

1. Record Nr.	UNINA9911104969203321
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Titolo	Extreme poetry : the South Asian movement of simultaneous narration // Yigal Bronner
Pubbl/distr/stampa	New York : , : Columbia University Press, , 2010
ISBN	9786612872372 9781282872370 1282872370 9780231525299 023152529X
Descrizione fisica	1 online resource (376 pages)
Collana	South Asia across the disciplines
Disciplina	891/.21009
Soggetti	Sanskrit poetry - History and criticism Puns and punning in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Figures and Tables -- Acknowledgments -- A Note on Sanskrit Transliteration -- 1. INTRODUCTION -- 2. EXPERIMENTING WITH LESA IN SUBANDHU'S PROSE LAB -- 3. THE DISGUISE OF LANGUAGE -- 4. AIMING AT TWO TARGETS -- 5. BRINGING THE GANGES TO THE OCEAN -- 6. LESA AS READING PRACTICE -- 7. THEORIES OF LESA IN SANSKRIT POETICS -- 8. TOWARD A THEORY OF LEA -- Appendix 1: Bitextual and Multitextual Works in Sanskrit -- Appendix 2: Bitextual and Multitextual Works in Telugu -- Notes -- References -- Index
Sommario/riassunto	Beginning in the sixth century C.E. and continuing for more than a thousand years, an extraordinary poetic practice was the trademark of a major literary movement in South Asia. Authors invented a special language to depict both the apparent and hidden sides of disguised or dual characters, and then used it to narrate India's major epics, the Ramayana and the Mahabharata, simultaneously. Originally produced in Sanskrit, these dual narratives eventually worked their way into regional languages, especially Telugu and Tamil, and other artistic media, such as sculpture. Scholars have long dismissed simultaneous narration as a

mere curiosity, if not a sign of cultural decline in medieval India. Yet Yigal Bronner's *Extreme Poetry* effectively negates this position, proving that, far from being a meaningless pastime, this intricate, "bitextual" technique both transcended and reinvented Sanskrit literary expression. The poems of simultaneous narration teased and estranged existing convention and showcased the interrelations between the tradition's foundational texts. By focusing on these achievements and their reverberations through time, Bronner rewrites the history of Sanskrit literature and its aesthetic goals. He also expands on contemporary theories of intertextuality, which have been largely confined to Western texts and practices.
