

*Lunacy of Light
Emily Dickinson and
the Experience of
Metaphor*



Wendy Barker

Lunacy Of Light Emily Dickinson And The Experience Of Metaphor

Sharon Leiter



Lunacy Of Light Emily Dickinson And The Experience Of Metaphor:

Lunacy of Light Wendy Barker, 1987 Are you afraid of the sun Emily Dickinson asked a friend in 1859 Wendy Barker states here that that apparently casual query reveals a major theme of Dickinson's poetry a theme she shares with women writers ranging from Anne Finch to Anne Sexton It is a tradition based upon the inversion of the traditional male centered metaphors of light and dark Through time the light giving sun has represented vitality order God the light swallowing night death chaos Satan These metaphors are reinforced in the writing of Emerson Thoreau Hawthorne and Keats but Eliot Brontë Browning and Dickinson use the sun and images of light quite differently Barker argues that since light was a masculine tradition it had come to represent male power energy sexuality not only to Dickinson but to other women writing during the era To these writers the inversion of the light darkness metaphor became a countertradition used as a means to express their energies in a society that was hostile to their intelligence Dickinson who read avidly could not have been insensitive to this usage of light as a masculine symbol of her Calvinist God of her father of all that was male and of darkness as a feminine symbol Emily Dickinson thought in a richly symbolic manner Her most frequently used metaphor is one of light in contrast to darkness employing single word references to light more than one thousand times in her 1 775 poems Barker offers close readings and new interpretations of some previously overlooked or misunderstood poems and demonstrates that Many of her most ecstatic images are of little lights created from darkness In answer to those critics who have characterized her poems as being piecemeal Barker argues that Dickinson's consistent use of light as a metaphor unifies her poetry In her final chapter Barker explores the ways in which twentieth century female writers have carried on the countertradition of the light darkness metaphor That Dickinson was able so brilliantly to transform and transcend the normative metaphoric patterning of her culture creating in effect a metaphor of her own has much to do with the genius of her art **The Cambridge**

Companion to Emily Dickinson Wendy Martin, 2002-09-05 Emily Dickinson one of the most important American poets of the nineteenth century remains an intriguing and fascinating writer The Cambridge Companion to Emily Dickinson includes eleven new essays by accomplished Dickinson scholars They cover Dickinson's biography publication history poetic themes and strategies and her historical and cultural contexts As a woman poet Dickinson's literary persona has become incredibly resonant in the popular imagination She has been portrayed as singular enigmatic and even eccentric At the same time Dickinson is widely acknowledged as one of the founders of American poetry an innovative pre modernist poet as well as a rebellious and courageous woman This volume introduces new and practised readers to a variety of critical responses to Dickinson's poetry and life and provides several valuable tools for students including a chronology and suggestions for further reading **The Relevance of Metaphor** Josie O'Donoghue, 2021-11-27 This book considers metaphor as a communicative phenomenon in the poetry of Emily Dickinson Elizabeth Bishop and Seamus Heaney in light of the relevance theory account of communication first developed by Dan Sperber and Deirdre Wilson in the 1980s The first half of the book

introduces relevance theory situating it in relation to literary criticism and then surveys the history of metaphor in literary studies and assesses relevance theory's account of metaphor including recent developments within the theory such as Robyn Carston's notion of the lingering of the literal. The second half of the book considers the role of metaphor in the work of three nineteenth and twentieth century poets through the lens of three terms central to relevance theory: inference, implicature, and mutual manifestness. The volume will be of interest to students and scholars working in literary studies, pragmatics, and stylistics, as well as to relevance theorists.

Light as Experience and Imagination from Medieval to Modern Times David S. Herrstrom, 2022-11-21. In *Light as Experience and Imagination from Medieval to Modern Times*, David S. Herrstrom synthesizes and interprets the experience of light as revealed in a wide range of art and literature from medieval to modern times. The true subject of the book is making sense of the individual's relationship with light rather than the investigation of light's essential nature while telling the story of light seducing individuals from the Middle Ages to our modern times. Consequently, it is not concerned with the progress of scientific inquiries into the physical properties and behavior of light, optical science, but rather with subjective reactions as reflected in art, architecture, and literature. Instead of its evolution, this book celebrates the complexity of our relation to light's character. No individual experience of light being truer than any other.

Emily Dickinson and the Religious Imagination Linda Freedman, 2011-09-01. Dickinson knew the Bible well. She was profoundly aware of Christian theology and she was writing at a time when comparative religion was extremely popular. This book is the first to consider Dickinson's religious imagery outside the dynamic of her personal faith and doubt. It argues that religious myths and symbols, from the sun god to the open tomb, are essential to understanding the similitic movement of Dickinson's poetry: the reach for a comparable, though not identical, experience in the struggles and wrongs of Abraham, Jacob, and Moses, and the life, death, and resurrection of Christ. Linda Freedman situates the poet within the context of American typology, interprets her alongside contemporary and modern theology, and makes important connections to Shakespeare and the British Romantics. Dickinson emerges as a deeply troubled thinker who needs to be understood within both religious and Romantic traditions.

Emily Dickinson and the Art of Belief Roger Lundin, 2004-02-03. Garnering awards from Choice, Christianity Today, Books Culture, and the Conference on Christianity and Literature when first published in 1998, Roger Lundin's *Emily Dickinson and the Art of Belief* has been widely recognized as one of the finest biographies of the great American poet Emily Dickinson. Paying special attention to her experience of faith, Lundin skillfully relates Dickinson's life as it can be charted through her poems and letters to nineteenth-century American political, social, religious, and intellectual history. This second edition of Lundin's superb work includes a standard bibliography, expanded notes, and a more extensive discussion of Dickinson's poetry than the first edition contained. Besides examining Dickinson's singular life and work in greater depth, Lundin has also keyed all poem citations to the recently updated standard edition of Dickinson's poetry. Already outstanding, Lundin's biography of Emily Dickinson is now even better than before.

Reading the

Fascicles of Emily Dickinson Eleanor Elson Heginbotham, 2003 Heginbotham's book focuses on Emily Dickinson's work as a deliberate writer and editor. The fascicles were forty small portfolios of her poems written between 1856 and 1864, composed on four to seven stationery sheets folded, stacked, and sewn together with twine. What revelations might come from reading her poems in her own context? Are they simply scrapbooks, as some claim, or are they evidence of conscious, canny editing? Read in their original places, each lyric becomes different and more interesting than when read in isolation. We cannot know why Dickinson compiled the books or what she thought of them, but we can observe what she left in them. What she left is visible only by noting the way the poem answers in a dialogue across the pages, the way lines spilling onto a second page introduce the next poem, the way openings suggest image clusters so that each book has its own network of concerns and language, not a story or philosophical preachment but an aesthetic wholeness. This book is the first to demonstrate that Dickinson's poetic and philosophical creativity is most startling when the reader observes the individual lyric in the poet's own and only context for them. For teacher, student, scholar, and poetry lover, Heginbotham creates an important new framework for understanding one of the most complex, clever, and profound U.S. poets.

Inside the Verse Novel Linda Weste, 2023-07-28 In these twenty-two interviews with verse novelists from the UK, USA, Australia, and Canada, Linda Weste explores the uniqueness of storytelling through poetry and the genre of the verse novel. Her subjects are notable representatives of countries where the genre thrives; among them is Bernardine Evaristo, joint winner of the Booker Prize in 2019, and what they have to say enriches our understanding of the many ways poetry and narratives can meld to create a unique reading experience.

Conversations with Texas Writers Frances Leonard, Ramona Cearley, 2010-01-01 Larry McMurtry declares Texas itself doesn't have anything to do with why he writes. It never did. Horton Foote, on the other hand, says, "I've just never had a desire to write about any place else." In between those figurative bookends are hundreds of other writers, some internationally recognized, others just becoming known, who draw inspiration and often subject matter from the unique places and people that are Texas. To give everyone who is interested in Texas writing a representative sampling of the breadth and vitality of the state's current literary production, this volume features conversations with fifty of Texas's most notable established writers and emerging talents. The writers included here work in a wide variety of genres: novels, short stories, poetry, plays, screenplays, essays, nonfiction, and magazine journalism. In their conversations with interviewers from the Writers League of Texas and other authors' organizations, the writers speak of their apprenticeships, literary influences, working habits, connections with their readers, and the domestic and public events that have shaped their writing. Accompanying the interviews are excerpts from the writers' work, as well as their photographs, biographies, and bibliographies. Joe Holley's introductory essay, an overview of Texas writing from Cabeza de Vaca's 1542 *Relaci n* to the work of today's generation of writers who are equally at home in Hollywood as in Texas, provides the necessary context to appreciate such a diverse collection of literary voices. A sampling from the book: "This land has been my subject matter. One thing that

distinguishes me from the true naturalist is that I've never been able to look at land without thinking of the people who've been on it. It's fundamental to me. John Graves Writing is a way to keep ourselves more in touch with everything we experience. It seems the best gifts and thoughts are given to us when we pause, take a deep breath, look around, see what's there, and return to where we were. Naomi Shihab Nye I've said this many times in print: the novel is the middle age genre. Very few people have written really good novels when they are young, and few people have written really good novels when they are old. You just tail off and lose a certain level of concentration. Your imaginative energy begins to lag. I feel like I'm repeating myself, and most writers do repeat themselves. Larry McMurtry I was a pretty poor cowhand. I grew up on the Macaraw Ranch east of Crane, Texas. My father tried very hard to make a cowboy out of me, but in my case it never seemed to work too well. I had more of a literary bent. I loved to read, and very early on I began to write small stories, short stories out of the things I liked to read. Elmer Kelton Thornton Wilder, Classical Reception, and American Literature Stephen J. Rojcewicz, Jr., 2021-11-25 This book delineates how Thornton Wilder (1897-1975), a learned playwright and novelist, embeds himself within the classical tradition, integrating Greek and Roman motifs with a wide range of sources to produce heart-breaking masterpieces such as *Our Town* and comedy sensations such as *Dolly Levi*. Through this study of archival sources and close reading, readers will understand Wilder's avant-garde staging and innovative time sequences not as a break with the past but as a response to the classics. The author traces the genesis of unforgettable characters like Dolly Levi in *The Matchmaker*, Emily Webb in *Our Town*, and George Antrobus in *The Skin of Our Teeth*. Vergil's expression "Here are the tears of the world and human matters touch the heart" haunts Wilder's oeuvre. Understanding Vergil's phrase as tears for the beauty of the world, Wilder utilizes scenes depicting the beauty of the world and the sorrow when individuals recognize this too late. Wilder exhorts us to observe lovingly, alert to the wonder of the everyday. This work will appeal to actors and directors, professors and students in classics and in American literature, those fascinated by modern drama and performance studies, and non-specialists, theatregoers and readers in the general public. **Authors of the 19th Century** Britannica Educational Publishing, 2013-06-01 From Romanticism to Realism, the 19th century saw a flourishing of literary movements as well as the arrival of several now-revered luminaries on the literary scene. Authors experimented with new styles that elevated the novel as a significant literary form, while new techniques and themes were also introduced into poetry and drama. These compelling profiles examine the lives of some of the 19th century's greatest writers: Jane Austen, Charles Dickens, and Leo Tolstoy, to name just a few, and reveal the remarkable stories behind the works they crafted. **Critical Companion to Emily Dickinson** Sharon Leiter, 2007 *Critical Companion to Emily Dickinson* is an encyclopedic guide to the life and works of Emily Dickinson, one of the most famous and widely studied American poets of the 19th century. **The International Reception of Emily Dickinson** Domhnall Mitchell, Maria Stuart, 2009-05-09 Emily Dickinson's poetry is known and read worldwide, but to date there have been no studies of her reception and influence outside America. This

collection of essays brings together international research on her reception abroad including translations circulation and the responses of private and professional readers to her poetry in different countries The contributors address key translations of individual poems and lyric sequences Dickinson s influence on other writers poets and culture more broadly biographical constructions of Dickinson as a poet the political cultural and linguistic contexts of translations and adaptations into other media It will appeal to all those interested in the international reception of Dickinson and nineteenth century American literature more widely

The Complete Poems Wendy Barker, 2025-02-18 Spanning more than three decades of a life well lived Wendy Barker s collected poems convey her encounters with the natural world her reactions to contemporary social problems and her experiences in high school and college classrooms Adored by her students many of whom became published poets themselves Barker crafted verse that often recreated her presence in the classroom and her engagement with questions of identity ethics and the value of literature Organized chronologically this volume enables readers to marvel at the growth of a singular sensibility attentive to the wonders of love and the anguish of mortality Edited by her husband Steven G Kellman and featuring an introduction by acclaimed scholar and translator Ilan Stavans Wendy Barker s Complete Poems presents the life s work of a steadily productive brilliant poet and beloved teacher

The Body and the Song Marilyn May Lombardi, 1995 In this original contribution to Elizabeth Bishop studies Marilyn May Lombardi uses previously unpublished materials letters diaries notebooks and unfinished poems to shed new light on the poet s published work She explores the ways Bishop s lesbianism alcoholism allergic illnesses and fear of mental instability affected her poetry the ways she translated her bodily experiences into poetic form A cornerstone of *The Body and the Song* is the poet s thirty year correspondence with her physician Dr Anny Baumann who was both friend and surrogate mother to Bishop The letters reveal Bishop s struggles to understand the relation between her physical and creative drives Dr Anny also helped Bishop unravel the connections in her life between psychosomatic illness and early maternal deprivation her mother was declared incurably insane and institutionalized in 1916 when Bishop was five years old Effectively an orphan she spent the rest of her childhood with relatives In addition to these letters Lombardi uses Bishop s unpublished notebooks to demonstrate the poet s resolve to face the facts to confront her own emotional intellectual and physical frailties and translate them into poetry that is clear eyed and economical in its form Lombardi argues that in her subtle way Bishop explores the same issues that preoccupy the current generation of women writers A deeply private artist Bishop never directly refers to her homosexuality in her published work but the metaphors she draws from her carnal desires and aversions confront stifling cultural prescriptions for personal and erotic expression In choosing restraint over confession Bishop parted company with her friend Robert Lowell but Lombardi shows that her reticence becomes a powerful artistic strategy resulting in poetry remarkable for its hermeneutic potential Informed by recent gender criticism Lombardi s lucid argument advances our understanding of the ways the material circumstances of life can be transformed into art

He Knew She was Right Jane Nardin, 1989 Trollope

s mother wife and a friend he loved platonically most of his life provided him three very different views of the Victorian woman And according to Jane Nardin they were responsible for the dramatic shift in his treatment of women in his novels This is the first book in Sandra Gilbert s Ad Feminam series to examine a male author Nardin initially analyzes the novels Trollope wrote from 1855 to 1861 in which male concerns are central to the plot and women are angelic heroines submissive and self sacrificing Even the titles of his novels written during this period are totally male oriented The Three Clerks Doctor Thorne and The Bertrams all refer to men Shortly after meeting Kate Field Trollope wrote Orley Farm which refers to the estate an angry woman steals from her husband and which marks a change in the attitudes toward women evident in his novels His next four books The Small House at Allington Rachel Ray Can You Forgive Her and Miss Mackenzie prove that women s concerns had become central in his writing Nardin examines specific novels written from 1861 to 1865 in which Trollope with increasing vigor subverts the conventional notions of gender that his earlier novels had endorsed Nardin argues that his novels written after 1865 and often recognized as feminist are not really departures but merely refinements of attitudes Trollope exhibited in earlier works

Reading Beyond the Code Terence Cave, Deirdre Wilson, 2018-05-10
This book explores the value for literary studies of the model of communication known as relevance theory Drawing on a wide range of examples lyric poems by Yeats Herrick Heaney Dickinson and Mary Oliver novels by Cervantes Flaubert Mark Twain and Edith Wharton nine of the ten essays are written by literary specialists and use relevance theory both as a broad framing perspective and as a resource for detailed analysis The final essay by Deirdre Wilson co founder with Dan Sperber of relevance theory takes a retrospective view of the issues addressed by the volume and considers the implications of literary studies for cognitive approaches to communication Relevance theory described by Alastair Fowler as nothing less than the makings of a radically new theory of communication the first since Aristotle s offers a comprehensive pragmatics of language and communication grounded in evidence about the ways humans think and behave While designed to capture the everyday murmur of conversation gossip peace making hate speech love speech body language and the chatter of the internet it covers the whole spectrum of human modes of communication including literature in the broadest sense as a characteristically human activity Reading Beyond the Code is unique in using relevance theory as a prime resource for literary study and it is also the first to claim that the model works best for literature when understood in the light of a broader cognitive approach focusing on a range of phenomena that support an embodied conception of cognition and language This broadened perspective serves to enhance the value for literary studies of the central claim of relevance theory that the code model is fundamentally inadequate to account for human communication and in particular for the modes of communication that are proper to literature

The Best American Poetry 2013 David Lehman, 2013-09-10
Beloved and inventive poet Denise Duhamel selects the poems for the 2013 edition of The Best American Poetry a best anthology that really lives up to its title Chicago Tribune Over the last twenty five years the Best American Poetry series has become an annual rite of autumn

eagerly awaited and hotly debated an essential purchase The Washington Post This year guest editor Denise Duhamel brings her wit and enthusiasm and her commitment to poetry in all its wide variety to bear on her choices for The Best American Poetry 2013 These acts of imagination from known stars and exciting newcomers testify to the vitality of an art form that continues to endure and flourish defying our predictions of its demise in the digital age This edition of the most important poetry anthology in the United States opens with David Lehman's incisive state of the art essay and Denise Duhamel's engagingly candid discussion of the seventy five poems that made her final cut Reflecting the vibrant state of our country's contemporary poetry scene The Best American Poetry 2013 includes such eminences as John Ashbery Louise Gluck James Tate and Richard Wilbur as well as the fast rising hot poets Sherman Alexie Nin Andrews Anna Maria Hong Timothy Donnelly Mary Ruefle and Major Jackson **Crossing the River** Ray Gonzalez, 2015-12-08 An anthology of seventy poets writing west of the Mississippi including William Pitt Root Alberto Rios Naomi Shihab Nye Jim Simmerman and Sandra Alcosser

Millay at 100 Diane P. Freedman, 1995 In this newest addition to Sandra M Gilbert's *Ad Feminam Women and Literature* series Diane P Freedman brings together twelve essays by critics of poetry and women's writing for a critical reappraisal of the prolific work of Edna St Vincent Millay Though finding its occasion in the life of Millay the centennial of the writer's birth this volume refocuses attention on Millay's art by asking questions central to our present concerns What in the varied body of Millay's work speaks to us most forcefully today Which critical perspectives most illuminate her texts How might those approaches be challenged extended or reoriented In seeking the answers to such questions the volume's contributors illuminate the means by which Millay's early success has been slighted and misunderstood and examine issues of personality personae critical stature and formal experimentation in Millay's various genres lyric poetry the sonnet verse drama fiction and the personal letter In 1920 following the publication of *A Few Figs from Thistles* Millay was the It girl of American poetry But by the late 1930s her popularity waned as her critical reputation declined under the reign of high modernism and its critics In fact Millay like others of her generation had rejected modernist elitism in favor of public engagement using her powerful public voice to plead for an end to the Sacco Vanzetti trials as well as for U S entry into World War II Condemned for both her politicizing and her political poetry she was the first to admit that she and her poetry suffered in the service of public causes Grouped into four parts these essays focus on Millay's relation to modernism her revisionary perspectives on love her treatment of time and of the female body and her use of masquerade and impersonation in life and in art Throughout the essayists pose such questions as Where is Millay's place in the literary histories of modern writing and in our hearts How are we to value interpret and characterize the various forms and genres in which she wrote What is the cultural work Millay achieves and reflects How does she help us redefine modernism What do Millay's great gifts enable us to see about genre the social construction of gender the definition of modernism and the role of the poet Millay's considerable productivity the range and virtues of her forms and her experimentation clearly argue for a wide ranging reappraisal of her work

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