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Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction. Poetry after Translation: Cultural Circulation and the Transferability of Form in Modern Transatlantic Poetry -- 1. Heteronymies of Lusophone Englishness: Colonial Empire, Fetishism, and Simulacrum in Fernando Pessoa's English Poems I–III -- 2. The Translatability of Planetary Poiesis: Vicente Huidobro's Creacionismo in Temblor de cielo /Tremblement de ciel -- 3. Queering the Poetic Body: Stefan George, Federico García Lorca, and the Translational Poetics of the Berkeley Renaissance -- 4. Transferring the "Luminous Detail": Sousândrade, Pound, and the Imagist Origins of Brazilian Concrete Poetry -- 5. The Digital Vernacular: "Groundation" and the Temporality of Translation in the Postcolonial Caribbean Poetics of Kamau Brathwaite -- Afterword. The Location of Translation: The Atlantic and the (Relational) Literary History of Modern Transnational Poetics -- Notes -- Bibliography -- Index
Sommario/riassunto	Translation—from both a theoretical and a practical point of view—

articulates differing but interconnected modes of circulation in the work of writers originally from different geographical areas of transatlantic encounter, such as Europe, Latin America, North America, and the Caribbean. *After Translation* examines from a transnational perspective the various ways in which translation facilitates the circulation of modern poetry and poetics across the Atlantic. It rethinks the theoretical paradigm of Anglo-American “modernism” based on the transnational, interlingual, and transhistorical features of the work of key modern poets writing on both sides of the Atlantic— namely, the Portuguese Fernando Pessoa; the Chilean Vicente Huidobro; the Spaniard Federico Garcia Lorca; the San Francisco–based poets Jack Spicer, Robert Duncan, and Robin Blaser; the Barbadian Kamau Brathwaite; and the Brazilian brothers Haroldo and Augusto de Campos.
