

FINAL SUMMARY

Theoretical Premises

Textual analysis. The literariness of the literary text. Formalism. Jakobson: *Linguistics and poetics*. Verbal messages and works of art. Speech event and the model of verbal communication. Constitutive factors and linguistic functions. The Message and the poetic function. The principle of equivalence. Selection and combination. Estrangement. Formalism, Practical Criticism, New Criticism. How to Read a Poem: close reading, the temporary erasure of the author, and the dismantling of the text. Intentional fallacy and affective fallacy. Incarnational fallacy. Form and the temporary oblivion of contents. Structure and the re-emergence of contents.

I. Preliminary Textual Analyses

- Stephen Crane, Poem XLIV, from *The Black Riders and Other Lines*: poetry and prose, poetic structure and intertextuality; Biblical language, tradition and translation.
- William Blake, *Introduction to Songs of Innocence*: conative structure; sequence of verbal messages; performance, creation, and fruition; the co-existence of contraries; self-referential poetry. (See Braider's critical essay. Compare Blake's *Introduction* with the poem *The Tyger* from *Songs of Experience*: form versus content, simplicity and complexity; conative structure versus interrogative structure. See Eagleton on *The Tyger*, pp. 70-73 and ff.)

II. Illustrative Readings

- Robert Frost, *Stopping by Woods on a Snowy Evening*: aesthetic experience and the perception of beauty; visionary possession versus material possession; textual explication and the "ulterior meaning"; explication and interpretation (see Eagleton on Frost, pp. 96-99).
- Edward Thomas, *Fifty Faggots*: ownership and labour; use-value and social mediation of the material world; time and transformation; process and telos; human/natural loss and the elegiac mode.
- William Wordsworth, *The Solitary Reaper*: common life; common language; emotions, the knowledge and presence of death.
- Gerard Manley Hopkins. Sprung rhythm; theory of the inscape and instress. Hopkins and Jakobson's Formalism. Sonnet: *God's Grandeur*: structure and parallelisms; imagery and linguistic difficulty; language about language, self-reflexivity and poetry about poetry. Hopkins' "modernist extremism".
(See Eagleton on Wordsworth's, Hopkins's and Thomas's poems as "Nature Poems", Chapter 6, pp. 143 and ff.).

III. Modernist Poetics

- T. S. Eliot *Essays: Passages from Tradition and the Individual Talent; The Metaphysical Poet; Hamlet and His Problems*. Tradition and the modernist work of art. Poetry and the Theory of impersonality. Emotion and expression. Escape from emotion and anti-romanticism. Theory of complexity. The objective correlative.

- William Wordsworth. *Preface to Lyrical Ballads*. The new Romantic poetry. The subject and language of poetry. The identity of the poet. Sensibility and thought. The spontaneous overflow of powerful feelings. Emotion recollected in tranquillity. The sentimental education of the reader.
- Intimidating the reader. Americans abroad: Ezra Pound, T. S. Eliot and *The Waste Land*. Complexity and intertextuality.
- D. H. Lawrence, “Introduction” to Harry Crosby’s *Chariot of the Sun*: Modern/ist poetry, chaos, and form.
- Simplicity and the new language. Americans at home: Robert Frost, *The Figure a Poem Makes*, and William Carlos Williams, *The Poem as a Field of Action*.
- From poetics to poetry. Illustrative readings: D. H. Lawrence, *To Women, As Far As I’m Concerned*, and William Carlos Williams, *This is just to say*. (See Eagleton on these two poems, pp. 26-28, 39-41).

IV. Modernism and Beyond

- W. H. Auden. *Musée des Beaux Arts*: Human position of suffering in life and art. Ethics and aesthetics. Suffering and victims as subjects of life and artistic representation. Romantic approach versus Modernist approach. Decentering of suffering. Ekphrasis, genres, and intertextuality: poetry and painting, myth and literature, detachment and objective representation. Anti-romanticism and anti-sentimentality. Compare Auden’s poem with Williams’s poem. (See Riffaterre’s essay and also Eagleton on Auden, pp. 3-8).
- Stevie Smith. *Not Waving but Drowning*: Polyphonic structure. Poem as a verbal message: contact and phatic function. Misunderstanding and misinterpretation. Language and signs: particular event and general life-time. Triviality and tragedy. (See Eagleton on Smith, pp. 136-37).
- Judith Wright, *Egrets*: Poetry and vision; reality and reflection; mirror-image and speculation; watching and waiting; epiphany and oxymoronic imagery.

V. The Return of personality: Traditions and Counter-traditions

- Autobiography and poetry; sentimentality of family relations; life, emotions, subjectivity and confession; art, detachment, impersonality and objective representation; art form as cultural synthesis; poetry, history and political engagement; poetic language and class/race/gender consciousness; conventions and the unconventional renewal of lyrical themes and structures.
- Confessional Poetry from America to England: Robert Lowell, Sylvia Plath and Ted Hughes.
 - The Movement: Philip Larkin and Elizabeth Jennings.
 - Irish Poetry: Seamus Heaney and Eavan Boland.
 - Feminine voices from Wales and Scotland: Gillian Clark and Carol Ann Duffy.