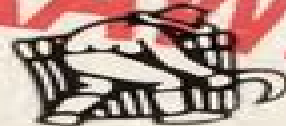


LANGUAGE AS LIVING FORM IN NINETEENTH-CENTURY POETRY

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Language As Living Form In Nineteenth Century Poetry

Yisrael Levin



Language As Living Form In Nineteenth Century Poetry:

Language as Living Form in Nineteenth-century Poetry Isobel Armstrong, 1982 Armstrong proposes a theory of the language of 19th century poetry derived from Romantic philosophy in this highly original and important new study Partial contents R Wordsworth s complexity Prelude 1805 Book VI Blakes s simplicity Jerusalem Chapter 1 Shelley s perplexity R Prometheus Unbound Browning the fracture of subject and object Sordello Book III Tennyson the collapse of object and subject R In Memor *Language as Living Form in Nineteenth-century Poetry* Isobel Armstrong, 1982 *Translation as Transformation in Victorian Poetry* Annmarie Drury, 2015-05-05 Translation as Transformation in Victorian Poetry illuminates the dynamic mutual influences of poetic and translation cultures in Victorian Britain drawing on new materials archival and periodical to reveal the range of thinking about translation in the era The results are a new account of Victorian translation and fresh readings both of canonical poems including those by Browning and Tennyson and of non canonical poems including those by Michael Field Revealing Victorian poets to be crucial agents of intercultural negotiation in an era of empire Annmarie Drury shows why and how meter matters so much to them and locates the origins of translation studies within Victorian conundrums She explores what it means to sound Victorian in twentieth century poetic translation using Swahili as a case study and demonstrates how and why it makes sense to consider Victorian translation as world literature in action

Poetry and Phantasy Antony Easthope, 1989-04-27 In this book the author examines the relation between historical materialism and psychoanalysis for the understanding of literature He analyzes central poems in the canonical tradition poems of courtly love Romantic poetry and the modernism and post modernism of Eliot and Pound **Victorian Poetry in Context** Rosie Miles, 2013-07-04 Victorian Poetry in Context offers a lively and accessible introduction to the diverse range of poetry written in the Victorian period Considering such issues as reform and protest gender science and belief this book sets out the social and cultural contexts for the poetry of a fast changing era Sections on Victorian poetics form and Victorian voices introduce the key literary contexts of poetry s production and poetic innovations of the period such as the dramatic monologue are highlighted At the heart of the book is a focus on the importance of attentive close reading with original readings offered of well known texts alongside those that have recently received renewed attention within scholarship The book also offers an overview of critical approaches to several key texts and discussion of how Victorian poetry has remained influential in the twentieth and twenty first centuries Introducing texts contexts and criticism this is a lively and up to date resource for anyone studying Victorian poetry The Victorian Literature Handbook Alexandra Warwick, Martin Willis, 2008-05-22 The Victorian Literature Handbook is an accessible and comprehensive introduction to literature and culture in the Victorian period It is a one stop resource for literature students providing the essential information and guidance needed from introducing the historical and cultural context to key authors texts and genres It includes case studies for reading literary and critical texts a guide to key critical concepts introductions to key critical approaches and a timeline

of literary and cultural events Essays on changes in the canon interdisciplinary research and current and future directions in the field lead into more advanced topics and guided further reading enables further independent work Written in clear language by leading academics it is an indispensable starting point for anyone beginning their study of nineteenth century literature

The Discourse of Self in Victorian Poetry E. Warwick Slinn, 1991-06-18 Written by the author of *Browning and the Fictions of Identity* this is a study of the discourse of self in Victorian poetry

Proceedings of the British Academy, Volume 121, 2002 Lectures British Academy, 2003-12-04 Volume 121 of the Proceedings of the British Academy contains 12 lectures delivered at the British Academy in 2002

Imageless Truths Karen A. Weisman, 2016-11-11 In *Imageless Truths* Karen A Weisman offers a new reading of Shelley's work in the context of the poet's changing constructions of poetic fictions Shelley's understanding of language in general and of the fictions and their rhetorical trope in particular evolved throughout his career and Weisman argues that it is in his self consciousness over these transformations that we can find the primary motivating factor in the poet's philosophical and literary development Weisman discerns in Shelley an ongoing quest for a mode of fiction making that can accommodate both the poet's belief in a metaphysical ultimate and his anxiety over the implications of grounding poetic fictions too firmly in the details of everyday life If Shelley's awareness of fictionality is a major element in the poetry it is an awareness that comes with the troubled sense of the limits of fiction Weisman contends that it is this persistent double edged anxiety that distinguishes Shelley from the other English Romantics Her point is not intended to deny the validity or the continuing relevance of the deconstructionist perspective nor the value of its various claims for Shelley she is simply concerned that the instability of poetic fictions was eventually perceived as a given by Shelley as the beginning premise which he acknowledged and then tried to move beyond *Imageless Truths* will be of interest to students and scholars of English literature

Shelley Michael O'Neill, 2014-09-19 Attacked by T S Eliot and F R Leavis Shelley's poetry has over the last few decades enjoyed a revival of critical interest His radical politics and arrestingly original poetic strategies have been studied from a variety of perspectives formalist deconstructionist new historicist feminist and others Of all the Romantics Shelly has benefited most from the so called theoretical revolution as is borne out by the wide range of recent critical work represented in this volume The 134 essays selected analyse many of Shelley's finest poems including *Alastor* *Julian* and *Maddalo* *Prometheus Unbound* *Adonais* and *The Triumph of Life* Michael O'Neill's informed Introduction explores the contours of this debate Detailed headnotes to the individual essays explanations of difficult terms and a further reading section provide invaluable guides to the reader This collection illuminates the enduring and contemporary significance of the work of a major poet

A.C. Swinburne and the Singing Word Yisrael Levin, 2016-03-16 Focusing on Algernon Charles Swinburne's later writings this collection makes a case for the seriousness and significance of the writer's mature work While Swinburne's scandalous early poetry has received considerable critical attention the thoughtful rich spiritually and politically informed poetry that began to emerge in his thirties has been

generally neglected This volume addresses the need for a fuller understanding of Swinburne's career that includes his fiction aesthetic ideology and analyses of Shakespeare and the great French writers Among the key features of the collection is the contextualizing of Swinburne's work in new contexts such as Victorian mythography continental aestheticism positivism and empiricism Individual essays examine among other topics the dialect poems and Swinburne's position as a regional poet Swinburne as a transition figure from nineteenth century aesthetic writing to the professionalized criticism that dominates the twentieth century Swinburne's participation in the French literary scene Swinburne's friendships with women writers and the selections made for anthologies from the nineteenth century to the present Taken together the essays offer scholars a richer portrait of Swinburne's importance as a poet critic and fiction writer

Shakespeare and the Origins of English

Neil Rhodes, 2004 What existed before there was a subject known as English How did English eventually come about Focusing specifically on Shakespeare's role in the origins of the subject Rhodes addresses the evolution of English from the early modern period up to the late eighteenth century He deals with the kinds of literary and educational practices that would have formed Shakespeare's experience and shaped his work and traces the origins of English in certain aspects of the educational regime that existed before English literature became an established part of the curriculum Rhodes then presents Shakespeare both as a product of Renaissance rhetorical teaching and as an agent of the transformation of rhetoric in the eighteenth century into the subject that emerged as the modern study of English By transferring terms from contemporary disciplines such as media studies and creative writing or the technology of computing to earlier cultural contexts Rhodes aims both to invite further reflection on the nature of the practices themselves and also to offer new ways of thinking about their relationship to the discipline of English Shakespeare and the Origins of English attempts not only an explanation of where English came from but suggests how some of the things that we do now in the name of English might usefully be understood in a wider historical perspective By extending our view of its past we may achieve a clearer view of its future

Encyclopedia of Literature and Criticism Martin Coyle, Peter Garside, Malcolm Kelsall, John Peck, 2002-09-11 Contains essays by approximately ninety scholars and critics in which they investigate various aspects of English literary eras genres and works and includes bibliographies and suggestions for further reading

The New Poetics of Climate Change

Matthew Griffiths, 2017-07-27 Climate change is the greatest issue of our time and yet too often literature on the subject is considered only in the bracket of environmental writing divorced from culture society and politics The New Poetics of Climate Change argues instead that the emergence of global warming presents a fundamental challenge to the way we read and write poetry the way we think in the modern age In this important new book Matthew Griffiths demonstrates that Modernism's radical reinventions of literary form over the last century represent an engagement with key intellectual questions that we still need to address if we are to comprehend the scale and complexity of climate change Through an extended examination of Modernist poetry including the work of T S Eliot Wallace Stevens Basil Bunting and David Jones and

their influence on present day poets including Jorie Graham Griffiths explores how Modernist modes can help us describe and engage with the terrifying dynamics of a warming world and offer a poetics of our climate *Divining Desire* James W. Hood, 2017-03-02 This study examines Tennyson's portrayals of the erotic and creative impulses reading the poet's ubiquitous lover artists as tropes that figure the desire for transcending the state of being human a condition of personal fragmentation and limited knowledge Ostensibly seeking to fulfill erotic wishes construct utopias or create grand artistic works Tennyson's characters engage in a fundamentally spiritual quest yearning to divine desire to eternalize the fulfilment of their deepest wishes Freud revealed how Victorians sublimated sexual desire into religious impulse This book demonstrates however the remarkable way in which Tennyson's poems transact the opposing projection transfiguring spiritual desire into erotic art Brilliantly negotiating a middle ground between scientific skepticism and reactionary religiosity his vastly popular poems suggest that fulfilment of the wish too strong for words to name lies in a sacramentality only as means do art and eros allow transport beyond fragmentation At a deep level the poems conclude that language itself brokers transcendence through its very brokenness *Emblematic Strategies in Pre-Raphaelite Literature* Heather McAlpine, 2019-10-14 In this book Heather McAlpine argues that emblematic strategies play a more central role in Pre-Raphaelite poetics than has been acknowledged and that reading Pre-Raphaelite works with an awareness of these strategies permits a new understanding of the movement's engagements with ontology religion representation and politics The emblem is a discursive practice that promises to stabilize language in the face of doubt making it especially interesting as a site of conflicting responses to Victorian crises of representation Through analyses of works by the Pre-Raphaelite Brotherhood Christina Rossetti Dante Gabriel Rossetti Gerard Manley Hopkins A.C. Swinburne and William Morris *Emblematic Strategies* examines the Pre-Raphaelite movement's common goal of conveying truth while highlighting differences in its adherents' approaches to that task **Browning, Victorian Poetics and the Romantic Legacy** Dr Britta Martens, 2013-05-28 Taking an original approach to Robert Browning's poetics Britta Martens focuses on a corpus of relatively neglected poems in Browning's own voice in which he reflects on his poetry his self-conceptualization and his place in the poetic tradition She analyzes his work in relation to Romanticism Victorian reactions to the Romantic legacy and wider nineteenth-century changes in poetic taste to argue that in these poems as in his more frequently studied dramatic monologues Browning deploys varied dramatic methods of self-representation often critically and ironically exposing the biases and limitations of the seemingly authoritative speaker Browning The poems thus become devices for Browning's detached evaluation of his own and of others' poetics an evaluation never fully explicit but presented with elusive economy for the astute reader to interpret The confrontation between the personal authorial voice and the dramatic voice in these poems provides revealing insights into the poet's highly self-conscious conflicted and sustained engagement with the Romantic tradition and the diversely challenging reader expectations that he faces in a post-Romantic age As the Victorian most rigorous in his rejection of Romantic self-expression

Browning is a key transitional figure between the sharply antagonistic periods of Romanticism and Modernism. He is also, as Martens persuasively demonstrates, a poet of complex contradictions and an illuminating case study for addressing the perennial issues of voice, authorial authority, and self-reference. *We Found Her Hidden* Paul Hullah, 2018-07-16. This newly revised study examines thematic elements in Christina Rossetti's poetry in order to celebrate and explain an important undervalued writer and her remarkable artistic quest to achieve an original voice. Critics rightly applaud Rossetti's metrical craftsmanship and song-like lyrical phrasings, but over-attention to formal felicities can impede proper interpretation of content. Through detailed readings of selected poems, this book demonstrates that Rossetti's rigorously controlled use of language and innovative symbolism combine to create radical hidden inter-textual levels of meaning beyond those attainable via biographical decoding, making her a singular bridge between Romanticism and Modernism. From earliest secular interactions with Romantic and Tractarian thought through *Goblin Market* (1862) and *The Prince's Progress* (1866), Rossetti's verse resists straightforward interpretation by subtly interrogating and subverting the patriarchal traditions of writing that it simultaneously extends: love lyric, fairy tale, quest myth, and sonnet. Persuasively constructing a case for the inability of male-ordained poetics to cope with the expression of active female identity, *Monna Innominata* (1881) deconstructs lyric tradition, casting together medieval, renaissance, Romantic, and Victorian ideologies. This groundbreaking sonnet cycle disturbs poetic conventions and forms the most concentrated, sustained demonstration of the struggle to articulate the female self to be found in Rossetti's oeuvre, perhaps in literary history. The painful sense of irresolution and despair pervading *Monna Innominata* sheds important light upon Christina Rossetti's exclusive production of devotional literature during her final years.

Gender, Genre, and the Romantic Poets Philip Cox, 1996. This book offers new insights into the ambiguous masculinity within male Romantic poetry, discussing the work of Byron, Wordsworth, Shelley, Keats, and Coleridge among others.

Coleridge and Shelley Sally West, 2016-05-23. Sally West's timely study is the first book-length exploration of Coleridge's influence on Shelley's poetic development. Beginning with a discussion of Shelley's views on Coleridge as a man and as a poet, West argues that there is a direct correlation between Shelley's desire for political and social transformation and the way in which he appropriates the language, imagery, and forms of Coleridge, often transforming their original meaning through subtle readjustments of context and emphasis. While she situates her work in relation to recent concepts of literary influence, West is focused less on the psychology of the poets than on the poetry itself. She explores how elements such as the development of imagery and the choice of poetic form, often learnt from earlier poets, are intimately related to poetic purpose. Thus, on one level, her book explores how the second-generation Romantic poets reacted to the beliefs and ideals of the first, while on another, it addresses the larger question of how poets become poets by returning the work of one writer to the literary context from which it developed. Her book is essential reading for specialists in the Romantic period and for scholars interested in theories of poetic influence.

Whispering the Techniques of Language: An Mental Journey through **Language As Living Form In Nineteenth Century Poetry**

In a digitally-driven earth wherever monitors reign supreme and quick transmission drowns out the subtleties of language, the profound techniques and mental nuances hidden within words often get unheard. However, set within the pages of **Language As Living Form In Nineteenth Century Poetry** a captivating literary value sporting with raw feelings, lies an exceptional journey waiting to be undertaken. Composed by an experienced wordsmith, this charming opus attracts viewers on an introspective journey, lightly unraveling the veiled truths and profound impact resonating within the material of each word. Within the psychological depths with this emotional review, we will embark upon a heartfelt exploration of the book is key themes, dissect their captivating publishing type, and succumb to the strong resonance it evokes heavy within the recesses of readers hearts.

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