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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- List of Abbreviations -- Introduction: Cinema as Imaginary Medium in French Poetry -- 1. Mallarmé Unfolds the Cinématographe -- 2. The Pen-Camera: Raymond Roussel's Freeze-Frame Panorama -- 3. Le Film surnaturel: Cocteau's Immersive Writing -- 4. Jean Epstein's Invention of Cinepoetry -- 5. Breton's Surrealism, or How to Sublimate Cinepoetry -- 6. Doing Filmic Things with Words: On Chaplin -- 7. The Poem-Scenario in the Interwar (1917–1928) -- 8. Reembodied Writing: Lettrism and Kinesthetic Scripts (1946–1959) -- 9. Postlyricism and the Movie Program: From Jarry to Alferi -- 10. Cine-Verse: Decoupage Poetics and Filmic Implicature -- 11. Max Jeanne's Western: Eschatological Sarcasm in the Postcolony -- 12. Maurice Roche's Compact: Word-Tracks and the Body Apparatus -- 13. Nelly Kaplan's Le Collier de ptyx: Mallarmé as Political McGuffin -- Conclusion: The Film to Come in Contemporary Poetry -- Notes -- Bibliography -- Index
Sommario/riassunto	Cinepoetry analyzes how French poets have remapped poetry through

the lens of cinema for more than a century. In showing how poets have drawn on mass culture, technology, and material images to incorporate the idea, technique, and experience of cinema into writing, Wall-Romana documents the long history of cross-media concepts and practices often thought to emerge with the digital. In showing the cinematic consciousness of Mallarmé and Breton and calling for a reappraisal of the influential poetry theory of the early filmmaker Jean Epstein, *Cinepoetry* reevaluates the bases of literary modernism. The book also explores the crucial link between trauma and trans-medium experiments in the wake of two world wars and highlights the marginal identity of cinepoets who were often Jewish, gay, foreign-born, or on the margins. What results is a broad rethinking of the relationship between film and literature. The episteme of cinema, the book demonstrates, reached the very core of its supposedly highbrow rival, while at the same time modern poetry cultivated the technocultural savvy that is found today in slams, e-poetry, and poetic-digital hybrids.
