



Emily Dickinson And Audience

Daniel Tobin



Emily Dickinson And Audience:

Dickinson and Audience Martin Orzeck, Robert Weisbuch, 1996 An obsessively private writer Emily Dickinson almost never submitted poems for publication which she deemed the Auction Of the Mind Yet over a century of criticism has established what readers of various sensibilities describe as a shockingly intimate relation between text and audience making the question of whom the poems address a crucial element in interpreting them This volume of essays is the first book exclusively focused on Dickinson s relation to audience from the relatively few persons who received many of the poems to that vast unseen yet somehow specific other that any literary work addresses Dickinson s writings were influenced by her ambivalent attitude toward the conventions of the nineteenth century literary marketplace and her desire to shape more intimate relations with chosen contemporaries Still her poems and letters engage modern readers and speak to the social and gendered politics of our own day The essays in Dickinson and Audience treat both the importance of Dickinson s personal friendships and the ways in which contemporary poetics continue to sustain the vitality of her writings With contributions from Willis J Buckingham Karen Dandurand Betsy Erkkila Virginia Jackson Charlotte Nekola Martin Orzeck David Porter Robert Regan Richard B Sewall R McClure Smith Stephanie A Tingley and Robert Weisbuch the collection boasts a wide variety of critical approaches to the poet and her works from traditional biographical and historical analyses to deconstructionist feminist and reader response interpretations It will interest not only scholars in these areas but also anyone who wants to gain insight into Dickinson s creative genius Emily Dickinson and Audience Laura C. Romain, Dartmouth College. Department of English, 2009 Emily Dickinson and the Problem of Audience Martin Andrew Orzeck, 1989 **Audience in Emily Dickinson's Poetry** Tanya E. Gregory, 1988 **"We Demand the Flame"** Marilyn E. Matis, 1983 **LAMPS AND LENSES: EMILY DICKINSON AND HER ADOLESCENT AUDIENCE..** NANCY CORINNE GIMMESTAD, 1972 **In the Presence of Audience** Deborah Martinson, 2003 Martinson examines the diaries of Virginia Woolf Katherine Mansfield Violet Hunt and Doris Lessing s fictional character Anna Wulf She argues that these diaries and others like them are not entirely private writings but that their authors wrote them knowing they would be read She argues that the audience is the author s male lover or husband and describes how knowledge of this audience affects the language and content in each diary She argues that this audience enforces a certain male censorship which changes the shape of the revelations and of the writer herself *A Companion to Emily Dickinson* Martha Nell Smith, Mary Loeffelholz, 2013-12-12 This companion to America s greatest woman poet showcases the diversity and excellence that characterize the thriving field of Dickinson studies Covers biographical approaches of Dickinson the historical political and cultural contexts of her work and its critical reception over the years Considers issues relating to the different formats in which Dickinson s lyrics have been published manuscript print halftone and digital facsimile Provides incisive interventions into current critical discussions as well as opening up fresh areas of critical inquiry Features new work being done in the critique of nineteenth century

American poetry generally as well as new work being done in Dickinson studies Designed to be used alongside the Dickinson Electronic Archives an online resource developed over the past ten years The SAGE Handbook of Performance Studies D. Soyini Madison, Judith Hamera, 2006 Publisher description The Materiality of Narrative Dynamics Stefan Iversen, Evan Van Tassell, 2025-06-02 The dynamic nature of storytelling has long been one of the major concerns of narrative research but relatively little scholarship has engaged with the relationship between storytelling dynamics and the underlying material forms of cultural texts This volume seeks to remedy this by asking questions such as How might the affordances of new media guide audience reception in subtle ways How might the dynamism of legacy media be better recognized when examined through a multimedial lens How do the physical processes of production define the horizons of both authorial activity and audience response The insight that drives these investigations is two fold first that functions and effects of narratives are deeply intertwined with material forces of production distribution and reception and second that an analysis of any specific narrative must include attention to these material matters and how they affect the unfolding of stories over time The chapters in this collection explore interplays between material forces and narrative dynamics across a range of genres and intellectual arenas In doing so they both fill gaps in current methodological frameworks and call attention to the many gaps that are yet to be filled **Authors and Audiences** Clarence Karr, 2000 From the 1890s through the 1920s the best selling fiction of Ralph Connor Robert Stead Nellie McClung Lucy Maud Montgomery and Arthur Stringer was internationally recognized In this intriguing cultural history of the conception production and reception of popular fiction Clarence Karr challenges the common assumption that best sellers are a conservative cultural influence reflecting and promoting traditional values By focusing on a society and its cultural leaders at a period when they were coming to grips with modernity Karr provides a new perspective on popular culture and the interaction between readers and popular authors **A Study Guide for Emily Dickinson's "I'm Nobody! Who are You?"** Gale, Cengage Learning, 2016 A Study Guide for Emily Dickinson s I m Nobody Who are You 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 **Utopian Audiences** Kenneth M. Roemer, 2003 How do readers transform Utopia How do they manipulate imaginary worlds to gain new perspectives of their own worlds In order to answer these and other questions this study employs a wide spectrum of reader response approaches to define the nature and impact of utopian literature *Travelling around Cultures* Zsolt Győri, Gabriella Moise, 2017-01-06 Culture has always relied on art just as artists have been dependent on culture as a problem field to draw inspiration from and as a store of social ideological and political practices to endorse or criticise This volume addresses this dynamic reality by investigating how literary cinematic and artistic practices expose the often invisible structures and discourses which underlie the values concepts rites and myths specific to Anglo American cultural

environments On the one hand the chapters re visit classical as well as contemporary authors including Charles Dickens Emily Dickinson Janice Galloway and Matthew Kneale through the lenses of culture to explore how their works become social commentaries and a cultural diagnosis On the other hand they explore the politics and ideological effects of cultural practices exemplified by such matters as censorship reading communities fan fiction and travelogues

Six Biblical Plays for Contemporary Audiences Robin Gallaher Branch, 2016-06-14 Fills a Need For biblically based thoroughly researched plays for a general audience Is Fun Laugh as members of the body of Christ sing and dance their way into your church See others and maybe yourself in the kindness of Heart the gossip of Ear the pride of Head and the independence of Eye Honors Women Lets Mary tell Joseph of the angel Gabriel s visit Recognizes Elizabeth s importance she tells Luke 1 from her perspective Is Funny Human beings get in fixes and messes Watch how God with gentleness humor and tough love delivers his people time and again Encourages Participation Suitable for actors ages nine to ninety nine Fosters Dialogue Each play ends with Questions for Discussion Shows Theology in the Making Do theology the Godly way with boots on the ground Consider this evangelism model The disciples have just seen the risen Lord Jesus ascend into heaven and can t wait to tell all Jerusalem Invites Imagination The characters in Proverbs gather in the marketplace and tell Simple Youth a first year university student about their lifestyles Which will he follow Promotes This Concept We all play our lives on stage to an audience of One God

American Trajectories Warner Berthoff, 1994-02-18 In American Trajectories Warner Berthoff argues that even in the broadest cultural and historical perspective imaginative literature like all the arts is a matter of individual signatures and differences He also puts forth that there are recognizable patterns and continuities marking off what is distinctively American what both reflects and speaks for a shared national experience Discussions of Emily Dickinson and Mark Twain Scott Fitzgerald and Ernest Hemingway Kate Chopin Theodore Dreiser and Edmund Wilson focus on the provenance and central character of writing by mainstream figures in our literary past The essays on Brockden Brown Nathan Asch O Henry Frank O Hara Lewis Mumford and Van Wyck Brooks highlight marginal neglected forgotten or not yet fully acknowledged contributors to American writing

Fiction Catharine Abell, 2020-06-10 By taking a distinctively institutional approach Catharine Abell provides a unified solution to a wide range of philosophical problems raised by fiction In particular she draws attention to the epistemology of fiction which has not yet attracted the philosophical scrutiny it warrants There has been considerable discussion of what determines the contents of works of fiction yet few attempts have been made to explain how audiences identify their contents or to identify the norms governing the correct understanding and interpretation of them This book answers both metaphysical and epistemological questions concerning fiction in a way that clarifies the relation between them What distinguishes works of fiction from works of non fiction What is the nature of fictive utterances How do audiences identify the contents of authors fictive utterances How does understanding a work of fiction differ from interpreting it This book develops the first single theory to provide answers to these questions and many more

Literary Dollars and Social Sense Ronald J. Zboray, Mary Saracino Zboray, 2005 Literary Dollars Social Sense shows common Americans apprehending the newly industrialized literary marketplace through their reading and gossiping addressing it through their writing and editing and serving it through their vending and distributing Using diaries and letters the Zborays uncover a neglected yet pivotal moment in the history of modern mass market publishing **Witnessing Sadism in Texts of the American South** Claire Raymond, 2019-10-28 Looking at works by Carrie Mae Weems Toni Morrison Emily Dickinson Flannery O'Connor Dorothy Allison Carson McCullers and Zora Neale Hurston Claire Raymond uncovers a pattern of femininity constructed around representations of sadistic violence in American women's literature and photography from the late nineteenth and twentieth centuries Dickinson's poetry is read through its relationship to the Southern Agrarian critics who championed her work While the representations of violence found in Carrie Mae Weems's installation *From Here I Saw What Happened and I Cried* Morrison's *Beloved* Dickinson's poetry O'Connor's *A View of the Woods* and *A Good Man Is Hard to Find* Allison's *Bastard Out of Carolina* McCullers' *Ballad of the Sad Café* and Hurston's *Mules and Men* are diverse in terms of artistic presentation all allude to or are set in the antebellum and Jim Crow South In addition all involve feminine characters whose subjectivity is shaped by the practice of seeing acts of violence inflicted where there can be no effective resistance While not proposing an equivalence between representing violence in visual images and written text Raymond does suggest that visual images of violence can be interpreted in context with written evocations of violent imagery Invoking sadism in its ethical sense of violence enacted on a victim for whom self defense and recourse of any kind are impossible Raymond's study is ultimately an exploration of the idea that a femininity constructed by the positioning of feminine characters as witnesses to sadistic acts is a phenomenon distinctly of the American South that is linked to the culture's history of racism **The Odeon** Daniel Tobin, 2025-08-11 *The Odeon* a new volume of essays by the celebrated poet and critic Daniel Tobin takes its title from the classical Greek and Roman buildings designed for the presentation of musical and poetic compositions Organized around the question of sensibility with its various social philosophical and aesthetic connotations the collection presents a sequence of related essays exploring both resonances and dissonances in the traditions of modern and contemporary poetry Although Tobin surveys a broad spectrum of works ranging from John Donne and Emily Dickinson to writers from the twenty-first century such as Mark Doty Louise Glück and Carl Phillips his emphasis remains on details of poetic practice technique metaphysical outlook and artistic aspiration What most informs these essays is Tobin's own practice as a poet his own sensibility which is at once eclectic and yet very much calibrated to matters of what one theologian termed ultimate concern *The Odeon* offers an incisive foray into the state of the art of poetry in our time

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