CONTENTS

Acknowledgments ix

General Introduction 1

PART ONE: HOW DOES LYRIC BECOME A GENRE?

SECTION 1  Genre Theory 11
1.3. René Wellek, “Genre Theory, the Lyric, and Erlebnis” (1967) 40
1.4. Ralph Cohen, “History and Genre” (1986) 53
1.6. Stanley Fish, “How to Recognize a Poem When You See One” (1980) 77

SECTION 2  Models of Lyric 86
2.4. Helen Vendler, Introduction to The Art of Shakespeare’s Sonnets (1997) 128
2.5. M. H. Abrams, “The Lyric as Poetic Norm” (1953) 140
CONTENTS

PART TWO: TWENTIETH-CENTURY LYRIC READERS

SECTION 3  Anglo-American New Criticism 159
3.1. I. A. Richards, “The Analysis of a Poem” and “The Definition of a Poem” (1924) 165
3.2. Cleanth Brooks and Robert Penn Warren, Introduction to Understanding Poetry (1938) 177
3.3. T. S. Eliot, “The Three Voices of Poetry” (1953) 192
3.4. W. K. Wimsatt and Monroe Beardsley, “The Intentional Fallacy” (1946) 201
3.5. Reuben Brower, “The Speaking Voice” (1951) 211

SECTION 4  Structuralist Reading 219
4.3. Michael Riffaterre, “The Poem’s Significance” (1978) 249

SECTION 5  Post-Structuralist Reading 266
5.1. Harold Bloom, “The Breaking of Form” (1979) 275

SECTION 6  Frankfurt School and After 319

SECTION 7  Phenomenologies of Lyric Reading 382
7.1. Martin Heidegger, “... Poetically Man Dwells...” (1951; trans. 1971) 390
PART THREE: LYRIC DEPARTURES

SECTION 8  Avant-garde Anti-lyricism  451
8.1. Marjorie Perloff, “Can(n)on to the Right of Us, Can(n)on to the Left of Us: A Plea for Difference” (1987) 460

SECTION 9  Lyric and Sexual Difference  504
9.2. Sandra M. Gilbert and Susan Gubar, “Gender, Creativity, and the Woman Poet” (1979) 522

SECTION 10  Comparative Lyric  568

Contributors  643
Source Acknowledgments  649
Index of Authors and Works  653