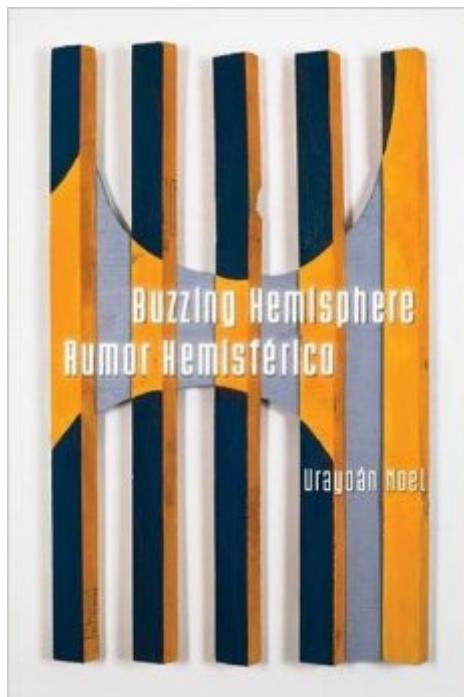


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Buzzing Hemisphere / Rumor HemisfÃ©rico (Camino Del Sol)



Synopsis

Is poetry an alternative to or an extension of a globalized language? In *Buzzing Hemisphere / Rumor HemisfÃ©rico*, poet UrayoÃ±n Noel maps the spaces between and across languages, cities, and bodies, creating a hemispheric poetics that is both broadly geopolitical and intimately neurological. In this expansive collection, we hear the noise of cities such as New York, San Juan, and SÃ£o Paulo abuzz with flickering bodies and the rush of vernaculars as untranslatable as the murmur in the Spanish rumor. Oscillating between baroque textuality and vernacular performance, Noelâ™s bilingual poems experiment with eccentric self-translation, often blurring the line between original and translation as a way to question language hierarchies and allow for translingual experiences. A number of the poems and self-translations here were composed on a smartphone, or else de- and re-composed with a variety of smartphone apps and tools, in an effort to investigate the promise and pitfalls of digital vernaculars. Noelâ™s poetics of performative self-translation operates not only across languages and cultures but also across forms: from the dÃ©cima and the âœstaircase sonnetâ• to the collage, the abecedarian poem, and the performance poem. In its playful and irreverent mash-up of voices and poetic traditions from across the Americas, *Buzzing Hemisphere / Rumor HemisfÃ©rico* imagines an alternative to the monolingualism of the U.S. literary and political landscape, and proposes a geo-neuro-political performance attuned to damaged or marginalized forms of knowledge, perception, and identity.

Book Information

Series: Camino del Sol

Paperback: 120 pages

Publisher: University of Arizona Press; 2nd ed. edition (September 24, 2015)

Language: English

ISBN-10: 0816531684

ISBN-13: 978-0816531684

Product Dimensions: 6 x 0.6 x 9 inches

Shipping Weight: 0.3 ounces (View shipping rates and policies)

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