

1. Record Nr.	UNINA9910154965903321
Autore	Marlatt Daphne <1942->
Titolo	Rivering : The Poetry of Daphne Marlatt // selected by Susan Knutson ; with an introduction by Susan Knutson and an afterword by Daphne Marlatt
Pubbl/distr/stampa	Waterloo, Ontario : , : Wilfrid Laurier University Press, , [2014] ©2014 Beaconsfield, Quebec : , : Canadian Electronic Library, , 2014
ISBN	9781771120401 1771120401 9781771120395 1771120398
Descrizione fisica	1 online resource (96 p.)
Collana	Laurier poetry series
Disciplina	811.54
Soggetti	Canadian poetry Poetry POETRY / Canadian Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	<p>""Cover""; ""Table of Contents""; ""Foreword""; ""Biographical Note""; ""Introduction: Daphne Marlatt's Embodied Language Poetics""; ""Street opera""; ""Coming in, who""; ""June near the river Clyst, Clust, clear. Clystmois this holding wet &amp; clear""; ""Combe Martin, house martin,Martinmas, Saint Martin, martial swords &amp; plowshares""; ""Avebury awi-spek, winged from buried (egg""; ""Litter. wreckage. salvage""; ""Ghost""; ""a€œSlave of the canneriesa€?""; ""Winter / rice / tea strain""; ""Here""; ""This place full of contradiction""; ""Prairie""; ""Kore""; ""a€œTwo women in a birtha€?""</p> <p>""a€œImagin-a-nation in the heart ofa€?""""There is a door""; ""Shrimping""; ""from Mauve""; ""Small print i""; ""Small print iii""; ""Small print v""; ""Booking passage""; ""In the current""; ""Generation, generations at the mouth""; ""Complicated""; ""Years ago""; ""Singing grass""; ""You remember""; ""Walking out""; ""Tree-song""; ""a</p>

€œSpectaculara€?""; ""To navigate""; ""Comes walking""; ""Marine, ah""; ""Through cloud""; ""Lift. step. drop.""; ""Afterword: Immediacies of Writing, ""; ""Acknowledgements""

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## Sommario/riassunto

Opening doors, dreaming awake, tracing networks of music and meaning, Marlatt's poetry stands out as an essential engagement with what matters to anyone writing with a social-environmental conscience. Rivering includes poems inspired by the village of Steveston where, before the war, a Japanese-Canadian community lived within the rhythms of salmon on the Fraser River delta. Also gathered into Rivering: lesbian love poetry from Touch to my Tongue; a transformance of Nicole Brossard's Mauve; passages from The Given, winner of the 2009 Dorothy Livesay Poetry Prize; a traditional "Kuri" song from the Noh drama, The Gull; and an unpublished excerpt from the chamber opera "Shadow Catch." Difficult, beautiful, heart-breaking realities of the twenty-first century are urgently immediate in selections from Liquidities: Vancouver Poems Then and Now. All of the poems speak to Marlatt's poetics of place and of language as passage between distant or disparate human beings, and between human beings and the more-than-human world. The selections are framed by Susan Knutson's deeply attentive critical introduction and by Marlatt's "immediacies of writing," a new lyrical essay investigating the act of writing. Closing with a walking meditation situated by her Buddhist practice, Rivering is both a "pocket Marlatt" and an introduction to one of the best poets of our time.

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