Dictee By Theresa Hak Kyung Cha | 32ac65b3d8c1e61f6e5b7d75978b5004

Asian American Poetry A Poetics Black is a Color Dance Revolution Understanding Theresa Hak Kyung Cha's Dictee Dictee Deathstar / rico - chet Beneath the Sleepless Tossing of the Planets The Archival Performance of Theresa Hak Kyung Cha's Dictee Tell This Silence Thresholds Disease Minor Feelings Intimations Under Flag Translation and Subjectivity Dictee Embracing the Echo The Body of Writing Harvey Quaytman Bright Felon Identity, Mediation, and the Cunning of Capital Routledge Handbook of Modern Korean Literature The Dream of the Audience The Chinese Written Character as a Medium for Poetry Exilée Dictee This is Not a Novel Party Knife Language, History and Loss in Theresa Hak Kyung Cha's Dictee Haunting the Korean Diaspora Writing Self, Writing Nation New Selected Poems Dictee The Fragmented Female Body and Identity Litany for the Long Moment Dura The Cambridge History of Asian American Literature Apparatus Everybody's Autonomy Poetry. "In this violent and deeply accusatory book the cause and the effect are the restoration of our historical context as crime. The crime being murder. DEATHSTAR / RICHOCET: The canceled check of a civilization. Somehow I don't think that Pound thought his investment in poetry as "news that stays new" would be returned for lack of funds. The implications of Goldman's work are immense--Rod Smith. In a wild variety of topics, polemic, and styles, Bernstein surveys the poetry scene and addresses hot issues of poststructuralist literary theory. What role should poetics play in contemporary culture? Bernstein finds the answer in dissent, in both argument and form--a poetic language that resists being absorbed into the conventions of our culture. A volume of poetic works blends the Barnard Women Poets
Prize-winning writer's imaginings with historical references, in a sequential collection that features such voices as a South Korean dissident and considers the shared experiences of the modern globalized world. 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/Dictée is the best-known work of the versatile and important Korean American artist Theresa Hak Kyung Cha. A classic work of autobiography that transcends the self, Dictée is the story of several women: the Korean revolutionary Yu Guan Soon, Joan of Arc, Demeter and Persephone, Cha’s mother Hyung Soon Huo (a Korean born in Manchuria to first-generation Korean exiles), and Cha herself. The elements that unite these women are suffering and the transcendence of suffering. The book is divided into nine parts structured around the Greek Muses. Cha deploys a variety of texts, documents, images, and forms of address and inquiry to explore issues of dislocation and the fragmentation of memory. The result is a work of power, complexity, and enduring
beauty. "Black is a color proposes an original history of contemporary art through the practices of Black American artists from the Harlem Renaissance in the 1920's till today" -- Back cover. 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. 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 DICTEE (1982), and Steve Tomasula's VAS (2003). By demonstrating how each of these works calls for an affirmative engagement with literature, Flore Chevaillier 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. 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. A modern poetry anthology that includes the work of a second generation of Asian American poets who are taking the best of the prior generation, but also breaking conventional patterns. "The politics and poetics of language, culture and self all collide in this classic of Asian American and experimental literature."—cover p. 4. The Routledge Handbook of Modern Korean Literature provides a comprehensive
overview of a Korean literary tradition, which is understood as a multifaceted nexus of practices, both homegrown and transnational. The handbook discusses the perspectives from which modern Korean literature has thus far been defined, analyzing which voices have been enunciated, underappreciated, or completely silenced and how we can enrich our understanding of it. Taking up diverse transnational and interdisciplinary standpoints, this volume aims to encourage readers not to treat modern Korean literature as a self-evident category but to examine it anew as an uncultivated and uncharted space, unearthing its internal chasms and global connections. Divided into five parts, the themes covered include the following: Literature and power Borders and boundaries Rationality in literature and its limits Language, ethnicity, and translation Korean literature in the changing mediascape. By introducing new conceptual paradigms to the field of modern Korean literature, this book will appeal to students and scholars of Korean, East Asian, and world literature alike. 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. 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. The Fragmented Female Body and Identity explores the symbol of the wounded and scarred female body in selected postmodern, multiethnic American women's novels, namely Toni Morrison's Beloved, Theresa Hak Kyung Cha's Dictée, Phyllis Alesia Perry's Stigmata, Gayl Jones's Corregidora, Emma Pérez's Gulf Dreams, Paula Gunn Allen's The Woman Who Owned the Shadows, and Kathy Acker's Blood and Guts in
High School and Empire of the Senseless. In each of these novels, disjointed, postmodern writing reflects the novel's focus on fragmented female bodies. The wounded and scarred body emerges from various, often intersecting, forms of oppression, including patriarchy, racism, and heteronormativity. This book emphasizes the different and nuanced forms of oppression each woman faces. However, while the fragmented body symbolizes oppression and pain, it also catalyzes resistance through recognition. When female characters recognize some element of a shared oppression, they form bonds with one another. These feminist unities, as a response to multiple forms of oppression, become viable means for resistance and healing. 

Poetry. In UNDER FLAG, winner of the 1991 Multicultural Publishers Book Award, Myung Mi Kim writes in a stark, unflinching voice that alternately drives to the core of painful subject matter and backs off to let beauty speak for itself: "Save the water from rinsing rice for sleek hair / This is what the young women are told, then they're told / Cut off this hair that cedar combs combed / Empty straw sacks and hide under them / Enemy soldiers are approaching" The cumulative effect is, according to Ammiel Alcalay, a poetics which resists being neutralized or categorized. "Myung Mi Kim's language is pure and commanding and brings us to a place of grieving we have needed to acknowledge" - Kathleen Fraser. 

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.

First published in 1919 by Ezra Pound, Ernest Fenollosa’s essay on the Chinese written language has become one of the most often quoted statements in the history of American poetics. As edited by Pound, it presents a powerful conception of language that continues to shape our poetic and stylistic preferences: the idea that poems consist primarily of images; the idea that the sentence form with active verb mirrors relations of natural force. But previous editions of the essay represent Pound's understanding—it is fair to say, his appropriation—of the text. Fenollosa’s manuscripts, in the Beinecke Library of Yale University, allow us to see this essay in a different light, as a document of early, sustained cultural interchange between North America and East Asia. Pound’s editing of the essay obscured two important features, here restored to view: Fenollosa’s encounter with Tendai Buddhism and Buddhist ontology, and his concern with the dimension of sound in Chinese poetry.
This book is the definitive critical edition of Fenollosa’s important work. After a substantial Introduction, the text as edited by Pound is presented, together with his notes and plates. At the heart of the edition is the first full publication of the essay as Fenollosa wrote it, accompanied by the many diagrams, characters, and notes Fenollosa (and Pound) scrawled on the verso pages. Pound’s deletions, insertions, and alterations to Fenollosa’s sometimes ornate prose are meticulously captured, enabling readers to follow the quasi-dialogue between Fenollosa and his posthumous editor. Earlier drafts and related talks reveal the development of Fenollosa’s ideas about culture, poetry, and translation. Copious multilingual annotation is an important feature of the edition. This masterfully edited book will be an essential resource for scholars and poets and a starting point for a renewed discussion of the multiple sources of American modernist poetry. The Cambridge History of Asian American Literature presents a comprehensive history of the field, from its origins in the nineteenth century to the present day. It offers an unparalleled examination of all facets of Asian American writing that help readers understand how authors have sought to make their experiences meaningful. Covering subjects from autobiography and Japanese American internment literature to contemporary drama and social protest performance, this History traces the development of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to Asian American literature that will serve the needs of students and specialists alike. Written by leading scholars in the field, The Cambridge History of Asian American Literature will not only engage readers in contemporary debates but also serve as a definitive reference for years to come. 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. A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American consciousness and the struggle to be human "Brilliant... To read this book is to become more human."--Claudia Rankine, author of Citizen

FINALSIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR AUTOBIOGRAPHY * NAMED ONE OF THE BEST BOOKS OF THE YEAR BY Jennifer Szalai, The New York Times * The Washington Post * NPR * Time * New Statesman * BuzzFeed * Esquire * The New York Public Library * 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 (40 Must-Read Fiction and Nonfiction Books to Savor
This Spring) "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."--SalonPoetry. "Magers scribes as if poet-ghost adrift thru dressing
rooms backstage taking notes, capturing the moment in all its lovely eros and
happiness and cause for alarm. Writing poems like these is just as good as starting
a band when poems like songs flood the brain. I like your smile."—Thurston Moore "I
wanted to be high, but now I'm trapped in my life.' Frustrated by the limits of his
world, PARTY KNIFE's youthful speaker wears a mask of aloofness that incompletely
conceals his yearning. His poems strain to hold his exuberance, and his studied
detachment belies his racing heart. 'Everything I hated has become my life now. By
which I mean how happy I am.' These poems are angry, insistent, and wildly in love
with life."— Sarah Manguso

"PARTY KNIFE is fucking awesome, like a manual to a new kind of LCD machine you aren't allowed to actually turn on yet; the book is I think really an opening of something. Just thought, 'the future.'"— Blake Butler

"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/inscribings 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

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. Thresholes is both a doorway and an absence, a roadmap and a remembering.

In this almanac of place and memory, Lara Mimosa 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?

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. One of the most important poets of contemporary Japan, Makoto
?oka'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 ?oka 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.

Since the Korean War, more than one million Korean women have acted as sex workers for U.S. servicemen. More than 100,000 women married GIs and moved to the United States. Through intellectual vigor and personal recollection, *Haunting the Korean Diaspora* explores the repressed history of emotional and physical violence between the United States and Korea and the unexamined reverberations of sexual relationships between Korean women and American soldiers.

Drifting somewhere between fiction, nonfiction, and memoir, the narrator, known as "Writer," takes readers on a fantastical fictional journey crammed with fascinating literary and artistic anecdotes, quotations, and cultural curiosities. Original. 25,000 first printing.

An innovative and powerful exploration of cultural loss, exile, and suffering, *Dictee* explores dislocation and linguistic fragmentation while telling the story of nine women. It belongs with the work of Audre Lord and Gloria Anzaldua and other contemporary classics that address the subject of ethnic identity, hybridity, and the complexity of "mestizo" culture.

Harvey Quaytman’s paintings are distinct for their inventive, whimsical exploration of shape, meticulous attention to surface texture, and experimental application of color. While his works display a rigorous commitment to formalism, they are simultaneously invested with rich undertones of sensuality, decorativeness, and humor—expressed, too, in his playful poetic titles, such as *A Street Called Straight* and *Kufikind*. Demonstrating the arc of Quaytman's oeuvre,
from his radically curvilinear canvases of the late 1960s and 1970s, to his exploration of serialized geometric abstraction in the 1980s, and finally to his serene cruciform canvases of the 1990s, this retrospective exhibition and accompanying illustrated catalogue is a timely reconsideration of Quaytman’s influential work, placing him and his work more prominently in the trajectory of American modern art. With contributions by Suzanne Hudson and John Yau, as well reflections by R. H. Quaytman, an artist and the daughter of Harvey Quaytman, on her father’s work and life. Published in association with the Berkeley Art Museum and Pacific Film Archive (BAM PFA). Exhibition dates: October 17, 2018–January 27, 2019, Berkeley Museum of Art Pacific Film Archive (BAM PFA).