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The Whole Island – Six Decades of Cuban Poetry ...

The Whole Island Six Decades of Cuban Poetry, A Bilingual Anthology. by Mark Weiss (Editor) November 2009; First Edition; Paperback \$34.95, £29.00 eBook \$34.95, £29.00; Title Details. Rights: Available worldwide Pages: 624 ISBN: 9780520258945 Trim Size: 6 x 9

The Whole Island Six Decades of Cuban Poetry, A Bilingual ...

The Whole Island: Six Decades of Cuban Poetry Edited by Mark Weiss. Berkeley: University of California Press, 2009. When I was in New York a few years ago to give a poetry reading, I was fortunate to spend some time with poet and translator Mark Weiss, who was at the time working on his monumental project of compiling and translating Cuban poets for a bilingual

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The Whole Island: Six Decades of Cuban Poetry | Rogue Embryo

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The Whole Island: Six Decades of Cuban Poetry - Mark Weiss ...

Cuban novelist José Manuel Prieto and Mark Weiss, poet, translator, and editor of the bilingual anthology *The Whole Island: Six Decades of Cuban Poetry*, recently conducted an email interview on the reasons for undertaking this, or any, anthology and the issues involved in its making.

The Whole Island: Six Decades of Cuban Poetry - BOMB Magazine

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The whole island : six decades of Cuban poetry, a ...

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Cuba's cultural influence throughout the Western Hemisphere, and especially in the United States, has been disproportionately large for so small a country. This landmark volume is the first comprehensive overview of poetry written over the past sixty years. Presented in a beautiful Spanish-English en face edition, *The Whole Island* makes available the astonishing achievement of a wide range of Cuban poets, including such well-known figures as Nicolás Guillén, José Lezama Lima, and Nancy Morejón, but also poets widely read in Spanish who remain almost unknown to the English-speaking world—among them Fina García Marruz, José Kozer, Raúl Hernández Novás, and Ángel Escobar—and poets born since the Revolution, like Rogelio Saunders, Omar Pérez, Alessandra Molina, and Javier Marimón. The translations, almost all of them new, convey the intensity and beauty of the accompanying Spanish originals. With their work deeply rooted in Cuban culture, many of these poets—both on and off the island—have been at the center of the political and social changes of this tempestuous period. The poems offered here constitute an essential source for understanding the literature and culture of Cuba, its diaspora, and the Caribbean at large, and provide an unparalleled perspective on what it means to be Cuban.

Pulsing with wit, bravado, vulgarity, pathos, whimsy, and replete with that rarest of pleasures in contemporary poetry: the pulse and surge of song, these poems ripple with a music that

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moves freely through the range of English lyric.

From the humorous to the melancholy, author Darryl L. Gopaul tells how he went from middle-class beginnings on the island of Trinidad and living through rationing during World War II to prosperity after beginning anew in the United Kingdom, and later, in Canada. *Six Decades to Wisdom* (maybe) weaves a tale about a man who lives life to the fullest. Throughout Gopaul's life, people are his directional signposts. Although they are not all smiling or gracious, their guidance comes in myriad forms to shape his education, profession, and life. Not only does he survive obstacles and prejudices, but he also learns and thrives. He makes a home in the Great White North, where he enjoys all three seasons, great friendships, and trusted colleagues. Maturity is difficult to define; wisdom is even harder still to explain. However, through his account of the times he had to move on or change direction, Gopaul illustrates these concepts with ease. Humor is Gopaul's overriding companion as he relives forty precious years of life in *Six Decades to Wisdom* (maybe).

Cuban culture has long been available to English speakers via translation. This study examines the complex ways in which English renderings of Cuban texts from various domains—poetry, science fiction, political and military writing, music, film—have represented, reshaped, or amended original texts. Taking in a broad corpus, it becomes clear that the mental image an Anglophone audience has formed of Cuban culture since 1959

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depends heavily on the decisions of translators. At times, a clear ideological agenda drives moves like strengthening the denunciatory tone of a song or excising passages from a political text. At other moments, translators' indifference to the importance of certain facets of a work, such as a film's onscreen text or the lyrics sung on a musical performance, impoverishes the English speaker's experience of the rich weave of self-expression in the original Spanish. In addition to the dynamics at work in the choices translators make at the level of the text itself, this study attends to how paratexts like prefaces, footnotes, liner notes, and promotional copy shape the audience's experience of the text.

Expressivity in Modern Poetry examines the radical address to reality in twentieth-century modernism. This legacy is foundational for contemporary poetry. New constructions of subjectivity and a turn toward language now characterize both poetic composition and critical theory.

Twenty-five years ago, Ilan Stavans published his first book, *Imagining Columbus: The Literary Voyage* (1993). Since then, Stavans has become a polarizing figure, dismissed and praised in equal measure, a commanding if contested intellectual whose work as a cultural critic has been influential in the fields of Latino and Jewish studies, politics, immigration, religion, language, and identity. He can be credited for bringing attention to Jewish Latin America and issues like Spanglish, he has been instrumental in shaping a certain view of Latino Studies in universities across the United States as well abroad, he has anthologized much of Latino and Latin American Jewish literature and he has engaged in contemporary

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pop culture via the graphic novel. He was the host of a PBS show called Conversations with Ilan Stavans, and has had his fiction adapted into the stage and the big screen. The man, as one critic stated, clearly has energy to burn and it does not appear to be abating. This collection celebrates twenty-five years of Stavans' work with essays that describe the good and the bad, the inspired and the pedestrian, the worthwhile and the questionable.

In 1960s New York, fifth-grader Ruthie, a Cuban-Jewish immigrant, must rely on books, art, her family, and friends in her multicultural neighborhood when an accident puts her in a body cast.

The Poetry of the Americas offers a lively and detailed history of relations among poets in the US and Latin America, spanning three decades from the Good Neighbor diplomacy of World War II through the Cold War cultural policies of the late 1960s. Connecting works by Martín Adán, Elizabeth Bishop, Paul Blackburn, Jorge Luis Borges, Julia de Burgos, Ernesto Cardenal, Jorge Carrera Andrade, Allen Ginsberg, Langston Hughes, José Lezama Lima, Pablo Neruda, Charles Olson, Octavio Paz, Heberto Padilla, Wallace Stevens, Derek Walcott, William Carlos Williams, and many others, Feinsod reveals how poets of many nations imagined a "poetry of the Americas" that linked multiple cultures, even as it reflected the inequities of the inter-American political system. This account offers a rich contextual study of the state-sponsored institutions and the countercultural networks that sustained this poetry, from Nelson

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Rockefeller's Office of the Coordinator for Inter-American Affairs to the mid-1960s avant-garde scene in Mexico City. This innovative literary-historical project enables new readings of such canonical poems as Stevens's "Notes Toward a Supreme Fiction" and Neruda's "The Heights of Macchu Picchu," but it positions these alongside lesser known poetry, translations, anthologies, literary journals and private correspondences culled from library archives across the Americas. The Poetry of the Americas thus broadens the horizons of reception and mutual influence--and of formal, historical, and political possibility--through which we encounter midcentury American poetry, recasting traditional categories of "U.S." or "Latin American" literature within a truly hemispheric vision.

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