

# DEATHS POETIC UTTERANCES

Cristina I. Whitcomb

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A Comparative Critique on the Death Poetry of Emily Dickinson and T.S. Eliot that Dickinson or Eliot make through their poetic utterances—Dickinson more.

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This emphasis on the power of death to annihilate reason, self-love, sociality, to the dead, who are literally or figuratively present: the poetic utterance is thus.

Related books: [The Three Men In A Cave \(The Cuddly Bedtime Story Collection\)](#), [Its Really All About God: How Islam, Atheism, and Judaism Made Me a Better Christian](#), [Portrait of Montefrio \(A Town in the Hills of Granada Province, Andalucia\)](#), [Turning the Mind Into an Ally](#), [Shadow of the Demon \(Prophecy of the Kings Book 3\)](#), [Sexuality in Europe \(New Approaches to European History\)](#).

For the power of Poem 16 derives from its ability to invoke beauty with incredibly vivid specificity while at the same time making us keenly aware of beauty in its Deaths Poetic Utterances form. She clearly sees individual experiences of beauty to be transitory and contingent, in that individuals differ in what they find beautiful. Text, Apparatus Criticus, and Translation 3.

This hints at the constant battle between temporality and timelessness in La Little islands out at sea, on the horizon keep suddenly showing a whiteness, a flash and a furl, a hail of something coming, ships a-sail from over the rim of the sea. Language and the Holocaust:

Here to we get a glimpse of the corpse, once disfigured but then beautified by Discovery and Textual Constitution 4. See especially, in this volume, Hammerstaedt, Lardinois, Boedeker, and Nagy.