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›Implied worldview‹ – a concept (not only) for an emancipated lyrology¹

Abstract

After making a plea for the use of ›lyrology‹, a term that aptly emphasises the necessity for an emancipated research programme in lyric poetry comparable to narratology and dramatology, this essay clarifies the concept of ›implied worldview‹ as a transgeneric notion relevant to the interpretation not only of narrative literature, but also of lyric

poetry. The specific problems and general benefits that derive from applying this concept to the interpretation of poems are addressed and illustrated by means of poems taken from English-language literature. In conclusion, the relevance of the term ›lyrology‹, which is not only of transgeneric but also of transmedial importance, is stressed.

1. Introduction: a plea for the emancipation of ›lyrology‹

For decades narratology has been an established field of systematic literary theory, and – with somewhat reduced extension – something similar can be said about dramatology (even if the term has not always been current). The situation is different when it comes to theories of lyric poetry. In view of the notorious difficulties in defining lyric poetry and an alleged »lack of a common ground« of all texts classified as poems, it has even been claimed that »there is no such thing as a theory of poetry, or, by extension, of the lyric« (Mahler 2006, 217). In the present contribution, it is impossible to address the thorny question of defining lyric poetry (cf. Wolf 2005; Hempfer 2014); still, theory of poetry does exist² (if one does not expect ›theory‹ to present an all-embracing system), although up to now it seems to have occupied a minor position within literary theory. In my view, this should change. It is indeed high time that research on lyric poetry emancipated itself in order to become a recognizable and recognized counterpart to research on the other two literary macro-genres, dramatology and, above all, narratology. An important, albeit per-

1 My thanks are due to Jutta Klobasek-Ladler for her invaluable assistance in the editing process, and also to Johannes Wally and Thomas Rauth, experts in the field of implied worldview theory, for very helpful and constructive comments and suggestions.

2 To name but a few essays and books mentioning ›theory‹ or ›lyrology‹ in their titles: Bernhart 1993; Culler 2015; Hempfer 2014; Lamping 1989/1993; Müller-Zettelmann and Rubik 2005; Müller-Zettelmann 2000; Wolf 2020.

haps superficial move for such an emancipation is the use of an appropriate term for such research. ›Lyrology‹ is the term one should arguably adopt. It has gained some currency in ›Lyrikforschung‹ in German (›Lyrikologie‹),³ while in the English-speaking world the term is all but unknown.⁴ Yet, this is a fate it shares with other terms such as ›intermediality‹ or ›metareference‹ (cf. Wolf 2009), which were coined in research in German/Austrian contexts and have since spread, in the case of ›intermediality‹ even worldwide. An advantage of the adoption of ›lyrology‹ would be the signalling of relationships – as always, of similarity and difference – to the competing research areas narratology and dramatology; another advantage would be providing an umbrella term for the various and often isolated and unrelated fields of lyric poetry research with a high synergetic potential (which could also refer to international research in various languages).⁵

There is indeed much to do, even if the rise of interest in what henceforth I will indeed term ›lyrology‹ (even for periods and research in which this notion has not been used) over the past few years has already produced an impressive amount and quality of research.⁶ Among the most important issues that have been addressed so far are a) attempts at defining the field by way of clarifying the historical variations of the term ›lyric poetry‹⁷ and by finding answers to the question »what precisely is lyric poetry?«,⁸ and b), in the area of transgeneric comparison, discussions of the narrative potential of poetry, which links it to (and demarcates it from) drama and fiction.⁹ In addition, I would also like to mention

3 Cf. Hillebrandt et al. (2019 and 2021).

4 A quick Google-research on February 7, 2022 yielded 528 results (a very low hit rate!); while the majority of the hits referred to (pop) artistic practice on pages advertising a music video entitled ›Lyrology‹ (<https://www.facebook.com/Lyrology>, last accessed August 24, 2022) or to educational pages (›Learning the Difference between Chords and Lyrics‹, only one (repeated) hit concerned literary studies (a reference to an essay by myself, Wolf [2020]). It should, however, be noted that the International Network for the Study of Lyric uses the term ›lyricology‹ for its internet address (<https://lyricology.org/>, last accessed August 24, 2022), and that – notably in the same context – there is also a corresponding French term ›lyricologie‹.

5 The subtitle of the present publication, instead of using language specific terms (›Lyrikforschung‹, ›Study of Lyric Poetry‹, ›poésie lyrique‹) could, for instance, be simplified and shortened: *Jahrbuch für Lyrologie/Annual for Lyrology/La Recherche en lyrologie*. One precondition for such a synergy would, of course, be to take into account research in more than one language, a problem which is present in particular by the parochialism of some English-only research and researchers unable or unwilling to transcend their language boundaries; it would indeed be a pity, given the research potential of the English-speaking world, if the time lag observable in this world during the early decades of classic narratology (owing to seminal texts, notably by Gérard Genette, having been published in French) were repeated in lyrology (by, for instance, disregarding the seminal reflections on typical features of lyric poetry by my former PhD student Eva Müller-Zettelmann (cf. 2000) or Klaus Hempfer (cf. 2014 and 2019).

6 I would like to signal the recently created INLS (International Network for the Study of Lyric) and related publications such as *Grundfragen der Lyrikologie* (so far two noteworthy volumes have appeared: Hillebrandt et al. [2019 and 2021]).

7 Cf., for a short overview in English literature Wolf 2020, 147; a more thorough discussion should, of course, also include the various terms and meanings in languages other than English.

8 Cf. Müller-Zettelmann 2000; Wolf 2005, in which I have adopted an approach from prototype theory; Hillebrandt et al. 2021, section 1; Hempfer 2014.

9 Cf. Wolf 2020, where I argue with respect to single poems that lyric poetry, while in some cases showing elements of narrativity, is per se and except for ballads not typically narrative.

recent efforts and projects that deal with topics such as useful terms for the analysis of poetry, fictionality in poetry, and the question of the lyric speaker (all discussed in Hillebrandt et al. 2019) or functions of lyric poetry, space and time in this genre etc. (cf. Hillebrandt et al. 2021).

In the present essay, I would like to draw attention to an issue that is both transgeneric (and transmedial) and lyric-specific and in this double quality gestures at what can frequently be observed in trans-phenomena, which more often than not tend to come with specific ›filters‹ (capacities, restrictions, problems concerning the realization of the respective trans-phenomenon) according to the notion in question. The concept in focus is ›implied worldview‹. It is not (yet) a very frequent implement in the terminological and conceptual toolbox of literary studies,¹⁰ let alone lyrology, and where it has been used so far, it has referred to narratives,¹¹ thus testifying to the predominance of narratology in much of literary theory and a lacuna in lyrology. Yet, as I hope to show, ›implied worldview‹ is a term and concept of paramount importance for the interpretation of all literary texts, including lyric poetry, and, it is one whose applicability to lyric texts also points to some of their generic specificities.

2. ›Implied worldview‹: the concept in the context of related terms

So, what is ›implied worldview‹, and why is the concept important? A full discussion would require a book-length study or perhaps even more,¹² which is why I must confine my explanation to some basic remarks. The central aim of literary studies is interpreting literary texts, which means to access and describe textual meaning. Various more or less well-known terms and concepts are generally used for reaching this aim in research (such as text message, [macro]functions, themes, implied norms), among which ›implied worldview‹ is perhaps less frequently used but particularly appropriate, since it embraces most, if not all, other related concepts.

An explanation of ›implied worldview‹ may start with a discussion of ›worldview‹: As this has already been done by Wally (2019, ch. 2.1), it may suffice here to describe it as the sum total of basic (often tacit and unconscious) values, norms and assumptions about generalities of existence, behaviour, knowledge etc. in fields such as ethics, religion, philosophy (including epistemology, ontology and the view of man/what is human).

10 A Google-research conducted on February 8, 2022 yielded 3,130 results (more than ›lyrology‹, see note 4, but still a poor hit rate). Apart from references to my own research and uses of the term connected with myself (e.g. of my Graz colleague Wally [2015, 2019, 2020 and 2022], and my former student and now professor of American studies in Innsbruck Christian Quendler), I found only isolated uses in biblical studies (Hagan, online) and ›Support materia‹ from the University of Alberta for social studies (anon, online).

11 Cf. Wally 2015, 2019, 2020, 2022 and forthcoming; Wolf 2008.

12 Two are indeed in progress (in part supervised by myself), namely the post-doctoral thesis by Johannes Wally, entitled *The Implied Worldview of (Literary) Texts: A Methodological Toolkit and Exemplary Readings* (working title), and the PhD thesis by Thomas Rauth, working title: *Approaches toward the Implied Worldview in Fiction*.

When it comes to linking ›worldview‹ with literature, a particularly illuminating point of departure is Lotman's idea of literature as a secondary modelling system (Lotman 1977 [1970], 21; 1972, 34–44). Indeed, all literary works (from the shortest texts to ›epic‹ novels such as *The Lord of the Rings*) constitute ›world models‹ in and through the (fictional) world (slices) they represent (including the ways in which these worlds are represented): literary texts are in fact miniature models of aspects (or slices) of reality, as seen from a certain perspective – the implied author's perspective (as will be argued below). They fulfil the typical functions of models: complexity reduction, since no literary work can represent all possible facets of reality but rather presents only very reduced selections, and explanatory power, for models exist to make us see something, to raise awareness about certain aspects of life – which may be regarded as (parts of) the ›message‹ of a literary text. However, this kind of ›message‹ must not be confused with open didacticism or, worse, propaganda. Yet, the very fact of creating a reduced, simplified model of world phenomena in order to make us aware of something from a certain point of view at least implies some ›message‹ or ›intention‹ (sensu Eco).¹³

That said, implied worldview is related to literary world modelling and text message but is at the same time more: it is an umbrella term for all utterances made or implied in a literary text (or, from a transmedial perspective, media artefact) at its highest and most general level about any general aspect of the (our) world/reality. It is thus located at the highest interpretation level of the given work and as such a central element of all interpretations. In a layered theory of narrative fiction, for example, the implied worldview (always in the singular!) is neither identical with the worldviews (plural) represented by individual diegetic or hypodiegetic characters in a novel imbued with Bakhtinian ›polyphony‹, nor is it necessarily the position of the extradiegetic narrator (who may be unreliable), nor the position of a paratextual voice (e.g. the author's foreword), although all of these voices/positions ultimately contribute to and coalesce into the implied worldview, as central element of the meaning of a text and in some cases may function as ›spokespersons‹ of implied norms and (facets of) the implied worldview.

The implied worldview thus emerges from the text as a whole and all its constitutive parts (including the implied norms, as the normative part of the implied worldview). It is termed ›implied‹, since in many cases – as opposed to the explicit worldviews that may be formulated by individual characters – this worldview is merely implicit in a given text. It (and its component parts) thus must often be inferred from the text and, as a rule, cannot simply be quoted (except for utterances of the afore-mentioned ›spokespersons‹, but this presupposes their identification as such in the first place). Rather than to individual characters, narrators or other represented agencies, the implied worldview may therefore

13 Cf. Eco 1992a, 25, and 1992b, 63–64; Eco makes it quite clear that ›*intentio operis*‹ is not the same thing as the author's intention but rather derives from the ›signification system‹ ›underlying‹ (64) a text; in his explanation of the term Eco also acknowledges the role of the inferences made by the readers on the basis of their expectations of meaning.

best be attributed to the theoretical construct of the ›implied author‹ as both the origin/creator of the text and the implied norms and worldview to be inferred from it.¹⁴

The totality of the text which needs to be considered when it comes to describing its implied worldview, and the concomitant complexity of the discussion are powerful reasons why the elucidation of the concept has to date remained on the level of partial aspects¹⁵ and in particular why so far no comprehensive theory of how to access the implied worldview has been formulated. This does indeed not come as a surprise: for, while some tools such as the identification of themes, the assessment of how reader sympathies are influenced or directed, how text endings are shaped or what role chance plays in the development of a narrative plot (cf. Wolf 2008) are particularly promising, such a theory would have to include all the tools of the interpreter's toolbox that in some way could contribute to elucidating the meaning of a literary text. A complete theory of the implied worldview is thus arguably an impossibility. And yet the concept, as I claim, is necessary and helpful. It is necessary for becoming aware of the modelling function of literature and helpful when it comes to highlighting crucial meaning aspects of a given text, since there is no literary text without an implied worldview (or parts thereof). Indeed, as a rule, given the vast dimensions of what ›worldview‹ may include and depending on the extent and complexity of the work under discussion, it is only aspects of the implied worldview that (can) come in focus in individual readings and interpretations. Even with the complexity reduction necessary in all models and thus also in the implied worldviews of literary texts, there are texts (such as Shakespeare's plays or also Tolkien's *Lord of the Rings*) that offer so many potential worldview facets that a comprehensive discussion would hardly be feasible. That said, there are some privileged and typical worldview areas of what Wally (2019, 15) terms »worldview topics« that merit particular attention both because of their general importance and their frequent occurrence: they refer to

- questions of ethics (what is good and evil in a text, a question relating to the implied moral norms);
- questions of social relevance (e.g. the role of authority, class divisions, genders etc.), issues that are frequently linked with ethics;
- questions of philosophy and/or theology (e.g. if the world is conceived of as meaningful and ordered or as meaningless, chaotic, whether there is mere chance¹⁶ or some meaning-giving, perhaps transcendental agency etc.); in this context also:

14 For Nünning (1993), a strong opponent of the anthropomorphized construct ›implied author‹, the position of the implied author both outside and inside the text presents a contradiction, and he rather prefers to speak of the ›text as a whole‹. Yet, whenever we attribute ›the text as a whole‹ positions, values etc. (as Nünning himself does), we remain within the realm of anthropomorphization, and I have no problem with this (provided one acknowledges the fact that the implied author is an interpretive construct): for once, as long as we have not yet degenerated into post-humanism for good, it does make sense to attribute positions, values etc. to humans, and from such a human perspective it is, in addition, no real contradiction to see a close relationship between positions of a creator outside a work and positions inside it, since both emanate from the same agency.

15 Cf. e.g. Wolf 2008 and Wally 2015, 2019, 2020, 2022 and forthcoming.

16 Cf. Wolf (2008), where I singled out the role of chance as a »privileged index of implied worldviews« (title).

- epistemological questions concerning the readability of reality and its potential media (this may, for instance, refer to the modelling of physiognomic descriptions (cf. Wolf 2002a and b) in novels or the role attributed to language in metareferential text passages);
- aesthetic questions concerning the view of art/literature implied in a given text.

The mass of literary data existing in complex works of literature and the potential multiplicity of the worldview aspects relevant to them are not the only difficulties besetting any theory of the implied worldview. In addition, there is the problem of the role which cultural history plays in literary texts by informing them with tacit epistemic and other presupposition, in short, contexts and shaping factors that ›go without saying‹ and thus may present difficulties for being understood in other periods and cultural contexts. Last, but not least, there is the problem of the subjectivity of the readers, their interpretation faculties, limitations owing to bias, intention, immersion in cultural historical contexts etc., a crucial problem indeed, since it is ultimately the reader who infers the implied worldview (as well as its supposed theoretical origin, the implied author) from the text.

There is not space enough here to address these problems thoroughly. Suffice it to adumbrate the following (partial) solutions: as for the complexity and the data mass of extended literary works, the identification of recurrent themes in a given text can help when it comes to discussing its most important worldview aspects, for literary works tend to mark their dominant concerns in one way or other. As for the bewildering multiplicity of potential worldview facets which may be addressed in a given text, the recipient's/interpreter's interests, together with the directions given by the text itself (notably by the recurrence and prominence of the afore-mentioned ›themes‹) may provide orientation. As for the cultural-historical context, it simply must be taken into account when it comes to ›distilling‹ implied worldviews from a text and the tacit assumptions on which it operates. And finally, as for the factor ›reader‹, the concept of the ›implied reader‹ in the sense of an ideal (informed) reader which a text and its implied author presuppose for maximum understanding may be helpful. However, this concept is as beset by its dependence on interpretation and inference as ›implied author‹ – and ›implied worldview‹ for that matter. As one may see here – and as it is to be frequently expected in the humanities – it is hard to avoid the pitfalls of subjective or at any rate non-objective interpretation. In fact, the implied worldview always depends on inferences and reconstructions on the part of the reader, which is why Wally, for instance, even calls the reader – perhaps somewhat misleadingly – ›the source of [...] ›the worldview of a text‹« (2019, 150), but then duly hastens to add that readerly ›conjecture[s]‹ are not ›generated arbitrarily‹ but are (and in fact must be) based on ›textual data‹ (2019, 150). So, both the text and the interpreting reader must be considered, but the absence of data of the latter and the opposite situation with respect to the former ultimately privilege the text itself.

The problematic status of the implied worldview and its dependence on interpretation does, however, not mean that one should forget about it altogether: we cannot avoid interpretation when looking for textual meaning, but (good) interpretation is not arbitrary.

Moreover, we all have intuitions about textual meaning, including the implied worldview, when, for instance, we say or feel something about the role and value of romantic love in Shakespeare's *Romeo and Juliet*, or the role of the supernatural in Stoker's *Dracula*. The concept of the implied worldview may thus help to explain some of these intuitions and in any case, it may contribute to coming to terms with text meaning as clearly as that is possible in literary studies.

3. ›Implied worldview‹ from a lyrological perspective: selected aspects and problems

After the (partial) theoretical clarification of what ›implied worldview‹ means, some practical examples for its applicability to lyric poetry shall now be given together with a discussion of some lyric-specific issues and problems arising in this context. As for problems, I would like to address three questions, which shall in part be discussed in comparison to narrative fiction on which research on implied worldview has focussed so far:

- a) the problem of reduced text extension and what one may term ›minimal world building‹ in lyric poetry,
- b) the role of the lyric speaker/agency for the implied worldview of poems, and
- c) the reduced importance of content-related normative deviations in poetry which, in narratives, facilitate the inference of implied norms as part of implied worldviews.

Ad a)

As is well-known, poems tend to be short, and in any case are a far cry from the ›epic dimensions‹ which novels can attain. Is this reduced text extent together with its consequence, the tendency towards minimal world building not a factor that precludes the unfolding of an implied worldview? Can a haiku such as Ezra Pound's *In a Station of the Metro* (published 1916), which comprises only twenty words (with the title), contain an implied worldview?

»The apparition of these faces in the crowd;
Petals on a wet, black bough.«
(Ferguson et al. 2005, 1297)

My contention is: yes, it can. Size may reduce the number of worldview aspects in a given text but does not prevent its being eligible to worldview-related interpretation.¹⁷ In Pound's poem, a ›slice of reality‹ is represented: a Parisian metro station, a high place of modern

¹⁷ See also, for ›microfiction‹, Wally 2020.

mass-transportation and recent technology (tunnel building, electricity), with a crowd of passengers waiting for, entering or alighting from, a train, thus a characteristically urban setting, which is observed by an anonymous agency, the centre and *hic-et-nunc-origo* of the deictic »these faces«.

Yet this description of a mini-world, which fulfils the condition of complexity reduction of all models in an extreme way, does not yet say much about an implied worldview. Indications of such a worldview come into play when one, for a start, tries to assess the quality of the metaphor used for the faces seen by the speaker: petals evoke spring and beauty, and so does the contrast to the »black bough«, assuming colourful petals; moreover, the wetness may connote a shining and/or fertile quality, which adds to the positive connotations given to the faces. In addition, »these faces« are not just there, they form an »apparition« for the observer (and the reader). This is where – for the well-informed recipient – cultural contexts will become relevant. They may include generic conventions, if one is aware of the affinity between haiku form and nature content. They may also include historical contexts, for such sudden manifestations of something beautiful in terms of natural world phenomena can point, for instance, to Wordsworth's daffodils and hence back to Romanticism and its anti-technological and anti-industrial celebration of »green« nature, but also – and more in line with contemporary aesthetics –, to a modernist epiphany as occurring in fiction by Joyce, Woolf, and others, and moreover perhaps to recent aestheticism. A further cultural context of relevance to Pound's poem may be found in the ambivalence of the new experience (since the 19th century) of big urban agglomerations (in German »Großstadterfahrung«), something fascinating and at the same time problematic owing to the specific (often poor) living conditions that come along with big cities. In the present case, the background of the epiphanic apparition is arguably the urban tendency to destabilize and submerge the identities of individuals in a mass of non-descript, anonymous inhabitants who tend to be »on the move« (as metro passengers on their way to work, shopping etc.) rather than being rooted to some specific place. If one combines this background with what has been said about the take on the metro passengers in Pound's poem, one may argue that the poem refers to the negative connotations of the urban context but at the same time counteracts and resists the uniformity and mobility aspect of urban crowds and rather emphasizes the possibility of beauty in the faces of a mass, which then appear to be singled out (and become static objects of appreciation) like individual petals. Whether this epiphany of beauty in a context where one does not expect it is due to the people observed or the gaze of the anonymous observer (or, most probably, both) is not entirely clear, although this may affect the inference of an implied worldview. Yet it is safe to say that the following emerges from this text by way of implied worldview: in spite of the conditions in which people live in big cities with their technology, mobility, precarious individuality and, arguably squalor, noise and ugliness, there is perceptible beauty in individuals and hence individuality and identity, provided one is able and willing to see it in privileged, epiphanic moments. This possibility of a nature-like beauty even in the modern urban and

technological world is at the same time the covert (not didactically enforced) ›message‹ of the text, its overall function with reference to contemporary reality (and our own, for that matter). The implied worldview of this poem is thus – as is to be expected in such a short text – narrowed down to a take on aesthetics and urban reality with, perhaps special emphasis on the question of identity and beauty in a mass of people, but it is at the same time perhaps also surprisingly wide. For even if the text itself comes along as the subjective perception of an anonymous agency (the observer in the metro), it allows, indeed invites, a wider reading. What justifies this ›wider‹ reading are the conventions by which we receive literature: even the most subjective perceptions and ideas represented in a literary text are always understood as having a larger relevance than only to the subject at hand in the represented world, for such perceptions and ideas are always offered and received as general human possibilities that concern more than the individual(s) portrayed. This is what allows us to understand literary texts as world models, and this in turn is the pre-condition to the extraction of an implied worldview, as I have tried to show in these remarks. All of this has hopefully demonstrated that even minimal size of a (lyric) text does not prevent it from containing an implied worldview.

Ad b)

In novels, as a rule, a plurality of agencies and ›voices‹ exist that, as said above, feed into the implied worldview and the positions the reader may attribute to the implied author to various extents. In contrast to this, in poems, there is frequently only one voice, the voice of the speaker.¹⁸ This agency may be anonymous and ›covert‹ as in Pound's poem discussed in the preceding section. Alternatively, it may be ›formatted‹ as ›lyrical I‹ (a term that is more frequently used in German: ›lyrisches Ich‹) or ›overt‹ speaker (to borrow an opposition from narratology, which is used there for different types of narrators) as, for instance, in Matthew Arnold's *Dover Beach* and countless other poems. In view of this ›mono-perspectival‹ situation in much of lyric poetry, could one not simplify lyrology as opposed to narratology and claim that the differentiation between implied author, narrator, characters etc., which does make sense in fiction, may be cancelled in poetry in favour of a simple equation between implied author and speaker? In this case, the implied worldview would simply be the view of the speaker.

However, alluring as such a simplification may be, text reality is more complicated and actually precludes such a move for several reasons. One of them is the fact that there are poems which do contain different voices, as for instance in Edmund Spenser's sonnet no 75 (*One day I wrote her name upon the strand* [Ferguson et al. 2005, 194]). In this poem, a quasi narrating voice (voice 1) may be differentiated from the utterance of the same character as experiencer in the recounted scene on the strand (voice 2) and the utterance of a beloved woman (voice 3). For poems of this kind, the afore-mentioned simplification would

18 Lamping (1993 [1989], 63) even considers »Einzelrede in Versen« (a single agency's utterance in verse) to be the defining quality of poetry.

not work. In Spenser's case, the speaker as character is clearly wrong in his attempt to »eternize« his beloved by using a poor medium (sand) for his words – and the criticism of the beloved »Vayne man [...] that dost in vaine assay/A mortall thing so to immortalize [...]« is right. At best, when singling out the dominant aesthetic facet of the worldview implied in this metapoem, one may see a close affinity between the speaker as »narrator« and the implied author's position: the praise of poetry, including his own, as overcoming time and time's tendency to make human »paynes his pray«. However, even in this case the simple equation »speaker's position = implied worldview« would be misleading, since the speaker, as in first-person fiction, appears here in two roles (as experiencing and narrating I).

Moreover, there are poems in which one speaker (even if he or she can be split up in the way just mentioned) is in no role close to the implied worldview, as is the case in Robert Browning's well-known dramatic monologue *My Last Duchess* (Ferguson et al. 2005, 1012). In this poem, as is well known, the speaker turns out to be the murderer of his eponymous wife and is thus clearly in opposition to the implied moral norm.

The most important argument in this context is, however, the fact that – except perhaps for some metapoems, in which the speaker declares him- or herself as poet on the level of the »enounced« –, the speaker cannot, in all probability, be made responsible for the poem's form (stanza structure, metre, run-on lines etc.) and all other aesthetic devices related to the level of the »enunciation«,¹⁹ which is, after all, an important part of textual meaning. For instance, in Blake's classic poem from *Songs of Experience*, *The Tyger* (Ferguson et al. 2005, 1743), whose six four-line stanzas consist – with two exceptions – of rhyme couplets (aabb), there is a striking lack of a rhyme in verses 3/4 and 23/23 (»eye«/»symmetry«) – if one assumes a pronunciation close to today's. These non-rhyming verses belie in an anti-iconic way an all too beautiful »symmetry«, which the level of the enounced may make us think of and may be related to the »fearful«, sublime and arguably inexact »symmetry« of the tiger. This device is as impossible to attribute to the speaker as the intertextual reference, in verse 20, to Blake's poem from *Songs of Innocence*, *The Lamb* (Ferguson et al. 2005, 734): »Did he who made the Lamb make thee?«, where the question of the creator is raised as in *The Tyger* – and, as opposed to the latter poem, answered.

As a result of these reflections one may conclude that, while in poetry, the speaker may be given a privileged role, when it comes to inferring the implied worldview, his or her positions cannot a priori simply be equated with the implied author's. There is, thus, no easy shortcut to the implied worldview of poems, since – as in all other literature – all of the components of the texts under discussion must be considered as potentially relevant in this context.

Ad c)

Narratives are not only typically eventful but also, as Labov already stated in 1972, regularly contain the »violation of an expected rule« or norm as a way to render a story »tellable«

19 For the differentiation between »enounced« and »enunciation«, the lyrological counterpart to the narratological differentiation between »story« and »discourse«, see Hühn (1995), vol. 1, 13.

(Labov 1977 [1972], 370). This is important in our context, since such norm transgressions, in narratives, (mostly) operate on the content (›story‹) level²⁰ and thus facilitate the inference of implied norms and worldviews, as Wally convincingly argues (forthcoming).²¹ Indeed, to take a simple example, the murder typically triggering detective fiction is both a norm transgression and – as the subsequent investigation, the comments by characters including the detective, and the typical outcome of the story (the arrest of the criminal) show – indicative of the norm referring to everybody’s right to live safely without injury or violation of one’s health of life by another human being.

Lyric poetry (i.e. an individual poem)²² is not only tendentially non-narrative, as I have argued elsewhere (Wolf 2020), it also does not typically rest on content-related norm violations. As a consequence, an important way of access to the implied norms and worldview is here barred in many cases. Among the poems discussed above (by Pound, Spenser, Browning and Blake) only one, Browning’s *My Last Duchess*, contains a clear violation of a moral norm (murder), and this is also arguably the most narrative of the examples, since it permits the reader to detect and (partially) reconstruct the commitment of a crime in the past of the speaker with probable consequences for him (the marriage, whose preparation is the trigger of the dramatic monologue, will in all probability not take place).²³

However, the lack or reduced availability of an easy ›access road‹ to normative facets of implied worldview in particular does not mean that access is altogether impossible, as our discussion of Pound’s *In a Station of the Metro* has shown. Implied worldviews, in fact, are independent of narrativity and are relevant to descriptive (or, for instance argumentative) texts²⁴ and thus to poetry as well, which may realize various semiotic macro-modes in combination or in isolation.

20 Lyric poetry, like much if not all literature, also tends to deviate from established norms and conventions, but the deviation, in poetry, focusses on departures from everyday language use much more than in fiction and drama. In fact, while such deviation is not excluded in these narrative macro-genres, one would arguably not include it in a list of prototypical generic features, as can be done with poetry (see Wolf 2005). The deviations considered typical of narrative concern ›content‹ in the sense of departures from ordinary states of the world, expected or standard human behaviour, moral norms etc., but not deviations from aesthetic norms concerning the use of language.

21 Cf. also Dégh (1994, 247) who states in the context of folk narrative studies that »[n]arratives, in particular, are loaded with world-view expressions«, since »they reveal inherited communal and personal views of human conduct«.

22 In poem cycles this may, but need not, be different (with Shakespeare’s *Sonnets* and the open question of a genuine story underlying them being an interesting case in point).

23 The inconclusiveness of the underlying story, on the other hand, also points to the reduced narrativity of the poem.

24 For instance, essays (including the present one) may also be eligible for an analysis of the worldview implied in them (although this would arguably not be the intended or most obvious use). One could even go further and claim that the notion of an ›implied worldview‹ transcends the realm of the (representational) arts and medial products and may include many human utterances in general, which may betray certain attitudes towards God, man, life, etc.

4. Conclusion

As I have hopefully been able to demonstrate, the originally narratological concept of ›implied worldview‹ is relevant not only to fiction and drama as typically narrative literary macro-genres, but also to poetry, which is not typically or, at least, necessarily narrative. Implied worldview thus turns out to be of transgeneric importance. One may even go one step further and claim that it is also relevant to media artefacts in media and arts other than literature. A film, a painting, a sculpture may be analysed in terms of implied worldview just as a novel, play or poem. Yet, this would be a matter for further discussion, which promises to be especially intriguing when it comes to an art traditionally associated with poetry, namely music (can instrumental music transmit an implied worldview?).²⁵ For the present purpose, namely to emancipate ›lyrology‹, it is enough to have pointed out that poems present miniature world models in ways both similar to, and different from, narrative macro-genres. Among other features not discussed here (e.g. versification), the generic specificity of lyric poetry is connected with the tendency to brevity and ›minimal world building‹, the special prominence of one voice (the speaker's), and the reduction (or absence of) narrativity and narrative violations of content-related norms. All of this has reverberations on the analytical approach to lyric implied worldviews, in part requiring other access roads than the ones most usable for narrative literature. However, this should not come as a surprise, since lyric poetry, although notoriously difficult to define, is a macro-genre in its own right, and this also applies to its theory, lyrology.

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25 In view of most sacred music but also, for example, of Beethoven's motto »per aspera ad astra«, a tendency to affirm positivity (joy, happiness) in spite of acknowledged negativity (suffering, sadness, etc.), I am tempted to answer in the affirmative, at least for certain kinds of music.

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