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Thomas Hardy: "The Voice" (1912/14) / Goerke, Britta -- 3.6. Sylvia Plath: "The Other" (1962) / Schenk-Haupt, Stefan -- 3.7. Ted Hughes: Birthday Letters (1998) / Hühn, Peter -- 3.8. Summary / Hühn, Peter -- 4. Confronting One's Own Death -- 4.0. Introduction / Hühn, Peter -- 4.1. Sir Walter Raleigh: "Verses Made the Night before He Died" (1618) and Chidiock Tichborne: "Elegy" (1586) / Hühn, Peter -- 4.2. John Donne: "What if this Present were the World's Last Night" (1609/1611) / Hühn, Peter -- 4.3. William Cowper: "The Castaway" (1799/1800) / Goerke, Britta -- 4.4. John Keats: "When I have Fears that I May Cease to be" (1818) and Lord Byron: "On this Day I Complete my Thirty-Sixth Year" (1824) / Hühn, Peter -- 4.5. Emily Dickinson: "Because I Could not Stop for Death" (ca. 1863) / Plooy, Heilma du -- 4.6. Rupert Brooke: "The Soldier" (1914) and Wilfred Owen: "Strange Meeting" (1918) / Hühn, Peter -- 4.7. D. H. Lawrence: "Bavarian Gentians" (1932) / Hühn, Peter -- 4.8. Summary / Hühn, Peter -- 5. Lamenting the Death of Poets -- 5.0. Introduction / Hühn, Peter -- 5.1. Henry Howard, Earl of Surrey: "An Excellent Epitaph of Sir Thomas Wyatt" (1542) / Hühn, Peter -- 5.2. Thomas Carew: "An Elegy upon the Death of the Dean of Paul's, Dr John Donne" (1633) / Hühn, Peter -- 5.3. Percy Bysshe Shelley: "Adonais: An Elegy on the Death of John Keats" (1821) / Hühn, Peter -- 5.4. W. H. Auden: "In Memory of W. B. Yeats" (1939) / Hühn, Peter -- 5.5. Seamus Heaney: "Audenesque: in memory of Joseph Brodsky" (1996) / Hühn, Peter -- 5.6. Summary / Hühn, Peter -- 6. Thematizing the Loss of an Old Order -- 6.0. Introduction / Hühn, Peter -- 6.1. John Donne: An Anatomy of the World (1611) and William Shakespeare: The Sonnets (1609) / Hühn, Peter -- 6.2. William Wordsworth: "The World is too Much with Us" (1807) and W. B. Yeats: "High Talk" (1939) / Hühn, Peter -- 6.3. Percy Bysshe Shelley: "Lift not the Painted Veil" (1818/1824) and "The Cloud" (1819/1820) / Goerke, Britta -- 6.4. Matthew Arnold: "Dover Beach" (1851) and Gerard Manley Hopkins: "No Worst, there is None" (ca. 1885) / Hühn, Peter -- 6.5. T. S. Eliot: The Waste Land (1922) and "Journey of the Magi" (1930) / Goerke, Britta -- 6.6. W. B. Yeats: "Lapis Lazuli" (1938) / Hühn, Peter -- 6.7. Tony Harrison: "A Kumquat for John Keats" (1981) / Goerke, Britta -- 6.8. Summary / Hühn, Peter -- 7. Conclusion: Summary and Results -- Index (authors and titles)

Sommario/riassunto

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 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 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.