

..... *Mysterious Music*  
RHYTHM AND FREE VERSE

G. BURNS COOPER

# Mysterious Music Rhythm And Free Verse

**Gordon Burns Cooper**



## **Mysterious Music Rhythm And Free Verse:**

Mysterious music Gordon Burns Cooper,1989      **Mysterious Music** Gordon Burns Cooper,1989      *On Biblical Poetry* F.W. Dobbs-Allsopp,2015-08-19 On Biblical Poetry takes a fresh look at the nature of biblical Hebrew poetry beyond its currently best known feature parallelism F W Dobbs Allsopp argues that biblical poetry is in most respects just like any other verse tradition and therefore biblical poems should be read and interpreted like other poems using the same critical tools and with the same kinds of guiding assumptions in place He offers a series of programmatic essays on major facets of biblical verse each aspiring to alter currently regnant conceptualizations in the field and to show that attention to aspects of prosody rhythm lineation and the like allied with close reading can yield interesting valuable and even pleasurable interpretations What distinguishes the verse of the Bible says Dobbs Allsopp is its historicity and cultural specificity those peculiar encrustations and encumbrances that typify all human artifacts Both the literary and the historical then are in view throughout The concluding essay elaborates a close reading of Psalm 133 This chapter enacts the final movement to the set of literary and historical arguments mounted throughout the volume an example of the holistic staging which Dobbs Allsopp argues is much needed in the field of Biblical Studies      A History of Free Verse Chris Beyers,2001-01-01 This book examines the most salient and misunderstood aspect of twentieth century poetry free verse Although the form is generally approached as if it were one indissoluble lump it is actually a group of differing poetic genres proceeding from much different assumptions Separate chapters on T S Eliot Wallace Stevens H D and William Carlos Williams elucidate many of these assumptions and procedures while other chapters address more general theoretical questions and trace the continuity of Modern poetics in contemporary poetry Taking a historical and aesthetic approach this study demonstrates that many of the forms considered to have been invented in the Modern period actually extend underappreciated traditions Not only does this book examine the classical influence on Modern poetry it also features discussions of the poetics of John Milton Abraham Cowley Matthew Arnold and a host of lesser known poets Throughout it is an investigation of the prosodic issues that free verse foregrounds particularly those focusing on the reader's part in interpreting poetic rhythm      **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

**A Companion to Contemporary British and Irish Poetry, 1960 - 2015** Wolfgang Gortschacher, David Malcolm, 2020-12-14 A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field A Companion to Contemporary British and Irish Poetry 1960 2015 offers a collection of writings from a diverse group of experts They explore the richness of individual poets genres forms techniques traditions concerns and institutions that comprise these two distinct but interrelated national poetries Part of the acclaimed Blackwell Companion to Literature and Culture series this book contains a comprehensive survey of the most important contemporary Irish and British poetry The contributors provide new perspectives and positions on the topic This important book Explores the institutions histories and receptions of contemporary Irish and British poetry Contains contributions from leading scholars of British and Irish poetry Includes an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry A Companion to Contemporary British and Irish Poetry 1960 2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors

The Princeton Encyclopedia of Poetry and Poetics Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26 Rev ed of The Princeton encyclopedia of poetry and poetics Alex Preminger and T V F Brogan co editors Frank J Warnke O B Hardison Jr and Earl Miner associate editors 1993

*Critical Rhythm* Ben Glaser, Jonathan Culler, 2019-01-08 This book shows how rhythm constitutes an untapped resource for understanding poetry Intervening in recent debates over formalism historicism and poetics the authors show how rhythm is at once a defamiliarizing aesthetic force and an unstable concept Distinct from the related terms to which it is often assimilated scansion prosody meter rhythm makes legible a range of ways poetry affects us that cannot be parsed through the traditional resources of poetic theory Rhythm has rich but also problematic roots in still lingering nineteenth century notions of primitive oral communal and sometimes racialized poetics But there are reasons to understand and even embrace its seductions including its resistance to lyrical voice and even identity Through exploration of rhythm's genealogies and present critical debates the essays consistently warn against taking rhythm to be a given form offering ready made resources for interpretation Pressing beyond poetry handbooks isolated descriptions of technique or inductive declarations of what rhythm is the essays ask what it means to think rhythm Rhythm the contributors show happens relative to the body on the one hand and to language on the other two categories that are distinct from the literary the mode through which poetics has

tended to be analyzed Beyond articulating what rhythm does to poetry the contributors undertake a genealogical and theoretical analysis of how rhythm as a human experience has come to be articulated through poetry and poetics The resulting work helps us better understand poetry both on its own terms and in its continuities with other experiences and other arts Contributors Derek Attridge Tom Cable Jonathan Culler Natalie Gerber Ben Glaser Virginia Jackson Simon Jarvis Ewan Jones Erin Kappeler Meredith Martin David Nowell Smith Yopie Prins Haun Saussy

**Rhythm in Modern Poetry** Eva Lilja, 2023-11-02 A pioneering work in cognitive versification studies scrutinizing the rhythmical means of free verse Investigating a previously neglected area of study Rhythm in Modern Poetry establishes a foundation for cognitive versification studies with a focus on the modernist free verse Following in the tradition of cognitive poetics by Reuven Tsur Richard Cureton and Derek Attridge every chapter investigates the rhythms of one modern poem by Lawrence Ferlinghetti Sylvia Plath and others and engages each element in the broader interpretation of the poem in question In her examination of modernist poetry in English and other Germanic languages Eva Lilja expands her analysis to discuss both the Ancient Greek and Norse origins of rhythm in free verse and the intermedia intersection comparing poetic rhythm with rhythm in pictures sculptures and dance Rhythm in Modern Poetry thus expands the field of cognitive versification studies while also engaging readers writ large interested in how rhythm works in the aesthetic field

**Stylistics and Social Cognition**, 2007-01-01 This volume of articles comprises papers from the 25th annual conference of the Poetics and Linguistics Association PALA which was held at the University of Huddersfield England in July 2005 The theme of the conference was Stylistics and Social Cognition and as usual at a PALA conference this theme was interpreted very widely by the participants as the reader of this book will no doubt conclude At the heart of this volume there is something of a reaction against the cognitive developments in stylistics which might be seen as being in danger of privileging the individual interpretation of literature over something more social The concern is to consider whether there is a more collective approach that could be taken to the meaning of text and whether recent insights from cognitive stylistics could work with this idea of collectivity to define something we might call commonality of meaning in texts Stylistics and Social Cognition will be of interest to those working in stylistics and other text analytic fields such as critical discourse analysis and those concerned with notions of interpretation collective meaning and human communication

The Life of Metrical and Free Verse in Twentieth-Century Poetry Jon Silkin, 2016-07-27 In a wide ranging and compelling account of the life of metrical and free verse in the twentieth century poet and critic Jon Silkin deepens our understanding of the way poetry works on us He begins from the premiss that two modes of verse free and metrical engage the creative energies of poetry now creating a rich fertile environment capable of yielding work valuable to poetry itself and to the society which has given it life With a practitioner's empathy Silkin reads the poetry of Whitman Hopkins Eliot Pound Lawrence Dylan Thomas Bunting and eight British poets from the post second World War period to illustrate how free and metrical verse create separately or together a poetic harmony Additionally he includes crucial

statements on modern poetry from poets themselves concluding with a fine memoir of Basil Bunting by Connie Pickard published in book form for the first time      **Unparalleled Poetry** Emmylou J. Grosser, 2023-07-25 For more than 250 years biblical Hebrew poetry scholarship has been dominated by metrical assumptions and the idea of parallelism While a consensus is emerging that biblical poetry is not metrical no consensus has arisen regarding what parallelism is or what makes biblical poetry verse or poetry in the absence of meter graphical lineation and end marking of lines Unparalleled Poetry claims that a new paradigm for biblical poetry is needed a paradigm that is disentangled from parallelism as well as meter Drawing from the Cognitive Poetics work of Reuven Tsur Emmylou Grosser reorients the discussion of biblical poetic structure to how poetic structure can be heard and perceived She argues that the line units of biblical poetry emerge in the cognitive experience of the listener reader and provides an account of the free rhythm versification system of biblical poetry Grosser's cognitive approach to biblical poetry accounts for the wide diversity of lines and poems in the Bible and illuminates both the structures of biblical poetry and the artistry of potential effects Unparalleled Poetry presents a rewarding new paradigm for readers of the Bible while modeling new possibilities for the study of nonmetrical poetries and phenomena called parallelism throughout the world      **Encyclopedia of American Poetry: The Twentieth Century** Eric L. Haralson, 2014-01-21 The Encyclopedia of American Poetry The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics schools or periods of American verse in the century Entries fall into three main categories poet entries which provide biographical and cultural contexts for the author's career entries on individual works which offer closer explication of the most resonant poems in the 20th century canon and topical entries which offer analyses of a given period of literary production school thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States      *Book Review Digest*, 2008      [International Encyclopedia of Linguistics](#) William Frawley, 2003-05 The International Encyclopedia of Linguistics 2nd Edition encompasses the full range of the contemporary field of linguistics including historical comparative formal mathematical functional and philosophical linguistics with special attention given to interrelations within branches of linguistics and to relations of linguistics with other disciplines Areas of intersection with the social and behavioral sciences ethnolinguistics sociolinguistics psycholinguistics and behavioral linguistics receive major coverage along with interdisciplinary work in language and literature mathematical linguistics computational linguistics and applied linguistics Longer entries in the International Encyclopedia of Linguistics ranging up to four thousand words survey the major fields of study for example anthropological linguistics history of linguistics semantics and phonetics Shorter entries treat specific topics within these fields such as code switching sound symbolism and syntactic features Other short entries define and discuss technical terms used within the various subfields or provide sketches of the careers of important scholars in the history of linguistics such as Leonard Bloomfield Roman Jakobson and Edward Sapir A major portion of the work is its

extensive coverage of languages and language families From those as familiar as English Japanese and the Romance languages to Hittite Yoruba and Nahuatl all corners of the world receive treatment Languages that are the subject of independent entries are analyzed in terms of their phonology grammatical features syntax and writing systems Lists attached to each article on a language group or family enumerate all languages extinct or still spoken within that group and provide detailed information on the number of known speakers geographical range and degree of intelligibility with other languages in the group In this way virtually every known language receives coverage For ease of reference and to aid research the articles are alphabetically arranged each signed by the contributor supported by up to date bibliographies line drawings maps tables and diagrams and readily accessible via a system of cross references and a detailed index and synoptic outline Authoritative comprehensive and innovative the 2nd edition of the International Encyclopedia of Linguistics will be an indispensable addition to personal public academic and research libraries and will introduce a new generation of readers to the complexities and concerns of this field of study

Elizabeth Bishop's Prosaic Vidyan Ravinthiran, 2015-07-01 Elizabeth Bishop is now recognized as one of the greatest poets of the twentieth century a uniquely cosmopolitan writer with connections to the US Canada Brazil and also the UK given her neglected borrowings from many English authors and her strong influence on modern British verse Yet the dominant biographical psychoanalytical approach leaves her style relatively untouched and it is vital that an increasing focus on archival material does not replace our attention to the writing itself Bishop's verse is often compared with prose sometimes insultingly writing fiction she worried she was really writing poems But what truly is the difference between poetry and prose structurally conceptually historically speaking Is prose simply formalized speech or does it have rhythms of its own Ravinthiran seeks an answer to this question through close analysis of Bishop's prose like verse her literary prose her prose poems and her letter prose This title is a provocation It demands that we reconsider the pejorative quality of the word prosaic playing on mosaic Ravinthiran uses Bishop's thinking about prose to approach for the first time her work in multiple genres as a stylistic whole Elizabeth Bishop's Prosaic is concerned not only with her inimitable style but also larger questions to do with the Anglo American shift from closed to open forms in the twentieth century This study identifies not just borrowings from but rich intertextual relationships with writers as diverse as among others Gerard Manley Hopkins W H Auden Virginia Woolf Flannery O'Connor and Dorothy Richardson Though Bishop criticized Woolf she in particular is treated as a central and thus far neglected precursor crucial to our understanding of Bishop as a feminist poet Finally the sustained discussion of how the history of prose frames effects of rhythm syntax and acoustic texture in both Bishop's prose proper and her prosaic verse extends a body of research which seeks now to treat literature as a form of cognition Technique and thought are finely wedded in Bishop's work her literary forms evince a historical intelligence attuned to questions of power nationality tradition both literary and otherwise race and gender

Surprised by Sound Roi Tartakovsky, 2021-05-19 In Surprised by Sound Roi Tartakovsky shows that the power of rhyme

endures well into the twenty first century even though its exemplary usages may differ from traditional or expected forms His work uncovers the mechanics of rhyme revealing how and why it remains a vital part of poetry with connections to large questions about poetic freedom cognitive and psychoanalytic theories and the accidental aspects of language As a contribution to studies of sound in poetry *Surprised by Sound* takes on two central questions First what is it about the structure of rhyme that makes it such a potent and ongoing source of poetic production and extrapoetic fascination Second how has rhyme changed and survived in the era of free verse whose prototypical poetry is as hostile to poetic meter as it is to the artificial sound of rhyme including the sound of rhythmic thumping at the end of every line In response Tartakovsky theorizes a new category of rhyme that he terms sporadic Since it is not systematized or expected sporadic rhyme can be a single strongly resounding rhyme used suddenly in a free verse poem It can also be an internal rhyme in a villanelle or a few scattered rhymes unevenly distributed throughout a longer poem that nevertheless create a meaningful cluster of words Examining usages across varied poetic traditions Tartakovsky locates sporadic rhyme in sources ranging from a sixteenth century sonnet to a nonsensical practically unperformable piece by Gertrude Stein and a 2007 MoveOn org ad in the New York Times With careful attention to the soundscapes of poems *Surprised by Sound* demonstrates that rhyme s enduring value lies in its paradoxical and unstable nature as well as its capacity for creating poetic cognitive and psychic effects

**Choice** ,1999 *Rhythm and Race in Modernist Poetry and Science* Michael Golston,2007-12-21 In the half century between 1890 and 1950 a variety of fields and disciplines from musicology and literary studies to biology psychology genetics and eugenics expressed a profound interest in the subject of rhythm In this book Michael Golston recovers much of the work done in this area and situates it in the society politics and culture of the Modernist period He then filters selected Modernist poems through this archive to demonstrate that innovations in prosody form and subject matter are based on a largely forgotten ideology of rhythm and that beneath Modernist prosody is a science and an accompanying technology In his analysis Golston first examines psychological and physiological experiments that purportedly proved that races responded differently to rhythmic stimuli He then demonstrates how poets like Ezra Pound W B Yeats Mina Loy and William Carlos Williams either absorbed or echoed the information in these studies using it to hone the innovative edge of Modernist practice and fundamentally alter the way poetry was written Golston performs close readings of canonical texts such as Pound s *Cantos* Yeats s *Lake Isle of Innisfree* and William Carlos Williams s *Paterson* and examines the role the sciences of rhythm played in racist discourses and fascist political thinking in the years leading up to World War II Recovering obscure texts written in France Germany England and America Golston argues that Rhythmics was instrumental in generating an international modern art and should become a major consideration in our reading of reactionary avant garde poetry [The Musical Novel](#) Emily Petermann,2014 Analyzes two groups of musical novels novels that take music as a model for their construction including jazz novels by Toni Morrison and Michael Ondaatje and novels based on Bach s *Goldberg Variations*



What is a musical novel This book defines the genre as musical not primarily in terms of its content but in its form The musical novel crosses medial boundaries aspiring to techniques structures and impressions similar to those of music It takes music as a model for its own construction borrowing techniques and forms that range from immediately perceptible essential aspects of music rhythm timbre the simultaneity of multiple voices to microstructural jazz riffs call and response leitmotifs and macrostructural elements themes and variations symphonies albums The musical novel also evokes the performance context by imitating elements of spontaneity that characterize improvised jazz or audience interaction The Musical Novel builds upon theories of intermediality and semiotics to analyze the musical structures forms and techniques in two groups of musical novels which serve as case studies The first group imitates an entire musical genre and consists of jazz novels by Toni Morrison Albert Murray James Wilson Carter Stanley Crouch Jack Fuller Michael Ondaatje and Christian Gailly The second group of novels by Richard Powers Gabriel Josipovici Rachel Cusk Nancy Huston and Thomas Bernhard imitates a single piece of music J S Bach's Goldberg Variations Emily Petermann is Assistant Professor of American Literature at the University of Konstanz

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