
Elegy A Monologue

A Reference Guide for English Studies
The Princeton Encyclopedia of Poetry and Poetics
Dramatic Monologue (Routledge Revivals)
The Poetry of Experience
Poetry & Responsibility
Elegies for Angels, Punks and Raging Queens
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A Reference Guide for English Studies Samuel French, Inc.
The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

The Princeton Encyclopedia of Poetry and Poetics McGill-Queen's Press - MQUP

The word "elegy" comes from the Ancient Greek *elogos*, meaning a mournful poem or song, in particular, a song of grief in response to loss. Because mourning and memorialization are so deeply embedded in the human condition, all human societies have developed means for lamenting the dead, and, in "That the People Might Live" Arnold Krupat surveys the traditions of Native American elegiac expression over several centuries. Krupat covers a variety of oral performances of loss and renewal, including the Condolence Rites of the Iroquois and the memorial ceremony of the Tlingit people known as *koo'eex*, examining as well a number of Ghost Dance songs, which have been reinterpreted in culturally specific ways by many different tribal nations. Krupat treats elegiac "farewell" speeches of the eighteenth and nineteenth centuries in considerable detail, and comments on retrospective autobiographies by Black Hawk and Black Elk. Among contemporary Native writers, he looks at elegiac work by Linda Hogan, N. Scott Momaday, Gerald Vizenor, Sherman Alexie, Maurice Kenny, and Ralph Salisbury, among others. Despite differences of language and culture, he finds that

death and loss are consistently felt by Native peoples both personally and socially: someone who had contributed to the People's well-being was now gone. Native American elegiac expression offered mourners consolation so that they might overcome their grief and renew their will to sustain communal life.

Dramatic Monologue (Routledge Revivals) Bloomsbury Publishing
Bringing together some of the most important poetic texts of the Anglo-Saxon period, Anne Klinck presents the poems both as discrete entities and as members of an elegiac group, all inspired by the sense of separation from one's desire that is at the heart of *The Poetry of Experience* Penn State Press

First published in 1977, this book looks at the versatile literary form of dramatic monologue. Although it is often associated with Browning and other poets writing between 1830 and 1930, the concept has been employed by diverse poets of multiple periods such as Ovid, Chaucer, Donne, Blake, Wordsworth, Philip Larkin and Ted Hughes. In this study, Alan Sinfield demonstrates and analyses the range and adaptability of the form through detailed examples. He shows that the technique maintains a shifting and uncertain balance between the voices of the poet and of his created speaker; when extended, as in *Maud*, *Amours de Voyage*, *The Ring and the Book*, and *The Wasteland*, the use of dramatic monologue raises questions of personality and perception. In the second part of the text, the author discusses the origins of Victorian and Modernist dramatic monologue in the dramatic complaint and the Ovidian verse epistle of earlier periods, offering a new interpretation of the value of dramatic monologue to Browning and Tennyson. Through his writing, Alan Sinfield successfully highlights the eternal vibrance of the form.

Poetry & Responsibility Princeton University Press

This book considers the kinds of responsibility which modern lyric poetry takes on, or to which it makes itself subject - social, cultural, political, aesthetic and personal.

Elegies for Angels, Punks and Raging Queens Librairie Droz

This engaging introduction to poetry covers the entire tradition of poetry in English, providing close readings of interesting and varied texts. In this updated second edition, coverage has been

expanded to cover medieval poetry and to give more weight to literary theory and women poets, while a new chapter focuses on key contemporary poets.

Dream, Fantasy, and Visual Art in Roman Elegy Routledge
Michael D. Hurley and Michael O'Neill offer a perceptive and illuminating look into poetic form, a topic that has come back into prominence in recent years. Building on this renewed interest in form, Hurley and O'Neill provide an accessible and comprehensive introduction that will be of help to undergraduates and more advanced readers of poetry alike. The book sees form as neither ornamenting nor mimicking content, but as shaping and animating it, encouraging readers to cultivate techniques to read poems as poems. Lively and wide-ranging, engaging with poems as aesthetic experiences, the book includes a long chapter on the elements of form that throws new light on troubling terms such as rhythm and metre, as well as a detailed introduction and accessible, stimulating chapters on lyric, the sonnet, elegy, soliloquy, dramatic monologue and ballad and narrative.

An Introduction to Poetic Forms Walter de Gruyter GmbH & Co KG
"A celebration of lives lost to AIDS told in free-verse monologues with a blues, jazz, and rock score, this piece is designed to include the community in a theatrical response to the AIDS crisis. It is often performed as a benefit for fundraising and consciousness raising."--Publisher.

The English Literature Companion Cambridge University Press
A dazzling new collection from an award-winning poet--longlisted for the 2015 National Book Award for Poetry Amy Gerstler has won acclaim for sly, sophisticated, and subversive poems that find meaning in unexpected places. The title of her new collection, *Scattered at Sea*, evokes notions of dispersion, diaspora, sowing one's wild oats, having one's mind expanded or blown, losing one's wits, and mortality. Making use of dramatic monologue, elegy, humor, and collage, these poems explore hedonism, gender, ancestry, reincarnation, bereavement, and the nature of prayer. Groping for an inclusive, imaginative, postmodern spirituality, they draw from an array of sources, including the philosophy of the ancient Stoics, diagnostic tests for Alzheimer's disease, 1950s recipes, the Babylonian Talmud, and

Walter Benjamin's writing on his drug experiences.

Elegy BRILL

What sort of thing is a lyric poem? An intense expression of subjective experience? The fictive speech of a specifiable persona? Examining ancient and modern poems from Sappho to Ashbery, Jonathan Culler reveals the limitations of these two models—the Romantic and the modern—and challenges the assumption that poems exist to be interpreted.

The Dramatic Monologue Argentinian Literature

This volume on the Roman poet Ovid (43 BCE – 17 CE) comprises articles by an international group of fourteen scholars. Their contributions cover a wide range of topics, including a biographical essay, a survey of the major manuscripts and textual traditions, and a comprehensive discussion of Ovid's style. The remaining chapters are devoted to focused studies of each of Ovid's major works, with emphasis given where appropriate to the poet's interest in genre and narrative techniques, his engagement with the poetry that preceded his oeuvre, his response to the political, religious, and social realities of Augustan Rome, and his enduring legacy in the European literary traditions of the first 1300 years after his death. Brill's Companion to Ovid combines close analysis of each of Ovid's major works with a comprehensive overview of scholarly trends in the study of Latin poetry and Roman literary culture. It will be a valuable resource for students and scholars of Latin literature alike.

Theory of the Lyric Cambridge University Press

Grief and mourning are generally considered to be private, yet universal instincts. But in a media age of televised funerals and visible bereavement, elegies are increasingly significant and open to public scrutiny. Providing an overview of the history of the term and the different ways in which it is used, David Kennedy: outlines the origins of elegy, and the characteristics of the genre examines the psychology and cultural background underlying works of mourning explores how the modern elegy has evolved, and how it differs from 'canonical elegy', also looking at female elegists and feminist readings considers the elegy in the light of writing by theorists such as Jacques Derrida and Catherine Waldby looks at the elegy in contemporary writing, and particularly at how it has emerged and been adapted as a response to terrorist attacks such as 9/11. Emphasising and explaining the significance of elegy today, this illuminating guide

to an emotive literary genre will be of interest to students of literature, media and culture.

Paradise Lost Cornell University Press

The elegists, ancient Rome's most introspective poets, filled their works with vivid, first-person accounts of dreams. Emma Scioli examines these varied and visually striking textual dreamscapes, arguing that the poets exploited dynamics of visual representation to share with readers the intensely personal experience of dreaming.

Patient Frame Taylor & Francis

Seminar paper from the year 2013 in the subject Literature - Romance Literature, University of Al-Qadisiyah, language: English, abstract: The Conversation Poems are those eight poems written by the English Romantic poet Samuel Taylor Coleridge between 1795 and 1807. Each one of them tackles a certain life experience the poet had and ends either happily or sadly. A rapid reading of these poems may reveal that they have core features of dramatic monologue. Hence, this paper aims to study these eight poems in the light of the characteristics of dramatic monologue. To achieve this aim, the paper falls into three sections and a conclusion. The first section is a brief introduction about the definition of dramatic monologue. The second section is a profile of Coleridge. As for the third section, it provides a critical analysis of the Conversion Poems.

The Old English Elegies University of Toronto Press

An essential handbook for literary studies The Princeton Handbook of Poetic Terms—drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics—provides an authoritative guide to the most important terms in the study of poetry and literature. Featuring 226 fully revised and updated entries, including 100 that are new to this edition, the book offers clear and insightful definitions and discussions of critical concepts, genres, forms, movements, and poetic elements, followed by invaluable, up-to-date bibliographies that guide users to further reading and research. Because the entries are carefully selected and adapted from the Princeton Encyclopedia, the Handbook has unrivalled breadth and depth for a book of its kind, in a convenient, portable size. Fully indexed for the first time and complete with an introduction by the editors, this is an essential volume for all literature students, teachers, and researchers, as well as other readers and writers. Drawn from the latest edition of

the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides 226 fully updated and authoritative entries, including 100 new to this edition, written by an international team of leading scholars Features entries on critical concepts (canon, mimesis, prosody, syntax); genres, forms, and movements (ballad, blank verse, confessional poetry, ode); and terms (apostrophe, hypotaxis and parataxis, meter, tone) Includes an introduction, bibliographies, cross-references, and a full index *Two Odes* Univ of California Press

The most impressive legacy of the Dynasty of Akkade (ca. 2310-2160 B.C.E.) was the widespread, popular legends of its kings. Dr. Westenholz offers an annotated edition of all the known legends of the Akkadian kings, with transliteration, translation, and commentary. Of particular interest to biblical scholars is the inclusion of "The Birth Legend of Sargon," which is often compared to Moses in Exodus.

A Dictionary of Literary Devices Harvard University Press

Elegy for Joseph Cornell is at once a monologue; a collection of metafictional microfictions; a series of prose poems; an artist's quest; the hero's journey; a filmography, biography, bibliography, and inventory; a travel scrapbook; and a guidebook for creativity. Argentinian writer María Negroni transcends form and genre as she explores, with both luminous and illuminating results, the life of Joseph Cornell, a solitary urban artist whose work also defied conventional classification.

The Catholic Encyclopedia: Infamy-Lapparent Univ of California Press

An Introduction to Poetic Forms offers specimen discussions of poems through the lens of form. While each of its chapters does provide a standard definition of the form in question in its opening paragraphs, their main objective is to provide readings of specific examples to illustrate how individual poets have deviated from or subverted those expectations usually associated with the form under discussion. While providing the most vital information on the most widely taught forms of poetry, then, this collection will very quickly demonstrate that counting syllables and naming rhyme schemes is not the be-all and end-all of poetic form. Instead, each chapter will contain cross-references to other literary forms and periods as well as make clear the importance of the respective form to the culture at large: be it the democratising communicative power of the ballad or the

objectifying male gaze of the blazon and resistance to same in the contreblazon – the efficacy of form is explored in the fullness of its cultural dimensions. In using standard definitions only as a starting point and instead focusing on lively debates around the cultural impact of poetic form, the textbook helps students and instructors to see poetic forms not as a static and lifeless affair but as living, breathing testament to the ongoing evolution of cultural debates. In the final analysis, the book is interested in showing the complexities and contradictions inherent in the very nature of literary form itself: how each concrete example deviates from the standard template while at the same time employing it as a foil to generate meaning.

Tragedy in Ovid Routledge

In *The Dramatic Monologue*, Elisabeth A. Howe defines the characteristics of the subject as a genre, clearly differentiating it from the lyric poem. One feature she discusses is the double voice of the dramatic monologue – the reader hears simultaneously the voices of the poet and the speaker. This dialogical effect distinguishes the dramatic monologue both from lyric poetry and from narrative poems written in the first person. The use of a persona allows the poet to distance himself or herself from the poem. Howe investigates the origins of the dramatic monologue before examining poems by Browning and Tennyson, both masters of the form and both largely responsible for its popularity with late-nineteenth-century readers and poets.

She offers close readings of Browning's "The Bishop Orders His Tomb at Saint Praxed's Church" and Tennyson's "Tithonus". Later chapters include detailed analyses of dramatic monologues by twentieth-century poets, including Ezra Pound's "Marvoil", T.S. Eliot's "Portrait of a Lady", and poems by Robert Frost, Randall Jarrell, and the contemporary poet Richard Howard.

The Catholic Encyclopedia University of Wisconsin Press
James Orr was the foremost of the Ulster Weaver poets and has been favourably compared to his near contemporary Robert Burns. Baraniuk looks at Orr's life and work, examining the changing social, political and theological context of his writing and reassessing his contribution to radical literature and culture during the Romantic era.