

1: Walt Whitman's Language Experiment By James Perrin Warren

Form. Leaves of Grass belongs to no particular accepted form of poetry. Whitman described its form as "a new and national declamatory expression." Whitman was a poet bubbling with energy and burdened with sensations, and his poetic utterances reveal his innovations.

Themes Democracy As a Way of Life Whitman envisioned democracy not just as a political system but as a way of experiencing the world. In the early nineteenth century, people still harbored many doubts about whether the United States could survive as a country and about whether democracy could thrive as a political system. To allay those fears and to praise democracy, Whitman tried to be democratic in both life and poetry. He imagined democracy as a way of interpersonal interaction and as a way for individuals to integrate their beliefs into their everyday lives. In his poetry, Whitman widened the possibilities of poetic diction by including slang, colloquialisms, and regional dialects, rather than employing the stiff, erudite language so often found in nineteenth-century verse. Similarly, he broadened the possibilities of subject matter by describing myriad people and places. Like William Wordsworth, Whitman believed that everyday life and everyday people were fit subjects for poetry. For Whitman, democracy was an idea that could and should permeate the world beyond politics, making itself felt in the ways we think, speak, work, fight, and even make art. During the nineteenth century, America expanded at a tremendous rate, and its growth and potential seemed limitless. But sectionalism and the violence of the Civil War threatened to break apart and destroy the boundless possibilities of the United States. As a way of dealing with both the population growth and the massive deaths during the Civil War, Whitman focused on the life cycles of individuals: Describing the life cycle of nature helped Whitman contextualize the severe injuries and trauma he witnessed during the Civil War—linking death to life helped give the deaths of so many soldiers meaning. The Beauty of the Individual Throughout his poetry, Whitman praised the individual. He imagined a democratic nation as a unified whole composed of unique but equal individuals. Elsewhere the speaker of that exuberant poem identifies himself as Walt Whitman and claims that, through him, the voices of many will speak. In this way, many individuals make up the individual democracy, a single entity composed of myriad parts. Every voice and every part will carry the same weight within the single democracy—and thus every voice and every individual is equally beautiful. Despite this pluralist view, Whitman still singled out specific individuals for praise in his poetry, particularly Abraham Lincoln. Motifs Lists Whitman filled his poetry with long lists. Often a sentence will be broken into many clauses, separated by commas, and each clause will describe some scene, person, or object. These lists create a sense of expansiveness in the poem, as they mirror the growth of the United States. Also, these lists layer images atop one another to reflect the diversity of American landscapes and people. The speaker uses multiple adjectives to demonstrate the complexity of the individual: Later in this section, the speaker also lists the different types of voices who speak through Whitman. Lists are another way of demonstrating democracy in action: In a democracy, all individuals possess equal weight, and no individual is more important than another. With physical contact comes spiritual communion: Several poems praise the bodies of both women and men, describing them at work, at play, and interacting. Often, Whitman begins several lines in a row with the same word or phrase, a literary device called anaphora. Generally, the anaphora and the rhythm transform the poems into celebratory chants, and the joyous form and structure reflect the joyousness of the poetic content. Rapid, regular plant growth also stands in for the rapid, regular expansion of the population of the United States. As the speaker mourns the loss of Lincoln, he drops a lilac spray onto the coffin; the act of laying a flower on the coffin not only honors the person who has died but lends death a measure of dignity and respect. In , Whitman published an edition of Leaves of Grass that included a number of poems celebrating love between men. Whitman links the self to the conception of poetry throughout his work, envisioning the self as the birthplace of poetry. Most of his poems are spoken from the first person, using the pronoun I. Repeatedly the speaker of this poem exclaims that he contains everything and everyone, which is a way for Whitman to reimagine the boundary between the self and the world. By imaging a person capable of carrying the entire world within him, Whitman can create an elaborate analogy about the ideal democracy, which would, like the self, be

capable of containing the whole world.

2: Stephen A. Black, "Leaves of Grass" (Criticism) - The Walt Whitman Archive

Whitman's use of internal and terminal punctuation. Consequently it is most regrettable that a disconcerting and certainly puzzling number of errors in transmission.

Introduction to Leaves of Grass On July 4, , we will celebrate the th anniversary of what is possibly the greatest book of American poetry ever written. In a celebratory article in the New York Sun, poet J. Certainly nothing in his past could have predicted it. He designed the cover, and typeset and paid for the printing of the book himself. Well-known poems in the edition include " I Sing the Body Electric ," " The Sleepers ," and " Song of Myself ," a long poem in fifty-two sections, which is considered by many to be his masterpiece. The letter from Emerson included the now famous line: Over the course of his life, Whitman continued to rework and enlarge the volume, publishing several more editions of the book. The version left in , at the time of his death, contained poems, in fourteen sprawling sections: Sands at Seventy," and "Second Annex: Famous poems from the "Deathbed" edition include two poems written to memorialize President Lincoln: A second clip of this poem, recorded on a wax cylinder, is available online at the Whitman archive. Some of his many subjects included slavery, democracy, the processes of reading and writing, the various occupations and types of work, the American landscape, the sea, the natural world, the Civil War, education, aging, death and immortality, poverty, romantic love, spirituality, and social change. His groundbreaking, open, inclusive, and optimistic poems are written in long, sprawling lines and span an astonishing variety of subject matter and points of view—embodying the democratic spirit of his new America. He uses a number of literary devices to accomplish his work. Although written in free verse, meaning that it is not strictly metered or rhymed, sections of Leaves of Grass approach iambic meter, which is the same meter as in a traditional sonnet as in, "Come live with me and be my love". Since iambics closely mimic the patterns of natural speech and are pleasing to the ear, Whitman used them for sections of his poems, without exclusively writing metered verse. Anaphora is a literary device used by Whitman which employs the repetition of a first word in each phrase; for example, each line will begin with "and. The critical and popular response to Leaves of Grass was mixed and bewildered. One critic noted, in an review in Life Illustrated, "It is like no other book that ever was written, and therefore, the language usually employed in notices of new publications is unavailable in describing it. He may turn out the least of a braggart of all, having a better right to be confident. His crudity is an exceeding great stench, but it is America. He is the hollow place in the rock that echoes with the time. He is an exceedingly nauseating pill, but he accomplishes his mission.

3: Voices and Visions Spotlight: WALT WHITMAN

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This was done by seizing half of Mexico as a condition for settling the War with Mexico in 1848. In just a short period of time Whitman reveals that his vision of himself and the city incorporates all of humankind and the entire nation. As a poet, he does this by reformulating his verse, breaking out of the sonnet and rhyme formula of poetry and fashioning a Greek chorus of voices that speak -- not in unison -- but in the full panoply of all the confusion and cacophony inherent in 30 million different voices. The poem cascades from image to image and from the personal to the common qualities of all humankind. Lost amidst the multiplicity of visions is the conventional construct of stanzas and verses. Instead Whitman is experimenting using the actual form of the poem to convey the relentless "urge" to unite with all the disparate elements of the world, to sensuously express the emotional power of inherent in human longing and to underscore the human responsibility for caring about the world we create. We share what the universe has bequeathed to us: He reminds us in *Song of Myself* that the "kelson of creation is love. The rejection bears a peculiarly American stamp -- not just because it is the voices of the common street people he is a part of but because the very structure and style of the poem forces us to be aware of the overriding importance of experience in shaping who we are, and how we feel, think, act and love. Whitman imagines a nation in the voices of the city as he descends the streets of Manhattan to the edges of the sea on Long Island. Whitman recognizes in his flesh at once the flesh of all humankind and the cosmic collision of matter in the heart of stars. He is at once the child and the person, the patient and the nurse, the apprentice and the journeyman because he deliberately rejects the conventional boundaries of race, gender, class or ethnicity in favor of a new -- as yet unformed and still formative -- personhood. There is a hope in the lyric of this newfound freedom. He recognizes that belonging to something as wide as the sea of humanity and as deep as the evolution of the cosmos is the essential responsibility of human sensibility. Articulating the as yet stillborn vision of liberality in a country torn by racial and religious strife, Whitman writes of his doubts and hopes when he says that "I know it is in me. It is this poet who says to me that it is ok to participate in a brotherhood and sisterhood of loving relations with others. Both writers express the evolving nature of living matter as a protean process whose quality is known by its engagement of the world. Unhinging the doors, like liberating verse from rhyme and imagery from stylistically strict form, Whitman is freeing our spirit as a people of the new republic whose boundaries are not delimited by space any more than our lives are tethered by time. His *Song of Myself* is actually an ironic dirge for the loss of conventional boundaries and an ode to our real identity. That real identity is understandable, if and only if, we conceive of this as a relational understanding of how our freedom is contingent on the freedom of all others. He tells me it is completely normal and human to love you because we are of the same flesh, the same pulse the same atoms of a dancing cosmos. We become other as other becomes us in an endless dance of engagement and revelry with the very common stuff of life and stars and the very soil that nourishes the "blade of grass" that transpires the water, generating oxygen, thus endlessly representing the "journeywork of the stars.

4: Walt Whitman - Poet | Academy of American Poets

The oratorical impulse --Stylistic innovations and renovations --Speech acts and Leaves of Grass --Negation in poetry and in Leaves of Grass --Metonymy in Whitman and in Leaves of Grass --The journalistic background --The rhetorical-oratorical combination. Responsibility: C. Carroll Hollis.

LeMaster and Donald D. An Encyclopedia New York: Garland Publishing, , reproduced by permission. In the first poem of the first edition, Whitman sings of "Myself. The poet insists he is inseparable from his poems, that he is his poems, that he creates himself by writing poems, and that his readers and he become part of each other when the poems are read. Egotistical, defiant of manners and conventions, a loner, disingenuous, tactless, his obvious flaws of character failed to put off a host of partisans who devoted themselves to Walt with intense loyalty that carried on beyond his lifetime. By his death in Leaves of Grass was finding some acceptance in the literary establishment. A century later it seems the preeminent book of American poetry, the book that defines American poetry. Simultaneously obscure and exhilarating, Leaves of Grass has never been an easy book for readers. Long unmetrical lines define their own rhythms as they go along. The poems are Homerically digressive, often seeming aimless to the point of incoherence. The meanings of the poems seem inseparable from the process by which they are made. In making the poems, the poet seems to drift regressively into his deepest selfâ€”beyond the reach of conventions, logic, or inhibitions. By naming things, the poet creates his connection to the topic and also creates a context which defines the topic for him. He demands that readers suspend all preconceptions about the world, about language, about poetry, and even about themselves. Like the poet they must be able and willing to tolerate a vast degree of disorder and be confident that when the need arises, they can step back into the world of other people and ordinary discourse. The poet made himself from line to line and poem to poem. So the book grew. In there were a dozen poems, including "Song of Myself. Eight months later he wrote a friend that he had written 68 new poems and was about to publish a third edition of a hundred poems. Instead, there was a delay of about 18 months when Whitman apparently wrote little. There was almost certainly an emotional crisis, possibly involving an affair with an actual lover. The act of writing the Calamus poems, poems about the love of comrades, seems deeply involved with the crisis. Although he would write nearly more poems, only a few more would involve the deeply regressive journeys to the sources of poetry that produced works like "Song of Myself," "The Sleepers," "There Was a Child Went Forth," "Crossing Brooklyn Ferry," or "Song of the Broad-Axe. It was truly a miraculous event of poetic fecundity. After Whitman almost ceased to undertake the very deep regressive journeys which had produced his first great flowering. The poet became increasingly able to turn away from his almost exclusive preoccupation with the self, turning to the Not Me and to circumstances. He now wrote impressionistic sketches of Civil War scenes, Drum-Taps, sketches that work in words as impressionist paintings work in colors. The eye that records the war scenes is more attuned to otherness than the voice that speaks the earlier poems of Leaves of Grass. Two more major poems remained to be written: In the edition, Whitman began the restless sorting, organizing, and classifying of poems that would occupy him for the rest of his life. Apparently he sought an external, conscious structure to answer critics who said his work was formless or obscure. Through revisions, Whitman also tried to ameliorate the extremity of the early poems, some revisions being so severe that no more than a line or two of the original poem remained. The revisions, too, seemed a gesture in the direction of being more sociable, less the loner. Gay Wilson Allen calls the fourth the "Workshop Edition," and judges it the most "chaotic" of them all Through the remaining five editions of , , , and Whitman continued to seek outward structure and order. When the meaning of the poems seems inseparable from the process of their creation, particular problems arise concerning questions of preferred texts. In only the first and last editions were in print. Cornell University Press heroically kept the edition in print for decades and dropped it only recently. Perhaps someone else will pick it up. Bibliography Allen, Gay Wilson. The New Walt Whitman Handbook. New York UP, A Psychoanalytic Study of the Poetic Process. My Soul and I: The Inner Life of Walt Whitman. The Laurel Poetry Series. Leaves of Grass by Walt Whitman: Facsimile Edition of the Text. Cluster Arrangements in Leaves of Grass,

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Problems playing these files? The first edition was very small, collecting only twelve unnamed poems in 95 pages. I am nearly always successful with the reader in the open air", he explained. The title Leaves of Grass was a pun. In a letter to Whitman, Emerson wrote, "I find it the most extraordinary piece of wit and wisdom America has yet contributed. There have been held to be either six or nine editions of Leaves of Grass, the count depending on how they are distinguished. Scholars who hold that an edition is an entirely new set of type will count the , , , , 1872, and printings. Others add in the , 1889, and 1892 the "deathbed edition" [14] releases. In fact, the butterfly was made of cloth and was attached to his finger with wire. When it was finally printed, it was a simple edition and the first to omit a picture of the poet. The eighth edition of was little changed from the version, although it was more embellished and featured several portraits of Whitman. The biggest change was the addition of an "Annex" of miscellaneous additional poems. Walt Whitman wishes respectfully to notify the public that the book Leaves of Grass, which he has been working on at great intervals and partially issued for the past thirty-five or forty years, is now completed, so to call it, and he would like this new edition to absolutely supersede all previous ones. Faulty as it is, he decides it as by far his special and entire self-chosen poetic utterance. The editions were of varying length, each one larger and augmented from the previous version, until the final edition reached over poems. The edition is particularly notable for the inclusion of the two poems "Song of Myself" and "The Sleepers". The edition included the notable Whitman poem "Crossing Brooklyn Ferry". Particularly in " Song of Myself ", Whitman emphasized an all-powerful "I" who serves as narrator. The "I" tries to relieve both social and private problems by using powerful affirmative cultural images. Whitman was a believer in phrenology in the preface to Leaves of Grass he includes the phrenologist among those he describes as "the lawgivers of poets" , and borrowed its term "adhesiveness", which referred to the propensity for friendship and camaraderie. One critic has identified three major "thematic drifts" in Leaves of Grass: In the first period, to , his major work is "Song of Myself" and it exemplifies his prevailing love for freedom. From to his death, the ideas Whitman presented in his second period had experienced an evolution. His focus on death had grown to a focus on immortality, the major theme of this period. Whitman became more conservative in his old age, and had come to believe that the importance of law exceeded the importance of freedom. He, for instance, lifted phrases from popular newspapers dealing with Civil War battles for his Drum-Taps [33] and condensed a chapter from a popular science book into his poem "The World Below the Brine". Osgood , that Leaves of Grass constituted "obscene literature". Its banning in Boston, for example, became a major scandal and it generated much publicity for Whitman and his work. Years later, he would regret not having toured the country to deliver his poetry directly by lecturing. In a preface to the anthology I Hear the People Singing: The volume, which was presented for an international audience, attempted to present Whitman as representative of an America that accepts people of all groups. A Choral Symphony was composed by Robert Strassburg in

6: Approaches to Teaching Whitman's Leaves of Grass | Modern Language Association

Whitman writes of two New Yorks in Leaves of Grass. The first is the City, or Mannahatta, an original Native American name for the island of Manhattan. The first is the City, or Mannahatta, an original Native American name for the island of Manhattan.

Source credibility can impact your grade. Here are questions to guide your evaluation process: How easy is it to find contact information for the author? Publisher Is the publisher well known and well respected in the industry? Do they have a website? How selective is the publisher in determining what they publish? Are they also the main retailer for what they publish? Does their other content seem legitimate and credible? Currency When was the source originally published? When was it last updated? Are you citing the latest version? If not, how does that affect your argument? Accuracy Does the argument the author makes appear anywhere else? Is it backed up with data or other sources? Where does the information presented come from? Are there grammatical or spelling errors? Relevance What is the tone of voice? Does it appeal more to an academic reader, or is it more casual? What is the intended audience of the source? Is it similar or different from your intended audience? Bias If the source is a website, does the site have ads? Do they affect the content? What is the purpose of the source? Is it to persuade or argue? To entertain or inform? Do they seem to only present one side of the argument? How do they address the counter argument, if at all? Citations Does the author give credit to sources where they received information and conducted research? Do the sources they used seem legitimate? What sources refer to the one you are using? Do those seem legitimate? Reproduced Is this the original source? Has it been reproduced? If it was reproduced, when was that done? If it was reproduced, does it have copyright information or information on the original source? Complete How much information can be learned from the source on a particular topic? Does it talk about a broad topic, or a specific element of a topic? Are there larger, more popular sources on the topic than this one? Credible After reading through the various questions above, does this source seem credible? Serving High School, College, and University students, their teachers, and independent researchers since

7: Walt Whitman's Leaves of Grass: an interpretation

Writing Style Of Walt Whitman. Walt Whitman is most certainly the forefather of contemporary American prose and poetry. Whitman's most celebrated work; Leaves of Grass has left a mark not only on American society but also on the work of Allen Ginsberg who is vastly reminiscent of Walt Whitman.

The family, which consisted of nine children, lived in Brooklyn and Long Island in the 1820s and 1830s. Largely self-taught, he read voraciously, becoming acquainted with the works of Homer, Dante, Shakespeare, and the Bible. Whitman worked as a printer in New York City until a devastating fire in the printing district demolished the industry. In 1828, at the age of seventeen, he began his career as teacher in the one-room school houses of Long Island. He continued to teach until 1838, when he turned to journalism as a full-time career. He founded a weekly newspaper, Long-Islander, and later edited a number of Brooklyn and New York papers. It was in New Orleans that he experienced firsthand the viciousness of slavery in the slave markets of that city. On his return to Brooklyn in the fall of 1840, he founded a "free soil" newspaper, the Brooklyn Freeman, and continued to develop the unique style of poetry that later so astonished Ralph Waldo Emerson. In 1850, Whitman took out a copyright on the first edition of Leaves of Grass, which consisted of twelve untitled poems and a preface. He published the volume himself, and sent a copy to Emerson in July of 1850. Whitman released a second edition of the book in 1855, containing thirty-three poems, a letter from Emerson praising the first edition, and a long open letter by Whitman in response. During his lifetime, Whitman continued to refine the volume, publishing several more editions of the book. Noted Whitman scholar, M. Thematic and poetically, the notion dominates the three major poems of "Drum Taps," "Song of Myself," and "Leaves of Grass." He worked as a freelance journalist and visited the wounded at New York City's area hospitals. He then traveled to Washington, D.C. Overcome by the suffering of the many wounded in Washington, Whitman decided to stay and work in the hospitals and stayed in the city for eleven years. He took a job as a clerk for the Department of the Interior, which ended when the Secretary of the Interior, James Harlan, discovered that Whitman was the author of Leaves of Grass, which Harlan found offensive. Harlan fired the poet. Whitman struggled to support himself through most of his life. He had also been sending money to his widowed mother and an invalid brother. From time to time writers both in the states and in England sent him "purses" of money so that he could get by. However, after suffering a stroke, Whitman found it impossible to return to Washington. He stayed with his brother until the publication of Leaves of Grass. James R. Osgood gave Whitman enough money to buy a home in Camden. In the simple two-story clapboard house, Whitman spent his declining years working on additions and revisions to a new edition of the book and preparing his final volume of poems and prose, Good-Bye, My Fancy David McKay. After his death on March 26, 1892, Whitman was buried in a tomb he designed and had built on a lot in Harleigh Cemetery. Osgood, Passage to India J. Redfield, Leaves of Grass J. Redfield, Leaves of Grass William E. Chapin, Drum Taps William E.

8: A Guide to Walt Whitman's Leaves of Grass | Academy of American Poets

A detailed discussion of the writing styles running throughout Leaves of Grass Leaves of Grass including including point of view, structure, setting, language, and meaning.

9: Language and style in Leaves of grass / C. Carroll Hollis | National Library of Australia

Leaves of Grass is a poetry collection by the American poet Walt Whitman (1819-1892). Although the first edition was published in 1850, Whitman spent most of his professional life writing and re-writing Leaves of Grass, revising it multiple times until his death.

By the King, His Majesties proclamation on the behalfe of Sir Ralph Hopton and his proceedings in the cou Butch/femme obsessions Susan Ardill and Sue OSullivan The Cabo Conspiracy An unshakable identity Place for the Community Pt. II. Application of theory to practice. Tests Measurements and Characterization of Electro Optic Devices and Systems The superstitious practice / Those old yellow dog days Pierre herme recipe book Sam and the lucky money (Soar to success) Motorcycle frame blueprints A treasury of Chinese literature Letters from Palestine The language of love Unite Your Sexuality and Spirituality 55 12 The holy and profane states. By Thomas Fuller. With some account of the author and his writings. Tumor Immunology and Cancer Vaccines (Cancer Treatment and Research) Water (Fueling the Future) Quattro Pro SmartStart Handbook of consumer finance research Adobe edit software Glencoe earth science workbook Educational citizenship and independent learning The Complete Book of the Marine Aquarium Montana Hunting Guide Weapons animals wear All query of php tutorial point Circulatory system worksheet high school How stress affects your brain The far side of madness. Changing Interpretations of Americas Past Three interpersonal character traits : lovingkindness, forgiveness, integrity Who Was Responsible? Railroad companies and their employes. Oliver twist study guide Rand McNally 2004 Philadelphia Street Guide Introduction to selected health technologies Approaches to the visualization of neural pathways in chick imprinting Fumihiko Maekawa, Katsushige Sato, This Present Darkness (10th Anniversary Limited Edition)