

THE ORPHANED IMAGINATION

MELANCHOLY

AND

COMMODITY CULTURE

IN ENGLISH ROMANTICISM

GUINN BATTEN



Orphaned Imagination

Harriet Almaria Baker Suddoth

Orphaned Imagination:

The Orphaned Imagination Guinn Batten, 1998 Studies of the English Romantic poets generally portray them either as transcending the workings of capitalism or as working in complicity with an entrepreneurial economy In The Orphaned Imagination Guinn Batten challenges standard accounts of Romantic poetry and argues that Wordsworth Byron Blake Shelley Keats and Coleridge each of whom suffered the loss of a father or father figure at an early age possessed an orphan's special insight into the dynamics and aesthetics of commodity culture and its symptomatic melancholia Building on the theoretical insights of Slavoj Zizek Judith Butler Julia Kristeva and Eve Kosofsky Sedgwick Batten interweaves the discourses of psychoanalysis economics biography sexuality melancholy value and exchange to question accepted ideas of how Romantic poetry works She asserts that poetic labor is in fact paradigmatic of the kinds of production and the kinds of desire that capitalist culture renders invisible If symbolic exchange in cash or in words requires the surrender of a beloved object if healthy mourning requires an orphan to work through emotional loss through the consolation of art or a love for the living then the rebellious Romantic poet Batten contends possessed unique insight into the alternative authority of a poetic language that renounced a culture of denial Batten urges that scholars move beyond critical approaches condemning allegedly regressive forms of pleasure recognizing that they too are haunted by melancholic attachments to dead poets as they conduct their work The Orphaned Imagination will interest anyone concerned with the claims of the English Romantic poets to a distinctive valuable form of knowledge and those who may wonder about the power of contemporary theory to illuminate a traditional field *The Orphaned Imagination* Guinn Batten, 1998 Studies of the English Romantic poets generally portray them either as transcending the workings of capitalism or as working in complicity with an entrepreneurial economy In The Orphaned Imagination Guinn Batten challenges standard accounts of Romantic poetry and argues that Wordsworth Byron Blake Shelley Keats and Coleridge each of whom suffered the loss of a father or father figure at an early age possessed an orphan's special insight into the dynamics and aesthetics of commodity culture and its symptomatic melancholia Building on the theoretical insights of Slavoj Zizek Judith Butler Julia Kristeva and Eve Kosofsky Sedgwick Batten interweaves the discourses of psychoanalysis economics biography sexuality melancholy value and exchange to question accepted ideas of how Romantic poetry works She asserts that poetic labor is in fact paradigmatic of the kinds of production and the kinds of desire that capitalist culture renders invisible If symbolic exchange in cash or in words requires the surrender of a beloved object if healthy mourning requires an orphan to work through emotional loss through the consolation of art or a love for the living then the rebellious Romantic poet Batten contends possessed unique insight into the alternative authority of a poetic language that renounced a culture of denial Batten urges that scholars move beyond critical approaches condemning allegedly regressive forms of pleasure recognizing that they too are haunted by melancholic attachments to dead poets as they conduct their work The Orphaned Imagination will interest anyone concerned with the

claims of the English Romantic poets to a distinctive valuable form of knowledge and those who may wonder about the power of contemporary theory to illuminate a traditional field **The Gothic Condition** David Punter,2016-04-20 breadth of range attention to the psychological meanings of various forms of the Gothic inclusion of material on some of the best known Gothic texts including Frankenstein and Dracula *Affective Mapping* Jonathan Flatley,2008-11-28 Flatley argues that embracing melancholy can be a road back to contact with others and can lead people to an invigorated relationship with the world around them He demonstrates that a seemingly disparate set of modernist writers and thinkers showed how aesthetic activity can give us the means to comprehend and change our relation to loss **Exiled Royalties** Robert Milder,2006-01-05 Exiled Royalties is a literary biographical study of the course of Melville s career from his experience in Polynesia through his retirement from the New York Custom House and his composition of three late volumes of poetry and Billy Budd Sailor Conceived separately but narratively and thematically intertwined the ten essays in the book are rooted in a belief that Melville s work as Charles Olson said must be left in his own life which for Milder means primarily his spiritual psychological and vocational life Four of the ten essays deal with Melville s life and work after his novelistic career ended with the The Confidence Man in 1857 The range of issues addressed in the essays includes Melville s attitudes toward society history and politics from broad ideas about democracy and the course of Western civilization to responses to particular events like the Astor Place Riots and the Civil War his feeling about sexuality and throughout the book about religion his relationship to past and present writers especially to the phases of Euro American Romanticism post Romanticism and nascent Modernism his relationship to his wife Lizzie to Hawthorne and to his father all of whom figured in the crisis that made for Pierre The title essay Exiled Royalties takes its origin from Ishmael s account of the larger darker deeper part of Ahab Melville s mythic projection of a larger darker deeper part of himself How to live nobly in spiritual exile to be godlike in the perceptible absence of God was a lifelong preoccupation for Melville who in lieu of positive belief transposed the drama of his spiritual life to literature The ways in which this impulse expressed itself through Melville s forty five year career interweaving itself with his personal life and the life of the nation and shaping both the matter and manner of his work is the unifying subject of Exiled Royalties **The Orphaned Imagination** Margaret Guinn Batten,1994 *Book of the centenary (Masonic female orphan school of Ireland, Dublin) including the official catalogue* Thomas Stuart (freemason.),1892 **An Orphan of the Old Dominion** Harriet Almaria Baker Suddoth,1873 **Report of the Hebrew Orphan Asylum of the City of New York** Hebrew Orphan Asylum of New York,1893 *Hannah: the Odd Fellow's Orphan* Abigail D. Hawkins,1879 *From Mah Jong to Masquerade* Christopher A Shinn,2000 *Garda Rose* Cecil O'Neill,1929 **The Forged Will; Or, The Orphan and the Foundling** Will,1872 *Cared For, Or, The Orphan Wanderers* Mrs. C. E. Bowen,1881 **The Lamplighter, Or, An Orphan Girl's Struggles and Triumphs** Maria Susanna Cummins,1879 *The Orphan's Trials* Emerson Bennett,1874 *The Orphan of Tor College* Robert Overton,1905 *United States of America V. Orphan* ,1973 *Pater noster; or, An*

orphan boy Francis Browning D. Bickerstaffe- Drew (count.),1881
Revised and Enlarged Edition, Etc William Elfe Tayler,1871

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