

Lyric Time

DICKINSON AND THE LIMITS OF GENRE

Sharon Cameron

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Lyric Time Dickinson And The Limits Of Genre

Roland Greene, Stephen Cushman



Lyric Time Dickinson And 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 Lyric Theory Reader Virginia Walker Jackson,Yopie Prins,2014-02 Reading lyric poetry over the past century *The Lyric Theory Reader* collects major essays on the modern idea of lyric made available here for the first time in one place Representing a wide range of perspectives in Anglo American literary criticism from the twentieth and twenty first centuries the collection as a whole documents the diversity and energy of ongoing critical conversations about lyric poetry Virginia Jackson and Yopie Prins frame these conversations with a general introduction bibliographies for further reading and introductions to each of the anthology s ten sections genre theory historical models of lyric New Criticism structuralist and post structuralist reading Frankfurt School approaches phenomenologies of lyric reading avant garde anti lyricism lyric and sexual difference and comparative lyric Designed for students teachers scholars poets and readers with a general interest in poetics this book presents an intellectual history of the theory of lyric reading that has circulated both within and beyond the classroom wherever poetry is taught read discussed and debated today

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

Time and Literature Thomas M. Allen,2018-03-29 *Time and Literature* features twenty essays on topics from aesthetics and narratology to globalisation and queer temporalities and showcases how time studies often referred to as the temporal turn cut across and illuminate research in every field of literature as well as interdisciplinary approaches drawing

upon history philosophy anthropology and the natural sciences Part one Origins addresses fundamental issues that can be traced back to the beginnings of literary criticism Part two Developments shows how thinking about Time has been crucial to various interpretive revolutions that have impacted literary theory Part three Application illustrates the centrality of temporal theorising to literary criticism in a variety of contemporary approaches from ecocriticism and new materialisms to media and archive studies The first anthology to provide a synthesis of recent scholarship on the temporality of literary language from across different national and historical periods Time and Literature will appeal to academic researchers and interested laypersons alike

The American Sublime Mary Arensberg, 1986-06-30 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

A Study Guide for Emily Dickinson's "There's a Certain Slant of Light" Gale, Cengage Learning, 2016 A Study Guide for Emily Dickinson's There's a Certain Slant of Light excerpted from Gale's acclaimed Poetry for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Poetry for Students for all of your research needs

The Princeton Handbook of Poetic Terms Roland Greene, Stephen Cushman, 2016-07-26 An essential handbook for literary studies The Princeton Handbook of Poetic Terms drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics provides an authoritative guide to the most important terms in the study of poetry and literature Featuring 226 fully revised and updated entries including 100 that are new to this edition the book offers clear and insightful definitions and discussions of critical concepts genres forms movements and poetic elements followed by invaluable up to date bibliographies that guide users to further reading and research Because the entries are carefully selected and adapted from the Princeton Encyclopedia the Handbook has unrivalled breadth and depth for a book of its kind in a convenient portable size Fully indexed for the first time and complete with an introduction by the editors this is an essential volume for all literature students teachers and researchers as well as other readers and writers Drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides 226 fully updated and authoritative entries including 100 new to this edition written by an international team of leading scholars Features entries on critical concepts canon mimesis prosody syntax genres forms and movements ballad blank verse confessional poetry ode and terms apostrophe hypotaxis and parataxis meter tone Includes an introduction bibliographies cross references and a full index

Emily Dickinson's Poetic Art Margaret H. Freeman, 2023-05-04 Winner of the Literary Encyclopedia 2024 Book Prize in the category of literatures originally written in English Emily Dickinson's Poetic Art is both an exciting work of literary criticism on a central figure in American literature as well as an invitation for students and researchers to engage with cognitive literary studies Emily Dickinson's poetry can be challenging and difficult It

paradoxically gives readers a feeling of closeness and intimacy while being puzzling and obscure Critical interpretations of Dickinson's poems tend to focus on what they mean rather than on what kind of experience they create A cognitive approach to literary criticism based on recent cognitive research helps readers experience and understand the hows and whys of what a poem is saying and doing These include cognitive linguistic analysis versification prosody cognitive metaphor schema blending and iconicity all of which explain the sensory motor and emotive processes that motivate Dickinson's conceptualizations By experiencing Dickinson's poetry from a cognitive perspective readers are able to better understand why we feel so close to the poet and why her poetry endures Emily Dickinson's Poetic Art A Cognitive Reading is an important contribution to the study of a major American poet as well as to the vibrant field of cognitive literary studies

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

The Uses of Literary History Marshall Brown, 1995 In this collection Marshall Brown has gathered essays by twenty leading literary scholars and critics to appraise the current state of literary history Representing a range of disciplinary specialties and approaches these essays illustrate and debate the issues that confront scholars working on the literary past and its relation to the present Concerned with both the theory and practice of literary history these provocative and sometimes combative pieces examine the writing of literary history the nature of our interest in tradition and the ways that literary works act in history Among the numerous issues discussed are the uses of evidence anachronism the dialectic of texts and contexts particularism and the resistance to reductive understanding the construction of identities memory and the endurance of the past New historicism nationalism and gender studies appear in relation to more traditional issues such as textual editing taste and literary pedagogy Combining new and old perspectives The Uses of Literary History provides a broad view of the field Contributors Charles Altieri Jonathan Arac R Howard Bloch Richard

Dellamora Paul H Fry Geoffrey Hartman Denis Hollier Donna Landry Lawrence Lipking Jerome J McGann Walter Benn Michaels Rukmini Bhaya Nair Virgil Nemoianu Annabel Patterson David Perkins Marjorie Perloff Meredith Anne Skura Doris Sommer Peter Stallybrass Susan Stewart *Interpreting SAMSON AGONISTES* Joseph Anthony Wittreich, 2014-07-14 Joseph Wittreich reveals Samson to be an intensely political work that reflects the heroic ambitions and failings of the Puritan Revolution and the tragic ambiguities of the era He sees in the work not the purveyance of Medieval and early Renaissance typological associations but an interrogation of them and a consequent movement away from them Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

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

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

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

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

A Year of Real and Literary Birds Laura Godfrey, 2025-02-28 A Year of Real and Literary Birds is simultaneously an almanac of bird life a work of interdisciplinary literary scholarship and a chronicle of family life The book paints an intimate portrait of a place and a diverse cast of authors by bringing to life the birds within landscapes both literary and actual Intertwined within each chapter are animal narratives from a diverse sampling of writers including among others Homer the Brothers Grimm Sarah Orne Jewett William Wordsworth Walt Whitman Emily Dickinson Emily Brontë Thomas Pynchon Willa Cather Toni Morrison Marilynne Robinson Gabriel Garcia Marquez Mary Oliver Bronislaw Maj Mourning Dove and repeatedly given Godfrey's background as a Hemingway scholar Ernest Hemingway Using a blend of ecocriticism animal studies close reading and the techniques of creative nonfiction Godfrey unpacks the ways that authors and ornithologists spanning the centuries have tried to bridge the gap between human and nonhuman worlds

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 choose 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

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

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