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Nota di contenuto	Front matter -- Contents -- Translator's Preface -- Le Troupeau :: The Flock -- Arbres :: Trees -- Noces Du Chacal :: The Jackal's Wedding -- La Détresse Spirituelle :: Spiritual Distress -- Trahison :: Treason -- Les Coquelicots :: Poppies -- Le Moulin :: The Mill -- Les Fileuses :: The Spinners -- La Gardeuse d'Oies :: The Goose Girl -- Le Serpent :: The Serpent -- La Fin Des Vendanges :: The End Of The Wine Harvest -- Jean-Paul De Dadelsen :: Jean-Paul De Dadelsen -- L'or Des Tigres :: Tigers' Gold -- A Jean Follain :: To Jean Follain -- Les Petites Infamies :: The Little Disgraces -- Récréation :: Recess -- Septembre :: September -- Loin De Byzance :: Far From Byzantium -- Le Mètre Et Le Chagrin :: Meter And Grief -- La Pièce d'or :: The Gold Piece -- Le Double :: The Double -- Les Chiens :: The Dogs -- Le Veilleur :: The Night Watchman -- La Librairie Du Scarabée :: The Scarab Bookshop -- Le Chauffeur :: The Bus Driver -- Arènes De Lutèce :: Arènes De Lutèce -- La République :: Place De La République -- Parc De La Cité :: Parc De La Cité -- Déesse Du Printemps :: Goddess Of Spring -- La Demande :: The Question -- Eclaircie :: Jardin Du Luxembourg: Bright Interval -- Le Bassin :: The Sailboat Pond -- Le Docteur :: The Doctor -- La Réponse :: The Answer -- Dix-Huit Heures Trente :: Six-Thirty -- Bacchus :: Bacchus -- Verlaine :: Verlaine -- La Chiffonnerie :: The Rag-And-Bone Shop -- La Petite Troupe :: The Little Band -- Rue De Tournon :: Rue De Tournon -- Le Frisbee :: The Frisbee -- Quai Des Orfèvres :: Quai Des Orfèvres -- La Meule :: The Moped -- L'Ombre :: The Shadow --

Sommario/riassunto

Hédi Kaddour's poetry arises from observation, from situations both ordinary and emblematic-of contemporary life, of human stubbornness, human invention, or human cruelty. With *Treason*, the award-winning poet and translator Marilyn Hacker presents an English-speaking audience with the first selected volume of his work. The poetries of several languages and literary traditions are lively and constant presences in the work of Hédi Kaddour, a Parisian as well as a Germanist and an Arabist. A walker's, a watcher's, and a listener's poems, his sonnet-shaped vignettes often include a line or two of dialogue that turns his observations and each poem itself into a kind of miniature theater piece. Favoring compact, classical models over long verse forms, Kaddour questions the structures of syntax and the limits of poetic form, combining elements of both international modernism and postmodernism with great sophistication. Capturing Kaddour's full range of diction, as well as his speed, momentum, and tone, Marilyn Hacker's translations brilliantly bring these poems alive.

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