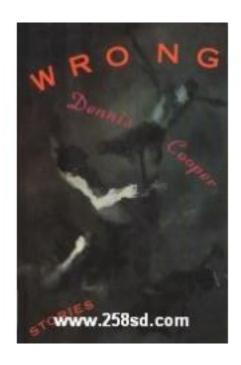
Wrong



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出版者:

出版时间:1999-12

装帧:

isbn:9780822957119

The poems of Reginald Shepherd's third book move among, mix, and manufacture stories, seeking to redefine the meaning of mythology. From the ruined representatives of Greek divinity (broken statues and fragmented stories), and the dazzling extravagances of predecessors like Hart Crane and Wallace Stevens, to the fleeting promises of popular music and the laconic demigods of contemporary gay subculture, they sketch maps of a world in which desire may find a restless home. But desire leads the maps astray and maps mislead desire. The poems both enact language's powers to create a world and enforce the world's insistence (material, social, sexual, racial, historical) that mind (and body) surrender to circumstance. The struggle between these two halves that will never make a whole produces new myths of occasion, "packing the rifts/with sleeplessness, filling the gaps with lack." In that space between

promise and deprivation, Wrong builds its song.
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