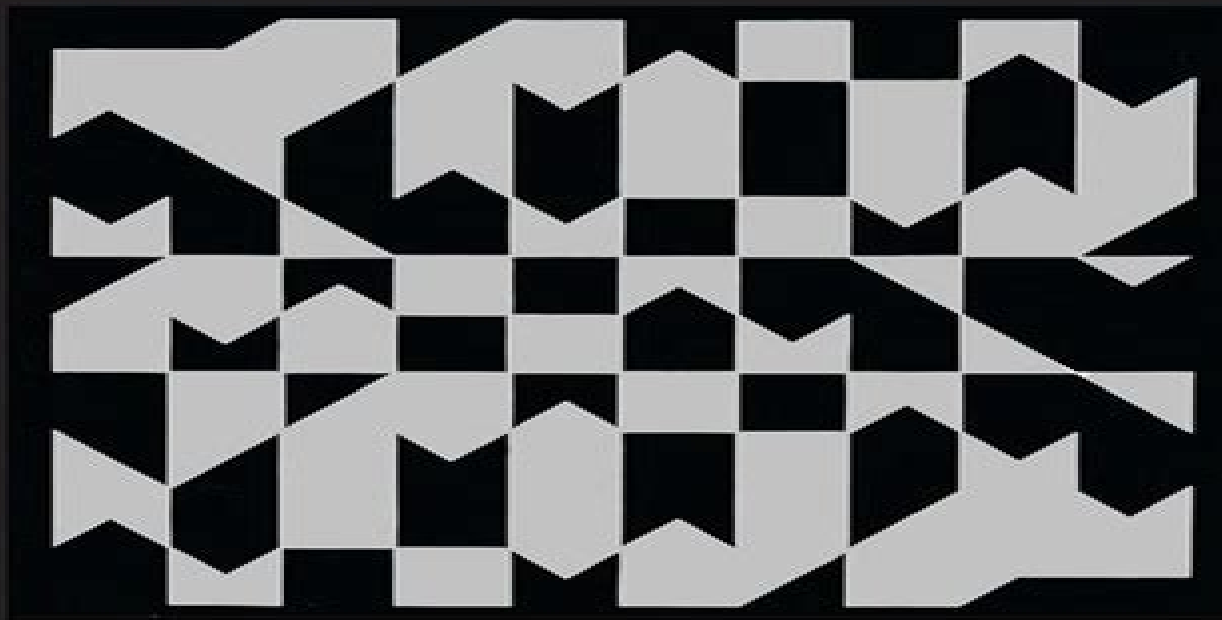


THE METAPHYSICS OF SOUND  
IN WALLACE STEVENS



ANCA ROSU

# The Metaphysics Of Sound In Wallace Stevens

**Sophie Laniel-Musitelli, Thomas  
Constantinesco**



## **The Metaphysics Of Sound In Wallace Stevens:**

**The Metaphysics of Sound in Wallace Stevens** Anca Rosu, 2016-12-13 Demonstrates that Wallace Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language

**The Metaphysics of Sound in Wallace Stevens** Anca Rosu, 1995-09-30 Wallace Stevens dedicated his poetry to challenging traditional notions about reality truth knowledge and the role of language as a means of representation Rosu demonstrates that Stevens's experimentation with sound is not only essential to his poetics but also profoundly linked to the pragmatist ideas that informed his way of thinking about language Her readings of Stevens's poems focus on revealing the dynamic through which meaning emerges in language patterns a dynamic she calls images of sound Rosu argues that the formal aspects of poetry are deeply ingrained in cultural realities and are in fact generated by their context The sound pattern pervading Stevens's poems at once addresses and violates the reader's assumptions about the functioning of language and along with them ideas about reality knowledge and subjectivity Sound is thus the starting point of an argument concerned with Stevens's epistemology and poetics the way his poems insist on a movement past or through a normal poetic representation of the world to gesture toward a reality that lies outside or beyond systems of representation The relationship between sound and meaning isolated and analyzed in *The Metaphysics of Sound in Wallace Stevens* is firmly situated among critical debates concerning the poet's aesthetic and philosophical convictions Rosu claims that Stevens's poetry is not ultimately about the powerlessness of language nor is it a deconstructive enterprise of destabilizing culturally consecrated truths rather it achieves meaning most frequently through patterns of sound Sound helps Stevens make a deeply philosophical point in a language unavailable to philosophers

*Wallace Stevens and the Aesthetics of Abstraction* Edward Ragg, 2010-07-15 Edward Ragg's study was the first to examine the role of abstraction throughout the work of Wallace Stevens By tracing the poet's interest in abstraction from *Harmonium* through to his later works Ragg argues that Stevens only fully appreciated and refined this interest within his later career Ragg's detailed close readings highlight the poet's absorption of late nineteenth century and early twentieth century painting as well as the examples of philosophers and other poets work *Wallace Stevens and the Aesthetics of Abstraction* will appeal to those studying Stevens as well as anyone interested in the relations between poetry and painting This valuable study embraces revealing philosophical and artistic perspectives analyzing Stevens place within and resistance to Modernist debates concerning literature painting representation and the imagination

*The Wallace Stevens Journal*, 2005

*Forces in Modern & Postmodern Poetry* Albert Cook, 2008 *Forces in Modern and Postmodern Poetry* examines the works of classic authors in the modern and postmodern literary tradition including Stéphane Mallarmé Wallace Stevens Samuel Beckett Gertrude Stein Charles Olson Paul Celan Ezra Pound William Carlos Williams Louis Zukofsky and John Ashbery all from a comparative perspective The concepts modern and postmodern are not used to provide definitive answers but to raise

questions concerning the status of representation issues of the self and the use of imagery and musical invention The wide range of the study is matched by the richly detailed analysis of specific poetic texts from an author noted for the scope and acuity of his attention to modern poetry in all its varied forms     Modernism and Phenomenology Ariane

Mildenberg,2017-04-06 Braiding together strands of literary phenomenological and art historical reflection Modernism and Phenomenology explores the ways in which modernist writers and artists return us to wonder before the world Taking such wonder as the motive for phenomenology itself and challenging extant views of modernism that uphold a mind world opposition rooted in Cartesian thought the book considers the work of modernists who far from presenting perfect finished models for life and the self embrace raw and semi chaotic experience Close readings of works by Paul C zanne Gertrude Stein Franz Kafka Gerard Manley Hopkins Wallace Stevens Paul Klee and Virginia Woolf explore how modernist texts and artworks display a deep rooted openness to the world that turns us into perpetual beginners Pushing back against ideas of modernism as fragmentation or groundlessness Mildenberg argues that this openness is less a sign of powerlessness and deferred meaning than of the very provisionality of experience     *The Sound of Ontology* Kenneth LaFave,2017-11-15 The Sound of Ontology Music as a Model for Metaphysics explores connections between Western art music in the late 19th and early 20th centuries and the ideas that dominated philosophy leading up to and during that period In the process of establishing John Cage as Richard Wagner s heir via Arnold Schoenberg the author discovers that the old metaphysics of representation is still in charge of how we think about music and about experience in general Instead of settling for the positivist definition of music as mere sound framed by time LaFave provides a phenomenology of music that reveals pitch as the ontological counterpart to frequency and music as a vehicle for understanding how as Heidegger observed the Being of things of value are invariably grounded in the Being of things of nature Numerous musical examples and a poem by Wallace Stevens illustrate LaFave s case that hierarchy is intrinsic to this understanding Alfred North Whitehead s process philosophy is brought to bear alongside Heidegger s phenomenological ontology to show that not only music but reality itself depends on a play of interlocking hierarchies to effect the nature value connection making aesthetics first philosophy

**The Physiology of "song"** David Giles Scott,2003     *Lands of Likeness* Kevin Hart,2024-05-31 An original and profound exploration of contemplation from philosopher theologian and poet Kevin Hart In Lands of Likeness Kevin Hart develops a new hermeneutics of contemplation through a meditation on Christian thought and secular philosophy Drawing on Kant Schopenhauer Coleridge and Husserl Hart first charts the emergence of contemplation in and beyond the Romantic era Next Hart shows this hermeneutic at work in poetry by Gerard Manley Hopkins Marianne Moore Wallace Stevens and others Delivered in its original form as the prestigious Gifford Lectures Lands of Likeness is a revelatory meditation on contemplation for the modern world     **Romanticism and Philosophy** Sophie Laniel-Musitelli,Thomas Constantinesco,2015-05-22 This volume brings together a wide range of scholars to offer new perspectives on the

relationship between Romanticism and philosophy The entanglement of Romantic literature with philosophy is increasingly recognized just as Romanticism is increasingly viewed as European and Transatlantic yet few studies combine these coordinates and consider the philosophical significance of distinctly literary questions in British and American Romantic writings The essays in this book are concerned with literary writing as a form of thinking investigating the many ways in which Romantic literature across the Atlantic engages with European thought from 18th and 19th century philosophy to contemporary theory The contributors read Romantic texts both as critical responses to the major debates that have shaped the history of philosophy and as thought experiments in their own right This volume thus examines anew the poetic philosophy of Wordsworth Coleridge Blake Shelley and Clare also extending beyond poetry to consider other literary genres as philosophically significant such as Jane Austen s novels De Quincey s autofiction Edgar Allan Poe s tales or Emerson s essays Grounded in complementary theoretical backgrounds and reading practices the various contributions draw on an impressive array of writers and thinkers and challenge our understanding not only of Romanticism but also of what we have come to think of as literature and philosophy The Nothing that is Daniel Andersson,2006 **Connotations** ,1996

Proceedings of the Aristotelian Society for the Systematic Study of Philosophy Aristotelian Society (Great Britain),1996  
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