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In it, Aristotle offers an account of what he calls "poetry" (a term which in Greek literally means "making" and in

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this context includes drama - comedy, tragedy, and the satyr play - as well as lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that

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Aristotle

describes: 1.

Differences in
music rhythm,

harmony, meter
and melody. 2.

Difference of
goodness in the
characters. 3.

Difference in
how the

narrative is
presented:

telling a story

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or acting it out. In examining its "first principles," Aristotle finds two: 1) imitation and 2) genres and other concepts by which that of truth is applied/revealed in the poesis.

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His analysis of
tragedy
constitutes the
core of the
discussion.
Although
Aristotle's
Poetics is
universally
acknowledged in
the Western
critical
tradition,
"almost every

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detail about his seminal work has aroused divergent opinions."

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provide new insights into the contemporary. This study demonstrates that passing-out has had a pivotal place in English literature. Beginning with an introduction to the swoon as

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a marker of
aesthetic
sensitivity, it
includes
chapters on
swooning and
generic
transformation
in Chaucer and
Shakespeare;
morbid,
femininised
swoons and
excessive affect

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in romantic,
gothic, and
modernist works;
irony, cliché
and bathos in
the swoons of
contemporary
romance fiction.
This book
revisits key
texts to show
that passing-out
has been
intimately

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connected to explorations of emotionality, ecstasy and transformation; to depictions of sickness and dying; and to performances of gender and gendering. Swoon offers an exciting new approach the

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history of the
body alongside
the history of
literary
response.

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treatise comes
to Penguin
Classics Since
its initial
publication in
1958, The
Poetics of Space

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has been a muse
to philosophers,
architects,
writers,
psychologists,
critics, and
readers alike.
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irresistibly
inviting
philosophy,
Bachelard's
seminal work
brims with quiet

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revelations and
stirring,
mysterious
imagery. This
lyrical journey
takes as its
premise the
emergence of the
poetic image and
finds an ideal
metaphor in the
intimate spaces
of our homes.

Guiding us

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through a stream
of meditations
on poetry, art,
and the blooming
of consciousness
itself,

Bachelard
examines the
domestic places
that shape and
hold our dreams
and memories.

Houses and
rooms; cellars

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and attics;
drawers, chests,
and wardrobes;
nests and
shells; nooks
and corners: No
space is too
vast or too
small to be
filled by our
thoughts and our
reveries. In
Bachelard's
enchanting

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spaces, “We are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost.” This new edition features a foreword by Mark Z.

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whose
bestselling
novel House of
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inspiration from
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Averroes' Middle
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Poetics for
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Faces of Love

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***Fragments of
wisdom from the
ancient world
In the sixth
century b.c. - tw
enty-five
hundred years
before Einstein
--Heraclitus of
Ephesus
declared that
energy is the
essence of***

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matter, that everything becomes energy in flux, in relativity. His great book, On Nature, the world's first coherent philosophical treatise and touchstone for Plato,

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Marcus
Aurelius, has
long been lost
to history--but
its surviving
fragments have
for thousands
of years
tantalized our
greatest
thinkers, from
Montaigne to***

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***Nietzsche,
Heidegger to
Jung. Now,
acclaimed poet
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verse
translation of
all 130
surviving
fragments of
the teachings***

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accuracy
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depicted the
shallow,
brittle world**

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*of 'society'
where the right
artifice in
manners,
fashion and con
versation--and
money--eased
the passage to
success.
Through
sparkling,
witty dialogue
and brilliant c*

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***Characterisation
--Lady Plyant,
Valentine, Lady
Touchwood,
Mirabell and Mi
llamant--Congre
ve exposed the
follies and
vanities of
that world, and
suggested that
behind the
glinting mirror***

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Poetics Penguin
Classics

***lay something
more brutal.***

***'The language
is everywhere
that of Men of
Honour, but
their Actions
are those of
Knaves; a proof
that he was
perfectly well
acquainted with
human Nature,***

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Classics

*and frequented
what we call
polite
company.'*

--Voltaire

*'Congreve
quitted the
stage in
disdain, and
comedy left it
with him.'* --A

*contemporary
PoeticsPenguin*

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**'Shall I
embrace you,
must I let you
go? Again you
haunt me: come
then, hold me
fast!' Goethe
viewed the
writing of
poetry as
essentially aut
obiographical
and the works**

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***selected in
this volume
represent over
sixty years in
the life of the
poet. In early
poems such as
'Prometheus' he
rails against
religion in an
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fervour, while
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ancient Rome
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more than a
century, is a
narrative poem
whose eroticism
is unusually
combined with
its morality.*

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logically,
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***are set
alongside the
German originals
to give a
picture of
Goethe's poetic
development.
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also includes
an introduction
and notes
placing the
poems in the***

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*context of the
poet's life and
times.*

*The Waste Land
and Other Poems*

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Space*

ARISTOTLE

POETICS

*Childhood,
Language, and
the Cosmos*

A Living

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friendship, agency,
reasoning, desire and
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and lasting ancient
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have influenced
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some books have
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Persian literature
Together, Hafez, a giant
of world literature;

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Euripides transforming

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An enchanting
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Chandler together with
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and Irina Mashinski. In
the late eighteenth and
early nineteenth
centuries, poetry's pre-

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eminence in Russia was unchallenged, with Pushkin and his contemporaries ushering in the 'Golden Age' of Russian literature. Prose briefly gained the high ground in the second half of the nineteenth century, but poetry again became dominant in the 'Silver Age' (the

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early twentieth century), when belief in reason and progress yielded once more to a more magical view of the world. During the Soviet era, poetry became a dangerous, subversive activity; nevertheless, poets such as Osip Mandelstam and Anna Akhmatova continued

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Platonov, while his anthologies of Russian Short Stories from Pushkin to Buida and Russian Magic Tales are both published in Penguin Classics. Irina Mashinski is a bilingual poet and co-founder of the StoSvet literary project. Her most recent collection is 2013's *Ophelia i*

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masterok [Ophelia and the Trowel]. Boris Dralyuk is a Lecturer in Russian at the University of St Andrews and translator of many books from Russian, including, most recently, Isaac Babel's Red Cavalry (2014).

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visionary exploration
of the life and times of
Joseph Conrad, his
turbulent age of
globalization and our
own, from one of the

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most exciting young historians writing today Migration, terrorism, the tensions between global capitalism and nationalism, and a communications revolution: these forces shaped Joseph Conrad ' s destiny at the dawn of the twentieth century. In this brilliant new

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and captured it in a literary oeuvre of extraordinary depth. His life story delivers a history of globalization from the inside out, and reflects powerfully on the aspirations and challenges of the modern world. Joseph Conrad was born J ó zef Teodor Konrad Korzeniowski in 1857,

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to Polish parents in the Russian Empire. At sixteen he left the landlocked heart of Europe to become a sailor, and for the next twenty years travelled the world ' s oceans before settling permanently in England as an author. He saw the surging, competitive "new

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imperialism" that planted a flag in almost every populated part of the globe. He got a close look, too, at the places " beyond the end of telegraph cables and mail-boat lines, " and the hypocrisy of the west ' s most cherished ideals. In a compelling blend of history, biography, and

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thrilling, and deeply
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Conrad ' s
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needs a room of
one's own. Now,
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ground-breaking
trilogy of living
autobiographies
with an
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pushes readers to
question our
cultural
understanding of
belonging and
belongings and to
consider the
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woman's

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dramatic
elements of plot,
character,
language and
spectacle that
combine to
produce pity and
fear in the
audience, and
asks why we
derive pleasure
from this
apparently

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concepts as
mimesis
(‘imitation’),

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and katharsis,
which have
informed serious
thinking about
drama ever since.
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how the most
effective
tragedies rely on
complication and
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an admired
French
philosopher
provides
extraordinary
meditations on
the relations
between the
imagining
consciousness
and the world,
positing the
notion of reverie

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as its most dynamic point of reference. In his earlier book, *The Poetics of Space*, Bachelard considered several kinds of "praiseworthy space" conducive to the flow of poetic imagery. In *Poetics of Reverie*

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he considers the absolute origins of that imagery: language, sexuality, childhood, the Cartesian ego, and the universe. Approaching the psychology of wonder from the phenomenological viewpoint,

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Bachelard demonstrates the
aurgentative
potential of all
that awareness.
Thus he
distinguishes
what is merely a
phenomenon of
relaxation from
the kind of
reverie which
"poetry puts on

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the right track,
the track of
expanding
consciousness"

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collected in this
volume have
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history of
criticism in the
Western world:
they created
much of the
terminology
still in use**

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formulated
enduring
questions about
the nature and
function of
literature. In
Ion, Plato
examines the
god-like power
of poets to
evoke feelings
such as**

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**pleasure or
fear, yet he
went on to
attack this
manipulation of
emotions and
banished poets
from his ideal
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defends the
value of art in
his Poetics, and**

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Classics

**his analysis of
tragedy has
influenced
generations of
critics from the
Renaissance
onwards. In the
Art of Poetry,
Horace
promotes a
style of poetic
craftsmanship
rooted in**

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Classics

**wisdom, ethical
insight and
decorum, while
Longinus' On
the Sublime
explores the
nature of
inspiration in
poetry and
prose.**

**European
literary
criticism was**

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Classics

**pioneered in
the ancient
world, and this
edition provides
the principal
Greek and Latin
texts in
translation,
giving the
reader a fair
and intelligible
view of ancient
literary**

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Classics

**criticism and its
development.
Each passage is
supplemented
by a brief
contextual
introduction
and a lucid
general
introduction
provides an
overview of
classical**

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Classics

**thought on
tragedy,
comedy, poetry,
and epic, as
well as of the
ideas of
mimesis, the
moral effect of
poetry,
emotion, and
rhetoric.
Reveals how
ancient**

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Classics

**philosophers
approached
questions about
the nature of
poetry, its
ethical and
social impact
and access to
truth.**

**'The Odyssey is
a poem of
extraordinary
pleasures: it is**

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Classics

**a salt-caked,
storm-tossed,
wine-dark
treasury of
tales, of many
twists and
turns, like life
itself' Guardian
The epic tale of
Odysseus and
his ten-year
journey home
after the Trojan**

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Poetics Penguin
Classics

**War forms one
of the earliest
and greatest
works of
Western
literature.**

**Confronted by
natural and
supernatural
threats - ship-
wrecks, battles,
monsters and
the implacable**

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Poetics Penguin
Classics

**enmity of the
sea-god
Poseidon -
Odysseus must
use his bravery
and cunning to
reach his
homeland and
overcome the
obstacles that,
even there,
await him. E. V.
Rieu's**

Page 116/153

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Poetics Penguin
Classics

**translation of
The Odyssey
was the very
first Penguin
Classic to be
published, and
has itself
achieved classic
status.**

**Translated by E.
V. RIEU Revised
translation by
D. C. H. RIEU**

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Poetics Penguin
Classics

**With an
Introduction by
PETER JONES
Hafez and the
Poets of Shiraz
(Penguin
Classics Deluxe
Edition)
A Book of
Luminous
Things
In the Presence
of Absence**

Page 118/153

Read Book
Poetics Penguin
Classics

**The Penguin
Book of English
Verse**

**A poetics of
passing out**

*The Romanticism
that emerged
after the
American and
French
revolutions of
1776 and 1789
represented a*

Read Book
Poetics Penguin
Classics

*new flowering
of the
imagination and
the spirit, and
a celebration
of the soul of
humanity with
its capacity
for love. This
extraordinary
collection sets
the
acknowledged*

Read Book
Poetics Penguin
Classics

*genius of poems
such as Blake's
'Tyger',
Coleridge's
'Khubla Khan'
and Shelley's
'Ozymandias'
alongside verse
from less
familiar
figures and
women poets
such as*

Read Book
Poetics Penguin
Classics

*Charlotte Smith
and Mary
Robinson. We
also see
familiar poets
in an
unaccustomed
light, as
Blake,
Wordsworth and
Shelley
demonstrate
their comic*

Read Book
Poetics Penguin
Classics

*skills, while
Coleridge,
Keats and Clare
explore the
Gothic and
surreal.*

*Agememnon is
the first part
of the
Aeschylus's
Orestian
trilogy in
which the*

Read Book
Poetics Penguin
Classics

*leader of the
Greek army
returns from
the Trojan war
to be murdered
by his
treacherous
wife
Clytemnestra.
In Sophocles'
Oedipus Rex the
king sets out
to uncover the*

Read Book
Poetics Penguin
Classics

*cause of the
plague that has
struck his
city, only to
discover the
devastating
truth about his
relationship
with his mother
and his father.
Medea is the
terrible story
of a woman's*

Read Book
Poetics Penguin
Classics

*bloody revenge
on her
adulterous
husband through
the murder of
her own
children.*

*This ambitious
and revelatory
collection
turns the
traditional
chronology of*

Read Book
Poetics Penguin
Classics

*anthologies on
its head,
listing poems
according to
their first
individual
appearance in
the language
rather than by
poet.*

*This collection
of modern
American poetry*

Read Book
Poetics Penguin
Classics

*features the
most
significant and
compelling work
by the most
influential
voices of the
twentieth
century.*

The Heroic

Poems

Greek Tragedy

THE JAMES

Page 128/153

Read Book
Poetics Penguin
Classics

HUTTON

TRANSLATION

ANCIENT

CONTEXTS

INTERPRETATIONS

*The Poetics of
Aristotle*

The Penguin

*Anthology of Tw
entieth-century
American Poetry*

**is the earliest
surviving work of**

dramatic theory and the first extant philosophical treatise to focus on literary theory. This has been the traditional view for centuries.

However, recent work is now challenging whether Aristotle focuses on literary theory per se (given that not one

Read Book
Poetics Penguin
Classics

**poem exists in the
treatise) or whether
he focuses instead on
dramatic musical
theory that only has
language as one of
the elements.**

**Poetry is the
quintessence of Arab
culture. In this book,
one of the foremost
Arab poets
reinterprets a rich**

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Poetics Penguin
Classics

and ancient heritage. He examines the oral tradition of pre-Islamic Arabian poetry, as well as the relationship between Arabic poetry and the Qur'an, and between poetry and thought. Adonis also assesses the challenges of modernism and the

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impact of western culture on the Arab poetic tradition. Stimulating in their originality, eloquent in their treatment of a wide range of poetry and criticism, these reflections open up fresh perspectives on one of the world's greatest - and least explored -

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Classics

literatures. 'The most intellectually stimulating of several Arab books of unique literary distinction in fine translations ... Translated with uncommon intelligence ... As important a cultural manifesto as any written today.'

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Poetics Penguin
Classics

**Edward Said,
Independent on
Sunday 'Adonis's
only prose work
available in English
is this book. The loss
is ours and it is
massive, for Adonis
is a writer like
Neruda or Marquez.'
Geoff Dyer,
Independent
'Introduces the**

Read Book
Poetics Penguin
Classics

**reader to a new way
of interpreting all
poetry, and to many
marvellous words
that do not have an
English equivalent.'**

Arts Letter

**One of the most
transcendent poets of
his generation,
Darwish composed
this remarkable
elegy at the apex of**

Read Book
Poetics Penguin
Classics

**his creativity, but
with the full
knowledge that his
death was imminent.
Thinking it might be
his final work, he
summoned all his
poetic genius to
create a luminous
work that defies
categorization. In
stunning language,
Darwish's self-elegy**

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Poetics Penguin
Classics

**inhabits a rare space
where opposites
bleed and blend into
each other. Prose
and poetry, life and
death, home and
exile are all sung by
the poet and his
other. On the
threshold of
im/mortality, the
poet looks back at his
own existence,**

Read Book
Poetics Penguin
Classics

**intertwined with that
of his people.**

**Through these
lyrical meditations
on love, longing,
Palestine, history,
friendship, family,
and the ongoing
conversation
between life and
death, the poet bids
himself and his
readers a poignant**

Read Book
Poetics Penguin
Classics
farewell.

**Aristotle's Poetics
(Greek: ?????
???????????, Latin: De
Poetica; c. 335 BCE)
is the earliest
surviving work of
dramatic theory and
the first extant
philosophical treatise
to focus on literary
theory. Aeterna
Press**

Read Book
Poetics Penguin
Classics

**Poetry from the
Future**

**Joseph Conrad in a
Global World**

**The Art of Rhetoric
Selected Poetry**

**The Penguin Book of
Russian Poetry**

**'A compelling
vision, an
urgent**

**necessity, and
not beyond**

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Poetics Penguin
Classics

reach' Noam
Chomsky The
past is
forgotten, and
the future is
without hope.
Dystopia has
become a
reality. This
is the new
normal in our
apocalyptic
politics - but

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Poetics Penguin
Classics

if we accept
it, our
helplessness is
guaranteed. To
bring about
real change,
argues activist
and political
philosopher
Srecko Horvat,
we must first
transform our
mindset.

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Poetics Penguin
Classics

Ranging through
time and space,
from the
partisan
liberation
movements of
Nazi-occupied
Yugoslavia to
the
contemporary
culture,
refugee camps
and political

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Poetics Penguin
Classics

frontlines of
21st century
Europe, Horvat
shows that the
problems we
face today are
of an
unprecedented
nature. To
solve them, he
argues in this
passionate call
for a new

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Classics

radical internationalism, we must move beyond existing ways of thinking: beyond borders, national identities and the redundant narratives of the past. Only in this way can

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Classics

**we create new
models for
living and,
together, shape
a more open and
optimistic
future.**

**This expert
screenwriting
guide shows how
Aristotle's
timeless
principles**

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Classics

apply to
today's
cinematic
storytelling.
Long considered
the bible for
storytellers,
Aristotle's
Poetics is a
fixture of
college courses
on everything
from fiction

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writing to
dramatic
theory. Now
award-winning
writer/director
and Miramax
story analyst
Michael Tierno
demonstrates
how Aristotle's
ideas can be an
essential
resource for

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**screenwriters
and anyone
interested in
studying plot
structure.
Tierno breaks
down the
fundamentals of
screenwriting,
highlighting
particular
aspects of
Aristotle's**

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Classics

work. Then,
using examples
from some of
the best movies
ever made, he
demonstrates
how to apply
these ancient
insights to
modern-day
screenwriting.
This user-
friendly guide

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covers a
multitude of
topics, from
plotting and
subplotting to
dialogue and
dramatic unity.
With expertise
and jargon-free
prose, Tierno
makes
Aristotle's
monumental work

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accessible to
beginners and
pros alike in
areas such as
screenwriting,
film theory,
fiction, and
playwriting.
An Introduction
to Arab Poeti