

THE ROMANTIC FRAGMENT POEM

A CRITIQUE OF A FORM

BY ANDREW L. LINTON



Romantic Fragment Poem A Critique Of A Form

Mark Sandy



Romantic Fragment Poem A Critique Of A Form:

The Romantic Fragment Poem Marjorie Levinson, 2017-11-01 The fragment poem long regarded as a peculiarly Romantic phenomenon has never been examined outside the context of thematic and biographical criticism By submitting the unfinished poems of the English Romantics to both a genetic investigation and a reception study Marjorie Levinson defines the fragment's formal character at various moments in its historical career She suggests that the formal determinacy of these works hence their expressive or semantic affinities is a function of historical conditions and projections The English Romantic fragment poems share not so much a particular mode of production as a myth of production Levinson pries apart these two dimensions and analyzes each independently to consider their relationship By reconstructing the contemporary reception of such works as Wordsworth's *Nutting* Coleridge's *Christabel* and *Kubla Khan* Shelley's *Julian and Maddalo* and Keats's *Hyperion* fragments and juxtaposing this model against dominant twentieth century critical paradigms Levinson discriminates layers phases and kinds of intentionality in the poems and considers the ideological implications of this diversity This study is the first to investigate the English Romantic fragment poem by identifying the assumptions contemporary and belated that govern interpretative procedures In a substantial summary chapter Levinson reflects upon the meaning and effects of these assumptions with respect to the facts and fictions of literary production in the period and to the processes of canon formation Originally published in 1986 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value *Romantic Aversions* J. Douglas Kneale, 1999 Romanticism is often regarded as a turning point in literary history the time when writers such as Wordsworth and Coleridge renounced the common legacy of poets and sought to create a new literature Yet despite their emphasis on originality genius and spontaneity the first generation Romantics manifest a highly intertextual style that while repressing certain classical and neoclassical literary conventions reveals a deep dependence on those same rhetorical practices Repression results in the symptoms of originality but it inevitably leads to the return of tradition in a different form **Last Things** Janet Gezari, 2007-02-22 Emily Brontë's poetry is more often celebrated than read This book seeks to reinstate her poems at the heart of Victorian writing while underlining their relevance For admirers of *Wuthering Heights* this work brings the concerns and methods of the novel into focus by relating them to the poems The Poetics of Fragmentation in Contemporary British and American Fiction Vanessa Guignery, Wojciech Drąg, 2019-12-02 The last decades have seen a revival of fragmentation in British and American works of fiction that deny linearity coherence and continuity in favour of disruption gaps and fissures Authors such as Ali Smith David Mitchell and David Shields have sought new ways of representing our global media saturated contemporary experience which differ from modernist and postmodernist experimentations from which the writers nevertheless draw inspiration This

volume aims to investigate some of the most important contributions to fragmentary literature from British and American writers since the 1990s with a particular emphasis on texts released in the twenty first century The chapters within examine whether contemporary forms of literary fragmentation constitute a return to the modernist episteme or the fragmented literature of exhaustion of the 1960s mark a continuity with postmodernist aesthetics or signal a deviation from past models and an attempt to reflect today s accelerated culture of social media and over communication Contributors theorise and classify literary fragments examine the relationship between fragmentation and the Zeitgeist influenced by globalisation media saturation and social networks analyse the mechanics of multimodal and multimedial fictions and consider the capacity of literary fragmentation to represent personal or collective trauma and to address ethical concerns They also investigate the ways in which the architecture of the printed book is destabilised and how aesthetic processes involving fragmentation bricolage and or collage raise ontological ethical and epistemological questions about the globalised contemporary world we live in and its relation to the self and the other Besides the aforementioned authors the volume makes reference to the works of J G Ballard Julian Barnes Mark Z Danielewski David Markson Jonathan Safran Foer David Foster Wallace Jeanette Winterson and several others **The Cambridge Companion to Keats** Susan J.

Wolfson,2001-05-10 In *The Cambridge Companion to Keats* leading scholars discuss Keats s work in several fascinating contexts literary history and key predecessors Keats s life in London s intellectual aesthetic and literary culture and the relation of his poetry to the visual arts These specially commissioned essays are sophisticated but accessible challenging but lucid and are complemented by an introduction to Keats s life a chronology a list of contemporary people and periodicals a source reference for famous phrases and ideas articulated in Keats s letters a glossary of literary terms and a guide to further reading *Poetics of Self and Form in Keats and Shelley* Mark Sandy,2017-03-02 Beginning with a reassessment of contemporary romantic studies this book provides a modern critical comparison of Keats and Shelley The study offers detailed close readings of a variety of literary genres including the romance lyric elegy and literary fragment adopted by Keats and Shelley to explore their poetic treatment of self and form The poetic careers of Keats and Shelley embrace a tragic affirmation of those darker elements latent in the earlier writings to meditate on their own posthumous reception and reputation Fresh readings of Keats and Shelley show how they conceive of the self as fictional and anticipate Nietzsche s modern theories of subjectivity Nietzsche s conception of the subject as a site of conflicting fictions usefully measures this emergent sense of poetic self and form in Keats and Shelley This Nietzschean perspective enriches our appreciation of the considerable artistic achievement of these two significant second generation romantic poets *Epic* Herbert F.

Tucker,2012-11-29 Literary history has conventionally viewed Milton as the last real practitioner of the epic in English verse Herbert Tucker s spirited book shows that the British tradition of epic poetry was unbroken from the French Revolution to World War I **Utopia, Limited** Anahid Nersessian,2015-03-09 What is utopia if not a perfect impossible world Anahid

Nersessian reveals the basic misunderstanding of that ideal Applying the lessons of art to the rigors of life on an imperiled planet she enlists the Romantics to redefine utopia as an investment in limitation not a perfect world but one where we get less than we hoped but more than we had *Fracture and Fragmentation in British Romanticism* Alexander Regier,2010-03-25 What associates fragmentation with Romanticism In this book Alexander Regier explains how fracture and fragmentation form a lens through which some central concerns of Romanticism can be analysed in a particularly effective way These categories also supply a critical framework for a discussion of fundamental issues concerning language and thought in the period Over the course of the volume Regier discusses fracture and fragmentation thematically and structurally offering new readings of Wordsworth Kant Burke Keats and De Quincey as well as analysing central intellectual presuppositions of the period He also highlights Romanticism s importance for contemporary scholarship especially in the writings of Benjamin and de Man More generally Regier s discussion of fragmentation exposes a philosophical problem that lies behind the definition of Romanticism **Teaching Later British Literature** Albert D. Pionke,2019-04-05 Designed for both first time teachers of survey courses in later British literature and more experienced instructors seeking a new way to approach familiar material Teaching Later British Literature seeks to recapture the interconnectedness within and among Romantic Victorian and Modern literature Focusing on some of the defining historical intellectual and artistic preoccupations that individual works explore in common with their literary peers the book also invites teachers to help their students to rethink the criteria by which periods are defined and to reconceive the relationship between texts written within these periods Teaching Later British Literature is suitable for reading alongside any of the anthologies used in courses that survey the second half of British literature from the advanced high school classroom to the lower division university lecture hall and seeks to complement their already robust content by offering teachers a synthetic and highly adaptable framework for guiding students through British literary history from the 1780s through the 1940s *The Neglected Shelley* Alan M. Weinberg,Timothy Webb,2016-03-16 New editions and facsimiles of Percy Bysshe Shelley s works are changing the landscape of Shelley studies by making complete compositions and fragments that have received only limited critical attention readily available to scholars Building on the work begun in Weinberg and Webb s 2009 volume *The Unfamiliar Shelley* *The Neglected Shelley* sheds light on the breadth and depth of Shelley s oeuvre including the poet s earliest work written when he was not yet twenty and was experimenting with gothic romances and other striking forms of literary expression such as two collections of provocative verse There are discussions of Shelley s collaboration with Mary Shelley in the composition of *Frankenstein* and his skill as a translator of Greek poetry and drama reflecting his urgent concern with Greek culture His contributions to prose are the focus of essays on his letters the subversive notes to Queen Mab and his complex engagement with Jewish culture Shelley s considerable corpus of fragments is well represented in contributions on the later narrative fiction Athanase Prince Athanase and the significant group of unfinished poems including *Mazenghi*

Fiordispina Ginevra and The Boat on the Serchio that treat Italian topics Finally there are explorations of subtle though neglected or underestimated works such as Rosalind and Helen The Sensitive Plant and the verse drama Hellas The Neglected Shelley shows that even the poet's apparently slighter works are important in their own right and are richly instructive as expressions of Shelley's developing art of composition and the diverse interests he pursued throughout his career

Unfinished Business Brian Gordon Kennelly, 2023-11-20 This is the first study systematically to appraise Splendid's Elle and Le Baigne the three plays by Jean Genet published after his death both in the context of the dramatist's dramatic canon and with respect to one another After showing that their unusual publishing history necessarily sets these works apart from Haute surveillance Les Bonnes Le Balcon Les Nègres and Les Paravents it argues that from Splendid's to Le Baigne the question of incompleteness is exteriorized moving from a purely thematic to an increasingly formal context and that the status of each posthumously published work differs Splendid's is a completed play thematizing incompleteness Elle with its seemingly incomplete form having thematic currency is a properly unfinished play and as the intentionally fragmentary purposefully suspended beginning of a play Le Baigne is shaped by incompleteness

Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism

Romanticism and Visuality Sophie Thomas, 2007-12-12 This book investigates the productive crosscurrents between visual culture and literary texts in the Romantic period focusing on the construction and manipulation of the visual the impact of new visual media on the literary and historical imagination and on fragments and ruins as occupying the shifting border between the visible and the invisible It examines a broad selection of instances that reflect debates over how seeing should itself be viewed instances from Daguerre's Diorama to the staging of Coleridge's play Remorse to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria in which the very act of seeing is represented or dramatized In reconsidering literary engagements with the expanding visual field this study argues that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment but also a lively interest in the aesthetic and conceptual dimensions of looking What is commonly thought to be the Romantic resistance to the visible gives way to a generative fascination with the visual and its imaginative even spectacular possibilities

Tragic Coleridge Chris Murray, 2016-02-24 To Samuel Taylor Coleridge tragedy was not solely a literary mode but a philosophy to interpret the history that unfolded around him Tragic Coleridge explores the tragic vision of existence that Coleridge derived from Classical drama Shakespeare Milton and contemporary German thought Coleridge viewed the hardships of the Romantic period like the catastrophes of Greek tragedy

as stages in a process of humanity's overall purification. Offering new readings of canonical poems as well as neglected plays and critical works, Chris Murray elaborates Coleridge's tragic vision in relation to a range of thinkers from Plato and Aristotle to George Steiner and Raymond Williams. He draws comparisons with the works of Blake, the Shelleys and Keats to explore the factors that shaped Coleridge's conception of tragedy, including the origins of sacrifice, developments in Classical scholarship, theories of inspiration and the author's quest for civic status. With cycles of catastrophe and catharsis everywhere in his works, Coleridge depicted the world as a site of tragic purgation and wrote himself into it as an embattled sage qualified to mediate the vicissitudes of his age.

The Encyclopedia of Romantic Literature, 3 Volume Set Frederick Burwick, Nancy Moore Goslee, Diane Long Hoeveler, 2012-01-30. The Encyclopedia of Romantic Literature is an authoritative three-volume reference work that covers British artistic, literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction. Comprises over 275 entries ranging from 1,000 to 6,500 words arranged in A-Z format across three fully cross-referenced volumes. Written by an international cast of leading and emerging scholars. Entries explore genre development in prose, poetry and drama of the Romantic period; key authors and their works; and key themes. Also available online as part of the Wiley-Blackwell Encyclopedia of Literature, providing 24/7 access and powerful searching, browsing and cross-referencing capabilities.

Coleridge and the Philosophy of Poetic Form Ewan James Jones, 2014-07-31. Ewan James Jones argues that Coleridge engaged most significantly with philosophy not through systematic argument but in verse. Jones carries this argument through a series of sustained close readings both of canonical texts such as *Christabel* and *The Rime of the Ancient Mariner* and also of less familiar verse such as *Limbo*. Such work shows that the essential elements of poetic expression – a poem's metre, rhythm, rhyme and other such formal features – enabled Coleridge to think in an original and distinctive manner which his systematic philosophy impeded. Attentiveness to such formal features, which has for some time been overlooked in Coleridge scholarship, permits a rethinking of the relationship between eighteenth-century verse and philosophy, more broadly as it engages with issues including affect, materiality and self-identity. Coleridge's poetic thinking, Jones argues, both consolidates and radicalises the current literary critical rediscovery of form.

Watchwords Lily Gurton-Wachter, 2016-03-23. This book revisits British Romanticism as a poetics of heightened attention. At the turn of the nineteenth century, as Britain was on the alert for a possible French invasion, attention became a phenomenon of widespread interest, one that aligned and distinguished an unusual range of fields including medicine, aesthetics, theology, ethics, pedagogy and politics. Within this wartime context, the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch. Close formal readings of the poetry of Blake, Coleridge, Cowper, Keats, Charlotte Smith and Wordsworth in conversation with research into Enlightenment philosophy and political and military discourses suggest the variety of forces competing for or commanding attention in the period. This new framework for interpreting Romanticism and its legacy illuminates what turns

out to be an ongoing tradition of war literature that rather than give testimony to or represent warfare uses rhythm and verse to experiment with how and what we attend to during times of war

Engaging the Ottoman Empire Daniel O'Quinn, 2019-01-25 Daniel O Quinn investigates the complex interpersonal political and aesthetic relationships between Europeans and Ottomans in the long eighteenth century Bookmarking his analysis with the conflict leading to the 1699 Treaty of Karlowitz on one end and the 1815 bid for Greek independence on the other he follows the fortunes of notable British Dutch and French diplomats to the Sublime Porte of the Ottoman Empire as they lived and worked according to the capitulations surrendered to the Sultan Closely reading a mixed archive of drawings maps letters dispatches memoirs travel narratives engraved books paintings poems and architecture O Quinn demonstrates the extent to which the Ottoman state was not only the subject of historical curiosity in Europe but also a key foil against which Western theories of governance were articulated Juxtaposing narrative accounts of diplomatic life in Constantinople such as those contained in the letters of Lady Mary Wortley Montagu wife of the English ambassador with visual depictions such as those of the costumes of the Ottoman elite produced by the French Flemish painter Jean Baptiste Vanmour he traces the dissemination of European representations and interpretations of the Ottoman Empire throughout eighteenth century material culture In a series of eight interlocking chapters O Quinn presents sustained and detailed case studies of particular objects personalities and historical contexts framing intercultural encounters between East and West through a set of key concerns translation mediation sociability and hospitality Richly illustrated and provocatively argued *Engaging the Ottoman Empire* demonstrates that study of the Ottoman world is vital to understanding European modernity

Pushkin's Lyric Intelligence Andrew Kahn, 2012-05-31 Pushkin's lyric intelligence is his capacity to transform philosophical and aesthetic ideas into poetry that questions the creative process This first major study of his lyrics reveals the links between Pushkin's conceptual vocabulary and his intellectual life and between his writing and the influences of French and English authors and movements

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