melancholy that is the essence of spain's signature art form flamenco duende is webster's captivating memoir of the years he spent in spain pursuing his obsession studying flamenco guitar until his fingers bleed he becomes involved in a passionate yet doomed affair with lola a flamenco dancer and older woman married to the gun toting vicente only to flee the coastal city of alicante in fear for his life he ends up in madrid miserable and lovelorn but it's here that he has his first taste of the gritty world of flamenco's progenitors the gypsies whose edgy lives and fervent commitment to the art of flamenco vividly illustrate the path to duende before long he is deeply immersed in a flamenco underworld that combines music and dance with drugs and crime after two years webster moves on to granada where bruised and battered he reflects on his discovery of the emotional heart of spain

this groundbreaking book underlines the primordial richness of language by focusing upon the spiritual qualities in poetry which serve to bridge the human and the divine

characters in some languages particularly hebrew and arabic may not display properly due to device limitations transliterations of terms appear before the representations in foreign characters this is an encyclopedic dictionary of close to 400 important philosophical literary and political terms and concepts that defy easy or any translation from one language and culture to another drawn from more than a dozen languages terms such as dasein german pravda russian saudade portuguese and stato italian are thoroughly examined in all their cross linguistic and cross cultural complexities spanning the classical medieval early modern modern and contemporary periods these are terms that influence thinking across the humanities the entries written by more than 150 distinguished scholars describe the origins and meanings of each term the history and context of its usage its translations into other languages and its use in notable texts the dictionary also includes essays on the special characteristics of particular languages english french german greek italian portuguese russian and spanish originally published in french this one of a kind reference work is now available in english for the first time with new contributions from judith butler daniel heller roazen ben kafka kevin mclaughlin kenneth reinhard stella sandford gayatri chakravorty spivak jane tylus anthony vider susan wolfson robert j c young and many more the result is an invaluable reference for students scholars and general readers interested in the multilingual lives of some of our most influential words and ideas covers close to 400 important philosophical literary and political terms that defy easy translation between languages and cultures includes terms from more than a dozen languages entries written by more than

150 distinguished thinkers available in english for the first time with new contributions by judith butler daniel heller roazen ben kafka kevin mclaughlin kenneth reinhard stella sandford gayatri chakravorty spivak jane tylus anthony vidler susan wolfson robert j c young and many more contains extensive cross references and bibliographies an invaluable resource for students and scholars across the humanities

a 12 week guide to teaching classic poetry and the writing and performing of spoken word response poems in the classroom this curriculum trains teachers to use memorization recitation of classic poetry as a launching pad for teen created spoken word responses fusing the two forms of expression into compelling performances these standards based lessons absolutely transform students

this book explores the world of the french artist dominique gonzalez foerster through lavish visual material as well as essays by ina blom professor at the university of oslo norway penelope curtis curator at the henry moore institute leeds uk jens hoffman director of wattis institute for contemporary arts san francisco usa and lisette lagnado curator and artistic director of the 27th edition of the são paulo biennale also featuring an interview on literary creation with the writer enrique vila matas conducted by the artist herself along with hans ulrich obrist co director of the serpentine gallery london uk

this book explores how from the mid 20th century a new form of theatre emerged in trinidad and tobago as its playwrights came to mine the afro creole trinidadian folk milieu this book focuses primarily on the period from the 1950s through to the contemporary moment investigating how trinidad s theatrical practitioners developed methodologies that formulated an indigenous theatre it examines how in its creation it would distance itself from western forms as the stage was decolonized making way for a variety of new forms that mimetically reflect the reality of trinidad s afro creole folk this book establishes a premise on which the terms folk and indigenous have been shaped by trinidad s socio historical past it develops an argument that outlines how trinidad s african cultural retentions form a central basis on which a theatrical tradition was established this book traces the historical impetus and driving forces that gave rise to a body of writers for whom the vitally important link between the production of drama and the search for identity in the immediacy of the post colonial period is established the book develops a structure that forms three lines of discrete research folk expression women their portrayal and their emergence as theatrical practitioners and theatrical developments through the decades these subject areas are examined through the work of a broad body of playwrights exploring their theory and praxis their work is described in terms that exhibit a variety of genres with tropes that have become indelible resources for theatrical

practitioners to draw from with a theatrical base that extends from popular comedy to avant garde spiritual works the theatre is shown to represent a composite entity one that accommodates a plurality of forms which in their summation express the breadth and depth of trinidad and tobago s theatrical journey one that is still very much underway readers that have an interest in theatre cultural gender post colonial or caribbean studies will enjoy this book

stilettoed roses bleed is stephany stiletto rose s first collection of poetry highly autobiographical each poem provides a glimpses into what it means for a rose to grow stilettoed from the perspective of this southside chicago native with a voice that is unapologetically honest stephany rose provides her audience to embrace a wealth of compelling emotions

the funk era and beyond is the first scholarly collection to discuss funk music in america and delve into the intricate and complex nature of the word and its accompanying genre while pleasure and performance are often presumed to be mutually exclusive of intellectuality funk offers immense possibilities for a new critical rubric as these writings demonstrate funk is reflected in myriad forms and context and has been the catalyst for stylistic innovation contributors employ a multitude of methodologies to examine this unique musical field s relationship to african american culture and to music literature and visual art as a whole

literary texts the arts s sixteen essays explore numerous aspects of both the theoretical and applied relationships between textuality in the form of novels plays and poems and visibility in the form of the photographic artistic or cinematic image topics range from the linguistic and artistic attempts to express the inexpressible or the transcendent in notions of the sublime where the essence of phenomena eludes the communicative and epistemological capacity of words and images to postmodern representations of time and cinematic adaptations of literary texts the photographic image is also examined as autonomous language that stands in opposition to the verbal and the written text and as a complementary mode that shares some communicative structures and modalities with the word while not being reducible to it the thread that runs through all of the essays is the assertion of the constructive or power of the word spoken recited written and the image representational mimetic nonrepresentational to create meanings as well as the implication that somehow that capacity is partial because it is limited by the inherent nature of the means of expression

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