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NICHOLSON ANASTASIA

Silence and the Rest Oxford University Press

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.

Fictional Worlds and the Political Imagination OUP Oxford

What is the public value of poetry? How do poets envisage their own role and function within society? How do we? Do poets seek to shape public opinion and behavior? Should they? Or do they offer alternatives--perhaps sacred alternatives--to political and religious ideologies? Are they what Shelley in 1821 called 'the unacknowledged legislators of the World'? And what might that mean? During the decades immediately preceding the Revolution of 1789 the status of contemporary poetry in France was at its lowest ebb. At the same time the perceived power of the writer to influence public events reached a high-water mark with Voltaire's triumphant return to Paris in 1778. In the course of the next century French poetry enjoyed an extraordinary renaissance

and flowering, perhaps its greatest. But what of the poet's public influence? In 1881 the people of Paris processed for six hours past the home of Victor Hugo on the occasion of his 79th birthday, and in 1885 an estimated two million people witnessed his state funeral. But who or what were they acknowledging? Poetry or republicanism? Or perhaps their own power? For with each Revolution that passed--1789, 1830, 1848--French poets themselves felt increasingly marginalized. This study addresses the first part of this story and focuses on the role and function of the poet during the so-called Romantic Period. Beginning with an account of the literary climate in pre-revolutionary France it then maps the changes in that climate wrought by the events of the 1789 Revolution. It describes the new politico-literary agendas set by Chateaubriand and others on the monarchist Right, and by Stael and others on the liberal Left. Against this background it then analyzes in detail the poetic output and public exploits of the three major French poets of the period: Lamartine, Hugo, and Vigny. The Romantic figure of the poet as prophet and magus is habitually dismissed as a cliché. But by focusing on the role of the poet as lawgiver this book reveals the rich and complex terms in which the public function of poetry was debated in post-revolutionary France--and how amidst the centenary celebrations of 1889, as Romanticism gave way to Symbolism, the poet as lawgiver continued to play a central part in that debate.

Seamus Heaney and East European Poetry in Translation Oxford

University Press, USA

For centuries, investigations into the origins of words were entwined with investigations into the origins of humanity and the cosmos. With the development of modern etymological practice in the nineteenth century, however, many cherished etymologies were shown to be impossible, and the very idea of original 'true meaning' asserted in the etymology of 'etymology' declared a fallacy. Structural linguistics later held that the relationship between sound and meaning in language was 'arbitrary', or 'unmotivated', a truth that has survived with small modification until today. On the other hand, the relationship between sound and meaning has been a prime motivator of poems, at all times throughout history. *The Life of Words* studies a selection of poets inhabiting our 'Age of the Arbitrary', whose auditory-semantic sensibilities have additionally been motivated by a historical sense of the language, troubled as it may be by claims and counterclaims of 'fallacy' or 'true meaning'. Arguing that etymology activates peculiar kinds of epistemology in the modern poem, the book pays extended attention to poems by G. M. Hopkins, Anne Waldman, Ciaran Carson, and Anne Carson, and to the collected works of Geoffrey Hill, Paul Muldoon, Seamus Heaney, R. F. Langley, and J. H. Prynne.

An Apologie for Poetrie, 1595

Springer

Classical Memories is an intervention into the field of adaptation studies, taking the example of classical reception to show that adaptation is a process that can be driven by and produce intertextual memories. I see 'classical

memories' as a memory-driven type of adaptation that draws on and reproduces schematic and otherwise de-contextualised conceptions of antiquity and its cultural 'exports' in, broadly speaking, the twentieth and twenty-first centuries. These memory-driven adaptations differ, often in significant ways, from more traditional adaptations that seek to either continue or deconstruct a long-running tradition that can be traced back to antiquity as well as its canonical points of reception in later ages. When investigating such a popular and widespread set of narratives, characters, and images like those that remain of Graeco-Roman antiquity, terms like 'adaptation' and 'reception' could and should be nuanced further to allow us to understand the complex interactions between modern works and classical antiquity in more detail, particularly when it pertains to postcolonial or post-digital classical reception. In *Classical Memories*, I propose that understanding certain types of adaptations as intertextual memories allows us to do just that.

Art, Emotion and Ethics Springer
Nature

Baudelaire ascribed exceptional importance to the arrangement of *Les Fleurs du mal*. His book, he said, constituted "a perfect whole," which he had arranged according to a preconceived plan. One of his earliest readers, the novelist and critic Barbey d'Aurevilly, spoke of a "secret architecture" and "a plan calculated by the solitary meditative poet," though he did not go into details; and ever since, scholars have pursued the question of structure. This new study offers an exciting reading of the 127 poems of the second edition (1861), which shows that, beyond the meanings of its individual

poems, the collection has a sense that we ignore at substantial cost. The author presents a precise dialectical method, a "somber and limpid tete-a-tete" of the poet with himself. The argument is pursued between the poems, which ask to be read with and against each other. The Value of the Humanities Rowman & Littlefield

Care Ethics and Poetry is the first book to address the relationship between poetry and feminist care ethics. The authors argue that morality, and more specifically, moral progress, is a product of inquiry, imagination, and confronting new experiences. Engaging poetry, therefore, can contribute to the habits necessary for a robust moral life—specifically, caring. Each chapter offers poems that can provoke considerations of moral relations without explicitly moralizing. The book contributes to valorizing poetry and aesthetic experience as much as it does to reassessing how we think about care ethics.

Cultural Memory in Seamus Heaney's Late Work Vandenhoeck & Ruprecht

Seamus Heaney's prose poetics return repeatedly to the adequacy of poetry, its ameliorative, restorative response to the violence of public historical life. It is a curiously equivocal ideal, and as such most clearly demonstrates the intellectual origins, the humanist character, and the inherent strains of these poetics, the work of one of the world's leading poet-critics of the last thirty years. Seamus Heaney and the Adequacy of Poetry is the first study of the development of Heaney's thought and its central theme. Eschewing the tendency of Heaney critics to endorse or expand on the poet's poetics in largely adulatory terms, it draws on archival as

well as print sources to trace the emerging dualistic shape, redemptive logic, and post-Christian nature of Heaney's thought, from his undergraduate formation to the expansive affirmations of his late cultural poetics. Through a meticulous and wholly new examination of Heaney's revisions to previously published prose, it reveals the logical strain of his conceptual constructions, so that it becomes acutely apparent just how appropriate that ambivalent ideal 'adequacy' is. This book takes seriously the post-Christian, frequently religious tenor of Heaney's language, explicating the character of his thought while exposing its limits: Heaney's belief in poetry's adequacy ultimately constitutes an Arnoldian substitute for--indeed, an 'afterimage' of--Christian belief. This is the deep significance of the idea of adequacy to Heaney's thought: it allows us to identify precisely the late humanist character and the limits of his troubled trust in poetry.

Seamus Heaney and the Adequacy of Poetry University of Pennsylvania Press Cultural Memory in Seamus Heaney's Late Work considers the ways that memory functions in Heaney's poetry. Joanne Piavanini argues that the shaping of collective memory is one of Heaney's major contributions as a poet. Locating Heaney in a transnational literary sphere, this book argues that his late work is defined by a type of cosmopolitanism openness: the work moves beyond national identity to explore multiple allegiances and identifications. Moreover, Piavanini demonstrates that memory is a helpful lens to look at Heaney's late work, in particular, because of the interplay of past, present and future in these works: in the construction of a collective

memory of the Troubles; in the use of the elegy to commemorate the passing of important contemporary poets; in his writing on events with transnational significance, such as 9/11; in the slippages between past and present in poems about his family; and through the literary afterlives of texts—specifically, his appropriation of canonical classical texts. Drawing on approaches and concepts from memory studies, Piavanini considers Heaney's late work to develop an analysis of poetry as a vehicle of memory.

The Life of Words MHR

A magisterial exploration of poetry's place in the fine arts by one of the twentieth century's leading poets In this book, eminent poet Anthony Hecht explores the art of poetry and its relationship to the other fine arts. While the problems he treats entail both philosophic and theoretical discussion, he never allows abstract speculation to overshadow his delight in the written texts that he introduces, or in the specific examples of painting and music to which he refers. After discussing literature's links with painting and music, Hecht investigates the theme of paradise and wilderness, especially in Shakespeare's *The Tempest*. He then turns to the question of public and private art, exploring the ways in which all the arts participate in balances between private and public modes of discourse, and between an exclusive or elitist role and the openly political. Beginning with a discussion of architecture as an illustration of a more general theme of discord and balance, the penultimate lecture probes the inner contradictions of works of art and our reactions to them, while the final piece concerns art and morality.

ENGLISH LITERATURE ADVANCING

THROUGH HISTORY 4 - The Eighteenth Century Stanford

University Press

In the course of Seamus Heaney's career he assumed roles across education, journalism, and broadcasting, as well as poetry. *Seamus Heaney and Society* presents a comprehensive and dynamic new engagement with one of the most celebrated poets of the modern period, appreciating how his work as a poet was shaped by his work as a teacher, lecturer, critic, and public figure. *Seamus Heaney and Society* draws on a range of archival material in order to revive the network of associations within which Heaney's work was written, published, and circulated. Mindful of the various spheres of his career, it assesses his achievements and status in Ireland, Britain, and the United States through newspapers, magazines, radio and television programmes, and manuscript drafts of key writings now held in the National Library of Ireland. Through asserting the significance of the cultural, institutional, and historical circumstances of Heaney's writing life it offers a re-examination of the writer in public, the social lives of the work of art, and the questions of obligations and responsibility which Heaney confronted throughout his career. *Throughout*, *Seamus Heaney and Society* addresses the nature and singularity of poetry and the ways in which these qualities are asserted, challenged, and sustained in Heaney's work. It demonstrates that despite the cultural standing and the scholarship that already surrounds his writing there is still a great deal to learn about, and to learn from, Seamus Heaney.

Seamus Heaney and Society Springer Nature

A collection of essays on Dylan Thomas,

reading culture and his place in modernist studies. Reclining quietly with a book; an ear glued to the Hi-Fi; sifting a library stack; the TV flickering; a website gone live. Few poets have inspired such remarkable scenes and modes of interpretation as Dylan Thomas. Our means of access and response to his work have never been more eclectic, and this collection sheds new light on what it means to 'read' such a various art. In thinking beyond the parameters of life writing and lingering interpretative communities, *Reading Dylan Thomas* attends in detail to the problems and pleasures of deciphering Thomas in the twenty-first century, teasing out his debts and effects, tracing his influence on later artists, and suggesting ways to understand his own idiosyncratic reading practices. From short stories to memoirs, poems to broadcasts, letters to films, manuscripts to paintings, the material considered in this volume lays the ground for a new consideration of Thomas's formal versatility, and his distinctive relation to literary modernism.

Key Features Evaluates the breadth of Thomas's creative practice, from short stories to memoirs, poems to broadcasts, letters to films, manuscripts to paintings. Draws on recently discovered manuscripts and archival material in Britain and North America. A distinctive combination of cultural history, close reading, and critical theory.

Reading the Early Modern Passions
Oxford University Press

A *Defense of Poetry* argues that literature can be defined - pragmatist and historicist arguments notwithstanding - and that in its definition its unique value can be discovered. In qualified opposition to the most sophisticated Formalist definitions involving redundancy or economy of

expression, the author identifies literature ontologically as a sign of the preconceptual, as the "ostensive moment" that discloses neither the purpose nor the structure of existence but existence itself, revealed in its nonhuman register.

Defending Poetry OUP Oxford

Visionary Philology combines nuanced and incisive close reading of the poetry of Geoffrey Hill with detailed scholarship and fresh archival work, examining Hill's work in relation to the history of language and of the study of language.

The Life of Words Edinburgh University Press

Through close readings of the poems and prose essays of Joseph Brodsky, Seamus Heaney, and Geoffrey Hill, *Defending Poetry* makes a timely intervention in current debates about literature's ethics, arguing that any ethics of literature ought to take into account not only poetry, but also the writings of poets on the value of poetry.

Formal Matters in Contemporary Latino Poetry OUP Oxford

Interest in Martin Heidegger was recently reawakened by the revelations, in his newly published 'Black Notebooks', of the full terrible extent of his political commitments in the 1930s and 1940s. The revelations reminded us of the dark allegiances co-existing with one of the profoundest and most important philosophical projects of the twentieth century—one that is of incomparable importance for literature and especially for poetry, which Heidegger saw as embodying a receptiveness to Being and a resistance to the instrumental tendencies of modernity. *Poetry and the Question of Modernity: From Heidegger to the Present* is the first extended account of the relationship between Heidegger's philosophy and the modern

lyric. It argues that some of the best-known modern poets in German and English, from Paul Celan to Seamus Heaney and Les Murray, are in deep imaginative affinity with Heidegger's enquiry into finitude, language, and Being. But the work of each of these poets challenges Heidegger because each appeals to a transcendence, taking place in language, that is inseparable from the motion of encounter with embodied others. It is thus poetry which reveals the full measure of Heidegger's relevance in redefining modern selfhood, and poetry which reveals the depth of his blindness.

The Life of Words Oxford University Press, USA

Can a good work of art be evil? 'Art, Ethics, and Emotion' explores this issue, arguing that artworks are always aesthetically flawed insofar as they have a moral defect that is aesthetically relevant. This book will be of interest to anyone who wants to understand the relation of art to morality.

Care Ethics and Poetry Oxford University Press

This study rehabilitates Tsvetaeva as a serious, innovative ethical thinker who developed an ethics for the poet that could dispense with universal value guarantees. For Tsvetaeva, ethical judgements had to be individual rather than universal, open to revision rather than permanent. Examining her ideational background, the study sheds new light on the pre-exile years, when Tsvetaeva suffered from a profound uncertainty about the moral nature and duty of the poet. It identifies the experience of exile as a catalyst for the development of her ethical thought that culminated in 'Iskusstvo pri svete sovesti'. Considering Tsvetaeva's application of her ethics in her life, this

study reveals her emphasis on the personal to be the direct result of her ethical belief in individual judgements. Her conscious effort persistently to counteract dominant political ideologies similarly stems from her ethical suspicion of any kind of claim on universal truth. Finally the study assesses the significance of Tsvetaeva's suicide, revealing it to be the inevitable, terrifying consequence of her ethical self-definition, her commitment to individual freedom, and the pursuit of higher truths.

Moral Authority in Seamus Heaney and Geoffrey Hill B&H Publishing Group

The Value of the Humanities provides a critical account of the principal arguments used to defend the value of the Humanities. The claims considered are: that the Humanities study the meaning-making practices of culture, and bring to their work a distinctive understanding of what constitutes knowledge and understanding; that, though useful to society in many ways, they remain laudably at odds with, or at a remove from, instrumental use value; that they contribute to human happiness; that they are a force for democracy; and that they are a good in themselves, to be valued 'for their own sake'. Engaging closely with contemporary literary and philosophical work in the field from the UK and US, Helen Small distinguishes between arguments that retain strong Victorian roots (Mill on happiness; Arnold on use value) and those that have developed or been substantially altered since. Unlike many works in this field, The Value of the Humanities is not a polemic or a manifesto. Its purpose is to explore the grounds for each argument, and to test its validity for the present day. Tough-

minded, alert to changing historical conditions for argument and changing styles of rhetoric, it promises to sharpen the terms of the public debate.

Nature, Environment and Poetry Oxford University Press

How translatable is the language of the emotions across cultures and time?

What connotations of particular emotions, strongly felt in the early modern period, have faded or shifted completely in our own? If Western culture has traditionally held emotion to be hostile to reason and the production of scientific knowledge, why and how have the passions been lauded as windows to higher truths? Assessing the changing discourses of feeling and their relevance to the cultural history of affect, *Reading the Early Modern Passions* offers fourteen interdisciplinary essays on the meanings and representations of the emotional universe of Renaissance Europe in literature, music, and art. Many in the early modern era were preoccupied by the relation of passion to action and believed the passions to be a natural force requiring stringent mental and physical disciplines. In speaking to the question of the historicity and variability of emotions within individuals, several of these essays investigate specific emotions, such as sadness, courage, and fear. Other essays turn to emotions spread throughout society by contemporary events, such as a ruler's death, the outbreak of war, or religious schism, and discuss how such emotions have widespread consequences in both social practice and theory. Addressing anxieties about the power of emotions; their relation to the public good; their centrality in promoting or disturbing an individual's relation to God, to monarch, and to fellow human beings, the authors

also look at the ways emotion serves as a marker or determinant of gender, ethnicity, and humanity. Contributors to the volume include Zirka Filipczak, Victoria Kahn, Michael Schoenfeldt, Bruce Smith, Richard Strier, and Gary Tomlinson.

The Oxford Handbook of Contemporary British and Irish Poetry Routledge

It appears that literary work possesses eternal temporal validity due to its autonomous aesthetic value, whereas criticism provides points of view having temporary and transitory significance. Despite such claims, the vector of methodology in our series of books, dealing with the history of English literature, relies on Viktor Shklovsky, T. S. Eliot, Mikhail Bakhtin, and especially Yuri Tynyanov, whose main reasoning would be that literature is a system of dominant, central and peripheral, marginalized elements – to us, “tradition” (centre) versus “innovation” (margin) engaged in a “battle” for supremacy, demarginalization, and the right to form a new literary system – and the development or historical advancement of literature is the substitution of systems. Roman Jakobson and French structuralism, on the whole, later Linda Hutcheon, with her “system” and “constant”, and Bran Nicol with the “dominant”, to say nothing about Itamar Even-Zohar and his theory of polysystem, to a certain extent Julia Kristeva, and even Homi Bhabha – as well as our humble contribution, we would like to believe – maintain Tynyanov's line of thinking and concepts alive, which have developed and emerged nowadays more like a kind of “neo-formalism”. Focusing on literary practice, applying critical theory and emerging from within our own teaching

experience, the books in the present series are theoretical and surveyistic, like a monograph, whereas their more practical and text-oriented aspect should appeal as a student handbook for didactic purposes, in which certain literary works belonging to various

writers of different trends, movements, and periods are analysed and compared with regard to their source, form, thematic arrangements, ideas, motifs, character representation strategies, intertextual perspectives, structural or narrative techniques, and other aspects.

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