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As he examines the conflict between spatial and temporal, between vision-centered and word-centered metaphors,

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Krieger reveals how literary theory has been shaped by the attempts and the deceptive failures of language to do the job of the "natural sign." "What is being described in ekphrasis is both a miracle and a mirage: a miracle because a sequence of actions filled with before and afters such as language alone can trace

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seems frozen into an instant's vision, but a mirage because only ...

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Ekphrasis is his account of the continuing debates over meaning in language from Plato to the present. Krieger sees the

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modernist position as the logical outcome of these debates but argues that more recent theories radically question the political and aesthetic assumptions of the modernists and the 2,000-year tradition they claim to culminate.

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Krieger focuses on ekphrasis—the literary representation of visual art, real or imaginary—a form at least as old as its most famous example, the shield of Achilles verbally invented in the Iliad. He argues that the "ekphrastic principle" has remained enduringly problematic in that it

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reflects the resistant paradoxes of representation in words.

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Sign: Amazon.es ...

The word ekphrasis, or ecphrasis, comes from the Greek for the description of a work of art produced as a rhetorical exercise, often used in the adjectival form ekphrastic. It is a vivid, often dramatic, verbal description of a visual work of art, either real or imagined. In ancient times, it

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referred to a description of any thing, person, or experience. The word comes from the Greek *ek* and *phrasis*, 'out' and 'speak' respectively, and the verb *phraso* ...

Ekphrasis - Wikipedia

Krieger focuses on ekphrasis--the literary

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Strictly considered, ekphrasis is the figure by which the poet vies with the painter or sculptor in depicting a work of visual art in language. The quotation marks remind us that such depictions are literally

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impossible in a literary medium, but it is that very paradox which challenges the ekphrastic poet and intrigues the critic.

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Ekphrasis: The Illusion of the Natural Sign
Professor Murray Krieger "Since he published his wonderful 1967 essay on ekphrasis, or the literary depiction of

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visual art, Krieger has been wrestling with the larger implications of the genre for a theory of how it manifests itself.

Ekphrasis: The Illusion of the Natural Sign | Professor ...

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As he examines the conflict between the
spatial and temporal, between vision-

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centered and word-centered metaphors, Krieger reveals how literary theory has been shaped by the attempts and the deceptive failures of language to do the job of the "natural sign."

What, in apparently pictorial poetry, do words--can words--represent? Conversely,

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how can words in a poem be picturable?
After decades of reading and thinking about the nature and function of literary representation, Murray Krieger here develops his most systematic theoretical statement out of answers to such questions. Ekphrasis is his account of the continuing debates over meaning in

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language from Plato to the present. Krieger sees the modernist position as the logical outcome of these debates but argues that more recent theories radically question the political and aesthetic assumptions of the modernists and the 2,000-year tradition they claim to culminate. Krieger focuses on

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miracle because a sequence of actions filled with befores and afters such as language alone can trace seems frozen into an instant's vision, but a mirage because only the illusion of such an impossible picture can be suggested by the poem's words. . We may see it as the poem's miracle, and that seeing is our mirage.

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This peculiar--and paradoxical--jointly produced experience of ekphrasis allows it to function as the consummate example of the verbal art, the ultimate shield beyond shields."

Ekphrasis is the art of describing works of art, the verbal representation of visual

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representation. Profoundly ambivalent, ekphrastic poetry celebrates the power of the silent image even as it tries to circumscribe that power with the authority of the word. Over the ages its practitioners have created a museum of words about real and imaginary paintings and sculptures. In the first book ever to explore

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this museum, James Heffernan argues that ekphrasis stages a battle for mastery between the image and the word. Moving from the epics of Homer, Virgil, and Dante to contemporary American poetry, this book treats the history of struggle between rival systems of representation. Readable and well illustrated, this study of

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how poets have represented painting and sculpture is a major contribution to our understanding of the relation between the arts.

Poetic Presence and Illusion allows readers who have read Krieger's earlier work to understand the development of his

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critical position.

Struggling to make sense of the Revolution of 1789, the French in the nineteenth century increasingly turned to visual forms of historical representation in a variety of media. Maurice Samuels shows how new kinds of popular

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entertainment introduced during and after the Revolution transformed the past into a spectacle. The wax display (in which visitors circulated amid life-size statues of historical figures), the phantasmagoria show (in which images of historical personages were projected onto smoke or invisible screens), and the panorama (in

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which spectators viewed giant circular canvases depicting historical scenes) employed new optical technologies to entice crowds of spectators. Such entertainments, Samuels asserts, provided bourgeois audiences with an illusion of mastery over the past, allowing them to picture their new role as historical agents.

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Samuels demonstrates how the spectacular mode of historical representation pervaded historiography, drama, and the novel during the Romantic period. He then argues that the early Realist fiction of Balzac and Stendhal emerged as a critique of the spectacular historical imagination. By investigating how postrevolutionary

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France envisioned the past, Samuels illuminates a vital moment in the cultural history of modernity.

"This collection of essays seeks to open up this complex interdisciplinary field of study by including essays on many aspects of visual writing in sixteenth- and

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seventeenth-century Spain."--Jacket.

Considering canonical and lesser-known works by authors that include Rousseau, Sade, Bastide, Laclos, Crébillon fils, and the writers of two widely read libertine novels, Paul Young suggests that narratives of seduction function as a

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master plot for eighteenth-century French literature. How authors reacted to a cultural discourse that coded literature and solitary reading as dangerous, seductive practices sheds light on the history of authorship, especially the development of the novel.

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Poetry, Photography, Ekphrasis is a detailed study of the ekphrasis of photography in poetry since the 19th century. Unlike other critical studies of ekphrasis, Miller's study concentrates solely on the lyrical ekphrasis of photographs, setting out to define how the photographic image provides a unique

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form of poetic ekphrasis. Moving between the disciplines of semiotics, visual studies, psychology, classical rhetoric, philosophy and literary criticism, Miller outlines what he defines as the chronotope of the photograph. Employing M.M. Bakhtin's notion of the literary chronotope, Miller argues that the ekphrasis of photographs

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manifests itself in a series of chronotopic narratives. Each chapter of the book is dedicated to delineating one of these narratives. In this work, Miller engages in a literary history that follows the timeline of photography from its origins in the 19th century to its contemporary digital manifestations in the 21st. The study

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engages in close-readings of the works of such poets as Walt Whitman, Lewis Carroll, Thomas Hardy, Seamus Heaney, Marianne Moore and Philip Larkin. In addition, the book does the work of a comparative study, and it goes beyond the limits of Anglophone literature to include the works of such poets and writers as

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Walter Benjamin, Charles Baudelaire, Bertolt Brecht, Ernesto Cardenal and Zbigniew Herbert.

This collection focuses on texts that address the other arts - from painting to photography, from the stage to the screen, and from avant-garde experiments to mass

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culture. Despite their diversity of object and approach, the essays in Relational Design

Critics have traditionally found fault with the descriptions and images in John Milton's poetry and thought of him as an author who wrote for the ear more than the

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eye. In Milton's Visual Imagination, Stephen B. Dobranski proposes that, on the contrary, Milton enriches his biblical source text with acute and sometimes astonishing visual details. He contends that Milton's imagery - traditionally disparaged by critics - advances the epic's narrative while expressing the author's

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heterodox beliefs. In particular, Milton exploits the meaning of objects and gestures to overcome the inherent difficulty of his subject and to accommodate seventeenth-century readers. Bringing together Milton's material philosophy with an analysis of both his poetic tradition and cultural

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circumstances, this book is a major contribution to our understanding of early modern visual culture as well as of Milton's epic.

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