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KEY=REASON - ALEXZANDER ROWE

Rhyme's Reason

A Guide to English Verse, Fourth Edition

Yale University Press Poet John Hollander surveys the schemes, patterns, and forms of English verse in this classic text, illustrating each variation with an original and witty self-descriptive example. In new essays for this fourth edition, J. D. McClatchy and Richard Wilbur each offer a personal take on why the book has played such an important role in the education of young poets and student scholars. "How lucky the young poet who discovers this wisest and most lighthearted of manuals."—James Merrill "Marvelously comprehensive, clarifying and useful, and a delight to read."—John Reardon, *Los Angeles Times Book Review* "A virtuoso performance and a mandatory text for poetry readers and practioners alike."—ALA Booklist

Rhyme's Reason

A Guide to English Verse

Yale University Press In his classic text, 'Rhyme's reason', the distinguished poet and critic John Hollander surveys the schemes, patterns, and forms of English verse, illustrating each variation with an original and witty self-descriptive example. In this substantially expanded and revised edition, Hollander adds a section of examples taken from centuries of poetry that exhibit the patterns he has described.

Rhyme's Reason

A Guide to English Verse

In *Rhyme's Reason*, a work that has already become a classic text, the distinguished poet and critic John Hollander surveyed the schemes, patterns, and forms of English verse, illustrating each variation with an original and wittily self-descriptive example.

Rhym's Reason

A Guide to English Verse

The Oxford Encyclopedia of British Literature

Oxford University Press, USA A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

Learning the Secrets of English Verse

The Keys to the Treasure Chest

Springer Nature This textbook teaches the writing of poetry by examining all the major verse forms and repeating stanza forms in English. It provides students with the tools to compose successful lines of poetry and focuses on meter (including free verse), rhythm, rhyme, and the many other tools a poet needs to create both music and meaningfulness in an artful poem. Presenting copious examples from strong poets of the past and present along with many recent student examples, all of which are scanned, each chapter offers lessons in poetic history and the practice of writing verse, along with giving students a structured opportunity to experiment writing in all the forms discussed. In Part 1, Rothman and Spear begin at the beginning, with Anglo-Saxon Strong Stress Alliterative Meter and examine every major meter in English, up to and including the free verse forms of modern and contemporary poetry. Part 2 presents a close examination of stanza forms that moves from the simple to the complex, beginning with couplets and ending with the 14-line Eugene Onegin stanza. The goal of the book is to give students the essential skills to understand how any line of poetry in English may have been composed, the better to enjoy them and then also write their own: the keys to the treasure chest. Rothman and Spear present a rigorous curriculum that teaches the craft of poetry through a systematic examination and practice of the major English meters and verse forms. Under their guidance, students hone their craft while studying the rich traditions and innovations of poets writing in English. Suitable for high school students and beyond. I studied with Rothman in graduate school and went through this course with additional scholarly material. This book will help students develop a keen ear for the music of the English language.—Teow Lim Goh, author of *Islanders*

Thematic Guide to British Poetry

Greenwood Publishing Group Identifies twenty-nine themes as being representative of the major concerns of British poets over seven centuries.

RHYME'S REASON:A GUIDE TO ENGLISH VERSE. NEW ENL.ED.

An Introduction to Poetry in English

Presses Univ. du Mirail Authored by a team of experienced scholars and teachers and aimed at non-native students of English literature. An Introduction to Poetry in English approaches its subject from multiple angles. First the book explores in five opening chapters the musical qualities of poetic language (metre, rhythm and rhyme), poetic form (both fixed and free), the links between poetry and orality, and the transmutations of a poetic theme. Then, a selection of poems provides examples of these poetic features as well as texts for further study. Finally, eleven commentaries on works by poets from William Shakespeare to Benjamin Zephaniah demonstrate how to apply the concepts explained in the book through close readings of individual poems.

The Poetry Toolkit

For Readers and Writers

John Wiley & Sons The Poetry Toolkit: For Readers and Writers provides students with the essential intellectual and practical tools necessary to read, understand, and write poetry. Explains the most important elements of poetry in clear language and an easily accessible manner Offers readers both the expertise of an established scholar and the insights of a practicing poet Draws on examples from more than 1,500 years of English literature

The World of Agha Shahid Ali

State University of New York Press Critical essays on the transnational Kashmiri-American poet. Featuring essays by American, Indian, and British scholars, this collection offers critical appraisals and personal reflections on the life and work of the transnational poet Agha Shahid Ali (1949–2001). Though sometimes identified as an "Indian writer in English," Shahid came to designate himself as a Kashmiri-American writer in exile in the United States, where he lived for the latter half of his life, publishing seven volumes of poetry and teaching at colleges and universities across the country. Locating Shahid in a diasporic space of exile, the volume traces the poet's transnationalist attempts to bridge East and West and his movement toward a true internationalism. In addition to offering close formal analyses of most of Shahid's poems and poetry collections, the contributors also situate him in relation to both Western and subcontinental poetic forms, particularly the ghazal. Many also offer personal anecdotes that convey the milieu in which the poet lived and wrote, as well as his personal preoccupations. The book concludes with the poet's 1997 interview with Suvir Kaul, which appears in print here for the first time. Tapan Kumar Ghosh is Associate Professor of English at Tarakeswar Degree College, India. He is the editor of several books, including Mapping out the Rushdie Republic: Some Recent Surveys and In Pursuit of Amitav Ghosh: Some Recent Readings (both with Prasanta Bhattacharyya). Sisir Kumar Chatterjee is Associate Professor of English at Hooghly Mohsin College, India. His books include Philip Larkin: Poetry That Builds Bridges.

The Poetry Toolkit: The Essential Guide to Studying Poetry

2nd Edition

A&C Black Now in its 2nd edition, this guide helps students build the knowledge and tools needed to tackle poetry with confidence.

Gale Researcher Guide for: The Ode: To Praise and to Meditate

Gale, Cengage Learning Gale Researcher Guide for: The Ode: To Praise and to Meditate is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Metre, Rhythm and Verse Form

Routledge Poetry criticism is a subject central to the study of literature. However, it is laden with technical terms that, to the beginning student, can be both intimidating and confusing. Philip Hobsbaum provides a welcome remedy, illuminating terms ranging from the iambus to the bob-wheel stanza, and forms from the Spenserian sonnet to modern 'rap', with clarity and comprehensiveness. It is an essential guide through the terminology which will be invaluable reading for undergraduates new to the subject.

Moving Words: Forms of English Poetry

Oxford University Press Drawing on Derek Attridge's forty-five years of engagement with the forms of poetry, this book provides extensive evidence of the importance of close attention to the moving and sounding of language in the poems we take pleasure in. It investigates the ways in which poets have exploited the resources of the language as a spoken medium - its characteristic rhythms, its phonetic qualities, its deployment of syntax - to write verse that continues to move and delight. Presenting case studies examining the work of a large number of poets from the thirteenth century to the present, it explores the major traditions of English poetic rhythm and investigates questions such as the operation of rhyme, the relation of sound and sense, and the role of phrasing in our enjoyment of poetry.

The Columbia Granger's Guide to Poetry Anthologies

Columbia University Press Reference guide to poetry anthologies with descriptions and evaluations of each anthology.

A Linguistic History of English Poetry

Routledge This introductory book takes the reader through literary history from the Renaissance to Postmodernism, and considers individual texts as paradigms which can both reflect and unsettle their broader linguistic and cultural contexts. Richard Bradford provides detailed readings of individual texts which emphasize their relation to literary history and broader socio-cultural contexts, and which take into account developments in structuralism and postmodernism. Texts include poems by Donne, Herbert, Marvell, Milton, Pope, Wordsworth, Coleridge, Blake, Keats, Hopkins, Browning, Pound, Eliot, Carlos Williams, Auden, Larkin and Geoffrey Hill.

An Exaltation of Forms

Contemporary Poets Celebrate the Diversity of Their Art

University of Michigan Press Fifty poets examine the architecture of poems--from the haiku to rap music--and trace their history

Nation, Language, and the Ethics of Translation

Princeton University Press In recent years, scholarship on translation has moved well beyond the technicalities of converting one language into another and beyond conventional translation theory. With new technologies blurring distinctions between "the original" and its reproductions, and with globalization redefining national and cultural boundaries, "translation" is now emerging as a reformulated subject of lively, interdisciplinary debate. *Nation, Language, and the Ethics of Translation* enters the heart of this debate. It covers an exceptional range of topics, from simultaneous translation to legal theory, from the language of exile to the language of new nations, from the press to the cinema; and cultures and languages from contemporary Bengal to ancient Japan, from translations of Homer to the work of Don DeLillo. All twenty-two essays, by leading voices including Gayatri Spivak and the late Edward Said, are provocative and persuasive. The book's four sections--"Translation as Medium and across Media," "The Ethics of Translation," "Translation and Difference," and "Beyond the Nation"--together provide a comprehensive view of current thinking on nationality and translation, one that will be widely consulted for years to come. The contributors are Jonathan E. Abel, Emily Apter, Sandra Bermann, Vilashini Cooppan, Stanley Corngold, David Damrosch, Robert Eaglestone, Stathis Gourgouris, Pierre Legrand, Jacques Lezra, Françoise Lionnet, Sylvia Molloy, Yopie Prins, Edward Said, Azade Seyhan, Gayatri Chakravorty Spivak, Henry Staten, Lawrence Venuti, Lynn Visson, Gauri Viswanathan, Samuel Weber, and Michael Wood.

On Biblical Poetry

Oxford University Press, USA Uniquely considering the characteristics of biblical Hebrew poetry beyond its currently best known feature, parallelism, *On Biblical Poetry* demonstrates the many interesting and valuable interpretations that yield from analyses of major facets of biblical verse, as well as careful attention to prosody--rhythm, lineation, and the like--and close reading. Through a series of programmatic essays, F.W. Dobbs-Allsopp argues that biblical poetry is, in most respects, just like any other verse tradition--and thus biblical poems should be read and interpreted like other poems. Using the same critical tools and kinds of guiding assumptions as traditional verse scholarship, this book also considers the historicity and cultural specificity that distinguishes the verse of the Bible. The literary and the historical, then, are in view throughout. Issues of orality, textuality, and literacy at the site of biblical poems are also probed extensively and there is a strong comparative orientation to much of the thinking in the volume.

Ravishing DisUnities

Real Ghazals in English

Wesleyan University Press A collection of ghazals, a traditional Arabic form of poetry, by over one hundred poets including William Matthews, Diane Ackerman, and Paul Muldoon.

The Poetry of Emily Dickinson

Oxford University Press, USA One of America's most celebrated poets, Emily Dickinson was virtually unpublished in her lifetime. When a slim volume of her poems emerged on the American scene in 1890, her work created shockwaves that have not subsided yet. Famously precise and sparse, Emily Dickinson's poetry is often described as philosophical, both because her poetry grapples with philosophical topics like death, spirituality, and the darkening operations of the mind, and because she approaches those topics in a characteristically philosophical manner: analyzing and extrapolating from close observation, exploring alternatives, and connecting thoughts into cumulative demonstrations. But unlike Lucretius or Pope, she cannot be accused of producing versified treatises. Many of her poems are unsettling in their lack of conclusion; their disparate insights often stand in conflict; and her logic turns crucially on imagery, juxtaposition, assonance, slant rhyme, and punctuation. The six chapters of this volume collectively argue that Dickinson is an epistemically ambitious poet, who explores fundamental questions by advancing arguments that are designed to convince. Dickinson exemplifies abstract ideas in tangible form and habituates readers into productive trains of thought--she doesn't just make philosophical claims, but demonstrates how poetry can make a distinct contribution to philosophy. All essays in this volume, drawn from both philosophers and literary theorists, serve as a counterpoint to recent critical work, which has emphasized Dickinson's anguished uncertainty, her nonconventional style, and the unsettled status of her manuscripts. On the view that emerges here, knowing is like cleaning, mending, and lacemakingL a form of hard, ongoing work, but one for which poetry is a powerful, perhaps indispensable, tool.

Rhythms of Feeling in Edward Lear, T. S. Eliot, and Stevie Smith

Oxford University Press Rich with unpublished material and detailed insight, *Rhythms of Feeling* offers a new reading of three of the most celebrated poets: Edward Lear, T.S. Eliot, and Stevie Smith. Tracing exciting lines of interplay, affinity, and influence between these writers for the first time, the book shifts the terms of critical debate on Lear, Eliot, and Smith and subtly reorients the traditional account of the genealogies of Modernism. Going beyond a biographically-framed close reading or a more general analysis framed by affect theory, the volume traces these poets' 'affective rhythms' (fits, tears, nerves) to consider the way that poetics, the mental and physical process of writing and reading, and the ebbs and flows of their emotional weather might be in dialogue. Attentive, acute, and often forensic, the book broadens its reach to contemporary writers and medical accounts of creativity and cognition. Alongside deep critical study, this volume seeks to bring emotional intelligence to criticism, finding ways of speaking lucidly and humanely about emotional and physical states that defy lucidity and stretch our sense of the human.

The Cambridge Companion to Eighteenth-Century Poetry

Cambridge University Press This book analyzes major premises and practices of eighteenth-century English poets.

Handbook of Creative Writing

Edinburgh University Press In this new edition 54 chapters cover the central pillars of writing creatively: the theories behind the creativity, the techniques and writing as a commercial enterprise. With contributions from over 50 poets, novelists, dramatists, publishers, editors, tutors, critics and scholars, this is the essential guide to writing and getting published. DT A 3-in-1 text with outstanding breadth of coverage on the theories, the craft & the business of creative writing DT Includes practical advice on getting published & making money from your writing New for this edition: DT Chapters on popular topics such as 'self-publishing and the rise of the indie author', 'social media', 'flash fiction', 'song lyrics', 'creative-critical hybrids' and 'collaboration in the theatre' DT New and updated exercises to help you practice your writing DT Up-to-date information on teaching, copyright, writing for the web & earning a living as a writer DT Updated Glossary of Terms

Digital Milton

Springer Digital Milton is the first volume to investigate John Milton in terms of our digital present. It explores the digital environments Milton now inhabits as well as the diverse digital methods that inform how we read, teach, edit, and analyze his works. Some chapters use innovative techniques, such as processing metadata from vast archives of early modern prose, coding Milton's geographical references on maps, and visualizing debt networks from literature and from life. Other chapters discuss the technologies and platforms shaping how literature reaches us today, from audiobooks to eReaders, from the OED Online to Wikipedia, and from Twitter to YouTube. Digital Milton is the first say on a topic that will become ever more important to scholars, students, and teachers of early modern literature in the years to come.

Wonder Reborn

Creating Sermons on Hymns, Music, and Poetry

Oxford University Press This book explores an issue at the nerve of the long term health of all churches: how godly wonder can be reborn through renewed attention to the place of beauty in preaching and worship. The book opens with an exploration of the theological and cultural difficulties of defining beauty. It traces the church's historical ambivalence about beauty and art and describes how, in our own day, the concept of beauty has been commercialized and degraded. Troeger develops a theologically informed aesthetic that provides a counter-cultural vision of beauty flowing from the love of God. The book demonstrates how preachers can reclaim the place of beauty in preaching and worship. Chapter two employs the concept of midrash to mine the history of congregational song as a resource for sermons. Chapter three introduces methods from musicology for creating sermons on instrumental and choral works and for integrating word and music more effectively. Chapter four explores how the close relationship between poetry and prayer can stir the homiletical imagination. Each of these chapters includes a selection of the author's sermons illustrating how preachers can use these varied art forms to open a congregation to the beauty of God. A final chapter recounts the responses of congregation members to whom the sermons were delivered. It uses the insights gained from those experiences to affirm how the human heart hungers for a vision of wonder and beauty that empowers people to live more faithfully in the world.

Apocalyptic Messianism and Contemporary Jewish-American Poetry

SUNY Press Focusing on the rich context of esoteric Jewish literature, this collection presents in-depth analyses of Jewish-American poetry. Gitenstein defines Jewish messianism and the literary genre of the apocalyptic, describes historical movements and kabbalistic theories, and analyzes their influence as part of the post-Holocaust consciousness. Represented are works by such poets as Irving Feldman, Jack Hirschman, John Hollander, David Meltzer, and Jerome Rothenberg. Gitenstein recounts the lives of such spectacular eccentrics and holy men as the Abraham Abulafia (thirteenth century), Isaac Luria (sixteenth century), Shabbatai Zevi (seventeenth century), and Jacob Frank (eighteenth century) and identifies their theories as part of the history of the literary apocalyptic genre—the literature of exile, the literature of catastrophe.

A Poetics of Orthodoxy

Christian Truth as Aesthetic Foundation

Wipf and Stock Publishers What makes one poem better than another? Do Christians have an obligation to strive for excellence in the arts? While orthodox Christians are generally quick to affirm the existence of absolute truth and absolute goodness, even many within the church fall prey to the postmodern delusion that "beauty is in the eye of the beholder." This book argues that Christian doctrine in fact gives us a solid basis on which to make aesthetic judgments about poetry in particular and about the arts more generally. The faith once and for all delivered unto the saints is remarkable in its combined emphasis on embodied particularity and meaningful transcendence. This unique combination makes it the perfect starting place for art that speaks to who we are as creatures made for eternity.

Auden's Syllabic Verse

Lexington Books Much of the poetry written by W. H. Auden between 1939 and the time of his death consists of syllabic verse, or lines arranged in accordance with a predetermined syllable-count but no fixed number or distribution of stresses. This book presents a comprehensive, in-depth analysis of his many and widely varied syllabics, grouping them primarily by the formal sub-categories to which they belong (as measured by line-length, stanza-type, or some other aspect of their overall design). With this approach the book clarifies the dynamic range and technical inventiveness of Auden's syllabics. It also shows how his work compares with that of Robert Bridges and Marianne Moore, two pioneers in the writing of English syllabic whose verse he was familiar with.

Nonsense and Other Senses

Regulated Absurdity in Literature

Cambridge Scholars Publishing This book deals with a topic that is gaining increasing critical attention, the literature of nonsense and absurdity. The volume gathers together twenty-one essays on various aspects of literary nonsense, according to criteria that are deliberately inclusive and eclectic. Its purpose is to offer a gallery of "nonsense practices" in literature across periods and countries, in the conviction that important critical insights can be gained from these juxtapositions. Most of the cases presented here deal with linguistic nonsense, but in a few instances the nonsense operates at the higher level of the interpretation of reality on the part of the subject—or of the impossibility thereof. The contributors to the volume are established and younger scholars from various countries. Chronologically, the chapters range widely from Dante to Václav Havel, and offer a large span of national literatures (Czech, English, Finnish, French, German, Italian, Japanese) and literary genres (poetry, prose, and drama), inviting the readers to trace their own pathway and draw their own lines of connection. One point that emerges with particular force is the notion that what distinguishes literary nonsense is its somehow "regulated" nature. Literary nonsense thus sounds like a deliberate, last-ditch attempt to snatch order from the jaws of chaos—the speech of the "Fool" as opposed to the tale told by an idiot. It is this kind of post-Derridean retrieval of choice as the defining element in semantic transactions which is perhaps the most significant insight bequeathed by the study of nonsense to the analysis of poetry and literature in general.

Cold War Poetry

University of Illinois Press Mainstream American poetry of the 1950s has long been dismissed as deliberately indifferent to its cultural circumstances. In this penetrating study, Edward Brunner breaks the placid surface of the hollow decade to reveal a poetry sharply responsive to issues of its time. *Cold War Poetry* considers the fifties poem as part of a dual cultural project: as proof of the competency of the newly professionalized poet and as a user-friendly way of initiating a newly educated, upwardly mobile postwar audience into high culture. Brunner revisits Richard Wilbur, Randall Jarrell, and other acknowledged leaders of the period as well as neglected writers such as Rosalie Moore, V. R. Lang, Katherine Hoskins, Melvin B. Tolson, and Hyam Plutzik. He also examines the one-sided authority of the (male-dominated) book review process, the ostracizing of female and minority poets, poetic fads such as the ubiquitous sestina, and the power of the classroom anthology to establish criteria for reading. Attributing the gradual change in poetic style during the 1950s to the slow collapse of the authority of the state, Brunner shows how a secretive, anxious poetics developed in the shadow of a disabled government. He recontextualizes the much-maligned domestic verse of the 1950s, reading its shift toward the private sphere and the recurrent image of the child as a reflection of the powerlessness of the post-nuclear citizen. Through a close examination of poetry written about the Bomb, he delineates how poets registered their growing sense of cosmic disorder in coded language, resorting to subterfuge to continue their critique in the face of sanctions levied against those who questioned government policies. Brilliantly decoding the politics embedded in the poetry of an ostensibly apolitical time, *Cold War Poetry* provides a powerful rereading of a pivotal decade.

Gone Fishing

Houghton Mifflin Harcourt A father and son go fishing, with a big fishing rod for the daddy and a little one for the child.

Poets and Poems

Infobase Publishing Presents a compilation of Bloom's introductions to the Modern critical views and Modern critical interpretations series of books, focusing on poets and poems.

Ecstatic Occasions, Expedient Forms

85 Leading Contemporary Poets Select and Comment on Their Poems

University of Michigan Press An unexpectedly entertaining collection of writing by poets discussing the creative inspiration and artistic form of their work.

The Rhythms of English Poetry

Routledge Examines the way in which poetry in English makes use of rhythm. The author argues that there are three major influences which determine the verse-forms used in any language: the natural rhythm of the spoken language itself; the properties of rhythmic form; and the metrical conventions which have grown up within the literary tradition. He investigates these in order to explain the forms of English verse, and to show how rhythm and metre work as an essential part of the reader's experience of poetry.

Rethinking Meter

A New Approach to the Verse Line

Bucknell University Press "This study finds that in scanning poetry, the commitment to the "foot" as a unit of measure satisfies a desire for a poem to display a "system." But that system is achieved only at the cost of distorting or obscuring the true stress configuration of verse lines. The foot also comes into play in setting up the notion of an ideal line, supposedly heard by the "mind's ear," and said to be in "tension" or "counterpoint" with the actual line. *Rethinking Meter* discards this approach as removing us from our authentic experience of a poem's movement." "Before presenting its own view of meter, the book takes up the issues of how the words of a poem are to be enunciated, the place of pauses, and the notion of the line as the essential formal feature marking off poetry from prose. Focusing on iambic pentameter, *Rethinking Meter* proceeds to offer a view of metrical patterns that discards the foot entirely."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

A Companion to Poetic Genre

John Wiley & Sons A COMPANION TO POETIC GENRE A COMPANION TO POETIC GENRE This eagerly awaited Companion features over 40 contributions from leading academics around the world, and offers critical overviews of numerous poetic genres. Covering a range of cultural traditions from Britain, Ireland, North America, Japan and the Caribbean, among others, this valuable collection considers ancient genres such as the elegy, the ode, the ghazal, and the ballad, before moving on to Medieval and Renaissance genres originally invented or codified by the Troubadours or poets who followed in their wake. The book also approaches genres driven by theme, such as the calypso and found poetry. Each chapter begins by defining the genre in its initial stages, charting historical developments and finally assessing its latest mutations, be they structural, thematic, parodic, assimilative, or subversive.

Encyclopedia of American Poetry: The Twentieth Century

Routledge The *Encyclopedia of American Poetry: The Twentieth Century* contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

The Language Parallax

Linguistic Relativism and Poetic Indeterminacy

University of Texas Press Humankind has always been fascinated and troubled by the way languages and dialects differ. Linguistically based differences in point of view have preoccupied many original minds of the past, such as Kant, and remain at the forefront of language study: in philosophy, anthropology, literary criticism, and other fields. Paul Friedrich's *The Language Parallax* argues persuasively that the "locus and focus" of differences among languages lies not so much in practical or rational aspects as in the complexity and richness of more poetic dimensions—in the nuances of words, or the style and voice of an author. This poetic reformulation of what has been called "linguistic relativism" is grounded in the author's theory of the imagination as a main source of poetic indeterminacy. The reformulation is also based on the intimate relation of the concentrated language of poetry to the potential or possibilities for poetry in ordinary conversation, dreams, and other experiences. The author presents challenging thoughts on the order and system of language in their dynamic relation to indeterminacy and, ultimately, disorder and chaos. Drawing on his considerable fieldwork in anthropology and linguistics, Friedrich interweaves distinct and provocative elements: the poetry of language difference, the indeterminacy in dialects and poetic forms, the discovery of underlying orders, the workings of different languages, the strength of his own poetry. The result is an innovative and organic whole. *The Language Parallax*, then, is a highly original work with a single bold thesis. It draws on research and writing that has involved, in particular, English, Russian, and the Tarascan language of Mexico, as well as the personal and literary study of the respective cultures. Anthropologist, linguist, and poet, Friedrich synthesizes from his experience in order to interrelate language variation and structure, the creative individual, ideas of system-in-process, and questions of scientific and aesthetic truth. The result is a new view of language held to the light of its potentially creative nature.