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The Poets Voice

Jianjun Gao



The Poets Voice:

The Poet's Voice Simon Goldhill,1991 A study of ancient Greek poetry analysing the question what is a poet **The Poet's Voice in the Making of Mind** Russell Meares,2016-03-17 How did the human mind evolve and how does it emerge again and again in individual lives In *The Poet's Voice in the Making of Mind* Russell Meares presents a fascinating inquiry into the origin of mind He proposes that the way in which mind or self evolved may resemble the way it emerges in childhood play and that a poetic analogical style of thought is a biological necessity essential to bringing to fruition the achievement of the human mind Taking a fresh look at the language used in psychotherapy he shows how language and conversation in particular is central to the development and maintenance of self His theory incorporates the ideas from William James Hughlings Jackson Janet Hobson Gerald Edelman Wolf Singer Vygotsky and others It is illuminated by extracts from literary artists such as Wallace Stevens W S Merwin Virginia Woolf Joseph Conrad and Shakespeare Encompassing psychotherapy psychoanalysis evolution child development literary criticism philosophy studies of mind and consciousness *The Poet's Voice in the Making of Mind* is an engaging ground breaking and thought provoking work that will appeal to psychotherapists and psychoanalysts as well as anyone interested in the emergence of mind and self *The Poets Voice* ,1996 *The Poet's Voice* Simon Goldhill,2024-06-13 How are poetry and the figure of the poet represented discussed contested within the poetry of ancient Greece From what position does a poet speak With what authority With what debts to the past With what involvement in the present Through a series of interrelated essays on Homer lyric poetry Aristophanes Theocritus and Apollonius of Rhodes this landmark volume discusses key aspects of the history of poetics tale telling and the representation of man as the user of language memorial and praise parody comedy and carnival irony masks and desire the legacy of the past and the idea of influence Detailed readings of major works of Greek literature and liberal use of critical writings from outside Classics help to align modern and ancient poetics in enlightening ways This revised edition contains a substantial new Introduction which engages with critical and scholarly developments in Greek literature since the original publication

The Poetry Circuit Peter B. Howarth,2024-09-17 Live performance has changed poetry more than anything else in the last hundred years it has given poets new audiences and a new economy and it has generated new styles from Imagism to confessional to contemporary Spoken Word But the creative impact that public reading had right through the twentieth century has not been well understood Mixing close listening to archive performances with intimate histories of modernist venues and promoters *The Poetry Circuit* tells the story of how poets met their audience again and how the feedback loops between their voices the venues and the occasions turned poems into running dramas between poet and listener A nervous T S Eliot reveals himself to be anything but impersonal while Marianne Moore's accident prone readings become subtle ways of keeping her poems in constant re draft Robert Frost used his poems to spar with his fans and rivals while Langston Hughes wrote *Ask Your Mama* to expose the prejudice circulating in the room as he spoke it *The Poetry Circuit* also shows

how the post war reading boom made new kinds of poetry involving their audience and setting in the performance such as John Ashbery's anti-charismatic Poets Theatre Amiri Baraka's documentary soundtracks of the streets or the confessional readings of Allen Ginsberg which shame the listeners more than the poet. Covering the first seventy years of the poetry reading The Poetry Circuit demonstrates that there never were page and stage poets the reading simply changed what every modern poet could do.

Formal Matters in Contemporary Latino Poetry F. Aldama, 2016-01-26 Today's Latino poetry scene is incredibly vibrant. With original interviews this is the first meditation on the thematic features of such poetry. Looking at how Julia Alvarez, Rhina Espaillat, Rafael Campo and C. Dale Young use structures such as meter, rhyme and line break this study identifies a poetics of formalist Latino poetry.

Poetry and Voice Stephanie Norgate, 2013-02-21 Poetry and Voice with a foreword by Helen Dunmore is a book of essays which fuses critical and creative treatments of poetic voice. Some contributors focus on critical explorations of voice in work by poets such as John Ashbery, Simon Armitage, Eavan Boland, Carol Ann Duffy, Arun Kolatkar, Don McKay and Dragica Rajić and on the musical voices of the lyric tradition and of poetry itself. Vicki Feaver, Jane Griffiths, Philip Gross, Waqas Khwaja, Lesley Saunders and David Swann reflect on their own poetic processes of composition and the development of the voices of childhood, old age, migration, landscape, bilinguality and imprisonment. Laurel Cohen, Pfister and Tatjana Bijeli examine the nature of poetic voice in exile, the need for fresh voices after war and new spaces in which poetic voices can be heard. In this international collection the contributors give rare and generous insights into inner poetic processes and external effects. They engage with artistic debates about developing, losing and appropriating voice in poetry and approach the question of what is finding a voice in poetry from multiple angles. The book will interest literary critics, poets, lecturers and undergraduate and postgraduate students of literature, poetry and creative writing.

The Poetry Cornerstone Pasquale De Marco, 2025-03-08 Poetry is a powerful art form that can transport us to other worlds, introduce us to new perspectives and help us to understand ourselves and the world around us better. It can make us laugh, cry, think and feel. Poetry can change our lives. In The Poetry Cornerstone we take a journey through the world of poetry. We explore the different types of poetry, the elements of poetry and the creative process behind writing poetry. We also discuss the importance of poetry in society and the role that it plays in our lives. Whether you are a seasoned poet or someone who is new to the world of poetry, this book has something for everyone. We cover everything from the basics of poetry to more advanced concepts such as the use of imagery and symbolism. We also provide practical tips and exercises to help you improve your own poetry writing skills. With its clear and engaging writing style, The Poetry Cornerstone is the perfect resource for anyone who wants to learn more about poetry. It is also a valuable tool for teachers, students and anyone who works with poetry in any capacity. In this book you will learn: The different types of poetry including traditional and contemporary forms. The elements of poetry such as imagery, symbolism and sound. The creative process behind writing poetry from inspiration to revision. The importance of poetry in society and the role that it plays in our lives. How to write your

own poetry and share your voice with the world With The Poetry Cornerstone as your guide you will gain a deeper appreciation for poetry and a greater understanding of its power You will also be inspired to write your own poetry and share your unique perspective with the world If you like this book write a review *The Poetry Gymnasium* Tom C.

Hunley,2019-10-31 This expanded edition adds sixteen new exercises designed to inspire creativity and help poets hone their skills Each exercise includes a clearly stated learning objective historical background matter on the particular subgenre being explored and an example written by undergraduates at Western Kentucky University The text also analyzes work by leading American poets including Billy Collins Denise Duhamel and Dean Young The book s five chapters correspond with the five canons of classical rhetoric invention arrangement style memory and delivery **Poetry and the Physical Voice**

Francis Berry,2025-08-29 First published in 1962 Poetry and the Physical Voice is a companion volume to author s Poets Grammar and its conclusions might well be related to his own recently published collection Morant Bay and Other Poems An enquiry as to how far the fact that poetry is vocal sound was modified by the invention of printing The eye perusal of some kinds of prose and even of verse is one thing the recognition of an individual voice behind an unsigned passage of poetry is another Shakespeare for a career wrote words to be spoken by voices which he could hear in imagination since their owners were well known to him but Tennyson composed aloud and so was confined to effects which his own voice could produce Besides Shakespeare and Tennyson Mr Berry considers other poets including some who have spoken out for themselves on gramophone records He further establishes that if a poet s physical voice it s timbre and range tends to condition his achievement it also predisposes him to the use of particular syntactical and grammatical forms Some kinds of voice to show special advantage when using such forms and thus exploit the emotional moods appropriate to these forms This is an interesting read for scholars and researchers of English poetry and English literature

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