



EMILY DICKINSON

Personae and Performance

Elizabeth Phillips

Emily Dickinson Personae Performance

Fred D. White



Emily Dickinson Personae Performance:

Emily Dickinson Elizabeth Phillips, 1988-01-01 Giving us a new sense of Dickinson it considers instead evidence of the poet Dickinson bore a heavy share of domestic duties and familial responsibilities throughout most of her life The crisis she experienced during the early 1860s in a cluster of responses to the Civil War coincided with the onset of her difficulties with her eyes Suffering from exotropia and photophobia she never fully recovered and gradually withdrew into the less severe light of the house in Amherst She continued to care for those close to her and to write both letters and verse From the perspective of Dickinson's maturity and resilience we also see her gift for depicting and dramatizing episodes in a manner that gives the illusion of their being autobiographical whether they are or not Dickinson was however an actress who changed roles and points of view as readily as she experimented with poetic genres Analyses of her various personae or supposed persons for dramatic monologues in the Browning tradition which enabled the poet to represent a range of experiences different from her own serve to dispel much of the confusion that has surrounded her in the last century Rather than searching for an illusive absent center Phillips scrutinizes in a most revealing way the poet's reading appropriation and command of materials from the Brontë's George Eliot Hawthorne the Brownings Shakespeare and the Southey for personae that introduce us to a Dickinson heretofore hardly glimpsed A central vision of the study is the poet as a biographer of souls

The Poetry of Emily Dickinson Victoria N. Morgan, 2023-08-24 Taking readers through the various stages of criticism of Emily Dickinson's poetry this guide identifies both the essential critical texts and the key debates within them The texts chosen for discussion represent the canonical readings which have typically shaped the area of Dickinson studies throughout the twentieth and twenty first century and provide a lens through which to view current critical trends Chapters focus on style and meaning gender and sexuality history and race religion and hymn culture and performance and popular culture In all this guide serves as a user friendly reference tool to the vast body of criticism on Dickinson to date by suggesting formative starting points and underlining essential critical highlights It provides students and scholars of Dickinson with a sense of where these critical texts can be placed in relation to one another as well as an understanding of pivotal moments within the history of reception of Dickinson from late nineteenth century reviews up to some of the definitive critical interventions of the twenty first century [The Cambridge Companion to Emily Dickinson](#) Wendy Martin, 2002-09-05 Emily Dickinson one of the most important American poets of the nineteenth century remains an intriguing and fascinating writer The Cambridge Companion to Emily Dickinson includes eleven new essays by accomplished Dickinson scholars They cover Dickinson's biography publication history poetic themes and strategies and her historical and cultural contexts As a woman poet Dickinson's literary persona has become incredibly resonant in the popular imagination She has been portrayed as singular enigmatic and even eccentric At the same time Dickinson is widely acknowledged as one of the founders of American poetry an innovative pre modernist poet as well as a rebellious and courageous woman This volume introduces new

and practised readers to a variety of critical responses to Dickinson's poetry and life and provides several valuable tools for students including a chronology and suggestions for further reading *Reading the Fascicles of Emily Dickinson* Eleanor Elson Heginbotham, 2003 Heginbotham's book focuses on Emily Dickinson's work as a deliberate writer and editor. The fascicles were forty small portfolios of her poems written between 1856 and 1864, composed on four to seven stationery sheets folded, stacked and sewn together with twine. What revelations might come from reading her poems in her own context? Are they simply scrapbooks as some claim, or are they evidence of conscious, canny editing? Read in their original places, each lyric becomes different and more interesting than when read in isolation. We cannot know why Dickinson compiled the books or what she thought of them, but we can observe what she left in them. What she left is visible only by noting the way the poem answers in a dialogue across the pages, the way lines spilling onto a second page introduce the next poem, the way openings suggest image clusters so that each book has its own network of concerns and language, not a story or philosophical preachment but an aesthetic wholeness. This book is the first to demonstrate that Dickinson's poetic and philosophical creativity is most startling when the reader observes the individual lyric in the poet's own and only context for them. For teacher, student, scholar and poetry lover, Heginbotham creates an important new framework for understanding one of the most complex, clever and profound U.S. poets. **Emily Dickinson and Hymn Culture** Victoria N. Morgan, 2016-12-05

Extending the critical discussion which has focused on the hymns of Isaac Watts as an influence on Emily Dickinson's poetry, this study brings to bear the hymnody of Dickinson's female forbears and contemporaries and considers Isaac Watts's position as a Dissenter for a fuller understanding of Dickinson's engagement with hymn culture. Victoria N. Morgan argues that the emphasis on autonomy in Watts, a quality connected to his position as a Dissenter and the work of women hymnists who sought to redefine God in ways more compatible with their own experience, posing a challenge to the hierarchical I-Thou form of address found in traditional hymns, inspired Dickinson's adoption of hymnic forms. As she traces the powerful intersection of tradition and experience in Dickinson's poetry, Morgan shows Dickinson using the modes and motifs of hymn culture to manipulate the space between concept and experience, a space in which Dickinson challenges old ways of thinking and expresses her own innovative ideas on spirituality. Focusing on Dickinson's use of bee imagery and on her notions of religious design, Morgan situates the radical re-visioning of the divine found in Dickinson's alternative hymns in the context of the poet's engagement with a community of hymn writers. In her use of the fluid imagery of flight and community as metaphors for the divine, Dickinson anticipates the ideas of feminist theologians who privilege community over hierarchy.

The International Reception of Emily Dickinson Domhnall Mitchell, Maria Stuart, 2011-10-27 Emily Dickinson's poetry is known and read worldwide, but to date there have been no studies of her reception and influence outside America. This collection of essays brings together international research on her reception abroad, including translations, circulation and the responses of private and professional readers to her poetry in different countries. The contributors address key

translations of individual poems and lyric sequences Dickinson's influence on other writers poets and culture more broadly biographical constructions of Dickinson as a poet the political cultural and linguistic contexts of translations and adaptations into other media It will appeal to all those interested in the international reception of Dickinson and nineteenth century American literature more widely *Emily Dickinson and the Religious Imagination* Linda Freedman,2011-09-01 Dickinson knew the Bible well She was profoundly aware of Christian theology and she was writing at a time when comparative religion was extremely popular This book is the first to consider Dickinson's religious imagery outside the dynamic of her personal faith and doubt It argues that religious myths and symbols from the sun god to the open tomb are essential to understanding the similetic movement of Dickinson's poetry the reach for a comparable though not identical experience in the struggles and wrongs of Abraham Jacob and Moses and the life death and resurrection of Christ Linda Freedman situates the poet within the context of American typology interprets her alongside contemporary and modern theology and makes important connections to Shakespeare and the British Romantics Dickinson emerges as a deeply troubled thinker who needs to be understood within both religious and Romantic traditions *The Value of Emily Dickinson* Mary Loeffelholz,2016-06-23 The Value of Emily Dickinson is the first compact introduction to Dickinson to focus primarily on her poems and why they have held and continue to hold such significance for readers It addresses the question of literary value in light of current controversies dividing scholars including those surrounding the critical issue of whether her writings are best appreciated as visual works of manuscript art or as rhymed and metered poems intended for the inner ear Mary Loeffelholz deftly incorporates Dickinson's distinctive biography and her historical religious and cultural contexts into close readings tracing the evolution of Dickinson's style This volume which considers not only the complex history of Dickinson's poems in print but also their future in digital formats will be an invaluable resource for undergraduate and graduate students seeking to better understand the importance of this seminal American poet **Approaching Emily Dickinson** Fred D. White,2008 The book gives detailed attention to the principal trends in Dickinson scholarship during the past half century rhetorical and stylistic analysis of the poems and letters biographical studies informed by theories of gender sexuality and by medical history feminist studies of the poet's life and work textual studies of the bound and unbound fascicles and the so called worksheet drafts or scraps new assessments of the poet's social and cultural milieu including influences on her spiritual sensibility and of her theories of poetry including lyricism **BOOK JACKET** *A Study Guide for Emily Dickinson's "Because I could not stop for Death"* Gale, Cengage Learning,2015-03-13 A Study Guide for Emily Dickinson's "Because I could not stop for Death" excerpted from Gale's acclaimed Poetry for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Poetry for Students for all of your research needs *The Language of Emily Dickinson* Nicole Panizza,Trisha Kannan,2021-01-05 The Language of Emily Dickinson provides valuable insight into the cryptic

complex and unique language of America's premier poet. The essays make each subject of exploration accessible to general readers providing sufficient background and contextual information to situate anyone interested in a better understanding of Dickinson's language. The collection also makes a substantial contribution to Dickinson studies with new scholarship in philology, musicality, and manuscript study. Cynthia L. Hallen, creator of the invaluable *Emily Dickinson Lexicon*, offers a detailed examination of Dickinson's words and phrases that are lexically alive and semantically vital. Nicole Panizza, an accomplished pianist, explores Dickinson's poetic relationship with music as bilingual practice. Holly L. Norton outlines the surprising connections between Dickinson's poetry and rap music, and Trisha Kannan contributes to recent discussions regarding Dickinson's fascicles, the manuscript books that contain just over 800 of Dickinson's 1,789 poems by reading Fascicle 30 in relation to the work and life of John Keats. This book will be of interest to scholars of Emily Dickinson and advanced readers of poetry such as those in upper-level undergraduate English courses and graduate students in departments of English as well as to general readers with an interest in Emily Dickinson.

Emily Dickinson and Her Contemporaries Elizabeth A. Petrino, 1998. An interdisciplinary examination of the poet, her milieu, and the ways she and her contemporaries freed their work from cultural limitations. *Emily Dickinson* Paula Bennett, 1990. Study and analysis of Emily Dickinson's poetry with a sensitive discussion of its sexual imagery.

The Oxford Handbook of Emily Dickinson Cristanne Miller, Karen Sánchez-Eppler, 2022. A Handbook devoted to the American poet Emily Dickinson (1830–86) that explores form and genre, reception of her work, and the ways that Dickinson's life and writing intersected with important historical events such as the Civil War, slavery, the women's rights movement, and the growth of capitalism.

Changing Rapture Alik Barnstone, 2006. A new appreciation of the development of Emily Dickinson's poetics.

Dickinson and the Boundaries of Feminist Theory Mary Loeffelholz, 1991. Poetry written by the gifted recluse Emily Dickinson has remained fresh and enigmatic for longer than works by her male Transcendentalist counterparts. Here Mary Loeffelholz reads Dickinson's poetry and career in the double context of nineteenth-century literary tradition and twentieth-century feminist literary theory. Mary Loeffelholz has written a book that actually performs what it promises. It illuminates our understanding of Emily Dickinson with readings both elegant and useful and, as importantly, suggests modified direction for feminist psychoanalytic theory.

Diana Hume George, author of *Oedipus*. Anne, *The Poetry of Anne Sexton*.

Literary Pairs in Comparative Readings across National and Cultural Divides Yarmila Nikolova Daskalova, 2019-01-10. This collection of essays focuses on works by prominent poets and writers of the 19th and 20th centuries with a particular focus on post-Romantics and modernists. These authors belong to essentially different socio-historical, linguistic, cultural, and geopolitical contexts, and the studies examine some of their emblematic texts from a comparative critical perspective. Edgar Allan Poe and Charles Baudelaire, William Butler Yeats and Percy Bysshe Shelley, Emily Dickinson and Marina Tsvetaeva are some of the paired authors who, due to the originality of their thought and work, have come to be considered amongst the most significant.

literary figures of their contemporary world The volume offers an original and insightful reading of the literary text as a powerful means of both representing and shaping the inherent dialogism of different cultures As such it transcends in an imaginative way the national racial and cultural boundaries of human existence **Having and Being Had** Eula

Biss,2020-09-01 A NEW YORK TIMES EDITORS CHOICE NAMED A BEST BOOK OF THE YEAR BY TIME NPR INSTYLE AND GOOD HOUSEKEEPING A sensational new book that tries to figure out whether it s possible to live an ethical life in a capitalist society The results are enthralling Associated Press A timely and arresting new look at affluence by the New York Times bestselling author one of the leading lights of the modern American essay Financial Times My adult life can be divided into two distinct parts Eula Biss writes the time before I owned a washing machine and the time after Having just purchased her first home the poet and essayist now embarks on a provocative exploration of the value system she has bought into Through a series of engaging exchanges in libraries and laundromats over barstools and backyard fences she examines our assumptions about class and property and the ways we internalize the demands of capitalism Described by the New York Times as a writer who advances from all sides like a chess player Biss offers an uncommonly immersive and deeply revealing new portrait of work and luxury of accumulation and consumption of the value of time and how we spend it Ranging from IKEA to Beyonc to Pokemon Biss asks of both herself and her class In what have we invested *Philology of the Flesh* John

T. Hamilton,2018-08-03 As the Christian doctrine of Incarnation asserts the Word became Flesh Yet while this metaphor is grounded in Christian tradition its varied functions far exceed any purely theological import It speaks to the nature of God just as much as to the nature of language In *Philology of the Flesh* John T Hamilton explores writing and reading practices that engage this notion in a range of poetic enterprises and theoretical reflections By pressing the notion of philology as love philia for the word logos Hamilton s readings investigate the breadth depth and limits of verbal styles that are irreducible to mere information While a philologist of the body might understand words as corporeal vessels of core meaning the philologist of the flesh by focusing on the carnal qualities of language resists taking words as mere containers By examining a series of intellectual episodes from the fifteenth century Humanism of Lorenzo Valla to the poetry of Emily Dickinson from Immanuel Kant and Johann Georg Hamann to Friedrich Nietzsche Franz Kafka and Paul Celan *Philology of the Flesh* considers the far reaching ramifications of the incarnational metaphor insisting on the inseparability of form and content an insistence that allows us to rethink our relation to the concrete languages in which we think and live **Inflections of the Pen** Paul

Crumbley,1997 Emily Dickinson s life and art have fascinated and perplexed the poet s admirers for more than a century One of the most hotly debated elements of Dickinson s poetry has been her unconventional use of punctuation Now in *Inflections of the Pen* Dash and Voice in Emily Dickinson Paul Crumbley unravels many of these stylistic mysteries in his careful examination of manuscript versions of her poems including selections from the fascicles Dickinson s own hand bound gatherings of her poems and of Dickinson s letters Crumbley argues that the dash is the key to deciphering the poet s

complex experiments with poetic voice From the time of Dickinson's first editors Mabel Loomis Todd and Thomas Wentworth Higginson standard versions of her poetry have tended to normalize the poems Designated as either em or en dashes in print by all but a few recent editors Dickinson's dash marks in the holograph versions vary tremendously in length height and angle According to Crumbley these varied dashes suggest subtle gradations of inflection and syntactic disjunction The printed poems give the impression of a unified voice whereas the dashes that appear in the manuscripts disrupt conventional thought patterns and suggest multiple voices

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