

Theory Of The Lyric

The Must-Have Guide for Songwriters Writing Better Lyrics has been a staple for songwriters for nearly two decades. Now this revised and updated 2nd Edition provides effective tools for everything from generating ideas, to understanding the form and function of a song, to fine-tuning lyrics. Perfect for new and experienced songwriters alike, this time-tested classic covers the basics in addition to more advanced techniques. Songwriters will discover:

- How to use sense-bound imagery to enhance a song's emotional impact on listeners
- Techniques for avoiding clichés and

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creating imaginative metaphors and similes • Ways to use repetition as an asset • How to successfully manipulate meter • Instruction for matching lyrics with music • Ways to build on ideas and generate effective titles • Advice for working with a co-writer • And much more

Featuring updated and expanded chapters, 50 fun songwriting exercises, and examples from more than 20 chart-topping songs, *Writing Better Lyrics* gives you all of the professional and creative insight you need to write powerful lyrics and put your songs in the spotlight where they belong.

The Hellenistic period was an era of literary canons, of privileged texts and collections. One of the most

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stable of these consisted of the nine (rarely ten) lyric poets: whether the selection was based on poetic quality, popularity, or the availability of texts in the Library of Alexandria, the Lyric Canon offers a valuable and revealing window on the reception and survival of lyric in antiquity. This volume explores the complexities inherent in the process by which lyric poetry was canonized, and discusses questions connected with the textual transmission and preservation of lyric poems from the archaic period through to the Hellenistic era. It firstly contextualizes lyric poetry geographically, and then focuses on a broad range of

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sources that played a critical role in the survival of lyric poetry - in particular, comedy, Plato, Aristotle's Peripatetic school, and the Hellenistic scholars - to discuss the reception of the nine canonical lyric poets and their work. By exploring the ways in which fifth- and fourth-century sources interpreted lyric material, and the role they played both in the scholarly work of the Alexandrians and in the creation of what we conventionally call the Hellenistic Lyric Canon, it elucidates what can be defined as the prevailing pattern in the transmission of lyric poetry, as well as the place of Bacchylides as a puzzling exception to this norm. The overall discussion conclusively

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demonstrates that the canonizing process of the lyric poets was already at work from the fifth century BC and that it is reflected both in the evaluation of lyric by fourth-century thinkers and in the activities of the Hellenistic scholars in the Library of Alexandria.

A Lamont Poetry Prize-winning writer presents a critical exploration of ideas of imagined selfhood through the poetry of classical Greek and Rome, the modernist poetry of France, and modern and contemporary English and American lyrics. 10,000 first printing.

This book is the first rigorous and detailed exploration of exactly how blues singers used formulas to

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create songs, and it more than amply fills the gap in the the study of the blues, where the structure and content of the lyrics have been less fully explored than the musical form. Focusing on the songs recorded by African-American singers for pre-World War Two commercial recording companies, this is an excellent structural analysis of the formulaic composition of blues lyrics. This book gives a step-by-step description of the rules implicit in this formulaic structure and inspires new discussion of lyric structures. A wide array of readers will find this insightful and informative: from students of African-American music, cultural studies, history and

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linguistics, to Blues fans fascinated by exactly how the lyrics of this influential music style are written.

New Approaches to the Lyric

The Emergence of the Lyric Canon

Theories and Models

The Poem

Essays on Lyric Poetry

Comparative Poetics

Facing Loss and Death

Folk riddles, emblems, charms, and chants are a few of the traditional forms examined by Andrew

Welsh to discover the

means by which poetic

language achieves its

powerful effects. His book

shows how the roots of

lyric are embodied in

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primitive verse forms, how they are raised to higher powers in poetry from the Renaissance to the twentieth century, and how an awareness of them can illuminate our reading of the poetry of any age.

Andrew Welsh is Associate Professor of English at Rutgers University.

Originally published in 1978. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University

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Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Lyric Poetry and Social Identity in Archaic Greece presents a study of identity rhetoric that examines how Greek men

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presented themselves and their social groups to one another. The author examines how identity rhetoric operated in sympotic lyric: how Greek poets constructed images of self for their groups, focusing in turn on the construction of identity in martial-themed poetry, the protection of group identities in the face of political exile, and the negotiation between individual and group as seen in political lyric. By conducting a close reading of six poems and then a broad survey of

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martial lyric, exile poetry, political lyric, and sympotic lyric as a whole, Jessica Romney demonstrates that sympotic lyric focuses on the same basic behaviors and values to construct social identities regardless of the content or subgenre of the poems in question. The volume also argues that the performance of identity depends on the context of performance as well as the material of performance. Furthermore, the book demonstrates that sympotic lyric overwhelmingly prefers to

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use identity rhetoric that insists on the inherent sameness of group members; out-groups are the least common rhetorical strategy to groupness. All non-English text and quotes are translated, with the original languages given alongside the translation or in the endnotes.

A poet walks into a bar... In *Lyric as Comedy*, Calista McRae explores the unexpected comic opportunities in recent American poems about deeply personal, often embarrassing, experiences. Lyric poems, she finds,

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can be surprising sites of a shifting, unruly comedy, as seen in the work of John Berryman, Robert Lowell, A. R. Ammons, Terrance Hayes, Morgan Parker, Natalie Shapero, and Monica Youn. *Lyric as Comedy* draws out the ways in which key American poets have struggled with persistent expectations about what expressive poetry can and should do. McRae reveals how the modern lyric, rather than bestowing order on the poet's thoughts and emotions, can center on impropriety and confusion,

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formal breakage and linguistic unruliness, and self-observation and self-staging. The close readings in *Lyric as Comedy* also provide new insight into the theory and aesthetics of comedy, taking in the indirect, glancing comic affordances of poetry. In doing so, McRae captures varieties of humor that do not align with traditional terms, centering abjection and pleasure as facets of contemporary lyric practice.

An essential collection of essays by important

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contemporary poets about the forms and rhetorical strategies of lyric poetry. We are delighted when we recognize patterns and continuities, as we are delighted by a new poem's radical adjustment of, critique of, rejection of, or simple application of those patterns and modes. A poem means something because of previous poems.

—from the Introduction

Radiant Lyre: Essays on Lyric Poetry is a significant new book on poetry from its earliest, traditional roots to its most recent and fractured

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forms. The essays gathered here, by an array of brilliant contemporary poets, explore the history of the lyric poem, its rhetorical modes and strategies. How does the lyric operate in an elegy, a love poem, or an ode? How is meaning conveyed by a pastoral poem, the sublime, the narrative? How does the lyric investigate nature, beauty, and time? How are these lyric forms and strategies received? Radiant Lyre gives the contemporary reader a sense of the origin,

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evolution, and present status of the modes and means of lyric poetry.

David Baker and Ann Townsend have assembled an important anthology, vital to any serious reader of poetry. Contributors include Linda Gregerson, Richard Jackson, Eric Pankey, Carl Phillips, and Stanley Plumly.

Poetry and the Fate of the Senses

Dickinson and the Limits of Genre

Studies in English Poetry from the 16th to the 20th Century

10 Steps to Effective

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Storytelling

The "Lyric" Subject of Contemporary American Poetry

Lyric Poetry and Social Identity in Archaic Greece
Lyric Poetry

*** Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: The New Yorker, Boston Globe, The Atlantic, BuzzFeed, NPR. Los Angeles Times, Publishers Weekly, Slate,**

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Time Out New York, Vulture, Refinery 29, and many more . . .

A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book *Don't Let Me Be Lonely: An American Lyric*. Claudia Rankine's bold new book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV—everywhere, all the time. The accumulative stresses come to

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bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, Citizen is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society. Queer Lyrics fills a gap in queer studies: the lyric, as poetic genre, has never been directly addressed by queer theory. Vincent uses formal concerns, difficulty and closure, to discuss innovations specific to queer American poets. He traces a genealogy based on these queer techniques from Whitman,

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through Crane and Moore, to Ashbery and Spicer. Queer Lyrics considers the place of form in queer theory, while opening new vistas on the poetry of these seminal figures.

Don Paterson is not only one of our great poets, but also an esteemed authority on the art of poetry. In illuminating and engaging prose, he offers his treatise on the making and the philosophy of 'the poem'.

Paterson unpicks the process of verse composition with ambition, scholarly flair, and occasional scurrilities, exploring the mechanics of how a poem works and, essentially, what a poem is. His findings take the form of three essays that make up the three sections of the book: 'Lyric'

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attends to the sound of the poem; 'Sign' envisages ideas of poetic meaning; while 'Metre' studies its underlying rhythms. Through his various professional guises - as poetry editor at Picador Macmillan, professor of poetry at the University of St Andrews, and major prize-winning poet - no one is better placed to grant this 'insider's perspective'. For all those intrigued by the inner workings of the art form and its fundamental secrets, The Poem will surprise and delight. This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as

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feminism, deconstruction, textual theory, and queer theory.

Difficulty and Closure in American Poetry

Lyric Powers

The Cambridge Companion to Adorno

Dickinson's Misery

Critical Inquiries

Experimentation and the Lyric in Contemporary French Poetry

Poetry and Bondage

Narrative theory is essential to everything from history to lyric poetry, from novels to the latest Hollywood blockbuster. Narrative theory explores how stories work and how we make them work. This

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Companion is both an introduction and a contribution to the field. It presents narrative theory as an approach to understanding all kinds of cultural production: from literary texts to historiography, from film and videogames to philosophical discourse. It takes the long historical view, outlines essential concepts, and reflects on the way narrative forms connect with and rework social forms. The volume analyzes central premises, identifies narrative

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theory's feminist foundations, and elaborates its significance to queer theory and issues of race. The specially commissioned essays are exciting to read, uniting accessibility and rigor, traditional concerns with a renovated sense of the field as a whole, and analytical clarity with stylistic dash. Topical and substantial, *The Cambridge Companion to Narrative Theory* is an engaging resource on a key contemporary concept. In this book, Elissa

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Zellinger analyzes both political philosophy and poetic theory in order to chronicle the consolidation of the modern lyric and the liberal subject across the long nineteenth century. In the nineteenth-century United States, both liberalism and lyric sought self-definition by practicing techniques of exclusion. Liberalism was a political philosophy whose supposed universals were limited to white men and created by omitting women, the enslaved, and Native peoples. The

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conventions of poetic reception only redoubled the sense that liberal selfhood defined its boundaries by refusing raced and gendered others. Yet Zellinger argues that it is precisely the poetics of the excluded that offer insights into the dynamic processes that came to form the modern liberal and lyric subjects. She examines poets—Frances Sargent Osgood, Elizabeth Oakes Smith, Frances Ellen Watkins Harper, Edna St. Vincent Millay, and E. Pauline Johnson—whose work

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uses lyric practices to contest the very assumptions about selfhood responsible for denying them the political and social freedoms enjoyed by full liberal subjects. In its consideration of politics and poetics, this project offers a new approach to genre and gender that will help shape the field of nineteenth-century American literary studies. Hit-songwriter/educator Andrea Stolpe shares her ten-step songwriting process that will help you craft lyrics that

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communicate heart to heart with your audience. She advises on how to: streamline and accelerate your writing process; use lyric structures and techniques at the heart of countless hit songs; write even when you're not inspired; and more. At the beginning of the 21st century, there is still no generally accepted comprehensive definition of the lyric or differentiated modern toolkit for its analysis. The reception of poetry is largely characterised either by an empathetic

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identification of critics with the lyric persona or by exclusive interest in formal patterning. The present volume seeks to remedy this deficit. All the contributors 'theorise' the lyric to overcome the impasse of an impressionistic and narrowly formalistic critical debate on the genre. Their papers focus on a variety of different questions: the problem of establishing a framework for definition and classification; the search for dynamic and potent critical approaches;

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investigations of poetry's cultural performance and its fundamental relevance for the construction of group cohesion. The essays collected in this volume offer a consciously polyphonic range of theories and interpretations, suggesting to the reader a variety of theoretical frameworks and practical illustrations of how a discussion of poetry may be firmly grounded in modern literary theory. Genre in Archaic and Classical Greek Poetry Citizen

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New Definitions of Lyric

Lyric Eye

Fables of the Self

Studies in Lyric Poetry

Theory Into Poetry

The Lyric Theory Reader collects major essays on the modern idea of lyric, made available here for the first time in one place. Representing a wide range of perspectives in Anglo-American literary criticism from the twentieth and twenty-first centuries, the collection as a whole documents the diversity and energy of ongoing critical conversations about lyric poetry. Virginia Jackson and Yopie Prins frame these conversations with a general introduction, bibliographies for further reading, and introductions to each of the anthology's ten sections: genre theory, historical models of lyric, New Criticism,

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structuralist and post-structuralist reading, Frankfurt School approaches, phenomenologies of lyric reading, avant-garde anti-lyricism, lyric and sexual difference, and comparative lyric.

Designed for students, teachers, scholars, poets, and readers with a general interest in poetics, this book presents an intellectual history of the theory of lyric reading that has circulated both within and beyond the classroom, wherever poetry is taught, read, discussed, and debated today.

Offering a new theory of poetic constraint, this book analyses contributions of bound people to the history of the lyric.

Translating for Singing discusses the art and craft of translating singable lyrics, a topic of interest in a wide range of fields, including translation, music, creative writing, cultural studies,

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performance studies, and semiotics. Previously, such translation has most often been discussed by music critics, many of whom had neither training nor experience in this area. Written by two internationally-known translators, the book focusses mainly on practical techniques for creating translations meant to be sung to pre-existing music, with suggested solutions to such linguistic problems as those associated with rhythm, syllable count, vocal burden, rhyme, repetition and sound. Translation theory and translations of lyrics for other purposes, such as surtitles, are also covered. The book can serve as a primary text in courses on translating lyrics and as a reference and supplementary text for other courses and for professionals in the fields mentioned. Beyond academia, the book is of interest to professional translators

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and to librettists, singers, conductors, stage directors, and audience members. "Lyric Time" offers a detailed critical reading of a particularly difficult poet, an analysis of the dominance of temporal structures and concerns in the body of her poetry, and finally, an important original contribution to a theory of the lyric.

Lyric, Sign, Metre

Queer Lyrics

The Blues Lyric Formula

Roots of Lyric

A Critical Anthology

Lyric as Comedy

Lyric

The authority of poetry varies from one period to another, from one culture to another. For Robert von Hallberg, the authority of lyric poetry has three sources: religious affirmation,

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the social institutions of those who speak the idioms from which particular poems are made, and the extraordinary cognition generated by the formal and musical resources of poems. Lyric Powers helps students, poets, and general readers to recognize the pleasures and understand the ambitions of lyric poetry. To explain why a reader might prefer one kind of poem to another, von Hallberg analyzes—beyond the political and intellectual significance of poems—the musicality of both lyric poetry and popular song, including that of Tin Pan Alley and doo-wop. He shows that poets have distinctive intellectual resources—not just rhetorical resources—for examining their subjects, and

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that the power of poetic language to generalize, not particularize, is what justly deserves a critic's attention. The first book in more than a decade from this respected critic, Lyric Powers will be celebrated as a genuine event by readers of poetry and literary criticism.

Lyric poetry has long been regarded as the intensely private, emotional expression of individuals, powerful precisely because it draws readers into personal worlds. But who, exactly, is the "I" in a lyric poem, and how is it created? In Lyric Poetry, Mutlu Blasing argues that the individual in a lyric is only a virtual entity and that lyric poetry takes its power from the public, emotional power of language

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itself. In the first major new theory of the lyric to be put forward in decades, Blasing proposes that lyric poetry is a public discourse deeply rooted in the mother tongue. She looks to poetic, linguistic, and psychoanalytic theory to help unravel the intricate historical processes that generate speaking subjects, and concludes that lyric forms convey both personal and communal emotional histories in language. Focusing on the work of such diverse twentieth-century American poets as T. S. Eliot, Ezra Pound, Wallace Stevens, and Anne Sexton, Blasing demonstrates the ways that the lyric "I" speaks, from first to last, as a creation of poetic language. Genre in Archaic and Classical

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Greek Poetry foregrounds innovative approaches to the question of genre, what it means, and how to think about it for ancient Greek poetry and performance. Embracing multiple definitions of genre and lyric, the volume pushes beyond current dominant trends within the field of Classics to engage with a variety of other disciplines, theories, and models. Eleven papers by leading scholars of ancient Greek culture cover a wide range of media, from Sappho's songs to elegiac inscriptions to classical tragedy. Collectively, they develop a more holistic understanding of the concept of lyric genre, its relevance to the study of ancient texts, and its relation to

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subsequent ideas about lyric. The great German philosopher and aesthetic theorist Theodor Wiesengrund Adorno (1903-69) was one of the main philosophers of the first generation of the Frankfurt School of critical theory. An accomplished musician, Adorno first focused on the theory of culture and art. Later he turned to the problem of the self-defeating dialectic of modern reason and freedom. In this collection of essays, imbued with the most up-to-date research, a distinguished roster of Adorno specialists explore the full range of his contributions to philosophy, history, music theory, aesthetics and sociology. New readers will find this the most convenient and accessible guide

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to Adorno currently available. Advanced students and specialists will find a conspectus of recent developments in the interpretation of Adorno.

The Idea of Lyric Theory, Technology, and Culture Music and Text

Popular Lyric Writing

The Poetics of Abjection in Postwar America

Textual Events

Lyrical Strains

Experimentation and the Lyric in Contemporary French Poetry offers a new theoretical approach and historical perspective on the remarkable upsurge in creative poetic practices in

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France that have challenged traditional definitions of poetry and of the lyric. Focusing on the work of Pierre Alferi, Olivier Cadiot, Emmanuel Hocquard, Franck Leibovici, Anne Portugal and Denis Roche, this book provides an analysis of the most influential poets in French poetry of the last few decades. It contextualizes the theoretical models that inform their investigations, analyzing them alongside the history of the avant-garde and the heated theoretical debates that

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have taken place over whether to continue or bring an end to the lyric.

Systematically addressing the various strategies employed by these poets and drawing on reception theory and cognitive studies, Jeff Barda argues that French radical poetics re-evaluates the lyric in cognitive terms beyond the personal. This book is essential reading for anyone interested in twenty-first-century forms of experimental writing and the connections between literature and the arts today.

Lyric Eye: The Poetics of

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Twentieth-Century Surveillance presents the first detailed study of the relationship between poetry and surveillance. It critically examines the close connection between American lyric poetry and a burgeoning U.S. state surveillance apparatus from 1920 through the 1960s. The book explores the myriad ways that poets -- Ezra Pound, William Carlos Williams, W.H. Auden, Langston Hughes, James Baldwin, Sylvia Plath, Gertrude Stein, Robert Lowell, Allen Ginsberg, and

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others -- explored a developing and fraught environment in which the growing power of American investigative agencies, such as the FBI under Hoover, imposed new pressures on cultural discourse and personal identity. In analysing twentieth-century American poetry and its various ideas about 'the self', Lyric Eye demonstrates the extent to which poetry and surveillance employ similar styles of information gathering such as observation, overhearing, imitation, abstraction,

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repurposing of language, subversion, fragmentation, and symbolism. Ground-breaking and prescient, this book will be of great interest to scholars and researchers of literature, politics, surveillance and intelligence studies, and Digital Humanities.

What is the role of the senses in the creation and reception of poetry? How does poetry carry on the long tradition of making experience and suffering understood by others? With *Poetry and the Fate of the Senses*, Susan Stewart

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traces the path of the aesthetic in search of an explanation for the role of poetry in our culture. The task of poetry, she tells us, is to counter the loneliness of the mind, or to help it glean, out of the darkness of solitude, the outline of others. Poetry, she contends, makes tangible, visible, and audible the contours of our shared humanity. It sustains and transforms the threshold between individual and social existence. Herself an acclaimed poet, Stewart not only brings the intelligence

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of a critic to the question of poetry, but the insight of a practitioner as well. Her new study draws on reading from the ancient Greeks to the postmoderns to explain how poetry creates meanings between persons. Poetry and the Fate of the Senses includes close discussions of poems by Stevens, Hopkins, Keats, Hardy, Bishop, and Traherne, of the sense of vertigo in Baroque and Romantic works, and of the rich tradition of nocturnes in visual, musical, and verbal art. Ultimately, Stewart

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explores the pivotal role of poetry in contemporary culture. She argues that poetry can counter the denigration of the senses and can expand our imagination of the range of human expression. *Poetry and the Fate of the Senses* won the 2004 Truman Capote Award for Literary Criticism in Memory of Newton Arvin, administered for the Truman Capote Estate by the University of Iowa Writers' Workshop. It also won the Phi Beta Kappa Society's 2002 Christian Gauss Award for Literary

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Criticism.

What sort of thing is a lyric poem? An intense expression of subjective experience? The fictive speech of a specifiable persona? Examining ancient and modern poems from Sappho to Ashbery, Jonathan Culler reveals the limitations of these two models—the Romantic and the modern—and challenges the assumption that poems exist to be interpreted.

Liberalism and Women's Poetry in Nineteenth-Century America

Performance and the Lyric

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in Early Greece
Translating For Singing
Theory of the Lyric
A Theory of Lyric Reading
Narrative and Eventfulness
in Lyric Poetry
Field Reports on Romantic
Lyric

How do we know that Emily Dickinson wrote poems? How do we recognize a poem when we see one? In Dickinson's *Misery*, Virginia Jackson poses fundamental questions about reading habits we have come to take for granted. Because Dickinson's writing remained largely unpublished when she died in 1886, decisions about what it was that Dickinson wrote have been left to the editors, publishers, and critics

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who have brought Dickinson's work into public view. The familiar letters, notes on advertising fliers, verses on split-open envelopes, and collections of verses on personal stationery tied together with string have become the Dickinson poems celebrated since her death as exemplary lyrics. Jackson makes the larger argument that the century and a half spanning the circulation of Dickinson's work tells the story of a shift in the publication, consumption, and interpretation of lyric poetry. This shift took the form of what this book calls the "lyricization of poetry," a set of print and pedagogical practices that collapsed the variety of poetic genres into lyric as a synonym for poetry. Featuring many new illustrations from Dickinson's

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manuscripts, this book makes a major contribution to the study of Dickinson and of nineteenth-century American poetry. It maps out the future for new work in historical poetics and lyric theory.

Recent decades have seen a major expansion in our understanding of how early Greek lyric functioned in its social, political, and ritual contexts, and the fundamental role song played in the day-to-day lives of communities, groups, and individuals has been the object of intense study. This volume places its focus elsewhere, and attempts to illuminate poetic effects that cannot be captured in functional terms alone. Employing a range of interpretative methods, it explores the idea of lyric performances as 'textual events'. Some

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chapters investigate the pragmatic relationship between real performance contexts and imaginative settings, while others consider how lyric poems position themselves in relation to earlier texts and textual traditions, or discuss the distinctive encounters lyric poems create between listeners, authors, and performers. Individual lyric texts and authors, such as Sappho, Alcaeus, and Pindar, are analysed in detail, alongside treatments of the relationship between lyric and the Homeric Hymns. Building on the renewed concern with the aesthetic in the study of Greek lyric and beyond, *Textual Events* aims to re-examine the relationship between the poems' formal features and their historical contexts. Lyric poems are a type of socio-political discourse, but

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they are also objects of attention in themselves. They enable reflection on social and ritual practices as much as they are embedded within in them, but as well as expressing cultural norms, lyric challenges listeners to think about and experience the world afresh.

The term 'lyric' has evolved, been revised, redefined and contested over the centuries. In this fascinating introduction, Scott Brewster: traces the history of the term from its classical origins through the early modern, Romantic and Victorian periods and up to the twenty-first century demonstrates the influence of lyric on poetic practice, literature, music and other popular cultural forms uses three aspects -- the lyric 'self', love and desire and the relationship between lyric,

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poetry and performance -- as focal points for further discussion not only charts the history of lyric theory and practice but re-examines assumptions about the lyric form in the context of recent theoretical accounts of poetic discourse. Offering clarity and structure to this often intense and emotive field, *Lyric* offers essential insights for students of literature, performance, music and cultural studies.

Thinking through Poetry: Field Reports on Romantic Lyric pursues two goals. The title signals the contribution to debates about reading. Do we think 'through' - 'by means of', 'with'- poems, sympathetically elaborating their surfaces? Is this compatible with a second meaning: 'thinking through' poems to their end-solving a problem,

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getting to its root, its deep truth? Third, can we square these surface and depth readings with a speculative, philosophical criticism to which the poem carries us, where 'through' denotes a 'going beyond?' All three meanings of 'through' are in play throughout. The subtitle applies 'field' first to Romantic studies since the 1980s, a field that this project reflects upon from beginning to end. Examples are drawn especially from Wordsworth, but also from Coleridge and, in assessing Romanticism's afterlife, from Stevens. 'Field' also characterizes the shift from a unitary to a field-concept of form during that time-span, a shift pursued through prolonged engagement with Spinoza. 'Field' thus underscores the synthesis of form and history, the

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importance of analytic scale to that synthesis, and the displacement of entity (text) by 'relation' as the object of investigation. While the book historically connects early nineteenth-century intellectual trends to twentieth- and twenty-first-century scientific revolutions, its focuses on introducing new models to literary criticism. Unlike accounts of the influence of science on literature, or various 'literature + X' approaches (literature and ecology, literature and cognitive science), it constructs its object of inquiry in a way cognate with work in non-humanities disciplines, thus highlighting a certain unity to human knowledge. The claim is that specialists in literature should think the way distinguished scientists think, and vice versa.

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The Pain and the Pleasure of Words

The Poetics of Twentieth-Century

Surveillance

Primitive Poetry and Modern Poetics

The Cambridge Companion to

Narrative Theory

The Theory, Art and Craft of

Translating Lyrics

Schiller's Theory of the Lyric ...

Lyric Modes in Ancient and Modern

Poetry

This study offers a fresh approach to the theory and practice of poetry criticism from a narratological perspective.

Arguing that lyric poems share basic constituents of narration with prose fiction, namely temporal sequentiality of events

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and verbal mediation, the authors propose the transgeneric application of narratology to the poetic genre with the aim of utilizing the sophisticated framework of narratological categories for a more precise and complex modeling of the poetic text. On this basis, the study provides a new impetus to the neglected field of poetic theory as well as to methodology. The practical value of such an approach is then demonstrated by detailed model analyses of canonical English poems from all major periods between the 16th and the 20th centuries. The

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comparative discussion of these analyses draws general conclusions about the specifics of narrative structures in lyric poetry in contrast to prose fiction.

Melopoetics, the study of the multifarious relations between music and literature, has emerged in recent years as an increasingly popular field of interdisciplinary inquiry.

Brought together in this volume for the first time within the broadly conceived framework of this developing comparative discipline, noted musicologists and literary critics explore diverse topics of shared concern

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such as literary theory as a model for musical criticism, genre theories in literature and music, the criticism and analysis of texted music, and the role of aesthetic, historical, and cultural understanding in concepts of text--music convergence. This book of fourteen original essays--united here not by a common ideology but by common subject matter--demonstrates how musical and literary scholarship can combine forces effectively on the common ground of contemporary critical theory and interpretive practice. The concluding essay by

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interdisciplinary historian Hayden White offers a magisterial, non-biased assessment of the individual contributions. By generalizing the critical issues raised, White locates this ambitious enterprise of contemplating "music and text" in the larger context of intellectual history.

Pushkin's lyric intelligence is his capacity to transform philosophical and aesthetic ideas into poetry that questions the creative process. This first major study of his lyrics reveals the links between Pushkin's conceptual vocabulary and his intellectual life, and between his

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writing and the influences of French and English authors and movements.

Lyric poetry as a temporal art-form makes pervasive use of narrative elements in organizing the progressive course of the poetic text. This observation justifies the application of the advanced methodology of narratology to the systematic analysis of lyric poems. After a concise presentation of this transgeneric approach to poetry, the study sets out to demonstrate its practical fruitfulness in detailed analyses of a large number of English (and some American) poems

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from the early modern period to the present. The narratological approach proves particularly suited to focus on the hitherto widely neglected dimension of sequentiality, the dynamic progression of the poetic utterance and its eventful turns, which largely constitute the *raison d'être* of the poem. To facilitate comparisons, the examples chosen share one special thematic complex, the traumatic experience of severe loss: the death of a beloved person, the imminence of one's own death, the death of a revered fellow-poet and the loss of a fundamental stabilizing

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order. The function of the poems can be described as facing the traumatic experience in the poetic medium and employing various coping strategies. The poems thus possess a therapeutic impetus.

Pushkin's Lyric Intelligence

An American Lyric

Radiant Lyre

The Lyric Theory Reader

An Intercultural Essay on

Theories of Literature

Thinking Through Poetry

Lyric Time

Gillian White argues that the poetry wars among critics and practitioners are shaped by "lyric shame"—an unspoken

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but pervasive embarrassment over what poetry is, should be, and fails to be. "Lyric" is less a specific genre than a way to project subjectivity onto poems—an idealized poem that is nowhere and yet everywhere.

"Comparative literature," Earl Miner writes, "clearly involves something more than comparing two great German poets, and something different from a Chinese studying French literature or a Russian studying Italian literature." But what would a true intercultural poetics be? This work proposes various ways to "study something other than

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what are, all things considered, the short and simple annals of one cultural parish at one historic moment." The first developed account of theories of literature from an intercultural standpoint, the book shows that an "originative" or "foundational" poetics develops in cultures with explicit poetics when critics define the nature and conditions of literature in terms of the then most esteemed genres drama, lyric, or narrative. Earl Miner demonstrates that these definitions and inferences from them constitute useful bases

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for comparative poetics.

The Narratological Analysis of

Lyric Poetry

Lyric Shame

Writing Better Lyrics