

ECONOMY

OF THE

UNLOST

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A NEW CANON

Economy Of The Unlost

William James Booth



Economy Of The Unlost:

Economy of the Unlost Anne Carson, 2009-04-11 The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition From this starting point Anne Carson launches an exploration poetic in its own right of the idea of poetic economy She offers a reading of certain of Simonides texts and aligns these with writings of the modern Romanian poet Paul Celan a Jew and survivor of the Holocaust whose economies of language are notorious Asking such questions as What is lost when words are wasted and Who profits when words are saved Carson reveals the two poets striking commonalities In Carson's view Simonides and Celan share a similar mentality or disposition toward the world language and the work of the poet *Economy of the Unlost* begins by showing how each of the two poets stands in a state of alienation between two worlds In Simonides case the gift economy of fifth century b c Greece was giving way to one based on money and commodities while Celan's life spanned pre and post Holocaust worlds and he himself writing in German became estranged from his native language Carson goes on to consider various aspects of the two poets techniques for coming to grips with the invisible through the visible world A focus on the genre of the epitaph grants insights into the kinds of exchange the poets envision between the living and the dead Assessing the impact on Simonidean composition of the material fact of inscription on stone Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides style and proposes a comparison with Celan's interest in the negative design of printmaking both poets though in different ways employ a kind of negative image making cutting away all that is superfluous This book's juxtaposition of the two poets illuminates their differences Simonides fundamental faith in the power of the word Celan's ultimate despair as well as their similarities it provides fertile ground for the virtuosic interplay of Carson's scholarship and her poetic sensibility

Deutungsperspektiven auf Celan bei Anne Carson Monika Schmitz-Emans, 2022 *Economy of the Unlost* Reading Simonides of Keos with Paul Celan so nennt die Schriftstellerin Theatermacherin Buchgestalterin und Altphilologin Anne Carson eine 1999 erschienene längere Abhandlung Die Formulierung des eingeklammerten Untertitels suggeriert eine ungewöhnliche Perspektive Celan soll offenbar dabei helfen Simonides zu lesen der moderne Dichter in den Dienst einer Annäherung an den antiken Dichter treten und nicht etwa umgekehrt der antike Dichter als Vorläufer und Wegbereiter Celans interpretiert werden Mit Simonides werden in Carsons Abhandlung verschiedene Themen assoziiert eine Ökonomie der poetischen Mittel unter anderem im Sinn eines Transports von Kontrafaktischem zugleich mit Faktischem also eines Sprechens mit gedoppelter Aussage sowie eine poetische Kunst des Erinnerns Von beiden Themen her stellt Carson Beziehungen zu Celan her nicht unbedingt direkte Analogien aber doch Korrespondenzen hinsichtlich der Poetik und der Auffassung über die Funktionen von Dichtung Sie liest hierin einer breiten Rezeptionsspur folgend Celans Gedichte als Auseinandersetzung mit dem Tod und den Toten im Zeichen der Holocausterfahrung und des Wunsches nach Gedenken Carson betrachtet auch Celan als einen ökonomischen Dichter ausgehend vom Bild des Sprachgitters von Konzepten der

Reinigung Verknappung Kondensierung Auch Celan verbindet das Faktische mit dem Kontrafaktischen Carson prapariert aus poetischen Texten der von ihr kommentierten Dichter vor allem Sprachbilder heraus um sie zu kommentieren und sie denkt selbst dabei gern am Leitfaden von Sprachbildern Welche Art von Wissen aber vermittelt ihr im Stil einer wissenschaftlichen Abhandlung verfasster Text bei Celan Und bei Simonides Das Echo das Economy of the Unlost in Fachkreisen gefunden hat war geteilt teils ausnehmend kritisch teils anerkennend Wie auch immer man den Erkenntniswert die Vermittlungsleistung den hermeneutischen oder eben posthermeneutischen Ertrag des Essays bewertet bei einem Gegenstand gibt er doch in jedem Fall Aufschluss bei Carsons eigene Poetik Er kann als prägnante Heranführung an ihr eigenes Werk ihre eigene Poetik gelesen werden

Reach without Grasping Louis A. Ruprecht Jr., 2021-11-17 Anne Carson b June 21 1950 in Toronto Canada is one of the most versatile of contemporary classicists poets and translators in the English language In Reach without Grasping Louis A Ruprecht Jr explores the role played by generic transgressions on the one hand and by embodied spirituality on the other throughout Carson's ambitious literary career Where others see classical dichotomies soul versus body classical versus Christian Carson sees connection Like Nietzsche before her Carson decries the images of the Classics as merely bookish and of classicists as disembodied intellects She has brought religious bodily erotics back into the heart of the classical tradition

In a Queer Time and Place J. Jack Halberstam, Judith Halberstam, 2005 The first full length study of transgender representations in art fiction film video and music In her first book since the critically acclaimed Female Masculinity Judith Halberstam examines the significance of the transgender body in a provocative collection of essays on queer time and space She presents a series of case studies focused on the meanings of masculinity in its dominant and alternative forms especially female and trans masculinities as they exist within subcultures and are appropriated within mainstream culture In a Queer Time and Place opens with a probing analysis of the life and death of Brandon Teena a young transgender man who was brutally murdered in small town Nebraska After looking at mainstream representations of the transgender body as exhibited in the media frenzy surrounding this highly visible case and the Oscar winning film based on Brandon's story Boys Don't Cry Halberstam turns her attention to the cultural and artistic production of queers themselves She examines the transgender gaze as rendered in small art house films like By Hook or By Crook as well as figurations of ambiguous embodiment in the art of Del LaGrace Volcano Jenny Saville Eva Hesse Shirin Neshat and others She then exposes the influence of lesbian drag king cultures upon hetero male comic films such as Austin Powers and The Full Monty and finally points to dyke subcultures as one site for the development of queer counterpublics and queer temporalities Considering the sudden visibility of the transgender body in the early twenty first century against the backdrop of changing conceptions of space and time In a Queer Time and Place is the first full length study of transgender representations in art fiction film video and music This pioneering book offers both a jumping off point for future analysis of transgenderism and an important new way to understand cultural constructions of time and place

The Ancient Economy Joseph Gilbert

Manning, Ian Morris, 2005 Historians and archaeologists normally assume that the economies of ancient Greece and Rome between about 1000 BC and AD 500 were distinct from those of Egypt and the Near East. However, very different kinds of evidence survive from each of these areas and specialists have as a result developed very different methods of analysis for each region. This book marks the first time that historians and archaeologists of Egypt, the Near East, Greece, and Rome have come together with sociologists, political scientists, and economists to ask whether the differences between accounts of these regions reflect real economic differences in the past or are merely a function of variations in the surviving evidence and the intellectual traditions that have grown up around it. The contributors describe the types of evidence available and demonstrate the need for clearer thought about the relationships between evidence and models in ancient economic history, laying the foundations for a new comparative account of economic structures and growth in the ancient Mediterranean world.

The Art of Astonishment Alice Brittan, 2022-02-24 First Place Winner in Non Fiction from the 2023 Next Generation Indie Book Awards. Part literary history, part personal memoir, Alice Brittan's beautifully written *The Art of Astonishment* explores the rich intellectual, religious, and philosophical history of the gift and tells the interconnected story of grace where it comes from and what it is believed to accomplish. Covering a remarkable range of materials from *The Epic of Gilgamesh*, *The Iliad*, and the tragedies of Classical Greece through the brothers Grimm and Montaigne to C. S. Lewis, Toni Morrison, J. M. Coetzee, Elena Ferrante, Karl Ove Knausgaard, and Jhumpa Lahiri, Brittan moves with ease from personal story to myth to theology to literature and analysis, examining the nature of social and communal obligation, the role of the intellectual in times of crisis, and the pleasures of reading. In the 21st century, we might imagine grace as a striking and refined quality that is pleasurable to encounter but certainly not fundamental to anyone's existence or to the beliefs and practices that hold us together or drive us apart. For millennia, though, it has been recognized as essential to the vitality of inner life as well as to the large-scale shifts in perspective and legislation that improve the way we live as a society. Grace is also astonishing, always, as the enormously insightful readings in *The Art of Astonishment* show. Brittan reveals the concept's breadth as sacred and secular, ancient and recent, lived and literary. And in so doing, she shows us how the act of reading is like grace: social but personal, pleasurable and essential.

Think in Public Sharon Marcus, Caitlin Zaloom, 2019-06-25 Since 2012, Public Books has championed a new kind of community for intellectual engagement, discussion, and action. An online magazine that unites the best of the university with the openness of the internet, Public Books is where new ideas are debuted, old facts revived, and dangerous illusions dismantled. Here, young scholars present fresh thinking to audiences outside the academy; accomplished authors weigh in on timely issues; and a wide range of readers encounter the most vital academic insights and explore what they mean for the world at large. *Think in Public*: A Public Books Reader presents a selection of inspiring essays that exemplify the magazine's distinctive approach to public scholarship. Gathered here are Public Books contributions from today's leading thinkers, including Jill Lepore, Imani Perry, Kim Phillips-Fein, Salamishah Tillet, Jeremy Adelman, N. D. B. Connolly, and Namwali

Serpell and Ursula K Le Guin The result is a guide to the most exciting contemporary ideas about literature politics economics history race capitalism gender technology and climate change by writers and researchers pushing public debate about these topics in new directions Think in Public is a lodestone for a rising generation of public scholars and a testament to the power of knowledge *Literature, Belief and Knowledge in Early Modern England* Subha Mukherji, Tim Stuart-Buttle, 2018-05-17 The primary aim of *Knowing Faith* is to uncover the intervention of literary texts and approaches in a wider conversation about religious knowledge why we need it how to get there where to stop and how to recognise it once it has been attained Its relative freedom from specialised disciplinary investments allows a literary lens to bring into focus the relatively elusive strands of thinking about belief knowledge and salvation probing the particulars of affect implicit in the generalities of doctrine The essays in this volume collectively probe the dynamic between literary form religious faith and the process psychology and ethics of knowing in early modern England Addressing both the poetics of theological texts and literary treatments of theological matter they stretch from the Reformation to the early Enlightenment and cover a variety of themes ranging across religious hermeneutics rhetoric and controversy the role of the senses and the entanglement of justice ethics and practical theology The book should appeal to scholars of early modern literature and culture theologians and historians of religion and general readers with a broad interest in Renaissance cultures of knowing [In Translation](#) [Reflections, Refractions, Transformations](#) Paul St-Pierre, Prafulla C. Kar, 2007-05-16 With contributions by researchers from India Europe North America and the Caribbean *In Translation Reflections refractions transformations* touches on questions of method and on topics including copyright cultural hybridity globalization identity construction and minority languages which are important for the disciplinary development of translation studies but also of interest to other fields as well most notably comparative literature cultural studies and world literature The volume provides a forum for new voices to be heard alongside those of well established scholars and for current concerns to express themselves often focusing on practices in areas of the world other than Europe or North America which have until now tended to dominate the field Acknowledging difference and celebrating it the contributions conceive of translation as a process which reconstitutes and transforms which brings renewal and growth an interaction in a new context a new reading a new writing *Shylock Is Shakespeare* Kenneth Gross, 2010-10-21 Shylock the Jewish moneylender in *The Merchant of Venice* who famously demands a pound of flesh as security for a loan to his antisemitic tormentors is one of Shakespeare's most complex and idiosyncratic characters With his unsettling eloquence and his varying voices of protest play rage and refusal Shylock remains a source of perennial fa

Women, the New York School, and Other True Abstractions Maggie Nelson, 2007-12 Maggie Nelson provides the first extended consideration of the roles played by women in and around the New York School of poets from the 1950s to the present and offers unprecedented analyses of the work of Barbara Guest Bernadette Mayer Alice Notley Eileen Myles and abstract painter Joan Mitchell as well as a reconsideration of the work of many male New York School writers and artists

from a feminist perspective **Economies of English** Martin Leer, Genoveva Puskás, 2016-10-24 As the world still reels from the financial crisis of 2007-8 it seems timely to reflect on the connections between money and value embedded in all our discourses about economy language and literature The essays in this volume bring together a wide range of approaches to demonstrate how the discipline of English studies and language and literature studies more generally rest on a goldmine of largely unexamined economic metaphors from Ferdinand de Saussure's notions of linguistic value to the actual economic value of English as a second language from Shakespeare's uncanny eye for the ducial principle of the modern economy to Joyce's scrupulous meanness as an economy of style from women interrupting the circulation of money in early modern comedy to living well on nothing a day in Thackeray's *Vanity Fair* from derivatives in the poetics of Anne Carson to the generic economy of gay coming out films White before whiteness in the late Middle Ages Wan-Chuan Kao, 2024-01-09 This groundbreaking book analyses premodern whiteness as operations of fragility precarity and racialicity across bodily and nonsomatic figurations It argues that while whiteness participates in the history of racialisation in the late medieval West it does not denote skin tone alone The before of whiteness presupposing essence and teleology is less a retro futuristic temporisation one that simultaneously looks backward and faces forward than a discursive figuration of how white becomes whiteness Fragility delineates the limits of ruling ideologies in performances of mourning as self defence against perceived threats to subjectivity and desire precarity registers the ruptures within normative values by foregrounding the unmarked vulnerability of the body politic and the violence of cultural aestheticisation and racialicity attends to the politics of recognition and the technologies of enfleshment at the systemic edge of life and nonlife **Anne Carson** Elizabeth Sarah Coles, 2023 The scene with which I begin this chapter is the kind of scene that interests Carson In the words of her *Essay on What I Think About Most* 1999 a disquisition on mistake in stanzas of unrhyming verse the wilful creation of error is the action of the master contriver the poet what Aristotle would call an imitator of reality Like the true mistakes of poetry the matter Carson confesses to think about most Streb's choreographed falls perform the conversion of human error into an art form Under the dancer's regime and by an extraordinary coup of artifice the emotions of mistake shame exposure thrill are handed to us putting our own contradictions and odd longings centre stage **Waste and Abundance** Susan Cahill, Emma Hegarty, Emilie Moran, 2010-09-01 This collection of articles relates to a research area currently developing in the Humanities which calls for philosophical and historical approaches to questions of sustainable development and waste management The title of the issue reflects the central questions raised by all contributors how are waste and abundance represented how may we conceptualize these representations and what ethical problems do they raise Particular attention is paid to the cultural and moral factors that condition our attitudes to waste and the ways in which literature addresses the problematic relationship that binds production consumption and waste to social and political systems *Poesis in Extremis* Daniel Feldman, Efraim Sicher, 2024-02-08 How can genocide be witnessed through imaginative literature How can the

Holocaust affect readers who were not there Reading the work of major figures such as Elie Wiesel Paul Celan Avrom Sutzkever Ida Fink Wladyslaw Szlengel Itzhak Katzenelson and Czeslaw Milosz Poesis in Extremis poses fundamental questions about how prose and poetry are written under extreme conditions either in real time or immediately after the Holocaust Framed by discussion of literary testimony with Wiesel's literary memoir Night as an entry point this innovative study explores the blurred boundary of fact and fiction in Holocaust literature It asks whether there is a poetics of the Holocaust and what might be the criteria for literary witnessing Wartime writing in particular tests the limits of poesis in extremis when poets faced their own annihilation and wrote in the hope that their words like a message in a bottle would somehow reach readers Through Poesis in Extremis Daniel Feldman and Efraim Sicher probe the boundaries of Holocaust literature as well as the limits of representation

From Cohen to Carson Ian Rae, 2008-03-26 *From Cohen to Carson* provides the first book length analysis of one of Canada's most distinctive fields of literary production Ian Rae argues that Canadian poets have turned to the novel because of the limitations of the lyric but have used lyric methods puns symbolism repetition juxtaposition to create a mode of narrative that contrasts sharply with the descriptive conventions of realist and plot driven novels

Communities of Memory William James Booth, 2018-07-05 Memory has fueled merciless violent strife and it has been at the core of reconciliation and reconstruction It has been used to justify great crimes and yet it is central to the pursuit of justice In these and more everyday ways we live surrounded by memory individual and social in our habits our names the places where we live street names libraries archives and our citizenship institutions and laws Still we wonder what to make of memory and its gifts though sometimes we are hardly even certain that they are gifts Of the many chambers in this vast palace I mean to ask particularly after the place of memory in politics in the identity of political communities and in their practices of doing justice from the Preface W James Booth seeks to understand the place of memory in the identity ethics and practices of justice of political communities Identity is he believes a particular kind of continuity across time one central to the possibility of agency and responsibility and memory plays a central role in grounding that continuity Memory identity takes two forms a habitlike form the deep presence of the past that is part of a life led in common and a more fragile vulnerable form in which memory struggles to preserve identity through time notably in bearing witness a form of memory work deeply bound up with the identity of political communities Booth argues that memory holds a defining place in determining how justice is administered Memory is tied to the very possibility of an ethical community one responsible for its own past able to make commitments for the future and driven to seek justice Underneath and motivating the politics of memory understood as contests over the writing of history over memorials museums and canons he writes there lies an intertwining of memory identity and justice *Communities of Memory* both argues for and maps out that intertwining

Economies of Scale Ann Keniston, 2023-12-15 This book offers the first sustained study of the ways 21st century North American poems engage with financialization It argues that recent poems about economics not only discuss but enact

concerns with containment and agency essential to the contemporary financialized economy by manipulating the seemingly old fashioned figures of synecdoche the representation of the whole by the part and prosopopeia or personification Its four body chapters offer in depth readings of the work of eleven formally culturally and thematically diverse contemporary U S and Canadian poets who variously consider labor consumerism debt and the derivative form the Coda reads several recent poems about reparations in terms of an emerging tendency to emphasize the historical racialized and ethical contexts of contemporary economics As the book explores financialization s representation in recent poetry it redresses arguments that poetry is irrelevant to contemporary culture

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