THE CHALLENGE OF GENRE: HYBRIDIZATION IN POSTMODERN BRITISH POETRY

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ABSTRACT

The aim of this article is to highlight the fact that the contemporary lyric mode often shares the generic hybridity that distinguishes Postmodern literature, and that this genre eclecticism usually involves an ostensible burring or diffusion of the lyric subject.

In addition, and according to the descriptive nature of recent (Duarte, 1999; Cohen, 2000) and less recent (Hernadi, 1972; Fowler, 1982; Perloff, 1989) genre theory, the analysis of the above-mentioned eclecticism or combination of the 'natural' modes triggers off the necessity of using a no less hybrid or mixed methodology (formalist, functionalist, cultural) which both attests to and helps to cope with the complexity inherent in the study of Postmodern lyric poetry.

With these premises in mind, three instances of generic description (and further interpretation) are provided in order to show the fruitful contribution of genre theory to the analysis of individual poetic texts.

1. Introduction

The basic trend towards intellectual relativism has become a sign of our postmodern times. It was once accurately exposed by Geertz (1980)[1] as a "blurring of

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(1) Geertz, C. 1980. "Blurred Genres: the Refiguration of Social Thought", in: H. Adams & L. Searle (eds) 1989. *Critical Theory since 1965*. Tallahassee: Florida State UP (: 514-523)

genres" in the anthropological realm[2], by MacHale (1987)[3] in philosophical terms, as a change of emphasis from the 'epistemological' (Modernism) to the 'ontological'; and by Hassan (1987)[4] as "indetermanence", a blending of "indeterminacy" + "immanence" which he finds most evident in linguistic materials.

In my view, this striking phenomenon can find a counterpart in the theoretical-literary realm, more specifically in the Postmodern Theory of Genre, whose defining trait is the substitution of a static, epistemological, concept of (historical) genre for a dynamic, ontological, concept of the same[5] which retains the essence of genre (immanence) whilst disguising or diverting it by means of a variety of generic combinations (indeterminacy) expressive of new modes of being.

Postmodern Genre Theory can be said to have emerged in the 80s[6] with two relevant milestones: (a) Derrida's contribution to genre studies in his essay "The Law of Genre" (1979)[7], a "law of impurity" which is none other than genre's obligation to evolve, to sunder itself from its traditional features by a process of contamination by other genres, without ceasing to be recognisable: "... a sort of participation without belonging..." (Duff:227)[8]; (b) Ralph Cohen's combinatory theory of genre[9] also alert to genre dynamism[10] and its outcome: *hybridization*: "... no text is free from the possibility that it can belong to more than one genre ..."(: 88).

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(2) A phenomenon which, in his view, associates two disparate areas of thought: humanities and social sciences.

(3) *Postmodernist Fiction*. London: Methuen. McHale primarily applies his considerations to postmodern narrative materials, and admits that both, the epistemological and the ontological concerns are not mutually exclusive , i.e., only the ontological has become 'dominant', a fact that also has an influence on genre matters.

(4) *The Postmodern Turn*. Columbus: Ohio State UP

(5) " ...As opposed to traditional or classical genre theory alert to classification and 'purity' of genres ..." (Cohen, 2000: 295-96)

(6) Although rooted in earlier origins, both remote as German Romanticism (F.Schlegel; Hegel), Russian Formalism (Tynyanov); or B. Croce and W. Staiger; and nearer in time (Bakhtin, Todorov, Genette, Hernadi), all of them responsive to a *dynamic* idea of genre and its aftermath (hybridization).

(7) Attridge, D. (ed) 1992. *Jacques Derrida: Acts of Literature*. London: Routledge (: 221-252): Duff,D. (ed) 2000. *Modern Genre Theory*. London: Longman (: 219-231). Each anthology contains *one* of the two sides of the original essay: Attridge's focuses on Derrida's views on Blanchot's work; Duff's on the often contradictory nature of generic classification.

(8) "... a text would not belong to any genre. Every text *participates* in one or several genres, there is no genreless text, there is always a genre and genres, yet such participation never amounts to belonging..." (Duff (ed), 2000: 230)

(9) "Genre Theory, Literary History and Historical Change", in: D. Perkins (ed) 1991. *Theoretical Issues in Literary History*. London: Harvard UP (: 85-113)

(10) ... I have been urging: the theory of combinatory genres is itself in oppositional view of previous generic theories..." (: 103)

Later on other genre theorists have gone along with these arguments to highlight the fact that genre hybridization reveals itself in the *discursive* or expressive dimension of the corresponding generic universal, a dimension alternatively recognised as: *mode of discourse* (Hernadi, 1972); *mode* (Fowler, 1982); *stylisation* (Opacki, 1987)[11]; *modalité d'enonciation* (or "theoretical" genre[12], Schaeffer, 1989). This dimension demands descriptive treatment , hence the consideration of postmodern genre theory as descriptive (Hernadi, 1972; Fowler, 1982; Cohen, 1989;1991;2000), as openly acknowledged by the latter: "... Modern genre theory is descriptive: it doesn't limit the number of possible kinds and doesn't prescribe rules to authors ... it supposes that traditional kinds may be 'mixed' and produce a new kind..." (2000: 295-96).

In my view, these theoretical considerations can be largely discerned in literary practice in postmodern British poetry, whose proclivity to genre eclecticism has become one of its mainstays: "... Contemporary poetry has undergone what Bakhtin calls "novelisation" in the sense that, like the novel, it is not generically stable but self-consciously incorporates other generic elements and expectations, it is a hybrid form that cross-fertilises diverse languages. ..." (Gregson, 1996: 7).

This phenomenon of genre complexity, on the one hand, has been explained as a consequence of both the Romantic spirit that inspires postmodern literature and literary theory[13], and, nearer in time, of deconstructive textual indeterminacy, singularly of the poetic text (Larrissy: 11), a fact that also favours apparent formlessness and 'genrelessness'.

Be it as it may, the postmodern British poem seems to have become a sort of *host*- genre, or rather, a "royal genre" in Opacki's terms, with a dominant, though often subliminal, lyrical nature which has the interesting effect of challenging the lyric subject. The latter tends to become blurred as well by the presence of other non-lyrical constituent parts (narrative and dramatic modes)[14], or as a consequence of hybridization.

The best way to illustrate these points is to apply postmodern genre theory to

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(11) "Royal Genres", in: Duff (ed). 2000: 118-126.

(12) In opposition to "historical" genre (classificatory).

(13) Larrissy, E.1999. *Romanticism and Postmodernism*. Cam.: CUP; Lucy, N. (ed) 2000. *Postmodern Literary Theory*. Oxford: Blackwell

(14) Usually, a diegetic dimension, as a consequence of the rise of the novel as a genre in the 20th century; and a mimetic dimension, made up of scenic and conversational elements. Both dimensions include some characterization.

the analysis of specific texts, not just for description's sake, but because the functional role of genre in the production of meaning is being permanently emphasized (Fowler:1997 (1982); Cohen, 1989, 2000; Bex, 1994; Belsey, 1999) as a decisive step in the process of achieving aesthetic experience.

2.   Genre theory and poetic analysis

The "reconceptualisation of genre" (Duarte, 1999) carried out by Derrida and Cohen, which looks at genre as something dynamic, mutable, prone to change, enhances its consideration from a trans-disciplinary perspective[15] alert to *hybridization* and its discursive representation (*mode* combination).

The primary postmodern interest in the novel, or, more specifically, in the narrative mode, has determined that its features are often present in the other generic universals such as the lyric, whilst mimetic (dialogic) traits are becoming no less apparent.

However, generic combination is no novelty. Epic poetry and poetic drama have long existed. Yet, what strikes me as different in postmodern British poetry is, as I have said above, the challenge to, or *the dissimulation of, the lyric subject* which only ultimately becomes dominant, though not ostensibly as we shall see.

This fact separates this poetry from the typically modernist 'persona poem', and has become the defining trait in the relationship poetry-Postmodernism, a trait expressive of the so-called "postmodernist reconfiguration of the lyric" (McCorkle, 1997: 46) alien to the idea of "emotion recollected in tranquility" and prone to "voice" plurality[16].

As a consequence, *hybridization* in postmodern British poetry seems to have become the rule, yet the acknowledgement of this fact demands the analysis of the representational or *modal* nature of the generic combination involved.

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(15) "... Wittgensteinian philosophy and cognitive psychology, Bakhtinian sociolinguistics and speech act theory, text linguistics and discourse analysis, women's studies and cultural studies, all helped to redraw the map of genre theory..." J.F.Duarte "Introduction: Genre Matters", *EJES*, 1999, vol.3 (: 4)

(16) "...The critique of the privileged and entitled "I" is central to postmodern poetics... post-modernist poetry... insists on a revisioning of the authorial voice and its reception..." (*McCorkle, ibidem*)

This has been categorised by Hernadi (1972, 1978: 130) as three basic modes *of discourse*[17]: (a) representing vision (lyric mode); (b) representing action or dialogue (dramatic mode); (c) imagining action (narrative mode); whilst Hamburger (1977, 1986) goes deeper into the lyric mode question by defining it as *énoncé de réalité* (1986: 54) uttered by the (non-authorial)[18] lyric subject who is able to transform the poem's essential fictive nature into an impression of lived reality. Consequently the lyric mode opposes the invariably fictional (: 249-250) narrative (and dramatic) one (s).

These categorisations can be profitably used, in my view, to undertake the generic description of the three poems selected in this article as instances, as will be seen, of complex or *hybrid* poems. The description will also pay attention to certain generic signals or genre markers such as allusions and titles (Fowler: 88ff)

2.1. Hybridization in Heaney's 'The Ministry of Fear'

In Heaney's poem the *narrative* mode has considerable protagonism, which produces the effect of overshadowing the other two modes involved (lyric and dramatic).

The poem develops narratively, that is, by "imagining action" in the form of a series of episodes of a retrospective nature, which builds up a lengthy composition that exceeds the size of a strictly lyric poem.

In this context, the narrative-poetic voice tells us of his relationship with the world around him: six years spent in a boarding school and a university period with holidays spent in the hostile atmosphere of the Troubles (ll. 50-64). Within this large substantive framework there is also reference to several episodes: homesickness (ll.2-14), poetic juvenilia marked by language and rhythm sensitivity (ll.16-30), the Ulster conflict also latent at school (ll. 31-39), first love-affairs (ll. 45-50), first encounters with political reality (ll. 52-61).

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(17) See also: Fowler, 1997 (1982): 239

(18) "... le sujet lyrique est *plus differéncié et plus sensible* que le sujet de l'enonciation de type communicationel ... le sujet lyrique peut se présenter comme un individu, une personne, si bien que ... nous n'avons pas la possibilité de décider de son identification eventuelle avec le poéte ..." (Hamburger, 1986: 243)

These stories are told in the poem by means of a narrative technique that combines narration and focalization. In this respect first person homodiegetic narration is evident, but first person internal focalization is even more so with the presence of verbs of perception (gaze, bewilder, remember, shy) and expressive language in the form of visual imagery (... *the lights of houses in the Lecky Road / Were amber in the fog...* (12-13); ... *the air / All moonlight and a scent of hay...*(50-52); ... *policemen* ... / ... *like black cattle* ... (52-54), facts that, ultimately, will add to the poem's deep lyric essence.

Also, Heaney's poem "represents action" and the *dramatic* mode comes to the forefront. The poem contains scenic (school, dogtrack, university, car, police control) and dialogic situations (ll. 1-2; 31; 32-33; 34; 36-39; 56-58; 61) which reveal a *dramatic* constituent dimension in the poem, as well as the characteristic bent in postmodern poetry for *speech* patterns (Woods: 69).

This dramatic presence together with the above-mentioned seminal lyricism may lead us to believe that we are looking at a case of Dramatic Monologue (DM), with a silent auditor who triggers the speaker's self-revelation and who would potentially be Seamus Deane, the poem's addressee. Yet, there is more to this than meets the eye. Line one contains a first person plural pronoun that seems to involve more interlocutors than speaker and silent auditor (/ *Well, as Kavanagh said, we have lived in important places* / ,1-2), that is, the pronoun might include Kavanagh as well.

On the other hand, this utterance appears ambiguous with a reporting clause using a verb specific to Direct Speech (say) and the absence of inverted commas (in opposition to another particular trait of the same discourse). The result is rather a case of Direct Thought which implies that the "speaker" is not actually taking part in a conversation in which he takes the lead whilst his interlocutor remains silent, but that he is thinking the dialogic situation. Thus the mentally-reproduced conversation becomes one of pseudo-DM, or manipulated DM, so adding generic complexity to the poem. The silent auditor turns out to be just an internal presence for the lyric subject. As a consequence, the poem's genre shifts to the domain of the Interior Monologue and in so doing it recovers or comes back to its narrative-lyric roots, with, as will be seen, their intimations of *reality*. Consequently again, the dialogic situations are in fact monologic, as attested to by their adopting modes of discourse suited to monologue: (a) Direct Thought, with or without attributive discourse and without inverted commas (ll. 1-2; 31-32; 34-35; 58), (b) Free Direct Speech, with inverted commas and without the reporting clause, an absence that reverts again to the mental nature of the utterances (ll.32-33; 36-39; 56-57; 61).

Yet, the ostensibly fictional in the poem progressively becomes an *utterance of reality* (énoncé de réalité) when some of the narrative episodes start to suggest

Heaney's own vital circumstances[19], and a similar thing happens with regard to some of the scenic and dialogic situations[20]. Both facts ultimately add to the impression of *lived* reality specific to the *lyric* mode.

Besides, the poem also develops by "representing vision". It offers a unique *lyric* subject, mainly in the first person singular, it does without space-time references at the moment of the utterance, and has an open poetic form or external structure (free verse). However, by means of the above-mentioned discursive modes (Direct Thought; Free Direct Speech) Heaney manages to produce an impression of poetic polyphony characteristic of complex genres and of postmodern poetry (Woods: 77). That is the lyric subject dramatises other voices (Kavanagh, Deane, teachers, policemen) and, occasionally, employs second person pronouns (you, your) suggestive of internal dialogue, and, still more occasionally, the third person plural (l.59) particular to narrative strategies, thus attesting again to the aforesaid protagonism of the latter.

Yet, as I may have suggested, the poem's substance is lyrical, as evident both in its metaphorical title ('The Ministry of Fear') which so becomes a generic signal ; as in its no less foregrounded resolution where the poet recurs again to the first person plural (us, we), now as a *collective lyric* subject in favour of the metonymy "the English lyric" (l. 63) and against political repression: "the Ministry of Fear" (l. 64), two pleas which belong to the speaker's inner world and in relation to which the poem's stories, episodes, or dialogical situations become mere illustrative signs for the aforesaid suggestion of lived reality.

2.2. Hybridization in Duffy's 'Standing Female Nude'

A basically similar poetic behaviour, sensitive to producing hybrid or complex poems, can be discerned in the case of Carol Ann Duffy. Only, in Duffy the lyric substance is, relatively, more evident, given her strong tendency to use monologue (Dramatic and Interior) combined with dialogic and novelisation strategies, the latter more emotional, more subjective, than simply anecdotic.

So happens with the poem chosen for its brief generic description. "Standing Female Nude" (SFN) is a complex Indirect Interior Monologue (hence the lyric-

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(19) St Columbus College; Belfast and Berkeley Universities; his friendship with Seamus Deane; Lecky Road ...

(20) Scenic: school, dogtrack, university, car, police control; dialogic: ll. 1-2; 31; 32-33; 34; 36-39; 56-58; 61.

narrative constituent parts) where the author's (narrator's) presence is perceived in the use of 3rd person pronouns (he, she, they) whilst both the syntax and the focalization are the character's (Wales: 255). At the same time the poem has also a strong *dramatic* bent (scenic and dialogic).

SFN largely "represents action" set in an artistic atmosphere of interaction between an artist and his model, an atmosphere paradoxically of stillness that perfectly projects a mis-en-scène, limited to present time, which represents the process of painting[21] a standing woman's nude (/ *Six hours like this for a few francs/* ...,1). The material setting is also specified. The scene takes place in a bleak studio (1.11), with two 'speakers': a model cold and starving (1.9), and a self-satisfied painter who lights a cigarette once the work is over (ll. 26-27).

Another type of dramatic interaction is the conversational or dialogic. In Duffy's poem the latter offers a similar presentation to that of Heaney's poem, i.e., it is focused on the composition of speech patterns which unavailingly try to conceal the lyric subject, as befits postmodern poetry. The overall mode of discourse is Free Direct Thought since actually the poem is fully thought out by the model while she poses quite still for the painter.

Yet it also contains several speech acts in which the model either addresses herself mentally, or is addressed by somebody else in a sort of internal dialogue. These speech acts are consequently expressed in Free Direct Thought either without inverted commas and reporting clause (ll. 3-4; 9-10; 19-20; 22-23; 28) or with the reporting clause (1.13; 15; 22; 27-28). In this respect Duffy's poem builds up another instance of false poetic polyphony with a series of "voices" interacting within the lyric subject's (the model's) mind which obscure or blur the lyric subject. The "voices" are: (a) a female poetic *persona* (the model) who uses first and third person pronouns and, less often, second person ones (11.20; 22) suggestive of some internal auditor; (b) the same female poetic voice performing illocutionary acts where she is in fact the listener; (c) a male poetic *persona* (the painter), also performed by the first voice, whose name is the only one we are permitted to know in the poem (*Georges*, 15).

This extended dramatic scope is also reinforced by generic signals such as the title ("Standing Female Nude") in itself reminiscent of the poem's representational quality.

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(21) "...Postmodern genre is thus characterized by its appropriation to other genres, both high and popular ..." (Perloff: 8)

Duffy's poem also "imagines action" by means of identifiable characters involved in the sad story of an artist's model with a poor income (l. 28), a profession which she has to combine with prostitution (l. 7). The story is, as I have said, exclusively verbalised in the model's mind and told by means of *narrative* strategies which show a good balance between narration (3rd person singular and plural) and focalization, both inherent in the poem's narrative-lyric generic nature as Indirect Interior Monologue.

But all this dramatic and narrative show should not blind us as regards the fundamental *lyric* nature of the poem. In spite of the appearances, SFN is also an *énoncé de réalité*, uttered (thought) by a lyric subject (first person singular and plural) and has a more marked (though relatively open) poetic form than Heaney's poem, to say nothing of its size, also more in keeping with lyric composition.

SFN aspires to produce an impression of formal regularity. It is patterned in 4 stanzas or, rather, groups of 7 verses each and of a similar length (5 stresses) with the exception of the important resolutory last verse (8 stresses). However, the use of rhyme is erratic or very occasional, still attesting to the resistance to form in post-modern poetry. It offers both full and imperfect rhymes, except for the last stanza (IV) which lacks any rhyme cohesion whatsoever, leaving the poem, ultimately, open. The use of rhyme is also presented in isolation, that is, without any links among the verse groups:

- light / right / Art (I.2, 3, 7)
- thin / gazing (II.9, 12)
- man / can (III.19, 21)

Besides SFN also "represents vision", although here the poetic defamiliarization is not verbal but iconic, with the painting standing as an objective correlative for, strictly speaking, artistically reproducing the *reality* of the woman's emotions, as evident in the poem's ultimate irony: / ... *It does not look like me.*/ (28). Here the lyric subject, the model, permanently ridden roughshod over, both perceives and thinks that, in spite of the artist's efforts and fame, her nude portrait does not do her justice , neither physically (look like) nor morally (me), a perception that could be the lyric intimation of the story.

Another "representation of vision" may be discerned by means of carrying out a postmodern reading of the poem's ending. As it is known, postmodern characteri-zation unfolds by challenging the idea of selfhood or identity. In postmodern litera-ture the 'character' differs from other characters, but, above all, from his or her own supposed self (Docherty: 140). Likewise Duffy's model-prostitute figure is only able to recognise her own difference or alienation from the nude portrait: / ... *It does not look like me.*/ (28).

2.3. Hybridization in Kathleen Jamie's 'Jane'

Jamie's poem very clearly both "imagines" and "represents" action in a very radical and conscious effort to challenge the lyric subject. Its non-lyrical constituent parts are prominent (especially the narrative) and the use of generic markers, now in the shape of *allusion*, largely add to this prominence.

The *narrative* or imagined action literally bursts into the poem when the Public Address (PA) system at the airport (Heathrow) summons a woman named "Jane Eyre" (allusion)[22], and, all of a sudden (l.1) the poem starts telling in the third person (he, she) the story of a male figure desperately looking for a woman (conveniently dressed in: / ... *a frock of English grey./*... (16) (allusion), and possibly busy with: / *peering at the print of worlds she recognised?/*...(6) (allusion) in the different areas of the terminal. This ostensible narrative element is reinforced with the presence of two central characters almost fully characterised by means of: (a) description (she: ll. 4, 16, 17 and he: ll. 2-3; 13-14); (b) action (he: ll. 1, 11, 24 and she: ll. 5-6; 9-10; 11-12); (c) expression (he: l.21).

The poem's overall situation leads to "representing action" and generates several scenes (bookstore, ladies-room, coffee-shop, information-desk, carriageway) some of which include dialogic interaction basically in the form of (Free) Direct Speech:

> ... / *'Shall I page again, Sir?'*
> *He gives a brusque 'No. It was an*
> *off-chance, just an off-chance'.*
> *'Is the lady departing or arriving, Sir?,*
> *from where?/* ...
> (20-24)

However, as in the case of the other two poems previously dealt with, "Jane" is also to a great extent a lyric composition. It has a deep *lyric* essence manifest in:

> (1) the poem's size and form: 26 short unrhymed/ open verses (2-4 stresses);
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> (2) the use of a single lyric subject (the male figure), who lets us share *his* reality, and very much blurred under the cover of its own double function: (a) a narrative-omniscient one in the 3rd

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(22) A fact that comes to fulfil Ralph Cohen's dictum: "... (generic) Constituent parts require to be considered both *within* the text and in connections with *other* texts ..." (2000: 301)

person singular; (b) a self-revealing lyric one which expresses itself by means of Free Direct Thought (ll. 5-10; 11-12; 17-18);

(3) the absence of time limits, except for the immediacy of the male figure's last move (*/ ... minutes later, / ...*, 25)

The split lyric subject makes the poem another instance of Indirect Interior Monologue, consequently, a new blending of the lyric and the narrative, or another instance of lyrical-narrative also evident in the intense focalization present in the poem. The latter is rather verbless throughout and the poetic defamiliarization takes the shape of expressive language, basically metaphorical and visual imagery:

(1) ...*a salmon/ shouldering, winding,/* ... (2-3) (he)

(2) ...*a face as pale as chalk. /* (4) (she)

(3) ...*A dark / hooded bird of prey,...* (13-14) (he)

(4) ...*a frock in English grey./* (16) (she).

But, the use of sensory verbs can also be discerned (peer, 1.6; survey, 1.13; catch, 1.17) especially the emphatic use of "sift" in line 14: */ ... he sifts, sifts / the dress of all the nations/ for a frock in English grey./* (14-16).

With all these precedents, "Jane" also "represents vision", with both characters as, respectively, negative (male figure) and positive (Jane) projections. The narrative tension remains unresolved at the end of the poem in benefit of the also iconically foregrounded (as in SFN) lyric content: the happy-end made possible in the alluded to 19th century novel (*Jane Eyre*, 1847) can no longer take place in *his*/our harsh reality embodied in the pessimism of the poem's central icon or symbol: the rushed, chaotic and inhuman modern airport (*damned babble*,18). In short, neither does the `grand narrative' Jane Eyre seem to hold up in our postmodern times.

3.   Conclusion

The three poems considered so far are representative instances of hybrid poems as they consistently befit the capital rule of *hybridization*:   "...hybrid mixture... depends on the components remaining unfused..." (Fowler: 252). This fact highlights both authorial excellence[23] as well as the relevance of the phenomenon hybridization

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(23) "... the best authors are tose who manage to twist or elude generic constraints and restrictions in a creative manner without however entirely ignoring them..." (DeGeest & Van Gorp: 43)

as a determinant of the blurring of the lyric subject, and in Opacki's terms as a decisive factor in the "evolution of the lyric" (: 121).

The aforementioned consideration of the poems has required the adoption of different methodological perspectives as befits the various *modes* of discourse involved. Accordingly, the generic description of postmodern poetry has to deal with prosodic, linguistic, pragmatic and narratological aspects.

The generic description of the poems has been carried out on substantive, formal and functional bases, and has taken generic signals or genre markers into account. As a result I can say that the three poems consistently challenge the lyric subject and combine the generic universal *modes* in different proportions. Both in Heaney's and Jamie's poems the *narrative* mode (narration, focalization) is overtly prominent , whilst in Duffy's prominence lies in the *dramatic* (setting, dialogue).

However, the three of them are instances of basically open poetic forms and, as "énoncés de réalité" and "represented visions", inequivocally and indirectly reveal lyric intimations of *reality*, and, as a consequence, the actual poems seem to become, say, objective correlatives for the essential meaning.

Finally, as befits current genre theory, the kind of generic analysis presented here highlights the fruitful integration of both abstract speculation on genre and its individual or transformed (modal) literary representation and attest to the relevance of genre as a fundamental interpretative factor.

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