

Tennyson and Personification The Rhetoric of "Tithonus"

Daniel A. Harris



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Anthony S. Fauci



Tennyson And Personification The Rhetoric Of Tithonus:

Tennyson and Personification Daniel A. Harris, 1986 **Tennyson and Personification** Daniel A. Harris, 1986

Tennyson's Rapture Cornelia D. J. Pearsall, 2008-01-29 In the wake of the death of his friend Arthur Henry Hallam the subject of *In Memoriam* Alfred Tennyson wrote a range of intricately connected poems many of which feature pivotal scenes of rapture or being carried away This book explores Tennyson's representation of rapture as a radical mechanism of transformation theological social political or personal and as a figure for critical processes in his own poetics The poet's fascination with transformation is figured formally in the genre he is credited with inventing the dramatic monologue Tennyson's *Rapture* investigates the poet's previously unrecognized intimacy with the theological movements in early Victorian Britain that are the acknowledged roots of contemporary Pentecostalism with its belief in the oncoming Rapture and its formative relation to his poetic innovation Tennyson's work recurs persistently as well to classical instances of rapture of mortals being borne away by immortals Pearsall develops original readings of Tennyson's major classical poems through concentrated attention to his profound intellectual investments in advances in philological scholarship and archeological exploration including pressing Victorian debates over whether Homer's raptured Troy was a verifiable site or the province of the poet's imagination Tennyson's attraction to processes of personal and social change is bound to his significant but generally overlooked Whig ideological commitments which are illuminated by Hallam's political and philosophical writings and a half century of interaction with William Gladstone Pearsall shows the comprehensive engagement of seemingly apolitical monologues with the rise of democracy over the course of Tennyson's long career Offering a new approach to reading all Victorian dramatic monologues this book argues against a critical tradition that sees speakers as unintentionally self-revealing and ignorant of the implications of their speech Tennyson's *Rapture* probes the complex aims of these discursive performances and shows how the ambitions of speakers for vital transformations in themselves and their circumstances are not only articulated in but attained through the medium of their monologues

Tennyson and the Text Gerhard Joseph, 1992-04-09 This 1992 study of Tennyson evolves its themes from the weaving figure of *The Lady of Shalott* which becomes a kind of parable for the author and his texts Taking its derivation from the Latin *texere* to weave Professor Joseph's focus on poetic texture and a sense of textuality leads to a consciousness of his own critical and interpretative weaving while revealing a pattern in the fabric of Tennyson's work This procedure brings together a theory of perception developed in the first part of this study with an analysis of the gendering of Tennyson's characters in the second part and engages with the methodologies of deconstruction psychoanalysis and gender theory The weaving metaphor also opens up a key theoretical issue regarding Tennyson's poetics is the textual shuttle managed by the controlling hand of a historically definable author or is the poetic weaver cursed like the Lady of Shalott to suffer a mystifying doom at the unseen hand of an all-pervasive textuality that occludes authorial intention **The Politics of**

Language in Romantic Literature Richard Marggraf Turley, 2002-12-11 This innovative study examines a range of canonical and non canonical materials to open a new narrative on the mutually illuminating interchange between Romantic literature and philological theory in the late eighteenth and early nineteenth centuries Arguing that philology can no longer be treated as something that did not happen to Romantic authors this book undertakes a substantial revision of our understanding of the intellectual and political contexts that helped determine the Romantic consciousness *Selected Poems* Alfred Lord Tennyson, 2004-01-29 Tennyson wrote T S Eliot has the finest ear of any English poet since Milton and his verse remains unrivalled in its combination of verbal richness emotional depth and intellectual engagement Tennyson drew on classical and medieval legends in poems like *The Lotos Eaters* 1832 and *The Lady of Shalott* 1832 to explore the spiritual tensions of the nineteenth century In one of the great works of his maturity *In Memoriam* 1850 written after the loss of his dearest friend Tennyson vividly negotiated contemporary scepticism and the modern sciences of geology and evolution Similar ground is covered in a dramatically darker mood in *Maud* 1855 a poignant account of psychological disintegration

Semiotics Roland Posner, Klaus Robering, Thomas Albert Sebeok, 1997 This series of HANDBOOKS OF LINGUISTICS AND COMMUNICATION SCIENCE is designed to illuminate a field which not only includes general linguistics and the study of linguistics as applied to specific languages but also covers those more recent areas which have developed from the increasing body of research into the manifold forms of communicative action and interaction For classic linguistics there appears to be a need for a review of the state of the art which will provide a reference base for the rapid advances in research undertaken from a variety of theoretical standpoints while in the more recent branches of communication science the handbooks will give researchers both an overview and orientation To attain these objectives the series will aim for a standard comparable to that of the leading handbooks in other disciplines and to this end will strive for comprehensiveness theoretical explicitness reliable documentation of data and findings and up to date methodology The editors both of the series and of the individual volumes and the individual contributors are committed to this aim The languages of publication are English German and French The main aim of the series is to provide an appropriate account of the state of the art in the various areas of linguistics and communication science covered by each of the various handbooks however no inflexible pre set limits will be imposed on the scope of each volume The series is open ended and can thus take account of further developments in the field This conception coupled with the necessity of allowing adequate time for each volume to be prepared with the necessary care means that there is no set time table for the publication of the whole series Each volume will be a self contained work complete in itself The order in which the handbooks are published does not imply any rank ordering but is determined by the way in which the series is organized the editor of the whole series enlist a competent editor for each individual volume Once the principal editor for a volume has been found he or she then has a completely free hand in the choice of co editors and contributors The editors plan each volume independently of the others being governed

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Beyond Romanticism Eugene England, 1991-03-21 This biography of American poet Frederick Goddard Tuckerman focuses on his development as both a Romantic whose work was influenced by Keats Emerson and Tennyson and as an anti Romantic in the mold of Hawthorne Melville and Dickinson Using previously unexamined letters family records and notes by Tuckerman Eugene England traces the poet s unique combination of Anglican rationalism legal training and skill in natural observation under the tutelage of his brother Edward a noted botanist all of which caused him to depart from the orthodox Emersonian Romanticism in unusual and instructive ways England examines Tuckerman s challenging resolution to basic aesthetic and epistemological dilemmas posed by Romanticism and demonstrates that his poems are a first rate artistic achievement of continuing value Beyond Romanticism includes a general bibliography as well as a complete bibliography of Tuckerman s writings and works about him and his poetry

Critical Essays on Alfred Lord Tennyson Herbert F. Tucker, 1993 Reprinted and newly commissioned essays address topics spanning the career of British poet Tennyson 1809 92 focus on eight particular poems in the order he wrote them and discuss his later work from a general perspective The 13 essays were written in the 1980s Annotation copyright Book News I

Browning Society Notes Browning Society (London, England), 1986

Murder and Moral Decay in Victorian Popular Literature Beth Kalikoff, 1986

Tennyson Research Bulletin, 1994

English Literature in Transition, 1880-1920, 1985

The Character of Beauty in the Victorian Novel Lori Hope Lefkowitz, 1987

Nineteenth-century Literature, 1986-06

Library Journal, 1986 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately

Victorian Word-painting and Narrative Rhoda Leven Flaxman, 1987 This study establishes the distinctive features of Victorian word painting in the works of Charles Dickens and Alfred Lord Tennyson and suggests ways in which word painting contributes to the attrition of narrative and the blending of the genres of prose and poetry in some hybrid works of Modernist and post Modernist literature Word painting is a term used here to refer to extended passages of visually oriented description that are composed with attention to framing devices recurrent iconographic motifs light color composition of volumes in space and a carefully established consistent perspective

Metaphors of Aging in Science and the Humanities Gary M. Kenyon, James E. Birren, J. J. F. Schroots, 1991

Skepticism and Dissent Ambrose Bierce, 1986

Choice, 1986

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