

what is a lyric in literature

what is a lyric in literature is a question that delves into one of the most enduring and expressive forms of literary art. Lyrics in literature are not just the words to a song; they refer to a specific genre of poetry that conveys personal emotions, feelings, and thoughts, often in a highly musical and rhythmic language. This article will explore the definition of a lyric in literature, trace its historical origins, examine its key characteristics, and distinguish it from other poetic forms. Readers will also discover the main types of lyric poetry, notable examples, and the lasting impact lyrics have had on literary traditions. Whether you are a student, educator, or enthusiast, understanding what a lyric is in literature will deepen your appreciation for poetry's power to express the inner workings of the human soul. Continue reading to uncover everything you need to know about this fascinating literary form.

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Definition of Lyric in Literature

A lyric in literature is a short poem or verse that expresses the personal feelings and emotions of the poet. Unlike narrative poetry, which tells a story, or dramatic poetry, which involves dialogue between characters, the lyric focuses on the inner experiences of an individual. The term "lyric" is derived from the Greek word "lyra," referring to the lyre, a musical instrument that accompanied early Greek poetry. In literary terms, a lyric is marked by its emotional intensity, musical quality, and brevity.

Lyric poetry is considered one of the oldest forms of literary expression. Its primary aim is to capture a moment, an emotion, or a mood, allowing readers to connect with the poet's personal experience. The lyric is not restricted by subject matter or form; it can address love, nature, longing, loss, or any other human emotion. Typically, lyrics are written in the first person, using "I" or "we," which creates an intimate connection between the poet and the reader.

Historical Origins of the Lyric

The origins of the lyric in literature can be traced back to ancient civilizations. In Ancient Greece, poets such as Sappho and Pindar composed verses to be sung with the accompaniment of a lyre. These early lyrics were often performed at public gatherings or religious ceremonies, emphasizing their connection to music and communal experience.

Throughout history, the form and function of the lyric have evolved. During the Middle Ages, lyric poetry flourished in the courts of Europe, where troubadours and minstrels composed songs of chivalry, love, and devotion. The Renaissance saw the rise of the sonnet, a highly structured lyric form popularized by poets like Petrarch and Shakespeare. In the Romantic era, lyric poetry became a vehicle for personal reflection and emotional expression, with poets such as Wordsworth, Keats, and Shelley leading the way.

- Ancient Greek lyric poetry (Sappho, Pindar)
- Medieval courtly love lyrics
- Renaissance sonnets (Shakespeare, Petrarch)
- Romantic lyricism (Wordsworth, Keats, Shelley)
- Modern and contemporary lyric poetry

Key Characteristics of Lyric Poetry

Lyric poetry is distinguished by several defining characteristics. Understanding these features helps clarify what a lyric is in literature and why it holds a unique place among poetic forms.

Emotional Intensity

A hallmark of lyric poetry is its focus on deep, often intense emotions. Whether expressing joy, sorrow, love, or longing, the lyric seeks to evoke a strong emotional response from the reader. The poet's personal feelings become the central subject, allowing the audience to experience these emotions vicariously.

Musicality and Rhythm

Lyrics often possess a musical quality, achieved through meter, rhyme, repetition, and the careful choice of words. This musicality not only reflects the form's historical roots in song but also enhances the poem's emotional resonance and memorability.

Brevity and Focus

Most lyric poems are short, concentrating on a single idea, moment, or feeling. This brevity intensifies the impact of the poem, distilling complex emotions into a concise and powerful form.

Subjectivity and Personal Voice

Lyric poetry is typically written from a subjective perspective. The use of first-person pronouns and intimate language draws readers into the poet's inner world, making the experience feel personal and immediate.

Types of Lyric Poetry

Lyric poetry encompasses a wide range of forms, each with its own conventions and history. Understanding the main types of lyric poems provides a clearer picture of what a lyric is in literature.

- **Ode:** A formal, often lengthy lyric poem that addresses a person, object, or concept in an elevated style.
- **Sonnet:** A 14-line lyric poem with a specific rhyme scheme, traditionally exploring themes of love, beauty, or mortality.
- **Elegy:** A reflective lyric poem that mourns the loss of someone or something, expressing sorrow or lamentation.
- **Hymn:** A lyric poem intended for religious worship or praise.
- **Haiku:** Although originating from Japanese tradition, the haiku can be considered a brief lyric form that captures a single, poignant moment.
- **Ballad:** While often narrative, some ballads contain strong lyric elements, blending storytelling with personal emotion.

Lyric vs. Other Literary Forms

To understand what a lyric is in literature, it is important to distinguish it from other major poetic forms. Lyric poetry is unique in its focus on personal emotion rather than storytelling or dramatic performance.

Lyric vs. Narrative Poetry

Narrative poetry tells a story with characters, plot, and action. Examples include epics like "The Iliad" or "The Odyssey." In contrast, lyric poetry is not concerned with narration but instead aims to express a momentary emotion or thought.

Lyric vs. Dramatic Poetry

Dramatic poetry features dialogue between characters, often intended for performance on stage, such as in Shakespeare's plays. The lyric, by comparison, is usually a solitary voice, reflecting the poet's internal world rather than external events or interactions.

Famous Examples of Lyric Poems

Many of the world's most celebrated poets have written lyric poems that continue to resonate with readers today. These works exemplify the power of the lyric form to capture universal human experiences in a deeply personal way.

- "Shall I compare thee to a summer's day?" by William Shakespeare (Sonnet 18)
- "Ode to a Nightingale" by John Keats
- "Because I Could Not Stop for Death" by Emily Dickinson
- "Daffodils" ("I Wandered Lonely as a Cloud") by William Wordsworth
- "The Raven" by Edgar Allan Poe

Each of these poems utilizes the essential qualities of lyric poetry—emotional expression, musicality, and personal voice—to create lasting literary impact.

Importance of the Lyric in Literary Tradition

Lyric poetry has played a central role in the development of literature across cultures and eras. Its focus on individual emotion and subjective experience has influenced countless writers and continues to shape the way poetry is read and written today.

The lyric allows poets to explore the complexities of human emotion, providing readers with a window into the inner lives of others. Its musical qualities make it accessible and memorable, while its brevity encourages repeated reading and reflection. As a result, the lyric remains a vital and dynamic form, deeply embedded in the literary canon and popular culture alike.

Trending Questions and Answers About What Is a Lyric in Literature

Q: What is the main purpose of a lyric in literature?

A: The main purpose of a lyric in literature is to express the personal emotions, thoughts, or feelings of the poet. Lyric poetry aims to create an intimate connection between the writer and the reader by focusing on individual experience rather than storytelling.

Q: How does a lyric differ from a narrative poem?

A: A lyric differs from a narrative poem in that it does not tell a story or follow a plot. Instead, a lyric concentrates on conveying a single emotion, mood, or idea, whereas narrative poetry is structured around characters, events, and action.

Q: What are some common themes found in lyric poetry?

A: Common themes in lyric poetry include love, nature, loss, longing, beauty, mortality, and personal reflection. These universal themes allow readers to relate to the poet's emotions and experiences.

Q: Can song lyrics be considered lyric poetry?

A: Yes, song lyrics can be considered a form of lyric poetry, especially when they express personal emotions and utilize poetic devices such as rhyme, meter, and imagery. The historical connection between poetry and music further supports this classification.

Q: Why is the lyric important in literature?

A: The lyric is important in literature because it provides a direct channel for emotional expression and introspection. It has shaped literary traditions across cultures and continues to influence modern poetry and songwriting.

Q: Who are some famous lyric poets?

A: Some famous lyric poets include William Shakespeare, Sappho, John Keats, Emily Dickinson, William Wordsworth, and Pablo Neruda. Their works exemplify the enduring appeal and power of the lyric form.

Q: What is an example of a lyric poem?

A: An example of a lyric poem is William Wordsworth's "I Wandered Lonely as a Cloud," which captures the poet's feelings of awe and joy upon witnessing a field of daffodils.

Q: What literary devices are commonly used in lyric poetry?

A: Common literary devices in lyric poetry include metaphor, simile, imagery, rhyme, meter, alliteration, and repetition. These devices enhance the poem's emotional impact and musicality.

Q: How has lyric poetry evolved over time?

A: Lyric poetry has evolved from its origins in ancient Greece, where it was performed with musical accompaniment, to a wide variety of forms and styles in different cultures and eras. Modern lyric poetry often explores contemporary themes and experiments with language and structure.

Q: What is the difference between an ode and a sonnet as types of lyric poetry?

A: An ode is a formal lyric poem that addresses a specific subject in an elevated style, often longer and more elaborate. A sonnet, on the other hand, is a 14-line lyric poem with a strict rhyme scheme and structure, commonly focusing on themes of love or beauty. Both are types of lyric poetry but differ in form and focus.

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What is a Lyric in Literature? A Deep Dive into Poetic Expression

Have you ever been captivated by a poem that resonated so deeply, it felt like a direct expression of your own emotions? That's the power of lyric poetry. This post delves into the heart of lyricism, exploring its definition, characteristics, and historical significance. We'll unravel the mysteries surrounding this ancient and enduring form of literary expression, providing you with a comprehensive understanding of what makes a lyric, well, a lyric. Get ready to embark on a journey

into the world of heartfelt verses and evocative imagery.

Defining the Lyric: More Than Just a Song

The term "lyric" often conjures images of song lyrics, and indeed, the connection is strong. However, in literature, a lyric poem is much more than just words set to music. At its core, a lyric is a short, non-narrative poem that expresses the poet's personal emotions, thoughts, and experiences. Unlike narrative poems, which tell stories, lyric poems focus on the feeling itself, creating a direct and intimate connection between the poet and the reader. Think of it as a window into the poet's soul.

Key Characteristics of Lyric Poetry

Several key characteristics distinguish lyric poetry from other forms:

Subjectivity: Lyric poems are intensely personal and subjective. They prioritize the poet's emotional state and perspective.

Brevity: Lyrical works are typically concise and focused, aiming for a concentrated impact. While length can vary, they generally avoid lengthy narratives.

Musicality: While not always set to music, lyric poems often exhibit a musicality through the use of rhythm, rhyme, and meter. The sound of the words is integral to the poem's effect.

Imagery and Figurative Language: Vivid imagery, metaphors, similes, and other figurative language are frequently employed to convey emotions and create a powerful sensory experience for the reader.

Emotional Intensity: Lyric poetry aims to evoke strong emotions in both the poet and the reader. It's about feeling, not just telling.

A Brief History of Lyric Poetry

The origins of lyric poetry can be traced back to ancient Greece, where lyrics were originally songs accompanied by a lyre (a stringed instrument). Great poets like Sappho and Pindar mastered this form, crafting poems that explored themes of love, loss, celebration, and the human condition. The tradition continued through the Roman era and beyond, evolving and adapting to different cultures and languages.

Evolution Through the Ages

Throughout history, lyric poetry has taken on diverse forms and styles. From the sonnets of Shakespeare to the free verse of modern poets like Walt Whitman, the core elements of lyricism—personal expression, emotional intensity, and musicality—have remained constant, even as the forms and techniques have changed.

Identifying Lyric Poetry: Practical Examples

Identifying a lyric poem often comes down to recognizing its core characteristics. Ask yourself: Is the poem primarily focused on expressing personal feelings and experiences? Is it relatively short and concise? Does it use vivid imagery and musical language? If the answer is yes to these questions, you're likely dealing with a lyric poem.

Examples of Lyric Forms:

Sonnets: A 14-line poem with a specific rhyme scheme and meter.

Haiku: A short, three-line poem with a specific syllable structure.

Ode: A longer, more formal lyric poem often addressing a specific subject.

Beyond the Definition: The Enduring Power of the Lyric

Lyric poetry's enduring appeal lies in its ability to connect with readers on an emotional level. It allows poets to express profound and universal human experiences in a way that is both intensely personal and deeply relatable. The best lyric poems transcend time and culture, resonating with readers across generations. By understanding what constitutes a lyric in literature, we gain a deeper appreciation for the power and beauty of this timeless art form.

Conclusion

Understanding what defines a lyric in literature opens a world of poetic exploration. From ancient Greek odes to contemporary free verse, the lyric's enduring power lies in its ability to capture and convey the raw, unfiltered emotions of the human experience. By recognizing its key characteristics—subjectivity, brevity, musicality, and emotional intensity—we can better appreciate the artistry and impact of this essential form of poetic expression.

FAQs

1. Can a song be considered lyric poetry? While the connection is clear, a song's lyrics aren't automatically considered lyric poetry in a literary context. Literary lyric poems focus more on the crafted use of language and poetic devices, even without musical accompaniment.
2. Are all short poems lyric poems? No. Short poems can also be narrative, descriptive, or even experimental in nature. The defining factor of a lyric poem is its focus on personal emotional expression.
3. What is the difference between lyric and narrative poetry? Lyric poetry focuses on emotion and personal experience, while narrative poetry tells a story.
4. Can free verse be considered lyric poetry? Yes, absolutely. Free verse, while lacking a set meter or rhyme scheme, can still be intensely personal and emotional, fulfilling the criteria for lyric poetry.
5. How can I write a lyric poem? Start by reflecting on your own emotions and experiences. Focus on using vivid imagery and sensory details to convey your feelings. Experiment with rhythm and sound to create a musical effect. Don't be afraid to break the rules!

what is a lyric in literature: *Lyric Poetry* Mutlu Blasing, 2009-01-10 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 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.

what is a lyric in literature: *Theory of the Lyric* Jonathan Culler, 2015-06-08 What sort of thing is a lyric poem? An intense expression of subjective experience? The fictive speech of a specifiable persona? *Theory of the Lyric* reveals the limitations of these two conceptions of the lyric—the older Romantic model and the modern conception that has come to dominate the study of poetry—both of which neglect what is most striking and compelling in the lyric and falsify the long and rich tradition of the lyric in the West. Jonathan Culler explores alternative conceptions offered by this tradition, such as public discourse made authoritative by its rhythmical structures, and he constructs a more capacious model of the lyric that will help readers appreciate its range of possibilities. “*Theory of the Lyric* brings Culler’s own earlier, more scattered interventions together with an eclectic selection from others’ work in service to what he identifies as a dominant need of the critical and pedagogical present: turning readers’ attention to lyric poems as verbal events, not fictions of impersonated speech. His fine, nuanced readings of particular poems and kinds of poems are crucial to his arguments. His observations on the workings of aspects of lyric across multiple different structures are the real strength of the book. It is a work of practical criticism that opens speculative vistas for poetics but always returns to poems.” —Elizabeth Helsinger, *Critical Theory*

what is a lyric in literature: *Oral Literature in Africa* Ruth Finnegan, 2012-09 Ruth

Finnegan's *Oral Literature in Africa* was first published in 1970, and since then has been widely praised as one of the most important books in its field. Based on years of fieldwork, the study traces the history of storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research available to the next generation of scholars. It includes a new introduction, additional images and an updated bibliography, as well as its original chapters on poetry, prose, drum language and drama, and an overview of the social, linguistic and historical background of oral literature in Africa. This book is the first volume in the World Oral Literature Series, an ongoing collaboration between OBP and World Oral Literature Project. A free online archive of recordings and photographs that Finnegan made during her fieldwork in the late 1960s is hosted by the World Oral Literature Project (<http://www.oralliterature.org/collections/rfinnegan001.html>) and can also be accessed from publisher's website.

what is a lyric in literature: Lyric Poetry Chaviva Hošek, Patricia A. Parker, 1985

what is a lyric in literature: *English Lyric Poetry* Jonathan F. S. Post, 2002 A comprehensive reassessment of lyric poetry of the early 17th century directed at beginning and more advanced students of literature. It seeks to assimilate many of the theoretical concerns with readings of the authors of the period.

what is a lyric in literature: *In Memoriam* Alfred Tennyson Baron Tennyson, 1909

what is a lyric in literature: *Medieval Lyric* William Doremus Paden, 2000 An essential volume for medievalists and scholars of comparative literature, *Medieval Lyric* opens up a reconsideration of genre in medieval European lyric. Departing from a perspective that asks how medieval genres correspond with twentieth-century ideas of structure or with the evolution of poetry, this collection argues that the development of genres should be considered as a historical phenomenon, embedded in a given culture and responsive to social and literary change..

what is a lyric in literature: *Lyric and Dramatic Poetry, 1946-82* Aimé Césaire, 1990 over emergent literature and will show him to be a major figure in the conflict between tradition and contemporary cultural identity.

what is a lyric in literature: *Ottoman Lyric Poetry* Walter G. Andrews, Najaat Black, Mehmet Kalpakli, 2011-10-01 The Ottoman Empire was one of the most significant forces in world history and yet little attention is paid to its rich cultural life. For the people of the Ottoman Empire, lyrical poetry was the most prized literary activity. People from all walks of life aspired to be poets. Ottoman poetry was highly complex and sophisticated and was used to express all manner of things, from feelings of love to a plea for employment. This collection offers free verse translations of 75 lyric poems from the mid-fourteenth to the early twentieth centuries, along with the Ottoman Turkish texts and, new to this expanded edition, photographs of printed, lithographed, and hand-written Ottoman script versions of several of the texts--a bonus for those studying Ottoman Turkish. Biographies of the poets and background information on Ottoman history and literature complete the volume.

what is a lyric in literature: *The Lyric Theory Reader* Virginia Walker Jackson, Yopie Prins, 2014-02 Reading lyric poetry over the past century. 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, 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.

what is a lyric in literature: *Lyric Generations* G. Gabrielle Starr, 2015-11

Eighteenth-century British literary history was long characterized by two central and seemingly discrete movements—the emergence of the novel and the development of Romantic lyric poetry. In fact, recent scholarship reveals that these genres are inextricably bound: constructions of interiority developed in novels changed ideas about what literature could mean and do, encouraging the new focus on private experience and self-perception developed in lyric poetry. In *Lyric Generations*, Gabrielle Starr rejects the genealogy of lyric poetry in which Romantic poets are thought to have built solely and directly upon the works of Chaucer, Spenser, Shakespeare, and Milton. She argues instead that novelists such as Richardson, Haywood, Behn, and others, while drawing upon earlier lyric conventions, ushered in a new language of self-expression and community which profoundly affected the aesthetic goals of lyric poets. Examining the works of Cowper, Smith, Wordsworth, Coleridge, and Keats in light of their competitive dialogue with the novel, Starr advances a literary history that considers formal characteristics as products of historical change. In a world increasingly defined by prose, poets adapted the new forms, characters, and moral themes of the novel in order to reinvigorate poetic practice. Refreshingly, this impressive study of poetic form does not read the eighteenth century as a slow road to Romanticism, but fleshes out the period with surprising and important new detail.—Times Literary Supplement G. Gabrielle Starr is the Seryl Kushner Dean of the College of Arts and Science and a professor of English at New York University. She is the author of *Feeling Beauty: The Neuroscience of Aesthetic Experience*.

what is a lyric in literature: *The Romans* Abigail Graham, Antony Kamm, 2014-10-30

The Romans: An Introduction, 3rd edition engages students in the study of ancient Rome by exploring specific historical events and examining the evidence. This focus enables students not only to learn history and culture but also to understand how we recreate this picture of Roman life. The thematic threads of individuals and events (political, social, legal, military conflicts) are considered and reconsidered in each chapter, providing continuity and illustrating how political, social, and legal norms change over time. This new edition contains extensive updated and revised material designed to evoke the themes and debates which resonate in both the ancient and modern worlds: class struggles, imperialism, constitutional power (checks & balances), the role of the family, slavery, urbanisation, and religious tolerance. Robust case studies with modern parallels push students to interpret and analyze historical events and serve as jumping off points for multifaceted discussion. New features include: Increased emphasis on developing skills in interpretation and analysis which can be used across all disciplines. Expanded historical coverage of Republican history and the Legacy of Rome. An expanded introduction to the ancient source materials, as well as a more focused and analytical approach to the evidence, which are designed to engage the reader further in his/her interaction and interpretation of the material. A dedicated focus on specific events in history that are revisited throughout the book that fosters a richer, more in-depth understanding of key events. New maps and a greater variety of illustrations have been added, as well as updated reading lists. A further appendix on Roman nomenclature and brief descriptions of Roman authors has also been provided. The book's successful website has been updated with additional resources and images, including on-site videos from ancient sites and case studies which provide closer tutorial style treatment of specific topics and types of evidence. Those with an interest in classical language and literature, ancient history, Roman art, political and economic systems, or the concept of civilization as a whole, will gain a greater understanding of both the Romans and the model of a civilization that has shaped so many cultures.

what is a lyric in literature: *The Lyric Now* James Longenbach, 2020-12-07

A poet and scholar explores how lyric poetry works by examining the lives and works of thirteen twentieth- and twenty-first-century American poets and musicians. For more than a century, American poets have heeded the siren song of Ezra Pound's *make it new*, staking a claim for the next poem on the supposed obsolescence of the last. But great poems are forever rehearsing their own present, inviting readers into a *nowness* that makes itself new each time we read or reread them. They create the present moment as we enter it, their language relying on the long history of lyric poetry while at

the same time creating a feeling of unprecedented experience. In poet and critic James Longenbach's title, the word "now" does double duty, evoking both a lyric sense of the present and twentieth-century writers' assertion of "nowness" as they crafted their poetry in the wake of Modernism. Longenbach examines the fruitfulness of poetic repetition and indecision, of naming and renaming, and of the evolving search for newness in the construction, history, and life of lyrics. Looking to the work of thirteen poets, from Marianne Moore and T. S. Eliot through George Oppen and Jorie Graham to Carl Phillips and Sally Keith, and several musicians, including Virgil Thomson and Patti Smith, he shows how immediacy is constructed through language. Longenbach also considers the life and times of these poets, taking a close look at the syntax and diction of poetry, and offers an original look at the nowness of lyrics. Praise for *The Lyric Now* "Longenbach is a lyric poet, practical critic, and literary scholar. These are distinct roles, and there are vanishingly few people good, let alone so distinguished, in all three. In *The Lyric Now*, he brings a career's worth of wisdom to bear while writing with élan and urgency for both the specialist and nonspecialist reader. No one is better at explaining how poems work, how literary history happens, and why we should care about both." —Langdon Hammer, author of *James Merrill: Life and Art* "[Longenbach] does prove—with stylistic wit and epigrammatic verve—that close reading can be a literary art in its own right. . . . Taken together, these essays . . . make an implicit case for the importance of syntax to lyric poetry. This is particularly evident in Longenbach's reading of Moore's "The Octopus," and in masterful readings of poems by Jorie Graham and Carl Phillips. When he contrasts Patti Smith's prose and John Ashbery's poetry with the songs of Bob Dylan, his skill as an expert close reader proves his point about the power of syntax. This volume proves a simple yet fundamental truth: "a lyric works particularly, sentence by sentence, line by line". . . . Summing Up: Highly recommended." —Choice

what is a lyric in literature: *My Last Duchess* Daisy Goodwin, 2011 Gorgeous, spirited and extravagantly rich, Cora Cash is the closest thing 1890s New York society has to a princess. Her masquerade ball is the prelude to a campaign that will see her mother whisk Cora to Europe, where Mrs Cash wants nothing less than a title for her daughter. In England, impoverished blue-bloods are queueing up for introductions to American heiresses, overlooking the sometimes lowly origins of their fortunes. Cora makes a dazzling impression, but the English aristocracy is a realm fraught with arcane rules and pitfalls, and there are those less than eager to welcome a wealthy outsider...

what is a lyric in literature: *Lyric Poetry by Women of the Italian Renaissance* Virginia Cox, 2013-07-31 This is an amazing book, a major achievement in the field of women's studies.--Renaissance Quarterly, reviewing *Women's Writing in Italy, 1400-1650*

what is a lyric in literature: *Greek Lyric Poetry* M. L. West, 2008-09-11 The Greek lyric, elegiac and iambic poets of the two centuries from 650 to 450 BCE produced some of the finest poetry of antiquity. This new poetic translation captures the nuances of meaning and the whole spirit of this poetry.

what is a lyric in literature: *Citizen* Claudia Rankine, 2014-10-07 * 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, 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 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.

what is a lyric in literature: *Vita Nova* Louise Glück, 2022-01-04 Winner of the Nobel Prize in Literature In *Vita Nova*, Pulitzer-Prize winning poet Louise Glück manages the apparently impossible: a terrifying act of perspective that brings into resolution the smallest human hope and the vast forces that shape and thwart it Since *Ararat* in 1990, Louise Glück has been exploring a form that is, according to the poet, Robert Hass, her invention. *Vita Nova*--like its immediate predecessors, a booklength sequence--combines the ecstatic utterance of *The Wild Iris* with the worldly dramas elaborated in *Meadowlands*. *Vita Nova* is a book that exists in the long moment of spring: a book of deaths and beginnings, resignation and hope; brutal, luminous, and far-seeing. Like late Yeats, *Vita Nova* dares large statement. By turns stern interlocutor and ardent novice, Glück compasses the essential human paradox. In *Vita Nova*, Louise Glück manages the apparently impossible: a terrifying act of perspective that brings into resolution the smallest human hope and the vast forces that thwart and shape it.

what is a lyric in literature: *The Poetry of Pop* Adam Bradley, 2017-03-28 A trailblazing exploration of the poetic power of popular songs, from *Tin Pan Alley* to the Beatles to Beyoncé and beyond. Encompassing a century of recorded music, this pathbreaking book reveals the poetic artistry of popular songs. Pop songs are music first. They also comprise the most widely disseminated poetic expression of our time. Adam Bradley traces the song lyric across musical genres from early twentieth-century Delta blues to mid-century rock 'n' roll to today's hits. George and Ira Gershwin's "Fascinating Rhythm." The Rolling Stones' "(I Can't Get No) Satisfaction." Rihanna's "Diamonds." These songs are united in their exacting attention to the craft of language and sound. Bradley shows that pop music is a poetry that must be heard more than read, uncovering the rhythms, rhymes, and metaphors expressed in the singing voice. At once a work of musical interpretation, cultural analysis, literary criticism, and personal storytelling, this book illustrates how words and music come together to produce compelling poetry, often where we least expect it.

what is a lyric in literature: *Dante's Lyric Poetry* Teodolinda Barolini, 2014-01-01 The first comprehensive English translation and commentary on Dante's early verse to be published in almost fifty years, *Dante's Lyric Poetry* includes all the poems written by the young Dante Alighieri between c. 1283 and c. 1292. Essays by Teodolinda Barolini guide the reader through the new verse translations by Richard Lansing, illuminating Dante's transformation from a young courtly poet into the writer of the vast and visionary *Commedia*. Barolini's commentary exposes Dante's lyric poems as early articulations of many of the ideas in the *Commedia*, including the philosophy and psychology of desire and its role as motor of all human activity, the quest for vision and transcendence, the frustrating search for justice on earth, and the transgression of boundaries in society and poetry. A wide-ranging and intelligent examination of one of the most important poets in the Western tradition, this book will be of interest to scholars and poetry-lovers alike.

what is a lyric in literature: *Songbook* Marisa Galvez, 2012-06-19 How medieval songbooks were composed in collaboration with the community—and across languages and societies: "Eloquent...clearly argued."—*Times Literary Supplement* Today we usually think of a book of poems as composed by a poet, rather than assembled or adapted by a network of poets and readers. But the earliest European vernacular poetries challenge these assumptions. Medieval songbooks remind us how lyric poetry was once communally produced and received—a collaboration of artists, performers, live audiences, and readers stretching across languages and societies. The only comparative study of its kind, *Songbook* treats what poetry was before the emergence of the modern category poetry: that is, how vernacular songbooks of the thirteenth to fifteenth centuries shaped our modern understanding of poetry by establishing expectations of what is a poem, what is a poet, and what is lyric poetry itself. Marisa Galvez analyzes the seminal songbooks representing the vernacular traditions of Occitan, Middle High German, and Castilian, and tracks the process by which the songbook emerged from the original performance contexts of oral publication, into a medium for preservation, and, finally, into an established literary object. Galvez reveals that

songbooks—in ways that resonate with our modern practice of curated archives and playlists—contain lyric, music, images, and other nonlyric texts selected and ordered to reflect the local values and preferences of their readers. At a time when medievalists are reassessing the historical foundations of their field and especially the national literary canons established in the nineteenth century, a new examination of the songbook's role in several vernacular traditions is more relevant than ever.

what is a lyric in literature: Lyric Poetry Pietro Bembo, 2005 Pietro Bembo (1470-1547), scholar and critic, was one of the most admired Latinists of his day. The poems in this volume come from all periods of his life and reflect both his erudition and his wide-ranging friendships. This volume also includes the prose dialogue *Etna*, an account of Bembo's ascent of Mt. Etna in Sicily during his student days.

what is a lyric in literature: The Raven Edgar Allan Poe, 1883

what is a lyric in literature: Lyric Time Sharon Cameron, 1979 *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. Poised between analysis of Emily Dickinson's poetic texts and theoretical inquiry, *Lyric Time* suggests that the temporal problems of Dickinson's poems are frequently exaggerations of the features that distinguish the lyric as a genre. It is precisely the distance some of Dickinson's poems go toward the far end of coherence, precisely the outlandishness of their extremity, that allows us to see, magnified, the fine workings of more conventional lyrics, writes Sharon Cameron. *Lyric Time* is written for the literary audience at large—Dickinsonians, romanticists, theorists, anyone interested in American poetry, or in poetry at all, and especially anyone who admires a risky book that succeeds.

what is a lyric in literature: Fables of the Self Rosanna Warren, 2008 *Fables of the Self* traces ideas of imagined selfhood through the lyric poetry of classical Greece and Rome, the modernist poetry of France, and modern and contemporary English and American lyrics. Rosanna Warren's work emerges from the tradition of British and American poet-critics such as William Empson, Donald Davie, and Randall Jarrell. Her readings of Sappho, Virgil, Baudelaire, Melville, Rimbaud, Mark Strand, and Louise Glück, among others, combine Helen Vendler's passionate attention to detail and something of Harold Bloom's panoramic view. Warren opposes both the literalizing, autobiographical approach to self in so-called confessional poetry and the other extreme of avant-garde erasures of self. Framing her critical studies between a memoir of childhood and a concluding journal entry, Warren has composed an occult autobiography, showing the imagination as a transfiguring and potentially moral force.

what is a lyric in literature: Writing Better Lyrics Pat Pattison, 2009-12-11 *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:

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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.

what is a lyric in literature: The Oxford Handbook of Dante Manuele Gragnolati, Elena Lombardi, Francesca Southerden, 2021 *The Oxford Handbook of Dante* contains forty-four specially written chapters that provide a thorough and creative reading of Dante's oeuvre. It gathers an intergenerational and international team of scholars encompassing diverse approaches from the

fields of Anglo-American, Italian, and continental scholarship and spanning several disciplines: philology, material culture, history, religion, art history, visual studies, theory from the classical to the contemporary, queer, post- and de-colonial, and feminist studies. The volume combines a rigorous reassessment of Dante's formation, themes, and sources, with a theoretically up-to-date focus on textuality, thereby offering a new critical Dante. The volume is divided into seven sections: 'Texts and Textuality'; 'Dialogues'; 'Transforming Knowledge'; 'Space(s) and Places'; 'A Passionate Selfhood'; 'A Non-linear Dante'; and 'Nachleben'. It seeks to challenge the Commedia-centric approach (the conviction that notwithstanding its many contradictions, Dante's works move towards the great reservoir of poetry and ideas that is the Commedia), in order to bring to light a non-teleological way in which these works relate amongst themselves. Plurality and the openness of interpretation appear as Dante's very mark, coexisting with the attempt to create an all-encompassing mastership. The Handbook suggests what is exciting about Dante now and indicate where Dante scholarship is going, or can go, in a global context.

what is a lyric in literature: Audubon, a Vision Robert Penn Warren, 1969 Gedichten geïnspireerd door leven en werk van John James Audubon

what is a lyric in literature: *The Narratological Analysis of Lyric Poetry* Peter Hühn, Jens Kiefer, 2011-08-11 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 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 comparative discussion of these analyses draws general conclusions about the specifics of narrative structures in lyric poetry in contrast to prose fiction.

what is a lyric in literature: Songs of Innocence William Blake, 1789

what is a lyric in literature: *Lyric/anti-lyric* Douglas Barbour, 2001 The very best of Barbour's criticism over the past two decades.

what is a lyric in literature: *The Hatred of Poetry* Ben Lerner, 2016-06-07 The novelist and poet Ben Lerner argues that our hatred of poetry is ultimately a sign of its nagging relevance--

what is a lyric in literature: *Lyric Address in Dutch Literature, 1250-1800* Jürgen Pieters, Cornelis van der Haven, 2018-02-03 *Lyric Address in Dutch Literature, 1250-1800* provides accessible and comprehensive readings of ten Dutch lyrical poems, discussing each poem's historical context, revealing its political or ideological framing, religious elements, or the self-representational interests of the poet. The book focuses on how the use of the speaker's I creates distance or proximity to the social context of the time. Close, detailed analysis of rhetorical techniques, such as the use of the apostrophe, illuminates the ways in which poetry reveals tensions in society.

what is a lyric in literature: *Poetry's Touch* William Addison Waters, 2003 To whom does a poem speak? Do poems really communicate with those they address? Is reading poems like overhearing? Like intimate conversation? Like performing a script? William Waters pursues these questions by closely reading a selection of poems that say you to a human being: to the reader, to the beloved, or to the dead. In any account of reading lyric poetry, Waters argues, there will be places where the participant roles of speaker, intended hearer, and bystander melt together or away; these are moments of wonder. Looking both at poetry's you and at how readers encounter it, Waters asserts that poetic address shows literature pressing for a close relation with those into whose hands it may fall. What is at stake for us as readers and critics is our ability to acknowledge the claims made on us by the works of art with which we engage. In second-person poems, in a poem's touch, we may come to see why poetry matters to us, and how we, in turn, come to feel answerable to it. *Poetry's Touch* takes as a central thread the poetry of Rainer Maria Rilke, a writer whose work is unusually self-conscious about poetic address. The book also draws examples from a

gamut of European and American poems, ranging from archaic Greek inscriptions to Keats, Dickinson, and Ashbery.

what is a lyric in literature: Lyrical Strains Elissa Zellinger, 2020-10-07 In this book, Elissa 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 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 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.

what is a lyric in literature: Roots of Lyric Andrew Welsh, 2019-01-29 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 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 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.

what is a lyric in literature: The Poetics of Repetition in English and Chinese Lyric Poetry Cecile Chu-chin Sun, 2011-01-15 In this pioneering book, Cecile Chu-chin Sun establishes a sound and effective comparative methodology by using a multifaceted understanding of the concept of repetition—not merely a recurrence of words and images—as a key perspective from which to compare the poetry and poetics from these two traditions. --

what is a lyric in literature: Queer Lyrics J. Vincent, 2016-09-23 *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, 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.

what is a lyric in literature: Lyric Complicity Daria Khitrova, 2019-07-16 For many nineteenth-century Russians, poetry was woven into everyday life—in conversation and correspondence, scrapbook albums, and parlor entertainments. Blending close literary analysis with social and cultural history, Daria Khitrova shows how poetry lovers of the period all became nodes in a vast network of literary appreciation and constructed meaning. Poetry during the Golden Age was not a one-way avenue from author to reader. Rather, it was participatory, interactive, and performative. *Lyric Complicity* helps modern readers recover Russian poetry's former uses and functions—life situations that moved people to quote or perform a specific passage from a poem or a forgotten occasion that created unforgettable verse.

what is a lyric in literature: Sappho and the Greek Lyric Poets, 1988 Willis Barnstone has augmented his widely used anthology of the Greek lyric poets with eleven newly attributed Sappho

poems, making this the most complete offering of Sappho in English. Two new sections -- Sources and Notes and Sappho: Her Life and Poems -- provide the student with the classical sources and an appraisal of this greatest of Western women poets. Barnstone's lucid, elegant translations include a representative sampling of all the significant Greek lyric poets, from Archilochus, in the seventh century B.C., through Pindar (prince of choral poets) and the other great singers of the classical age, down to the Hellenistic, Roman, and Byzantine periods. William McCulloh's introduction illuminates the forms and development of the Greek lyric. Barnstone introduces each poet with a brief biographical and literary sketch. The critical apparatus includes a glossary, index, bibliography, and concordance. Willis Barnstone is professor of Spanish and comparative literature at Indiana University. He is co-editor of *A Book of Women Poets from Antiquity to Now*, and has translated poetry of Mao Zedong, Antonio Machado, and St. John of the Cross.

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