

# Thetis Carol Ann Duffy

**Antje Peukert**

*'Choosing Tough Words'* Angelica Michelis, Antony Rowland, 2003 If the post of Poet Laureate was allocated on the basis of popularity, Carol Ann Duffy would have been the first woman to hold this prestigious post. Like Philip Larkin in his day, Duffy is both a poet respected by many academics and teachers, and widely read and enjoyed by children and adult readers of poetry. This is the first full-length collection of essays on the poetry of Carol Ann Duffy, approaching and exploring her work from a variety of literary theoretical perspectives, including feminism, masculinity, national identity, and post-structuralism. This lively anthology situates Duffy's poems in relation to current debates about the state, value and social relevance of contemporary British poetry.

**Carol Ann Duffy** Jane Dowson, 2016-05-17 This is the only monograph to consider the entire thirty-year career, publications, and influence of Britain's first female poet laureate. It outlines her impact on trends in contemporary poetry and establishes what we mean by 'Duffy-esque' concerns and techniques. Discussions of her writing and activities prove how she has championed the relevance of poetry to all areas of contemporary culture and to the life of every human being. Individual chapters discuss the lyrics of 'love, loss, and longing'; the socially motivated poems about the 1980s; the female-centred volumes and poems; the relationship between poetry and public life; and poetry and childhood and written for children. The book should whet the appetite of readers who know little of Duffy's work to find out more, while providing students and scholars with an in-depth analysis of the poems in their contexts. It draws on a wide range of critical works and includes an extensive list of further reading.

*The World's Wife* Carol Ann Duffy, 2001-04-09 Mrs Midas, Queen Kong, Mrs Lazarus, the Kray sisters, and a huge cast of others startle with their wit, imagination, lyrical intuition and incisiveness.

Ovid Carole E. Newlands, 2015-09-02 Newlands provides an extensive overview and analysis of Ovid's works.

**"What's a Man Without a Woman ...?" - Gender Constructions in Carol Ann Duffy's "The World's Wife"** Antje Peukert, 2010 Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Potsdam, course: Genre and Gender, language: English, abstract: History has always been a space of male deeds, male achievements, male gain or loss. Or so one is made to believe in retrospection. Of course women were not absent from history but they certainly are to a great extent from historical representations. Patriarchy dominated Western culture

for more than two thousand years and supplied the framework for what is to be known and how, i.e. in which contexts, it is to be known. Historical material has always been scarce but in regard to women it is almost non-existent. So women rightfully started to ask where their part in history was or why they have been consequently written out of history instead of being included. A necessity arose to deconstruct certain historical truths and to make women visible in and show their relevance to our past to build up strength and to obtain a voice or rather voices in order to question the present and the past systems. In this paper I examine Carol Ann Duffy's *The World's Wife*, whose poetry runs very much in above line. I will concentrate on the gender constructions established within *The World's Wife*. Even though Duffy questions traditional conceptions of men and women and their relationships with each other, she maintains a binary gender structure. The first chapter therefore deals with a general overview of gender conceptions constructed in and through the poems. The second and third chapter will take a closer look at certain poems. I think the poems weave their own web of femininity. In a circular movement they refer to past and future thus describing a female/feminist tradition. Accordingly the first and the last poem, *Little Red Cap* and *Demeter*, form the outline of the circle, not only in regard to their position but also by implicitly referring to each other. My third chapter will extend the

**Tremors of the Underwater World: Shipwrecks of the Northern Midwest** Pasquale De Marco, 2025-07-27 Journey into the depths of the Northern Midwest's waters and discover the captivating world of shipwrecks in this immersive and thought-provoking book. From the haunting tales of the Edmund Fitzgerald and the North American to the lesser-known stories of resilience and survival, these shipwrecks offer a glimpse into the indomitable spirit of those who dared to navigate these treacherous waters. Unravel the mysteries surrounding these maritime disasters as we explore the environmental impact of shipwrecks and the delicate balance between exploration and conservation. Delve into the legal and ethical considerations surrounding shipwreck exploration and the importance of preserving our underwater cultural heritage for future generations. Through the lens of art, literature, and tourism, we explore the enduring fascination with shipwrecks and their ability to capture our imagination. Discover how shipwrecks have inspired artists, writers, and filmmakers to create captivating works that resonate with audiences worldwide. Peer into the future of shipwreck exploration, where cutting-edge technologies and innovative approaches are unlocking new insights into these underwater time capsules. From advanced sonar and remote sensing to virtual reality and citizen science, these advancements are transforming our understanding of shipwrecks and their significance. Whether you are a seasoned diver, a history buff, or simply someone intrigued by the allure of the deep, this book promises an unforgettable voyage into the realm of shipwrecks, where the echoes of the past reverberate through the depths of the Northern Midwest's waters. If you like this book, write a review!

*Life, Love and Death in Latin Poetry* Stavros Frangoulidis, Stephen J. Harrison, 2018-03-19 Inspired by Theodore Papanghelis' *Propertius: A Hellenistic Poet on Love and Death* (1987), this collective volume brings together seventeen

contributions, written by an international team of experts, exploring the different ways in which Latin authors and some of their modern readers created narratives of life, love and death. Taken together the papers offer stimulating readings of Latin texts over many centuries, examined in a variety of genres and from various perspectives: poetics and authorial self-fashioning; intertextuality; fiction and 'reality'; gender and queer studies; narratological readings; temporality and aesthetics; genre and meta-genre; structures of the narrative and transgression of boundaries on the ideological and the formalistic level; reception; meta-dramatic and feminist accounts-the female voice. Overall, the articles offer rich insights into the handling and development of these narratives from Classical Greece through Rome up to modern English poetry.

Collected Poems Carol Ann Duffy, 2015-11-05 Carol Ann Duffy has been a bold and original voice in British poetry since the publication of *Standing Female Nude* in 1985. Since then she has won every major poetry prize in the United Kingdom and sold over one million copies of her books around the world. She was appointed Poet Laureate in 2009. Her first *Collected Poems* includes all of the poems from her nine acclaimed volumes of adult poetry - from *Standing Female Nude* to *Ritual Lighting* - as well as her much-loved Christmas poems, which celebrate aspects of Christmas: from the charity of King Wenceslas to the famous truce between the Allies and the Germans in the trenches in 1914. Endlessly varied, wonderfully inventive, and emotionally powerful, the poems in this book showcase Duffy's full poetic range: there are poems written in celebration and in protest; public poems and deeply personal ones; poems that are funny, sexy, heartbroken, wise. Taken together they affirm her belief that 'poetry is the music of being human'. *Collected Poems* is both the perfect single-volume introduction for new readers and a glorious opportunity for old friends to celebrate thirty years' work by one of the country's greatest literary talents. It confirms indisputably that 'Carol Ann Duffy is the most humane and accessible poet of our time' (Rose Tremain, *Guardian*).

**A History of Twentieth-Century British Women's Poetry** Jane Dowson, Alice Entwistle, 2005-05-19 Publisher Description

Women Re-Creating Classics Emily Hauser, Helena Taylor, 2025-06-12 In the last few years, there has been a major and unmissable surge in women's retellings and re-creations of ancient myths and texts that has put women's re-creations of Classics centre-stage. Drawing together an interdisciplinary range of creative and scholarly voices, this volume asks why classical creative retellings by women are so popular now-and considers what creativity can do to foster new ways of thinking and writing about Classics, thus blurring the boundary between the creative and the critical. Contributors engage with debates on how to make Classics more accessible through the medium of creative works, so that it is not just a discipline for the select few. This second volume in a two-volume set brings together original creative work by some of the many women writers who are pushing forward changes in the landscape of re-creating Classics, from Madeline Miller to Jennifer Saint, Emily Hauser, Caroline Lawrence, Roz Kaveney, Nikita Gill, Fiona Benson, Anne Carson and many more. These are set

alongside discussions and interviews between writers and academics, roundtable conversations among poets and critics, and reflections on creative and inclusive pedagogy-thus offering a cutting-edge collaboration between practitioners and researchers, and underlining the centrality of women's re-creations of Classics to the contemporary shaping of the field.

**Merchant Vessels of the United States**, 1969

Parentheses of Reception John T. Hamilton, Evina Sistakou, Martin Vöhler, 2025-05-06 The volume argues that the parenthesis, a rhetorical figure of speech and thought, can offer fresh insights into classical reception studies. By using the analogy of the parenthesis, we may conceptualize the received past as inserted into the present while remaining somehow apart from the present. Hence Graeco-Roman antiquity is considered as being simultaneously 'in' and 'to the side of' the receptive work. Along these lines, the volume reviews parenthesis as a heuristic tool in ancient and modern cultures, by applying it to various artistic media such as literature, theatre, art and cinema and to disciplines such as scholarship and translation. The 22 chapters of the volume are written by scholars specializing in classics, aesthetics, comparative literature and cultural studies, thus highlighting the 'parentheses of reception' as a fascinating topic that may attract readers from different disciplines and academic fields.

Masculine Plural Jennifer Ingleheart, 2018-09-06 The Classics were core to the curriculum and ethos of the intensely homosocial Victorian and Edwardian public schools, yet ancient homosexuality and erotic pedagogy were problematic to the educational establishment, which expurgated classical texts with sexual content. This volume analyses the intimate and uncomfortable nexus between the Classics, sex, and education primarily through the figure of the schoolmaster Philip Gillespie Bainbrigge (1890-1918), whose clandestine writings not only explore homoerotic desires but also offer insightful comments on Classical education. Now a marginalized figure, Bainbrigge's surviving works - a verse drama entitled Achilles in Scyros featuring a cross-dressing Achilles and a Chorus of lesbian schoolgirls, and a Latin dialogue between schoolboys - vividly demonstrate the queer potential of Classics and are marked by a celebration of the pleasures of sex and a refusal to apologize for homoerotic desire. Reprinted here in their entirety, they are accompanied by chapters setting them in their social and literary context, including their parallels with the writings of Bainbrigge's contemporaries and near contemporaries, such as John Addington Symonds, E. M. Forster, and A. E. Housman. What emerges is a provocative new perspective on the history of sexuality and the place of the Classics within that history, which demonstrates that a highly queer version of Classics was possible in private contexts.

**Performing Epic or Telling Tales** Fiona Macintosh, Justine McConnell, 2020-02-20 Performing Epic or Telling Tales takes the new millennium as a starting point for an exploration of the turn to narrative in twenty-first-century theatre, which is often also a turn to Graeco-Roman epic. However, the dominant focus of the volume is less on 'what' the recent epic turn in the theatre consists of than 'why' it seems to be so prevalent: this turn is explained with reference not only to the translation

and scholarly histories of the epics, but also to earlier performance traditions and, notably, to recent theoretical debates relating to text-based 'drama' and performance based 'theatre'. What is perhaps most remarkable about this epic turn is not simply the sheer number of outstanding performances that it has produced; it is also that recent practice appears to have outstripped much theoretical discussion about theatre. In chapters ranging from spoken word performances to ballet, from the use of machines and technology to performances that make space for voices occluded by the ancient epics, *Performing Epic or Telling Tales* seeks to contextualize and explain the 'narrative'/storytelling (re-)turn in recent live performances - a turn that regularly entails engagement with ancient Graeco-Roman epics, which have long provided poets, playwrights, artists, and theatre makers with a storehouse of rich, often perceived as 'raw', material. Refigured and refracted for the modern era, the epics of ancient Greece and Rome are found to be particularly revealing, and particularly 'telling' of the contemporary wider cultural sphere.

**Merchant Vessels of the United States...** United States. Coast Guard, 1971

*Ovid's 'Metamorphoses'* Genevieve Liveley, 2010-12-23 Perhaps no other classical text has proved its versatility so much as Ovid's epic poem. A staple of undergraduate courses in Classical Studies, Latin, English and Comparative Literature, *Metamorphoses* is arguably one of the most important, canonical Latin texts and certainly among the most widely read and studied. Ovid's 'Metamorphoses': A Reader's Guide is the ideal companion to this epic classical text offering guidance on: • Literary, historical and cultural context • Key themes • Reading the text • Reception and influence • Further reading

**The Publishers Weekly**, 2000

*The Longman Anthology of Women's Literature* Mary K. DeShazer, 2001 Preface and Acknowledgments. SECTION I: ENGENDERING LANGUAGE, SILENCE, AND VOICE. Introduction. Annotated Bibliography. Virginia Woolf (1882-1941). *A Room of One's Own*. bell hooks (1955-). *Talking Back*. Leoba of England and Germany (700?-780). Letter to Lord Boniface. Matilda, Queen of England (1080-1118). Letter to Archbishop Anselm. Letter to Pope Pascal. Anne Lock (fl.1556-1590). from *A Meditation of a penitent sinner, upon the 51 psalm*. Isabella Whitney (fl. 1567-1573?). The Author. . . Maketh Her Will and Testament. from *The Manner of Her Will*. Margaret Cavendish, Duchess of Newcastle (1623-1673). *The Poetess's Hasty Resolution*. *The Poetess's Petition*. *An Excuse for So Much Writ upon My Verses*. *Nature's Cook*. from *To All Writing Ladies*. Anne Killigrew (1660-1685). *Upon the Saying that My Verses Were Made by Another*. *On a Picture Painted by Herself*. Anne Finch, Countess of Winchelsea (1661-1720). *The Introduction*. *A Nocturnal Reverie*. *Ardelia to Melancholy*. *Friendship between Ephelia and Ardelia*. *The Answer*. Frances Burney (1752-1840). from *The Diary of Frances Burney*. Maria Edgeworth (1768-1849). from *Letters for Literary Ladies*. Jane Austen (1775-1817). *Northanger Abbey*. Mary Shelley (1797-1851). *Introduction to Frankenstein*. Charlotte Brontë (1816-1855). Letter from Robert Southey. Letter to Robert Southey . Letter to George Henry Lewes. Emily Brontë (1818-1848). [*Alone I sat; the summer day*]. *To Imagination*. *The Night Wind*. R. Alcona to

J. Brenzaida. [No coward soul is mine]. Stanzas. George Eliot (1819-1880). Silly Novels by Lady Novelists. Charlotte Perkins Gilman (1860-1935). The Yellow Wallpaper. Edith Wharton (1862-1937). A Journey. Gertrude Stein (1874-1946). from Patriarchal Poetry. Zora Neale Hurston (1891-1960). from Dust Tracks on a Road. Stevie Smith (1902-1971). My Muse Sits Forlorn. A Dream of Comparison. Thoughts about the Person from Porlock. May Sarton (1912-95). Journey Toward Poetry. The Muse as Medusa. Of the Muse. Hisaye Yamamoto (1921-). Seventeen Syllables. Maxine Hong Kingston (1940-). No Name Woman. Gloria Anzaldúa (1942-). Speaking in Tongues: A Letter to Third World Women Writers. Alice Walker (1944-). In Search of Our Mothers' Gardens. Medbh McGuckian (1950-). To My Grandmother. From the Dressing Room. Turning the Moon into a Verb. Carol Ann Duffy (1955-). Standing Female Nude. Litany. Mrs. Aesop. Gcina Mhlophe (1959-). The Toilet. Sometimes When It Rains. The Dancer. Say No. Intertextualities. Topics for Discussion, Journals, and Essays. Group Writing and Performance Exercise. Barbara Christian (1943-). The Highs and Lows of Black Feminist Criticism. Elaine Showalter (1941-). Feminist Criticism in the Wilderness. SECTION II: WRITING BODIES/BODIES WRITING. Introduction. Annotated Bibliography. Hélène Cixous (1937-). The Laugh of the Medusa. Nancy Mairs (1943-). Reading Houses, Writing Lives: The French Connection. Anonymous. The Wife's Lament (8th century?). Anonymous. Wulf and Eadwacer (8th century?). Margery Kempe (1373?-1438). from The Book of Margery Kempe. Margery Brews Paston (1457?-1495). Letters to her Valentine/fiance. Letter to her husband, John Paston. Elizabeth I (1533-1603). On Monsieur's Departure. When I Was Fair and Young. Mary Wroth (1587?-1653?). from Pamphilia to Amphilanthus. Aphra Behn (1640-1689). The Lucky Chance. Jane Barker (1652-1727). A Virgin Life. Delarivier Manley (1663-1724). from The New Atalantis. Eliza Haywood (1693?-1756). from The Female Spectator. Harriet Jacobs (1813?-1897). from Incidents in the Life of a Slave Girl. Christina Rossetti (1830-1894). Monna Innominata. Djuna Barnes (1892-1982). from Ladies Almanack. To the Dogs. Edna St. Vincent Millay (1892-1950). from Fatal Interview. Anne Sexton (1928-1974). The Abortion. In Celebration of My Uterus. For My Lover, Returning to His Wife. Audre Lorde (1934-1992). Uses of the Erotic: The Erotic as Power. Love Poem. Chain. Restoration-A Memorial. Bharati Mukherjee (1938-). A Wife's Story. Toni Cade Bambara (1939-1996). My Man Bovanne. Sharon Olds (1942-). That Year. The Language of the Brag. The Girl. Sex Without Love. Slavenka Drakulic (1949-). Makeup and Other Crucial Questions. Joy Harjo (1951-). Fire. Deer Ghost. City of Fire. Heartshed. Dionne Brand (1953-). Madame Alaird's Breasts. Sandra Cisneros (1955-). I the Woman. Love Poem #1. Jackie Kay (1961-). Close Shave. Other Lovers. Intertextualities. Topics for Discussion, Journals, and Essays. Group Writing and Performance Exercise. Catherine Gallagher (1945-). Who Was That Masked Woman? The Prostitute and the Playwright in the Comedies of Aphra Behn. Shari Benstock (1944-). The Lesbian Other.

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## **Index to Commonwealth Little Magazines** Stephen H. Goode,1985

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

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