

An “Undogmatic” Reading of Lyric Poetry
Defending the Narratological Approach to Poetry
Analysis

Peter Hühn

Seiten 63–71

aus:

**Toward Undogmatic
Reading**

Narratology, Digital Humanities and Beyond

Marie Flüh, Jan Horstmann, Janina Jacke, Mareike
Schumacher (Eds.)

Hamburg University Press
Verlag der Staats- und Universitätsbibliothek Hamburg
Carl von Ossietzky

Printed with kind support of the *Digital Humanities Association for the German-speaking area* (DHD)

Impressum

BIBLIOGRAFISCHE INFORMATION DER DEUTSCHEN NATIONALBIBLIOTHEK

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <https://portal.dnb.de> abrufbar.

LIZENZ

Das Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Das Werk steht unter der Creative-Commons-Lizenz Namensnennung 4.0 International (CC BY 4.0, <https://creativecommons.org/licenses/by/4.0/legalcode.de>). Ausgenommen von der oben genannten Lizenz sind Abbildungen und sonstiges Drittmaterial.

ONLINE-AUSGABE

Die Online-Ausgabe dieses Werkes ist eine Open-Access-Publikation und ist auf den Verlagswebseiten frei verfügbar. Die Deutsche Nationalbibliothek hat die Online-Ausgabe archiviert. Diese ist dauerhaft auf dem Archivserver der Deutschen Nationalbibliothek (<https://portal.dnb.de>) verfügbar. DOI <https://doi.org/10.15460/HUP.209>

ISBN 978-3-943423-87-7

COVERGESTALTUNG

Jan-Erik Stange

SCHRIFT

Alegreya. Copyright 2011: The Alegreya Project Authors (<https://github.com/huertatipografica/Alegreya>). This Font Software is licensed under the SIL Open Font License, Version 1.1. This license is also available with a FAQ at: <http://scripts.sil.org/OFL>

DRUCK UND BINDUNG

Books on Demand – BoD, Norderstedt

VERLAG

Hamburg University Press, Verlag der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, Hamburg (Deutschland), 2021
<http://hup.sub.uni-hamburg.de>

Table of Contents

Preface	9
Introduction: Undogmatic Reading – from Narratology to Digital Humanities and Back	11
<i>Marie Flüh, Jan Horstmann, Janina Jacke, Mareike Schumacher</i>	
Narrative Motivierung	31
<i>Wolf Schmid</i>	
Erzählen vom Selbst als Bewusstsein, ein Versuch zur Weltbewältigung La débil mental (2014) von Ariana Harwicz	45
<i>Inke Gunia</i>	
An “Undogmatic” Reading of Lyric Poetry	63
Defending the Narratological Approach to Poetry Analysis	
<i>Peter Hühn</i>	
With the Hedgehog or the Fox?	73
<i>Willard McCarty</i>	
Über Metaphern	81
und die Voraussetzungen für ihre Verwendung in der Informationstechnologie	
<i>Manfred Thaller</i>	
Creating Historical Identity with Data	103
A Digital Prosopography Perspective	
<i>John Bradley</i>	
Algorithmen zwischen Strukturalismus und Postcolonial Studies	121
Zur Kritik und Entwicklung der computationellen Literaturwissenschaft	
<i>Evelyn Gius</i>	

Cesare Beccaria's Dei Delitti e delle pene (1764)	133
Approaching the Multilingual Textual and Paratextual Tradition from an (Undogmatic) Digital Point of View	
<i>Claudine Moulin, Christof Schöch</i>	
Lässt sich die Grenze zwischen Realismus und Früher Moderne empirisch bestimmen?	145
Ergebnisse und Fragen eines Eye-Tracking-Experiments mit zwei Brunnengedichten von C.F. Meyer und R.M. Rilke	
<i>Thomas Weitin, A. Vanessa Möschner</i>	
List of Figures	157
Contributors	159

An “Undogmatic” Reading of Lyric Poetry

Defending the Narratological Approach to Poetry Analysis

Peter Hühn

Proposals for the transgeneric application of narratology to the analysis of lyric poems¹ have met with severe criticism,² not on account of finding fault with the concrete results in the analysis of specific poems but for conceptual reasons. The basis of the rejection of this approach is the claim that lyric poetry as a genre is fundamentally different from the narrative genre and therefore inaccessible to a narratological analysis. Jonathan Culler, the currently most prominent American proponent of a general “theory of the lyric”, e. g., rejects what he calls “the development of a novelizing account of the lyric that fails to respond to what is most extravagant and most distinctive about it” (Culler, 2015, p. 3), an approach which he sees inherent in the “model of lyric as dramatic monologue by a fictional persona”, focusing on “who is speaking or on what situation”, “arguing instead for a default model of lyric as poetic discourse about our world which subordinates fictional and representational elements to ritualistic features [...] such as sound patterning, lyric address and the lyric present tense” (Culler, 2017, p. 119). Against this critique, I will restate and defend the claim that the application of narratological categories to the analysis of lyric poems is legitimate and fruitful and I will demonstrate the fruitfulness by the interpretation of one prototypical example.

My argument is based on two premises. The first concerns the definition of the lyric genre. The prototypical lyric poem³ is characterised by two features:

¹ As put forward e.g. in Hühn (2005); Hühn & Kiefer (2005).

² By Hempfer (2014, pp. 16–21), Dueck (2019) and especially by Culler (2015; 2018).

³ See Hempfer’s (2014, pp. 30–45, 68–70) recourse to the concept of prototypes.

- (a) by a monological speech situation,⁴
- featuring a coherent utterance from a specific perspective, that of a speaker (as the originator of the utterance),⁵
 - the speaker may be more or less personalised or individualised,
 - the speaker's position may be more or less implicitly embedded in a situation or communicative constellation, i. e. his utterance may be either contextualised or decontextualised and
 - accordingly, the status of the utterance is either fictional or factual,⁶ i. e. it is intended and can be perceived either as fictional or as factual⁷, and
- (b) by brevity together with a variable degree of prosodical overstructuring or sound patterning⁸ (which foregrounds the artifice of the text and stresses its sensory dimension).

The second premise concerns the type and form of critical approach to lyric poems. It is my assumption that the primary aim of reading a poem is understanding its meaning⁹ and that analysing the lyrical text in its semantic dimension, in the form of an interpretation, is the proper procedure of engaging with a lyric poem, as Hempfer (2018,

⁴ See Hempfer (2014, pp. 30–45, 68–69); Lamping (1989, pp. 21–22); also: Müller-Zettelmann (2000, pp. 64–138); Zymner (2016, pp. 23–30). – The central relevance of this feature to lyric poetry has to be stressed against Culler, who rejects a focus on the speech situation by narrowly confusing it with the historically specific subgenre of the dramatic monologue (2017, p. 119). It can be empirically demonstrated that the overwhelming majority of English poems during all periods feature a monological speech situation, i. e. they possess the rhetorical structure of a first-person utterance: poems with a first-person perspective comprise 88% of John Hayward's *Penguin Book of English Verse* (1956), 76% of Christopher Ricks's *Oxford Book of English Verse* (1999) and 74% of Paul Keegan's *New Penguin Book of English Verse* (2000).

⁵ Müller (2019) replaces the term "speaker" with that of "addresser" ("Adressant") to avoid the possible suggestion of an actually spoken speech. But the English term "speaker", as used in poetry criticism, does not at all presuppose a spoken utterance.

⁶ Hempfer's (2014, pp. 30–45) definition of the lyrical utterance as "fiction of performance" ("Performativitätsfiktion") and Culler's (2015, pp. 117–118) understanding of the poem (drawing on Käte Hamburger) as "statement of reality" ("Wirklichkeitsaussage") have thus to be considered not as alternative or opposed theoretical concepts but as possible variants of the status of a lyrical utterance. See also Müller (2019, p. 89).

⁷ Cf. Hühn (2014).

⁸ The extent of overstructuring in lyric poetry is historically variable. This feature is more pronounced in poems up to the 19th century, much less so in modernism and thereafter. Moreover, in earlier periods, this device was equally used in a great number of other genres (epics, verse narratives, treatises, dramas). Therefore, this device cannot be said to represent "the most salient features of most lyrics", as Culler – sweepingly – contends (2015, p. 2).

⁹ And not, as Culler assumes, to appreciate what he calls its "ritualistic" qualities (2017, p. 119). It is extremely rare that poems are primarily read for their sound patterning – like music.

pp. 1–36) has compellingly argued under the heading of the “ineluctability of interpretation” (“die Unhintergebarkeit der Interpretation”): explicating the meaning by way of a methodologically explicit and rationally controlled procedure.¹⁰

The transgeneric narratological approach is not proposed here as a contribution to the *definition* of the lyric genre, i. e. it is not presupposed that poetry is a narrative genre like novels or short stories, nor is “narrative [...] taken as the norm and lyric as a variation”.¹¹ Instead, the narratological system of categories is offered as a viable operational toolkit for the interpretation of lyric texts. The prosodical overstructuring of the lyric text is hereby taken into consideration in so far as it modulates the semantic structure of the poem, accentuating, supporting or undermining its meaning; it does not carry meaning in itself independent of its impact on the semantic content.

The transgeneric applicability of narratological methodology to the interpretation of lyric poetry is justified by the following observation and description of the ways in which verbal utterances are generally organised in their sequential structure to convey their meaning. In the terms of text linguistics, one may distinguish various *text types* or modes of speaking and writing such as narration, description, argumentation, evaluation and naming.¹² The text type *narration* is characterised by specifically rendering changes of state, explicitly by means of a sequence of verbs or indirectly by means of detailing or summarising the succession of different actions, situations, states of affairs in the form of nouns or metaphors indicating change and development. The narrative genre (with its various subgenres such as novel, short story, fairy tale, anecdote) is defined by narrativity as the predominating *discourse type*. But narrative texts inevitably (and to various degrees) also employ other text types such as description, naming, evaluating etc. Although the genre of lyric poetry – in contradistinction to narrative fiction – is not defined by narrativity as the dominant discourse type, poems do use narrative devices in various ways and they even do so pervasively and extensively. This is due to the function of narration (in the general sense of formulating “changes of state”) as a privileged instrument for ordering and making sense of experience as well as communicating such meaning and understanding to others or to oneself. Ultimately, this privileging of narrative is due to the anthropological fact that human existence in the world, the conditions of life, experience, consciousness, social relations and communication are fundamentally and

¹⁰ That analysing a poem aims in fact at the production of an interpretation is here emphatically insisted on against Culler’s unexplained rejection of this goal (2015, p. 5).

¹¹ Such is Culler’s (2018, p. 208) mistaken critical imputation against a narratological approach.

¹² For the distinction between these types, see Virtanen (1992). Virtanen distinguishes between superordinate “discourse types”, which determine the overall function of a text, and subordinate “text types”, which are employed (alone or in combination) on a lower level to serve this function.

inevitably determined by *change*, i. e. by being subject to time and transience – a condition which individuals, in their thoughts and communications, constantly attempt to understand, structure and control with the aim of coping with problems and desires and achieving or securing happiness, fulfillment, stability or clarity, processes which centrally underlie the courses of reflection and utterance represented in poems. Because of the pervasive use of narrative elements in lyric poetry, it is legitimate and fruitful to apply categories and methods originally designed for the study of narrative prose fiction to analyse how lyric poems provide an aesthetic expression of experience and reflection.

A narrative is basically defined as a change of state, typically resulting in a decisive turn, ascribed to a figure, an agent or a patient, i. e. a figure actively achieving a change of state or passively undergoing one. Poems can present narratives on either of two levels (or on both): on the level of *enunciation*, i. e. within the sequence of the utterance itself, which typically consists of mental acts of reflection, perception or imagination in their temporal development, what Cohn calls “psycho-narration”,¹³ and on the level of the *enounced*,¹⁴ i. e. within that which the utterance represents, refers to or constitutes, typically brief, abbreviated or condensed states of affairs and changes of state.

Narrative sequences in poetry occur typically in a reduced, abbreviated or summarised form, as compact “stories”, as it were, as “micro-narratives”¹⁵ or “mini-stories”,¹⁶ omitting circumstantial details such as proper names, identified settings, dates, specified time spans, social backgrounds or outward appearances. The normal narrative stance is telling a story retrospectively, but it is also possible to tell a story prospectively (foreseeing or planning a course of action), simultaneously (presenting ongoing happenings) or hypothetically (imagining what might happen under certain circumstances). For their understanding, such mini-stories rely on the readers’ narrative competence to fill in gaps and supply missing or merely implied links by associating the appropriate “frames” and “scripts” (Schank & Abelson, 1977), that

¹³ Cohn (1983, pp. 21–57). Cohn restricts this term, however, to mental processes mediated by a narrator, distinguishing psycho-narration from the “monological technique”, the direct rendering of such processes in the first person by a protagonist. This distinction is due to her specific definition of narrativity as based on the presence of a mediating instance, a narrator. But this restrictive distinction is implausible since the mental process is the same in both cases.

¹⁴ The terms “enunciation” and “enounced” were taken over from Benveniste and introduced to the analysis of poetry by Easthope (1983, pp. 40–47).

¹⁵ Cohn also describes compact or condensed forms of psycho-narration, which she calls “summaries” (1983, pp. 34–35) and which might be termed “micro-narratives” or “mini-stories”.

¹⁶ Fludernik (2009, p. 124) uses the term “mini-story” to designate the narrative sequences implicitly inherent in certain images or metaphors.

is, the conventional schemata, stereotypical scenarios or procedural patterns with which readers are already familiar on account of their world-knowledge. Critics of a transgeneric approach to poetry usually object to applying the term “narrative” or “story” to poems.¹⁷ But if a story is defined as a change of state with an implied turn ascribed to an agent or patient, there is no reason why condensed or summarized changes of state should not be called (rudimentary) stories, as Fludernik and Cohn point out. In this general sense, the term “story” or “narrative” is used in the transgenerational narratological analysis of poetry.

I will now demonstrate the procedure and efficacy of applying narratological categories to the analysis of one poem, Robert Frost’s *Spring Pools*, which Culler (2015, pp. 116–118) discusses to illustrate what he claims is missed if one treats it as “a fictional imitation of a nonpoetic speech act”, “focus[ing] on a speaker and see[ing] the poem as a drama of attitudes”.

These pools that, though in forests, still reflect
 The total sky almost without defect,
 And like the flowers beside them, chill and shiver,
 Will like the flowers beside them soon be gone,
 And yet not out by any brook or river,
 But up by roots to bring dark foliage on.
 The trees that have it in their pent-up buds
 To darken nature and be summer woods---
 Let them think twice before they use their powers
 To blot out and drink up and sweep away
 These flowery waters and these watery flowers
 From snow that melted only yesterday.

The poem clearly features a speaker who makes a coherent utterance (on the level of enunciation), a reflection about the situation of pools in woods (the “existents” in this scene) and their changes from early spring to summer. The speaker is not personalised or individualised, nothing concrete about him or her (not even the gender) can be gathered from the text and the speaker is not dissociated from the author as a “fictional” character. The situation in which this utterance is performed can be specified, however, with respect to time and place: a present state of affairs (see the present-tense verbs), during early spring (“still”, l. 1; “chill and shiver”, l. 3; “will [...] soon”, l. 4; “snow melted [...] only yesterday”, l. 12) and in imagined, if not actual presence of the spring pools, though not of a particular one (see the plural of “these pools”,

¹⁷ See, for instance, Culler (2018, pp. 201–216).

l. 1; “*these* flowery waters and *these* watery flowers”, l. 11). The utterance, comprising perception, description, prediction, warning and recollection, as a whole consists of a train of thoughts, a developing reflection about an ongoing natural process, constituting a kind of mental story, “psycho-narration”. The speaker’s utterance functions as a factual statement about imminent changes in nature.

The solitary reflection presented in the poem is not addressed to anyone and presupposes no communicative constellation vis-à-vis an addressee (it is no dramatic monologue in the strict sense of the term). However, the phrase “Let them think twice before they use their powers” (l. 9) constitutes a warning to the trees against effecting the change in the state of the forests, the transition from late winter or early spring to summer – but it is only imaginatively directed at the trees, obviously uttered in the full knowledge of its ineffectuality and in the ironic awareness of the inappropriateness of ascribing the capacity of “thinking” to the trees. That the warning is uttered at all in spite of this awareness implies a certain emotional attitude on the part of the speaker – the desire to arrest change, a regret about the transitoriness of things, which is also conveyed by the “negative” verbs employed to describe change in the form of terminating or finishing the process: “To blot out and drink up and sweep away” (l. 10). A similar attitude is expressed in the closing line by its reference to “[...] snow that melted only yesterday” (l. 12), alluding, as Culler (2015, p. 118) points out, to Villon’s “où sont les neiges d’antan”, expressing sadness about the general transience of things.

The narratological approach is particularly apt to analyse the sequential structure of the speaker’s utterance, both on the level of enunciation, the succession of thoughts, as psycho-narration, and that of the enounced, the represented state of affairs and its changes. The speaker perceives or imagines the present situation of pools in forests during the early spring season and goes on to foresee the change of the situation during the imminent spring, finally thinking back to the past, the advent of the present state at the end of winter with the melting of the snow. What the speaker does in his reflections is tell a *micro-story*, the process of the seasonal change from early spring to summer, starting from the perception of the present stasis (cf. ll. 1–3), which is already seen as unstable (“still”, l. 1). He tells this micro-story twice, prospectively, i. e. he foresees that it will happen in the immediate future (“soon”, l. 4): first as a passive process of transformation, the trajectory of the waters, as “patients”, from the pools into the leaves (cf. ll. 4–6), happening of their own accord; then narrated again (cf. ll. 7–11), this time as a process actively driven by the trees as “agents”, on account of the innate active power of vegetation. The agency of the trees implied thereby enables the speaker, imaginatively, to voice a warning against this imminent change. After these two prospective micro-narratives, the speaker looks further back and ends with a – very short – retrospective story, which in the past had

led to the present state of affairs, the spring pools: "From snow that melted only yesterday". This intricate concatenation of micro-narratives constitutes a complex way of reacting to change, presenting it as a natural and unavoidable process as well as surreptitiously revealing regret about it. This regret is also revealed by the beauty, perfection, integration and wholeness which is ascribed to the present situation: the intimate connection, through reflection, between the pools and the "total sky almost without defect" (l. 2), between earth and heaven, and the intimate link between the waters and the flowers in the present scene, which is expressed twice, conspicuously emphasised by poetical – prosodical – means: by anaphoric repetition in lines 3 and 4 and by chiasmic coupling and permutation in line 11, constituting in its succession an intensification of the interconnectedness of both existents. The speaker adds a realistic, non-idyllic note to the balanced integration of the present stasis: flowers and waters are united both in their painful condition (they "chill and shiver", l. 3) and in their transience and imminent evaporation ("soon be gone", l. 4). The nostalgic regret about transience and change is expressed by the application of narrative structures which as such are essentially based on *change* of state. And the change implied here is the transience of the stasis of a totalised, perfect state.

Further prosodic devices serve to emphasise the opposition of stasis and change as well as the implied reaction to stasis and change. The abstract doubleness which underlies this opposition is reflected in the subdivision of the poetic text. The twelve lines are subdivided by the rhymes and the syntax into two parts of six lines each, both starting with two pair-rhymed lines followed in each half by four cross-rhymed lines. Both halves start with structurally parallel phrases consisting of noun plus relative clause: "The pools that [...]" and "The trees that [...]", thus contrasting pools and trees, beneath and above, the patients and agents of the two respective two-step micro-narratives in the subsequent lines.

The meaning of the speaker's reflection about the spring pools, his attempt at clarifying, understanding and coming to terms with an experience of natural seasonal change, can be further specified by placing it into an appropriate frame or context, which as an operational move is always necessary to determine the specific significance of an utterance. The context in this case is the traditional motif (i. e. "script") of nature poems celebrating spring as the sprouting and flowering of vegetation, from Chaucer's introduction to *The Canterbury Tales* to Herrick's *Corinna's Going A-Maying* and to Wordsworth's *Lines Written in Early Spring*. Frost's *Spring Pools* deviates from this traditional script by unexpectedly focusing on the seasonal phase *before* the onset of spring, accentuating the experience of transitoriness by linking it to the transitional stage between winter and spring, which is characterised by its in-between-ness and displays a more comprehensive totality and interconnectedness of earth, water, flowers, trees and sky than even spring itself.

Analysing this poem with respect to the speech situation in this manner does not at all mean, as Culler (2015, p. 118) alleges, treating it as a dramatic monologue and “push[ing] lyric in the direction of the novel”. Rather, the transgeneric narratological approach shows that the speaker’s employment of (rudimentary, condensed) narrative structures is essential to its meaning, the reaction to the experience of change as the core element of narrative. This approach also allows for a linking of the prosodic overstructuring of the utterance to the semantic dimension as a means of modulating the meaning. So, it cannot be said that this model “denies three dimensions of lyric: the effects of presentness of lyric utterance, the materiality of lyric language [...] and the rich texture of intertextual relations” (Culler, 2015, p. 119). Rather, it allows for the close and explicit functional integration of these dimensions in the analysis of the meaning of poems.¹⁸

Contact

Prof. Dr. Peter Hühn
 Universität Hamburg
 Fakultät für Geisteswissenschaften
 Fachbereich Sprache, Literatur, Medien II
 Institut für Anglistik und Amerikanistik
 Überseering 35
 22297 Hamburg
 huehn@uni-hamburg.de

References

- Cohn, Dorrit Claire: *Transparent Minds. Narrative Modes for Presenting Consciousness in Fiction*. Princeton 1983.
- Culler, Jonathan: *Theory of the Lyric*. Cambridge, London 2015.
- Culler, Jonathan: *Theory of Lyric*. In: *Nordisk Poesi 2/2* (2017), pp. 119–133.
- Culler, Jonathan: *Narrative Theory and the Lyric*. In: *The Cambridge Companion to Narrative Theory*. Ed. by Matthew Garrett. Cambridge 2018, pp. 201–216.
- Dueck, Evelyn: *Die transgenerische Narratologie und die Sprechenden in Paul Celans Fadensonnen* (1968). In: *Grundfragen der Lyrikologie 1. Lyrisches Ich, Textsubjekt, Sprecher?* Ed. by Claudia Hillebrandt, Sonja Klimek, Ralph Müller and Rüdiger Zymner. Berlin 2019, pp. 68–86.
- Easthope, Anthony: *Poetry as Discourse*. London 1983.

¹⁸ An operation which is not apparent in Culler’s account of the poem.

- Fludernik, Monika: The Cage Metaphor. Extending Narratology into Corpus Studies and Opening it to the Analysis of Imagery. In: *Narratology in the Age of Cross-Disciplinary Narrative Research*. Ed. by Sandra Heinen and Roy Sommer. Berlin 2009, pp. 109–128.
- Grundfragen der Lyrikologie 1. Lyrisches Ich, Textsubjekt, Sprecher? Ed. by Hillebrandt, Claudia, Klimek, Soja, Müller, Ralph and Zymner, Rüdiger. Berlin 2019.
- Handbuch Lyrik. Ed. by Dieter Lamping. Stuttgart 2016.
- Hempfer, Klaus W.: *Lyrik. Skizze einer systematischen Theorie*. Stuttgart 2014.
- Hempfer, Klaus W.: *Literaturwissenschaft. Grundlagen einer systematischen Theorie*. Stuttgart 2018.
- Hühn, Peter: Plotting the Lyric. Forms of Narration in Poetry. In: *Theory into Poetry. New Approaches to the Lyric*. Ed. by Eva Müller-Zettelmann and Margarete Rubik. Amsterdam 2005, pp. 147–172.
- Hühn, Peter: The Problem of Fictionality and Factuality in Lyric Poetry. In: *Narrative* 22/2 (2014), pp. 155–168.
- Hühn, Peter: Lyrik und Narration. In: *Handbuch Lyrik*. Ed. by Dieter Lamping. Stuttgart 2016, pp. 62–66.
- Hühn, Peter and Kiefer, Jens: *The Narratological Analysis of Lyric Poetry. Studies in English Poetry from the 16th to the 20th Century*. Berlin 2005.
- Lamping, Dieter: *Das lyrische Gedicht. Definitionen zu Theorie und Geschichte der Gattung*. Göttingen 1989.
- Müller, Ralph: Gibt es spezifisch lyrische Äußerungsstrukturen? In: *Grundfragen der Lyrikologie 1. Lyrisches Ich, Textsubjekt, Sprecher?* Ed. by Claudia Hillebrandt, Sonja Klimek, Ralph Müller and Rüdiger Zymner. Berlin 2019, pp. 87–101.
- Müller-Zettelmann, Eva: *Lyrik und Metalyrik. Theorie einer Gattung und ihrer Selbstbespiegelung anhand von Beispielen aus der englisch- und deutschsprachigen Dichtkunst*. Heidelberg 2000.
- Shank, Roger C. and Abelson, Robert P.: *Scripts, Plans, Goals and Understanding. An Inquiry into Human Knowledge Structures*. Hillsdale, NJ 1977.
- Virtanen, Tulja: Issues of text typology. Narrative a 'basic' type of text? In: *Text* 12 (1992), pp. 293–310.
- Zymner, Rüdiger: Theorien der Lyrik seit dem 18. Jahrhundert. In: *Handbuch Lyrik*. Ed. by Dieter Lamping. Stuttgart 2016, pp. 23–36.