



POETRY.

On Poetry And Poetics Swib Papers In English Language And Literature

Marco Cascella



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Poetry as Research David Ian Hanauer, 2010-04-14 Poetry as Research develops an approach that allows poetry writing to be used as a research method for exploring questions relating to second language learners and more broadly for studies within the humanities and social sciences The book investigates the characteristics of poetry writing and situates poetry writing as a qualitative arts based research process The book utilizes computational linguistics qualitative bibliographic and philosophical methods and investigates the process of writing poetry the textual and literary characteristics of second language poetry poetic identity and inquiry The developed methodology is exemplified through a poetic inquiry of the study abroad experiences of ESL students The book provides a comprehensive informed and innovative approach to the investigation of understandings of personal experience This book should be of interest to the fields of applied linguistics stylistics literary studies creative writing and composition as well as anyone interested in using writing as a research method

Approaches to Poetics English Institute, 1973 **The Well Wrought Urn** Cleanth Brooks, 1947 Critical analyses of ten English poems reveal changing styles from Donne to Yeats **Poetic Language** Tom Jones, 2012 In a series of 12 chapters exemplary poems by Walter Raleigh John Milton William Cowper William Wordsworth Gerard Manley Hopkins Wallace Stevens Ezra Pound Frank O'Hara Robert Creeley W S Graham Tom Raworth Denise Riley and Thomas A Clark are read alongside theoretical discussions of poetic language **Constituent and Pattern in Poetry** Archibald A. Hill, 2012-03-21 *Constituent and Pattern in Poetry* is a collection of essays on literature and language It is built on the assumption that works of literature have existence in the real world and that they may be analyzed in a fashion that is not totally subjective Using models derived from structural linguistics Archibald A Hill presents a number of theoretical contributions to the study of poetry as well as new ways of looking at specific poems The book as a whole provides an overview of the tools and ideas Hill has developed for analyzing works of literature and it is the first time the essays have been gathered together in one volume The book is divided into three sections Definition of Literature and Study of Its Patterns Types of Meaning and Imagery and Principles for Interpreting Meaning Each section opens with a theoretical essay followed by three essays that work analytically with specific poets and poems using the methods defined in the first In his examination of such poets as Hopkins Browning Milton Blake Keats and Dickinson Hill uses such proposals as the law of least lexical contribution and maximal contextual contribution the hypothesis that when possible meanings occur together in a cluster they support each other and the idea that it is sometimes possible to recover underlying language sequences from which the author has departed for identifiable reasons By applying these suppositions to the study of particular poems Hill shows how the reader may arrive at statements about the relative artistic merit of works of literature **Reading Poetry, Writing Genre** Silvio Bär, Emily Hauser, 2018-12-27 This ground breaking volume connects the situatedness of genre in English poetry with developments in classical scholarship exploring how an emphasis on the interaction between English literary criticism and Classics changes

sharpens or perhaps even obstructs views on genre in English poetry Genre has classical roots both in the etymology of the word and in the history of genre criticism which begins with Aristotle In a similar vein recent developments in genre studies have suggested that literary genres are not given or fixed entities but subjective and unstable as well as historically situated and that the reception of genre by both writers and scholars feeds back into the way genre is articulated in specific literary works Classical scholarship literary criticism and genre form a triangle of key concepts for the volume approached in different ways and with different productive results by contributors from across the disciplines of Classics and English literature Covering topics from the establishment of genre in the Middle Ages to the invention of female epic and the epyllion and bringing together the works of English poets from Milton to Tennyson to Josephine Balmer the essays collected here argue that the reception and criticism of classical texts play a crucial part in generic formation in English poetry

Wallace Stevens and the Realities of Poetic Language Stefan Holander, 2008-02-19 This study examines Wallace Stevens ideas and practice of poetic language with a focus on the 1930s an era in which Stevens persistently thematized a keenly felt pressure for the possible social involvement and political utility of poetic language The argument suggests how mutually implicated elements of his poetry such as diction prosody and metaphor are relied on to signify or enact aesthetic closure both in the negative terms of expressive impotence and unethical isolation and the positive ones of imaginative and linguistic change In this respect the study deals closely with the epistemologically and ethically fraught issue of the ambiguous and volatile role of non semantic elements and linguistic difficulty in Stevens language Assuming that these facets are not exclusive to this period but receive a very clear and therefore instructive formulation in it the discussion outlines some of Stevens most central tropes for poetic creativity at this stage of his career suggesting ways in which they came to form part of his later discourse on poetic functionality when polemical concepts for the imagination such as evasion and escapism became central Stevens prosody is discussed from within an eclectic analytical framework in which cumulative rhythmic is complemented by traditional metrics as a way of doing justice to his rich varied and cognitively volatile use of verse language The expressive potency of prosodic patterning is understood both as an effect of its resistance to semantic interpretation and by assuming a formal drive to interpret them in relation to the semantic and metaphoric staging of individual poems A poem in turn is understood both as a strategic stylistically deviant response to the challenges of a particular historical moment and as an attempt to communicate through creating a sense of linguistic resistance and otherness

The Continuity of Poetic Language Josephine Miles, 1948 *Poetry and Poetics*, 1991 **Articulate Energy** Donald Davie, 1955 The Nature and Elements of Poetry Edmund Clarence Stedman, 1892 **Poetry and the Practical** William Gilmore Simms, 1998-01-01 Delivered as a three part lecture series in 1854 at the famous Hibernian Society Hall in Charleston South Carolina Simms's spirited defense of poetry stands in the noble line of poetic credos from poets such as Sir Philip Sidney and Percy Bysshe Shelley It is the only full length work of its kind in American literature and it has never before been published Seventh in the

University of Arkansas Press's Simms Series Poetry and the Practical is a clear forceful rebuttal of arguments that would relegate poetry to the margins of life. It proclaims the high calling of poets as spokesmen and romantic visionaries underscoring their mission to reveal truth and passion mind and heart and to transcend the limiting bounds of the empirical. In proving poetry's utility and worth, Simms uses all the tools of persuasion open to him: his wide reading, his considerable knowledge of the history of culture and civilizations, his understanding of the values of place and tradition, and above all, an oratorical eloquence which allows his words to leave the page in a rush of inspiration. These lectures, which still retain their identity as scripts prepared and punctuated for performance, provide profound insight into Simms the poet and into the effects of industrialization, the southern sensibility, and the influence of European thought on southern literature at a critical point in that literature's development.

Taming the Chaos Emerson R. Marks, 1998. Alone among artists, poets are at once blessed and burdened by the inherent semantic component and the tarnishing social employment of their linguistic medium. In an effort to define the mysterious and attractive power of poetic discourse, Emerson Marks undertakes a comparison of successive attempts to explain the phenomenon. **TAMING THE CHAOS** is an ambitious study of poetic language.

Poet's Work, Poet's Play Daniel Tobin, Pimone Triplett, 2008. An indispensable resource for anyone interested in the art and craft of contemporary poetry.

Oxford Lectures on Poetry A C (Andrew Cecil) Bradley, 2023-07-18. Delivered by one of England's foremost literary critics, the Oxford Lectures on Poetry provide a thoughtful and insightful analysis of poetry as an art form. Bradley explores the complexities of poetic language, the relationship between the poet and the reader, and the cultural and historical context in which poetic works arise. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States, you may freely copy and distribute this work as no entity, individual or corporate, has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant.

The Form of the Unfinished Ballachandra Rajan, 2014-07. Distinguishing between the incomplete poem and the unfinished poem, Professor Rajan sees the unfinished poem as remaining in dialogue with its own dissensions. He contributes to current critical debates by showing how the long poem resists assimilation to the forces of both unification and undecidability, finding its significance on the line of engagement between them. Originally published in 1985, 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.

Selected Papers from the English Institute, 1923 **Forms of Lyric** English Institute, 1970 *The Defence of Poesie*
Sir Philip Sidney, 1907 *The syntax of English poetry: 1870-1930* William Edwin Baker, 1964

Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **On Poetry And Poetics Swib Papers In English Language And Literature**

In a global inundated with monitors and the cacophony of immediate transmission, the profound energy and mental resonance of verbal artistry often fade in to obscurity, eclipsed by the constant onslaught of sound and distractions. Yet, set within the musical pages of **On Poetry And Poetics Swib Papers In English Language And Literature**, a fascinating perform of literary beauty that pulses with natural thoughts, lies an unique journey waiting to be embarked upon. Written with a virtuoso wordsmith, that exciting opus guides visitors on an emotional odyssey, softly revealing the latent possible and profound impact embedded within the elaborate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we shall embark upon an introspective exploration of the book is main themes, dissect its charming writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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