

Telling Rhythm

Body and Meaning in Poetry



Amittai F. Aviram

Telling Rhythm Body And Meaning In Poetry

**David Fuller, Corinne Saunders, Jane
Macnaughton**



Telling Rhythm Body And Meaning In Poetry:

Telling Rhythm Amittai F. Aviram, 1994 Provides a postmodern theory of poetry that sees rhythm as its essential quality

Czesław Miłosz's Faith in the Flesh Stanley Bill, 2021 A study of the writings of Polish laureate Czesław Miłosz's that focuses on the poet's attempts to recover perspectives on transcendence and religious belief in a secular age through creative engagement with sensual or material experience

Rhythms of Feeling in Edward Lear, T. S. Eliot, and Stevie Smith Jasmine Jagger, 2022 Rich with unpublished material and detailed insight *Rhythms of Feeling* offers a new reading of three of the most celebrated poets Edward Lear T S Eliot and Stevie Smith Tracing exciting lines of interplay affinity and influence between these writers for the first time the book shifts the terms of critical debate on Lear Eliot and Smith and subtly reorients the traditional account of the genealogies of Modernism Going beyond a biographically framed close reading or a more general analysis framed by affect theory the volume traces these poets affective rhythms fits tears nerves to consider the way that poetics the mental and physical process of writing and reading and the ebbs and flows of their emotional weather might be in dialogue Attentive acute and often forensic the book broadens its reach to contemporary writers and medical accounts of creativity and cognition Alongside deep critical study this volume seeks to bring emotional intelligence to criticism finding ways of speaking lucidly and humanely about emotional and physical states that defy lucidity and stretch our sense of the human Provided by publisher

Victorian Poetry and the Culture of the Heart Kirstie Blair, 2006-04-27 *Victorian Poetry and the Culture of the Heart* is a significant and timely study of nineteenth century poetry and poetics It considers why and how the heart became a vital image in Victorian poetry and argues that the intense focus on heart imagery in many major Victorian poems highlights anxieties in this period about the ability of poetry to act upon its readers In the course of the nineteenth century this study argues increased doubt about the validity of feeling led to the depiction of the literary heart as alienated distant outside the control of mind and will This coincided with a notable rise in medical literature specifically concerned with the pathological heart and with the development of new techniques and instruments of investigation such as the stethoscope As poets feared for the health of their own hearts their poetry embodies concerns about a widespread culture of heartsickness in both form and content In addition concerns about the heart's status and actions reflect upon questions of religious faith and doubt and feed into issues of gender and nationalism This book argues that it is vital to understand how this wider culture of the heart informed poetry and was in turn influenced by poetic constructs Individual chapters on Barrett Browning Arnold and Tennyson explore the vital presence of the heart in major works by these poets including Aurora Leigh Empedocles on Etna In Memoriam and Maud while the wide ranging opening chapters present an argument for the mutual influence of poetry and physiology in the period and trace the development of new theories of rhythm as organic and affective

W.H. Auden's "The Healing Fountain" Read through A. Aviram's Theory of Poetic Rhythm Boutheina Boughnim Laarif, 2018-04-18 Although Auden has often been hailed as the twentieth

century's master of metre and most outstanding practitioner of traditional poetic forms his metrical art still remains a mystery as far as its real significance is concerned This book sheds new light on the enticing appeal of formal poetry which induced Auden into composing in almost every possible stanza form In order to work out a new appreciative assessment of Auden's formal art the book uses Amittai Aviram's theory of poetic rhythm which transcends the common literary critical process based on the rhetorical assessment of rhythm in poetry Aviram's theory clearly revolutionises our common methods of interpretation regarding rhythm rather than meaning as the starting point in reading poetry it is the poem's ideas and theme which express and strengthen rhythm not the other way round Such conception of rhythm as allegorized by meaning images and metaphors breathes new life into the outworn Russian formalist tradition Turning to Auden's poetry today may be said to be urged by both literary and political contexts in an age marked by uncertainties and an upsurge of violence poetry's voice regrettably reverberates less forcefully sinking into a state of formal loosening As such this book may be said to be prompted by a necessity to revive the interest in Auden's poetry especially given its recent neglect A reconsideration of Auden's conception of the nature of poetry and its status enables us to decrypt his verbal art assess its multiple effects and appreciate the metrical range that has helped the poet handle so subtly his twofold inquiry What is poetry What is its use

From Text to Txtng Paul Budra, Clint Burnham, 2012-07-25 Literary scholars face a new and often baffling reality in the classroom students spend more time looking at glowing screens than reading printed text The social lives of these students take place in cyberspace instead of the student pub Their favorite narratives exist in video games not books How do teachers who grew up in a different world engage these students without watering down pedagogy Clint Burnham and Paul Budra have assembled a group of specialists in visual poetry graphic novels digital humanities role playing games television studies and yes even the middle brow novel to address this question Contributors give a brief description of their subject investigate how it confronts traditional notions of the literary and ask what contemporary literary theory can illuminate about their text before explaining how their subject can be taught in the 21st century classroom

Palgrave Advances in John Clare Studies Simon Kövesi, Erin Lafford, 2020-10-22 This collection gathers together an exciting new series of critical essays on the Romantic and Victorian period poet John Clare which each take a rigorous approach to both persistent and emergent themes in his life and work Designed to mark the 200th anniversary of the publication of Clare's first volume of poetry Poems Descriptive of Rural Life and Scenery the scholarship collected here both affirms Clare's importance as a major nineteenth century poet and reveals how his verse continually provokes fresh areas of enquiry Offering new archival theoretical and sometimes corrective insights into Clare's world and work the essays in this volume cover a multitude of topics including Clare's immersion in song and print culture his formal ingenuity his environmental and ecological imagination his mental and physical health and his experience of asylums This book gives students a range of imaginative avenues into Clare's work and offers both new readers and experienced Clare scholars a vital set of contributions to ongoing critical debates Hearing

Things Angela Leighton, 2018-05-07 Drawing on the writings of critics and philosophers and on the comments of poets and novelists who have pointed to the role of the ear in writing and reading Angela Leighton offers a reconsideration of literature as an exercise in hearing things and renews a call for criticism that is creatively attentive to sound's work in every literary text

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 rhythmicity 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.

Southern Crossings Daniel Cross Turner, 2012-08-30 Daniel Cross Turner has made a key contribution to the critical study and appreciation of the diverse field of contemporary Southern poetics. *Southern Crossings* crosses a gulf in contemporary poetry criticism while using the idea or ideas many and contrary of Southernness to appraise poetries created from the profuse, tangled histories of the region. Turner's close readings are dynamic, even lyrical. He offers a new understanding of rhythm's central place in contemporary poetry while considering the work of fifteen poets. Through his focus on varied yet interwoven forms of cultural memory, Turner also shows that memory is not in fact past. The way we remember has as much to say about our present as our past; memory is living, shifting, culturally formed and framed. This is a valuable and important book that entwines new visions of poetic forms with forms of regional remembrance and identity. Natasha Trethewey, Pulitzer Prize winner and author of *Native Guard*, *Poems*. Offering new perspectives on a diversity of recent and still practicing southern poets from Robert Penn Warren and James Dickey to Betty Adcock, Charles Wright, Yusef Komunyakaa, Natasha Trethewey, and others, this study brilliantly illustrates poetry's value as a genre well suited to

investigating historical conditions and the ways in which they are culturally assimilated and remembered Daniel Cross Turner sets the stage for his wide ranging explorations with an introductory discussion of the famous Fugitive poets John Crowe Ransom Allen Tate and Donald Davidson and their vision of a constant southernness that included an emphasis on community and kinship remembrance of the Civil War and its glorified pathos of defeat and a distinctively southern white voice Combining poetic theory with memory studies he then shows how later poets with their own unique forms of cultural remembrance have reimagined and critiqued the idealized view of the South offered by the Fugitives This more recent work reflects not just trauma and nostalgia but makes equally trenchant uses of the past including historiophoty the recording of history through visual images and countermemory resistant strains of cultural memory that disrupt official historical accounts As Turner demonstrates the range of poetries produced within and about the American South from the 1950s to the present helps us to recalibrate theories of collective remembrance on regional national and even transnational levels With its array of new insights on poets of considerable reputation six of the writers discussed here have won at least one Pulitzer Prize for poetry Southern Crossings makes a signal contribution to the study of not only modern poetics and literary theory but also of the U S South and its place in the larger world Daniel Cross Turner is an assistant professor of English at Coastal Carolina University His articles which focus on regional definition in national and global contexts and on aesthetic forms potential to record historical transitions appear in edited collections as well as journals including Genre Mosaic the Southern Literary Journal the Southern Quarterly and the Mississippi Quarterly

Form & Foreskin A W Strouse, 2021-04-13 Why did Saint Augustine ask God to circumcise his lips Why does Sir Gawain cut off the Green Knight s head on the Feast of the Circumcision Is Chaucer s Wife of Bath actually as an early glossator figures her a foreskin And why did Ezra Pound claim that he had incubated The Waste Land inside of his uncut member In this little book A W Strouse excavates a poetics of the foreskin uncovering how Patristic theologies of circumcision came to structure medieval European literary aesthetics Following the writings of Saint Paul circumcision and uncircumcision become key terms for theorizing language especially the dichotomies between the mere text and its extended exegesis between brevity and longwindedness between wisdom and folly Form and Foreskin looks to three works a peculiar story by Saint Augustine about a boy with the long foreskin Sir Gawain and the Green Knight and Chaucer s Wife of Bath s Tale By examining literary scenes of cutting and stretching Strouse exposes how Patristic treatments of circumcision queerly govern medieval poetics

The Poetic Priestly Source Jason M. H. Gaines, 2015-12-15 Applying criteria for the identification of biblical Hebrew poetry Jason M H Gaines distinguishes a nearly complete poetic Priestly stratum in the Pentateuch Poetic P coherent in literary narrative and ideological terms from a later prose redaction Prosaic P which is fragmentary supplemental and distinct in thematic and theological concern Gaines describes the whole of the Poetic P source and offers a Hebrew reconstruction of the document This dramatically innovative understanding of the history of the Priestly composition opens up new vistas in the study of the

Pentateuch **The Life of Breath in Literature, Culture and Medicine** David Fuller, Corinne Saunders, Jane Macnaughton, 2021-10-01 This open access book studies breath and breathing in literature and culture and provides crucial insights into the history of medicine health and the emotions the foundations of beliefs concerning body spirit and world the connections between breath and creativity and the phenomenology of breath and breathlessness Contributions span the classical medieval early modern Romantic Victorian modern and contemporary periods drawing on medical writings philosophy theology and the visual arts as well as on literary historical and cultural studies The collection illustrates the complex significance and symbolic power of breath and breathlessness across time breath is written deeply into ideas of nature spirituality emotion creativity and being and is inextricable from notions of consciousness spirit inspiration voice feeling freedom and movement The volume also demonstrates the long standing connections between breath and place politics and aesthetics illuminating both contrasts and continuities [Lines of Resistance](#) Adrian Grafe, Jessica Stephens, 2014-01-10 Resistance is a key concept for understanding the twentieth and early twenty first centuries and for approaching the poetry of the period This collection of 15 critical essays explores how poetry and resistance interact set against a philosophical historical and cultural background In the light of the upheavals of the age and the changing perception of the nature of language resistance is seen to lie at the core of poetic preoccupations moving poetic language forward From this perspective the resistance of poetry is connected with the human call to solidarity resilience and ultimately meaning The volume covers poetry from Hardy Yeats and Auden among others to contemporary writers like Hugo Williams and Linton Kwesi Johnson *Rhythm and Will in Victorian Poetry* Matthew Campbell, 1999-04-22 In *Rhythm and Will in Victorian Poetry* first published in 1999 Matthew Campbell explores the work of four Victorian poets Tennyson Browning Hopkins and Hardy as they show a consistent and innovative concern with questions of human agency and will The Victorians saw the virtues attendant upon a strong will as central to themselves and to their culture and Victorian poetry strove to find an aesthetic form to represent this sense of the human will Through close study of the metre rhyme and rhythm of a wide range of poems including monologue lyric and elegy Campbell reveals how closely technical questions of poetics are related in the work of these poets to issues of psychology ethics and social change He goes on to discuss more general questions of poetics and the implications of the achievement of the Victorian poets in a wider context from Milton through Romanticism and into contemporary critical debate *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

Head Cases Elaine P. Miller, 2014-02-25 While philosophy and psychoanalysis privilege language and conceptual distinctions and mistrust the image the philosopher and psychoanalyst Julia Kristeva recognizes the power of art and the imagination to unblock important sources of meaning She also appreciates the process through which creative acts counteract and transform feelings of violence and depression Reviewing Kristeva s corpus Elaine P Miller considers the intellectual s aesthetic idea and thought specular in their capacity to reshape depressive thought on both the individual and cultural level She revisits Kristeva s reading of Walter Benjamin with reference to melancholic art and the imagination s allegorical structure her analysis of Byzantine iconoclasm in relation to Freud s psychoanalytic theory of negation and Hegel s dialectical negativity her understanding of Proust as an exemplary practitioner of sublimation her rereading of Kant and Arendt in terms of art as an intentional lingering with foreignness and her argument that forgiveness is both a philosophical and psychoanalytic method of transcending a stuck existence Focusing on specific artworks that illustrate Kristeva s ideas from ancient Greek tragedy to early photography contemporary installation art and film Miller positions creative acts as a form of spiritual inoculation against the violence of our society and its discouragement of thought and reflection

Poetic Form Michael D. Hurley, Michael O'Neill, 2012-10-08 This work provides lucid elegant and original analyses of poetic form and its workings in a wide range of poems

Contemporary Spanish Poetry Cecile West-Settle, Sylvia Sherno, 2005 Debicki s illuminating application of varied critical methodologies and theoretical approaches in books such as Poetry of Discovery and Spanish Poetry of the Twentieth Century is reflected in all the essays included in this book

Making Sense of Shakespeare Charles H. Frey, 1999 He argues that Lear s howl for example targets and rewards physical hearing physical speaking and their accompanying emotions as somatically connected to current or remembered sensations in mouth throat and lungs

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