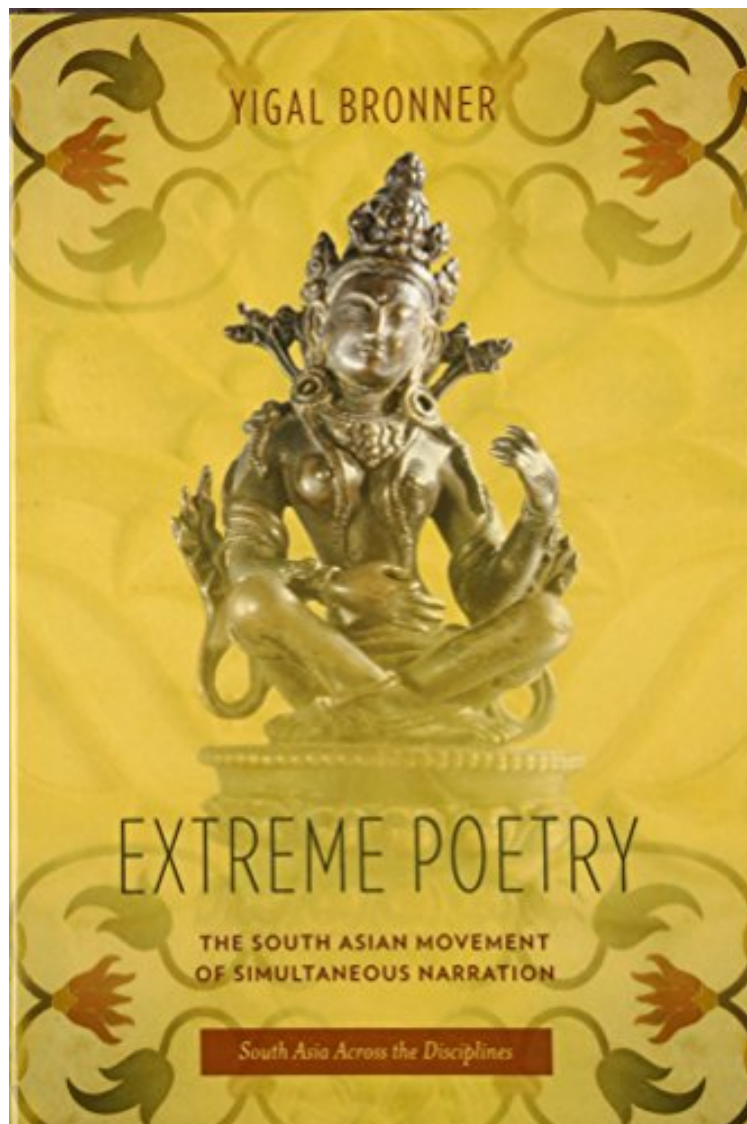


(Mobile pdf) Extreme Poetry: The South Asian Movement of Simultaneous Narration (South Asia Across the Disciplines)

Extreme Poetry: The South Asian Movement of Simultaneous Narration (South Asia Across the Disciplines)

Yigal Bronner, Michael Bronner

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14 of 14 people found the following review helpful. Sanskrit Poetics By Shantanu Phukan An astoundingly jargon-free but trenchant look at the long literary tradition of double-narratives in Sanskrit poetry--this tradition of double-narrative is so unique in world literature that my graduate students are slack-jawed with surprise when I describe even the barest outlines of it in my teaching. And until Yigal's book the tradition had not been sympathetically or critically approached by any of the hundreds of Sanskrit scholars in American, Indian or European academia. Bravo!

Beginning in the sixth century C.E. and continuing for more than a thousand years, an extraordinary poetic practice was the trademark of a major literary movement in South Asia. Authors invented a special language to depict both the apparent and hidden sides of disguised or dual characters, and then used it to narrate India's major epics, the Ramayana and the Mahabharata, simultaneously. Originally produced in Sanskrit, these dual narratives eventually worked their way into regional languages, especially Telugu and Tamil, and other artistic media, such as sculpture. Scholars have long dismissed simultaneous narration as a mere curiosity, if not a sign of cultural decline in medieval India. Yet Yigal Bronner's *Extreme Poetry* effectively negates this position, proving that, far from being a meaningless pastime, this intricate, "bitextual" technique both transcended and reinvented Sanskrit literary expression. The poems of simultaneous narration teased and estranged existing convention and showcased the interrelations between the tradition's foundational texts. By focusing on these achievements and their reverberations through time, Bronner rewrites the history of Sanskrit literature and its aesthetic goals. He also expands on contemporary theories of intertextuality, which have been largely confined to Western texts and practices.

Yigal Bronner's book fills a great lacuna in the study of South Asian literature and literary theory. (Journal of Hindu Studies) About the Author Yigal Bronner is an assistant professor in the Department of South Asian Languages and Civilizations at the University of Chicago. He is a Sanskritist trained at the Hebrew University in Jerusalem and at the University of Chicago. His research concerns Sanskrit poetry, Sanskrit poetics, and South Asian intellectual history.