

LYRIC TIME

Dickinson and the Limits of Genre

Sharon Cameron



Lyric Time Dickinson The Limits Of Genre

James Boyd White



Lyric Time Dickinson The Limits Of Genre:

Lyric Time Sharon Cameron, 1979 Lyric Time offers a detailed critical reading of a particularly difficult poet an analysis of the dominance of temporal structures and concerns in the body of her poetry and finally an important original contribution to a theory of the lyric Poised between analysis of Emily Dickinson s poetic texts and theoretical inquiry Lyric Time suggests that the temporal problems of Dickinson s poems are frequently exaggerations of the features that distinguish the lyric as a genre It is precisely the distance some of Dickinson s poems go toward the far end of coherence precisely the outlandishness of their extremity that allows us to see magnified the fine workings of more conventional lyrics writes Sharon Cameron Lyric Time is written for the literary audience at large Dickinsonians romanticists theorists anyone interested in American poetry or in poetry at all and especially anyone who admires a risky book that succeeds **The Hypocritical Imagination** John

Llewellyn, 2008-03-07 For philosophers such as Kant the imagination is the starting point for all thought For others such as Wittgenstein what is important is only how the word imagination is used In spite of the attention the imagination has received from major philosophers remarkably little has been written about the radically different interpretations they have made of it The HypoCritical Imagination Between Kant and Levinas is an outstanding contribution to this vacuum Focusing on Kant and Levinas John Llewellyn takes us on a dazzling tour of the philosophical imagination He shows us that despite the different treatments they accord to the imagination there is much to be gained from comparing these two key thinkers From Kant Llewellyn shows how the imagination is the common root of all understanding He contrasts this with the thought of Emmanuel Levinas for whom the imagination plays an ambivalent role both as necessary for and a threat to recognition of the other John Llewellyn also introduces the importance of the work of Heidegger Schelling Hegel Arendt and Derrida on the imagination and what this work can tell us about the relationship between the imagination and ethics aesthetics and literature The HypoCritical Imagination Between Kant and Levinas is a brilliant reading of a neglected but important philosophical theme and is essential reading for those in contemporary philosophy art theory and literature Writing Pain

in the Nineteenth-Century United States Thomas Constantinesco, 2022-02-17 Writing Pain in the Nineteenth Century United States examines how pain is represented in a range of literary texts and genres from the nineteenth century US It considers the aesthetic philosophical and ethical implications of pain across the works of Ralph Waldo Emerson Harriet Jacobs Emily Dickinson Henry James Elizabeth Stuart Phelps and Alice James as the national culture of pain progressively transformed in the wake of the invention of anesthesia Through examining the work of nineteenth century writers Constantinesco argues that pain while undeniably destructive also generates language and identities and demonstrates how literature participates in theorizing the problems of mind and body that undergird the deep chasms of selfhood sociality gender and race of a formative period in American history Writing Pain in the Nineteenth Century United States considers first Emerson s philosophy of compensation which promises to convert pain into gain It also explores the limitations of this model showing

how Jacobs contests the division of body and mind that underwrites it and how Dickinson challenges its alleged universalism by foregrounding the unshareability of pain as a paradoxical measure of togetherness It then investigates the concurrent economies of affects in which pain was implicated during and after the Civil War and argues through the example of James and Phelps for queer sociality as a response to the heteronormative violence of sentimentalism The last chapter on Alice James extends the critique of sentimental sympathy while returning to the book's premise that pain is generative and the site of thought By linking literary formalism with individual and social formation *Writing Pain in the Nineteenth Century United States* eventually claims close reading as a method to recover the theoretical work of literature

At the Brink of Infinity James E. von der Heydt, 2008-04 From popular culture to politics to classic novels quintessentially American texts take their inspiration from the idea of infinity In the extraordinary literary century inaugurated by Ralph Waldo Emerson the lyric too seemed to encounter possibilities as limitless as the U S imagination This raises the question What happens when boundlessness is more than just a figure of speech Exploring new horizons is one thing but actually looking at the horizon itself is something altogether different In this carefully crafted analysis James von der Heydt shines a new light on the lyric craft of Emily Dickinson Robert Frost Elizabeth Bishop and James Merrill and considers how their seascape vision redefines poetry's purpose Emerson famously freed U S literature from its past and opened it up to vastness in the following century a succession of brilliant rigorous poets took the philosophical challenges of such freedom all too seriously Facing the unmarked horizon Emersonian poets capture and are captured by a stark astringent version of human beauty Their uncompromising visions of limitlessness reclaim infinity's proper legacy and give American poetry its edge Von der Heydt's book recovers the mystery of their world

News of War Rachel Judith Galvin, 2018 A new work of scholarship that considers several of the most prominent poets writing from the outbreak of the Spanish Civil War to the end of World War II

Tradition Seth Lerer, 2016 Seth Lerer explores our relationship to the literary past in an age marked by historical self-consciousness critical distance and shifts in cultural literacy He examines a range of fiction poetry and criticism in order to understand the ways in which the literary past makes us and how we create canons for reading teaching and scholarship

The Sense of an Interior Diana Fuss, 2004-08-02 *The Sense of an Interior* is a fascinating exploration of domestic space and of the ways it determines how writers work The book looks at four famous figures Emily Dickinson Sigmund Freud Helen Keller and Marcel Proust and examines the relationship between their work and the spaces where they wrote

Maid as Muse Aife Murray, 2009 A startlingly original work establishing the impact of domestic servants on the life and writings of Emily Dickinson

Choosing Not Choosing Sharon Cameron, 1992 Although Emily Dickinson copied and bound her poems into manuscript notebooks in the century since her death her poems have been read as single lyrics with little or no regard for the context she created for them in her fascicles *Choosing Not Choosing* is the first book-length consideration of the poems in their manuscript context Sharon Cameron demonstrates that to read the poems with attention to their placement in the

fascicles is to observe scenes and subjects unfolding between and among poems rather than to think of them as isolated riddles enigmatic in both syntax and reference Thus Choosing Not Choosing illustrates that the contextual sense of Dickinson is not the canonical sense of Dickinson Considering the poems in the context of the fascicles Cameron argues that an essential refusal of choice pervades all aspects of Dickinson s poetry Because Dickinson never chose whether she wanted her poems read as single lyrics or in sequence nor is it clear where any fascicle text ends or even how in context a poem is bounded not choosing is a textual issue it is also a formal issue because Dickinson refused to chose among poetic variants it is a thematic issue and finally it is a philosophical one since what is produced by not choosing is a radical indifference to difference Extending the readings of Dickinson offered in her earlier book Lyric Time Cameron continues to enlarge our understanding of the work of this singular American poet

The Cambridge Companion to English Literature, 1500-1600 Arthur F. Kinney, 2000 The first comprehensive account of English Renaissance literature and the culture which shaped it

Afterlife David Wyatt, 2025-05-22 Afterlife The Strange Fate of Literary Remains explores what happens to a body of work left unpublished or unfinished at the time of a writer s death In nine chapters David Wyatt tells the story of the afterlife of texts by Shakespeare William Wordsworth Charles Dickens Harriet Jacobs Emily Dickinson William Faulkner Sylvia Plath Ernest Hemingway and Ralph Ellison and of the improbable and unpredictable ways in which literature that might never have seen publication managed to end up on the printed page Posthumously edited texts raise important issues about the meaning and shape of a literary career How is one to assess the arc of Ellison s achievement when after his endlessly reworked second novel finally made it into print in 1999 it was then superseded in 2010 by another version Meanwhile the publication of four Hemingway books after the author s death undid any notion that the writer suffered some sort of decline late in life and the gender bending experiments in The Garden of Eden cast a revisionary light back on what had become a deeply reductive belief in the Hemingway Code While judgments about these writings may begin as technical matters Wyatt shows that they eventually become aesthetic and finally ethical considerations Despite the difficulties involved such evaluations continue to be made and to produce the editions that teachers and readers are required to choose among Throughout Afterlife Wyatt stresses the attentiveness needed in the editing of posthumous texts being mindful to honor an author s literary remains by providing an answerable reading of them while also caring enough about the work left behind to take a position on the printed form it might best take or if such a conclusion feels impossible to give a responsible account of why it is out of reach

A Space of Their Own Katie Baker, Naomi Walker, 2023-03-31 This collection explores how nineteenth and twentieth century women writers incorporated the idea of place into their writing Whether writing from a specific location or focusing upon a particular geographical or imaginary place women writers working between 1850 and 1950 valued a space of their own in which to work The period on which this collection focuses straddles two main areas of study nineteenth century writing and early twentieth century modernist writing so it enables discussion of how ideas of space

progressed alongside changes in styles of writing It looks to the many ways women writers explored concepts of space and place and how they expressed these through their writings for example how they interpreted both urban and rural landscapes and how they presented domestic spaces A Space of Their Own will be of interest to those studying Victorian literature and modernist works as it covers a period of immense change for women s rights in society It is also not limited to just one type or definition of space Therefore it may also be of interest to academics outside of literature for example in gender studies cultural geography place writing and digital humanities *The American Sublime* Mary

Arensberg,1986-01-01 American poetics has been radicalized in recent years by revisionist theories which replay and ground poets against their Romantic precursors Beginning with the sublime politics of Emerson and ending with women poets who renounce the authority of gender *The American Sublime* represents the various modes of recent critical thinking This collection of essays takes up the mapping of the American sublime begun by Harold Bloo Prefaced by an introduction that traces the sublime from its origins in Longinus through Kant Freud and Bloom the essays focus on central American poetic scenes These include the transparency of Emerson s vision of the sublime Whitman s passage to India Dickinson s corridors of the soul and Stevens contemplation of death in the auroras *The Short Story after Apartheid* Graham K.

Riach,2023-10-15 Honourable Mention in the 2023 British Association for Contemporary Literary Studies Monograph Prize *The Short Story after Apartheid* offers the first major study of the anglophone short story in South Africa since apartheid s end By focusing on the short story this book complicates models of South African literature dominated by the novel and contributes to a much needed generic and formalist turn in postcolonial studies Literary texts are sites of productive struggle between formal and extra formal concerns and these brief fragmentary elliptical formally innovative stories offer perspectives that reframe or revise important concerns of post apartheid literature the aesthetics of engaged writing the politics of the past class and race the legacies of violence and the struggle over the land Through an analysis of key texts from the period by Nadine Gordimer Ivan Vladislavi Zo Wicomb Phaswane Mpe and Henrietta Rose Innes this book assesses the place of the short story in post apartheid writing and develops a fuller model of how artworks allow and disallow forms of social thought **Politics and Skepticism in Antebellum American Literature** Dominic Mastroianni,2014-10-23 This

volume explores the way in which antebellum American writers perceived the political implications of modern philosophical skepticism Dominic Mastroianni offers new readings of six major American authors Emerson Melville Hawthorne Dickinson Douglass and Jacobs and illumines their thinking about revolution civil war and the world s susceptibility to transformation

American Impersonal: Essays with Sharon Cameron Branka Arsic,2014-02-27 *American Impersonal* brings together some of the most influential scholars now working in American literature to explore the impact of one of America s leading literary critics Sharon Cameron It engages directly with certain arguments that Cameron has articulated throughout her career most notably her late work on the question of impersonality In doing so it provides responses to questions

fundamental to literary criticism such as the nature of personhood the logic of subjectivity in depersonalized communities the question of the human within the problematic of the impersonal how impersonality relates to the posthuman Additionally some essays respond to the current aesthetic turn in literary scholarship and engage with the lyric currently much debated as well as the larger questions of poetics and the logic of genre These crucial issues are addressed from the perspective of an American literary and philosophical tradition and progress chronologically starting from Melville and Emerson and moving via Dickinson Thoreau and Hawthorne to Henry James and Wallace Stevens This historical perspective adds the appeal of revisiting the American nineteenth century literary and philosophical tradition and even rewriting it *This Book of Starres* James Boyd White,1994 A fascinating accessible book that takes the reader on an intellectual and spiritual journey *The Concise New Makers of Modern Culture* Justin Wintle,2008-11-28 A Who's Who of Western culture from Woody Allen to Emile Zola Containing four hundred essay style entries and covering the period from 1850 to the present The Concise New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin With its global reach The Concise New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms Modern American Poetry Harold Bloom,2005 The essays collected in this volume survey the major works of modern American poetry from magnificent epics like Hart Crane's *The Bridge* and Wallace Stevens's *Auroras of Autumn* to such central lyrics as Eliot's *The Love Song of J Alfred Prufrock* and Marianne Moore's *Poetry* the complexity of modern American poetry has demanded appreciation and analysis of an especially high order and the list of critics included here makes up a veritable all star team of close readers from Kenneth Burke to Helen Vendler from Richard Poirier to David Bromwich **The Boundaries of Genre** Gary Saul Morson,1988 Using Dostoevsky's most radical experiment in literary form as a springboard Gary Saul Morson examines a number of key topics in contemporary literary theory including the nature of literary genres and their relation to interpretation He convincingly argues that genre is not a property of texts alone but arises from the interaction between texts and readers Observing that changing conventions of interpretation and classification may alter the perception of particular works Morson considers a number of problematic texts that have been read according to two contradictory sets of conventions boundary works And a further group of texts threshold works such as Dostoevsky's *Diary of a Writer* that were evidently designed by their authors to exploit this kind of hermeneutic ambivalence Morson explores the nature of the literary utopia and its parodic form the anti utopia and returning to Dostoevsky's *Diary* as his example a third form which exists as a sort of open dialogue of utopia and anti utopia

Reviewing **Lyric Time Dickinson The Limits Of Genre**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Lyric Time Dickinson The Limits Of Genre**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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