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**POETRY AND SOUND: THE HIDDEN MEANING: A
COGNITIVE APPROACH TO MEANINGFUL SOUND
PATTERNS IN WORKS BY MARLOWE, HOPKINS,
WILLIAMS, SPARK AND HEANEY.**

**MEMORIA PARA OPTAR AL GRADO DE DOCTOR
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Tesis doctoral

SONIDO Y POESÍA: EL SIGNIFICADO ESCONDIDO.

Un acercamiento cognitivo a estructuras de sonido significativas en poemas de Marlowe, Hopkins, Williams, Spark y Heaney.

POETRY AND SOUND: THE HIDDEN MEANING.

A cognitive approach to meaningful sound patterns in works by Marlowe, Hopkins, Williams, Spark and Heaney.

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1. Introduction: A World of Sound.

Trochee trips from long to short;
 From long to long in solemn sort,
 Slow Spondee stalks; strong foot! yet ill able
 Ever to come up with Dactyl trisyllable.
 Iambics march from short to long: -
 With a leap and a bound the swift Anapaests throng;
 One syllable long, with one short at each side,
 Amphibrachys hastes with a stately stride; -
 First and last being long, middle short, Amphimacer
 Strikes his thundering hoofs, like a proud high-bred racer.
 Samuel Taylor Coleridgeⁱ

Language constitutes a most perfect music. The art of combining sounds to make poetry –or prose- can be directly compared to the art of composing music out of a series of limited notes which may expand into complicated sequences, as well as the limited number of phonemes may give way to an incredible variety of musical lines. This kind of intricacy can be found in poetry – and prose. There have always been writers who have given a special care to the combination of sounds, to the coinage of new words for the sake of melody, to the variation of the traditional metre to achieve up-to-that-moment ignored musical effects made up after a clever disposition of sounds in rhythmical dressings.

We may trace this extraordinary capacity to compose with language back to epic poems like *Beowulf* where we can find one of the first examples of music in poetry. As Modern English is a stress-timed language –it has a uniform number of stresses in a given length of time-, scholars think that Old English must have been similar and *Beowulf's* variation on that creates a singular musical arrangement since we do not have to forget that music is also stress-timed (cf. Wrenn et alii, 1992: 55/57). In fact, *Beowulf* creates music out of a particular verse line in which alliteration and word disposition were carefully worked over. The use of staves will be characteristic of many alliterative revivals in the course of British literary history.

Marlowe's mighty line revolted theatrical verse. Totally overshadowed by Shakespeare's magnificent intellect, it is now necessary to dig up the real importance of Marlowe's contribution to the music of written language.

The two parts of *Tamburlaine* proved that Marlowe was a great poet, a great master of the music and magic of words. He had, we can believe, done no violence to his poetry in composing this prodigious spectacle; it expressed the melody and the hundred images that were in his mind, and at the same time he had presented a whole which was easily understood. (Thomas, 1950: Introduction to *Plays by Christopher Marlowe*, x)

Thomas speaks about music and melody and a magical arrangement of words and sounds. Notice how in this extract from *Tamburlaine the Great* the use of fricatives, more than the stops, expand the idea of desolation with their possibility of prolonging time and sound as if Tamburlaine would be enjoying every single word that confirms his triumph; the fricatives emphasising the hero's power over the defeated legions in successful combination of pleasant,

cheerful, active fricative sounds with a hint of softness to express the hero's self-achievement.ⁱⁱ

“... Over the zenith hang a blazing star,
That may endure till heaven be dissolv'd,
Fed with the fresh supply of earthly dregs,
Threatening a dearth and famine to this land!”ⁱⁱⁱ

Immediate sound and recurrent patterns can be developed towards really complex relationships. We hear the sounds contained in a poem and our mind, without delay, compares this to the pre-existent pattern against which the poet is trying to fight by means of innovation. Jerome Beaty says that ‘in spoken English, the sense depends upon the stressing of some syllables more than others, and one plausible suggestion has been that the metrical rhythm in an English poem is a regular pattern of stressed and unstressed syllables’ (Beaty et alii, 1968: 136)^{iv} There is a regularity which is the norm against which writers proclaim their irregularity: we do not speak “regularly”. The poet controls the metre, altering it, respecting it, destroying it in order to express meaning. Rhythm appears to add to this meaning:

Rhythmic structure, like all aesthetic structure, is a symbolic form of signifying the ways we experience organic processes and the phenomena of nature... Rhythmic structures are expressive forms, cognitive elements, communicating those experiences which rhythmic consciousness can alone communicate: emphatic human responses to time in its passage (Gross, 1968:156)^v

When poets make their variations on traditional rhythmic patterns, they are trying to go deeper into the possibilities of expression, approaching symbolic forms to extend meaning and comprehension as if a mental image should be necessarily created to leave its imprint and make understanding

feasible. Joseph Kess, in his book *Psycholinguistics* speaks about “Sound Symbolism” and particularly about “Second Onomatopoeia” which is ‘a correspondence between individual speech sounds and non auditory experiences like movement, size, emotive overtones and so forth’ (Kess, 1992: 66). Although some scholars consider this symbolic meaning to be common to all languages and affect similar sounds, Kess’s idea is that certain sounds may achieve specific effects of symbolism that are not easy to find in all languages. However, French, Carter and Koenig stated their Rhyme Test^{vi}: eighteen consonantal sounds which account for almost 90% of all consonantal occurrences in language. But, is that the beginning and the end? Sound, I think, goes much beyond that. Poets –or prose writers- choose –consciously?- their sounds on purpose and together with the metre and rhythm create a meaningful piece. Lots of writers have stated their own rules and patterns, sometimes adhering to other writers’ ideas, sometimes fleeing from them in order to show how language can transmit much more than we may think it is normally possible.

G. M. Hopkins was one of those poets who created their own world of sound. He experimented widely and left his legacy to the writers to come. These experiments could be well called pre-Modernist (cf. Armstrong, 1993: 8). ‘Victorian poetry comes into being (producing) the double poem, two poems in one. The double poem, with its systematically ambiguous language, out of which expressive and phenomenological readings emerge...’ (*Ibid*, 16)^{vii} Hopkins concept of “inscape” which belongs to words and things, constitutes one of the facets inherited by Modernist poets to come. It is impossible to see the

development of poetry at the beginning of the 20th century without taking into consideration every innovation on this field carried out during 19th century Britain. The powerful wave will flood the continent as well: Baudelaire and his phonetic repetitions to give phonemes all the dimension that probably, isolated, lack. He invented cadences which submit the traditional metres to mere spectators of further rhythmical combination. In Belgium, Maurice Maeterlinck created a precise prose, frequently polished into alliteration and music, to express a sensuality beyond the sensuous limits of the French language (cf. Lacarrière, preface to *Vie de la Nature*, 1997: 23)^{viii} *Pelléas et Mélisande* (1892) epitomises this idea of musical line and word. Mélisande sings, she does not utter her lines: “Oh! Oh! Elle est si loin de nous! Non, non, ce n’est pas elle, ce n’est ne plus elle. Elle est perdue, perdue! Il n’y a plus qu’un grand cercle sur l’eau...” (Act II, Scene I)^{ix} The music that plays on the repetition of the voiceless bilabial stop /p/ intensifying the idea of loss and, at the same time, negation of an ominous dangerous future, implies the conquest of a new domain that melts into a rediscovered concept of language.

Ireland also witnesses how Seamus Heaney has masterly used sound to create atmospheres, describe ideas and add to the meaning of his works. In his poems, he goes far beyond the limit of meaning to get into the realm of sound and meaning through sound. One of his masterpieces, “Bog Queen”^x, is the perfect example of interlaced meaning made up by means of sound. The voiced bilabial stop /b/ sets the pace for all those words related to the “bog”, adding a concept of live Nature, vibrating cords of Nature and History. The original sound /b/ is repeated twenty times in initial position and the majority of these words

can be related to the Bog Queen, who bathes in infinite sadness, revives and grows to help Mankind. The significant words are: *between* (the space between two cycles or eras), *body* (the principal part, the centre), *Braille* (the development of Mankind), *bottom* (where everything on earth is generated), *brain* (the necessary device), *Baltic* (the historical roots), *bruised berries* (the manure), *bearings* (of History), *breasts* (the givers of food), *barbered* (the domination), *by* (the process), *bribed* (the real world), *birth* (the beginning), *bog* (the result), *been* (the past time), *bone* (the skeleton of Mankind), and *bank* (the place where vegetation grows, where the houses are, life itself). These words – and their sounds- tell a story, far beyond the story we read. It is as if Heaney wanted us to find little by little the path to real understanding, hopping from word to word. Again and again does sound make up the form and the meaning.

In America, William Carlos Williams created his own sound structure to reach a perfect distribution of sound and measure. He did not like “free verse” as other writers accepted it. His free verse has the structure of an ordered freedom. Williams constructed his poems in a specific way. Take, “The Red Wheelbarrow”, for instance:

so much depends

upon

a red wheel

barrow

glazed with rain

water

beside the white
chickens.

This poem constitutes an idea turned into a thing. ‘No ideas but things’, said Williams.^{xi} Many important influences can be detected as we read “The Red Wheelbarrow” and consider its sound distribution:

- a) **H.D.’s strophic imitations of Greek choruses**: H.D.’s structure of litany sounds is similar to what we find in “The Red Wheelbarrow” where the distribution of stress shows the regularity of monotony. We may find the same constant repetition in the poem, “Oread”, written by Hilda Doolittle between 1914 and 1924:

Whirl up, sea-
whirl your pointed pines,
splash, your great pines
on your rocks
hurl your green over us,
cover us with your pools of fir.¹

- b) **Hopkins’ “sprung rhythm”**: The use of special caesura to give the idea of normal common speech is evident in Williams’ poem. How he works with successions of stresses is closely associated to the Hopkinsian line: “Dó, deàl, lórd it with living and déad.” (“The Wreck of the Deustchland”, st. 28, line 7). Williams separated on purpose the word “wheelbarrow” to

¹ The bold type letters show the stressed words.

be able to turn a secondary stress into a principal one, thus achieving the required rhythm to imitate the object making its way through the field.

c) **Homeric visions:** Homer was a master in creating sharp little scenes full of sound. Throughout *The Odyssey* we may find lots of examples of this kind.^{xii}

“**U**pon such explanation the **s**layer of **A**rgos **p**lucked from the **g**round the **h**erb he **p**romised me”² (Book X, page 144). The scene is erected upon short plosives sounds, mainly the voiceless bilabial stop /p/ that stresses the idea given by the word “slayer”, showing “nastiness” but “activity” as well. Only the voiced velar stop /g/ lowers the tension though still both nasty and active ideas linger on. The /g/ sound introduces the glottal fricative /h/ which functions as a bridge towards the next explosion over the word “promised”. Williams cleverly combines stops and affricates to achieve similar sonorous meaning. He follows a similar regularity of stress, probably describing the pushing of the wheelbarrow across the field, the /p/ and /tʃ/ sounds denoting constant activity. The action needs short strong sounds. That is why Williams breaks “Wheelbarrow” to stress “barrow”. All the stops are connected: /tʃ/ in “much” to the same sound in “chickens”, /p/ in “depends” to the /p/ in “upon”, this /p/ connects with /b/ in “barrow” and “beside”, /t/ in “water” is related to /t/ in “white” and to the last word “chickens” where the affricate contains the same /t/ sound. The use of these stops and affricate is not free, it is perfectly structured, confirming Williams’ idea

² The bold type letter shows the stressed syllables.

that measure resists any revolutionary movement and, at the same time, bringing him nearer to classical structure.

d) **Maeterlinck's musical line:** What I previously said about Maurice Maeterlinck can be applied here. Maeterlinck's speech music, regular, continuous, belonging to everyday life, his musical prose turned into poetry, matches Williams' writings to the slightest detail. Words like "pas", "plus", "perdue", repeated over and over again, bring a haste to the line that sounds deliberately hysterical and shows a forward step similar to the wheelbarrow progress across the field (see page 5 above).

Williams himself said about "The Red Wheelbarrow": 'The rhythm though no more than a fragment, denotes a certain unquenchable exaltation'. In some way, the exaltation also belongs to the readers when they discover that a simple, short poem like this one can be cradle of extraordinary experiences, experiences which come from the ordinary but that, masterly worked, expand onto an infinite universe of recreated reality.

1.2. Emotion and Sound: from Evidence to Incognita.

In 1956, Northrup Frye said something that was to condition all the studies to come: 'Literary structure and indeed all linguistic structure is ultimately a biological phenomenon for the dynamisms of literature are those of human physical life first of all.' (Frye: "Structure, Sound and Meaning", 1956)^{xiii}

So it is biological, our writing is human and as humans we are overwhelmed by emotion and our emotion is reflected in the way we speak and write, in the sounds we utter, and the silences we let others contemplate. 'There is no speech that lacks aesthetic structuring entirely' (*Ibid*, 1956), since we are in a society that looks at the aesthetic and the structure as pillars of mankind. 'The very sounds of language, along with its meanings and the system into which it erects them, are the products of social action.' (*Ibid*, 1956). And once these sounds have been established, the human being tends to rearrange them in order to create that particular meaning which is needed at a certain occasion, out of our own idiolect as if we were reinventing language. 'No sound that is part of the system of a language can be without some meaning...' (*Ibid*, 1956). We are the ones who give sounds their meanings by means of use, of neglect, of overuse. We fill sounds with emotion, we go further beyond the natural meaning of things to find out what lies behind the lexis in order to reuse this lexis to express what the word itself cannot do.

In some way, this gets into what vocal communication involves. According to Quast (2001, 2005), two different communication channels exist, a

verbal and a non-verbal, that work together whenever we get into any kind of communicative activity. The verbal part of speech is represented by words and the nonverbal channel is made of all the stress and intonation patterns of the utterance which, together with the phonetic part, give way to all emotions and attitudes on the side of the speaker –or, in this case, the writer. All these features could be integrated in what is called “prosody”, a term that can be considered quite open, ready to accept all the different approaches that have come from a variety of speech communities. When I speak about prosody within this work, I will take into account the way this prosody can be reflected in a piece of writing, either poem or prose. That is to say, from the following table, representing the links between levels of representation of prosodic phenomena, taken from Dutoit (1997), the linguistic level will be specially considered though the perceptual one is left to the reader’s representation, in this case being the way the line, word or sound is being represented in the reader’s mind, with all its cognitive importance. The Acoustic Level is left for more technical research.

Table 1:

ACOUSTIC	PERCEPTUAL	LINGUISTIC
Fundamental frequency	Pitch	Tone, Intonation, Stress
Amplitude	Loudness	Stress
Duration	Length	Stress
Amplitude dynamics	Strength	Stress

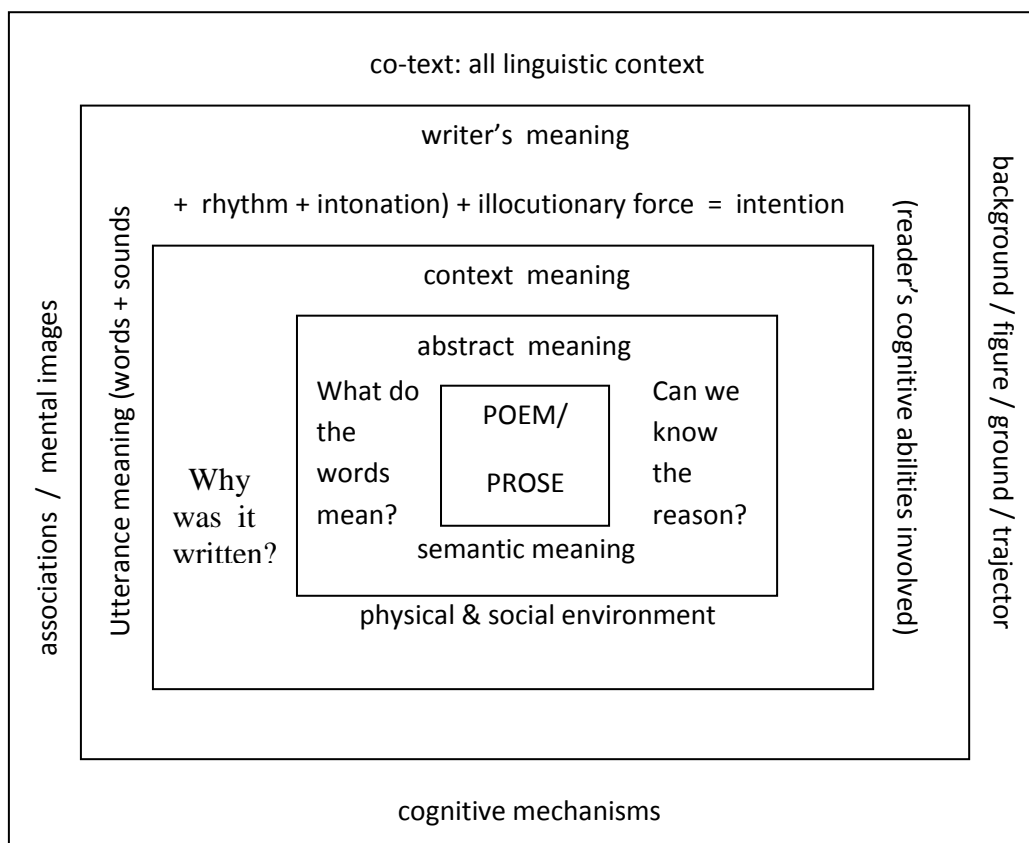
Dutoit, Thierry (1997) *An Introduction to Text-to-Speech Synthesis*. Dordrecht: Kluwer Academic Publishers.

When we are immersed in an oral/aural communicative act, different contexts are taken into consideration and we need make use of a series of meanings to be able to understand the real message. Speakers often mean much more than their plain words. It is then absolutely essential to go beyond the mere understanding of the utterance in order to manage full and correct comprehension of what is said and heard. It is plausible to consider –at least- three different meanings which may act at the same time to enable us to communicate effectively: abstract meaning, context meaning made up of the physical and social environment and the so-called speaker’s meaning which is a mixture of utterance meaning and illocutionary force, i.e. the speaker’s intention. To these levels, we add the co-text which brings the linguistic context of the situation. Every time we have a conversation all the levels of meaning are put into practice “quite” unconsciously to help us fulfil our goal.

When we read, the situation is similar: it is true that the speaker is absent, and there is a written paper instead, but when that poem or piece of prose was written a kind of symbolic dialogue took place. The writer’s intention was to communicate something. Now we, readers, have to search for the actual communication in order to understand what the real meaning of the message is. I think there exists very little difference between the mechanisms which are triggered off when we speak and listen and the ones involved in reading something written time ago. The only noticeable difference is precisely that: time. But all the contexts are there, and our capacity to understand and imagine is there, and our possibility to “hear” the written words is there together with all

the cognitive bases which come to help us every time our brain works linguistically.

For instance, whenever we read a poem, all the mechanisms of understanding start to work. Poems are considered to be difficult pieces, obscure sometimes, which demand much concentration, effort to be conquered, analysed and finally understood. And who tells us that our final conclusion is the right meaning of it at all. As we make mistakes in conversation understanding things which have never been there, we can do the same with poems. It constitutes a common error. We do not have the interlocutor nearby to correct us. The writer is not there. So, the mechanisms of understanding have to be exhausted in order to come to close proximity to the writer's real intentions. I think the meaning should flow out from the centre like a succession of concentric geometrical figures: Figure 1: The poem's meaning.



When we get to the last layer, we may think the meaning of the poem has partially been grasped. We shall never know if our conclusion is the correct one –unless the poet is there to tell us about it- but we have tried our best. Of all the layers above, the one which has the most importance, at least for me, is the third one; it has to do with the poet's real intention, how the lines were conceived, why they were placed in that order, why that comma or colon was used in that particular way or place, why the sounds involved were distributed like that, what variation that tiny change of rhythm or the new intonation of a certain segment may bring. At the level of sound, things become more intricate. How sound is dealt with conforms one of the complex parts concerning the analysis of any kind of writing.

'Phonosymbolists..., says Cynthia Whissell,... have maintained that the sounds we make when speaking are expressive by *nature*.' ("Phonosymbolism and the emotional nature of sounds: evidence of the preferential use of particular phonemes in texts of different emotional tone"^{xiv}). Tsur in his preface to his book *What Makes Sound Patterns Expressive?*, points out that this has to do with Cognitivism and those 'mysterious intuitions laymen, poets, and academic investigators have about the perpetual qualities and emotional symbolism of speech sounds' (1992: vii). Tsur calls it "Cognitive Poetics" because everything has to do with the search for the musicality that poets attempt to. How poets try to find a non-referential use of sounds to express emotion and transmit it, transferring the same feeling to the reader,^{xv} how they use "beautiful" or "nasty" sounds, for instance, to arouse the reader's feelings and, at the same time, help the reader's understanding of the poem.

'The general principle of phonosymbolism is that, "if"³ sounds carry meaning in their own right, then passages with different meanings should differ in terms of the preferential usage of various sounds' (Whissell, 1999: 20). I think it is precisely what Whissell says: when a poem tends to convey a certain meaning, the choice of sounds must be very definite. Consciously or unconsciously, the poet chooses the repetition of a single sound or the combination of a certain number of them to create an "atmosphere" which points at meaning as well as adds to the general meaning of the poem or prose. Whissell goes on: 'Description has so far tended to involve categorization of texts along dimensions that have not been consistently defined. Labelling as "tender" or "aggressive" is a subjective process and not necessarily a reliable one. It is difficult to categorize all texts as representing one or the other of these emotions' (1999: 21). I think the problem here is a tendency to the generalization of a rule, a kind of "universalisation" in order to justify the "science". I also think that we do not have to forget that we are dealing with language, with, whether we like it or not, idiolects –the writer's- and it is terribly difficult to generalise on idiolects. Through samples we tend to dig into phonemic combination and meaning but as Whissell cleverly states, 'texts of different emotional effect employ different phonemes at different rates ... texts of many different kinds will have, embedded in them, a preferential distribution of phonemes characteristic of their emotional tone' (1999: 21). That is, I think, the key to all research. No matter which phonemes the poet is using, their combination and distribution on the poem will give the necessary clues to its emotive value. I think it is not a matter of which phonemes are used but how

³ The inverted commas are mine.

they are used, where they are placed, what influence a certain phoneme exercises on another, even the interaction that is created between the different sounds is vital. Poems or stories of extreme emotional character must contain words that are not basically emotional but which are used as hinges to articulate emotion and, undoubtedly, are a sound part of the whole piece of writing adding to sound meaning and general meaning (cf. Whissell, 1999: 27). This is simply thus because listeners –or readers in this case- will segment what they listen or read into phonological units. ‘Phonemes are encoded in such a way that a single acoustic clue will carry information about successive phonemic segments. This smearing of the acoustic properties of adjacent sounds makes for a complex relation between perceived phoneme and acoustic cue...’ (Liberman et alii, 1967).^{xvi} The moment the reader starts a poem –in this case more noticeable than in prose writing- the importance of sound, rhythm and intonation will make a whole together with the meaning of what is written. It is impossible to dissociate the written word from the oral part of it since that written word has been chosen not only for abstract meaning but for communicative meaning as well. Emotion dyes every single part of our lives and it is impossible to tell it apart from poetry since poetry was born to transmit emotion. The way sounds combine makes part of our natural approach to language: ‘...Sounds are bundles of features on the acoustic, phonetic and phonological levels. The various features may have different expressive potentialities ... in different contexts, different potentialities of the various features of the same sounds may be realized’ (Tsur, 1992: 2-3); precisely what language does ask for: a variety of realizations where the importance of a single sound is made up by the combination of that sound in different contexts.

When Plutchik, in 1980, stated his model of emotion, he knew that the expression of emotion was closely connected to the selection of certain words which carry a certain sound which makes that particular emotion more expressive and noticeable.

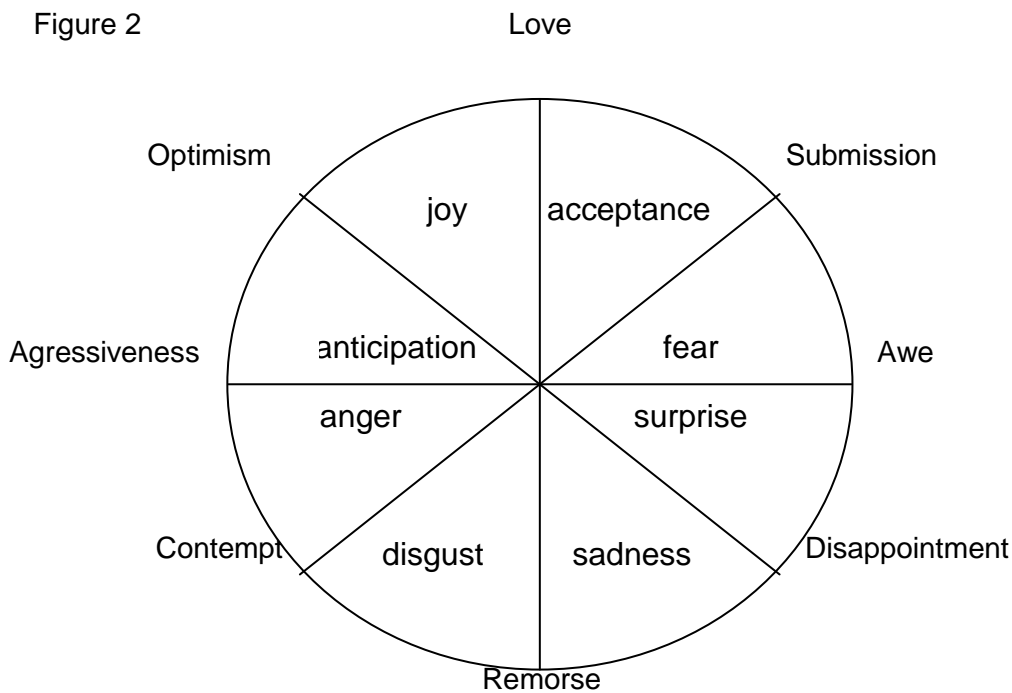
Table 2: **Plutchik's model of emotion**

	Possible stimulus	Adaptive behaviour
ANGER	Prevented from doing something you want.	Destroy the thing in your way.
FEAR	Any threat or danger.	Protection often through freezing so you are not noticed.
SADNESS	Loss of something important.	Search for help and comfort.
DISGUST	Something awful, gruesome,	Reject or push away the thing that's revolting.
SURPRISE	A sudden unexpected event	Focus on the new thing, wide eyes take in as much as possible.

(from Grivas, Down and Carter, 1996: 172)

Plutchik went further into this analysis of emotive behaviour with his "emotion wheel" where he states eight basic emotions grouped into four pairs of opposites which means that we cannot experience opposite emotions at the

same time since the responses of our own body –language sounds included- are particular in each case. Four are positive: joy, acceptance, anticipation and surprise, while four are negative: anger, fear, disgust and sadness.



In Figure 2, out of the wheel and at the end of each radius, we can see the different emotions which can be experienced as responses to the basic ones. All these emotional states will influence the production of sounds since the body answers to each emotional state with a particular manner of articulation. For example, pleasant emotions will have a greater production of high vowels which are produced with a constricted apparatus (for instance /i:/) the same as feelings of joy and optimism which are closely associated to active behaviour and will also find a production of vowels with the same manner of articulation. Consonants produced with a similar constricted apparatus like /g/ and /k/ are not so pleasant, sometimes nasty as in the case of /g/ or simply unpleasant as in the case of /k/ and will have common production in situations of disgust, aggressiveness or anger (cf. Whissell, 2000: 644).

The occurrence of these sounds in these emotional experiences does not mean the other sounds are left aside because this is physically impossible but it means that there exists a tendency to use more words containing these sounds in similar emotional responses. 'According to theorists, the emotional meaning of phonemes is innate rather than learned, related to the reflexive emotional vocalizations found in most mammals (Ploog, 1986) and to the effects of the emotionally responsive autonomic nervous system on the vocal apparatus' (Whissell, 1999).^{xvii} So, if there is a natural response to emotional experiences, the poet who is trying to transmit a certain kind of emotion will look for the same physical mechanisms to be expressed in the poem. A poem which wants to transmit the poet's anger will be full of those sounds which make the reader's manner of articulation aggressive. When we read a poem we are internally reciting it. It is as if we were reading it aloud but in silence, a poem tends to force this particular behaviour since all our attention is focused on the distribution of words and sounds to understand that meaning that sometimes needs to be discovered.

Osgood^{xviii}, in 1969, stated that every word carries more than one level of meaning and when reading poetry we need to use all of them. The first level is the "denotative level", i.e. the literal meaning, abstract or semantic meaning of a word; the second level is the "connotative level" where we find the emotional part of it, the intention of the speaker/ writer, what we are really expressing. As far as poetry is concerned, there is a third level which carries great importance: "imagery". Whissell says that 'some words are concrete and easily pictured while others are abstract and difficult to envision... Imagery also has the power

to influence a reader of poetry in interesting ways. Richly imaged poetry leaves the reader with a head full not only of words and sounds but also of pictures' (Whissell, 2001: 461). Again does sound appear as one of the most important ingredients of poetry and, precisely, how sound perception helps meaning is what the reader is constantly seeking. This process is by no means easy since as Tsur indicates 'sounds are what I call "double-edged"; that is, they may be expressive of vastly different, or even opposing, qualities' (Tsur, 1992: 2). He also gives the example of sibilants, which may have 'a hushing quality in one context and a harsh quality to varying degrees in some others' (*Ibid*, 2).

To show how sounds may sometimes express the most various meanings, I have tried to adapt and group sounds according to the feeling expressed based on Whissell's studies on the distribution of phonemes across the different categories of emotional space based on Plutchik's model of emotion.^{xix}

Table 3

Soft Sounds	Pleasant Sounds	Cheerful Sounds	Active Sounds	Nasty Sounds	Un Pleasant Sounds	Sad Sounds	Passive Sounds
ε	aɪ	ʌ	ɑ:	g	b	aʊ	æ
z	i:	w	tʃ	p	d	n	ʌ
ɔ:	θ	ɑ:	z:	r	k	əʊ	ɔ:
aɪ	v	aɪ	f	ʃ	əʊ	b	ð
i:	ð	tʃ	ɪ	s	aʊ	d	l
l	ʔ	e	dʒ	t	r	l	m
m	ʊ:	z:	ŋ	u:	t		aʊ

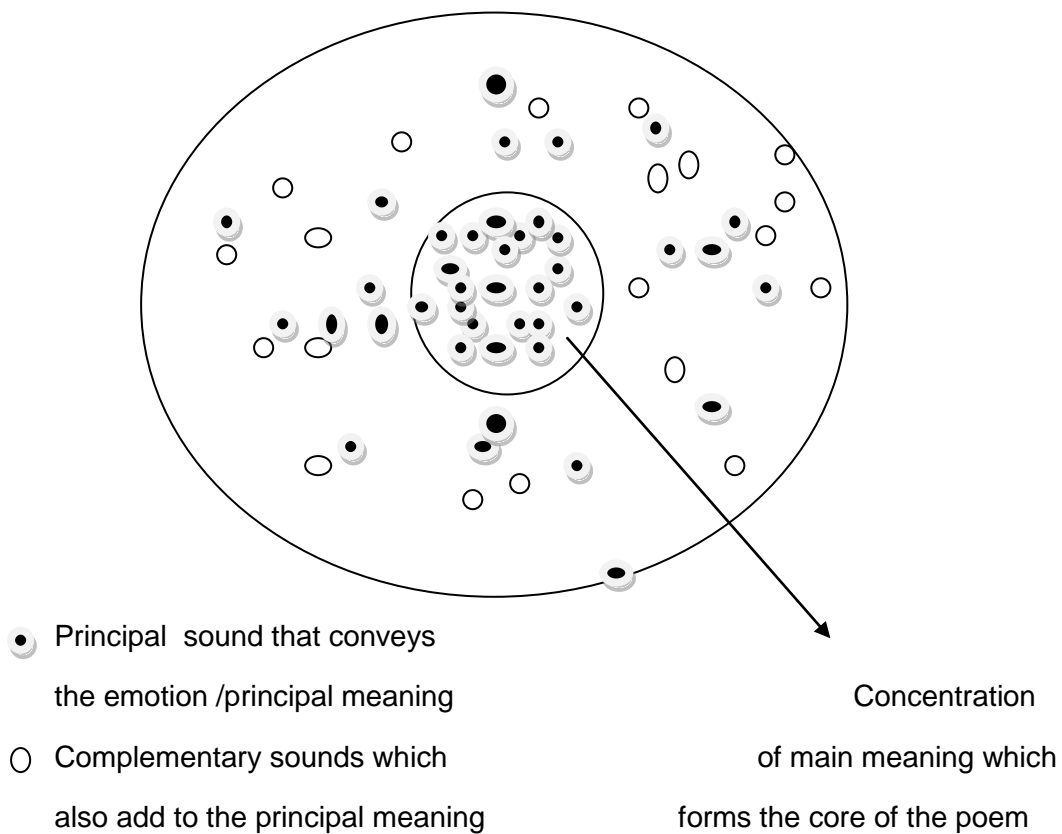
θ	w	ɪ	ɔɪ	d	s		d
ʌ	z	ɪ:	p	ɜ:			e
	h	dʒ	r	ɪ			k
	f	ŋ	ʃ	k			n
	əʊ	ɔɪ	t	ŋ			əʊ
	b	θ	u:	ɔɪ			z
	ɔ:	ʊ:					
	ŋ	v					
	s						

(The sounds in red represent the main association. This sound may be found under other emotion which is related to the principal one.)

As we can observe in the table above, there is not any exclusive emotion but a principal one around which the other emotions hover. We see how the same sound shares emotions. What we may find in a poem, for instance, is either the pre-eminence of a certain sound over the others or a combination that leads the reader to a certain emotion, or the same sound repeated in a number of decisive words for the general understanding of the poem –as it happens in Heaney’s “Bog Queen” on page 5 of this introduction. Using the different character assigned to the individual phonemes, texts could be analysed to reach their phonoemotional profile. ‘Phonoemotional profiles would employ all phonemes with clearly established relationships to emotion rather than focussing on a few such phonemes, and they could be used to describe samples of English in terms of their emotional flavours’ (Whissell, 2000: 618). Thus, in each poem analysed there would be a concentration of identical sounds which point at a certain emotion/ meaning while those same sounds

together with others may be combined to form a sort of background to the original feeling. For example, the concentration of the voiced bilabial stop /b/ in Heaney's poem would point at the real meaning of the poem while the same sound together with other plosives and vowels would point at the branching of the principal emotion/meaning. This distribution could be seen as a concentration of sound stemming outwards like the branches of a tree.

Figure 3



But this is not the only phonemic source of meaning in any piece of poetry or prose since while we are reading a poem or prose a complex lot of cognitive patterns and mechanisms are being activated in order to help emotion to find the real meaning of the written piece. Cognitively, sound is seen as a kind of decoding operation which involves mental images and categories which

play an important role in discovering the structure of sound, rhythm and intonation to help understanding. The same as 'we can modify our verbal behaviour on the basis of responses that will be made in the future' (Johnson, 1965: 63)^{xx}, our understanding of poetry/ prose can develop through a perfect matching of phonological patterns which have a cognitive basis making comprehension easier to the reader. Fonagy says that the organs of speech are integral to the words in the production of any kind of message. In fact, Fonagy makes emphasis on the spoken language, but what happens when this integrity works in the written word starting a mechanism which connects directly the production of sound to its intimate relationship with meaning?

1.3. Cognitive Poetics: Cognitive Linguistics applied to sound production and meaning.

Tsur gives us a clear idea of what Cognitive Poetics is:

'...the procedure of Cognitive Poetics can be characterized as follows. First, it begins by considering the perceived effects of sounds. Second, it attempts to account for these effects by isolating certain perpetual features of the sound stimulus or the articulatory gestures that produced them. Third, this procedure would help to determine the sound's (sometimes conflicting) combinational potential. Fourth, it would point at possible combinations of the sound with other (semantic or thematic) aspects of the poem...' (1992: 156-7)

This is the core of it all: how sounds work in order to make a coherent whole of the poem itself, where all sound combinations converge to make of the poem a unity of meaning. Not only the acoustic features but the physical ones take part in the composition of this general meaning. Everything is closely connected. The place of articulation generates a certain sound which, in due

course, gives way to a succession of corresponding answers whether physical or acoustical which will shape the real meaning the author wants to transmit. ‘...Cognitive Poetics does not stop with explaining the perceived effects of sounds, but proceeds to determine their combinational potential’ (Tsur, 1992: 157). These combinations will add to the poem’s final effect and comprehension. Sounds are not there for the mere sake of “sounding in a certain way” but they are constantly erecting “bridges” between them in order to lead the reader towards the right path: emotion and understanding. As Garman says ‘we cannot expect, in even the best case, that biological investigation will explicate concepts such as “hearing speech”, or “knowing a language”...Our expectations must rather lie in the direction of gathering evidence that will eventually constrain our understanding of the principles of language processing’ (1996: 48). This “language processing” is two-sided: the writer has processed when engaged in the composition of the poem while the reader is now processing the result back to action, the reader’s own action, the understanding of the whole thing; an approach to language which is mainly based on experience, our experience of the world as well as the way we perceive it, understand it, project it and conceptualise it. So sound comes in our help: we perceive sound distribution and its combinations to build up a pattern which will give us the necessary clues to the meaning of the poem –or prose- we are interested in.

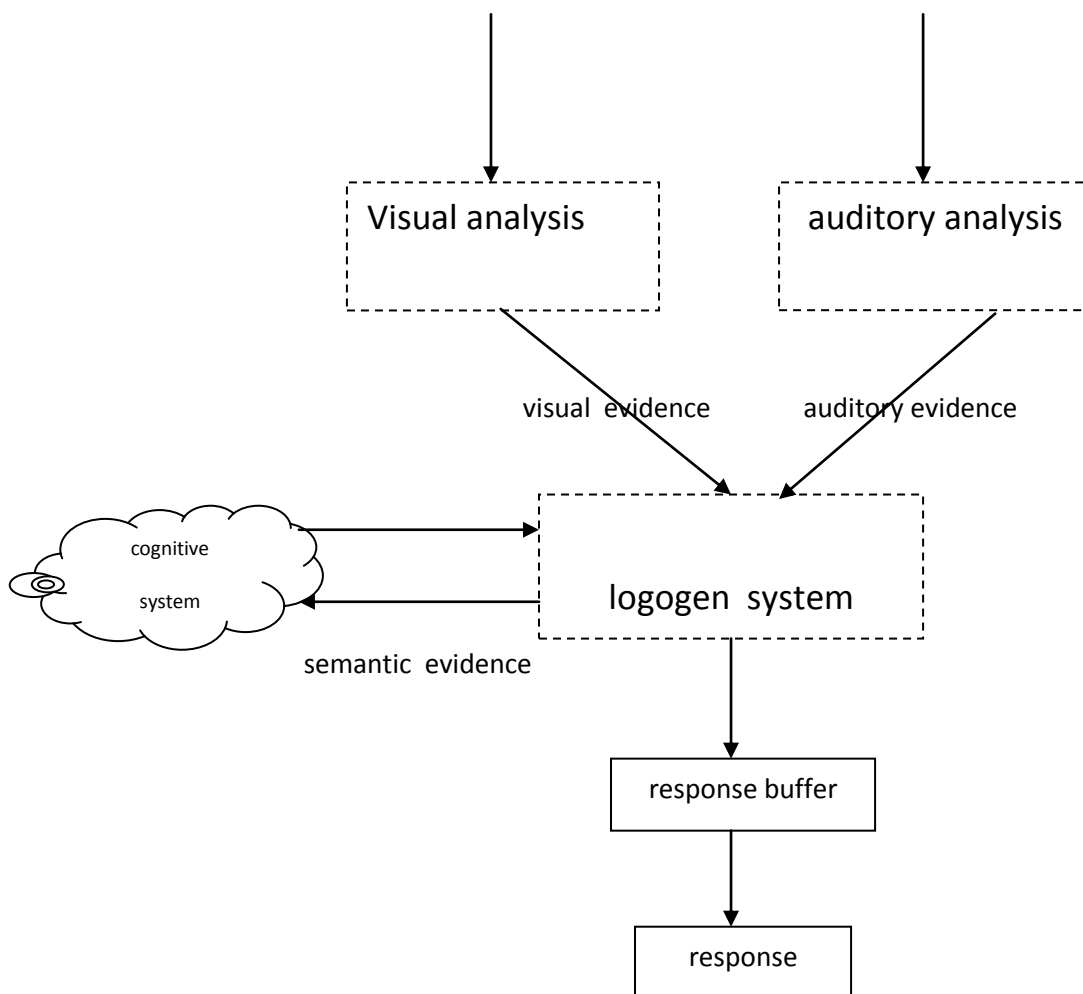
Everything is closely associated to Cognitive Linguistics and its processes of knowledge and would-be knowledge. Cognitive Linguistics is represented by three main approaches: the experimental view which gathers all

practical/empirical paths, the prominence view which provides the necessary information to know how a succession of words forming an utterance has been selected and finally arranged, and the attentional view of language, i.e. where our attention is directed because what we actually express reflects what attracts our attention; the writers create to attract the readers' attention, everything is carefully planned and sound cannot be left out of that planning. Analysing a line of poetry in terms of attention allocation, this attentional view explains why a certain number of words with certain particular sounds have been selected: prominence and attention allocation seem as important to meaning as that first phase of semantic meaning which we invariably need to go into during the first part of our understanding process (cf. Johnson, 1987, Murphy, 1988, Talmy, 1996, Ungerer and Schmid, 1996).

As far as sound recognition is concerned for the sake of composition and understanding, we may find a total cooperation which comes from varied interconnected fields. For example, Morton (1970, 1977, 1979, 1980), investigated the "logogen model"^{xxi} based on a central issue in word recognition which is precisely "context". This context helps us to work on visual-word recognition AND auditory recognition: '...there is a two-way connection between the logogen system and the cognitive system: what is happening in the logogen system at any moment forms part of the output to the cognitive system' (Garman, 1996: 279). Context is, beyond any doubt, utterly important to recuperate any missing part of an utterance but not only does it connect words visually but by means of sounds as well. Figure 4 shows how the "logogen model" works: the logogens 'are not like dictionary entries (Morton, 1979: 112)

but rather constitute the tuned perceptual devices that respond to sensory and semantic input' (Garman, 1996: 279).

Figure 4: The main components and relationships of the logogen model. (Based on Morton, 1979, fig. 1, p. 113 and fig. 5, p.138. Also in Garman, 1996: 278)



The same as it happens with the missing word, the cognitive system helps us to identify those sounds that –appropriately enhanced by the writer– make up the necessary whole of understanding. In the “logogen box” we will have all the sonorous data needed to construct the connections between the main prototype sound and all its relations: as if we were visualising the forthcoming figures against the background of basic sounds, ‘a system that is

basically tuned to the auditory and/ or visual properties of words, and of their contexts of occurrence' (Garman, 1996: 279).

But, how can a sound turn into a prototype sound in a particular poem? How can a sound turn into the “best example” in that poem? We do not have to forget that the prototype categories have not clear-cut boundaries but vague ones. Labov spoke about this concept of vagueness: ‘The subjective aspect of vagueness may be thought of as the lack of certainty as to whether the term does or does not denote; and this may be transformed into the consistency with which a given example of speakers does in fact apply the term’ (1973: 353). This concept could be applied to sound as well. In this case, the readers grasp the prototype sound and start making the connections in order to create their own “consistency profiles” which will later be applied to general meaning. As Whissell says ‘poetry is frequently descriptive, and many poets wrote (and write)⁴ with the specific purpose of producing mental images’ (2004: 61). These mental images are sometimes triggered by sound, that is why it is essential to have a prototype to refer to so that readers could round up those images that lead to real meaning. For example, let us consider a poem by Elaine Feinstein where she shows all the possibilities to communicate through sound:

Night Thoughts

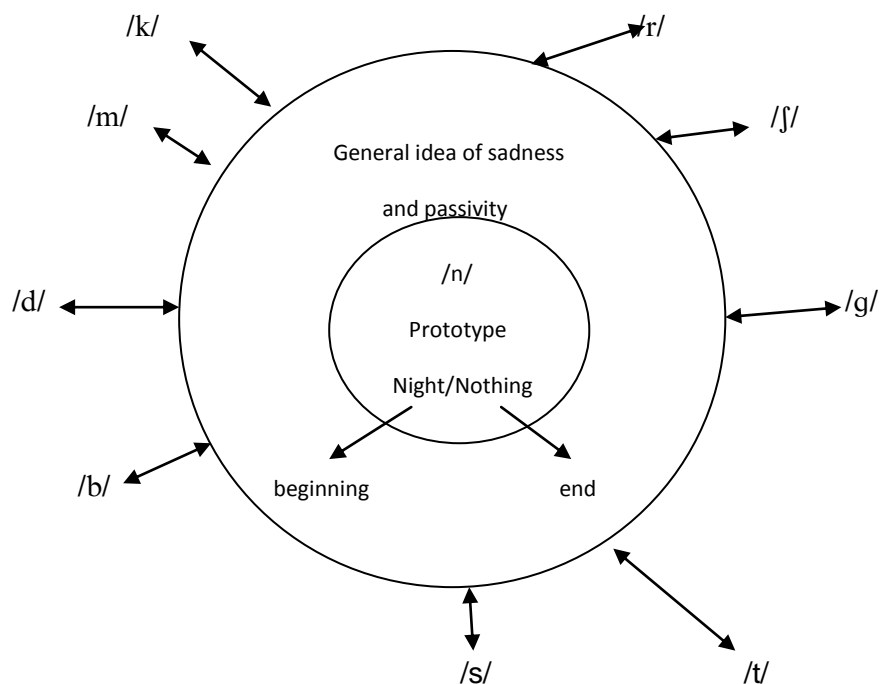
Uncurtained, my long room floats on
darkness, moored in rain,
My shelves of orange skillets
lie out in the black grass.

⁴ The information between brackets is mine.

Tonight I can already taste
the wet soil of their ghosts
And my spirit looks through the glass:
I cannot hold on forever

No tenure, in garden tress, I
hang like a leaf and stare
at cartilaginous shapes
my shadow their visitor.
And words cannot brazen it out.
Nothing can hold forever.^{xxii}

Figure 5: Diagram for the poem's distribution of sounds.



Surrounding the outer circle we can see all the sounds that contribute to the general emotion of the poem, all of them related to similar feelings of sadness, passivity, unpleasantness and nastiness (after table 3, pp 21-22).

When we read Feinstein's poem, a cloud of sadness soaks the words and the regular rhythm, as if it were a kind of psalm, a sad psalm which tries to exorcise the woman's soul. The idea is that of a woman at the verge of dying who cannot find the right words to justify her deeds and can only welcome the night ahead, the night as the background where her figure of calmness and despair "oxymoronly" outstands. The choice of sounds adds to the feeling of darkness which invades the poem. Whole sequences of passive, nasty, unpleasant sounds abound: /'dɑ:knis/ 'mɔ:d ɪn 'reɪn// ðə 'wet 'sɔɪl əv ðə 'gəʊsts// 'wɜ:dz 'kænət 'breɪzn ɪt 'aʊt/, all following similar regular rhythmic patterns to load the poem with the burden of huge passive fatigue. The sounds are forming gestalts which, at the same time, reflect new figures on already reflected ones. The mental image created by the poem is universal: the proximity of eternal sleep where darkness comes to stay. It belongs to the superordinate category of "emotion" to which all basic and non-basic emotions cling. The most important thing is the development of the emotion itself. This emotion will include the external source, the onset, and the grip it has on us while it is presently and, finally, its termination. 'This suggests that what emotions have in common is a sequence of several phases: the so-called *emotion scenarios*' (Ungerer and Schmid, 1996: 139-40). These emotion scenarios are, in the poems, erected by means of words, sounds and rhythm, all complementing and working together.

1.3.1. Trajectory and Landmark

The relations between the poem, the sounds that have been included in it and the logical consequences these sounds may have in the reader's mind

at the time the poem is being read, could be regarded as a sort of “image schema”, i.e. a simple and basic cognitive structure which derives from the reader’s interaction with the world and that now is transferred to the poem and its meaning. In most cases, the title of the poem triggers a common image schema already present in the reader’s mind which acts as a bridge towards comprehension and enables the reader to be prepared to what comes below. This makes the path easier to follow since the reader can, in some way, predict what will be encountered. In the particular case of the poem by Elaine Feinstein (see pp 28-29 above), its title “Night Thoughts” instantly brings up a bunch of experiences which constitutes the cognitive pattern activated in order to read the poem. A mental schema can be understood as a mental picture: in “Night Thoughts” a gloomy, nocturnal, tabooed picture opens to the mind. In some way or other, the poem stands as a dynamic process where the distribution of sounds follows a certain logical path. The sounds -sometimes the prototype, sometimes the contributors (see figure 3 on page 23 above)- follow a trajectory throughout the poem –in the case of “Night Thoughts” from the very beginning (the title itself) to the last line jumping from contributor to contributor- which the reader has to follow to understand the message. The structure of the distribution of sounds can be assimilated to the cognitive ideas of Trajector and Landmark, being the first the prototype and the contributors, and the second all the other sounds that are needed to give the previous ones the prominence which will give us the clues to understanding. As it happens with any kind of utterance, trajector and landmark may vary in size, the trajector may sometimes have close contact with the landmark or it may even be part of the landmark. Whatever the case may be, the important thing is that trajector and landmark

always work together to provide a description of the meaning of the utterance or text. There exists a starting point which can be considered as central to the whole meaning; this is precisely what we must discover in order to establish all the subsequent relations (see Brugman 1981,1988, Lakoff 1980,1987, Lindner, 1982).

Milton's poem "Song on May Morning" will show us the use of trajector and landmark in the distribution of sound in a poem.

Song on May Morning

Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.

Hail, bounteous May, that dost inspire,
Mirth and youth and warm desire,
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.

Thus we salute thee with our early song,
And welcome thee, and wish thee long.^{xxiii}

This poem triggers a quite common mental image: that of spring, warmth, green colours, sunny days and, undoubtedly, the month of May which has always been representative of the end of winter and the coming of summer. Milton plays with that image from the very title of the poem but, apart from this, he builds up a careful sound-path which slowly crawls down from the title sounds to the last word. Analysing the sounds, we can see that the poem is built on nasal sounds –and consequent nasalization of nearby sounds. Nasality

begins in the title: /sɒŋ ɒm̃meɪ mɔːnɪŋ/. Milton constructs this sonorous alliteration playing with the /m/ and the /ŋ/, even the /n/ of “on” turns into /m/ because of a process of assimilation of place of articulation. This /m/ will be the fundamental sound in the poem, the foundational sound, the trajector which will transfer nasalization to the other lines, making of the landmark a receptacle for nasal sounds:

- a) The first line repeats the word “morning” thus making a link with the title as a sort of prolongation of the alliteration beyond the original sequence. The /ŋ/ in “morning” alliterates -hopscothcing, of course- with the /ŋ/ in “harbinger” which, at the same time, hops towards the /ŋ/ in “dancing” on the second line.
- b) The third line repeats another sound from the title /m/ in “May” which jumps onto the fourth line with “primrose” –the flower had to be carefully chosen to include the same nasal, thus following the necessary track of mind.
- c) The next three lines show the largest concentration of nasals and nasalization: words like /bɒntʃəs/ meɪ/ ɪnspaiə/ mɜːθ/ wɔːm/ dressɪŋ/ blesɪŋ/ also taking into consideration the /n/ of “and” (repeated three times) which adds to the nasal rhythm of the poem: /mɜːθ ən juːθ/

/wuːdz əŋ grəʊvz/

/hɪl ən deɪl/

The process of assimilation of “and” and “groves” makes the sound /ŋ/ be linked to the final sound in “dressing” and “blessing”.

- d) The last two lines end, both, in nasal sounds, for the sake of rhythm and

rhyme, of course, but also to put an end to the succession of nasals thus letting the landmark get to the very end of the poem; five nasals complement one another: /ŋ/ n/ m/ n/ ŋ/, the sequence starting with the velar and ending with it, the same way the title begins and ends:

/aʊə ɜ:lɪ sɒŋ/ ən welkʌm ði:/ ən wɪʃ ði: lɒŋ//

We can observe that the whole poem plays with nasal sounds since the subject –the month of May- carries a nasal sound. This gives unity to the poem and adds to the meaning, making the readers refer to their own mental images of would-be summer days and giving the poem an active atmosphere based on sounds like /ŋ/ tʃ/ ɜ:/ ʌ:/ and pleasant, cheerful sounds like /i:/ w/ f/. The /m/ brings softness and passivity to complete the picture of a peaceful spring day which in due course, will melt into summer heat. As regards trajector and landmark, I may say that the nasal /m/ works as a trajector which is, at the same time, a member of a group which functions as landmark where all the other nasals, nasalized sounds and complementary sounds belong:

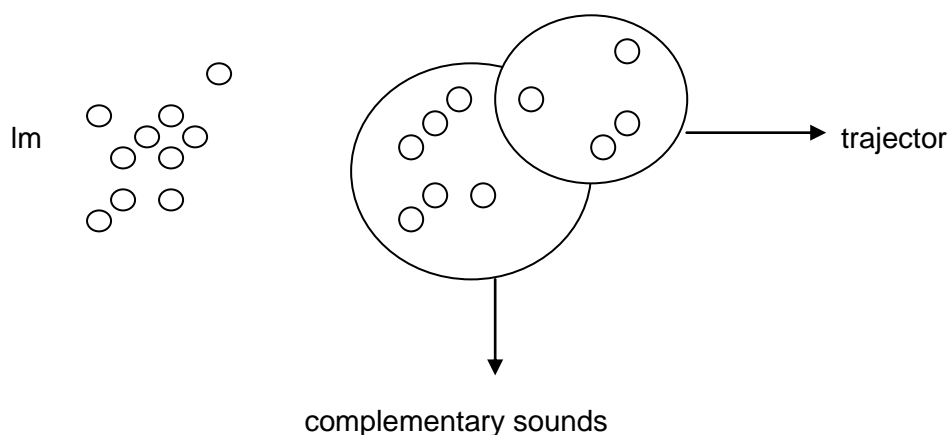


Figure 5 (Based on Lindner, 1982: 86ff)

1.3.2. Motion Event-Frame

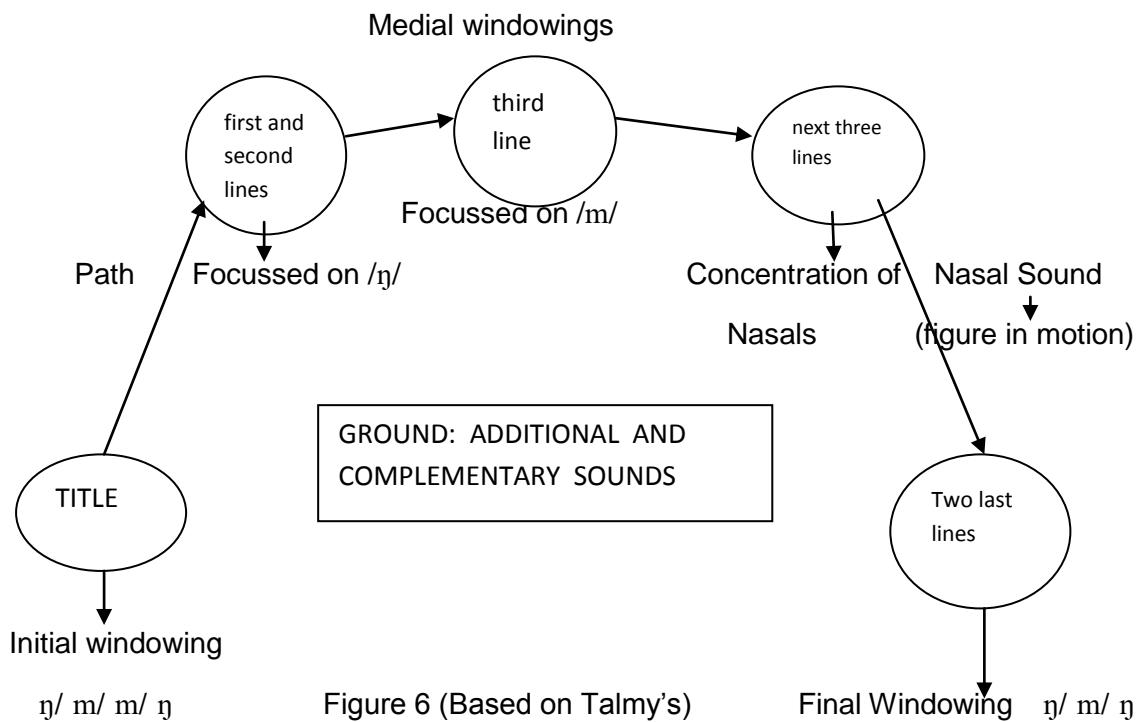
This kind of distribution of sound in a poem could also be closely associated to the cognitive concept of “motion event-frame” (Talmy, 1996). Figure, ground, path and motion are considered to be the central elements of the motion event. If we think of the poem as a “motion event” on the basis that it is constructing meaning by going from idea to idea, word to word, sound to sound, it could have the structure of an event and thus, be considered the event-frame with all the conceptual elements and their relationships included in it, while all incidental or complementary elements may lie on the outside of the frame. What we are supposed to be doing when we read a poem is a kind of cognitive process of foregrounding certain parts of the poem, in this case thought to be the “event-frame”. This foregrounding is called “windowing of attention” (see Talmy, 1996). In the case of Milton’s poem, there should be an initial foregrounding or windowing that consists of the visualization of the title which triggers the mental image of May. The sounds contained in this title could be taken as the figure which will be in motion throughout the poem: /m/n/ŋ/. This figure follows a path and whenever we find those sounds again there will be a “windowing of attention” taking place. The repetitions of the sounds will continue triggering mental images which will make up the general meaning of the poem. In Milton’s poem, final windowing is particularly important since the sequence of the title is repeated:

Song on May morning

ŋ mm m ŋ

Song...welcome...long

The figure drawn after Milton's poem could be something like this:



I think sounds are not placed in a poem –and sometimes in prose- at random. The writer knows that sounds are expressive by themselves; sounds are carriers of meaning so the composition of a poem is subject to a careful distribution of sound. As it happens when a musician is composing a piece of music, the poet looks for the right sound as if it were the right note which will match perfectly with the following one and so on in order to create a compact sonorous whole. Most of it lies on what is called “Cognitive Poetics” as I have tried to exemplify with the inclusion of some poems from different authors.

1.4. Mapping: a further possibility

Gilles Fauconnier starts his book *Mappings in Thought and Language* saying that the book 'explores a simple idea: that mappings between domains are at the heart of the unique human cognitive faculty of producing, transferring, and processing meaning' (1997: 1). He adds a foot note explaining what *mapping* is: 'A mapping, in the most general mathematical sense, is a correspondence between two sets that assigns to each element in the first a counterpart in the second' (1997: 1). Downs and Stea define *cognitive mapping* as 'a process composed of a series of psychological transformations by which an individual acquires, codes, stores, recalls, and decodes information about the relative locations and attributes of phenomena in their everyday spatial environment' (1973: 8-26). That is to say, we create a *mental map*. We can go deeper into *concept mapping* by saying that this type of cognitive map represents 'a structured process, focused on a topic or construct of interest, involving input from one or more participants, that produces an interpretable pictorial view (concept map) of their ideas and concepts and how these are interrelated' (source: www.socialresearchmethods.net/kb/conmap.htm) .

In the 1960s, Novak stressed the importance of prior knowledge when learning new concepts, thus connecting the process of learning and understanding to a series of already existing cognitive structures. Then the concept map turns to be a kind of graphical representation where we find concepts and relationships between those concepts. These links can be one-

way or two-way giving the possibility of a bouncing effect: the concept is firstly related to another one but this latter can bounce back creating a different relationship or bounce forward towards a different concept that later will bounce back to the original one, thus establishing a chain of relationships which enable us to understand and internalise the new concept. This concept may contain key words –or key sounds in this case always related to key words- which will make up the successive representations that will, in the end, give way to the definite understanding. This process called “semantic mapping” or “semantic networking” may expand onto “sound mapping or networking” allowing sounds to recapture concepts or ideas already stored in our brain. As Margaret Freeman says in her article “Cognitive mapping in literary analysis”:

The ability to create multiple mappings of mental spaces enables us to project ourselves cognitively into the past and the future, into hypothetical and counterfactual situations, to create correspondences and identities, to manipulate complex relationships, and ultimately construct new conceptualizations of the world. (2002)^{xxiv}

Without any probability of doubt, cultural bonds influence mappings and, although we may think that projections from one domain to another are somewhat automatic, I consider that in many cases the projection takes place triggered by a cumulus of references which point directly to its correspondence in a domain which takes into account not only cultural but sociological models as well. The target domain where I place the information that needs expanding will find help in a series of source domains which at the same time will be influenced by a number of cultural and sociological conceptualisations of the

world which surround us at a certain moment. As Fauconnier clearly states that ‘...reality might stand in the way of building a domain, that would meet the conditions abstractly specified by the mapping’ (1997: 21).

What I actually think is that in the process of mapping lies hidden a process of creation. When we read a poem, we consciously –or unconsciously– identify the sounds we need in order to understand what we read. There is no pre-existing objective since it is the first time we come across that poem. We are not reflecting something already stated but something totally new that will, in the precise moment, link that sound we consider to be relevant to another sound in the source domain which will lead us directly to the different interpretations waiting for us in those mental spaces we have gathered in the process:

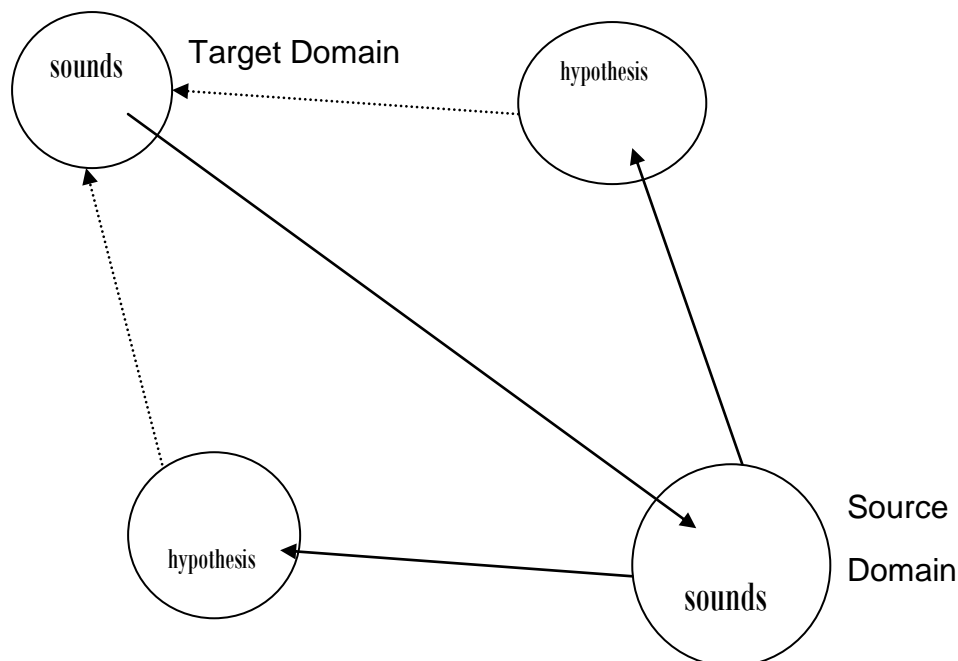


Figure 7

There exists, in fact, a circular trip. The sound, or the repetition of it, or the combination of sounds, will immediately set the possibility of a source domain where we can identify all or some of those sounds as connected to different spaces which will contain the information we need to process interpretation. The sound could be seen as the one generating a space builder which in due time will open new spaces or point at existing ones, those which will bring the necessary information to be interpreted.

A certain sound may have a meaning by itself but for sure it has what Fauconnier calls “a meaning potential” (1992). When the sound is firstly identified, a series of internally structured domains start working to give the readers the clues they need. As it happens with a language expression, the sound will not be on its own but helped by all the cognitive configurations that will take place when the sound is considered to be a part of a whole. Being the sound –or sounds- the base space, the reader’s reasoning will lead to a subordination of created domains which will expand naturally in search of final meaning. I think that what Fauconnier describes as the devices a sentence may make use to reveal the information it contains could also be applied to sounds. These devices include:

- a) Information regarding which new spaces are being created, i.e. the generation of a space builder which will guide the reader.
- b) Clues as to what space is currently in focus given by the characteristics of the sound, for example: a dental fricative.

- c) Descriptions that will introduce new elements, for example: voicing or devoicing.
- d) Descriptions or anaphors that may identify already existing elements, for example: a former voiced/voiceless sound that influences the latter.
- e) Phonemic information that will be able to connect the mental space elements to cognitive models from background knowledge and cultural and sociological sediments.
- f) Pre-suppositional information given by the sound the reader is focusing on. For example, taking into consideration Milton's poem "Song on May Morning", the sound /m/ which concentrates on the title's alliteration will pre-suppose a concentration of other bilabials which will give valuable information for the interpretation. And this is true since a number of words beginning with bilabials –or containing stressed syllables which begin with a bilabial sound- closely associated to the idea of heat and spring-summer weather will be summoned immediately to help us: **bl**aze, **br**and, **bu**rn, hot-**bl**ooded, **p**assionate, **im**petuous, **im**pulsive, even **p**ungent, though different in meaning could be linked to the general idea.
(cf. Fauconnier, 1997: 39-40)

Sounds are cognitively complex. They include information related to different levels of knowledge. It is precisely this information the one the reader needs to decode making the necessary links to all the correspondent domains, creating the mental spaces the sound and its characteristics will refer to. The consequence will be a link between the first element *a* (the sound in the poem)

and another element *b* which will be pointing back at its counterpart *a*. This process is based on the *Access Principle* stated by Fauconnier (1997: 41), according to him an “indirect identification procedure” which will reveal two elements: *a* as the trigger and *b* as the target.

For example, in Milton’s poem *Song on May Morning* I have isolated the sound /m/. This sound, according to the previous analysis on pages 31-33, triggers the meaning of softness and peace which gives the interpretation of a peaceful spring day which will melt into active summer heat. Using mental maps we can even go further since the links can be numerous. When the reader approaches Milton’s poem, the title focuses on two sounds: /s/ from “song” and /m/ from the sequence “May morning”. The previous analysis was strictly on nasals but now we can look into the different references that those two sounds may trigger. If we now consider the *Access Principle*^{xxv} the sounds /s/ and /m/ would be integrated in a mental space which could be called the “base space”. These two elements are connected to other frames by cultural, sociological and background knowledge as well as other sounds found in the poem which will also co-operate for interpretation (ŋ/ n/ tʃ/ ɜ:/ ɑ:/ i:/ w/ f). These links will work together to create counterparts which will identify the characteristic of the sounds in order to find the way to meaning. Thus, a new space is created with all those words that connect the two sounds describing feelings or experiences which may throw light on the interpretation of the poem. The new space will, then, help to discover meaning. The new space will be closely related to the base space since without the former the base could not give way to any fruitful association.

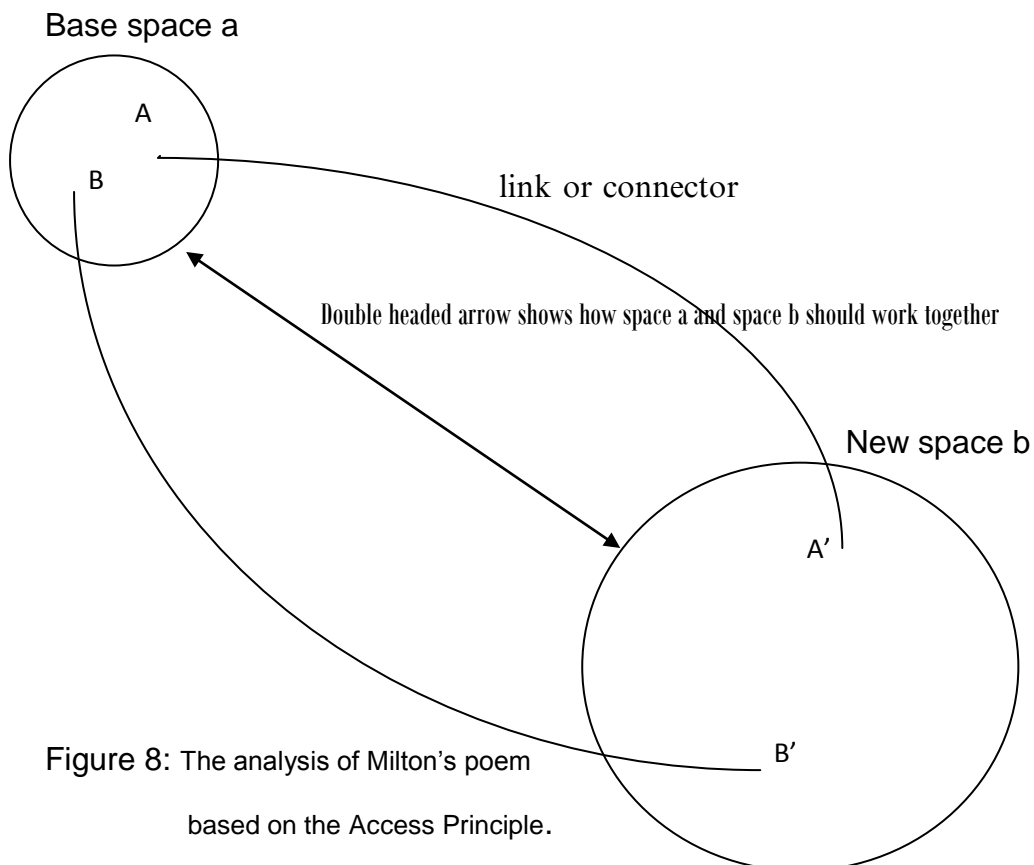


Figure 8: The analysis of Milton's poem
based on the Access Principle.

Extending the analysis of Milton's poem a bit further, we observe that a concept like **blending** can also be applied to sound meaning. In their book *The Way We Think*, Fauconnier and Turner give a series of definitions which could perfectly be applied to sound interpretation describing the route we may follow to identify sounds and find counterparts:

- a) A **Cross Space Mapping** 'connects counterparts in the input mental spaces' thus connecting the sounds in the poem to all the other words which, containing those sounds, may help interpretation.
- b) A **Generic Mental Space** 'maps onto each of the inputs and contains what the inputs have in common'. In this case, the sounds in the poem connected to the similar sounds in the explanatory words will map onto a

generic space where a generalization of the sounds takes place. In this mental space the reader's personal background will operate.

- c) The **Blend** will finally connect the three spaces described above projecting the final interpretation.

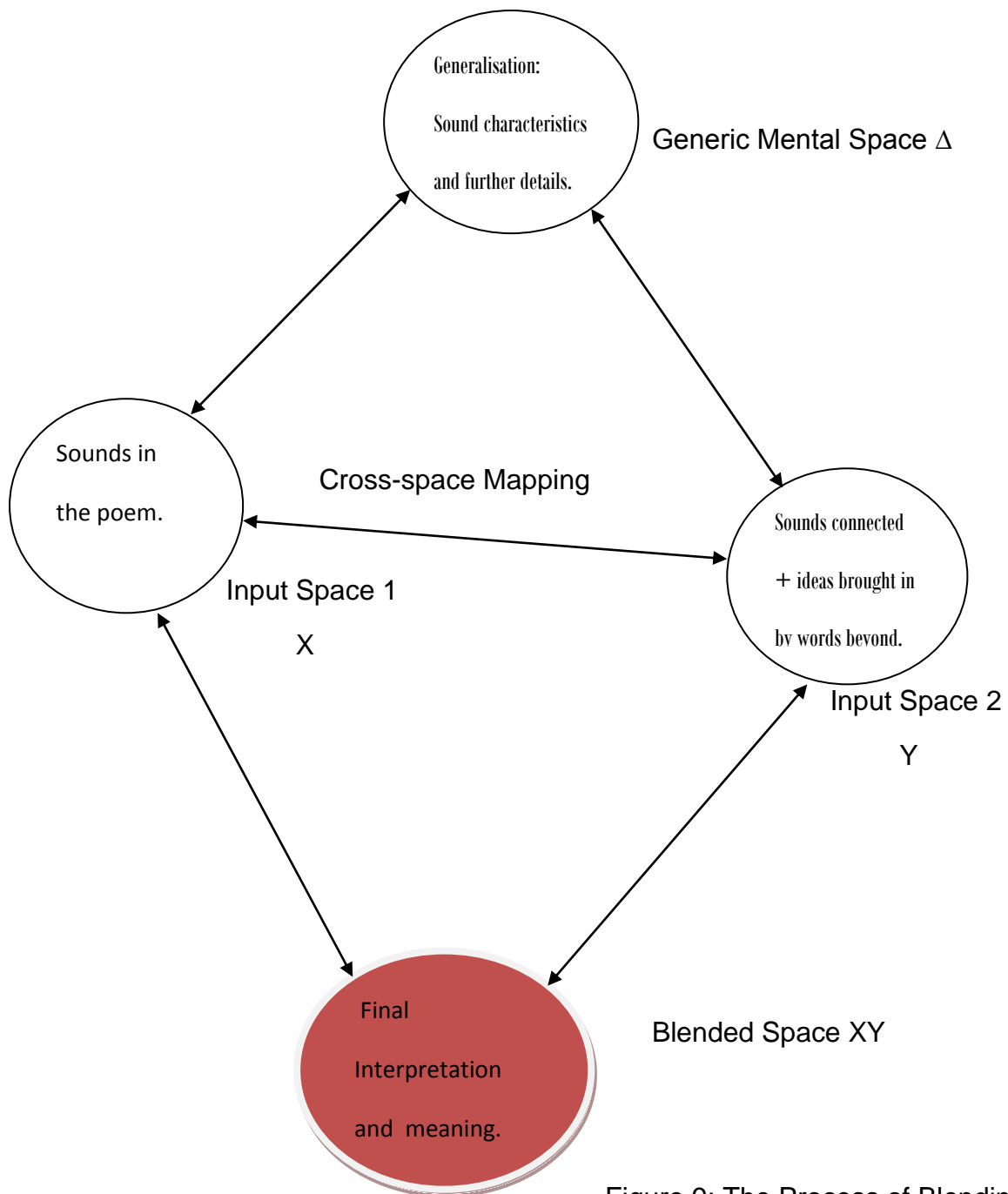


Figure 9: The Process of Blending

The figure above can be read as follows:

- 1) The Input Space 1, called X , will contain all the relevant sounds in the poem, those which are repeated, those which have the same place of articulation and those which may be interconnected to express meaning.
- 2) The Input Space 2, called $Y_{(x)}$ (Y a function of X) where each element in Y is associated with each of the elements of Input Space X , bears all the words which carry the same sounds and are related to the topic in the poem as well as those sounds with similar characteristics also relevant in words connected to the poem subject.
- 3) The Generic Space, called Δ , will carry the reader's knowledge which will condition the interpretation and the identification of the sounds and words connected. Six different types of Δ can be distinguished here:

Δ_1 : Common Knowledge

Δ_2 : Cultural Background

Δ_3 : Sociological Environment

Δ_4 : Co-Text

Δ_5 : Context

Δ_6 : Entrenched Integration Networks, which deal with the subjects present in the poem. Blends are often generated at the moment of reading but they use entrenched mappings and frames already existent (cf. Fauconnier and Turner, 2002: 49).

Thus, this Generic Space could be defined as Δ_n where $1 \leq n \leq 6$ according to the different types involved in the reader's capture of necessary information.

- 4) The Blended Space, called XY, which will have the final interpretation worked out by the identification of sound and meaning.

In short, $XY = X \cup Y \Leftrightarrow \exists \Delta = \Delta(x, y_{(x)})$, i.e. the Blended Space XY comes from the union between Input Space X and Input Space Y if and only if there exists another function called Δ which will relate the Input Spaces X and Y with the n-dimensional space $(\Delta_1, \Delta_2, \dots, \Delta_n) = \Delta(x, y_{(x)})$.

In Milton's poem, the Input Space 1 (X) will carry the two main sounds that are insistently repeated either in their pure form or in allophonic variations, in this case two sounds: /m/ and /s/. The Input Space 2 ($Y_{(x)}$) will have all the words related to those sounds that are connected to the subject of the poem: summer, flame, mirth, melt, warm, impetuosity, gleam, sun, source, seed, scintillating, surge, stem, sing, scorch, sweat, soil. Words like blaze, brand, burn and passion will be associated because of their place of articulation (bilabial as the nasal /m/). These words will be triggered by the influence of the Generic Space Δ working directly on the reader's common knowledge. Finally, the Blended Space will give the interpretation: the outburst of life spring is bringing to the world and the future coming of summer with its heat and colour. This blended space is then the result of a series of mental spaces working together ones in function of others.

1.4.1. Concepts to be regarded as essential contribution

Concepts like analogy, disanalogy, compression, and decompression play vital roles in the configuration of the blended space with analogy depending upon compression and disanalogy rooted in analogy. The possibility to identify similar sounds which will acquire a common frame structure due to the convergence of two different input spaces configures the analogy process. The tool which will enable us to see this analogous characteristic is precisely compression since the blend itself does not give any light if it is not related to all the other spaces giving us the information which will be necessary to understand the literary piece. This process of compression is closely related to another of decompression since both work simultaneously. We are capable of understanding what we have in the blended space because our mind travels from space to space picking up all the necessary information, thus the processes of compression and decompression are held at the same time in order to build up a conceptual integration which will give us the solution to the riddle (see Fauconnier, 2002, Gentner, 1989, Holyoak and Thagard, 1995).

Something similar happens with disanalogy. This process, as I said before, is rooted in analogy since it is precisely the process of analogy the one that brings about its opposite. In Milton's poem, our associations with all that is cold, grey, frozen, bare, intensifies the idea of spring and summer. Thus, the blend will have its disanalogous contribution to give us the precise answers to our questions and that contribution will be triggered by the Input Space Y since all the words that are related to the sounds in the poem will generate immediately their counterparts introducing disanalogy at the same time they are

introducing analogy. But this disanalogous contribution cannot be included in the Input Space Y, it is not part of it since that Input Space gathers only what is analogically related to the sounds. My idea is that disanalogy is created in the Blended Space itself to reinforce interpretation. We generate this information when we are approaching the final stage and this final stage takes place in the Blended Space. In short, the original sounds in the poem generate an answer of similar sounds conveying meaning in the Input Space Y, both Input Spaces X and Y integrate in the Generic Space Δ which will condition our selections. This integration, by means of processes of analogy, compression and decompression, generate the Blended Space where disanalogy helps to find the definite answer to our questions about the poem.

It is important to notice that not all the elements or relations that we may place in the inputs are necessarily projected onto the blend. We make the most relevant elements stand out, i.e. those which will really help our interpretation. Fauconnier calls this process “selective projection” and I think it is one of the concepts that should always be taken into account when analyzing sound distribution and its consequences. ‘Sometimes counterparts in the input spaces are fused in the blend ..., but often not... And finally, sometimes an element in one input without a counterpart in the other gets projected to the blend’ (Fauconnier and Turner, 2002: 47-48). This is why sometimes a word that does not carry a sound identical to the ones in Input Space 1 but that may help interpretation is projected from Input Space 2 onto the blend. In the case of Milton’s poem, words like *blaze*, *brand* or *burn* with an initial sound generated at the same place of articulation and with meanings related to the final

interpretation of the poem get projected and add to the elements found in the blend.

The interpretation of the poem could be assimilated to the concept of “emergent structure” which ‘arises in the blend that is not copied there from any input’ (*Ibid*, 48). This emergent structure is the result of three processes working together: ‘*composition* of projections from the inputs, ... *completion* based on independently recruited frames and scenarios, and ... *elaboration*’ where the reader’s imagination is put to work, ‘according to the principles that have been established for the blend’ (*Ibid*, 48). Thus, with so much information striving together the blend arises as the nearest interpretation possible among all the possible ones that may appear triggered by the concentration of sounds. The structure that now the blend contains is unique: it is the consequence of the information brought together by the inputs but is not identical, it has been modified to give birth to a new piece of information which finally unravels what the reader has been looking for.

We must not forget that the process of blending with all the input spaces co-working is an active process in constant change and evolution. At any moment a new element can appear and the inputs are instantly modified to give way to new information basic to the final goal. In some cases the mappings and frames are so tightly related that it makes it impossible to vary any part of their contents and these will influence the blend which will become as entrenched as the mappings and frames of origin. In this case the blend will originate strong conceptual and formal structures that will act upon the whole “Input Space 1-Input Space 2-Generic Space-Blend” Structure in order to ensure a positive

answer to the questions the reader formulated when the act of reading started (cf. Fauconnier and Turner, 2002: p.49).

2. The Poets

Although I shall introduce poems from many different sources in my analyses, five poets will be mostly represented in the core of my research: Christopher Marlowe, Gerald Manley Hopkins, William Carlos Williams, Muriel Spark and Seamus Heaney. The choice has been totally deliberate since I consider the five poets above as great examples of meaning through sound. Their corpuses gather a vast majority of poems strongly attached to sound meaning, and the distribution of sounds throughout the poems brings a clear idea of what I am trying to demonstrate. This does not mean that the rest of the poets does not make use of sound to convey meaning but I have found relevant examples in the work of these five poets. From their corpuses I have selected those poems which most outstandingly show and support my thesis. Beyond any doubt all written poems could be analysed considering sound distribution but in some of them this characteristic makes itself more evident, so I have thought that for the sake of transparency and clarity, a careful selection had to be made.

I shall start with Christopher Marlowe, one of my idols. The genial poet and playwright was almost crashed into near oblivion by Shakespeare's overwhelming figure. Fortunately, Marlowe's talent survived and today he is considered to be the creator of a series of masterpieces that show his

magnificent capacity to create meaning using sound. The famous “Marlowe’s mighty line”, Ben Jonson dixit, has survived to make of Marlowe ‘one of the major figures in English dramatic writing’ (Clifford Leech, 1964: Introduction to *Marlowe: A Collection of Critical Essays*). It is actually a pity that Marlowe’s works have reached us in such bad condition, what is normally called “bad quarto” which also casts doubts upon the correct chronology and the authenticity of the plays. In spite of these “inconveniences”, Marlowe’s work is now considered to be as valuable and complex as that of any other Elizabethan or Jacobean poet, Shakespeare included. The shadow has been long and persistent but it has slowly cleared away. I shall try to show how Marlowe makes of sound one of the main components of his “mighty line”, how atmospheres are created by the repetition of a single phoneme or how whole monologues are based on a certain sound combination which adds to the theatrical effect.

Nobody could deny that Gerald Manley Hopkins created a phonetic body of his own and that his poems are full of sound, especially included for the sake of meaning and comprehension. From *The Wreck of the Deutschland* onwards, Hopkins starts his first serious attempt at poetry after his becoming a Jesuit. Hopkins’s idea of the inner self made him use the word “inscape” to denote his insights as a poet. This introspection lead him to write poems he wanted others to read in a certain way turning these poems into particular “hearing aids”, i.e. poems to be heard more than read. This, together with a concept like “sprung rhythm”, turns to be crucial if anybody wants to approach Hopkins as the doer of meaning through sound: sprung rhythm involves lines where the number of

syllables makes the poem itself matter less than the organisation of stress. Thus, the syllables are deliberately chosen to be read in an established way helped by a clever disposition of consonant and vowel sounds, sometimes encouraging repetition to make emphasis, to give musicality and create a texture of sound which turns these sounds into functional elements that will, in the end, convey the meaning desired by the author. Poems like *Moonrise* and *Peace* show such mastery in the combination of sounds that I may say that it can hardly be paralleled.

I could start this introduction to William Carlos Williams saying that in his work “so much depends upon sound” that it is impossible to separate it from the internal structure of the poem. He tries to find music in everything he describes, in that profusion of natural and everyday fact that he includes in his works. Kenneth Rexroth stresses that ‘his long quest for a completely defenceless simplicity of personal speech produces an idiom identical with that which is the end product of centuries of polish, refinement, tradition and revolution’⁵ This capacity to handle common speech together with a very personal perception of the forms and things found in the real world made William Carlos Williams use minutely selected words to describe movement and sound. Similar to Hopkins’s beliefs, William Carlos Williams could not accept poetry without rhythm, his concept of motion lead him far into the construction of perfectly balanced structures of sound: his “Speech Rhythm” as Hopkins had his “Sprung Rhythm”. Even his prose reflects a distribution of sound that goes beyond mere observation to plunge into the most detailed analysis. In his *Autobiography*, he

⁵ See “The Influence of French Poetry on American” by Kenneth Rexroth, reprinted in the Penguin Critical Anthology, *William Carlos Williams*, edited by Charles Tomlinson.

speaks about his poem, *Paterson*: 'The Falls let out a roar as it crashed upon the rock at its base. In the imagination, this roar is a speech or a voice, a speech in particular...' Definitely, a speech created around sound as in these lines from Williams's musical prose.

Muriel Spark is principally known as one of the best contemporary novelists. From *The Prime of Miss Jane Brodie* (1961), her first success, until her death in April 2006, she wrote many prize-winning novels but also poetry. She always considered herself a poet: her novels have poetry inside, poetry is always there in her particular narrative, in her undoubtedly poetical descriptions. From the beginning her career was founded on poetry. She expresses this idea in her foreword to her compilation of poems published in 2004: 'Long ago, I studied verse-forms in detail and attempted to practise them. Not all were in my view successful enough to be offered in the present volume. But I can state my conviction that, for creative writing of any sort, an early apprenticeship as a poet is a wonderful stimulant and start' (Spark, 2004: xii) She wrote all kinds of poetry: villanelles, ballads, epigrams as well as free verse were brilliantly developed by her precise observation and command of poetic forms. She said she thought of herself as a poet. She also said that all creative writing –whether it is poetry or prose- is always connected with music. It may be because of this that all her works have this masterly command of sound combination and rhythm. In her foreword to the book *All the Poems*, Muriel Spark says: 'I feel that my poems, like some of my memories, come together in a manner entirely involuntary and unforeseen.' However, I think Spark's poems follow a perfectly delicate organisation of sound that brings out more meaning and emotion that

the ones grasped at first sight –or reading. Her poems need a second reading to discover their sound structure and therefore, their full meaning.

Seamus Heaney's poems can be described as language in its purest form. In his essay on Gerald Manley Hopkins, "The Fire i' the Flint", Heaney states: '...the function of language in much modern poetry, and in much poetry admired by the moderns, is to talk about itself to itself' (Heaney, 1974). Thus, phonetics invades Heaney's production, not only by means of sound combination but also with phonemes directly included in the poems: at the end of the poem "Broagh", Heaney says:

that last

gh the strangers found

difficult to manage.

(*Wintering Out*, 1972: 27)

His intention to express feeling through phonetics is totally achieved.

In his Nobel Lecture (1995) Heaney speaks about the poets who influenced his life and career:

'... as a schoolboy, I loved John Keats's ode "To Autumn" for being an ark of the covenant between language and sensation; as an adolescent, I loved Gerald Manley Hopkins for the intensity of his exclamations, which were also equations for a rapture and an ache I didn't fully know I knew until I read him. I loved Robert Frost for his farmer's accuracy and his wily down-to-earthness; and Chaucer too for the same reasons...' (Heaney, 1998: 417)). He goes on

naming poets whose accuracy and vividness in describing reality, whose 'responsibility to say what happens' goes beyond poetry itself to enter the realm of life itself. This is precisely why Heaney seeks sound to represent life, as 'light was calloused in the leaded panes of the college chapel' ("Cloistered", *Stations*, 1975) where sound says more than words or the fantastic 'It kept treading air, as if it were a ghost with claims on us, precipitating in the heat tremor...' ("Visitant", *Ibid*) where the ominous presence is stressed by a succession of alveolar plosives. This is Seamus Heaney. I only wish I succeeded in disentangling at least a bit of his magnificent poetical grandeur.

3. The Poems.

Around 50 pieces of poetry –poems and extracts from Marlowe's plays- together with some examples of prose have been included to throw some light on that hidden sound pattern which works, together with meaning, to discover the right path to comprehension and apprehension. The gestaltic comprehension we may have in the short pieces is expanded into a wider mingling of literal meaning, communicative meaning and phonetic perception which makes the result much more complex while more hypnotic and fascinating perhaps.

The poems are like drawings where the laws of perceptual organisation are respected to achieve sound-meaning unity. Principles like proximity, similarity, closure or continuation make themselves visible and easily gripped. In

the long poems a “sense of flowing” is neatly perceived and reinforced by sound patterns.

One of the most impressive characteristics of these poems is how the poet succeeds in extending phonetic meaning from word to word playing with similarity and leading the reader to correct understanding. ‘Phonemes are encoded in such a way that a single acoustic cue will carry information about successive phonemic segments...’ (Kess, 1992: 37), thus making meaning more explicit and visible to the reader’s eyes. This continuity of speech is enriched by the combination of sounds, the surrounding phonetic context influencing the disposition of phonemes and their relative importance. The special properties of the speech code that Liberman, Cooper, Shankweiler and Studdert-Kennedy stated in 1967 in “Perception of the Speech Code” (*Psychological Review* 74: 431-61), can perfectly be applied here since all the poems are deeply communicative pieces:

- 1) In spite of being printed language, the everyday-life continuity of speech is present. There is a parallel transmission of sound segments which adds to the continuity of the written speech.
- 2) The phonetic segments are linked to different acoustic/linguistic environments, thus giving each poem a particular sonority while allowing the reader to identify phonetic cues, isolating or chaining the consonants and vowels at the same time connecting the rising mental spaces.

My consideration of these poems –and poems in general- as units of speech perception in a communicative process comes from the fact that the

reader could analyse each text taking into account four stages: the auditory stage, the phonetic stage, the phonological stage and the lexical, syntactic and semantic stage (cf. Studdert-Kennedy, 1976, 1982). According to Kess, these stages are interdependent, we cannot find one of them without the others and the most relevant feature is that, normally, higher levels influence the lower ones, we make decisions on lexis, syntax and meaning influenced by what we “hear and pronounce” (cf. Kess, 1992), in the present case, while reading a poem.

It is also interesting to notice that readers, who are at the same time speakers, may constantly be influencing their decisions over sound meaning retrieving the necessary information from a bank of knowledge which has built itself up for years on end and makes up the readers’ necessary knowledge to identify sound production and combination in order to achieve the correspondent connections between the different spaces generated by the input. I want to refer to a particularly relevant article written by Janet B. Pierrehumbert from Northwestern University and published in June 24, 2001 about “word-specific phonetics” because it may throw more light onto the difficult matter of sound and meaning as well as onto the identification of sound and its comprehension. According to this author:

In fluent mature speakers (the ones who are supposed to read the poems)⁶, the phonetic implementation system is a modular, feed-forward system, reflecting its nature as an extremely practiced and automatic behaviour. Lexemes are retrieved from the lexicon, and assembled in a phonological

⁶ The sentence in brackets is mine.

buffer in which phrasal prosody and intonation are also assigned. The fully formed hierarchical structures thus assembled provide the input to the phonetic implementation rules...The model is feedforward because no arrows go backwards, from articulatory plans to phonological encoding, or from the phonological encoding to the lexical level...It is modular because *no lexeme information can influence the phonetic implementation directly, bypassing the level of phonological buffering*.⁷

Pierrehumbert acknowledges that this model is now being challenged by others which take into consideration a distribution of lexemes closely related to the speaker's experience and sociolinguistic register, the social context which invariably influences phonetic production. However, the standard modular feedforward models are still there describing a cognitive representation of sound structure still useable which may determine the phonetic outcome.

It is precisely this cognitive representation the one that plays a fundamental part in the recognition of the poem sound structure and the meaning implied by this distribution. More information about the way we produce our speech helps the reading of the poems while forcing our attention to those sounds the author wants us to concentrate on: 'Both in experiments and in corpora of natural conversation⁸, words which are highly expectable are produced faster and less clearly than words which are rare or surprising' (Pierrehumbert, 2001). In the case of poems, I would add, not only rare or

⁷ Italics are mine.

⁸ I want to make a point here: The poems that I have selected could be considered as dialogues with the reader. I think a poet's writing does not fence itself trying to set boundaries of any kind. All the poems should be considered as an act of communication.

surprising words but all those whose sound pattern is thought to be relevant for the general appreciation of the piece as a unit of meaning. While choosing the correct word, the cognitive system activates itself to connect sound production to sound expectation at the level of meaning. The possibility of having a great number of synonyms in the English language makes the task even more accurate.

Poets work with mental images and use them to trigger sound patterns which may be stored in the reader's long-term memory. Pierrehumbert speaks about complex memories which can be associated with particular labels which trigger recollections at given moments, a word can make someone remember a speech fragment all of a sudden. Pierrehumbert links this process to the modelling of phonological units, 'since phonological units have characteristic dynamics'. High frequency words have a lower mental representation than low frequency words since the impact of the latter is more profound precisely because of higher attention paid to them. Thus, when writing a poem, the writer, in order to create a sound pattern, will have to increase the reader's attention on those low frequency words the author places in the poem according to the meaning that sound pattern is supposed to be given. These low frequency words impact on the reader's already created mental image to trigger phonetic and phonological response to construct the writer's wanted sound distribution.

I will try to show how these writers play with carefully placed sounds which, by means of associations, initiate and develop complementary meaning which flows downward -and sometimes upwards- to the original stage, taking into account the time the reader needs to visualise the image and get to the

level of phonological buffering in order to realise how sound patterns have been affected by the writer's combination of sounds.

4. Mighty Marlowe

Throughout the years, Christopher Marlowe's works have been studied, looked into, dissected, interpreted, worshipped or loathed, but always revered as representatives of a particular way of expression which stirs consciences and feelings.

A century ago, Edward Thomas spoke about 'his sumptuous diction', the one Marlowe reveals in the following extract quoted by Thomas:

This tottered ensign of my ancestors
Which swept the desert shore by that dead sea
Whereof we got the name of Mortimer
Will I advance upon his castle's walls.

(Edward the Second)

Thomas adds: 'Here his blank verse, though almost uncontrollably sweet and swift, has gained in force and variety and, always delightful in itself, is yet equal to all the occasions of a tragedy (Introduction to *Plays by Christopher Marlowe*, 1950: xiv).

In 1964, Clifford Leech wrote: 'A man who died in 1593 belongs to the earliest phase of Elizabethan dramatic writing. It was a phase in which formal rhetoric was the staple medium of high utterance, when the long speech was cultivated as a matter of course, when departures into informality stood up in

sharp and simple contrast', and accepted that Marlowe had 'a growing sense of theatrical possibility', which enabled him to create a powerful way of expression enhanced by the clever use of sound (Introduction to *Marlowe. A Collection of Critical Essays*, 1964: 2).

The 21st century sees other kinds of studies about Marlowe where his strength is appreciated as convention-fighter, rule-destroyer, the writer who wanted to go farther into the analysis of human-beings and knew how to express every single spark of flesh weakness, whatever nature this could belong to. Charles Forker writes about *Edward II* and Marlowe's capacity of transgression:

Showing no interest whatever in the sanctity of kingship despite the savage humiliation of which Edward himself becomes the victim, Marlowe concentrates on the intersection of sexual magnetism with political power at the level of human desire and frustration; and the tragedy is notable for being the only Elizabethan play to portray the homoerotic passions of a major character with honesty, psychological insight, and tragic sympathy.'

("Royal carnality and illicit desire in the English history plays of the 1590s." 2005)

Whether it is more than 100 years ago or just four, the idea of Marlowe's force of expression has remained intact. In 1932, T.S. Eliot wrote an essay called "Christopher Marlowe"^{xxxvi} where he introduced his views on Marlowe's

style and analyzed how he achieves what for Eliot is a “lyric” effect in *Tamburlaine the Great*. It is interesting to notice that Eliot cites the “theft” of Marlowe’s from Spence that J.M. Robertson^{xxvii} discovered. This has to do with an extract from Spencer’s *Faery Queene* which appears almost unaltered in *Tamburlaine the Great*. What Marlowe really does is to rearrange sounds in order to give this “lyric” characteristic Eliot points out. The extract comes from Act IV, scene iii, and is included in a monologue where Tamburlaine expresses his desires of conquest. He starts daydreaming and the atmosphere of the monologue turns lyrical more than passionate. In spite of the cruel description of deeds, there comes a moment when Tamburlaine turns his dream into soft self-reliance. At this moment Marlowe introduces a succession of laterals which descend towards the end and give the soft effect to the final part of the speech. If we study closely what Marlowe does with the extract from Spenser we will discover that he only redistributes the lateral and adds one more but this simple operation is enough since he gets to this point by means of a literal cascade of laterals which come from the previous lines. Spenser’s extract runs:

Like to an almond tree y-mounted high
 On top of green Selinis all alone,
 With blossoms brave bedeckèd daintily;
 Whose tender locks do tremble every one
 At every little breath that under heaven is blown.

(Faery Queene, I, vii)

The distribution of laterals in this extract is the following:

/l/ (like)

/l/l/ (alliteration on Selinis all alone)

/l/l/ (alliteration on blossoms brave bedecked daintily)

/l/l/ (locks, tremble)

/l/l/l/ (little, blown)

Marlowe breaks the alliterations and distributes the laterals throughout the stanza adding an extra line. He makes of /l/ a trajector from top to bottom, starting in a line that goes:

I'll ride in golden armour like the sun... /l/l/l/

He introduces a second line in Spencer's extract which will enhance the idea of daydreaming using the lateral again, leaves the word "Selinus" for the next line and changes "bedecked daintily" for "quaintly decked", thus breaking the alliteration on the bilabial voiceless stop and leaving the lateral as the only recurrent sound. The result comes as follows:

Like to an almond tree y-mounted high /l/

Upon the lofty and celestial mount /l/l/l/

Of evergreen Selinus, quaintly decked /l/l/

With blooms more white than Herycina's brows, /l/

Whose tender blossoms tremble every one /l/l/

At every little breath that through heaven is blown. /l/l/

(*Tamburlaine the Great, Part II, Act IV, scene iii*)

The redistribution of laterals makes up a balance between the sounds and intensifies the idea of softness. Apart from that the added line carries two

words that could be considered necessary to understand Tamburlaine's feelings and ambitions: "lofty" and "celestial" referring to a mount which is precisely where he would like to stand. Marlowe makes the extract lighter and airier with sound distribution but, nevertheless, the words intensify the strength. Eliot grasped the "lyric" effect of the extract, an effect he claims to be particular only to *Tamburlaine the Great*.

However, I think Marlowe works with sounds in every piece of writing and we may find some patterns which are insistently used in all his plays and poems. That is why we still read his plays, as Thompson said about *Tamburlaine the Great*, 'we read it,..., because it has a richness and a speed which are the admirable expression of something swift and aspiring in the spirit of the writer himself...' (*The Plays of Christopher Marlowe*, 1950: ix).

Extract N° 1: from *The First Part of Tamburlaine the Great*, Act I, Scene II

Theridamas, the Persian Lord enters and Tamburlaine shows off in front of all the people gathered for the occasion. He tries to impress the Persians and persuade them to join forces. The speech, quite long, is headed by the word "majesty" which carries the bilabial nasal which will be the weighty sound, essential to understand the strength of Tamburlaine's rhetoric. All those words burdened with meaning will have in the bilabial nasal the carrier, summarising the shepherd's powerful feelings. But Marlowe does more, he will introduce sibilants to stress the hero's serpent-like manoeuvres, how he clutches his enemies until the verge of suffocation to let them live only to hear his self-praise over and over again.

Theridamas. Tamburlaine!

A Scythian shepherd so **embellished**
 With nature's pride and richest furniture!
 His looks do **menace** heaven and dare the gods;
 His fiery eyes are fix'd upon the earth,
 As if he now devis'd **some stratagem**,
 Or **meant** to pierce **Avernus' darksome vaults**
 To pull the triple-headed dog from hell.

Sound Set

1

Tamburlaine. **Noble and mild** this Persian **seems** to be,

If outward habit judge the **inward man**.

Techelles. His deep affections **make him passionate**.

Tamburlaine. With what a **majesty** he rears his looks!-

In thee, thou **valiant man of Persia**

I see the folly of thy **emperor**.

Art thou but **captain** of a thousand horse,

That by characters graven in thy brows,

And by thy **martial** face and stout aspect,

Deserv'd to have the leading of an host?

Forsake thy king, and do but join with **me**,

And we will **triumph** over all the world:

I hold the ***Fates bound fast*** in iron ***chains***,

And with my hand turn ***Fortune's*** wheel about;

And ***sooner shall the sun fall from his sphere***

Than Tamburlaine be ***slain*** or overcome.

Draw forth ***thy sword thou mighty man-at-arms***,

Intending but to ***raze my charmed skin***,

And Jove ***himself will stretch his hand from*** heaven

To ward the blow and ***shield me safe from harm***.

See, how he ***rains down heaps of gold in showers***,

Sound Set

1_a

Sound Set

2

Sound Set

3

As if he meant to give my soldiers pay!
 And, as a sure and grounded argument
 That I shall be monarch of the East,
 He sends his Soldan's daughter rich and brave,
 To be my queen and portly empress.
 If thou wilt stay with me, renowned man,

} Sound Set
1_c

And lead thy *thousand horse* with my conduct,
Besides thy share of this Egyptian prize,
Those thousand horse shall sweat with martial spoil

} Sound Set
2_a

Of conquer'd kingdoms and of *cities sack'd*:
 Both we will walk upon the lofty *cliffs*;
 And Christian merchants, that with Russian stems

} Sound Set
1_d

Plough up huge furrows in the Caspian sea,
Shall vail to us as lords of all the lake;
Both we will reign as consuls of the earth,

} Sound Set
4

And mighty kings shall be our senators.
 Jove sometimes masked in a shepherd's weed;
 And by those steps that he hath scal'd the heavens
May we become immortal like the gods.
 Join with me now in this my mean state,
 I call it mean, because, being yet obscure,
 The nations far remov'd admire me not,
 And when my name and honour shall be spread
 As far as **Boreas** claps his brazen wings,
 Or fair **Bootes** sends his cheerful light,
 Then shalt thou be competitor with me,
 And sit with Tamburlaine in all his majesty.

} Sound Set
1_e

I have divided the different speeches into what I call “sound sets”, that is to say, a number of lines where a sound is made prominent by the author in order to outstand it over the rest, thus sending a message to the actor or reader. I have used the expression “sound set” because I think this device works similarly to what the stage set does: enhancing the work of the actors as well as giving clues to the correct understanding of the character and that singular part of the plot. In the case of the speeches above, the sounds define Tamburlaine, something necessary for the introduction of the character. I have found four different kinds of sound sets, each of them subdivided into sub-sets which use the same sounds expanding the idea launched in the original sound set (1,2,3, or 4) over and over again.

The first sound set covers only Theridamas’s speech since it is here that the most important sound is introduced: /m/. Theridamas, using the word “embellished” begins the first sequence that follows with “menace”, “some stratagem”, “meant” and “darksome”. All these words –which carry the same bilabial nasal refer to Tamburlaine and, helped by other sounds we will find in the other sound sets, try to define him. Sound set 1_a contains the same nasal sound and goes from Tamburlaine’s first reference to Theridamas to his own speech where we witness his self-description. Tamburlaine refers to the Persian soldier using words like “mild”, “seem” and “the inward man”. Techelles helps him using “make him passionate” (not only the bilabial nasal but also supported by a bilabial stop). Then Tamburlaine starts his description using a word that will be the key to comprehension: “majesty” in an extremely clever trick played by the shepherd -and the playwright, undoubtedly- since he starts referring to

Theridamas and finishes using the same word now referring to Tamburlaine himself. The bilabial nasal, helped by the bilabial stop jumps down sound set 1_a: “majesty”, “valiant man of Persia”, “emperor”, “captain”, “martial”, “me” and “triumph”, all words of utter value to understand the real meaning of Tamburlaine’s intentions. He is trying to **impress** the Persians and **persuade** them into joining his forces.

Sound set 2 changes the sound concentrating on fricatives and, specially, on sibilants; persuasion is at its highest and Tamburlaine turns in a serpent hissing towards his prey: sequences like “Fates bound fast in iron chains”, “Fortune’s wheel”, the fantastic “and sooner shall the sun fall from his sphere” where the repetition of sibilants turns the line into a wave of seduction, to finish with the poignant “slain”.

Sound set 3 sees the combination of the nasal and the sibilants in an attempt to explode into the Persians’ brain. Marlowe joins forces with sound to make Tamburlaine overwhelm the listeners, the writer wants a climax and he begins strolling towards it here, the succession of meaningful sounds increases and now we do not find a single isolated word but chains of them: “forth thy sword thou mighty man-at-arms”, “raze my charmed skin”, “Jove himself will stretch his hand from heaven”, “shield me safe from harm” and “rains down heaps of gold in showers”. The whole sound set is astonishing as regards combination of nasals and fricatives, stressing /m/, /s/, /z/ and /ʃ/. Tsur explains why the sibilants are used:

‘...sound patterns based on /s, ʃ/ may serve as sound imitations of natural noises of varying volumes (raging from the rustling of

curtains to the roar of the sea); on the other hand, they may have a tender hushing quality. This double-edgedness seems to be derived from the phenomenon observed –these consonants offer alternative cognitive strategies to direct our attention to the linguistic category or to the auditory information that carries it. The tender or hushing quality of /s, ʃ/ may have to do with their feature of [+ CONTINUOUS] ...Their noisy quality springs from the aperiodic nature of this sensory information. The feature [- VOICED] will be interpreted in the strident context as lack of sonority, richness, or smoothness... (1992: 44-45).

He goes back to the bilabial nasal in the sound set 1_b in order to introduce another key word: “monarch”. He starts referring to Jove but then changes the subject and finishes with a reference to himself. The words used are: “meant” (still referring to the god), “argument”, “monarch”, “my queen and portly empress”. He finishes the sequence with three words which initiate a new shift to persuasion: “me, renowned man”. These three words start the sound set 2_a where in only three lines the author indulges in using a succession of fricatives sometimes broken by a nasal sound: “thy thousand horse”, “besides thy share of this Egyptian prize”, “those thousand horse shall sweat with martial spoil” where he uses the sibilants again and introduces the word “martial” first presented at the beginning of the speech when Tamburlaine is praising the Persian soldier. This bilabial nasal serves him to open sound set 1_d, short but impressive, with significant words like “kingdoms” and sequences like “Christian merchants, that with Russian stems”, helped by words that still boast sibilants:

“cities sack’d”, cliffs”, “Russian”, which are used to plunge into sound set 4 where the lateral is summoned to give softness to the speech in order to set the pace for the final explosion. Marlowe hears his hero lower his voice and make it tender aided by /l/, one of the softest sounds in English. He already presents the lateral in the previous set with the words “cliffs” and “will” but now he spreads it around with the verb “plough” and the lines: “shall vail to us as lords of all the lake” and “both we will reign as consuls of the earth”.

Sound set 4 finishes the speech going up, line by line and step by step, to the final word which will be “majesty”. It is an astounding progression: Marlowe starts with the bilabial nasal to make it explode in the final lines using the bilabial stop before the last majestic word. The words selected are totally meaningful: “mighty”, “sometimes masked”, “become immortal”, “me”, “my mean state”, “mean” (again), nations far-remov’d admire me not”, “my name”, “Boreas”, Bootes”, “competitor with me”, “Tamburlaine”, “majesty”. No end could be more powerful than this: the words Tamburlaine and majesty chained together as a single utterance. Marlowe will write two parts of the play to show us this particular convergence.

Then, how does the input spaces work to give us the idea Marlowe wants to send us, that of a man obsessed by power and glory, someone who believes himself unbeatable to the extreme that he really does everything to put it into practice? If we concentrate on the words with the bilabial nasal we may have the clue to it:

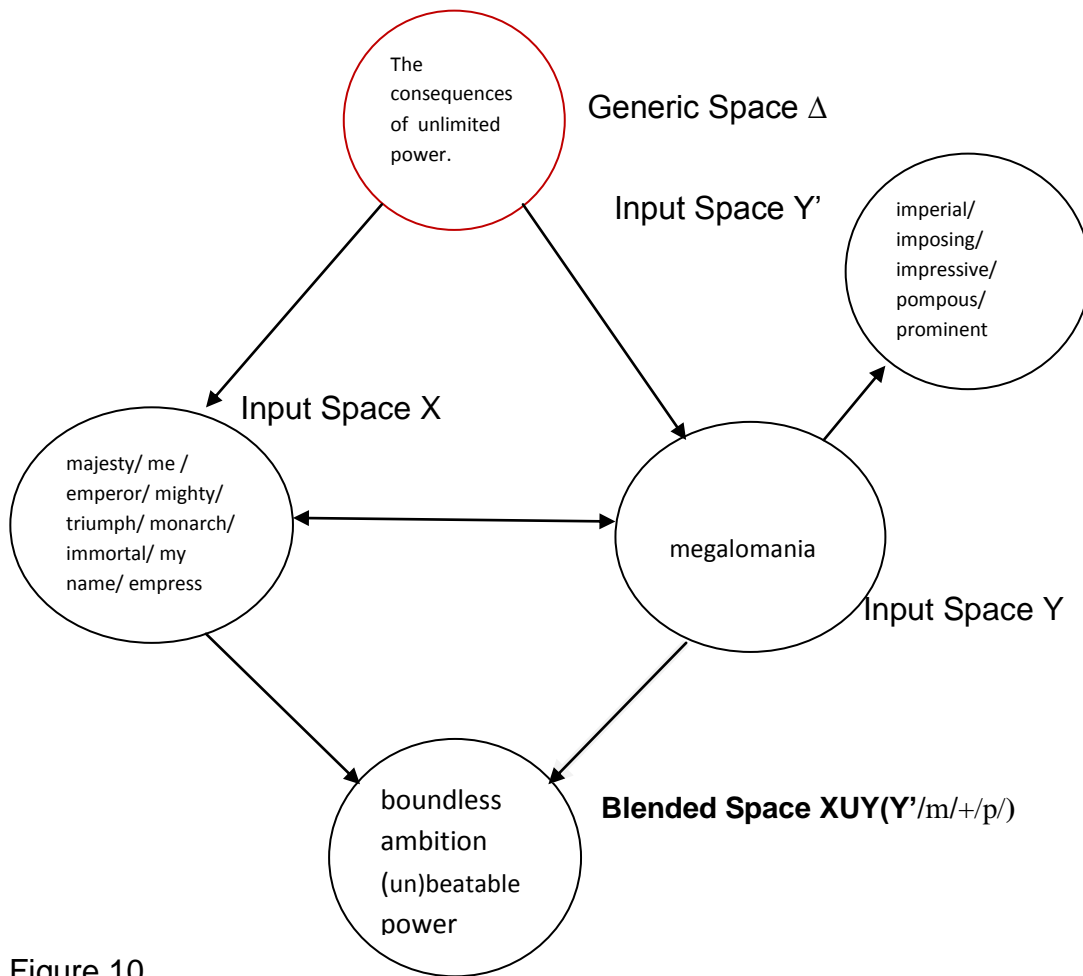


Figure 10

Tamburlaine the Great could be considered a chest of treasures as far as sound arrangement is concerned. If we go forwards, we can find innumerable examples which show Marlowe's mastery when dealing with sound. Another staggering example comes in Act II, Scene IV when Mycetes, king of Persia, enters the stage, fleeing from battle with his crown in his hand.

Mycetes. Accurs'd be he that first invented war!

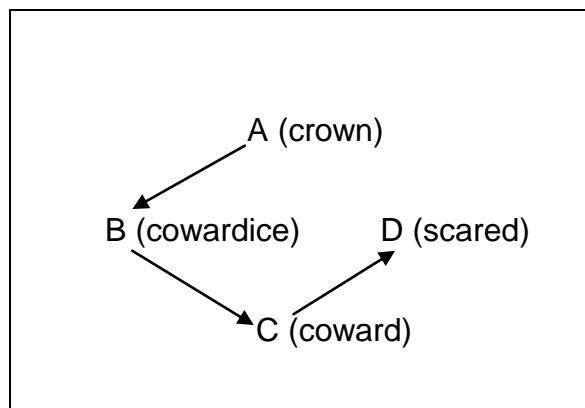
They knew not, ah, they knew not, simple men,
 How those were hit by pelting cannon-shot
 Stand staggering like a quivering aspen-leaf
 Fearing the force of Boreas' boisterous blasts!
 In what a lamentable case were I,

If nature had not given me wisdom's lore!
 For kings are clouts that every man shoots at,
 Our crown the pin that thousands seek to cleave:
 Therefore in policy I think it good
 To hide it close; a goodly stratagem,
 And far from any man that is a fool:
 So shall not I be known; or if I be,
 They cannot take away my crown from me.
 Here will I hide it in this simple hole.

Marlowe works here with the word “crown” creating what I call an “anti-frame” (see also the analysis of the poem *Conversation Piece* by Muriel Spark on page 247 and note xliii at the end of the paper), the antithesis of an “event-frame” which rises while foregrounding certain parts of the poem in the process of “windowing of attention” (see 1.3.2. Motion Event-Frame, page 34). This crown, in the hand of a coward, creates the anti-frame. Marlowe does it by windowing a series of words and expressions which are precisely opposite to the idea of crown, associated to majesty, bravery, honour. In this case the word “crown” with the velar stop /k/ happens to be the linguistic frame broken by the king's attitude towards battle and honour. The word “crown” epitomises the power and honour of a king, used as a metonym. Nevertheless, in the speech, the crown generates other associations with the same sound /k/, different from what the crown symbolises and points at. These words are: *cowardice*, *coward* and *scared*. Other words, these inside the poem, intensify those associations: the expression “quivering aspen-leaf” referring to the men in battle, “kings are clouts”, pointing at the fact that a king wearing his crown is an easy target in battle or defining the crown as something that “thousands seek to cleave”. It is

useful to notice that in all these expressions which in some way are connected to the word “coward” (noun and adjective), the principal words carry the same voiceless velar sound: /kwɪvərɪŋ/, /klaʊts/ and /si:k tə kli:v/. Marlowe’s idea to describe a coward king makes him draw a magnificent play on sounds to make the reader realise that what he wants to express is exactly the contrary to the sound introduced by the word “crown”.

Figure 11: The speech “anti-frame”



Apart from this, there is a series of internal-external associations created by the use of stops that could throw more light onto Marlowe’s delicate sound weaving. If we concentrate on the use of stops we are bound to make the following sound links:

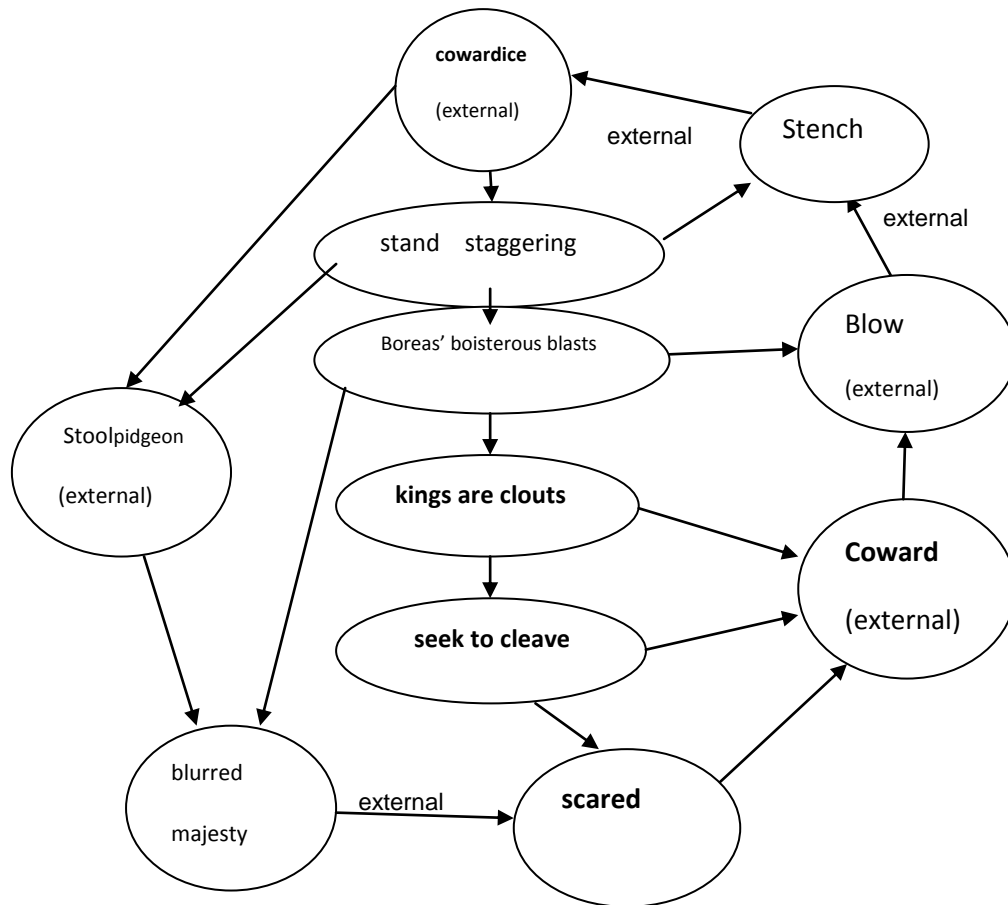


Figure 12

The associations triggered by sound repetition give a very clear idea of what Marlowe sought when writing the speech: give a cowardly description of a king not only by means of words but also by means of diction.

But *Tamburlaine the Great* still has a lot to search for, unfortunately too much to be included here. However, it is significant to see how Marlowe connected speeches by means of sound. When the playwright wanted to send a message to the listener (or reader, in this case), he did not limit it to only one character but sometimes he used a bunch of them for this purpose. I have already shown how Tamburlaine's impressive speech in front of the Persians is

headed by Theridamas's words –and sounds- (see page 64 above). The sounds included in Theridamas's short incursion opens the gate to Tamburlaine's display of meaningful stops and fricatives. In the following extract, taken from Act II, Scene VI, Marlowe uses three characters to stress the idea of conspiracy, using sounds which little by little submerge the listener-reader into the rising plot. The scene begins with a description of Tamburlaine, quite different from the one he did of himself in the first act, using sounds that Tamburlaine does but with contrasting consequences. The scene begins when Cosroe, Meander, Ortygius and Menaphon enter the stage:

Cosroe. What means this devilish shepherd, to aspire

With such a giantly presumption,
 To cast up hills against the face of heaven,
 And dare the force of angry Jupiter?
 But, as he thrust them underneath the hills,
 And press'd out fire from their burning jaws,
 So will I send this monstrous slave to hell,
 Where flames shall ever feed upon his soul.

Meander. Some powers divine, or else infernal, mix'd

Their angry seeds at his conception;
 For he was never sprung from human race
 Since with the spirit of his fearful pride,
 He dares so doubtlessly resolve of rule,
 And by profession be ambitious.

Ortygius. What god, or fiend, or spirit of the earth,

Or monster turned to a manly shape,
 Or of what mould or mettle he be made,
 What star or fate soever govern him,
 Let us put on our meet encountering minds;

And in detesting such a devilish thief,
 In love of honour and defence of right,
 Be arm'd against the hate of such a foe,
 Whether from earth, or hell, or heaven he grow.

This is the beginning of a conspiracy and, as such, it starts with a cutting remark but then slows down to a hush as all conspiracies should do. Cosroe starts up, throwing three piercing words into the air: *shepherd*, *aspire* and *presumption*, carrying the bilabial stop, at the front of the mouth, explosive, to be heard and remembered, but immediately realises that Tamburlaine's shadow is hovering over them and hushes it up. At that moment a fricative is introduced, friction reveals less than explosion and serves more to their plot. The /f/ will leap from character to character until Cosroe again brings the exaltation, so up-spirited he comes to be. They cannot be heard since they are describing Tamburlaine using words that insult their master, words that carry the voiceless labiodental sound. Their anger is swallowed and expressed muzzled. Marlowe goes into an exquisite distribution of meaningful sounds which carry the listeners to the core of the plot making them prick up their ears to expect more, to look forward the real conspiracy; Marlowe uses the sounds as an introduction to the appearance of evil.

It is important to remember that in Tamburlaine's first speech he uses the sound /m/ to introduce all those words that will describe his aim on earth: majesty, me, emperor, mighty, triumph, monarch, immortal, my name, empress. All this words were related to others that carry either the same sound together with the bilabial stop to make it even stronger: imperial, imposing, impressive,

pompous, prominent (see figure 10, page 70 above). Cosroe, when he begins the scene uses one word, also to describe Tamburlaine, which carries the same combination of sounds: **presumption**. This word is the height of anger, after it, everything slows down and the fricative appears. Ortygius will be the one to bring up the bilabial nasal to describe Tamburlaine, thus challenging the emperor's authority. The following lines are made to resemble Tamburlaine's but their effect is just the opposite, yet, they are as powerful as the ones used by the "devilish shepherd":

...Or **monster** turned to a **manly** shape

Or of what **mould or mettle** he be made...

But this is just a streak of lightning, it comes as quickly as it disappears, the fricative returns and the sotto voce with it. As it happens in Mycetes's speech, there is a combination of internal-external spaces which trigger the associations necessary to understand the sound pattern selected by Marlowe and the meaning of it. Marlowe constructs what I may call a "megablend", that is to say, all the references he makes within and out of the extract belong to a superblend which includes not only the external spaces but also those spaces which carry the words and sounds use to define the plotters' intentions. In this case we will not have input spaces perfectly defined as X and Y but a series of spaces which will connect the three characters in order to make a whole of it, since we are listening –or reading- three different speeches that really converse into only one as regards meaning. This meaning will be made up of all those sound that leap from line to line and from character to character, so it is impossible to separate the speeches: they have to be considered as a single whole. This "megablend" should be something like the following:

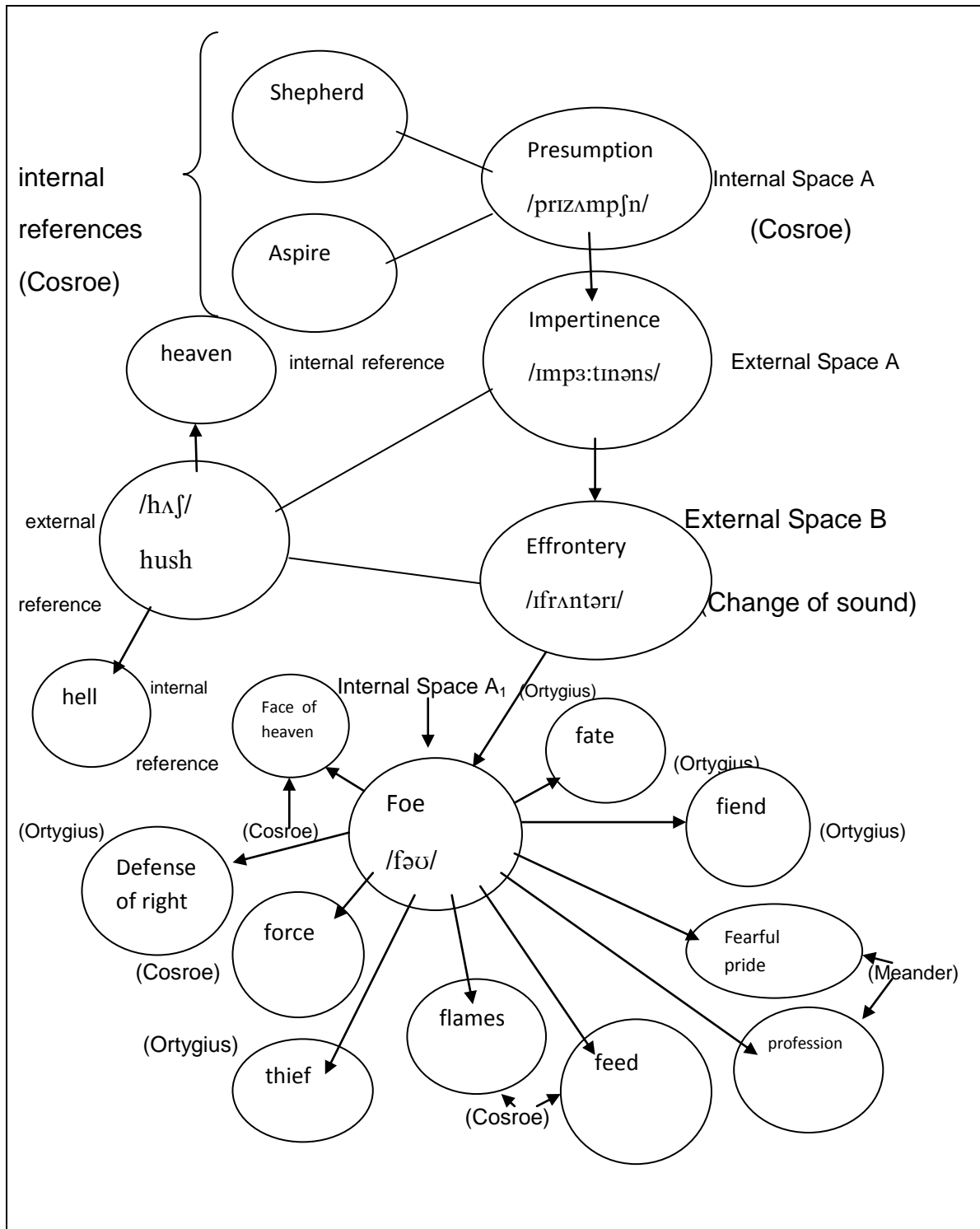



Figure 13: The Megablend: The conspiracy /kənspɪrəsi/, the plot /plɒt/ (both words with the strong sound instead of the fricative).

Tamburlaine the Great finishes at the end of the second part, the first part is just an introduction. It ends with a betrayal, when Tamburlaine discovers

he can no longer live because his dreams have been left behind. But Tamburlaine is still the emperor and struggles through his last moments, he remembers past times but never to be defeated. The blow of the last betrayal is hard but he hisses his words into the minds of the hearers to show them that even dying he is able to fight. Surrounded by his sons and kings, he shows his love but only after cursing the ones that have deserted him. Act IV, Scene III begins with the discovery of treachery and Marlowe starts the sound pattern with a pre-sequence which shows the pace to follow. Usumcasane, King of Morocco, will give the clue Tamburlaine will later expand in his last grand monologue.

Usumcasane. I joy, my lord, your highness is so strong,
 That can endure so well your royal presence,
 Which only will dismay the enemy.



Pre-sequence

Tamburlaine. I know it will, Casane.-Draw you slaves!

In spite of death, I will go show my face.

[Alarms. Exit Tamburlaine with all the rest, and re-enter presently.]

Thus are the villain cowards fled for fear,

Like summer's vapours vanish'd by the sun;

And, could I but a while pursue the field,

That Callapine should be my slave again.

But I perceive my martial strength is spent:

In vain I strive and rail against those powers

That mean t' invest me in a higher throne,

As much too high for this disdainful earth.

Give me a map; then let me see how much

Is left for me to conquer all the world.

That these, my boys, may finish all my wants.

We can go back to the first extract analysed on page 65 and ff. where Marlowe makes Tamburlaine use a number of sibilants to express his contempt for the others while hissing like a serpent (see sound sets 2 and 2_a). In the extract above, the pre-sequence which contains Usumcasane's words inaugurates the succession of sibilants that will dominate the first part of the monologue since Tamburlaine's feelings and attitude happen to be the same as the ones depicted in the sound sets 2 and 2_a above. The pre-sequence contains a number of sibilants in key words that convince the king to show himself to the enemy in order to make them retreat: "**highness is so strong**", "endure **so** well your royal **presence**" and "**dismay** the enemy". Tamburlaine understands the message and accepts using words which are closely connected in meaning and sound and which will give way to the cascade of sibilants when he returns: "Draw, you **slaves!** In **spite** of death, I will go **show my face**". Here we have the Tamburlaine that threatens and hates, the one that behaves like a serpent, working his way into his own pleasure by means of the fall of others. When he returns, the use of sibilants rules: all the words that contain these sounds bear principal meaning to understand Tamburlaine's feelings at that very moment. Marlowe, again, plays with sounds to express and connect, to make the listener discover that that passion has already been witnessed and that they are witnessing it for the last time.

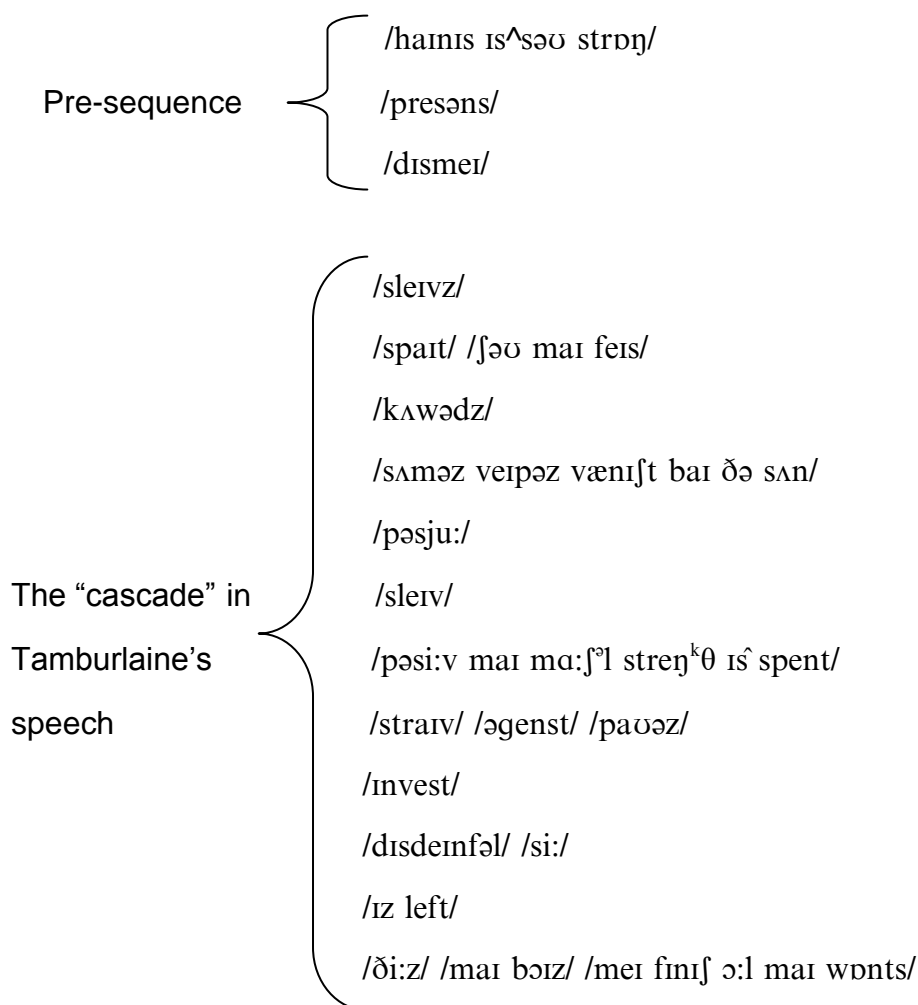
According to Whissell's studies reflected on the table on page 20 and Tsur's explanation of the use of sibilants on page 67 of this paper, we know that the following sounds have these characteristics:

/s/: nasty and unpleasant.

/ʃ/: nasty.

/z/: passive.

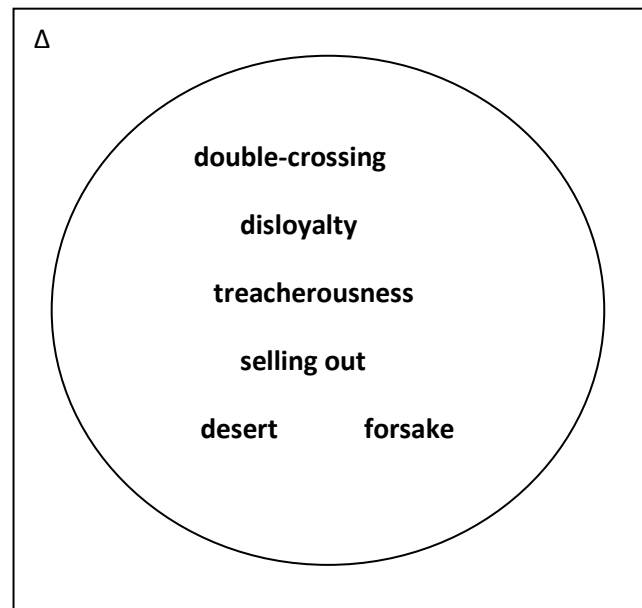
We also know that these sibilant sounds are used to express rustling, roaring, hushing sounds, precisely the contents of Tamburlaine's speech, always looking down on others while showing off all the time. In this case, the words that carry the meaning also carry the sibilant:



It is also possible to find a blended space if we concentrate on the sounds being repeated over and over again as well as on the meaning of the whole speech and the pre-sequence. At the beginning of the analysis of this extract I said that it was a betrayal, the last scene of *Tamburlaine the Great*

starts with the discovery of a betrayal. So, the blended space will concentrate on that word which will be summoned by a series of words closely related to it, in some cases, synonyms, which carry the same sibilant sounds. Again, it is a sound the one that gives the clue to the meaning of the whole speech. The blended space will be the following.

Figure 14



Blended space: The Betrayal (all the words generated in the Blended Space carry a sibilant: /dʌblkrɒsɪŋ/ /dɪslɔɪəlti/ /treɪʃərəsnəs/ /selɪŋaʊt/ /dɪzɜ:t/ /fəseɪk/ and trigger the interpretation of the speech).

In this case the blended space is a particular one since all the words that constitute it contain sounds that are in *proximal relation* to the ones in the speech, that is to say, all the words bear a sibilant sound which is exactly the key one as Marlowe set it. However, the blended space itself, the interpretation of this convergence of sibilants gives a word that does not carry the key sound; in fact this final word is in *distal relation* to the key sound. In spite of this, the word “betrayal” depicts clearly what Marlowe wants to express and it comes

from a number of words with proximal relationship. Thus, “betrayal” could be the final interpretation and the blended space happens to be correct. So, it is possible to think that in some cases the words that are generated by the union of the different mental spaces could lead to an interpretation that may not identify itself with the sound that leads the extract but the synonyms or words related to this interpretation may. That is enough since all these words can be considered as replacements of the word that describes the blended space and gives us the solution.

The use of sibilants to describe madness, overpowering will, sinister desires has been common to quite a number of authors. Probably, one outstanding example of this is the use that Oscar Wilde makes of these sounds in his play *Salome*. When the play approaches its end and Salome has succeeded in having Jokanaan’s head, she starts her final monologue with a succession of sibilants giving us the hint to his real state of mind:

Salome. (*she leans over the cistern and listens*) There **is** no **sound**. I hear nothing. Why **does** he not cry out, **this** man? Ah! If any man **sought** to kill me, I would cry out, I would **struggle**, I would not **suffer**... **Strike, strike**, Naaman, **strike** I tell you... No, I hear nothing. There **is** a **silence**, a terrible **silence**. Ah! **Something has** fallen upon the ground. I heard **something** fall. It is the **sword** of the **headsman**. He **is** afraid, **this slave**. He **has** let **his sword** fall. He dare not kill him. He **is** a coward, **this slave!** Let **soldiers** be **sent**.

The repetition of the sibilants is evident. Wilde chooses a number of sibilant sounds to describe Salome’s madness, her contempt, her superiority, her unlimited power. The accumulation of nasty, unpleasant sounds makes it almost repellent to our ears; it is like a growl, a terrifying moan, the product of a totally unstable mind. Similar to what Marlowe wants to do with a part of

Tamburlaine's personality, the one he shows us with his perfect election of sound combinations.

Marlowe's search for meaning in sound is endless. It is physically and intellectually impossible to disentangle the countless relationships he creates between sound and meaning. There is only one single process at hand: to identify very specific patterns to give just mere examples of his genius, enough to show how he dealt with sound to enhance the ideas he wanted to convey. The listeners feel trapped by words and sound repetition and know from the beginning that there is something else to pay attention to, something that leaks into the brain and trigger meaningful responses, as it happens with the final chorus of *Doctor Faustus*. Here Marlowe creates, in an extremely short chorus intervention, an interlaced system of relations between sounds and words which develops the moral of the play. How can so much meaning be compressed into such a small group of words is something I will try to explain.

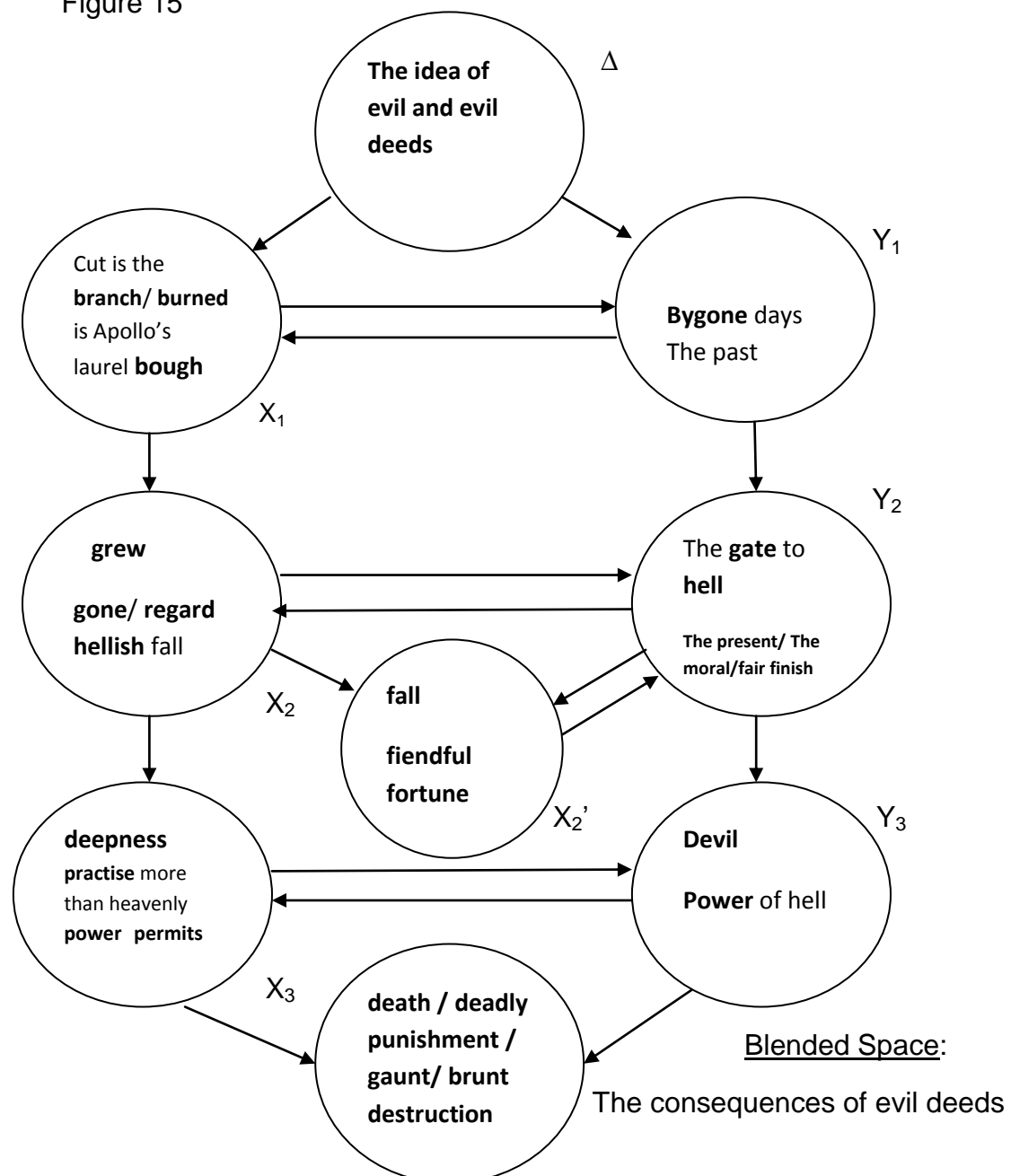
Chorus. Cut is the branch that might have grown full straight,

And burned is Apollo's laurel-bough,
That sometime grew within this learned man.
Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practice more than heavenly power permits.

Marlowe plays here with the idea of evil and its consequences. He cleverly combines past, present and future and divides the speech into three differentiated zones which deal each one with one of the time periods. He starts

with the past, jumps into the present and predicts the future in the last part concentrating sounds and grouping them to emphasize the morality of the last chorus. He begins with bilabial sounds, then depicts the fall with the velar plosives, goes from alveolar to bilabial to define the moral and uses bilabial stops again to give the final advice. In such brevity, Marlowe creates three different mental spaces X connected to other three mental spaces Y which will generate a blended space where the consequences of evil will be pictured.

Figure 15



The sounds used by Marlowe in the final speech are as follows:

- 1) At the beginning the word “branch”, the one that has the life in it, leads towards the destruction word “burned” and the other representation of life which is “bough”. The three words bear the sound /b/, the voiced bilabial stop, which describes the past. This set of words is connected to the expression “bygone days” in the input mental space Y_1 . The /b/ points at the unpleasantness of the situation.
- 2) Here we have the most complicated relationships in the sound distribution: the sentence that finishes the previous idea bears the sound /g/, the voiced velar stop which indicates we are walking towards the resolution, in fact, Marlowe uses the word “gone” to describe what happened to Faustus and immediately orders the audience to “regard” “his hellish” fall, going from the velar stop to glottal fricative to emphasize the internalisation of the moral. The input mental space Y_2 contains words with both sounds “the gate to hell” but is also related to another complementary input space X_2' which shares meaning with X_2 but it is undoubtedly more connected to Y_2 if we take into consideration the final moral of the play which is the “fair finish” of the damned, this fiendish fortune Marlowe relates somewhat oxymoronicly.
- 3) The last part hovers above the word “deepness” related to hell and the final line where we find three words with the voiceless bilabial stop /p/. This sound, linked to the voiced bilabial stop in the first lines, finishes the sequence expressing the nasty end of Faustus and making of the devil and the power of hell a single idea in order to turn it into sound advice for

the listeners. The succession of stops in “practise more than heavenly power permits” linked by the glottal fricative of “heavenly” is thrown at the listeners’ face in an attempt to make them realise about the monstrosity of Faustus’s deeds.

- 4) The blended space bears a combination of all the sounds with words that explain why Marlowe wanted to give such phonemic presence to the chorus’s speech:

Death: the disappearance of Faustus’s life (voiced alveolar stop).

Deadly Punishment: the one given by heaven to him (voiced alveolar stop and voiceless bilabial stop).

Gaunt: the place of hell (voiced velar stop).

Destruction: the result of sin (voiced alveolar stop).

Brunt: the chief or worst part of an action, the most severe impact of it (voiced bilabial stop).

All these words together describe the consequences of evil deeds which is precisely what Marlowe wants to express. Then, the blended space could be written like the union of the different mental spaces if and only if the generic space Δ exists:

$$\left. \begin{array}{l} X_1 \cup Y_1 \\ X_2 \cup X_2' \cup Y_2 \\ X_3 \cup Y_3 \end{array} \right\} \Leftrightarrow \exists \Delta = \text{BLENDED SPACE}$$

Marlowe uses his perfect sound sets in *The Jew of Malta* to leave a perennial impression of the mean characteristics of his main character. After listening to his first monologue, we may well be warned against the Jew’s deeds

and what we can expect from him. Marlowe's capacity to describe greed is astonishing: with perfectly constructed sound sets he carries clusters of sound along the speech to leave in the listener no trace of sympathy towards the Jew. His later deeds, provoked by the tyrannical Turks, corroborate the first impression. Nowadays, Marlowe could be considered to be politically incorrect but his mastery to combine sounds leaves everybody stunned. Although the monologue is long, the sound clusters are clearly recognisable: Barabas, a successful Jewish merchant of Malta, counts his riches and longs for the power that wealth may give him over his enemies.

Barabas *discovered in his counting house, with heaps of gold before him.*

Barabas. So that of **thus** much that return **was** made;

And of the third part of the **Persian ships**

There **was** a venture **summ'd and satisfied**

As for **those Samnites**, and the men of **Uz**,

That bought my **Spanish oils and wines of Greece**,

Here have I **purs'd** their paltry **silverlings**.

Fie, what a trouble **'tis** to count **this trash!**

Well fare the **Arabians**, who **so** richly pay

The **things** they traffic for with wedge of gold,

Whereof a man may **easily** in a day

Tell that which may maintain him all **his** life.

The needy groom, that never finger'd goat,

Would make a miracle of **thus** much coin;

But he **whose steel-barr'd coffers** are cramm'd full,

And all **his** life-time hath been tired,

Wearying **his fingers' ends** with telling it,

Would in **his** age he loath to labour **so**,

And for a pound to **sweat himself** to death.

Give me the **merchants** of the Indian **mines**,
That trade in metal of the **purest** mould;
The wealthy Moor, that in the **eastern rocks**
Without control can pick his **riches** up,
And in **his house** heap pearl like pebble **stones**,
Receive them free and **sell** them by the weight!
Bags of fiery opals, sapphires, amethysts,
Jacinths, hard topaz, grass-green emeralds,
Beauteous rubies, sparkling diamonds,
And seld-seen costly stones of so great price,
As one of them, indifferently rated,
And of a carat of **this** quantity,
May **serve**, in peril of calamity,
To **ransom** great **kings** from captivity.
This is the ware wherein **consists** my wealth;
And **thus methinks should** men of judgement frame
Their **means** of traffic from the vulgar trade,
And, **as** their wealth **increaseth, so inclose**
Infinite **riches** in a little room.
But now how **stands** the wind?
Into what corner **peers my halcyon's** bill?
Ha! To the **east**? Yes. **See how stand the vanes-**
East and by south: why, then I hope my **ships**
I **sent** for Egypt and the bordering **isles**
Are gotten up by **Nilus' winding banks**;
Mine **argosy** from Alexandria,
Loaden with **spice and silks**, now under **sail**,
Are **smoothly** gliding down by **Candy-shore**
To Malta, through our Mediterranean **sea**.

This perfectly balanced speech is built around the sound of sibilants in order to show greed. Marlowe has used this device in *Tamburlaine the Great* with similar success (see previous analyses). Here, it is even better since he builds up a crescendo towards the middle of the speech to create a diminuendo towards the end. As the words chosen for the crescendo and the diminuendo are important to the understanding of the piece, the listeners will concentrate on this sound to realise, when the climax is reached, that they have carefully been led to this part by the accumulation of similar sounds. The idea of greed given by the sibilants and the use of plural forms is emphasized to create the character Marlowe wants for his play. If this emphasis did not take place here, at the very start of the play, the Jew's reactions to his confiscated goods could be considered to be out of all proportion. Now the sounds have helped and Barabas's deeds will be understood as normal.

Three sound sets could be established:

Sound Set 1: From the first line to "receive them free, and sell them by the weight!"

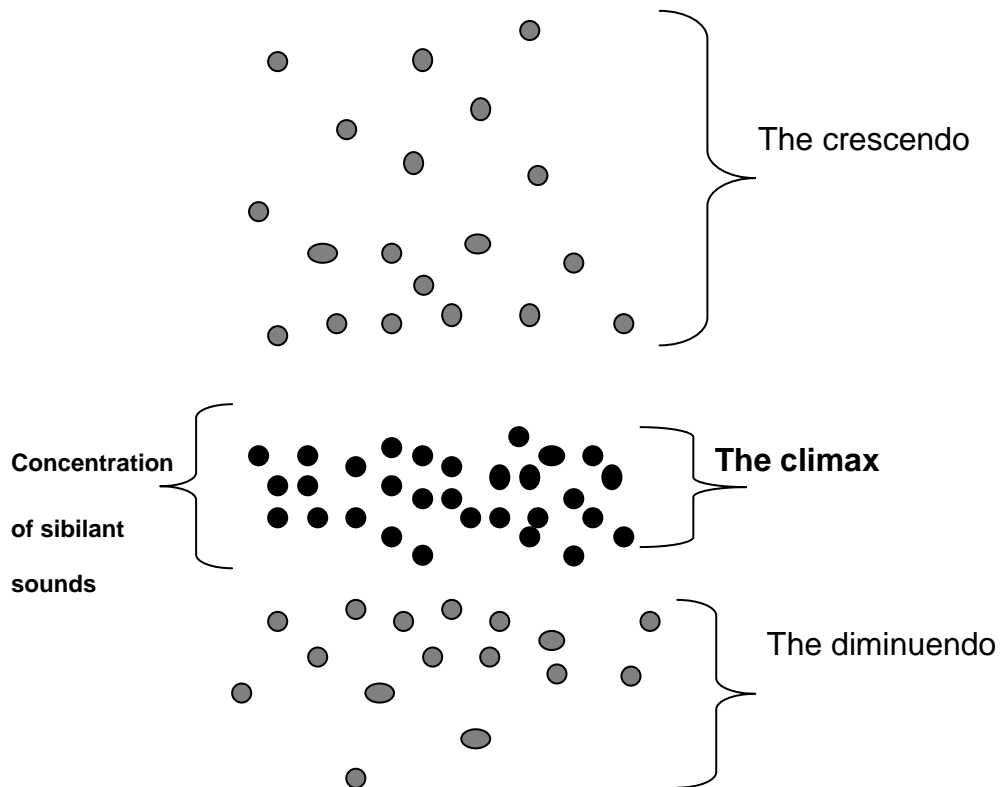
Sound Set 2: From "bags of fiery opals..." to "and seld-seen costly stones of so great price".

Sound Set 3: From "As one of them, indifferently rated," to "To Malta, through our Mediterranean sea".

In sound sets 1 and 3, sibilants scattered all over the line cover crucial meaning to understand Barabas's personality. Sound Set 2 is the core of the

distribution, bearing a high concentration of sibilants fostering the idea of meanness and avarice.

Figure 16: The distribution of sibilants in the speech (see also p. 227).



The snake hisses towards the hoard, indulges in his riches, and then crawls out back to reality. The words that Marlowe uses in each Sound Set are the following:

Sound Set 1 (The Crescendo)

/ðʌs/ /wɒz/

/pɜːʃən ʃɪps/

/wɒz/ /sʌmd ən sətɪsfɑɪd/

/əz/ /sæmnaɪts/

/spæniʃ ɔɪlz/ /wɑɪnz əv griːs/

/pɜːst/ /sɪlvəlɪnz/

/tɪs/ /træʃ/

/əreɪbiənz/ /səʊ/
 /θɪŋz/
 /i:zɪli/
 /hɪz/
 /ðʌs/
 /hu:s/ /sti:lba:d kɒfəz/
 /hɪz/
 /hɪs fɪŋgəz endz/
 /hɪz/ /səʊ/
 /swet hɪmsɛlf/
 /mɜ:tʃənts/ /mɑ:mz/
 /pjuərəɪst/
 /i:stən/ /rɒks/
 /rɪtʃɪz/
 /hɪz haʊs/ /stəʊnz/
 /rɪsi:v/ /sel/

Sound Set 2 (The Climax)

/bægz/ /əʊpʰlz/ /sæfəɪz/ /æməθɪsts/
 /dʒæsɪnθs/ /təʊpəz/ /gra:s gri:n emʰrəldz/
 /bju:tiəz ru:bɪz/ /spɑ:kliŋ daɪəməndz/
 /seld/si:n kɒstli stəʊnz əf ʰsəʊ greɪt praɪs/

Sound Set 3 (The Diminuendo)

/əz/
 /ðɪs/
 /sɜ:v/
 /rænsəm/ /kɪŋz/
 /ɪz/ /kənsɪsts/

/ðʌs miθɪŋks ʃʊd/
 /mi:nz/
 /əz/ /ɪŋkri:sɪθ/ /ɪŋkləʊz/
 /rɪtʃɪz/
 /stændz/
 /pɪəz/ /hælsiənz/
 /i:st/ /jes/ /si:/ /stænd/ /vemz/
 /i:st/ /saʊθ/ /ʃɪps/
 /sent/ /aɪlz/
 /naɪləs/ /bæŋks/
 /a:gəsi/ /æliɡzɑ:ndriə/
 /spais/ /silks/ /seɪl/
 /smu:ðli/ /kændɪʃɔ:/
 /si:/

As it seems, the whole speech is dominated by the sibilants, concentrating in the description of the precious stones, height of greed and meanness. Thus, Barabas's description is anything but charming or likeable, precisely what Marlowe decided the character to be. The snake is in its hoard, when it is dispossessed of it, its reaction will be disgusting, as disgusting as the sound of this long but enlightening speech.

Leech says that Marlowe's plays are found in texts that cannot be considered highly reliable, he states that *Tamburlaine* is a "bad quarto" and *Doctor Faustus* 'is dependent partly on the earlier version and partly on a manuscript (probably a first draft which Marlowe later revised)'⁹ He adds that 'only the texts of *Edward II* and *Dido*, published in 1594, do not arouse

⁹ *Marlowe's Doctor Faustus 1604-1616: Parallel Texts*, ed. W. W. Greg (Oxford, 1950). Pp.60, 65, 80-81.

suspicion' (Leech, 1964: 1-2). The fact that these two plays can be considered as original texts indirectly supports the idea that what we find in them as regards sound line structure will give us faithful hints to what Marlowe wanted when he combined sounds to express meaning.

To make matters better, in his essay about *Edward II*, Wolfgang Clemen says that 'the speeches now display a greater homogeneity of structure and a subordination of the individual parts to the total effect, and this is reflected even in the verse structure...'^{xxviii} This homogeneous structure can be seen Gaveston's monologue at the beginning of the play when he is summoned by King Edward II to join his court. He is reading the letter sent by the king and starts daydreaming, planning his future life –and the king's. He feels excited and his speech is endowed by a pastoral aura, an idea enhanced by the use of bilabials expressing his contained excitement. The voiceless alveolar stop is then introduced to stress the idea of activity. The homoerotic content of the monologue is evident, thus partially corroborating Forker's idea on the play (see page 60 above).

Three poor men have entered the stage while Gaveston is reading the letter to offer him his services but Gaveston has no time for them and dispatches them promptly. He is left alone again with his dreams to share.

Gaveston. These are *not men* for me;

I **must** have *wanton* **poets**, **pleasant** *wits*,

Musicians, that with *touching* of a *string*

May draw the **pliant** king which way I **please**:

Music and **poetry** is his delight;

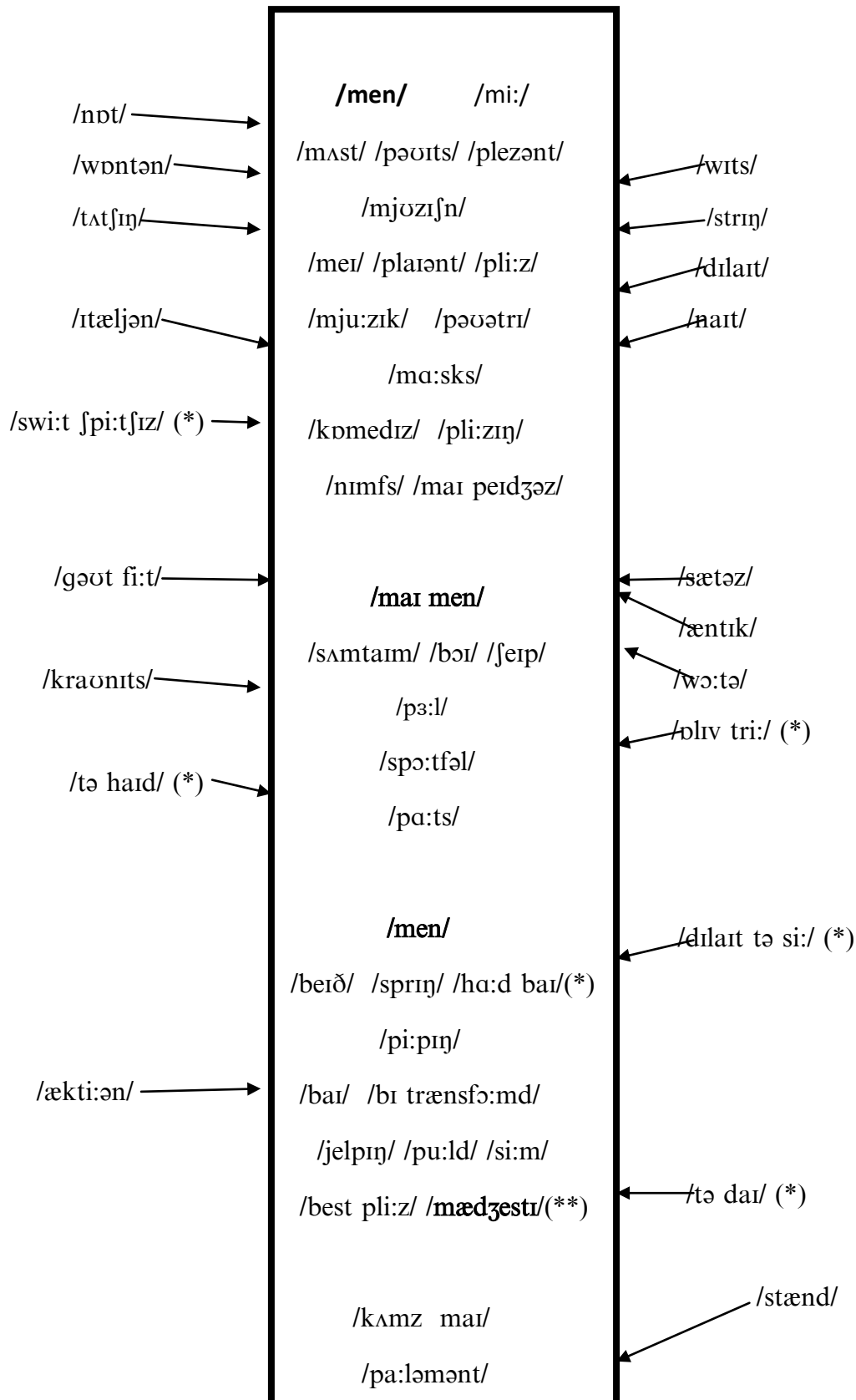
Therefore I'll have *Italian* **masks** by *night*,

Sweet speeches, comedies and pleasing shows;
 And in the day, when he shall walk abroad,
 Like sylvan **nymphs my pages** shall be clad;
My men, like *satyrs* grazing on the lawns,
 Shall with their *goat-feet* dance the *antic* hay;
Sometime a lovely **boy** in Dian's **shape**,
 With hair that gilds the *water* as it glides,
Crownets of **pearl** about his naked arms,
 And in his **sportful** hands an *olive-tree*,
 To hide those **parts** which **men** *delight to see*,
 Shall **bathe** him in a **spring**; and there, **hard by**,
 One like *Actaeon*, **peeping** through the grove,
 Shall **by** the angry goddess **be transform'd**,
 And running in the likeness of an *hart*,
 By **yelping** hounds **pull'd** down, shall **seem** to die:
 Such things as these **best please** his **majesty**.-
 Here **comes my** lord the king, and the nobles,
 From the **parliament**. I'll *stand* aside.

The bilabial sounds are the trajector. On the first line the word "men" initiates the way down. Adhered to the path, another sound, the alveolar stop /t/, adds promptness, energy and activity, making of the speech a somewhat homoerotic pastoral. In fact, the word "men" stands as the key word of the monologue since it is cleverly distributed along the speech and repeated as many times as necessary to stress the bilabial sound: at the very beginning, starting the second description and towards the end when it is associated to the words "parts" (with the two sounds /p/ and /t/), and "delight" which carry another key sound, /t/, linking "men" directly to the activity developed.

Figure 17: Distribution of sounds and poem path:

(*) necessary addition for meaning/ (**) key word carrying two key sounds



The description of the mythical scene abounds in bilabials, the sounds /m/, /p/ and /b/ carve the phonetic path to follow, the three will make up a single trajectory based on the same place of articulation generating a soft, pleasant and active context for the speech. The landmark will principally be constructed by a single sound: the active /t/. From the beginning to the end, the speech overflows energy and excitement as well as mythical softness, I think what Marlowe wanted to convey by Gaveston's words: myth and reality, flesh and feeling, king and lover.

To finish with the extracts from Marlowe's plays, I have chosen several from *The Tragedy of Dido, Queen of Carthage* to show how Marlowe not only could distribute sounds meaningfully throughout a single extract but he was able to connect different speeches –even in different scenes- to give a continuity of meaning to the sound patterns. Edward Thomas says that Marlowe 'brought an intense poetic nature to bear upon human action and character, and, especially in *Dido*, enjoyed to the full the many opportunities of expressing luxury and barbaric simplicity of love and hate' (Introduction to *Plays by Christopher Marlowe*, 1950: xv). If we also consider Leech's affirmation that only the texts of *Edward II* and *Dido* which were published in 1594, can be regarded as reliable versions of his plays and not included in the "bad quartos" (cf. Leech, Introduction to *Marlowe. A Collection of Critical Essays*, 1964: 2), it is possible to affirm that we are in presence of a masterpiece written "only" by Christopher Marlowe. So, all the connections between the sounds that can be found are the product of his fruitful and fantastic imagination and his capacity to dig into the meaning of phonemes. *Dido* is bound to be abandoned and

forgotten, Aeneas has his first great speech devoted to departure at the beginning of Act IV:

Enter Aeneas

Aeneas. Carthage, my **friendly host**, adieu!

Since destiny doth call me from thy **shore**:

Hermes, this night, descending in a dream,

Hath summon'd me to **fruitful Italy**;

Jove wills it so; my mother wills it so;

Let me **Phoenissa** grant, and then I go.

Grant **she** or no, Aeneas must away;

Whose golden **fortunes**, clogged with courtly ease,

Cannot ascend to **Fame's immortal house**,

Or banquet in bright **Honour's burnish'd hall**,

Till **he hath furrow'd** Neptune's glassy **fields**,

And cut a passage through **his** topless hills.-

Achates, come **forth!** Sergestus, Ilioneus,

Cloanthus, **haste away!** Aeneas calls.

This speech initiates a series of interventions which will be linked by the used of common sounds expressing Aeneas's urge to flee from Carthage in search of fame and glory, the fidelity expressed by Dido, the first fall when she tumbles to pieces and later discovers that in spite of all her efforts, Aeneas will not return to her, the sequence of Dido's flights finishing with a purifying fire where she decides her own fate. I have named this series of speeches *The Fall*, because they bear a network of feelings which, close together, lead to the tragic end. Marlowe knows that Dido's fall begins with Aeneas's desire to depart from Carthage so he structures the sounds in such a way that the visible connections will make the path explicitly evident for the listener. The analysis starts with the

speech written above: Marlowe uses a number of fricative sounds to express Aeneas's activity, his evident pleasure to leave and the nasty consequences of his act. The author uses the voiceless labiodental fricative, the voiceless palato-alveolar fricative and the glottal fricative to express all these feelings^{xxix}. These sounds will be consistently repeated in Dido's subsequent speeches in order to stress that although their separation is definite, the bounds are too strong to be broken: Dido prefers to die since she cannot live without her complementary self.

The fricative structure of the first speech when Aeneas brings the news of his departure is the following (I will give this speech different names, all of them related to the voiceless labiodental fricative to show Aeneas's activity and pleasure, together with an aura of nastiness which will be repeated in Dido's monologues, the barbarity of love and hate, as Thomas says):

Figure 18: **Act IV: Aeneas**

The flight/ the faithless/ the fated/ the felony/ the fickleness

friendly host	shore	Hermes
hath summon'd	fruitful	Phoenissa
she (Dido)	fortunes	Fame's house
burnish'd hall	he hath furrow'd	fields hills
forth	haste away	

Out of all the words in the box, it is possible to single out three of them with the burden of connective meaning: *shore*, *forth* and *haste away*. These words, together with all the other connections in the different speeches will make up the internal relations of the final analysis when the definite blended space will be uprooted and the meaning of the fall will be completed.

It is now time to go forth to Act V where we find a concentration of sound responses in Dido's lines. The continuity is headed by a line which bears a key word: *follow*, with the voiceless labiodental fricative. Anna answers using another key word: *fleet*, linked to the previous one by means of sound.

Dido. O Anna, Anna, I will **follow** him!

Anna. How can you go, if **he hath** all your **fleet**?

Dido. I'll **frame** me wings of wax, like Icarus,

And, o'er **his ships**, will soar unto the sun,

That they may melt, and I **fall** in his arms;

Or else I'll make a prayer unto the waves,

That I may swim to him, like Triton's niece.

O Anna, **fetch Arion's harp**,

That I may tice a dolphin to the **shore**,

And ride upon his back unto my love!

Look, sister, look! Lovely Aeneas **ships**!

See, see, the billows **heave 'em up to heaven**,

And now down **fall** the keels into the deep!

O sister, sister, take away the rocks!

They'll break **his ships**. O Proteus, Neptune, Jove,

Save, save Aeneas, Dido's **liefest** love!

Now is he come on **shore**, **safe** without hurt:

But, see, Achates wills him put to sea,

The sound

clue

Fidelity

The follower

The fall I

The flinch, the shirk

And all the sailors merry-make of joy;
 But he, remembering me, **shrinks** back again:
 See, where he comes! Welcome, welcome, my love!

Anna. Ah, sister, leave these idle **fantasies!**

Sweet sister, cease; remember who you are.

Dido. Dido I am, unless I be deceiv'd:

And must I rave thus for a runagate?
 Must I make **ships** for **him** to sale away?
 Nothing can bear me to think but a **ship**,
 And **he hath** all my **fleet**.-What **shall** I do,
 But die in **fury** of this oversight?

The realization
The recognition
The free fall

Ay, I must be the murderer of myself:
 No, but I am not; yet I will be straight.-
 Anna, be glad; now have I found a mean
 To rid me from these thoughts of lunacy:

Not **far from hence**
 There is a woman **famous for arts**,
 Daughter unto the **nymphs Hersperides**,
 Who will'd me **sacrifice** his ticing relics;
 Go, Anna, bid my servants bring the **fire**.

The flight II

.....
 Now, Dido, with these relics burn thyself,
 And make Aeneas famous through the world
 For perjury and slaughter of a queen.
 Here lies the sword that in the darksome cave
 He drew and swore by, to be true to me;
 Here lie[s] the garment which cloth'd him in
 When **first he** came on **shore**, **perish** thou too.
 These letters, lines, perjur'd papers, all
Shall burn to cinders in this **precious flame**.

The flight III

And order all things at your high dispose,
 Grant, though the traitors land in Italy,
 They may be still tormented by unrest;
 And from mine **ashes** let a **conqueror** rise,
 That may revenge this **treason** to a **queen**
 By **ploughing** up his **countries** with the sword!
Betwixt this land and that be never league;
Litora litoribus contraria, fluctibus undas
Imprecor, arma armis; pungent ipsique nepotes!
 Live, **false** Aeneas! **Truest Dido dies**;
Sic, sic juvant ire sub umbras.

The curse

The spell

The final breath

The final fall

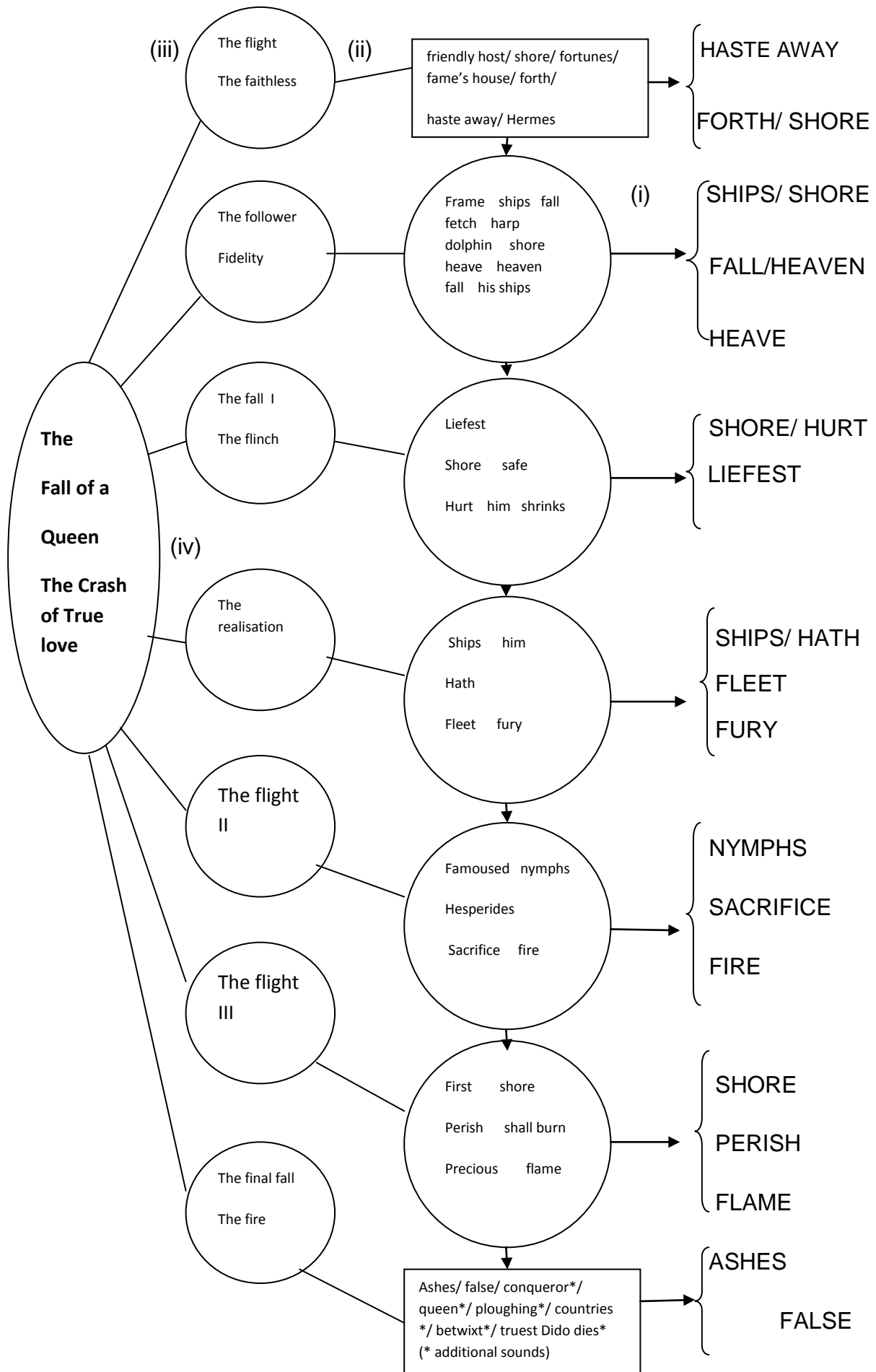
The fire

[Throws herself into the flames]

The figure below shows all the relationships that are created by the repetition of the fricative sounds in the different speeches. It is important to notice that there are words which are repeated over and over again to stress the sound connection and the activity that leads to the end of the play. These sounds will create “partial blends” corresponding to extracts within the extracts, all of them related, that will generate a “definite blended space” where the meaning of “fall” is stressed to give a final interpretation to the sound relationships.

Figure 19 on the following page has four distinctive areas where the connections are generated:

- (i) Describes the internal relations which are generated by the connecting sounds.
- (ii) Holds the sound connections that take place between the Aeneas’s speech in Act IV and Dido’s speeches in act V.
- (iii) The “partial blend” that each sound pattern generates.
- (iv) The Definite Blended Space.



- (i) Internal relations: Each of the words that have been selected as related between the different speeches carry one of the fricative sounds that are needed to follow the path leading from Aeneas's speech to Dido's ones. That is why Marlowe chose the following words (repetitions included):

/heɪst əweɪ/ /fɔ:θ/ /ʃɔ:/

/ʃɪps/ /ʃɔ:/ /fɔ:l/ /hi:v/ /hevŋ/

/ʃɔ:/ /hɜ:t/ /li:fest/

/ʃɪps/ /hæθ/ /fli:t/ /fjʊəri/

/nɪm^pfs/ /sækɪfais/ /faɪə/

/ʃɔ:/ /pɛrɪʃ/ /fleɪm/

/æʃɪz/ /fɔ:ls/ /tri:zⁿ/ /kwi:n/ /bitwɪkst/ /tru:ɪst daɪdəʊ
daɪz/

- (i) Sound Connections: All the words found in each extract which bear the sounds that describe the relation between Aeneas and Dido and lead to the tragic end. These words start with one of the fricative sounds which work as trajectors from speech to speech: /f/, /ʃ/ and /h/. Undoubtedly, we should be careful while handling the pronunciation of the glottal fricative in the times of Marlowe since its pronunciation during the Early Modern English period was subjected to variations.
- Act IV – Aeneas's speech: The Flight I (Aeneas's), the faithless, the felony, the fated

/frendlɪ hæʊst/ /ʃɔ:/ /hɜ:mi:z/ /həθ sʌmænd/ /fru:tf^l/

/fəniʃə/ /ʃi:/ /fɔ:tʃənz/ /feimz haʊs/ /hɔ:l/ /hi həθ flrəʊd/
/fi:ldz/ /hɪlz/ /fɔ:θ/ /heɪst əweɪ/

Act V – Dido’s speeches: 1) Fidelity, the follower

/freɪm/ /hɪz a:mz/ /hɪʃʃɪps/ /fɔ:l/ /hɪm/ /fetʃ/ /ha:p/
/dɒlfɪn/ /ʃɔ:/ /hi:v/ /hevɪn/

2) The Fall I, the flinch, the shirk

/li:fest/ /ʃɔ:/ /seɪf/ /hɜ:t/ /hɪm/ /ʃrɪŋks/

3) The recognition, the realization

/ʃɪps/ /hɪm/ /hæθ/ /fli:t/ /fjʊəri/

4) The flight II (Dido’s)

/feɪməst/ /nɪm^pfs/ /hɪspərɪdi:z/ /sækɪfəɪs/ /hɪz/ /faɪə/

5) The flight III, the purification, the purge

/fɜ:st/ /ʃɔ:/ /pɛrɪʃ/ /ʃa:lt bɜ:n/ /preʃəs fleɪm/ /sta:rɪ freɪm/

6) The Fall II, the fading, the fire

/æʃɪz/ /fɔ:ls/

Additional sounds: /kɒŋkərə/ /tri:zn/ /kwi:n/ /pləʊɪŋ/

/kʌntrɪz/ /bitwɪkst/ /tru:ɪst daɪdəʊ daɪz/

iii) The “Partial Blends”: These blends come from each extract and will work together to trigger the final blended space. The blends generate with words that bear the sounds in the key words from each extract:

1) /ðə flaɪt/ / ðə feɪθlɪs/ /ðə feləni/ /ðə fertɪd/

2) /ðə fɒləʊə/ /fɪdelətɪ/

3) /ðə fɔ:l wʌn/ /ðə flɪntʃ/ /ðə ʃɜ:k/

4) /ðə rekəgnɪʃn/ /ðə rɪəlaɪzeɪʃn/

5) /ðə flʌt tu:/

6) /ðə flʌt θri:/ /ðə pjʊərɪfɪkeɪʃn/ /ðə pɜ:dʒ/

7) /ðə fɔ:l tu:/ /ðə feɪdn̩/ /ðə faɪə/

iv) The Definite Blended Space: The final blended space that comes from the union of all the partial ones brings the interpretation that Marlowe wanted to give to the succession of speeches and the repetition of the sounds. This interpretation bears words that carry the fricative sounds + some of the additional sounds that are present on the queen's final lines:

/ðə fɔ:l əv ə kwɪ:n/ /ðə kræʃ əv tru: lʌv/ /ðə fri: fɔ:l əv ə feɪθfəl lʌvə/

Marlowe used an exquisite combination of fricative sounds to express the activity of the fleeing lover, the activity of the loving queen who wants to follow him, the unfaithful lover's pleasure to return to fame and glory and the nastiness of his treachery. Dido's final words are full of passion and desperation, so Marlowe adds the stops to show the unpleasantness of death and the passivity of the surrendering woman. Marvelous Marlowe who wanted to leave the audience with the feeling that it is really sound the one that has carried them to the desolate finale of a desperate queen.

To close this section devoted to Marlowe I will analyse one of his most famous poems, *The Passionate Shepherd to His Love*, trying to show how the

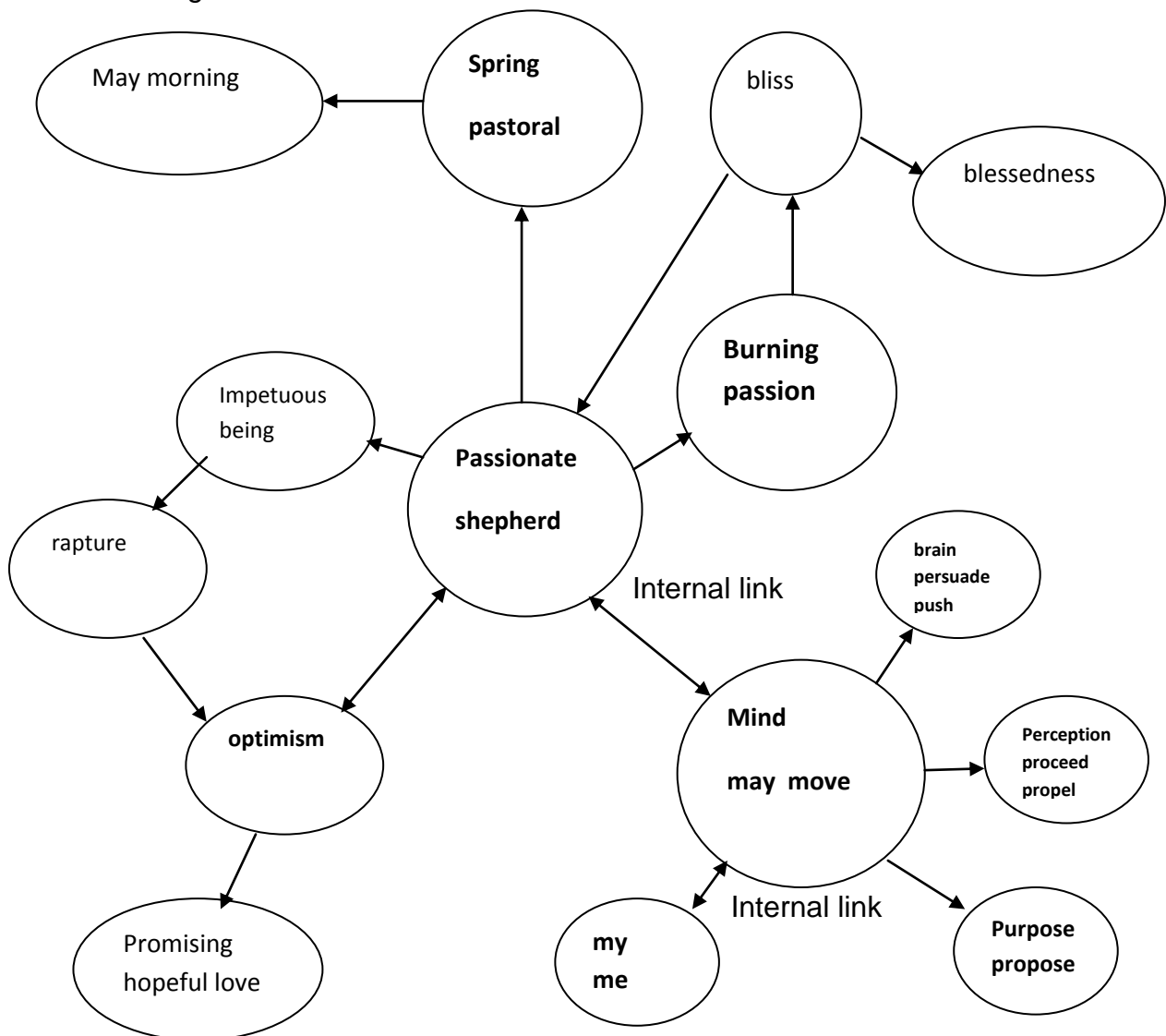
writer, in this poem which is considered to be one of the earliest examples of pastoral poetry in the English language, expresses in its iambic pentameter, all the passion that is possible with the combination of sounds. The poem brings reminiscences of another one already analysed here, Milton's *Song on May Morning*, not only for the use of trajector and landmark but also because the sounds used are similar as well as the internal and external connections. The words "May morning" are also present as a cliché expression that will later be exhausted by countless authors, among them, Milton. The poem has a narrator and he gives an idea of optimism which is transferred to every word giving way to a number of relations which will descend from the title to the very end. As it happens with Milton's poem, this one is composed around bilabials since they are the ones that give the impression of activity and passion. In fact, Marlowe uses the word "passionate" in the title, thus triggering the sequence of bilabials. This voiceless bilabial is matched by the word "shepherd" and starts groping down from bilabial to bilabial: the bilabial nasal and the voiced bilabial stop. We are in presence of what could be called a "multiple trajector" because although they have in common the place of articulation, we do not have to forget that they actually are three sounds: /p/, /b/ and /m/. There is an abundance of voiceless bilabial stops and bilabial nasals while the voiced bilabial is left a bit behind. Could we then consider that this last sound really belongs to the landmark together with some fricative sounds that also add to the general meaning? I may say that the voiced bilabial stop should have a place in the trajector since the words that bear this sound are fundamental for the poem as, for example, the verb "be" in its imperative form which epitomises the lover's passionate feelings, this sound goes beyond the mere addition in the landmark,

it raises as main contributor to the final interpretation, though found in very few words. Perhaps it could be viewed as a complementary sound closely connected to the ones in the multiple trajector but so close that it may even be seen as part of the main line of sound patterns. Again, as it happens with Milton's, the poem describes a perfect motion-event frame with clear windowings of attention that concentrate especially towards the final stanzas, being the title the initial windowing and the repetition of the first line at the end of the poem, the final windowing. The medial windowings show such a concentration of bilabials that it is impossible to think that Marlowe did not do it on purpose in order to over-express his idea of passion. There are almost no lines without the presence of a bilabial, even the flowers chosen by the shepherd carry this particular sound. It will be easier to see it as the multiple trajector which goes down to explode in the last three stanzas with the concentration of nasals and stops:

/pæʃ ^ə nət/	/ʃepəd/	}	First stanza					
/mi:/	/əmbi:/			/maɪ/				
/pleʒəz pru:vɪd/								
/mauntɪnz/								
/əpən/	/ʃepədz/	/baɪ/	/mələʊdiəs/	/mædrɪg ^ə lz/	}	2nd stanza		
/meɪk/	/bedz/	/pəʊsɪz/	/kæp/	/ɪmbrɔɪdəd/	/mɜ:tɪ/	}	3 rd stanza	
/gəʊm ^ə meɪd/	/prɪtɪ/	/læmz/	/pu:l/	}			Fourth stanza	
/slɪpəz/	/bʌklz/	/pjʊərɪst/						
/belt/	/bʌdz/	/klæspz/	/æmbə/	}			Fifth stanza	
/pleʒəz/	/meɪ/	/mu:v/	/kʌm/					/mi:/
/ʃepəd/	/meɪ mɔ:nɪŋ/	/maɪnd meɪ mu:v/	}					Last stanza
/mi:/	/əmbi:/	/maɪ/						

The poem is full of activity related to love and *passion*, the idea of *burning passion* is included, the idea of *perception* is also included when Marlowe introduces the sequence “mind may move” and *blissfulness* is evident. All the words in italics are natural associations which also carry bilabial sounds. But these are not the only associations related to the multiple trajector main phonemes. If I try to draw all the relationships that can be made between the words in the poem and the words outside the poem, it is possible to see that these links have to do exclusively with sound:

Figure 20: The relations



In this figure we find some of the relations that can be drawn from the words that carry bilabials and can be considered to be the relevant words to understand what Marlowe wanted to express: the *Passionate shepherd* is externally linked to the idea of *spring pastoral* which comes from the expression *May morning*. At the same time the *passionate shepherd* brings the idea of *impetuous being* at the verge of a *rapture* intensified by his *optimism* with a view to a *promising* and *hopeful* love. The same *passionate shepherd* is connected to two other ideas as relevant as the ones already stated: the idea of *burning passion* connected to externally to *bliss* and *blessedness*, and the internal link with *mind may move* related externally to *brain*, *persuade*, *proceed*, *propel*, *propose*, *push*, *perception* and *purpose* which, at the same time, is also internally connected to two words that express his desire, *my* and *me*.

Thus, at the same time the bilabials are working as multiple trajector connecting similar sounds within the poem and the landmark is full of supporting sounds like the voiceless labiodental fricative or the sibilants which are interlaced in order to support the path of the bilabials -/fi:d/, /flɒks/, /fɔ:lz/, /ʃæləʊ/, /freigrənt/, /fɛə/, /swemz/, /ʃa:l/, /da:ns/, /sɪŋ/ among others- expressing cheerfulness and pleasantness, the bilabial sounds generate a series of relationships with external words which bear similar sounds and explain Marlowe's purpose when writing the poem: the expression of a male's passion to convince a woman that his love is the purest and most ardent feeling she can ever find. To reach his goal, the shepherd creates a succession of selected words and expressions which may leave nobody indifferent, neither the woman,

nor the reader who following the flow of sounds will be as much captivated as the loved woman can be.

5. G.M. Hopkins: where sound and stress signify dynamics and, consequently, extended meaning.

“Quick now, here, now, always-
 A condition of complete simplicity
 (Costing not less than everything)
 And all shall be well and
 All manner of thing shall be well
 When the tongues of flame are in-folded
 Into the crowned knot of fire
 And the fire and the rose are one.”

T.S.Eliot – “Little Guiding”- from *Four Quartets*^{xxx}

“Nous voulons, tant ce feu nous brûle le cerveau,
 plonger au fond du gouffre, Enfer ou Ciel,
 q’importe?

Au fond de l’Inconnu pour trouver le *nouveau!*

Charles Baudelaire – “Le Voyage” – from *Les Fleurs du Mal*^{xxxi}

G. M. Hopkins lived in a period of literary history always considered to be in the middle of some important development, as if it were a sort of transition between the Romantic explosion and the dawn of Modernism. However, it is

quite impossible to leave aside a number of experiments that poets like Swinburne, James Thomson or Hopkins himself carried out successfully, in some way leaving the door ajar to let Modernism in more easily. How Hopkins did this is really extraordinary: 'a poetic form and a language were evolved which not only make possible a sophisticated exploration of new categories of knowledge in modern culture but also the philosophical criticism adequate to it' (Armstrong, 1993: 16). It sounds incredible but it would not be absurd to speak about phenomenology in Hopkins's poetry, something that is commonly associated to the Modernist period where the search for the Husserlian essence was fully achieved by writers. Nevertheless, Hopkins tries to point directly at this concept of essence and both the Transcendental and Eidetic stages of Phenomenology can be perceived in the complicated network of words and sounds he was able to weave (see note vii at the end of this paper). According to Armstrong, this double reading shifts 'from ontology to epistemology, a shift from investigating the grounds of being to a sceptical interrogation of the grounds of knowledge' (*Ibid*: 16).

Hopkins's concept of "inscape" –'an in-shape, an inherently individuating form which can itself be inscaped'- starts a new era in literature. 'Form penetrates matter ... the "thisness of things" repudiating a world which is simply a mass of phenomena and heterogeneous difference' (Armstrong, 1993: 427). This spark of real objectivity which means more than a mere object but all its causes and consequences, will be developed into T. S. Eliot's idea of "objective correlative" which William Carlos Williams will turn into "Not ideas but things" exorcising objectivity to make it totally essential and pure.

The Greek word –back-translated into its original term *mythos*- will be constantly looked upon and redefined by Victorian poets. Hopkins will find sonorities until that moment unknown which will encircle the simple word with a halo of rediscovered meaning, and furious disrupted combinations will challenge grammatical traditions. Later on Ezra Pound will minimize English grammar in the form of a haiku to expand unknown meaningful metaphors and personifications –and Hopkins was really fascinated by metaphor. ‘No text can account for the way it is read in future cultures but it can establish the grounds of the struggle for meaning’(Armstrong, 1993: 15). This struggle was passed forward by Victorian writers to new generations.

The search from ontology to epistemology stated by Armstrong is precisely what I think Hopkins does in his poems. He related subject and object in a most perfect way using a kind of fragmentation that builds up and attracts towards the subject itself, it does not disperse to create a new being but goes from the external to the internal to constitute the unity of the subject. This fragmentation could be compared with what so masterly did the American poet Wallace Stevens in his modernist poems. For example, in “The House Was Quiet and the World Was Calm”^{xxxii} Stevens creates an epiphanic moment out of the dispersion of the subject. The world disappears, fragmenting to recreate itself in the human mind. But the subject has changed in the process- The real identity disappears, the abstraction level expands and the author fades away to leave only the book, the consequence of the fragmentation of the subject, a new reality out of a working mind, out of its own interaction with the other reality: the objective one.

This *fragmentation towards unity*, however strange it may sound, is achieved by means of plays with words and sounds that interlace themselves producing a new atmosphere where the subject can be itself forever, without any change of reality. The reality is the same but reconstructed. 'Swinburne's capacity to generate a poetry of aural sound, where repetition merges each lexical item with the next, and fends off the process of signification almost indefinitely' (Armstrong, 1993:421), turns in Hopkins into a flux of sound that conforms an atmosphere of pure unity and reflection. This flowing is always forward while at the same time, stress intervenes: 'Stress retrieves each item of perception and each object of perception from a unique self-contained totality and separateness' (*Ibid*: 422). Hopkins wrote: 'Being cannot break off Being from its hold on Being', assessing definitely that his fragmentation cannot be considered a Modernist one. For Hopkins the 'Being is not discontinuous' (in Armstrong, 422). So, this being cannot break to be reborn somewhere else as the consequence of a disintegration. Hopkins's "objective correlative" is very particularly designed giving pre-eminence to sound and stress over any other objective representation. This characteristic leads him to break his poems into disparate musical entities and especially the sonnets –which have been called "the terrible sonnets"- show this special aural fragmentation. Hopkins tries to respect the structure of the Italian sonnet but his desire to innovate betrays him. In his own preface, contained in *The Poems of Gerald Manley Hopkins* (Gardner et alii, 1967), where he explains his theory about rhythm and sound, he states that some of his sonnets 'are in five-foot, some in six-foot or Alexandrine lines' and although some of these metres can be recognised, we immediately witness the destruction of tradition: the Italian sonnet is perceived

visually but not orally. However, Hopkins knew that the regularity of the sonnet would help him to develop some subjects that needed this regularity. The sonnet "Henry Purcell" is a good example of this. I will start my analysis of Hopkins's meaning through sound with this sonnet for think it shows clearly how the poet dealt with sound and stress to break form in order to enhance meaning:

Henry Purcell

The poet wishes well to the divine genius of Purcell and praises him that, whereas other musicians have given utterance to the moods of man's mind, he has, beyond that, uttered in notes the very make and species of man as created both in him and in all men generally.

Have fáir fállen, O fáir, fáir have fallen, so dear

To me, so arch-special a spirit as heaves in Henry Purcell,

An age is now since passed, since parted; with the reversal

Of the outward sentence low lays him, listed to a heresy,

here.

Not mood in him, nor meaning, proud fire or sacred fear,

Or love, or pity, or all that sweet notes not his might nurse:

It is the forgèd feature finds me; it is the rehearsal

Of own, of abrupt self there so thrusts on, so throngs the

ear.

Let him oh! with his air of angels then lift me, lay me! only

I'll

Have an eye to the sakes of him, quaint moonmarks, to his

pelted plumage under

wings: so some great stormfowl, whenever he has walked

his while

the thunder-purple seabeach, plumèd purple-of-thunder,
if a wuthering of his palmy snow-pinions scatter a colossal
smile
Off him, but meaning motion fans fresh our wits with
wonder.

Before starting with the analysis, I think it is necessary to read carefully the words Hopkins wrote below the title. They undoubtedly give us the clue to the understanding of the poem and show his particular phenomenological approach. Hopkins calls Purcell “a maker of men”, he thinks Purcell discovered the essence of man and could transmit this idea in his music. Purcell was not only composing but also giving life to the human species. It is a sort of mothering composition, a genetic distribution of musical notes. Purcell goes to the essence and his music is born from that essence. There is nothing interfering between the origin of his music and reality. Again, a fragmentation that produces the unity of the composition. Hopkins sees in Purcell what he tries to do with words. That is why he feels himself so attached to the composer. Consequently, when he wants to pay homage to Purcell, he decides to write a sonnet, the highest concentration of feeling in poetry. He used the regularity of the sonnet to get into the regularity of Purcell’s compositions, going to the essence to spread out its pure meaning. There is a virginal sound from a musical piece because he is creating, at the same time, man’s poetry. Hopkins makes an effort to stick to regularity –some metrical sequences can be found: six-foot and Alexandrine lines like the first line of the first quatrain or the first of the second respectively- but this is soon dispersed and it breaks off fragmented into stress, sound, and strange word combinations.

Nevertheless, the poet starts imitating Purcell: two examples of Purcellian regularity and ulterior variation and Purcell's way of working with stress will show, very briefly indeed, how Hopkins needed to use a sonnet to write his ode. In the Epithalamium (Part IV) of Purcell's *The Fairy Queen* (a five-act adaptation of Shakespeare's *A Midsummer Night's Dream*), two attendants and chorus sing the following:

Sure the dull God of Marriage does not hear.

We'll rouse him with a charm.

Hymen, appear!

The most interesting thing here is the treatment of the command "Hymen, appear!" where Purcell stresses the first word on the first and second syllable to give urgency to the call and varies the stress on "appear" making a kind of glottal stop on the schwa and full stress on /pɪə/, thus emphasising the command. This sequence of two stressed syllables, an unstressed one plus a stressed one is a very common pattern in Hopkins's sonnet. Purcell's *Odes* follow a similar structure to what Hopkins did with some of the lines of the sonnet. For example, the Ode *In the Midst of Life We Are in Death*, Purcell shows a regularity altered by a series of dissonances whose aim was to make sonority higher; different singers sing the same part showing the variation on the regular distribution of stress^{xxxiii}. Hopkins lays down a regular pattern to break it immediately after, leaving the same aural feeling and giving intensity to the general rhythm of the poem. Hopkins works with the regularities to break them up in a similar way to Purcell's variations and dissonances. This makes of the sonnet a piece of music, more to be sung than read. Its full meaning and transcendence penetrates through the ear better than through the eye. The

poem needs, then, further understanding and comprehension: it is not only sound that makes up the sonnet but it is precisely sound what helps to bring its obscurities to light. The natural flowing of the lines, perfectly structured by Hopkins's genius, lead the reader, step by step, word by word, vowel by vowel, consonant by consonant, to general meaning on the one side and deep, connotative meaning on the other. Those incredibly clever "meaning motion fans" which "fresh our wits with wonder" are the ones that help us penetrate into the source of Hopkins's ideas: there comes a fallen angel, an angel that composes the most beautiful music on earth as if it were a heresy to the eternal being he is supposed to belong to; a kind of music that filters itself through flesh and skin, forges itself onto the very bone, emerges naturally from the most creative mind and soul. There is a whole world in this composer, he was able to build the whole structure of his own universe and from there, he gives us, poor mortals, the light of his genius that surprises Hopkins and astonishes humanity. To transmit these ideas, Hopkins gives birth to a new dynamics whose goal is to structure melody and weave sound patterns, achieving unity out of fragmented discourse.

If the poem is closely observed, several sound characteristics may be pointed out:

- 1) Hopkins starts repeating the glottal fricative /h/ to make a continuum between the title and the poem itself: /henri pɜ:səl/ → hæv/.
- 2) This initial sound sets the norm: the main use of fricative sounds against stops to create an idea of continuous music –the fricative sound can be extended as far as there is still air in the lungs-, like a real piece of music.

The musicality of the poem and its endless flow looks like the lyrics of one of Purcell's *Odes* which also inspired Hopkins to compose the poem.

- 3) Sprung Rhythm is generally focussed on fricative sounds as we see at the very beginning of the poem:

/hæv fɛə fɔ:lən/ /fɔ:dʒɪd fi:tʃə faɪndz/

- 4) The magnificently constructed succession of stresses in:

a) / θʌndəpɜ:pəl si:bi:tʃ plju:md pɜ:pəl əv θʌndə/

b) / mi:nɪŋ məʊʃn fænz freʃ əvə wɪts wɪð wʌndə/

where the use of alliteration breaks any possible rule: in a) the fricative /θ/ starts and finishes the sequence while the stop /p/ submits itself to internal alliteration, even admitting, just in case, a secondary stress. In b) the alliteration of bilabial nasals frictions away into a succession of voiceless labiodental fricatives which are much more impressively sonorous than the previous ones. The last alliteration made on /w/ leads the music to a final *ostinato* and maintains the final note as if it were on eternity.

- 5) / ʰsəʊ ʰsʌm gret stɔ:mfaʊl/ could be considered as an example of sprung rhythm to follow the general pattern of the poem: we find an example on one of the lines of each stanza. Apart from this, the word “so” can have different meanings according to our reading of those lines. “So” may mean “this way” and if this is the case, the stress would be obligatory. “So” may also mean “in order that”; in this case the stress would not be necessary, it could only be accepted if we want to follow the

rhythm of the music piece. The “great stormfowl” can be the composer himself if we consider the pelted plumage to be his poetic qualities. In this case, “so” is beyond any doubt similar to “this way” and the stress gives the line its full comprehension.

- 6) The six lines of the final sextet are erected on the recurrence of three sounds: the /p/ of Purcell which is used to describe the composer’s capacity to create music and poetry, the /f/ that links the final line to the impressive beginning and connects the birds with the fallen angel of the first quatrain. And the semi-vowel /w/ which gives the note of continuity into the future of eternity I have already explained above.
- 7) Fricative sounds flow aimlessly throughout the poem with the fierce interruption of some clusters of stops that represent the *tutti* of the orchestra: the parallel construction: “since passed, since parted”, in the first quatrain springs up quite suddenly and the fantastic sequence that opens the last tercet begins the *tutti* that finally slips away into further final silence.

As it is possible to see, a perfect construction of sound and rhythm. The “new rhythm” that Hopkins brought to poetry is not merely the use of his “sprung rhythm” but ‘a total complex of style, in which the natural strong beat of the freer kinds of accentual verse is reinforced by alliteration, assonance, internal rhyme and half-rhyme. These devices...are used not casually but with a deliberate sense of design (which) echoes and fetches out the interior movement of thought and emotion (*The Poems of Gerald Manley Hopkins*, Introduction: xxiii).

Hopkins wanted to express his feelings towards the composer and to do so creates a universe of sound to make of the sonnet a complete expression where words, sound, stress and meaning make a single whole with metrical patterns he only knew how to deal with.

Leaving now the sonnet structure aside for a while, I will get into a different kind of poem, more “irregularly” structured –if it is possible to speak of simple irregularity in Hopkins’s poetry- in which the poet establishes a link between two entities –in this case, the moon and a mountain- in order to explain human relationships. Again, sprung rhythm is present but I will now concentrate on the distribution of sounds since in this poem Hopkins draws extremely neat phonemic patterns separated by the different stages of his feelings towards the night scene. Hopkins always treated Nature dearly, it could be said that he was an example of Victorian ecological trends. Nature is always present acting as a character in the poems, it is normally used as the personification of sentiment, a recurrent simile in Hopkins’s poetry.

In this case, the sounds connect the different verses in a particular way, jumping forth and back in order to design a pattern which, in the end, will link the last line to the first one as a result of a wonderful streak of inspiration.

Moonrise

I awoke in the midsummer not-to-call night, / in the
 white and the walk of the morning:
 The móon, dwíndled and thinned to the fringe / of a
 fingernail héld to the cándle,
 Or páring of páradisáical frúit, / lóvely in wáning but

lústreless,
 Stepped from the stool, drew back from the barrow, / of
 dark Maenefa the mountain;
 A cusp still clasp him, a fluke yet fanged him, /
 entangled him, not quit utterly.
 This was the prized, the desirable sight, / unsought,
 presented so easily,
 Parted me leaf and leaf, divided me, / eyelid and eyelid
 of slumber.

First of all, it is necessary to identify all the sounds that will form the patterns that Hopkins creates. According to Whissell, these sounds could be divided into different clusters of feeling (see pages 20-21 for general table):

/m / & /n/: **passive**

/m / & /l/: **soft**

/w /, /f / & /s/: **pleasant**

/w / & /f/: **cheerful**

/p/: **active**

/d / & /k /: **unpleasant**

/t /, /b /, & /d /: **sad**

/k / & /t /: **nasty**

We clearly see how the sounds used in the poem can be grouped into the ones that express pleasant feelings and the ones that connote unpleasant ones. Thus Hopkins plays with the different impressions of the scene on his mind reflecting them on the sounds he uses. Hopkins creates a series of mental spaces where he deposits the various feelings and interconnects them. In the original space the primeval sound /m / generates a sequence of new spaces

aroused by the combination of sounds. In the end a new space will be constructed by the union of all the sounds and the meanings they trigger. In this case, I cannot consider a single input space 1 and a space 2 forming the connection but a succession of spaces generated by the sounds and interconnecting the meaning of the words that carry those sounds. At least, three spaces are connected by the same sound and all of them jump back and forth towards the input space 1. In short, there will be a single blended space but the meanings will spread in all directions connecting all the other spaces. In this case, the Generic Space will be containing all the information that helps the reader identify man and woman. Each space is building a cognitive structure that works only if it is connected to the other spaces. The background knowledge performs the role of cohesive device taking the mind of the reader back to the times of Adam and Eve triggered by the words connected by the same sounds.

The different input spaces generated by the sound distribution will be as follows:

(AUA₁) U ₂A: defines the **midsummer moon** and **Manaefa the mountain** and their relationship. This link is created on the bilabial nasal, representative of both characters the moon and the mountain and beginning with the softness of love and the passivity of the night enchantment.

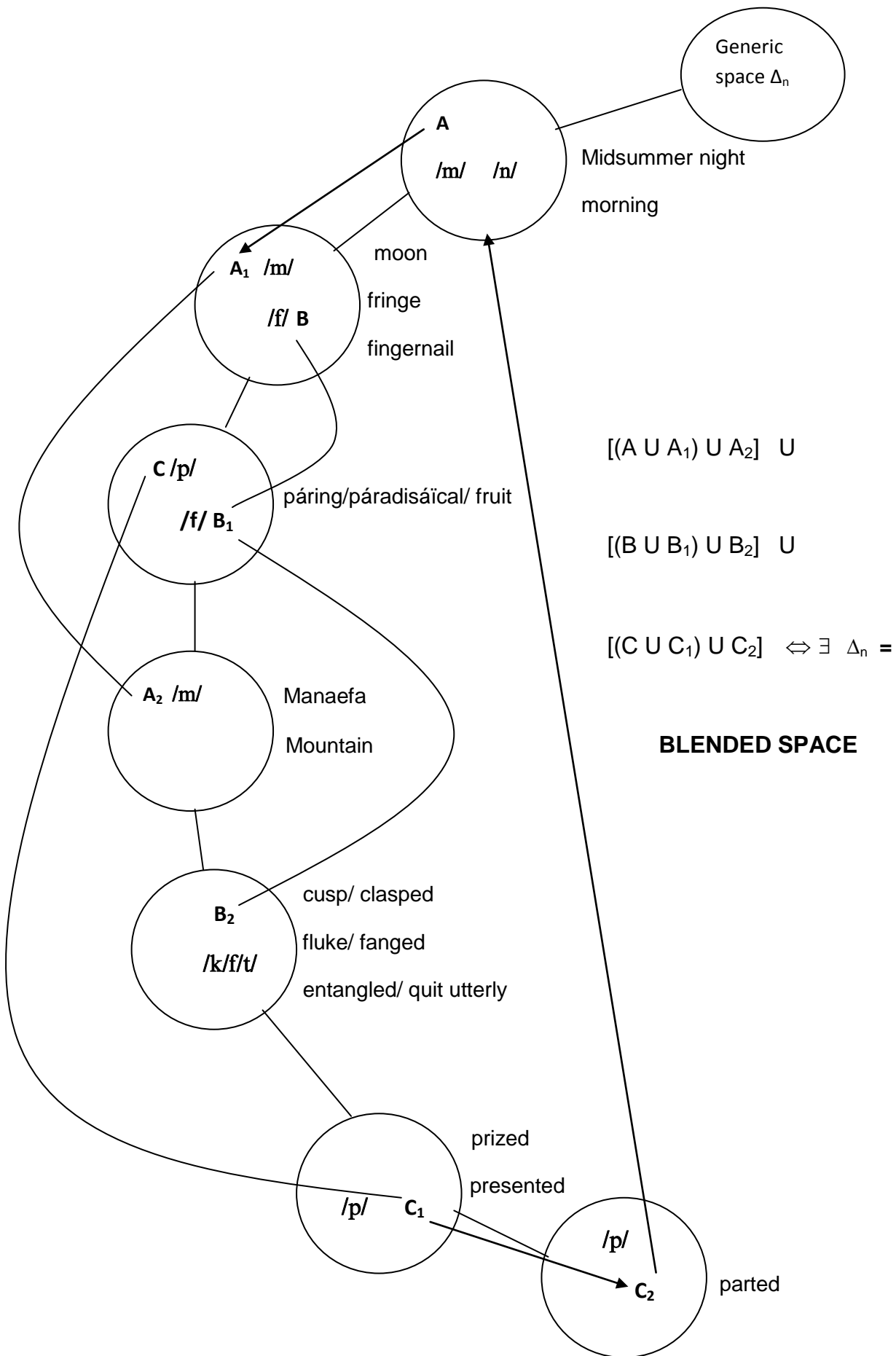
(BUB₁) U B₂: defines the **fringe** and **fangernail** associated to the **fruit** through the word “**paring**”. The fruit is **fanged** like Adam and Eve. Fringe and fingernail describe the same shape as fang and are connected through the labiodental

fricative, the sexual intercourse that is at the same time pleasant and cheerful introduces the activity in the poem.

(CUC₁) U C₂: defines part of the sight that makes the poet sleepless. The **páring** of **páradisáical** (fruit) was the **prize presented** by the moon which makes the poet **part** from sleep. The last part is full of activity though a spark of sadness and nastiness is left for the poet to brood over, thus expressing the clash of feelings that can take place at such sight. The word “fanged” above initiates this unpleasantness –though carrying a pleasant sound- since it is associated to words like cusp, clasped, entangled, quit utterly, where poet’s contradictory feelings are expressed.

Finally the union of all these input spaces, if and only if a Generic Space exists with all the information about the sexes, gives **the blended space** which contains the sexual connotation of the poem (the moon is the woman and the mountain is the man), that is to say, the midsummer moon, in her intercourse with the mountain makes the poet sleepless, kept wondering about the relationship between man and woman.

Figure 21: The sound connections: the different arrows and lines show the connections between the input spaces and the main sounds contained in those spaces. The generation of the blended space should be considered as the union of the partial unions of the mental spaces, and each particular could be defined as gathering the same phonemes which, at the same time, will be linked to the beginning and the end by means of place of articulation –the bilabial feature in the nasal and the stop.



We go back to sonnet structure in “The Sea and the Skylark”, a title that calls for fable contents. And this is the case for Hopkins builds up another ecological poem around the figures of the sea, a lark, a town and man. This composition is a clever one if we consider that the poet is trying to lead the reader to the final moral. To achieve this, apart from creating the necessary input spaces, he also generates two sub-generic ones where part of the information in the Generic Space Δ_n is included: part of the background knowledge. Hopkins creates these spaces because he needs the reader to have that background to make understand the message of the poem, being it a fable with a moral. The reference to the sea and the lark would be incomplete if town and man were not introduced surrounded by sound clues to point at the state of man’s creation against Nature. In short, Hopkins leads the reader with information that should have been on the reader’s side, not in the poem itself. The “internal” generic spaces cover two parts of the poem where opposite ideas are generated: the positive space given by the input spaces devoted to the sea and the lark and against them, the negative space made of the town and the destroying man. The sonnet trickles sadness, especially when the sounds generate the two sub-generic spaces where the clues to understand the ecological message is included.

The Sea and the Skylark

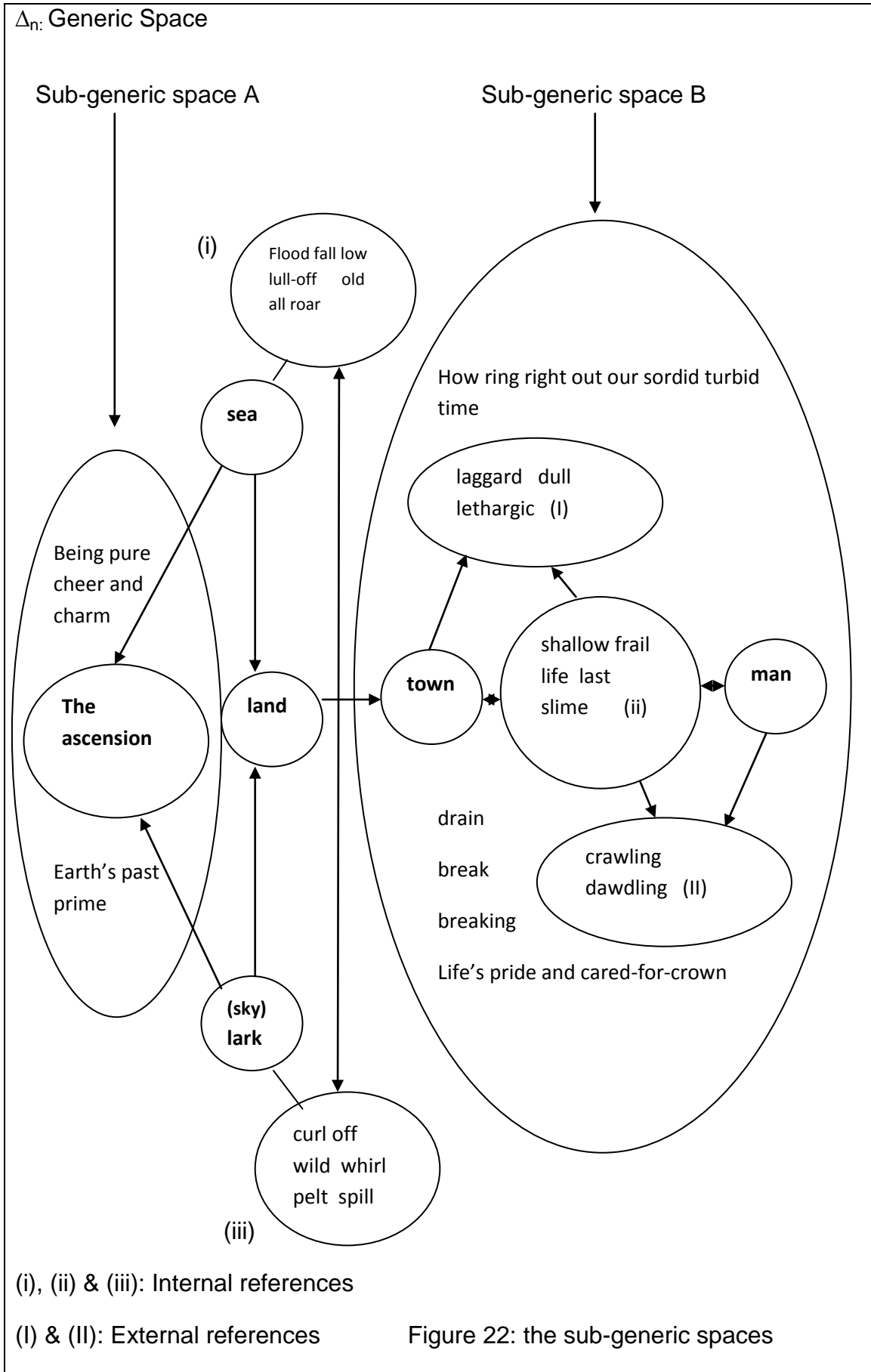
On ear and ear two noises too old to end

Trench – right, the tide that ramps against the shore;

With a flood or a fall, low lull-off or all roar,

Frequenting there while moon shall wear and wend.
 Left hand, off land, I hear the lark ascend,
 His rash-fresh, re-winded new-skeinèd score
 In crisps of curl off wild winch whirl, and pour
 And pelt music, till none's to spill nor spend.
 How these two shame this shallow and frail town!
 How ring right out our sordid turbid time.
 Being pure! We, life's pride and cared-for-crown,
 Have lost that cheer and charm of earth's past prime:
 Our make and making break, are breaking, down
 To man's last dust, drain fast towards man's first slime.

The sound pattern is so delicate that it is necessary to analyse it taking into consideration the two sub-generic spaces from the beginning. Hopkins uses the word “skylark” and not “lark” in the title to associate both words to tell the reader that invariably in the poem they will be closely connected. At the same time, both words are connected to the word “ascension” that the sonnet links to the lark directly and, indirectly, after meaning, to the sea. The three words share the sibilant and introduce the positive side of the poem. Together with this input, the particular ones related to the sea and the lark are built on the lateral –that is why that in the poem Hopkins uses “lark”, not “skylark”. Sea and lark are linked to “land” which will be the connector to the negative side since, at first, town and man are described using /l/. Then, the poet shifts to the voiced post-alveolar approximant /r/. Both sounds express Hopkins's sadness at tackling the destruction of Nature.



Additional background knowledge given by Hopkins:

The positive: “being pure”, “cheer and charm”, “earth’s past prime” (negative connotation included but positive one linked to the previous verbs)

The negative: “how ring right out our sordid turbid time”, “life’s pride and cared-for crown”, “break”

The blended space brings the moral of the sonnet: How man is disturbing Nature and constructing towns where anything but real Nature is found. The human society is destroying everything it touches.

What marvels the reader is the fact that Hopkins achieves the message by means of sounds, how the sea and the lark separate themselves from the flatness and grayness of society through sound. The poet tells his friend about the music of Nature in a letter written in 1882:

The lark’s song, which from his height gives the impression of something falling to the earth and not vertically quite but trickling or wavelingly, something as a skein of silk ribbed by having been tightly wound on a narrow card... The lark in wild glee races the reel round, paying or dealing out and down the turns of the skein...

(Letter to Robert Bridges, 26 November 1882)¹⁰

The skein looks like a thread of sound that falls from the sky denoting the lively approach Hopkins does to the wonders of Nature while leaving the lifeless side to the dull town where crawling human-beings wander without being recognized.

¹⁰ In *The Letters of Gerald Manley Hopkins to Robert Bridges*. C.C. Abbott (ed).

That onewhere curded, onewhere **sucked** or **sank** –

Soared ór **sank** –

Though **as** a beechbole firm, **finds his, as** at a rollcall, rank

And **features**, in **flesh**, what deed he each **must** do –

His sinew-service, where do.

He **leans** to it, Harry **bends**, look. Back, elbow, and liquid

waist.

In him, all quáil to the wallowing o' the plough. '**S** cheek

crímsons; curls

Wag or **crossbridle**, in a wind lifted, **windlaced** –

Wind-lilylocks-laced;

Churlsgace too, chíld of **Amansstrength**, how it **hángs** or

hurls

Them – broad in bluff hide **his** frowning feet **lashed!**

raced

with, along them, cragiron under and cold **furls** –

with-a-fountain's shining-shot furls.^{xxxiv}

Reading the poem leaves no doubt that Hopkins wanted it to be recited, the number of words that have been inserted to make way to sound is incredible, the combination of words and the stresses added lead the reader to a very precise sound pattern in order to disclose all the meaning Hopkins wanted the poem to have. The poem is an example of what sound can do to show strength, stamina, sturdiness, all of them need to plough the soil as Harry

does. This contained energy ready to burst out at any moment is expressed by means of sibilants (see Marlowe's on page 63 ff., Tsur's explanation of the use of sibilants, page 67 and Spark's on pages 213 ff.). The sibilants start becoming prominent as the poem progresses, to make it livelier, full of activity, stressing the strength of the protagonist. The "plough" is the object that pushes its way through the poem and it will be fragmented by Hopkins into all those sounds that together will compose Harry's figure. Harry is never depicted the way he should be, Hopkins deconstructs his hero and shows it as the complementation of a series of objects and actions that are identified by means of sound. The image of strength carried by the poem is pictured with the introduction of a series of sibilants that cascade down the lines till the final climax where a single line drowned in alveolar and palato-alveolar fricatives explodes to leave the final image of power.

Another significant feature is the fact that Hopkins distributes the sibilants in the selected words from the front to the end of the word, intensifying the idea of a movement in the farmer's toil –William Carlos Williams will do something similar in "The Red Wheelbarrow". Thus, the disposition of the sibilants gives a clear idea of the strength contained in the poem. Everything starts with end sounds –he has to do it because "arms" carries an end sibilant-to change immediately to front, sometimes sharing their place with one or two end ones. The last part of the poem concentrates on end sibilants with the intrusion of some middle ones, the front position is completely discarded as if the distribution of strength had shifted from the arms muscles (in fact the first line stresses this idea using precisely the word "arms") to the back muscles

also stressed by the idea given in “Harry bends”, “back” and “waist”. The cascade of sibilants emphasizes the idea of accumulation of strength and power in order to fulfil the farmer’s drudgery. The last line stresses the idea of sweat and effort and the repetition of the word “furls” envisages the farmer’s position.

The cascade of sibilants will be as follows:

/z/z/ʃ/ end
 end /z/sk/ front
 /ʃ/ front
 /ʃ/ʃ/ front
 end /z/st/ front
 front /st/st/z/s/ end
 /s/s/ front
 /s/s/ front
 /z/z/s/z/ end
 /z/ʃ/ s(t)/ end
 /s/s/s/s/ end
 /z/z/st/ end
 /s/s/z/z/ end
 /s/st/ks/st/ end
 /z/s/z/z/ middle/end
 /s/ʃt/st/ end

/z/ʒʃ/ʒ/z/ middle/end

We may also notice how Hopkins makes use of clusters where the sibilant is always present and how he places these clusters at the front first and then shifts them to the end of the words following the pattern of power and tiredness he began with the opening line. When reading the poem aloud, the rhythm achieved by the concentration of sibilants allows the listener to recognise and hear the action of ploughing, even the distance and effort is perceived. A key “word” or words strung together “Amansstrength” –a man’s strength-written like this for the reader to stress the value of the sibilants included, summarises Hopkins’s intentions and the meaning he carefully hides behind the sounds.

Going back to sonnets, “My own heart” shows how religion was one of Hopkins’s comforting places to stay in as well as a pond for reflection, controversy and despair. “My own heart” tells us about this particular despair the poet felt and could not get over easily. But the solace of religion could be a solution at hand to be sought at. This poem belongs to the sequence called “Sonnets of Desolation” where Hopkins broods over distress and its various forms which may turn man’s life into a sort of nightmarish experience. The poem begins and ends with the same sound /m/ in order to stress the existence of a *tormented mind*, this *torment* making the *mind’s* suffering more *prominent* and *magnificent*. Inside the poem, /g/k/ sounds in key words like “cast”, “comfort”, “can”, “groping”, “comfortless”, “call off”, “God”, stress the disagreeable situation the writer is in. We are in presence of one of Hopkins’s

inscapes where he finds no solution to his problem but meditates on the consequences of despair:

My own heart

My own heart let me more have pity on; let
 Me live to my sad self hereafter kind,
 Charitable; not live this tormented mind
 With this tormented mind tormenting yet.

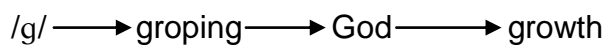
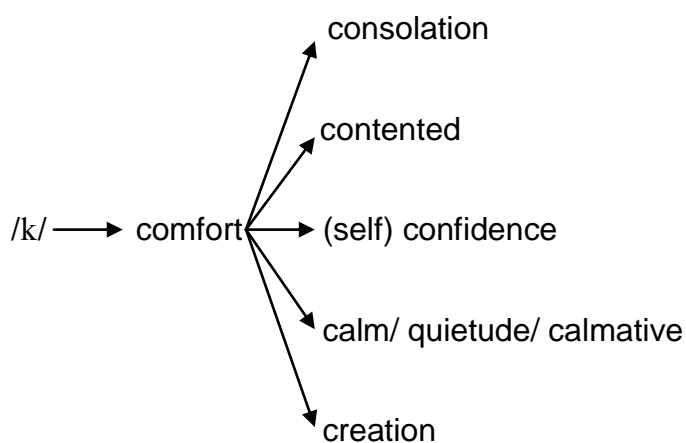
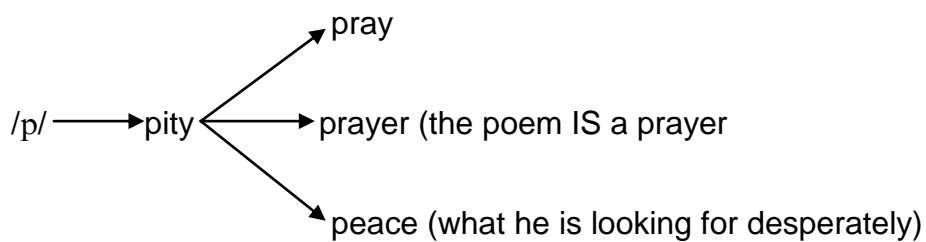
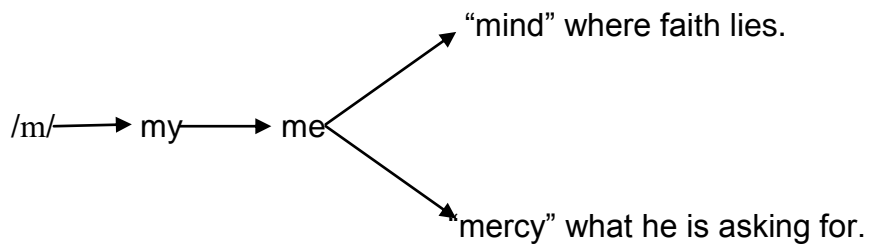
I cast for comfort I can no more get
 By groping round my comfortless than blind
 Eyes in their dark can day or thirst can find
 Thirst's all-in-all in all a world of wet.

Soul, self; come, poor Jackself, I do advise
 You, jaded, lét be; call off thoughts awhile
 Elsewhere; leave comfort root-room; let joy size

At God knows when to God knows what; whose smile
 'S not wrung, see you; unforseentimes rather – as skies
 Betweenpie mountains – lights a lovely mile.

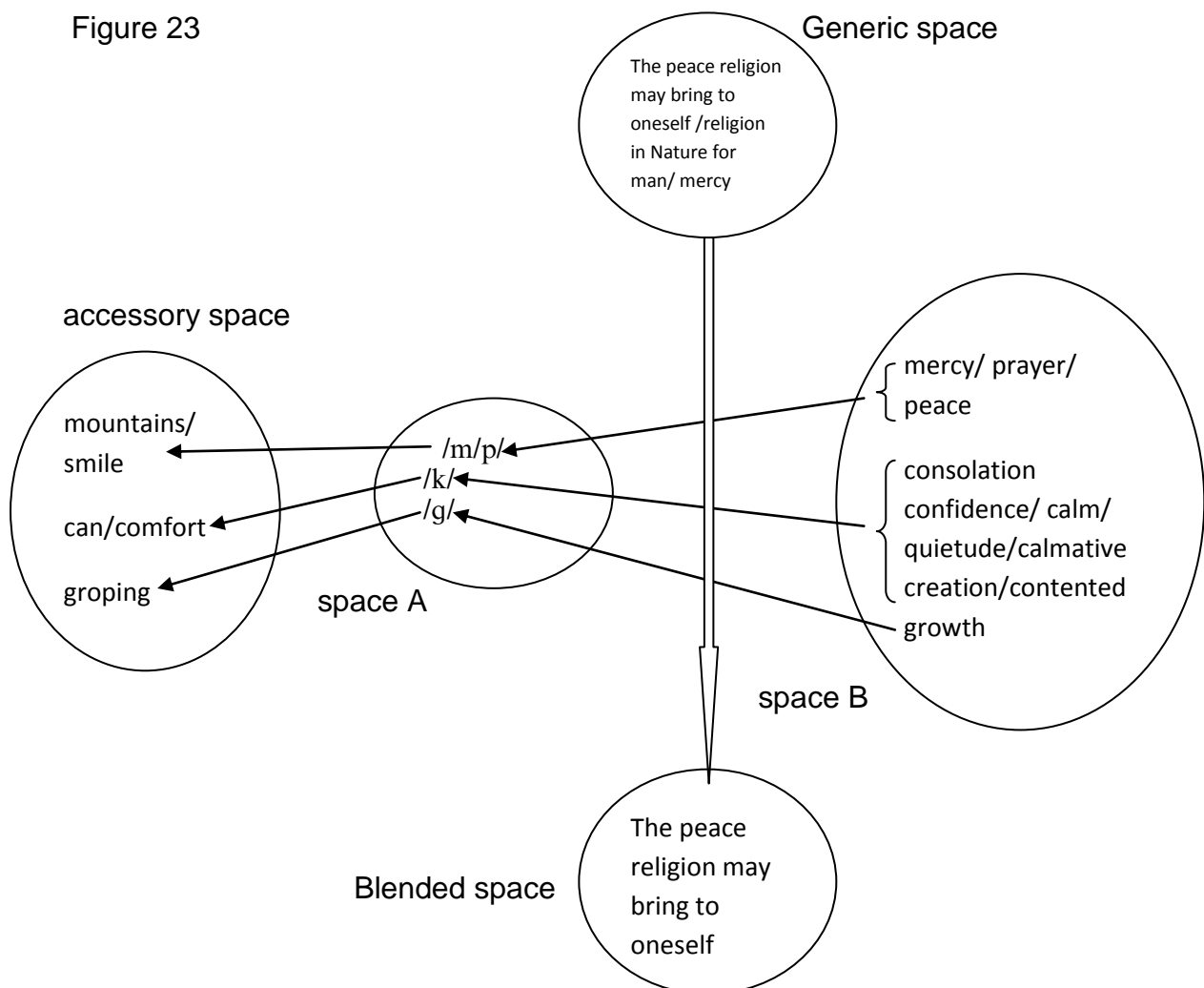
Hopkins plays with places of articulation to transmit the complete message of the sonnet and his feelings of hopelessness: the bilabial nasal /m/, lips closed, internal sight, to start the process of introspection; the bilabial stop /p/ exploding the inner feelings that are so deep they struggle to stay in; the velar stops /g/k/ to go deeper inside, to the hidden faith stressed by the use of

“God” twice in the last tercet. He finishes the sonnet with a succession of /m/ sounds in order to link first and last stanzas, it is still the internal sight in spite of having found a light towards the right path, or hasn't he? That is the marvellous thing in the sonnets of desolation: that we do not really know if all his suffering will have an end since Hopkins goes back to the beginning, leaving the reader on an eternal orbit towards resolution and completion. The sounds are distributed according to the following relations:



The relations between the different mental spaces created by the sounds are quite particular since Hopkins establishes a direct connection between the Generic Space and the Blended Space. It is not necessary to go through the other mental spaces in order to reach the blended space, all the knowledge required bounces directly towards the interpretation of the poem after settling the partial relations with mental space A and mental space B.

Figure 23



The direct connection is evident. Hopkins uses the word "peace" which begins with a bilabial stop and is found in both generic and blended spaces to

build the bridge between the two thus pointing at the correct interpretation of the desolate sonnet.

The next sonnet of desolation is closely linked to the previous one –in fact all sonnets of desolation deal with similar subjects: the impossibility to find peace and rest in a world that heads towards destruction- but Hopkins uses varied sound patterns to express this desolation and this is the interesting point, and why I have selected several of these sonnets to show the variety of Hopkins’s proposals. In “I wake and feel” Hopkins explores the discovery of the darkness of the soul and its nightmares, the incapacity to find peace; and he finishes with a curse. The poem is a perfect example of “inscape”, diving into the most secret feelings to find no solution to this lack of communication with God. Hopkins is adamant: he will be tormented in hell.

I wake and feel

I wake and feel the fell of dark, not day
 What hours, O what black hours we have spent
 This night! What sights you, heart, saw; ways you went!
 And more must, in yet longer light’s delay.
 With witness I speak this. But where I say
 Hours I mean years, mean life. And my lament
 Is cries countless, cries like dead letters sent
 To dearest him that lives alas! away.
 I am gall, I am heartburn. God’s most deep decree
 Bitter would have me taste: my taste was me;
 Bones built in me, flesh filled, blood brimmed the curse.
 Selfyeast of spirit a dull dough sours. I see

The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse.

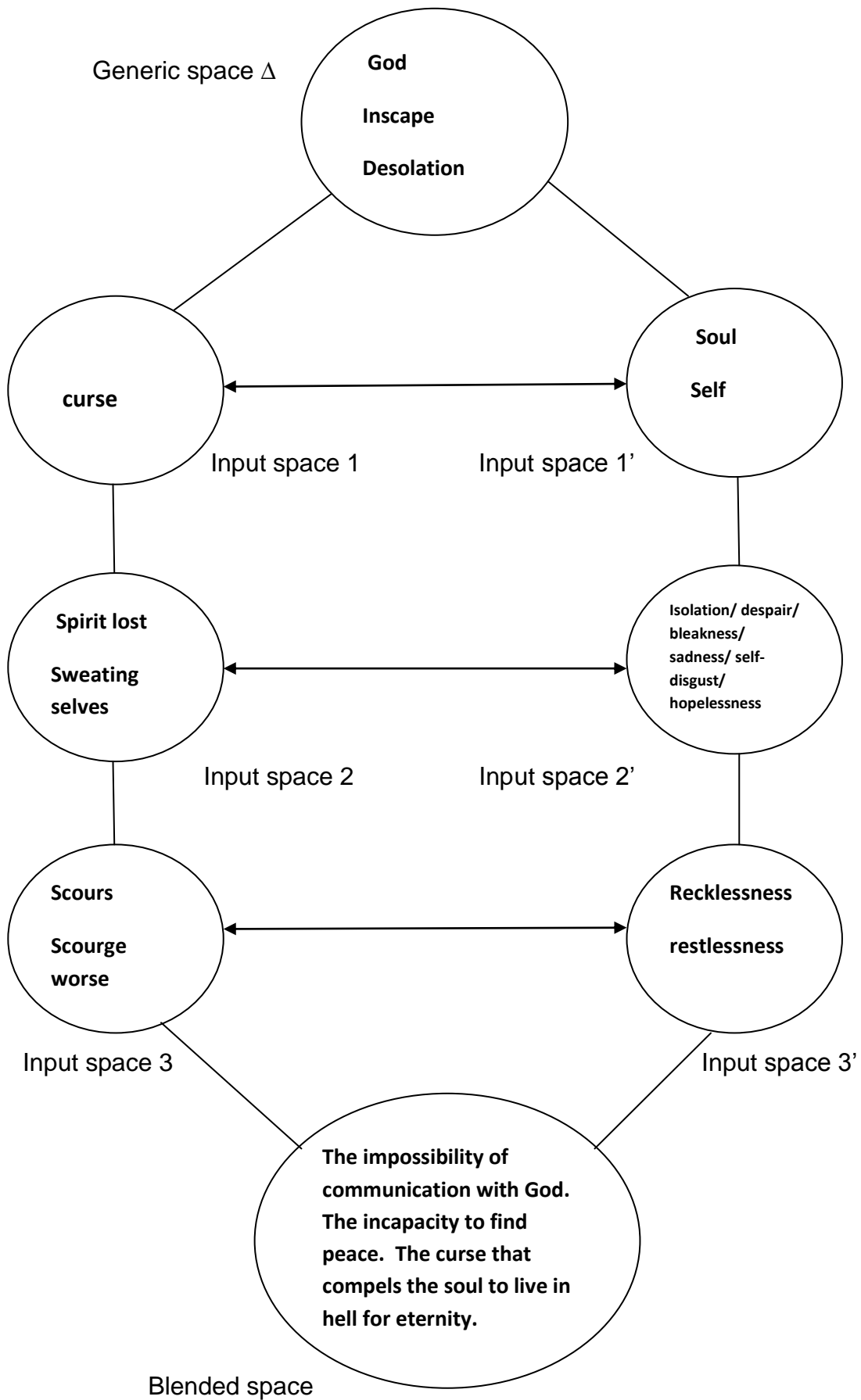
We go back to the idea of hopelessness, sadness, the reckless rush towards the terrible consequences of being disconnected to God's will. Hopkins reveals the secrets of his fear through the accumulation of alveolar fricatives, the place of articulation stressing the hidden place of sorrow. He breaks this sequence adding alliterative pairs which give capital information about his state of mind, sometimes the alliteration is broken by a short word which emphasizes the outcome of the sound repetition. This is really important if we consider that all these alliterative pairs are connected in some way to the place of articulation of the alveolar fricatives since Hopkins never goes far from the alveolar zone. There is only one exception to this in the sequence "cries countless" but the poet has to do it since those words are related to the "lament" coming from his very guts, the inner part of his self. The rest of the alliterations are generated either in the alveolar region, the labiodental region or the lips area, all the sounds surround the alveolar fricative stressing its importance in the poem. The alveolar fricatives carry the bulk of meaning, they are the sounds that generate the mapping relations.

Before analyzing the generated mental spaces, it is crucial to see how the alliterative sequences add to the general sound pattern and consequently to the general meaning. They start on the first line with "feel the fell" connected to "dark, not day" where he expresses the darkness of the soul. It continues with "ways you went" to point at the nightmares of life, stressed by "more must" and the fantastic "longer light's delay" where the absence of light is made so evident that the darkness that surrounds the poet can even be felt. "With witness" tells

us he is not alone and “I mean years, mean life” opens the door to the next “lament” enhanced by the deep “cries countless, cries”. He continues his treading towards isolation with “deep decree” and his acceptance of the bitter “me taste: my taste was me” to follow the “bones built”, “flesh filled”, “blood brimmed” which precede the curse. The last tercet is made of alveolar fricatives, he only leaves some place for “dull dough” in order to magnify his already endless despair. This collection of extraordinarily composed alliterations, full of dramatic effect complement the core of the sonnet: the use of the alveolar fricatives to express the height of desolation. By means of several mental spaces related among them, and a generic space where God is present all the time, Hopkins generates the “blended” interpretation of his sonnet.

This interpretation will not be far from the ones in the other sonnets of desolation but the way he chooses to reach the same goal is surprising. In the previous sonnet the sounds /m/p/g/k/ were the ones used. Here he concentrates on /s/z/ while playing with the places of articulation of the accessory sounds. In the next sonnet we will see how he creates a most perfect logogen box to reach a similar aim. Different ways to do the same thing: hide meaning in sound distribution.

Figure 24: The idea of God, the idea of Dialogue, the idea of Introspection and the idea of Solitary Confinement, all together in the Generic Space to make emphasis on the real communication with God.



Hopkins's tortured mind finds no rest. He will insist on his impossibility to communicate with God in the next sonnet considered to be a continuation of "I wake and feel". In this case, the sound distribution will be totally different showing that the poet's capacity to express through sound was definitely superb.

In spite of the subject connection, the sound patterns vary completely. In this sonnet, Hopkins describes a struggle by means of the confrontation of two different sounds. In order to do this, he creates a logogen model (see page 26 for an explanation of what this model is) where all the words with the sounds chosen are included.

The sonnet deals with despair and sorrow and the terrible journey from day to night. It is possible to connect the previous sonnet to this since it uses the superlative of bad while the other finishes with the comparative of the same adjective. This makes us think that "No worst" is a continuation where the poet discusses the possibility of redemption. There is a hidden path to internal peace in the sonnet, but where to find it everyday life?

No worst

No **worst**, there is none. *Pitched past pitch* of grief

More *pangs will*, schooled at *forepangs*, **wilder wring**.

Comforter, **where, where** is your comforting?

Mary, mother of us, **where** is your relief?

My cries *heave, herds-long; huddle* a main, a chief-

Woe, wórl-d-sorrow; on an age-old ánvil **wínce** and síng-

Then **lull**, then **leave off**. Fury had shrieked 'No **ling-**

Ering! **Let** me be **fell**: force I must be brief.'

O the *mind*, *mind has mountains*; **cliffs of fall**

Frightful sheer, *no-man-fathomed*. **Hold** them cheap

May who ne'er hung there. Nor does **long** our **small**

Durance **deal** with that steep or deep. Here! creep,

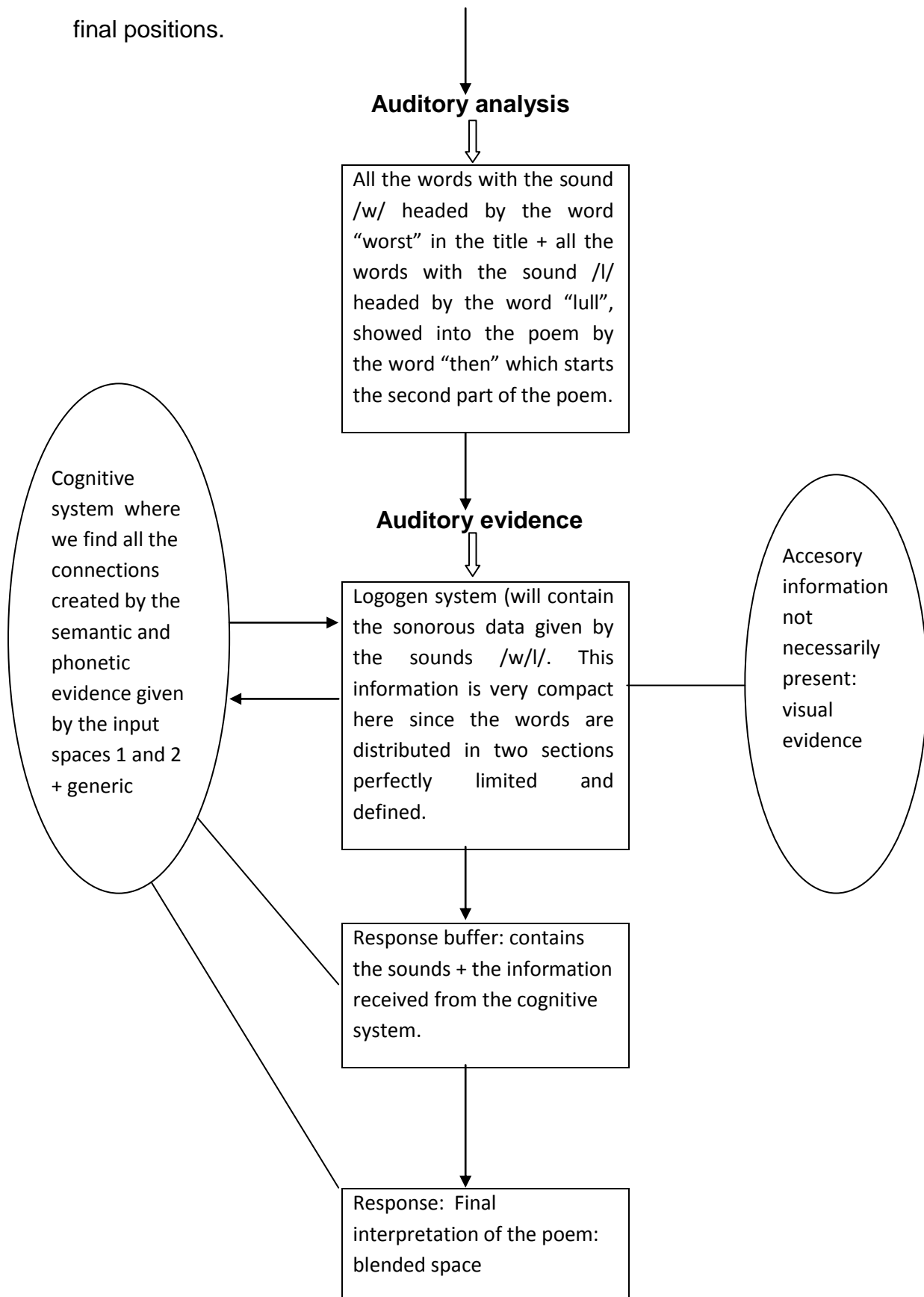
Wretch, under a comfort serves a **whirlwind: all**

Life death does and each day dies with **sleep**.

It could be said that this sonnet has two parts differentiated by means of accumulations of identical sounds: the first part goes from the title to "sing" at the end of line six while the second part starts with the word "then" and finishes at the end of the poem. It is interesting to notice that this division does not follow the order of the quatrains and the sextet. Probably, Hopkins did not separate the sonnet into the different sections to let him work with sound more freely and state the borderline whenever he thought it would be necessary. Then, the structure of the logogen model tends to be more compact according to the sound patterns while all the intrusive sequences and connections only make reference to the words Hopkins decided to be highlighted. The structure of the logogen model could be as follows:

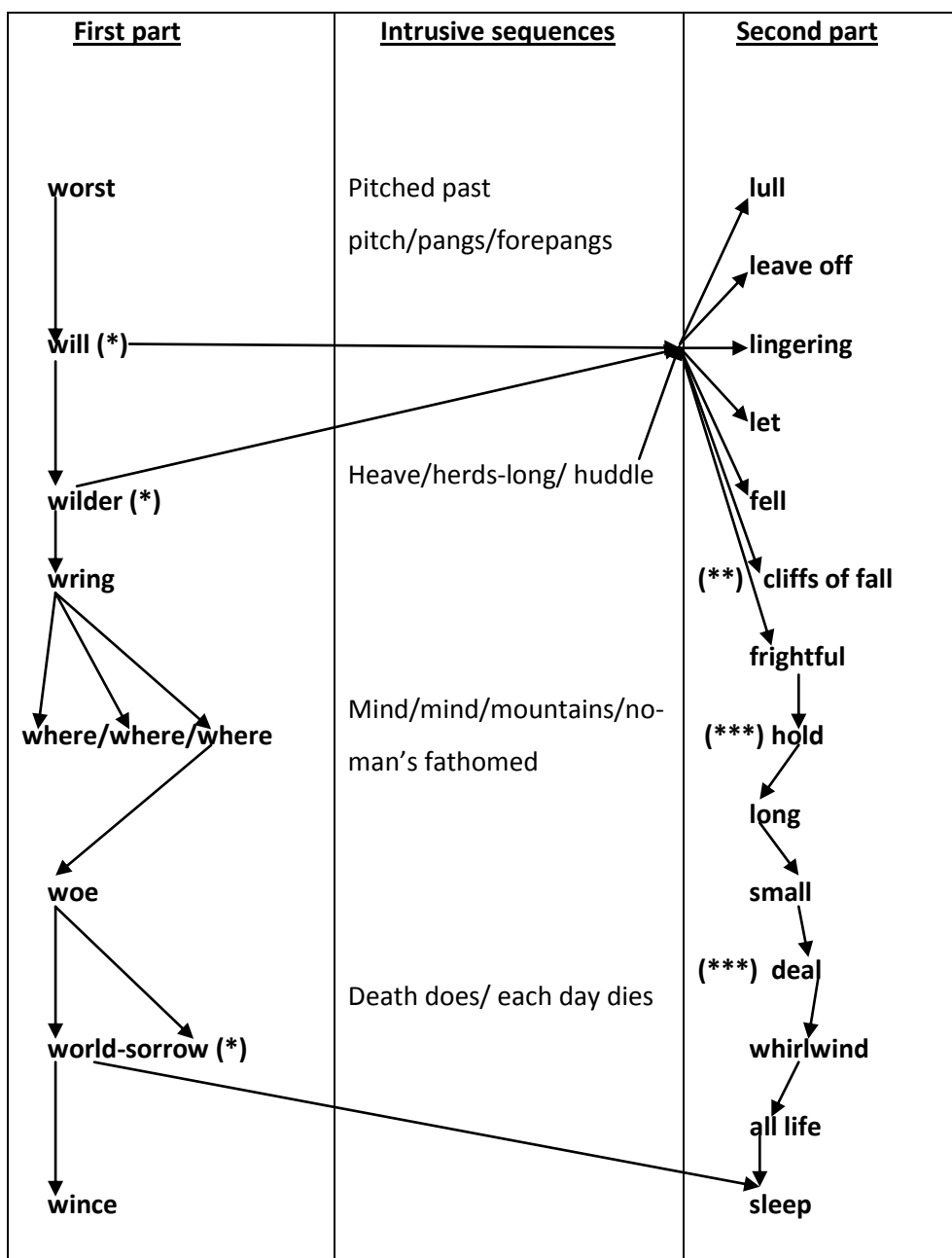
Figure 25: The logogen model created on the sounds of the sonnet. Hopkins relates two different sounds : the voiced labial-velar approximant and the

voiced alveolar lateral (with inclusion of the velarized voiced alveolar lateral in final positions.



The logogen model will carry all the information given by the sound combinations in the poem structure also fed by the intrusive internal connections. The poem triggers a number of pre-blend relations which are essential for complete understanding and belong to the cognitive system above. These relations are as follows:

Figure 26: Pre-blend relations



(*) direct connections between the two parts.

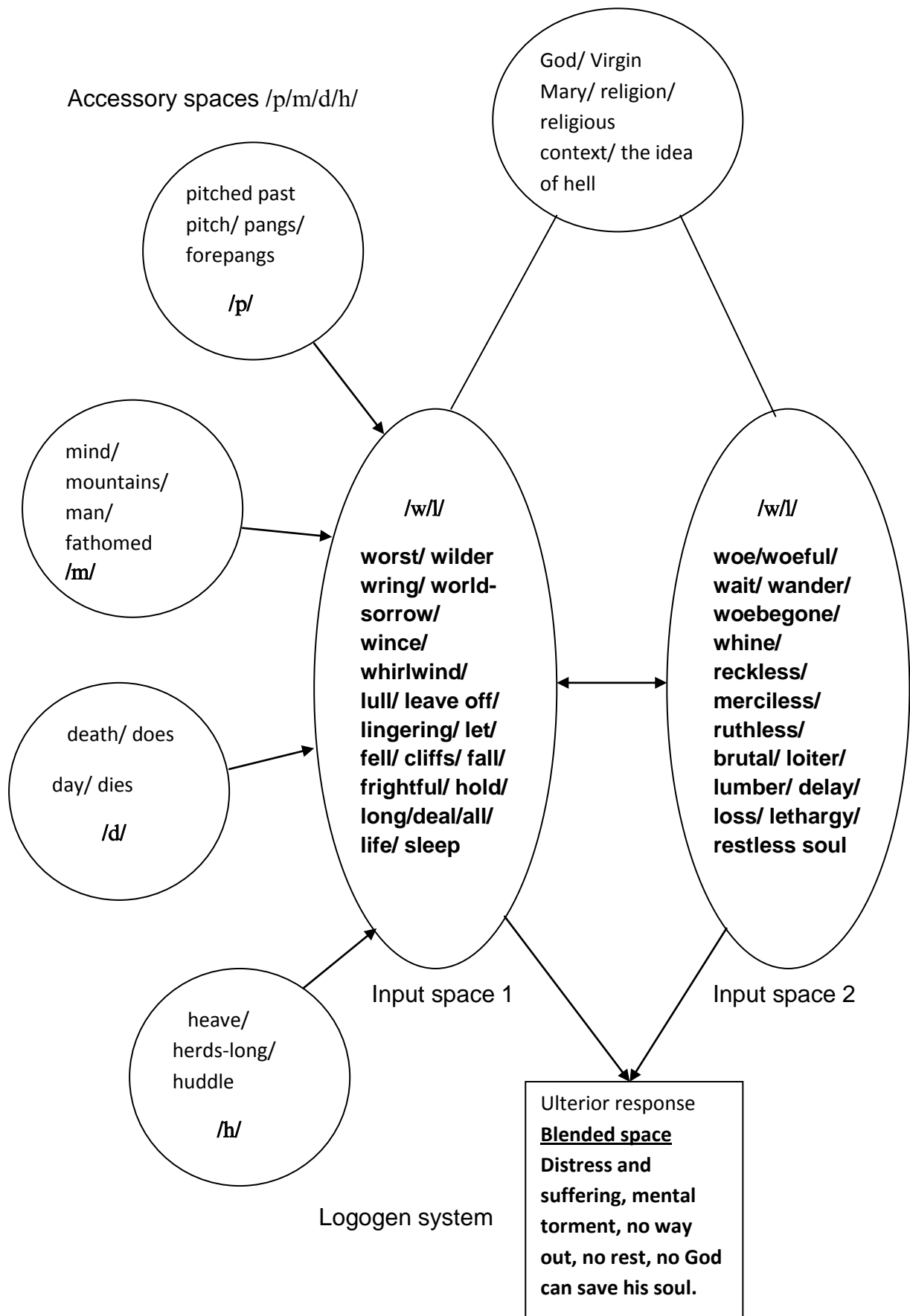
() intrusive sequence in input space bearing key sound // and intrusive sound /f/.**

(*) intrusive connections.**

These pre-blend relations give way to a series of relationships that will take place when the input spaces are created, the intrusive connections turning into accessory spaces linked directly to mental space 1. This cognitive system is part of the logogen model showed above: it is in fact the one that carries all the semantic evidence needed to connect the sounds and understand the poem. This means that the logogen model created by the distribution of sounds is supported by the cognitive system which at the same time is informed of all the pre-blend relations that the poem generates. Thus, the ultimate relations at the level of the logogen system will feed the response buffer which will constitute the previous step to the blended space.

Figure 27: Structure of the cognitive system part of the logogen model. In this figure we see how the cognitive system works before relating to the logogen system with information going and coming from it in order to activate the response buffer and ulterior final response, the blended space. The two input spaces will carry words with the voiced labial-velar approximant and alveolar lateral (dark "l" included), being space 2 the one that mainly activates the response buffer.

Generic space



Hopkins uses a first part focussed on /w/ to continue with the sound in “worst” thus extending the idea of despair and no solution. Then he changes to //, a particularly sad sound in order to show the impossibility of going forth towards the right path, a turning point, a crossroads where to find peace. To these ideas of no-way-out, a series of complementary sounds are introduced to add to the general meaning, sounds that go from the front position –pointing at the labial ingredient of the approximant- to the deepest one at the level of the glottis –pointing at the process of introspection taking place- and the occlusion of the oral cavity: /p/m/d/h/. These accessory sounds are treated as alliterative sequences in order to stress their intromission in the poet’s terrible world. At the end of the sonnet the key word “**whirlwind**”, bearing both founding sounds, incredibly descriptive of Hopkins’s mind’s situation, concentrates all the force till it crashes into the final word “**sleep**” which has a terrible similarity to “**lethargy**”, a word that appears in Input Space 2 as generated by the sound data given by the author. In short, the sonnet expresses sadness at its uppermost frontier.

One of the things that surprise when reading Hopkins’s poems is his sense of the beauty of the enveloping nature, unspoilt somewhere but always threatened by man’s actions. Hopkins composes intense poems on Nature, he does not use it as a mere description but expresses his feelings openly. It could be said that his nature poems have something of ecological inside, praising Nature’s beauty against man’s spoiling. In “Inversnaid”, a highland stream is deconstructed to the minimum expression of its froth and puddles to enhance the beauty and wilderness of the site. Inversnaid is a village on the shores of

Loch Lommond. This lake, the most famous of Scotland, has always been praised as one of the most beautiful ones, the colours of its waters and the beauty of the surrounding mountains, especially the Ben Lommond, has inspired poets throughout time. Nevertheless, Hopkins does not concentrate on the loch but on a stream that trots its way towards the lake representing all the beauty and wilderness Nature can offer. The poet stands up to the defence of this wilderness against the advance of civilisation in the hands of man, nature's main destroyer. Here, we again find the ecological spark that Hopkins indulged in introducing in some of his poems.

Inversnaid

This dárksome búrn, hórseback brówn,
 His rollrock highroad roaring down,
 In coop and in comb the fleece of his foam
 Flutes and low to the lake falls home.
 A windpuff-bónnet of fáwn-fróth
 Turns and twindles over the broth
 Of a póol so pitchblack, féll-frówning,
 It rounds and rounds Despair to drowning.
 Degged with dew, dappled with dew
 Are the groins of the braes that the brook treads through,
 Wiry heathpacks, fitches of fern,
 And the beadbonny ash that sits over the burn.
 What would the world be, once bereft
 Of wet and of wilderness? Let them be left,
 O let them be left, wildness and wet;
 Long live the weeds and the wilderness yet.^{xxxv}

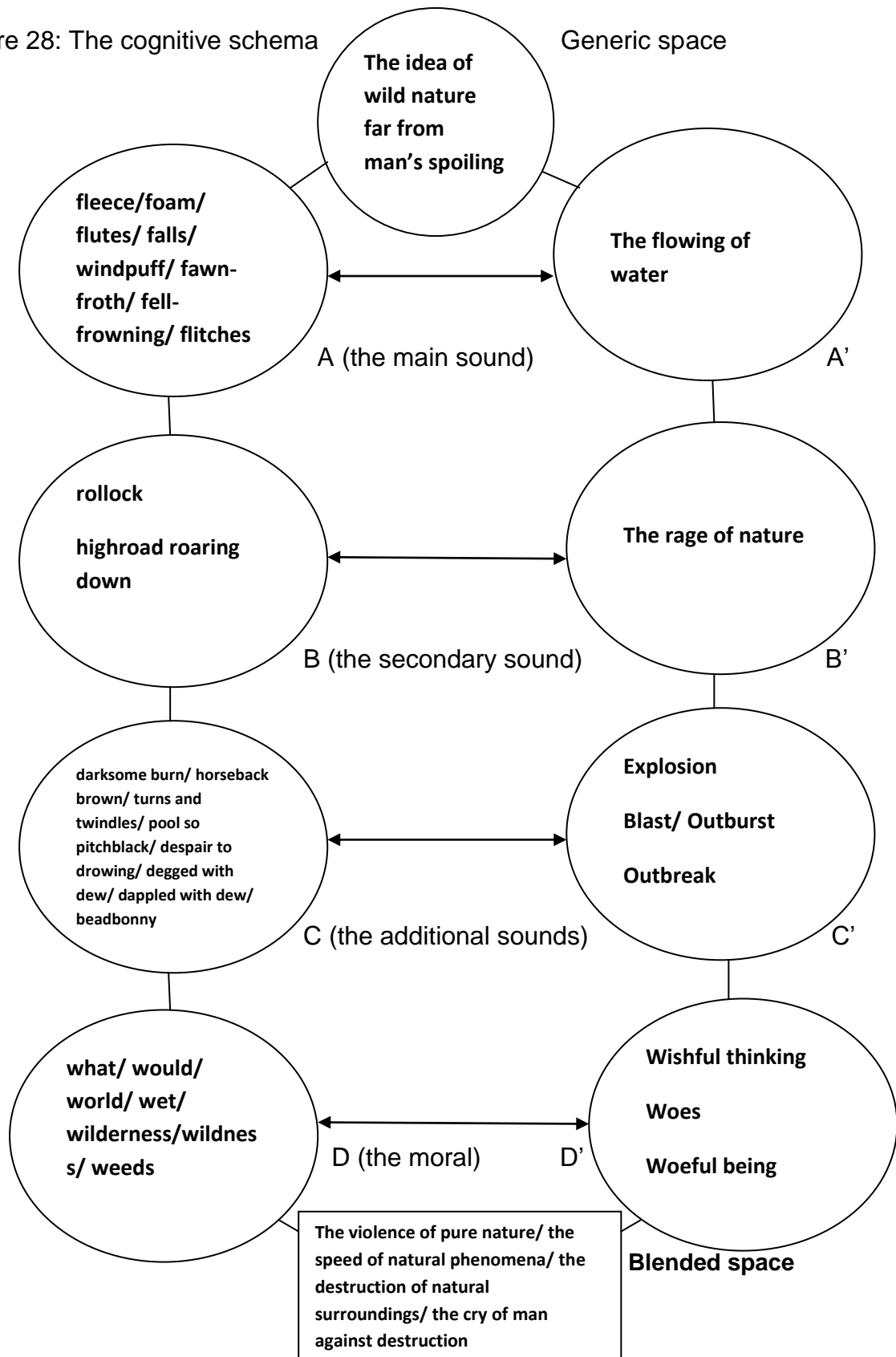
Looking closely at the sounds used, it is possible to discover how the poet succeeds in expressing a chain of instant events which have the stream as the main protagonist, a stream that is given to the reader by means of a careful fragmentation where each sound is individualised to be reinforced. To achieve this idea of spontaneity, Hopkins introduces the voiceless labiodental fricative in the first three stanzas which will connect the passionate description to the constant flowing of water. The activity of the stream is emphasized by words like “fleece”, “foam”, “flutes”, “falls”, “windpuff-bonnet”, “fawn-froth”, “fell-frowning”, “flitches of fern”, most of them metaphoric uses and made-up compounds which stress the use of the labiodental fricative. The stream is alive, wild as it should always be and Hopkins hints on this quickness.

Surrounding the /f/, the voiced post-alveolar approximant /r/ expresses Nature’s rage against the destruction of wildness: /rəʊlɹɒk haɪrəʊd rɔːrɪŋ daʊn/ and a series of stops emphasizes the enchanted atmosphere that should be preserved: /dɑːksəm bɜːn/ hɔːsbæk braʊn/ tɜːnz ən twɪndlz/ puːl səʊ pɪtʃblæk/ dɪspɛə tə draʊnɪŋ/ degd wɪð djuː/ dæpld wɪð djuː/ biːdbɔːnɪ/, insisting on using only stops whose place of articulation is at the front of the mouth. Hopkins does not concentrate on velar sounds, the majority go from alveolar to bilabial suggesting the external explosion of Nature, Nature as the evident reason to respect its primeval state.

There is a total change in the last stanza: Hopkins alters his mood to get into the ecological moral of the poem. All the strength and activity shown by the aforementioned sounds sinks in the water of loch Lommond as the brook does. The semivowel /w/ appears. The poet jumps to the inside to express his

concern, no more fiery descriptions of nature but a humble request that comes from his conscience, the only moment in the poem when Hopkins takes sides and he does from the very depth of the mouth cavity.

Figure 28: The cognitive schema



Similar to “The Sea and the Skylark”, this “nature” poem leaves the readers with a moral that Hopkins never thought in his times that it would be so present-day like. The sounds of nature are transmitted by the poet’s words with so much energy that in some lines it seems incontrollable. This is the power of sound and sound combination and Hopkins knew very well what that means.

I shall finish my analyses of Hopkins’s poems with another sonnet, in this case a “curtal” sonnet, that is to say, a sonnet that has been condensed or abbreviated into ten and a half lines rather than the usual fourteen lines. The initial octet is a sextet and the closing sextet has turned into a quartet with a final tail or half-line. This particular form has been used by Hopkins to write a concentrated masterpiece called “Peace”. The sonnet is a jewel as far as sound distribution is concerned: the poet plays with the sounds to create a pattern that concentrates the activity to give way to a perfectly chiselled anti-frame (see page 34 above for the idea of Motion-Event Frame). No peace is shown in the sonnet, quite the contrary, Hopkins constructs a ladder of sound that reaches its prominent site halfway down and finishes with the internalisation of the problem he is facing: the incapability to find peace.

Peace

When will you ever, Peace, wild wooddove, shy wings shut,

Your round me roaming end, and under be my boughs?

When, when, Peace, will you, Peace? – I’ll not play hypocrite

To my own heart: I yield you do come sometimes; but
That piecemeal peace is poor peace. What pure peace allows
Alarms of wars, the daunting, wars, the death of it?

O surely, reaving Peace, my lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter. And when Peace here does
house

he comes with work to do, he does not come to coo,

He comes to brood and sit.

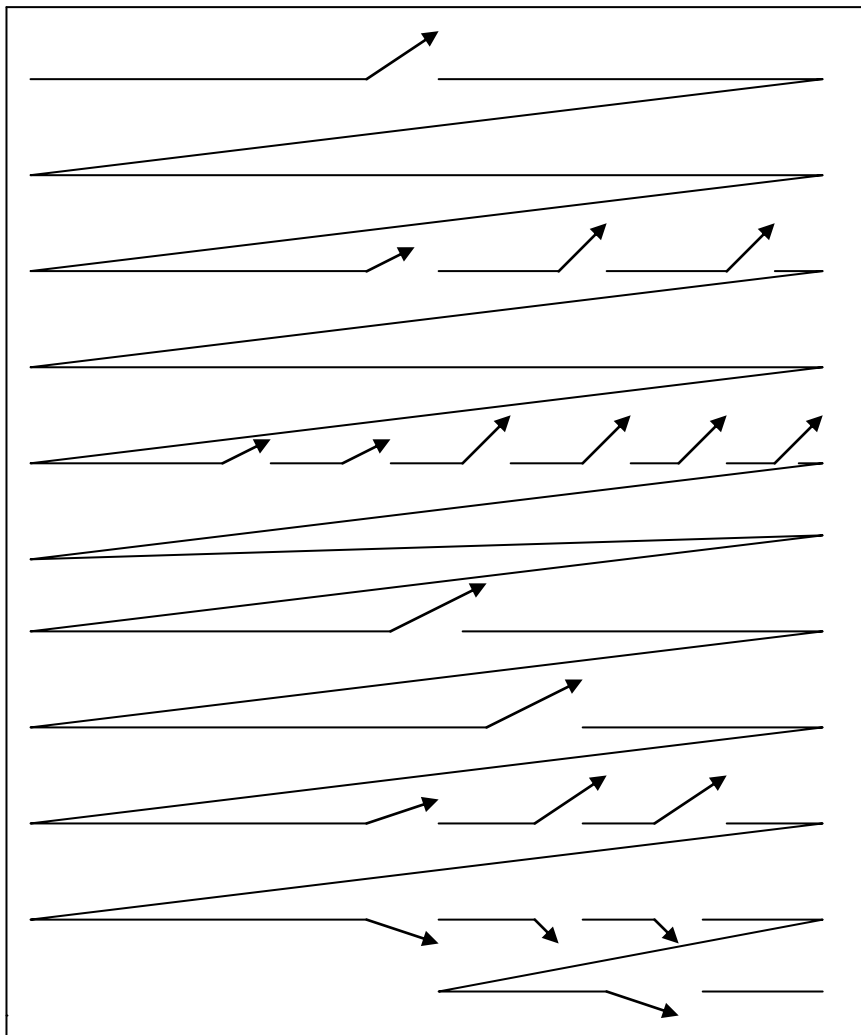
The overuse of the word “Peace” gives urgency to the sonnet. The repetition of the voiceless bilabial stop makes the sonnet totally devoid of peace. This situation thrusts onto the reader an oxymoronic idea: sometimes peace does not bring peace but the struggle to find it. Hopkins adds a rushing into words led by /w/, which intensifies the tension and internal movement of the sonnet: /wild/wings/work/, even words like “when” and “will” are introducing the idea of urgency and unrest. The last line and half-line add the internalisation the poet seeks, in no other place in the sonnet we find the phoneme /k/ so much represented: on the third line we find the word “hypocrite” –where we also find the /p/- and on the next the first “come” appears but it is only at the end where we encounter the concentration of voiceless velar stops:

“comes/come/coo/comes”. Hopkins turns from the voiceless bilabial stop to the voiceless velar in an attempt to silence the cry, to make it internal, to “brood” about it, not to wail it out. The sonnet ends with an image of peace after the explosion of activity and dash.

The urgency of the first question gives the start to the race. From the first “peace” expresses the absence of peace by an accumulation of activity, vibrant, staccato, stressed by the fact that the voiceless bilabial stop leaps from stanza to stanza, repeating itself over and over again. Words whose synonyms carry the /p/ can also be found as for example the word “reaving” that means “plundering”, “yield” as “comply”, “roaming” as “prowling” or “daunting” as “appalling”, all of them with bilabial stops functioning as plosives.

It is possible to visualize this concentration of activity. In the next figure, the straight lines represent the verses and the upward arrows the intrusion of activity. At the end, the downward arrows express introspection. It can very clearly be seen how there is a tendency towards the concentration of the bilabial stops signifying a concentration of activity half-way down the sonnet. This would have been done by Hopkins on purpose since his idea was the emphasis of the lack of peace, so there was no better way to show this than the introduction of a laddering activity which presupposes the absence of the desired peace. At the same time, this produces a stronger contrast with the last line and a half where the action of brooding and sitting foresees the beginning of a peaceful period. Muriel Spark will use a similar technique to stress the idea of conversation in her “Conversation Piece”(see page 247 ff.).

Figure 29: The crescendo of activity in the sonnet.



Thus Hopkins uses activity to describe the impossibility to find peace and he does it using the voiceless stop we find in “possible” and “impossible” to emphasize the terrible meaning of the sonnet.

The anti-frame is then constructed as follows:

As it happens with Mycetes’s speech (page 70 above) and Spark’s “Conversation piece”, the sounds and their meanings foster the appearance of an anti-frame where the explanation lies.

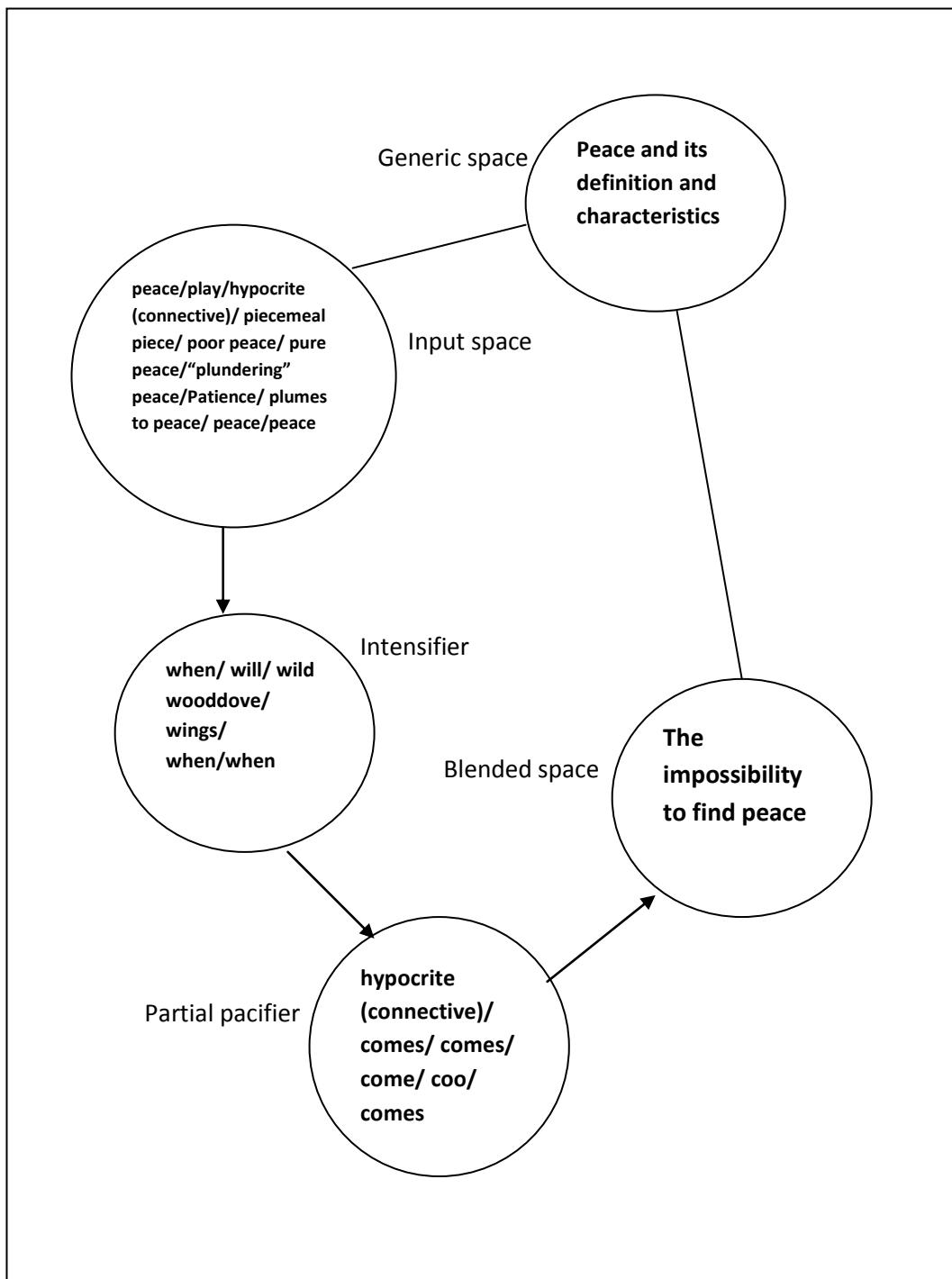


Figure 30: The “curtal” sonnet anti-frame.

So the Jesuit priest expresses his doubts, despair, love and hatred in his poems and does so intensifying the readers' concentration on the sounds and the rhythm he has selected to imprint to his works. Hopkins's poems are alive in sound and stress, they cannot be separated from them and the best way to approach to his works is accepting that meaning has to be sought where the phonemes lie, where the auditory input is since it is precisely that what will give the whole dimension of every single of his masterpieces.

6. William Carlos Williams: So much depends upon sound.

The roots of letters are things.

Henry David Thoreau

Anything is good material for poetry. Anything.

William Carlos Williams

When Ezra Pound read *Al Que Quiere!*, considered to be Williams's best early volume of poems, he said he did not pretend 'to follow all his volts, jerks, sulks, balks, outblurts and jump-overs'. Nevertheless, he knew that there was 'nothing meaningless in his book'. Williams wrote poetry concentrating in every word and every sound to charge them of meaning leaving nothing unattended or at random since he was convinced that poetry needed a structure and that structure was closely connected to the poem's signification.

Tomlinson says that 'Williams could be said to belong in the Cubist tradition –Imagism, Objectivism, the dissociation and rearrangement of the

elements of concrete reality, rather than rhetoric or free association' (Introduction to William Carlos Williams's *Selected Poems*, 1976: 15). In his own way, Williams used the world around him to describe a reality made of sounds and stress, objective approaches and phonetic journeys into meaning, and the idea of "immediate environment" as Williams himself used to point out. He insisted that he did not write "free verse" because he said that even "vers libre" was a contradiction in itself since all verse has a definite structure and his structure was made of rhythm and phonetic meaning:

Imagination creates an image, point by point, piece by piece, segment by segment –into a whole, living. But each part as it plays into its neighbour, each segment into its neighbour segment and every part into every other, causing the whole- exists naturally in rhythm...' (Williams, *Selected Essays of William Carlos Williams*, 1969).

Williams creates a new language for his poems, out of the English language, filling it with new prefixes and suffices, a personal syntax, newly discovered grammar items, ambiguity, sonorous atmospheres, absence of punctuation rules which makes lines unfinished to create endless meaningful sequences and re-explored semantic combinations which help to build Williams's own version of English, seeking already existing speech rhythms to give way to new ones, the ones that firstly only belonged to his private idiolect, an idiolect that little by little turned to be as universal as his writings.

Williams belongs to that Imagist Movement which appeared in the early 20th century and focussed on 'clarity of expression through the use of precise visual images'. Ezra Pound launched the movement officially in 1912 giving his

definition of Imagist poetry which points at some aspects we will find in Williams's poetry:

- a) Direct treatment of the "thing" –subjective or objective.
- b) Use absolutely of no word that does not contribute to the presentation.
- c) As regards rhythm the composition follows the musical phrase, not the metronome.

However, when he thought about these aspects he forgot sound, something quite surprising if we analyse this poem by Pound where it is possible to find a very delicate sound distribution to stress the hidden meaning:

Portrait d'une Femme

Your mind and you are our Sargasso Sea,
 London has swept about you this score years
 And bright ships left you this or that in fee:
 Ideas, old gossip, oddments of all thing,
 Strange spars of knowledge and dimmed wares of price.
 Great minds have sought you – lacking someone else.
 You have been second always. Tragical?
 No. You preferred it to the usual thing:
 One dull man, dulling and uxorious,
 One average mind – with one thought less, each year.
 Oh, you are patient, I have seen you sit
 Hours, where something might have floated up.
 And now you pay one. Yes, you richly pay.
 You are a person of some interest, one comes to you

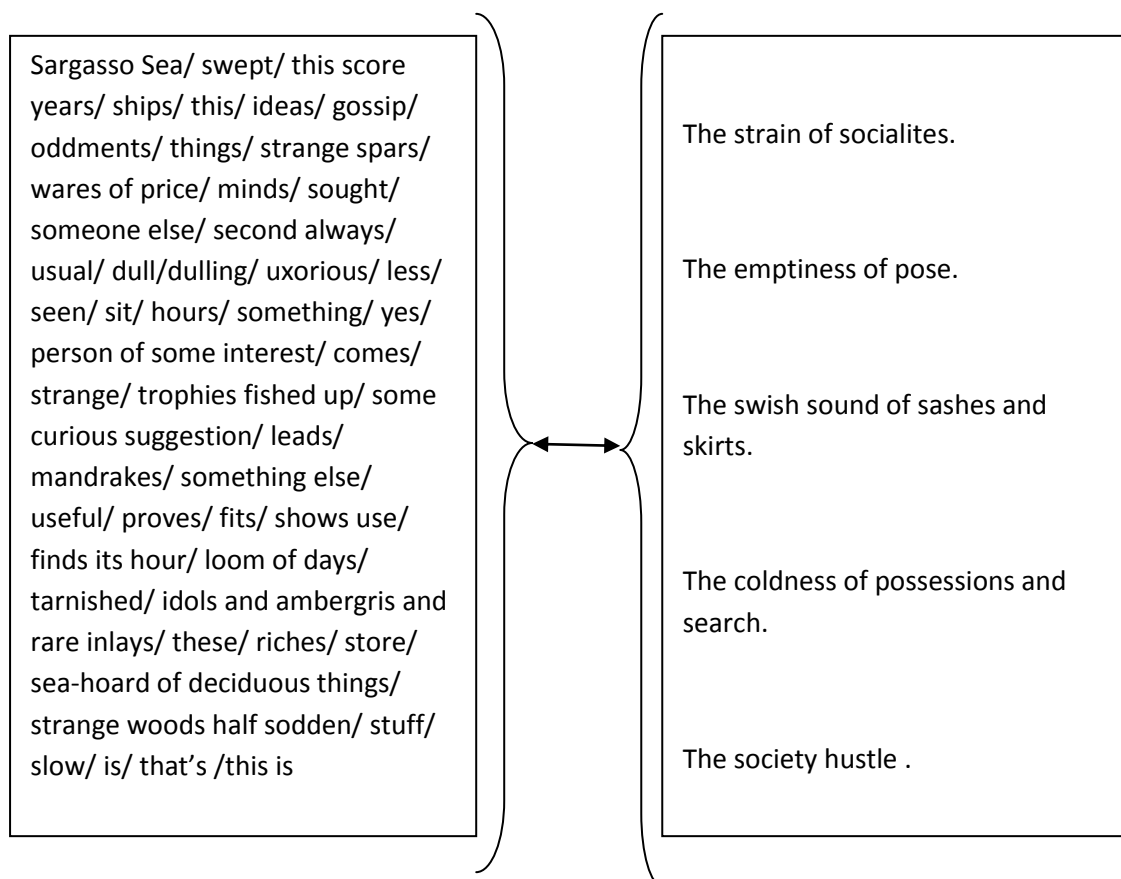
And take strange gain away:
 Trophies fished up; some curious suggestion;
 Facts that lead nowhere; and a tale for two,
 Pregnant with mandrakes, or with something else
 That might prove useful and yet never proves,
 That never fits a corner or shows use,
 Or finds its hour upon the loom of days:
 That tarnished, gaudy, wonderful old work;
 Idols and ambergris and rare inlays,
 These are your riches, your great store; and yet
 Foe all this sea-hoard of deciduous things,
 Strange woods half sodden, and new brighter stuff:
 In the slow float of differing light and deep,
 No! There is nothing! In the whole and all,
 Nothing that's quite your own.
 Yet this is you.¹²

Pound uses minute fragmentation in order to describe the high class “femme” but, at the same time, he includes a carefully studied sound pattern to foster the understanding of this fragmentation, how the “things” are pushed together by means of repeated consonantal sounds to build up a coherent picture of a somewhat soulless woman. He overuses words that carry sibilant sounds, alternating now and then at some periods with the lateral or the post-alveolar approximant, giving the poem an aura of socialisation. Pound fragments the woman into the things that surround her –similar to Eliot’s “Prufrock” in method not in extension- , leaving on the reader the idea of the strain of socialites and the emptiness of pose, a swish sound that makes

¹² *Selected Poems of Ezra Pound*, 1957, page 16.

visualise the woman making her way in crowded rooms, the terrible coldness of possessions and search for nothing. This sibilant atmosphere, neither the overpowering will, sinister desires or greed of Marlowe's (see pages 82 ff. above) nor the strength, stamina and sturdiness of Hopkins's (see page 131 ff. above), gets to the very end where the short line -in fact, the shortest one in the poem- summarises the fragmentation: "Yet this is you" (Yet all the things I have brought here make the whole of you), leaving the sound of society hustle suspended in the air:

Figure 31:



It would be interesting to notice how in the following extract from Marina Lewycka's *Two Caravans*, written in 2007, she also uses the sibilants to describe the strain of a society, in this case the immigrants' in Great Britain, how the fragmentation works with the same powerful images also indicating hustle but full of coarse feelings, of outcasts –Pound's woman is an outcast in her own way-, of suspended illusions and scarce means: the new society, again on sibilant sounds.

But the **worst** thing about the **Majestic Hotel** is that **inside its massive** redbrick-Gothic cockroach crawling **walls** are **housed some** two hundred people, not **travellers or holidaymakers**, but people trying to live their **lives** here – migrant **workers** like **themselves**, **asylum-seekers** from every **strife-torn** corner of the world., **homeless families** from **city slums** in England – **stacked** one above the other like **souls** from hell, **jostling** in the **queues** for the filthy **toilets**, **stealing** each **other's** milk from the mouldy communal **fridges**, keeping each other awake with their **arguments**, **celebrations and nightmares**.

(*Two Caravans*, page 95)

Almost one hundred years later, the struggle to find a place in society is represented in the same way, the same sound pattern and the same incredible crudeness.

Seeing the title of the next poem –“Spring Strains”-, it would be logical to think that Williams chose the sibilants to describe the pushing of spring onto the world. However, the poet's genius decided to use other sounds to express the coming of spring. This does not mean that Williams leaves aside the sibilants, he introduces the right quantity here and there, scattering them all over the poem in order to intensify the use of the real sounds that draw the track to and from the centre because Williams directs the interpretation towards the central lines of the poem. The poem is divided into four uneven stanzas which vary in form and extension but coincide in sound repetition. Similar to Milton's (page 31

above), Spark's and Proulx's (see pp. 238 ff.), Williams will express self-contained energy using bilabials closely connected to the lateral hinting at the natural explosion of nature.

Spring Strains

In a *tissue-thin monotone* of **blue-grey buds**
 crowded erect with *desire against the sky*
tense blue-grey twigs
slenderly anchoring them down, drawing
 them in –
 two **blue-grey birds** *chasing*
 a third *struggle in circles, angles,*
swift convergings to a **point** that **bursts**
instantly!

Vibrant bowing limbs

pull downward, *sucking in the sky*
 that **bulges** from **behind**, **plastering** itself
against them in **packed rifts**, rock **blue**
 and dirty orange!

But –

(Hold hard, rigid jointed tree!)
 the **blinding** and red-edged *sun blur* –
creeping energy, concentrated
counterforce – *welds sky, buds, trees,*
rivets them in one **puckering** hold!
Sticks through! **Pulls** the whole

counter-pulling mass upward, to the right
locks even the **opaque**, not yet defined
 ground in a terrible drag that *is*
loosening the very **tap-roots!**

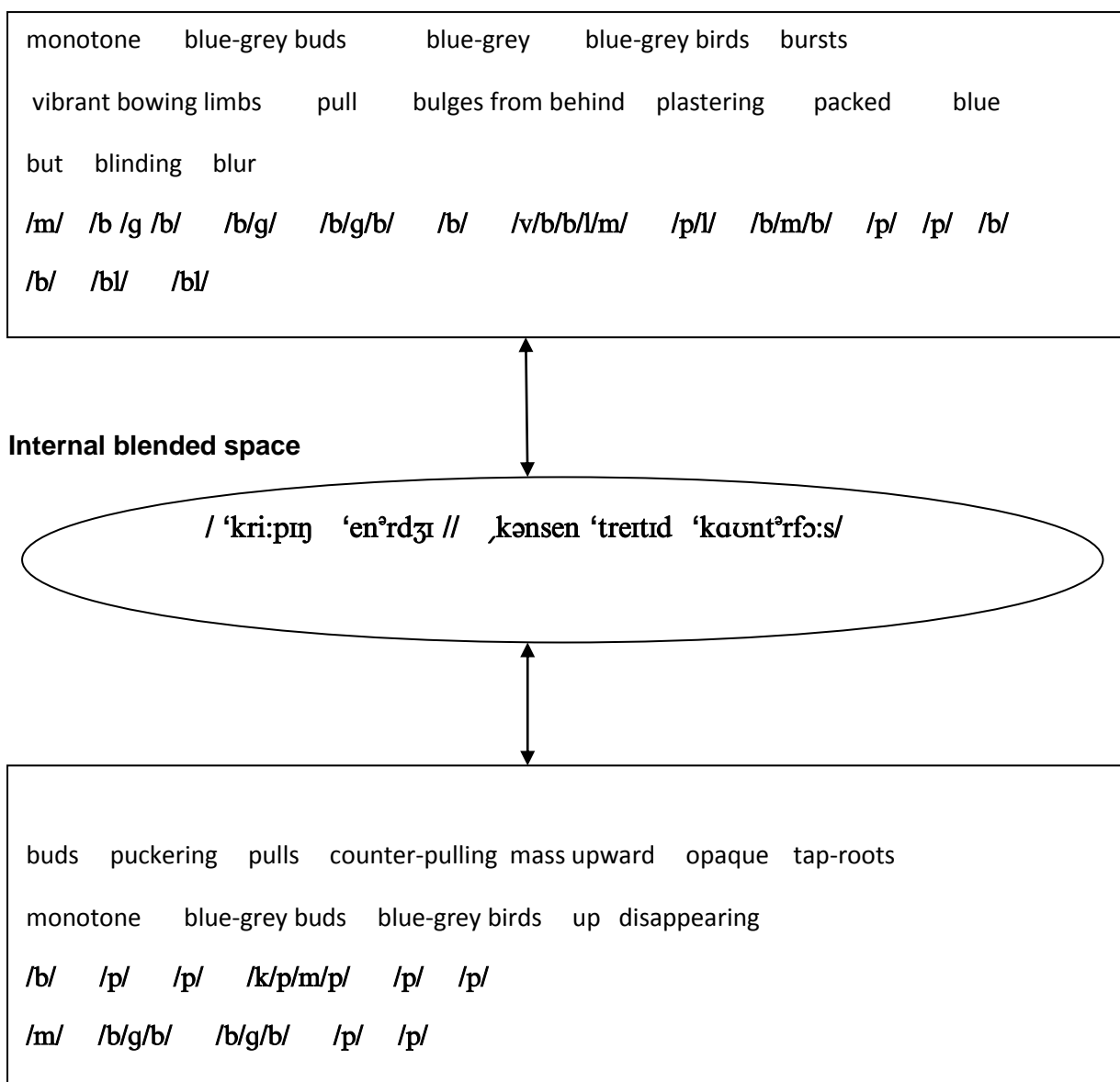
On a *tissue-thin monotone of blue-grey buds*
 two **blue-grey birds**, *chasing* a third,
 at full cry! Now they are
 flung outward and **up – disappearing suddenly!**

The central lines in the third stanza point at what Williams wants to express: the **creeping energy**, the **concentrated counterforce**. To get to this he distributes the bilabials to surround the central idea so that when the reader arrives, the idea of contention, pressure and burst is already settled. Williams generates his own *internal blended space* in the poem. It is not necessary in this case to look for the core of the meaning outside but the distribution of sounds points directly at the central part where four words describe what we are searching for and Williams has lead us to. Whether we start the poem from the beginning or from the end, the result is identical since the poet carefully placed the descriptive sounds in order to make of the poem a perfect balance. The internal blended space is easily spotted because Williams calls our attention to this sequence of words by connecting them by means of an alliterative construction on the voiceless velar stop, a sound that is hardly used in any other part of the poem –only “crowded” on the second line, “counter-pulling” to reinforce the idea and combined with a bilabial to make it even more evident,

and “cry” at the end of the poem. The energy comes from within the bowels of nature so he places it where the reader is able to identify that there has been a change which appeared suddenly among the flow of the lines. Williams anticipates this outburst by using the voiced velar stop in “blue-grey” repeated three times before and again twice when the explosion has already taken place; in the blended space he will use the voiceless velar stop to isolate it and provoke the reader’s realisation.

The schema of the distribution of sounds in the poem will as follows:

Figure 32:



The sibilants will help to introduce the sounds of nature into the poem, the complement the bilabials but are not as essential as in other poems since they do not concentrate all the meaning. Nevertheless, Williams considered them important for interpretation since he introduces this sound in the title of the poem alliterated to make it more evident and also in two of the key words that form the blended space. In his way, the poet constructs a perfect logogen system where everything contributes to depict the hidden energy of the earth pushing up to erupt into springtime. The title “Spring Strains” pictures the effort the reader will find inside the poem, propelled by a concentration of bilabials which will tell of the hidden force, hidden but noticeable.

“To Waken an Old Lady” shows a particularly complicated sound structure as if Williams had wanted to impress the reader with a succession of comings and goings inside and outside the poem. The description of the old lady is incredibly detailed and boasts an intricate sound pattern where nothing could be said to be straightforward. The lines are connected by sounds in search of meaning. Williams makes a superb metaphorical approach to old age using natural sounds that will reach the lady and, at the same time, describe her. The sounds go down the poem connecting meanings in the two input spaces they generate, one in the poem, the other outside. These two input spaces will generate the blended space where the lady’s description is placed pulled in by the winter scene.

The words used begin with different stops, fricatives and the labial-velar approximant semivowel but these sounds are linked building bridges where

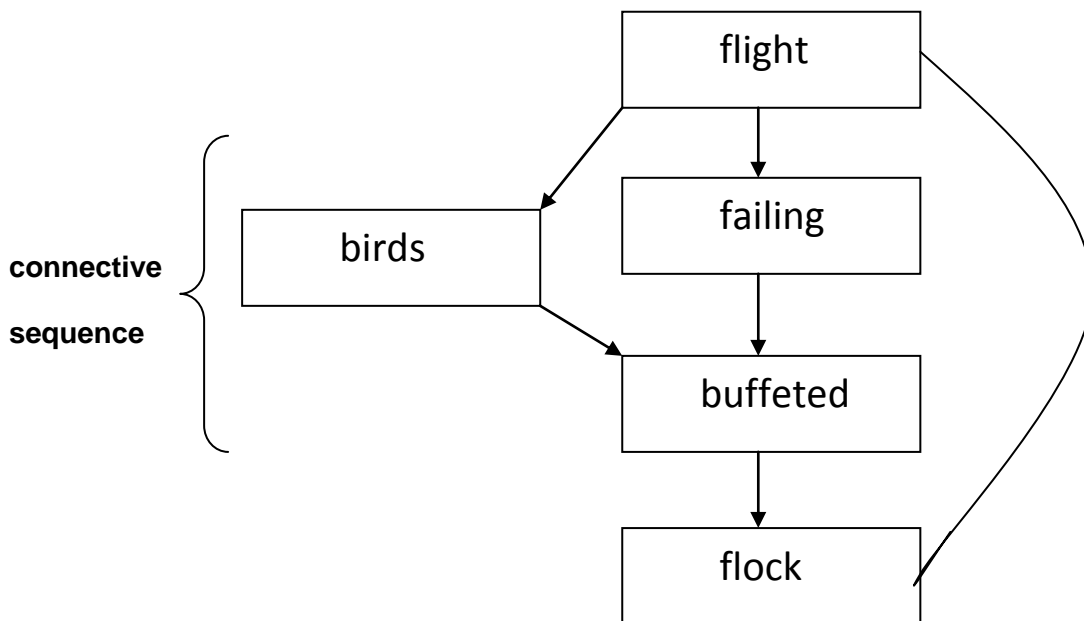
meaning can be spotted. Williams highlights certain connections to provoke interpretations and salient relationships that show the reader the way to follow.

To Waken an Old Lady

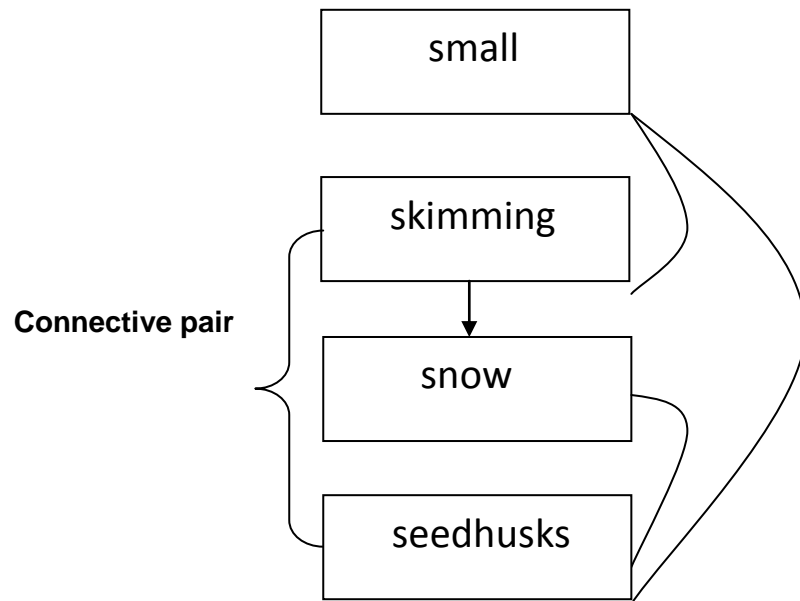
Old age is
a flight of small
cheeping birds
skimming
bare tress
above a snow glaze.
Gaining and failing
they are buffeted
by a dark wind
But what?
On harsh weedstalks
the flock has rested,
the snow
is covered with broken
seedhusks
and the wind tempered
by a shrill
piping of plenty.

The connections go from top to bottom, jumping from line to line, sometimes skipping others, in an attempt to create areas of meaning:

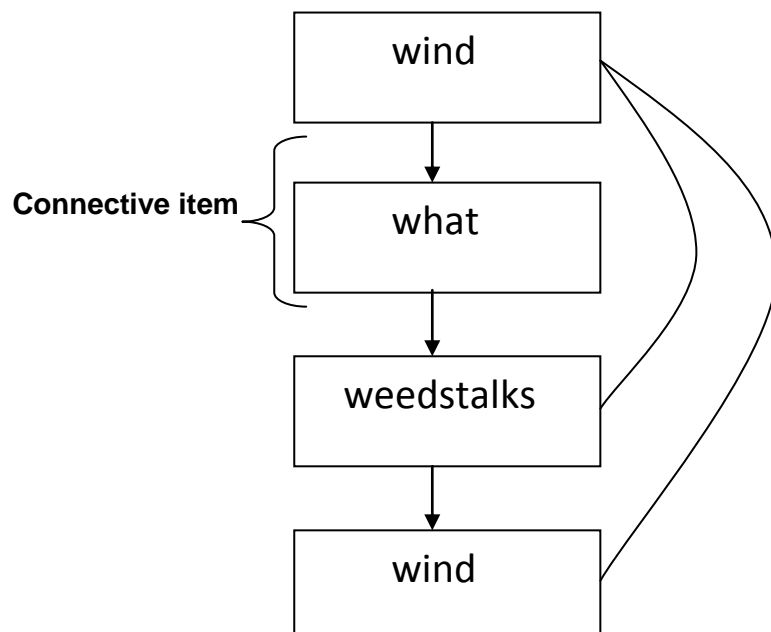
First area: The word “flight” is connected to “flock” by means of meaning and the voiceless labio-dental fricative. But in the way down they need connective to bridge the path: “failing” and “buffeted”, both carrying the voiceless fricative are half-way down and refer to the birds that belong to the flight and flock. The word “bird” jumps onto “buffeted”, both with voiced bilabial stop producing the complete connection: Figure 33



Second area: It starts in the word “small” –a quick reference to the old lady too- while goes down to “seedhusks” (both with the voiceless alveolar fricative) after leaping forward to “skimming” (the characteristic of small, the absence) and “snow” which connects directly to “seedhusks” since Williams wants us to see the snow covered in them and feel the coldness of wintertime. The seeds are small, an idea that closes the connection to form the pattern: Figure 34

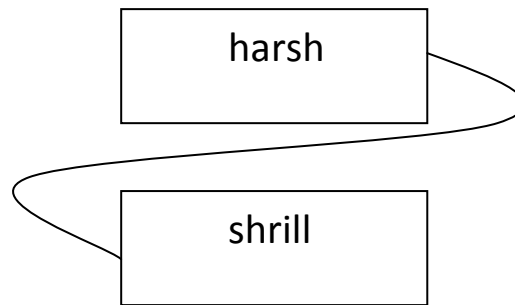


Third area: The word “wind” will be directly linked to “weedstalks” (not only because of the semi-vowel but also because of the action of the wind on the stalks) using a connective item, “what”, that heads the introduction of the word “weedstalks” highlighting its entrance. This sequence is made on semi-vowels. The word “wind” will close it at the end of the poem: Figure 35



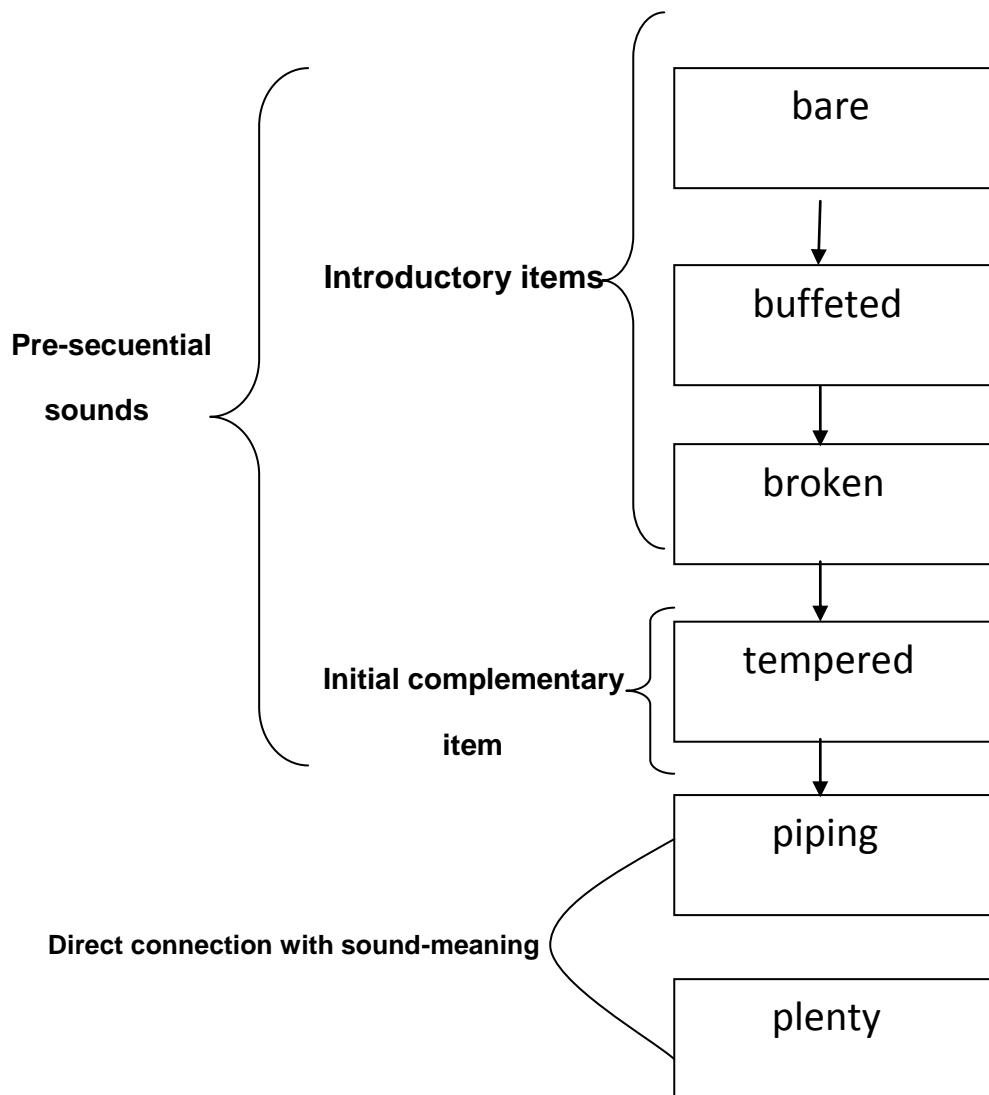
Before “weedstalks”, the poet introduces the sonorous adjective “harsh”, wonderfully placed to emphasize the description. This adjective is linked to

another word that expresses the same disturbing idea of coldness and rough weather and age: “shrill”. “Harsh” finishes with the voiceless alveo-palatal fricative and “shrill” starts with it thus forming a perfect sequence: Figure 36



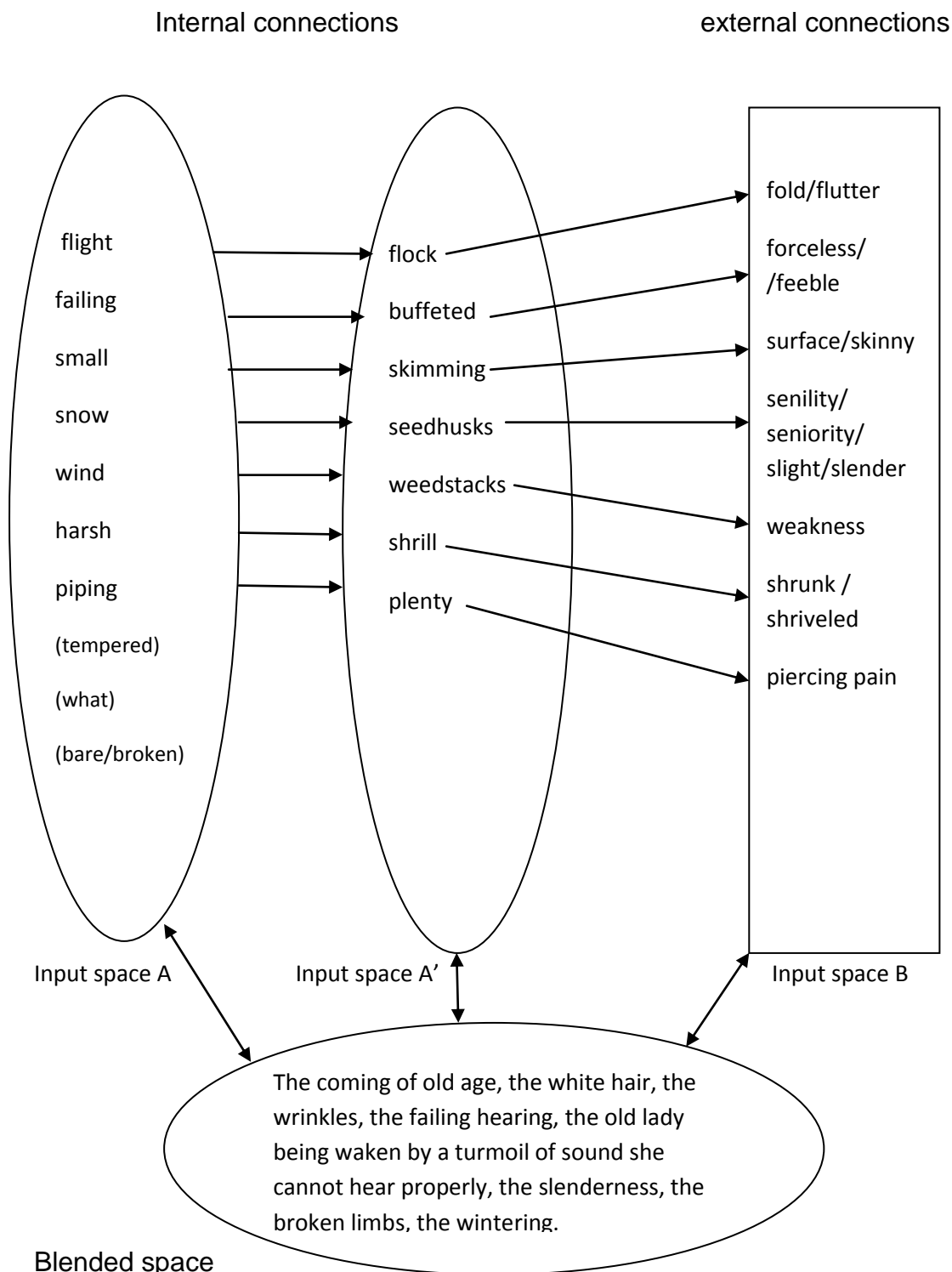
The poem comes to its end with another perfect composition of sound-meaning. This last sequence starts with an “initial complementary item”: the word “tempered”. This word does not begin with /p/ but it has the sound in secondary position. This characteristic allows Williams to introduce his last connection: “piping of plenty”. This sequence, made on voiceless bilabial stops, has a precedent in the words “bare”, “buffeted” and “broken”, all of them with voiced bilabial stops, but the voice is lost to emphasize the tepid atmosphere of the last lines. The word “piping” expresses high-pitched noises which are described as shrill, connected to harsh and to the winter wind. Here, old age is at its peak. The link, then, comes from above, with three “introductory items” which share the same place of articulation: the lips.

Figure 37:



Thus, Williams generates the two input spaces, working with internal connections that will be linked metaphorically to the external idea of old age:

Figure 38: The cognitive system



Metaphor over metaphor, Williams disentangles the mystery of old age, with all its nuisances and despair. The old lady seems to be unruffled by the winter scene, however the turmoil comes from outside and from within. Williams

creates a delicate network of sounds to show the cruelty of time on a person's aging body.

"The Great Figure", one of the most famous poems by William Carlos Williams – together with "the Red Wheelbarrow" - makes the perfect example of compact sound-rhythm poem where the descriptive power of the words and sounds is so relevant that Charles Demuth could not resist the temptation to paint it, thus creating another masterpiece, *The Figure Five in Gold*, now hanging in the Metropolitan Museum of Art in New York. Williams wrote the poem in 1921, Demuth painted it in 1928, giving it a different title, in fact part of a line in the poem. However, Williams could not have given his poem that title since it would have been a redundancy as regards sound, something Williams was very careful of in this period. The poem title shows a perfect balance for the two sounds, /g/ and /f/, which will be included later and these dominate the poem sound pattern. The voiced velar stop anticipates a series of similar sounds that will define the sonorous content of the poem while the voiceless labiodental fricative depicts the "visual" unit, that is to say, what is really "seen" through sound.

Williams divides the poem into two units, the first one describes an action which could be considered frozen in time for a single moment: spotting the truck; the second unit is pure movement led by the sounds which imitate the truck passing by. If we look at the picture we can see that this movement has been depicted by patches of colour which for a constant but ephemeral sequence, similar to what Williams wanted to express. In the picture the truck is approaching the viewer as well as the poem the poem tries to make the reader

visualise and hear the movement of the vehicle and the stillness of the spectator. Demuth does it by enlarging the number five till it almost covers the whole canvass, struck by streaks of lightening projecting outwards in all directions. Williams places the sounds to enhance the stillness and movement to lead the reader to see and hear the truck. In the picture the noise is brought in by the viewers themselves, in the poem is given by the poet and reaches the reader while progressing down the lines (see Appendix, page 338).

But how does Williams place the sounds to make this happen? As I have already said, the title gives us the hint: /grɛɪt/ and /fɪgʒr/ carry the two sounds which will determine the two units. The first unit goes from the beginning to the word “firetruck”; the second unit goes from the word “moving” to the end. Williams places neither a comma nor a colon after “firetruck”, he makes us pause to breathe and connect the word “tense” to the verb in present participle form. The use of no punctuation tells us of a continuous movement, nevertheless the spectator needs to stop to be able to spot the truck. Thus, “moving” constitutes the limit, a border for the poem to start moving and sounding more. It is really remarkable to witness how Williams links the two units using the velar stops while the labiodental fricative is left to the first unit, it is never repeated again, it finishes with “firetruck” to enhance the idea of a virtual border: he uses /fɪgʒr/, /faɪv/ and /faɪrtrʌk/ to connect the envisaged first unit. The sound /f/ jumps from “figure five” to “firetruck” helped by the word “gold” so cleverly placed half-way down to begin what would be the section that carries the movement. “Great” is linked to “gold”, Williams does not use “yellow” or “ochre” to describe the colour: the same sound /g/ creates a bridge between

the title, the first unit and the word “gong” which finally establishes the connection between the movement and the audible part.

How Williams uses only two sounds repeated three times to create a viewable/ audible picture is simply amazing. By means of introducing two trajectors which will have different missions, he guides the reading: the /g/ will go down to the second unit, the one that has to be “heard” while moving; the /f/ goes down to close the first unit, the only moment when the spectator stays still while the truck is approaching. The two trajectors have a complementary sound which wraps both the stop and the fricative to make the background more sonorous: the voiced post-alveolar approximant. Taking into consideration that American English is a rhotic variety, the /r/ becomes a significant contributor. Thus, the words in the title also stress the use of the approximant, /greɪt/, /fɪgʒr/, the first line boasts this sound in /reɪn/, then follows /fɪgʒr/ again, /red/, /fɑːrtrʌk/, goes down to /saɪrən/, /rʌmbliŋ/, /θruː/, and finally /dɑːrk/. The alveolar tap, usually voiced, in “city”, /sɪtɪ/, finishes the sequence. The approximant was carefully chosen by Williams to imitate the noise of the wheels against the street surface while at the same time, helps to the rhythm of the poem which becomes quicker towards the end. The sequence “gong clangs”, built on velar stops adds part of the sonority the poet wanted to achieve.

The Great Figure

Among the rain
and lights
I saw the figure 5
in gold
on a red

firetruck
 moving
 tense
 unheeded
 to gong clangs
 siren howls
 and wheels rumbling
 through the dark city

According to what it has already been said, the sound structure of the poem could be as follows:

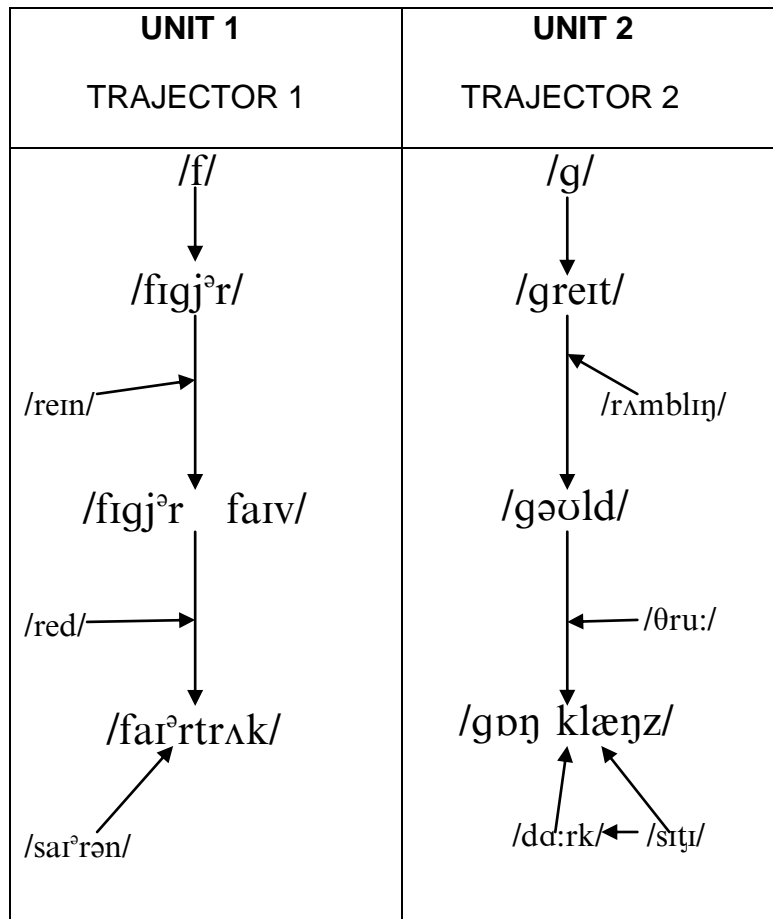


Figure 40

But Demuth is not the only one that based his work on somebody else's. Peter Halter says that "The Great Figure" 'is also one of the poems that recall

Duchamp's influence, in particular that of his ready-mades: the golden figure 5 is a veritable *objet trouvé*, discovered by the poet among the innumerable things that belong to the neglected "soulless" present day technological environment so systematically bypassed by the more traditional artists' (Halter: 1994)^{xxxvi} So there exists a double connection to painting: the one that goes from Duchamp to Williams and from Williams to Demuth, a kind of double-headed Imagism. When the truck disappears in the night rain, when the image is gone, the poem finishes, the crescendo diminishes towards the "dark city", all the sounds busted by "gong clangs" bounce down to the concentration of approximants, until the alveolar tap expresses the last echo, the one that is not going back.

The Pot of Flowers

Pink confused with white
 flowers and flowers reversed
 take and spill the shaded flame
 darting it back
 into the lamp's horn.

petals aslant darkened with mauve

red where in whorls
 petal lays its glow upon petal
 round flamegreen throats

petals radiant with transpiercing light
 contending

above

the leaves

reaching up their modest green

from the pot's rim

and there, wholly dark, the pot

gay with rough moss.

It is well known that "The Love Song of J. Alfred Prufrock" is a masterpiece of poetic fragmentation. T. S. Eliot reaches the poem's height when he places the man's personality in all the odds and outs, selves and emotions that surround the character from the beginning to the final word. Prufrock is torn to pieces but these finally built the complete description, the different layers we are all made of, in a superb exercise of human understanding and physical reaction. Eliot uses an irregular rhyme structure, a rhyme that appears and disappears, thus emphasizing the fragmentation; only when the poem is read aloud the reader is capable of appraising the broken rhyme inside. Similarly, the broken world may mend itself, bit by bit, to erect the whole again. "The Pot of Flowers" has very little to do with Prufrock but the poem shows how Williams could use fragmentation to express reality as well as emotion. The poem belongs to the book *Spring and All* and the idea of a weather-dominated world lead to human-beings and things that respond to laws beyond the possibility of complete assimilation which will render life singular and somewhat mysterious. There is a pot of flowers, then moss, reflections, a building atmosphere, an inexcusable feeling of the precariousness of life which

can be as fragile as a petal and as fragmented as a myriad of spots of light: the flowers are fragmented into their reflections, and later transformed into the repetition of a sound that will bring the meaningful unity the poem contains.

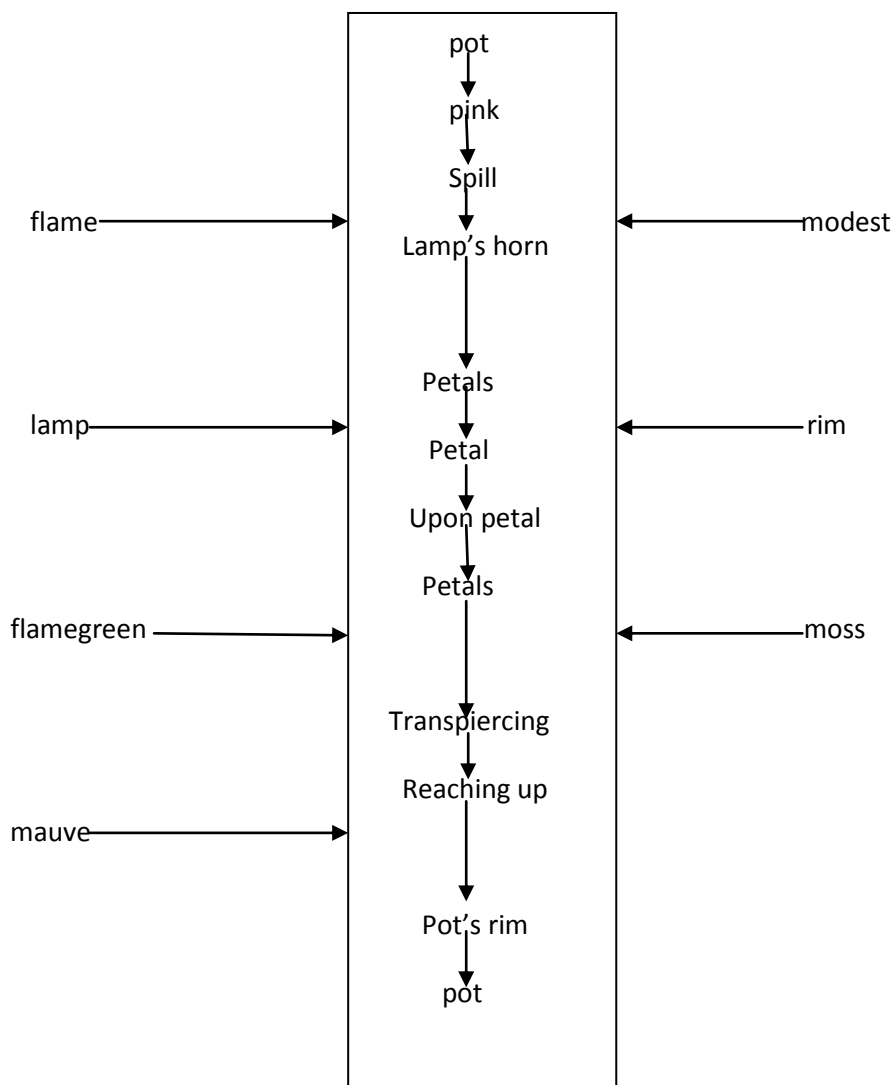
On the one hand the poem includes a sound that could be seen as a trajector which links the different parts of the poem while defining a verticality which adds to the plain meaning: the description of a pot of flowers, vertical in its position, a characteristic that links this present poem to Muriel Spark's "Standing in the Field" (see page 222) where the verticality is given by the sound /t/ in order to describe the position of the scarecrow. On the other hand, a deeper analysis reveals a clever distribution of two main sounds: the voiceless bilabial stop present in the word "pot" that draws the way down, and the voiced bilabial nasal that contributes to the enhancement of the previous sound due to similarity in place of articulation. These two sounds generate a series of input spaces which will finally blend to give way to another meaning: the permanency of love.

Therefore, we will find that all the words carrying the sound /p/ are related to "pot" either because of the description of the pot itself or because of the description of its contents, necessarily fragmented, while the words with /m/, headed by "moss" –the last word in the poem- will bring the information to discover the meaning that lies below the surface. What seems a fragmented description of a pot of flowers turns into a parable of love and its permanency in a person's life. The idea of "spring", closely connected to the pot by means of sound, links weather and love and melts flowers and moss to make up the final

message: the permanent presence of love no matter what emotions fill the mossy pot.

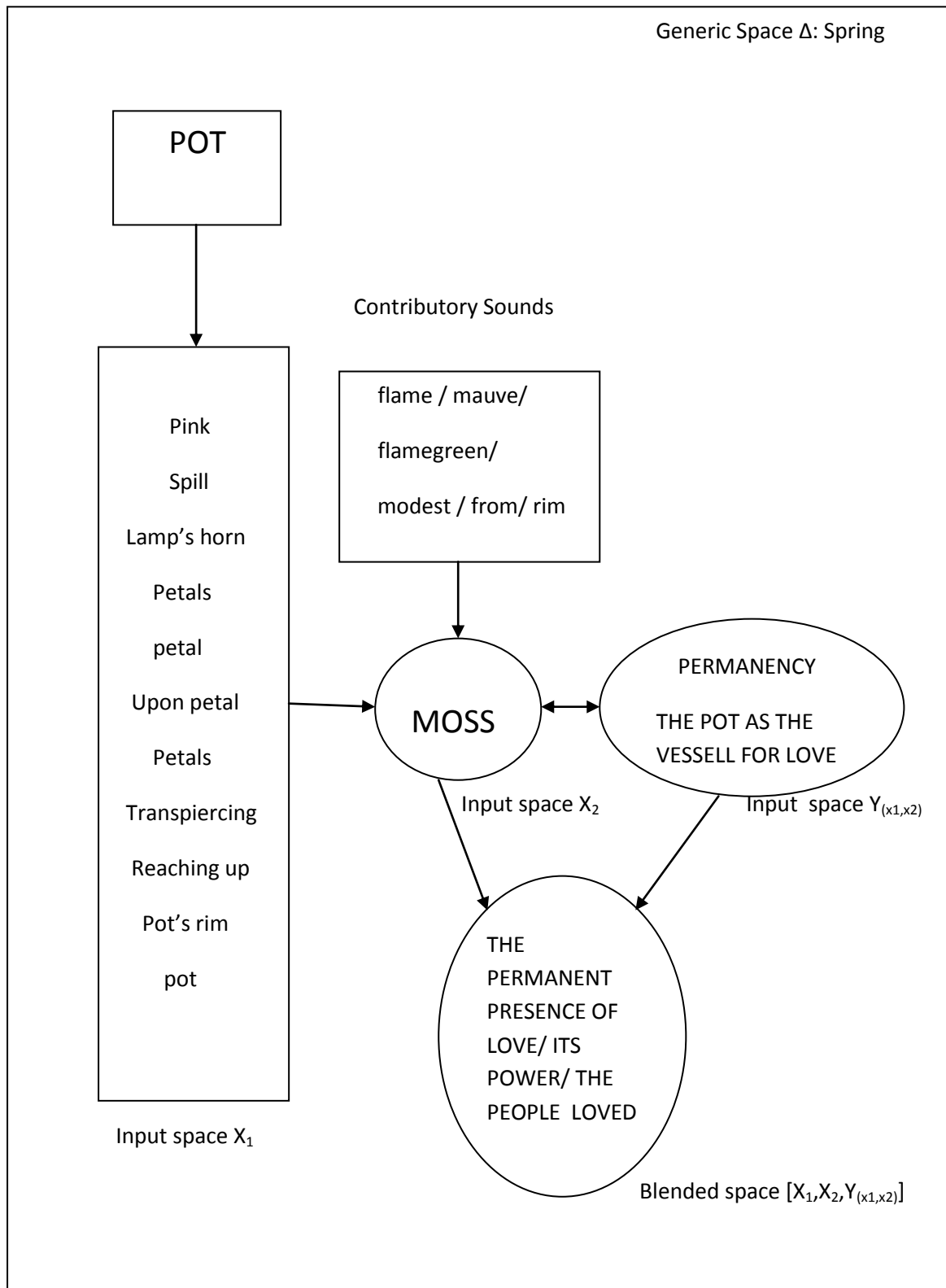
Then, the initial distribution of the voiceless bilabial spot that generates the vertical pattern, is complemented by the union of two input spaces which will generate the final blend:

Figure 41: The original pattern



Surrounding the vertical pattern, the words carrying the bilabial nasal work to generate the input spaces needed for final meaning.

Figure 42: The generation of the blended space.



By means of the sound pattern described above, Williams not only fragments the picture of the pot in order to express the fragmentation of everything that exists around us and it is subject to perception but also leads the reader through a cognitive trip towards the final interpretation: spring as connected to love as connected to its permanency and power, no matter whom we give this love, as flowers may wither in time.

Williams goes on with fragmentation in the next poem, "At the Ball Game". How could this poet make up such vivid images using sound grouping together with that perfect dominance of line length, is one of the great pleasures of poetry. "At the Ball Game" works like a play, a perfectly depicted scene that could be put together like a puzzle where each piece fits to the millimetre leaving no empty space for diversion. Williams creates an exhausting journey through the bits and pieces that conform a baseball match so that the game appears vivid to our eyes and sounds are able to express the excitement of the crowd and the quickness of the game. Playing is seen reflected on the crowd, it is not necessary for Williams to concentrate on the match, he creates such movement with the words that the match is the poem itself and the crowd *is* the match and its consequences.

When Ingmar Bergman, the famous Swedish director, filmed Mozart's *The Magic Flute* in 1974, he did something similar with the overture to the singspiel: he fragmented it showing the audience's faces; thus the music was projected on the faces and was more than music, Mozart's supernatural melodies became part of the human-beings who were at the theatre listening to

them. The fragmentation turned into the purest unity of chiselled masterpiece and everyday reality, of sound and image; it was not only the notes from the music score but also the reactions they provoked, their reception in the real world, from the reality of music to the reality of emotion. Williams does the same: from the reality of the game to the reality of the emotions it generates. The perfect blend, the unparalleled vision of common reality turned into words and sounds.

At the Ball Game

The crowd at the ball game
is moved uniformly

by a spirit of uselessness
which delights them –

all the exciting detail
of the chase

and the escape, the error
the flash of genius –

all to no end save beauty
the eternal –

So in detail they, the crowd,
are beautiful

for this
to be warned against
saluted and defied –
It is alive, venomous

it smiles grimly
its words cut –

The flashy female with her
mother, gets it –

The Jew gets it straight – it
is deadly, terrifying –

It is the Inquisition, the
Revolution

It is beauty itself
that lives

day by day in them
idly –
This is
the power of their faces

It is summer, it is the solstice
the crowd is
cheering, the crowd is laughing

in detail

permanently, seriously

without thought

“At the Ball Game” is focussed on two main sounds: the voiced dental fricative /ð/ and the voiced alveolar stop /d/, but there also is a third sound which will be insistently repeated to give irony to the whole, the voiceless alveolar fricative /s/. Both the dental fricative and the alveolar stop are voiced to express the emotion and excitement of the crowd –Whissell defines /ð/ as pleasant and /d/ as unpleasant (see page 20 above), both placed at the mouth front to show its exhilarating outcome, the possibility of no contention, of full expression: the rhythm of the game, the rhythm of the crowd together with the game, the ball, the hearts thumping, the eyes widening, the ears alert, complete and satisfied excitement.

As Williams uses fragmentation again, the voiced dental fricative is concentrated mainly on one word: “the”. The repetition of the definite article over and over again brings rhythm and sound at the same time, producing an effect of bouncing balls and constant pacing and running, baseball bats hitting and gloves catching, astonished faces and halted breath, smiles and shouting, arms beating the air and angry yelling. The word “the” is repeated eighteen times (title included), together with other words carrying the same sound: “them” and “this”, both repeated twice, “they”, “mother”, “that”, “their”, and “without”; around 20% of the words in the poem carry the voiced dental fricative while almost 16% of the words bear the voiced alveolar stop. The irony concentrates on the 19% of the words, a significant percentage if we consider this irony as

complementary to the excitement of the crowd, undoubtedly Williams is making criticism. Could it be possible that Williams really wanted to express the depersonalisation of people while being together sharing similar feelings? The last two words in the poem are crucial: “without thought”. This sequence combines the word “without”, stressed on the syllable that carries the /ð/ and “thought” which begins with the voiceless dental fricative, the *only* voiceless dental fricative in the whole poem. The idea the sequence promotes is strong: a crowd which reacts automatically, no thinking included, can turn into a dangerous weapon. The absence of final stop at the end of the poem is also significant: no end to excitement and lack of thinking, long life to endless brainless reaction. So here we have a poem made of confronted feelings: the ones depicted by the /ð/ and /d/ and the one described by the use of /s/ which is criticising the former two. Wonderful combination. The sounds giving the reader unmistakable hints to point at two ideas which are perfectly logical and complementary: the acceptance of the crowd as a concentration of people who are reacting all together in the same way, bearing no personality, masking themselves behind the same perfectly justified emotion, a dolce-farniente that brings a single happiness, a pleasant moment, a dangerous latent outburst. The three sounds thoroughly complement one another, all lines boast at least one of them. Williams wanted no confusion as regards his preference at the moment of describing people. His picture frightens as well as pleases; the rhythm is catching, the sounds incredibly representative.

Everything starts in the title and keeps treading down:

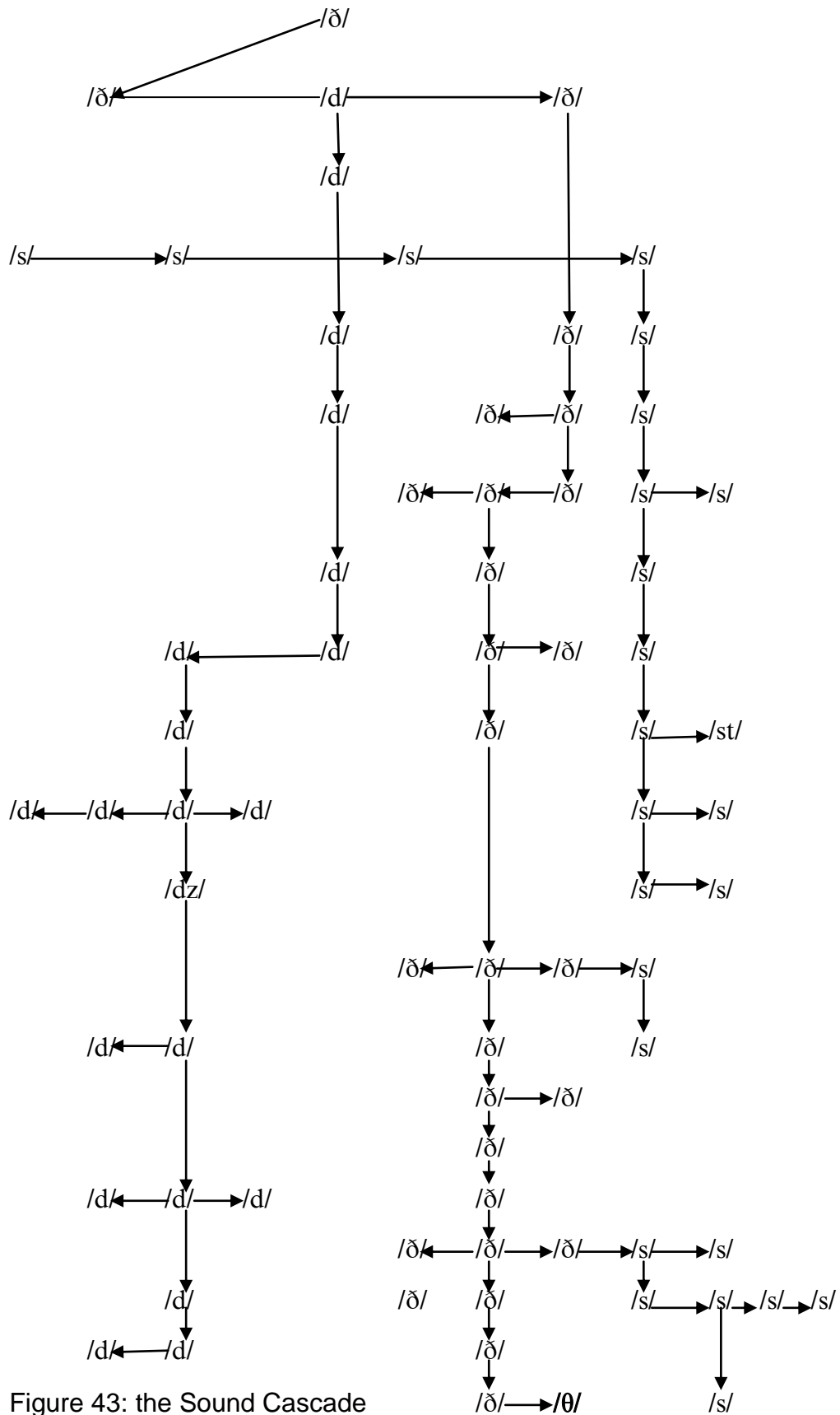


Figure 43: the Sound Cascade

Such accumulation of identical sounds shows that Williams wanted to express very concrete ideas. There is no atomization of sounds, the interrelation is evident. Thus, the poet succeeds in giving a special rhythm to the poem while focussing the reader's attention on three repeated phonemes: /ð/ and /d/ for emotion and excitement (positive and negative) and /s/ (Whissell's pleasant/unpleasant sound) for the ironical part which foresees the dangerous consequences of a thoughtless reaction. The final /θ/ opens a new dimension: the impossibility to know how this final reaction could be, it is left open to people's will, Williams's last ironical wink.

The next poem generates three input spaces $-X_1$, X_2 and X_3 - which will, in due time, give way to other three input spaces $-Y_1$, Y_2 and Y_3 - all of them interconnected and leading to the blended space XY. Such complexity is due to the sounds that Williams decided to introduce in the poem and their internal-external relationship.

The Predictor¹³ of Famine

White day, black river
 corrugated and swift –

 as the stone of the sky
 on the prongy¹⁴ ring
 of the tarnished city
 is smooth and without motion:

¹³ (sic)

¹⁴ (sic)

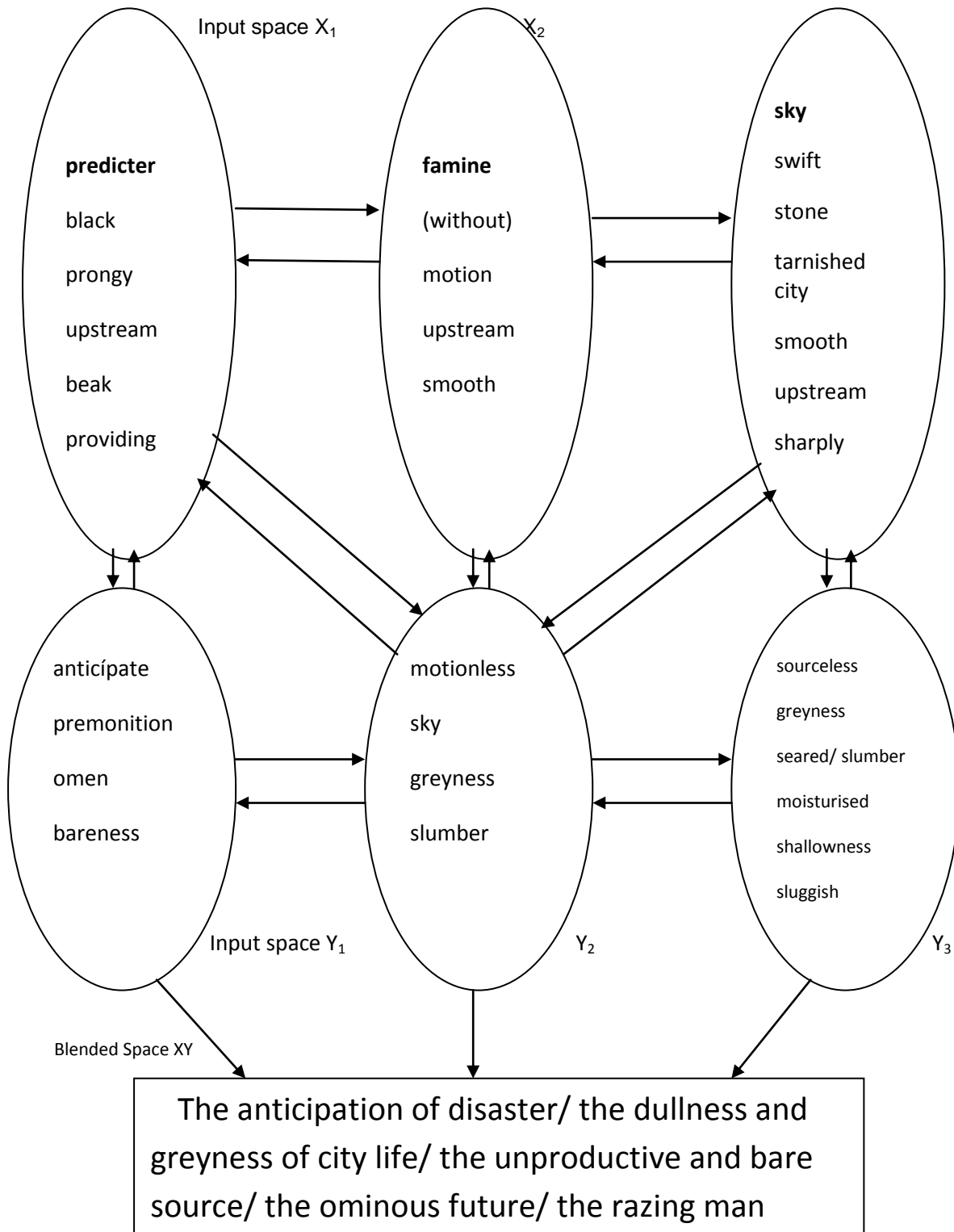
A gull flies low
 upstream, his beak tilted
 sharply, his eye
 alert to the providing water.

Williams starts in the title where he presents the first two input spaces with the words /prɪdɪktər/ and /fæmɪn/ both bearing bilabial sounds: /p/m/. Both words will establish varied connections within the poem to similar sounds creating input spaces X_1 and X_2 . The third mental space X_3 is related to the sibilants used which link the descriptive part of the poem. The three also interconnect by means of relations with triggered input spaces Y_1 , Y_2 and Y_3 . That is to say, input spaces X_n with $1 \leq n \leq 3$ will be directly related to input spaces Y_n with $1 \leq n \leq 3$, but, at the same time, and using words already generated, the input spaces Y_n will bring back relations to input spaces X_n . Thus, the sounds will point at further sounds either at the same place of articulation or, sometimes, at those whose difference lies on the characteristic of voicing. For instance, “predicter” –the generator of input space X_1 - not only connects “prongy” and “providing” but also “beak” since the voicing of the bilabial adds more meaning to the already stated giving the word an aura of unpleasantness. When “predicter” generates the input space Y_1 , the sounds we will find in the new input space will be both /p/b/ which will also link to input space X_2 where we will find the bilabial nasal.

Following this trail of analysis, “predicter” would be linked to “famine” and to “sky” -the last two words being the generators of input spaces X_2 and X_3 - since its “dullness” describes the “gloomy” future. All the words that carry a sibilant are descriptive words that go back to the idea of famine and hunger.

The image of the gull, a “bird” which flies far from the coast towards the dark city is “premonitory”.

Figure 44: The input spaces and their connections.



The colours “black” and “white” included in the poem give “grey” which is precisely the colour of dullness and the overall colour in the poem, it soaks the city, which “slumbers” under the also grey sky described by Williams as a “stone”. The word “providing” is full of irony since the idea is that nothing will be found, the “beak” is “tilted sharply”, as if desperate because of the absence of food, the “alert eye” finds nothing. The river gives nothing: it is “bare”, “empty”, full of “black water”, “unproductive” like the “tarnished city”. In this way, “predicter” generates the idea of “premonition, of a terrible “omen”; “famine” goes for lack of “motion”, the “slumbering” of the city that does not move. The sibilants describe desperation. All these ideas are connected: the prediction is black, ominous, motionless, it even generates less and less motion, similar to the sky Williams describes. This greyness he attaches to the sky reflects itself on the sluggish river and the city which slumbers underneath, a moisturised plain, seared by the ominous presence of the future famine. This is the way all the input spaces are connected into a sole meaning, complementing one another to bring in the final interpretation in the blended space.

The Bitter World of Spring

On a wet pavement the white sky recedes
 mottled black by the inverted
 pillars of the red elms,
 in perspective, that lift the tangled

 net of their desires hard into
 the falling rain. And brown smoke

is driven down, running like
water over the roof of the bridge-

keeper's cubicle. And, as usual,
the fight as to the nature of poetry
-Shall the philosophers capture it?-
is on. And, casting an eye

down into the water, there, announced
by the silence of a white
bush in flower, close
under the bridge, the shad ascend,

midway between the surface and the mud,
and you can see their bodies
red-finned in the dark
water headed, unrelenting, upstream.

A somewhat gloomy description of a spring day, quite different from the energetic and heated one done by Milton in his poem "Song on May Morning" (see page 31 above). Williams creates a sort of antithetical description, far from poetic tradition, where the words are tied by a succession of stops which keep changing according to the meaning units Williams inserts in the poem. The first unit deals with trees, the second with the human presence, the third has to do, precisely, with Williams's view of what spring is and what poetry should do

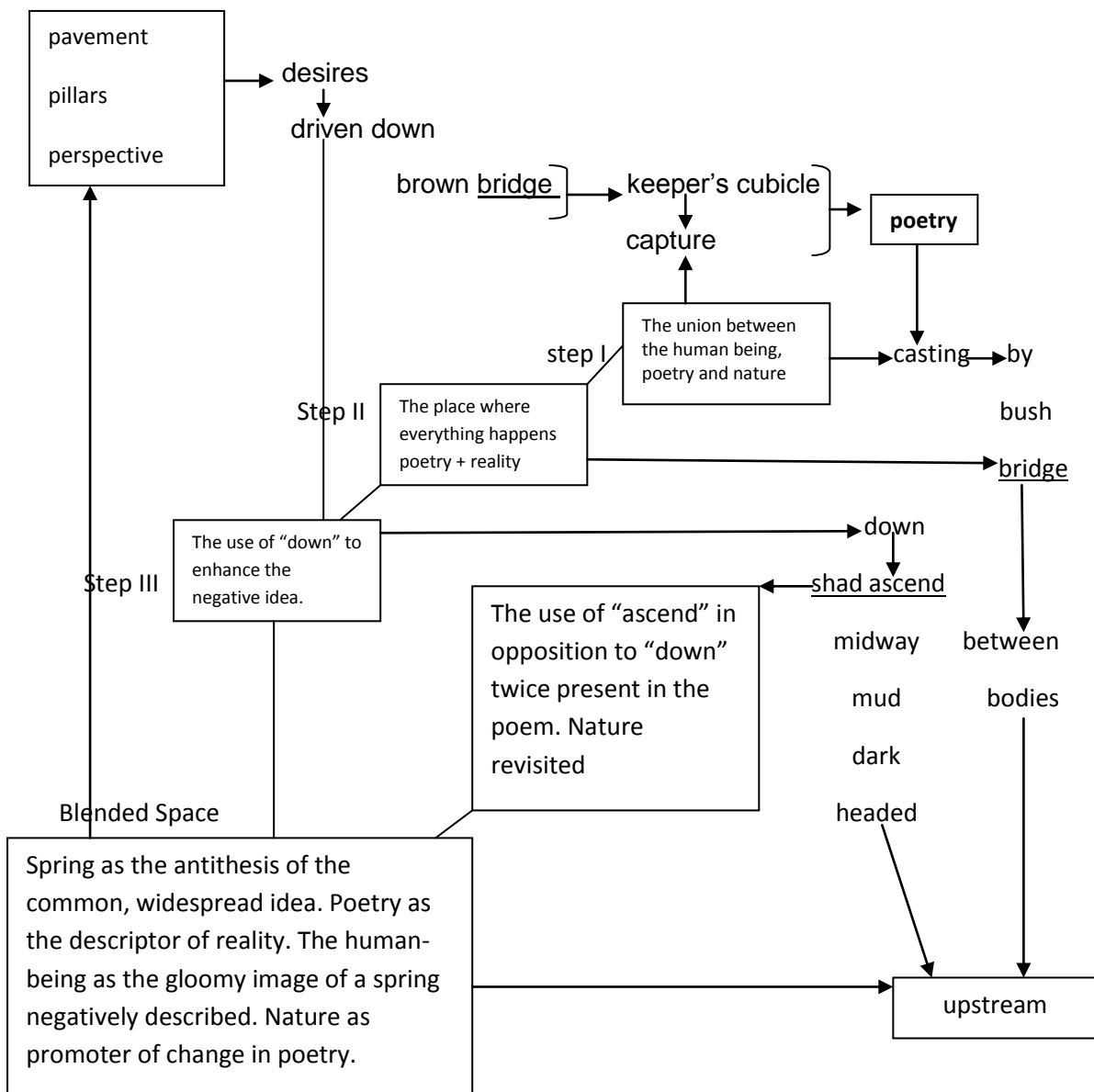
about it. The last unit concentrates on fish, thus completing a description which constitutes a totally different approach to one of the dearest topics in poetry.

This poem is full of what Fauconnier calls “meaning potential”: when the spotting of the repeated sound takes place we realize that Williams places the sounds in the units in such a way that there exists a direct liaison between them whether we go down or from the end back to the beginning. There is also a process of analogy that the poet starts in the unit describing the human presence and the fish unit. This analogy is given by the voiced alveolar stop which links both units and makes the reader discover that Williams binds by means of sound humans and animals in his oxymoronic spring day. This connection is also evident on the place where the poet locates the fish: exactly under the bridge, the place where the keeper’s cubicle is.

The river makes another important contribution to the sound network when Williams finishes the poem with the word “upstream” defining the river path as he defines the “white pavement” on the first line. Half-way down the poem the word “poetry” introduces a kind of metadata which gives extra information both about the process of creation and how the poet –and the reader- should approach this piece of poetry. Is it possible for this poem to be real or does it have to be different in order to make it definitely poetical? We find that /ʌpstri:m/ linked to /peɪvmənt/, /pɪlˈrɪz/ and /pˈrɪspektɪv/ and the word “poetry” could be considered to form an analogical unit since the words involved are all related to the process of composition. At the same time, the poem generates a process of disanalogy in the Blended Space where all the positive ideas about spring will be included triggered by the work of the Generic Space, a process

similar to what happens with the negative ideas which appear in the blended space of Milton's poem (see pages 46-48 for definition of disanalogy and its inclusion in Milton's poem's blended space).

The sound structure of the poem is quite complex as seen in the following figure 45:



There are very few words in the poem that do not carry sound potential and many of the words project themselves onto others by means of analogy, bearing different meaning in the context of the poem. This leads to the complexity of the diagram above and the plurality of the blended space contents. Once again, Williams expresses much more than the mere words and their semantic meaning.

The next poem was composed on the sound of the voiced post-alveolar approximant, a characteristic sound in American English, a rhotic variety. From the very title, “Seafarer”, the /r/ makes itself evident and necessary. The word that heads the possible interpretation is “rocks”, a violent word where the sound of the approximant is emphasised by the following open back unrounded vowel /ɑ:/ (it is important to notice that in American English the pronunciation of the word “rock” is /rɑ:k/ and not /rɒk/ as it happens in R.P. English) and the sharp sound of the voiceless velar stop which closes the monosyllabic word like a blunt stump. This word is bound to “seafarer” by means of sound but also because of meaning since Williams describes the man as a vivid permanence in the sea, similar to the rocks that repress the sea, preventing its constant flooding. The identification of man and rock is complete making the poem dramatic and direct, its rhythm impressively sharp. In short, another masterpiece.

Seafarer

The sea will wash in
 but the rocks – jagged ribs
 riding the cloth of foam

or a knob of pinnacles
 with gannets –
 are the stubborn man.

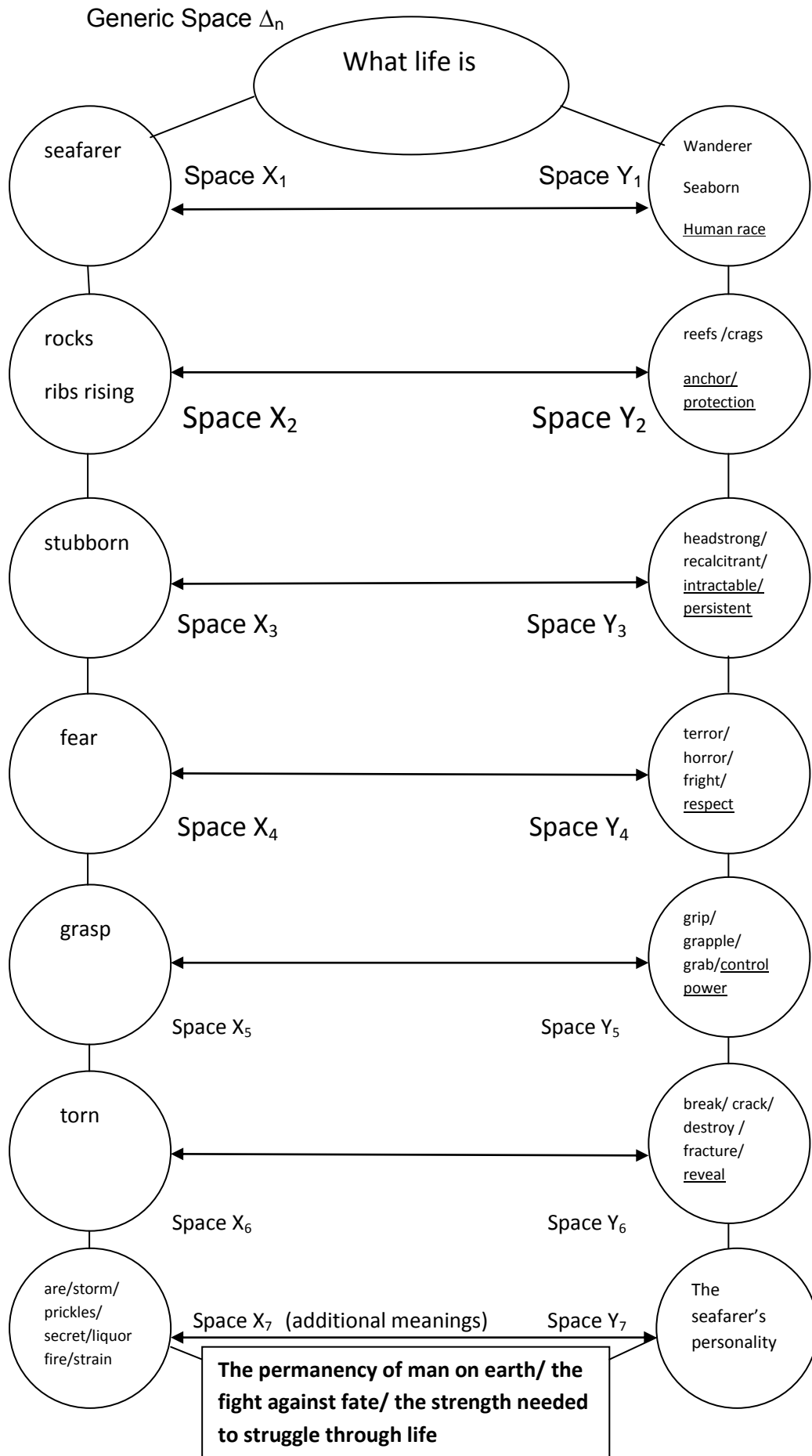
He invites the storm, he
 lives by it! instinct
 with fears that are not fears
 but prickles of ecstasy,
 a secret liquor, a fire
 that inflames his blood to
 coldness so that the rocks
 seem rather to leap
 at the sea than the sea
 to envelop them. They strain
 forward to grasp ships
 or even the sky itself that
 bends down to be torn
 upon them. To which he says,
 It is I! I who am the rocks!
 Without me nothing laughs.

/si:feər³r/ opens the sequence of approximants which will be present in all the meaningful words, which are plenty. Whissell's active sound makes itself even more expressive as it goes down joining words and ideas. */rɑ:kz/* follows to corroborate the predominance of the approximant in the poem. Their description as */dʒæɡɪd rɪbz/ rɑɪdɪŋ ðə klɔ:θ əf ʔəʊm/* where the alliteration enhances the importance of the approximant. The “are” that begins the sixth

line should be /ɑ:r/, the strong and emphatic form after the pause since Williams is identifying the rocks with the man calling him /stʌbʳn/, where the approximant is present again. /stɔ:rm/ follows, lending an idea of stoicism and fury to the stubbornness. Williams repeats the word /fɪr/ and joins it to /pɪklʳz/, /si:krət/ and /lɪkʳ/. The word /fɑ:r/ is then connected to blood and veins and organs. Again /rɑ:ks/ appears on the thirteenth line followed by /ræðʳ/, a word that heads one of the strongest ideas in the poem: the behaviour of the sea when it finds the wall of rocks. These rocks /streɪn fɔ:rwʳd tə græsp ʃɪps/ and finally even the sky bends to be /tɔ:rn/. The poem finishes with a total identification of man and rock and the last line which joins end and start with the word /læfs/ which finishes with the voiceless alveolar fricative that starts seafarer. The last line is definite, unmerciful, dire, a solid declaration of war.

The poem is settled on a wide generic space that covers what life is, something Williams tries to describe depicting the relationship between the sea and the seafarer/rocks. Enveloped by this vast generic space, seven input spaces X appear each of them carrying the main ideas, all of them bearing the approximant. These seven spaces bring about an equal number of input spaces Y where the sound of the approximant is present in the words included. Out of these words, there are some that will give us the explanation of Williams's poem, the other functioning as reinforcement. The blended space XY delimits those ideas and gives the interpretation leaving aside the complementary phonemes.

Figure 46: The poem's schema.



What we see here is that the sounds in the input spaces X will generate words in the input spaces Y that could be considered to be synonyms and others that will be near synonyms, introduced because of context meaning. These are the words that will give us the real interpretation of the poem. For example, in input space X_5 we have the word grasp that will be linked to synonyms like grip and grab and near synonyms like control or power, words that really express Williams's intention when introducing "grasp" in the poem. The metaphorical use of the words is the key to what we will find in input spaces Y and those words that bearing the approximant, will give more meaning than the purely semantic one. Thus, Williams is asking the reader to go beyond the mere surface to dive and dig into his real intention: a description of man's struggle to survive.

"The Hunters in the Snow" can be placed among the most descriptive poems written by Williams where the sounds are so ingeniously combined that construct a flawless network of relations that express far beyond what the picture really does. Brueghel would have been really flattered if he had the possibility to read such a detailed appreciation of one of his paintings. Everything starts with Brueghel when he decides to link two topics: the hunters on the one side and winter on the other, both clasped together by the snow that covers the canvass. In this way, he starts a cycle of death that is used as background to life depicted by the bonfire. There is religion included and a moral too, a history of a saint and a crucifix between the stag's antlers painted on the tilted inn-sign which is hanging from one side, almost falling over, as if the sanctity expressed was blurred by the hunters' cruelty. No crucifix in today's

slaughtered stag, only hunger and women lighting the fire (see Appendix, page 339, for Brueghel's picture).

So there is death and afterlife, and sanctity, and poverty, and skaters: the above world and the one at the human-being's level; a picture made of scraps from reality and unreality, religious belief and lay brotherhood or companionship. Williams paints the picture again using sounds creating different atmospheres which will reveal Brueghel's intentions.

The Hunters in the Snow

The over-all picture is winter
 icy mountains
 in the background the return
 from the hunt it is toward evening
 from the left
 sturdy hunters lead in

 their pack the inn-sign
 hanging from a
 broken hinge is a stag a crucifix

 between his antlers the cold
 inn yard is
 deserted but for a huge bonfire

 that flares wind-driven tended by
 women who cluster
 about it to the right beyond

the hill is a pattern of skaters
 Brueghel the painter
 concerned with it all has chosen

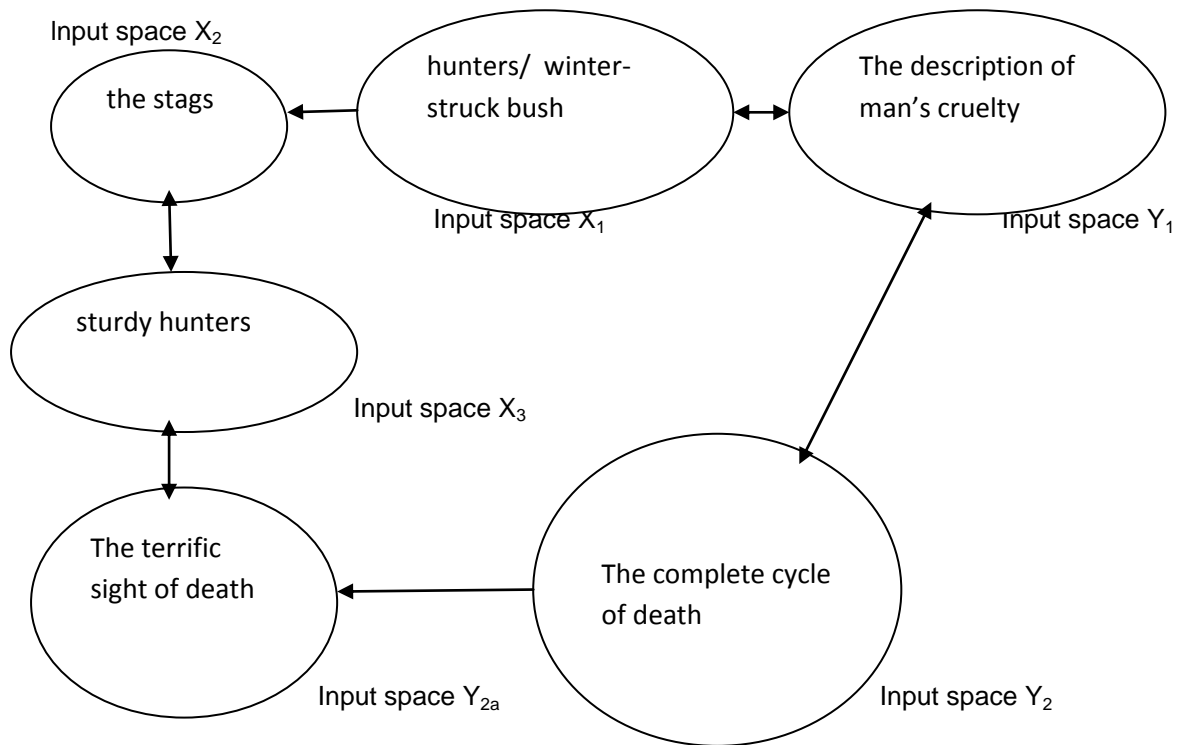
 a winter-struck bush for his
 foreground to
 complete the picture

Williams introduces one word that gives lots of clues to his sound pattern and that word is “deserted”, this word being descriptive of the first topic stated in the title of the picture. Then “hunters” is related to “winter” through the image of the “snow” and both are linked to “deserted” in “the solitude of death” which belongs to “the cycle of death” and “redemption” the picture shows. Men are represented by cruelty, women represent life while clustered around the fire and the skaters show ignorance and oblivion. These ideas generate further mental spaces, all of them interconnected and generating new relations between the different parts of the poem. The schema is a complicated one because Williams weaves the series of scenes into the picture using clusters of sounds that lead to an equal number of mental spaces Y_n . I will deal with the relations between the spaces separately in order to make it clearer to see and understand.

To begin with, the description of male cruelty is given by the following pattern, where the use of words like “stags”, “struck”, “sturdy”, with the cluster “st” intensifies the idea of violence. The /s/t/ sounds are also present in input

spaces Y with “terrific sight of death” and “cruelty”, generated principally by words like “struck” and “sturdy”, which enhance the idea of male violence.

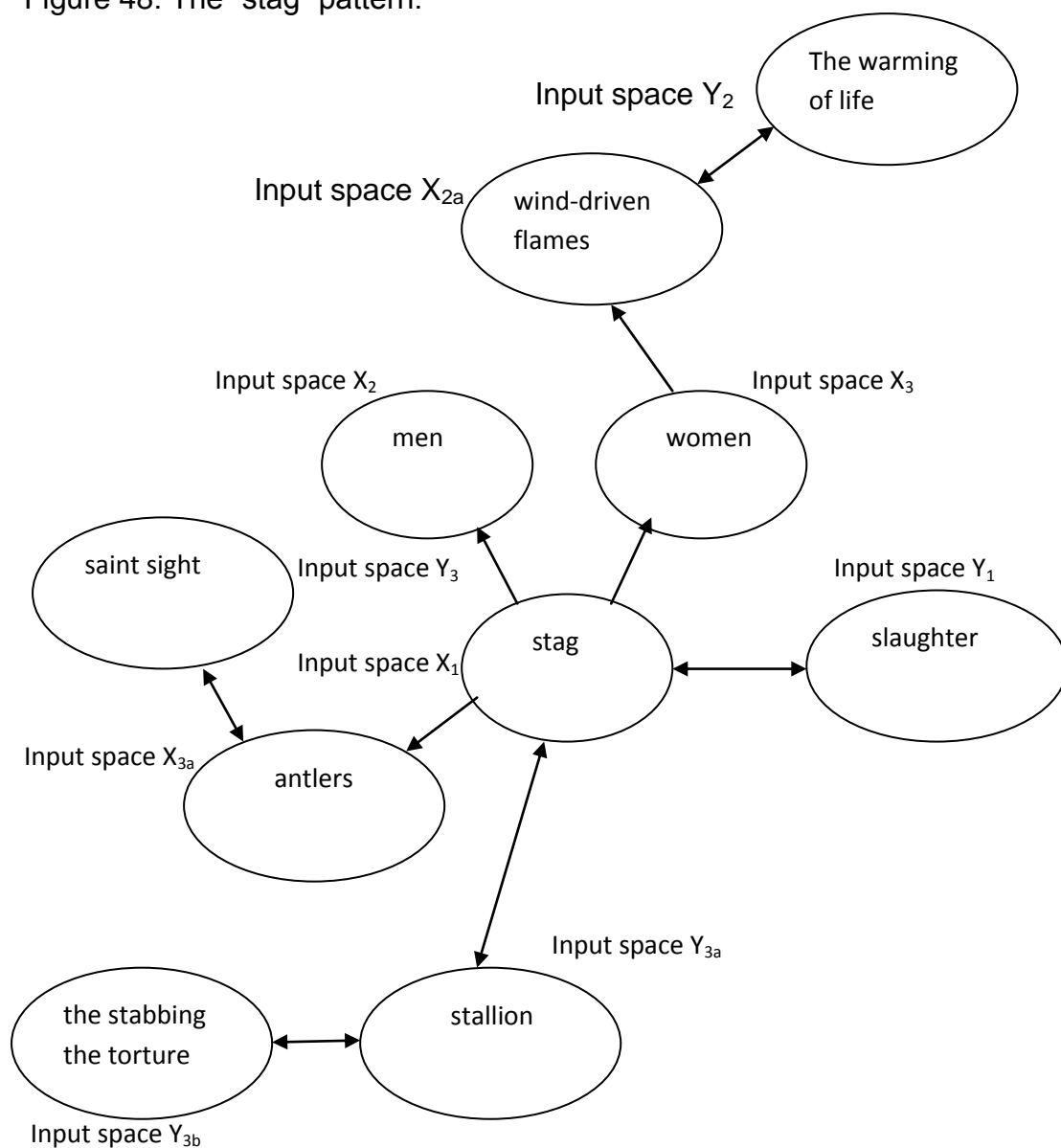
Figure 47: The description of cruelty.



The group of men and women generates another succession of mental spaces which are linked by a variety of sounds. Here the word “stag” links both men and women –the women are waiting for the men to come- but each word generate different input spaces in and out of the poem: the input space referred to women will be associated to the “warming of life” through the “wind-driven” flames, all of them boasting the voiced labial-velar approximant /w/. As opposed to this, the input space “men”, linked to “stag” since the hunters are men, generates two ideas: on the one hand “stag” is related to “antlers” and from this to an input space Y_3 carrying the idea of “saint sight” which is brought by the religious ingredient brought in by the inn-sign. The three words above carry

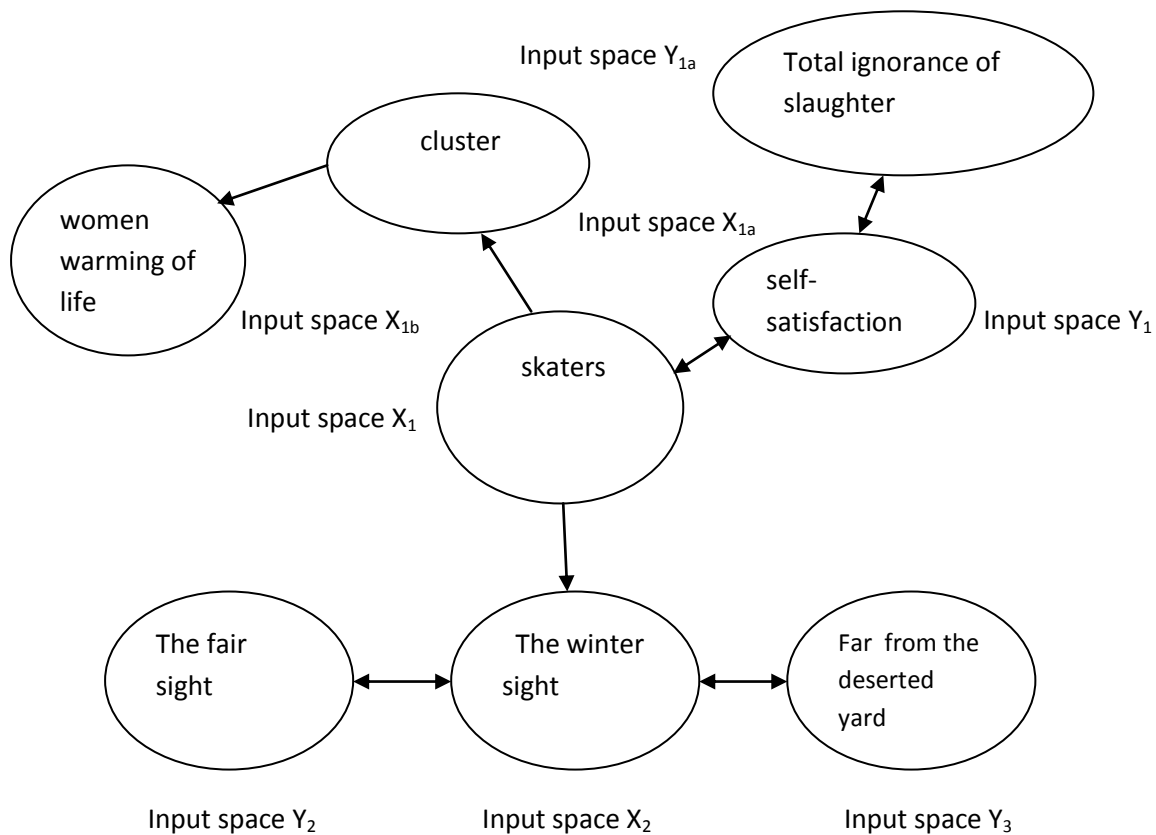
sibilant sounds thus helping to their identification. But “stag” produces another link to “stallion”, the prey, an input space Y_{3a} which will be extended by another input space Y_{3b} where the “stabbing” and the torture will take place. In this way, the word “stag” gives forward three different ideas: the one of “warming” triggered by the women, the one of “saint” and moral given by the antlers and the one of “stallion” connected to men and the final stabbing.

Figure 48: The “stag” pattern.



There is a third cognitive pattern which arises from the word “skaters”. Again, the sibilant sounds gather with its load of irony. While the slaughtering is taking place, a group of people, totally ignorant and self-satisfied, skate on the frozen pond. This typical winter scene introduces a draught of fresh air into the picture since the same image describes a “cluster”, then linked to “women” and then to “warming”: it is life inside the painting. In fact, this scene expresses what could be called “the winter sight” which turns to be “the fair sight” far from the deserted yard where the women are close to the fire. We go back then to the word “deserted” which also carries the sibilant and is the origin of the complete sound construction.

Figure 49: The skaters.



The sounds that make up the complete pattern are: The cluster /st/, the sibilants, especially /s/, the voiced labial-velar approximant or semi-vowel /w/ and the voiceless alveolar stop which acts alone or clustered. These sounds belong to a number of words that trigger other words which little by little disentangle the complex network and the allegory that lies below the description of Brueghel's painting: the cycle of death, male cruelty, the sight of death and sanctity, the warming of life brought by women and the ignorance of slaughter brought by the ones who just do not care, the selfish ones who close their eyes in order to be satisfied. Brueghel painted a complex picture which inspired a complex poem written by a man who knew how to create meaning through sound distribution.

The sound distribution in Williams's "The Ivy Crown" could be considered as flawless, so incredible is what he does with the concentrations of identical sounds. The poet scatters throughout the poem a certain number of sounds in carefully selected words which will make up units of meaning, once analysed their connections among themselves as well as the links traced between the different words. Williams works with six different sounds: both voiced and voiceless bilabial stops and the voiced velar one, the voiceless labio-dental fricative, the voiced alveolar lateral (velarised or not) and the two affricates with an insistence on the voiced palate-alveolar over the voiceless, very logical if we think that he wants to express activity with the words that carry this sound, a vibration of the vocal cords intensifies the action. The poem belongs to the book *Journey to Love*, and could be taken as a declaration of love, a desperate love letter to his lover, the cumulus of experiences through the years, the title

We are only mortal
but being mortal

can defy our fate.

We may
by an outside chance
even win! We do not
look to see

jonquils and violets

come again

but there are,
still,

the roses!

Romance has no part in it.

The business of love is
cruelty *which*,

by our wills,

we transform
to live together.

It has its seasons,

for and against,
whatever the heart

fumbles in the dark

to assert
towards the end of May.

Just as the nature of briars

is to tear flesh,
I have proceeded

through them.

Keep

the briars out,

they say.

You cannot live

and keep free of

briars.

Children pick flowers.

Let them.

Though having them

in hand

they have no further use for them

but leave them crumpled

at the curb's edge.

At our age the imagination

across the sorry facts

lifts us

to make roses

stand before thorns.

Sure

love is cruel

and selfish

and totally obtuse –

at least, blinded by the light,

young love is.

But we are older,

I to love

and you to be loved,
We have,
no matter how,
by our wills survived
to keep
the jeweled prize
always
at our finger tips.
We will it so
and so it is
past all accident.

This poem could perfectly be a piece of prose, at least it reads like one. All the words chosen by Williams to include in the sound units are related to love or express love directly or indirectly, all sounds point at some feeling whether pleasant or unpleasant, and, together, the units build up a network of connections which describe all stages of love and loving relations between people. The one remarkable thing is that Williams does not need to concentrate the sounds to make them sound together but he distributes them all along the poem directing the attention to those words that bear the same sound and have similar meaning or to the ones that together make up the meaning that the poem wants to convey.

He begins with “crown”, which is a particularly significant word, and goes down. I will start describing the sound unit where “crown” belongs. This unit gathers all the /k/ sounds and is made of: /kraʊn/, /kraʊnd/, /kɒnfərmənt/,

/kli:əpætrə/, /kʌm/, /krʊəltɪ/, /ki:p/, /krʌmplʰd/, /kɜ:bz edʒ/, /krʊəl/ and /æksɪdənt/.

These words express negative ideas or are associated to negative events as it happens with “crowned” which goes together with “excess” and “break”, with negative connotation, closely linked to “confinement”. The voiceless velar stop, an unpleasant sound according to Whissell (see table 3 on pp 20 ff.), compels all these words to form a close unit of sound. Williams includes more unpleasant sounds which introduce metaphorical meanings like the one carried by the word “briar” on the line “just as the nature of briars is to tear flesh, I have proceeded through them”. This next group bears the sound of the voiced bilabial stop and expresses the somewhat displeasing consequences of nature’s and man’s actions: /breɪk/, /bɪfɔ:r/, /bɪznɪs/, /bi:ɪŋ (mɔ:rɪʰl), /braɪərz/ and /blʌmɪdɪd/.

Activity permeates two other groups: the one constituted by words which start with the voiceless bilabial stop and the one with affricates. The former will express actions and their consequences while the latter includes man’s possessions through actions: the work of love in its thousands conceptions. The first unit¹⁵ groups: /pra:sɪs/, /pæst/, /pʰrɪmɪtɪd/, /pɑ:rt/, /prousi:dɪd/, /pɪk/ and /praɪz/. The second: /dʒɔŋkɪz/, /tʃɪldrən/, /kɜ:bz edʒ/, /eɪdʒ/, mædʒneɪʃn/ and /dʒu:əld/.

The last two units complement the ideas expressed above and show the pleasantness and cheerfulness of love. One of them includes the word “love”

¹⁵ This first unit starts with the word “process”. Seamus Heaney says about this word: “The word ‘process’ is uneasy...It makes it seem as if it has begun and can’t stop. It makes it sound as if it’s functioning organically toward a predestined outcome...even though it’s pretty perilous and depends on human ingenuity.” (*The Boston Globe*. November, 4, 1995) Quite similar to the meaning Williams gives the word in the poem.

repeated over and over again throughout the poem and all the other words that carry the voiced alveolar lateral, all of them with positive connotation: /lʌv/, /lɪv/, /lʌv/, /let/, /lɪfts/, /lʌv/, /lart/, /lʌv/, /lʌv/ and /lʌvd/. The other sound unit assembles the words related to the pleasant work of man and uses the voiceless labio-dental fricative as a cohesive sound, being this a cheerful one after Whissell: /fu:l/, /dɪfaɪ əvər fert/, /fʌmblɪz/, /flɛʃ/, /fri:/, /flaʊərz/, /fækts/, /lɪfts/ and /fɪŋgərtɪps/. There is an adverb that although it may have positive connotation since its meaning implies assertion, vigor and power, Williams uses it with a negative connotation associated to the word “break”. This adverb is “forcefully” that in spite of carrying the sound /f/ twice cannot be included in this last group, unless we consider /fɔ:rsfʊl/ as the introductory word to the sequence of voiceless labio-dental fricatives. In such case, what Williams does is to attract the readers’ attention to the sound in a negative context to make them find the same sound now in positive ones, thus emphasizing the positive meaning of the words to follow.

In this way, Williams distributes the sounds in order to make of the poem a major sonorous compilation. The particular disposition of the phonemes grants the poem a complete homogeneity. No significant utterance –and consequently no significant sound- is placed at random. There exists a carefully knitted complementation of sounds over sounds in a process of analogy and disanalogy which makes the reader understand everything the poet wants to express in such a piece of poetry. The connivance of all six groups gives as a result a *blended space* which will contain Williams’s purpose: describe a life of

love, love as we grow older, human love with all its nuances, a kind of open-hearted confession.

7. Muriel Spark's poems and their meanings: when sound structure means more.

Where is the poetry in my life? Hubert thought. He retained an inkling that the poetry was still there and would return. Wordsworth defined poetry as "emotion recollected in tranquility". Hubert took a tranquilizer...

Muriel Spark, *The Takeover*, 1976.

Probably, it would be wrong to say that Muriel Spark was a poet since she is worldly known as a novelist and received a good number of prizes because of this. But she always considered herself a poet: her novels have poetry inside, poetry is always there in her particular narrative, in her undoubtedly poetical descriptions. From the beginning her career was founded on poetry. She expresses this idea in her foreword to her compilation of poems published in 2004: 'Long ago, I studied verse-forms in detail and attempted to practise them. Not all were in my view successful enough to be offered in the present volume. But I can state my conviction that, for creative writing of any sort, an early apprenticeship as a poet is a wonderful stimulant and start' (Spark, 2004: xii)

Muriel Spark wrote poetry all her life –her latest poems date from 2003- and her musicality was still intact. No matter which poetic structure she tackled, the meaning of her poems was always enhanced by her wise combination of sounds and rhythmic patterns. I shall try to explore these combinations and

patterns following the paths I have already stated in the introduction to this work. The sounds will be analysed emotionally as well as cognitively, I shall try to disentangle hidden structures while reinforcing the evident ones, I shall try to dig a bit more into Spark's universe of sound to reach full meaning. Spark's incredible mastery on sonority will surely help me.

I shall start with the analysis of a small masterpiece, a poem which, for me, epitomizes Spark's incredible mastery on sound and rhythm, a poem to be heard, to be read aloud, to recite, a poem which floods the reader with emotion and excitement, the pulse beating faster and faster as we progress from line onto line, from sound onto sound towards the final outburst.

The Victoria Falls

So hushed, so hot, the broad Zambesi lies
Above the Falls, and on her weedy isles
Swing antic monkeys swarm malignant flies,
And seeming-lazy lurk long crocodiles.
But somewhere down the river does the hush
Become a sibilance that hints a sigh,
A murmur, mounting as the currents rush
Faster, and while the murmur is a cry
The cry becomes a shout, the shout a thunder
Until the whole Zambesi waters pour
Into the earth's side, agitating under
Infinite sprays of mists, pounding the world's floor.
 Wrapped in this liquid turmoil who can say
 Which is the mighty echo, which the spray?

This rhymed poem –a Shakespearean sonnet, abab cdcd, efef, gg, in fact- shows an amazing distribution of sound which, together with its frantic rhythm, pictures the flowing of the river and its final collapse into a chaos of water. Spark wants to describe the falls and builds up a crescendo by means of an exact use of consonantal sounds, alliterative sequences and particular fricatives which make up, all together, the idea of water in motion. That is the first mental image which sparks into life with the title and the poet adds to it by transmitting the force and speed of water flowing towards the crease.

The first quatrain describes the tranquillity of the Zambesi, accumulating tension little by little. Spark works in the same way, the air presses against the closure that in the end will produce the sound of a plosive. The flowing of water and time is described by the main use of fricative sounds which can be prolonged to stress the finally interrupted laziness of the river. The first four words make a false alliteration which introduces the two main words around which the whole poem has been erected: /h/ and mainly/s/, the typical hissing sound that will give the idea of current water: /səʊ hʌʃt/ səʊ hɒt/, two sounds which will be repeated more than 20 times in definite important positions in the poem (See Tsur’s explanation of the use of sibilants on page 67 above).

Spark uses, not only the /s/ but two more fricative sounds closely related to the /s/ place of articulation: /z/ and /ʃ/ -the very name of the river carries two voiced alveolar fricatives in its pronunciation, something that also sets the pace for the repetition of the sibilants. The poet even uses the word “sibilance” as if she wanted to lead the reader towards sound appreciation and recognition. The

sibilants hiss across the poem tracing the meanders of the river towards the falls. The distribution is noticeable and draws the “sound path” of the poem:

First quatrain: /səʊ/ hʌʃt/ zæmbi:zi/ laɪz/
 /fɔ:lz/ aɪlz/
 /swɪŋ/ mʌŋki:z/ swɔ:m/ flɑɪz/
 /si:mɪŋ-leɪzi/ krɒkədəɪlz/

Second quatrain: /sʌmweə/ dʌz/ hʌʃ/
 /sɪbɪləns/ hɪnts/ saɪ/
 /əz/ kʌrənts/ rʌʃ/
 /fɑ:stə/ ɪz/

Third quatrain: /bɪkʌmz/ ʃaʊt/ ʃaʊt/
 /zæmbi:zi/ wɔ:təz/
 /ɜ:θs^saɪd/
 /spreɪ/ mɪsts/ wɜ:lɪdz/s (devoiced because of proximity of /f/)

Couplet: /ðɪs/ seɪ/
 /ɪz/ spreɪ/

It is interesting to notice how the number of sibilants reduces as the sonnet progresses while, at the same time, the poem itself advances towards the fall: the rush of the water, the noise, the agitation leave aside the sibilance to get into the domain of pure force, the force of plosives. Notice how “murmur”, a word self-contained by the two bilabial nasals, turns into “cry”, a word which begins with a /k/, strong but still voiceless, this becomes “shout”, sibilant and plosive together (still voiceless) but goes immediately towards “thunder” where

the /θ/ flows into a full sound /d/ now voiced. Still flowing, the waters “pour”, short, strong /p/ followed by “agitating”, all sonorous and plosive, going back to a succession of bilabial plosives in “spray” and “pounding” without forgetting the cluster in “mists”, this last part a marvellous combination of sibilants and stops which describe the desperate movement of the water. So the “path” is led by the sibilants from the beginning of the poem but, little by little, the water is overwhelmed by the complementary sounds that jump from the “ground” onto the river bed for the final merging: how can the word “wrapped” be more expressive with its succession of stops or the sequence /lɪkwɪd tɜ:mɔɪl/ where /k/d/t/ perfectly picture the water mess, or /ðə maɪtɪ i:kəʊ/ where the “murmur” goes far beyond, or the very last word “spray” where the sibilant gives way to explosion? The diagram could be like this:

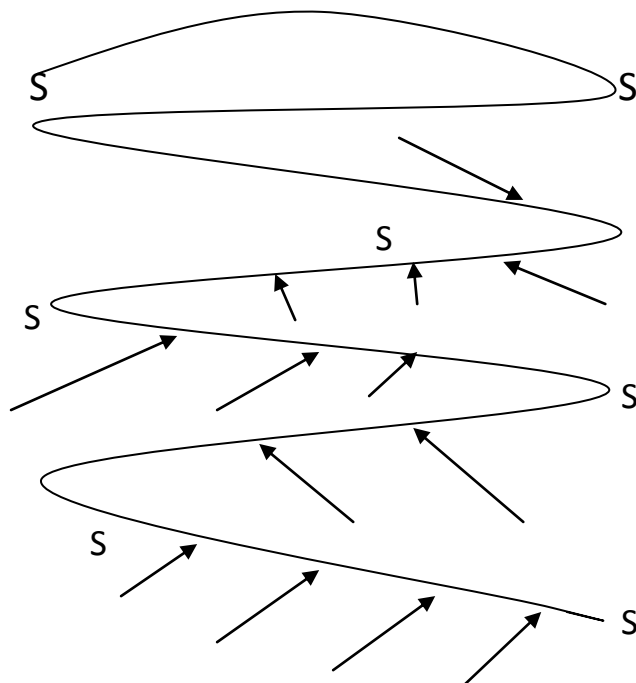


Figure 50

The arrows show the incursion of plosives at the same time the river approaches the falls. The rhythm increases as the poem flows to its end, the words become more sonorous and the final couplet –in the form of a question to make it more emphatic- bursts in the expected climax. When we read the poem, we feel the river, the words turn into water running towards the gorge, we *are* the river itself because the sounds make us flow, we are not actually reading, we are experiencing what the river does.

To the Gods of my Right Hand

Whoever the gods may be that come to occupy
the lodging of this limb, of them I make supplication
for the health of my right hand, waxing now
to her proper appointment; let them never forsake
her wrist's contrivances that strike at last
the waters of the Word where Babylon
enjoys no more her songs. Whoever the gods,
let them enter my right hand, never
to forget her cunning in the first and the last encounter.

When we read this poem, it strikes us the fact that Muriel Spark wrote it after a period of deep internalization into the works of several essential writers like Mary Wollstonecraft, Shelley, Emily Brontë, Wordsworth and John Masefield. It also strikes us the fact that the same period led to her definite decision to join the Roman Catholic Church, precisely in 1954. Spark composes a poem which is prose, where the length and distribution of the lines are totally superfluous; the most outstanding fact is the distribution of sounds: the words

have been placed in that order because of phonetics, exclusively. The poem must sound like a prayer since it has been conceived as a prayer and it is read like a prayer.

On the one hand, the poem reminds of Wordsworth's invocations included in pieces like "Ode to Duty":

Stern Daughter of the Voice of God!
 O Duty! If that name thou love
 Who are light to guide, a rod
 To check the erring, and reprove;
 Thou, who art victory and law
 When empty terrors overawe,
 From vain temptations dost set free;
 And calm'st the weary strife of frail humanity!^{xxxvii}

And "The Prelude"

Wisdom and Spirit of the universe!
 Thou soul that art the eternity of thought,
 That givest to forms and images a breath
 And everlasting motion, not in vain
 By day or star-light thus from my first dawn
 Of childhood didst thou intwine for me
 The passions that build up our human soul; ...^{xxxviii}

On the other hand, Emily Dickinson's fluttered ideas spring here and there in Spark's poem:

This was a poet –It is That
 Distills amazing sense

From ordinary Meanings-
And Attar so immense

From the familiar species
That perished by the Door-
We wonder it was not Ourselves
Arrested it -before-

Of Pictures, the Discloser'-
That Poet -it is He-
Entitles Us -by Contrast-
To ceaseless Poverty

Of Portion -so unconscious-
The Robbing -could not harm-
Himself -to Him -a Fortune-
Exterior -to Time-

(Poem 448)

...A word that breathes distinctly
Has not the power to die
Cohesive as the Spirit
It may expire if He-
"Made Flesh and dwelt among us"
Could condescension be
Like this consent of Language
This loved Philology.

(Poem 1651)^{xxxix}

Apart from influences, Spark's poem bears an immense sonorous grandeur. It could be divided –for the sake of analysis- into three different parts:

- . Part 1: From the beginning to the word “appointment”.
- . Part 2: From the word “let” to the first stop (“songs”).
- . Part 3: From the word “whoever” to the very end.

These three parts constitute units of meaning and sound: Spark creates a crescendo which reaches its climax on the last seven words, “in the first and the last encounter”. To do this, the poet establishes in the first part –made up of 32 words- a proportional distribution of words separated into three different utterances. The first utterance carries seven stressed words: /hʊevə/ gɒdz/ bɪ/ kʌm/ ɒkjʊpaɪ/ lɒdʒɪŋ/ lɪm/. The second has six stressed words: aɪ/ meɪk/ səʊplɪkeɪʃn/ helθ/ raɪt/ hænd/, while on the third she stresses only four words: /wæksɪŋ/ naʊ/ prɒpə/ əpɔɪntment/. This final segment has a particular sequence of sounds: according to Kenneth Burke there exists a kind of musicality in verse groups of “cognate” consonants, i.e. those that have the same place of articulation. He says that a poet does not necessarily repeat the same sound to create musicality but uses other sounds which may not constitute alliteration but something he calls “colliteration”. Thus, the effect is one of perception of a displaced texture which gives the sequence a new sort of musical effect. Spark, in the last sequence of the first part, breaks this colliteration. The “logical” cognates for the sound /n/ are the alveolar plosives/stops /d/ and /t/ and the fricatives /ð/ and /θ/. But Spark uses an alternative possibility: the /n/ followed

by the bilabial stop /p/ repeated twice which really cognates with bilabial nasal /m/ not /n/ and with fricatives /v/ and /f/ -which, in fact- are labio-dental, not bilabial but both share the labio ingredient that is the fundamental issue for “colliteration” (see Burke, 1957). Therefore, the effect of the last segment is more emphatic and helps to develop the crescendo. Spark breaks another “colliteration” in the second part where she places two other sounds interrupting the sequence /n/ → /t/ /t/ in /nevə → kəntraivənsɪz/ strak/. This interruption is very cleverly done since it enhances the value of the word “forsake” which turns into the centre of meaning/ emotion of this second whole.

Going back to the first part, we see that it contains seven stressed stops in this order /g/ b/ k/ k/ k/ p/ p/ which give mainly voiceless sonority to the first part of the poem and, at the same time, an idea of activity which starts building up as well as concentrating in order to push the consequent sounds towards the end. The second part is made of only one sentence –that should be read on one long breath- with 23 words out of which 13 are stressed: /let/ nevə/ fəseɪk/ rɪsts/ kəntraivənsɪz/ strak/ lɑːst/ wɔːtəz/ wɜːd/ bæbɪlən/ ɪndʒɔɪz/ mɔː/ sɒŋz/. The utterance is a compact one and carries mainly sounds which could be considered to be unpleasant if we take into account the three stops, /t /t /b/ or active like / dʒ/ f/. However, the idea underlying the utterance could be taken to be negative, especially if we look at the word “forsake” and the meaning Spark gives to the word “Babylon” with which she refers to the loss of music. In spite of this, the fact that the utterance should be said or read without a single stop interrupting its flowing, gives way to the ascension needed to get to the climax, which constitutes the most noticeable part of the prayer. Precisely, this

third part rushes towards the end by repeating words already said at the beginning: the number of words is similar to the second part (12) and the number of stops too (4): /g/ g/ k/ k/ wisely using the ones that are present in the first part of the poem.

It is interesting to notice how Spark makes use of velar stops to reinforce the idea of internalization of the prayer. Velar sounds are “interior” sounds, placed at the gate of the human-being’s “mystical insides”. Perhaps that is the reason why the word “god” starts with a velar stop. In Spark’s poem, the presence of velar stops is noticeable: out of 14 stops, 8 are velar against 4 bilabial and 2 alveolar. This “internalization” of sound, added to the passivity of the prayer –which is considered to be an act of the mind-makes a tight whole.

The sound pattern for the whole poem could be the following:

Table 4

First Part	Second Part	Third Part
7 stops { / g/ b/ Activity { / k/ k/ k/ Passivity { / p/ p/	3 stops { / t/ t/ b/ 1 Affricate { /dʒ/ Unpleasant/ Activity	4 stops { / g/ g/ { / k/ k/ Passivity Final sonority
/g/ ← /b/ ← /k/ k/ k/ ← /p/ ↔ /p/	/b/ → /t/ ↔ /t/ /f/ ←	/g/ g/ → /k/ k/ → /f/ →

Spark uses the word “god” to provide a link between first and third part, the prayer works as a musical rondo. But even more important than that is the idea of passivity that floods the poem which is used as a sort of oxymoron to the internal crescendo of the poem. Actually, a prayer has an active part as well as a passive one: we are speaking to the gods, asking for something but the gods’ answer is unheard, we are unable to act out a response, passivity is a characteristic of our wait. Everything is in Spark’s poem, a marvellous exercise of restraint and strife.

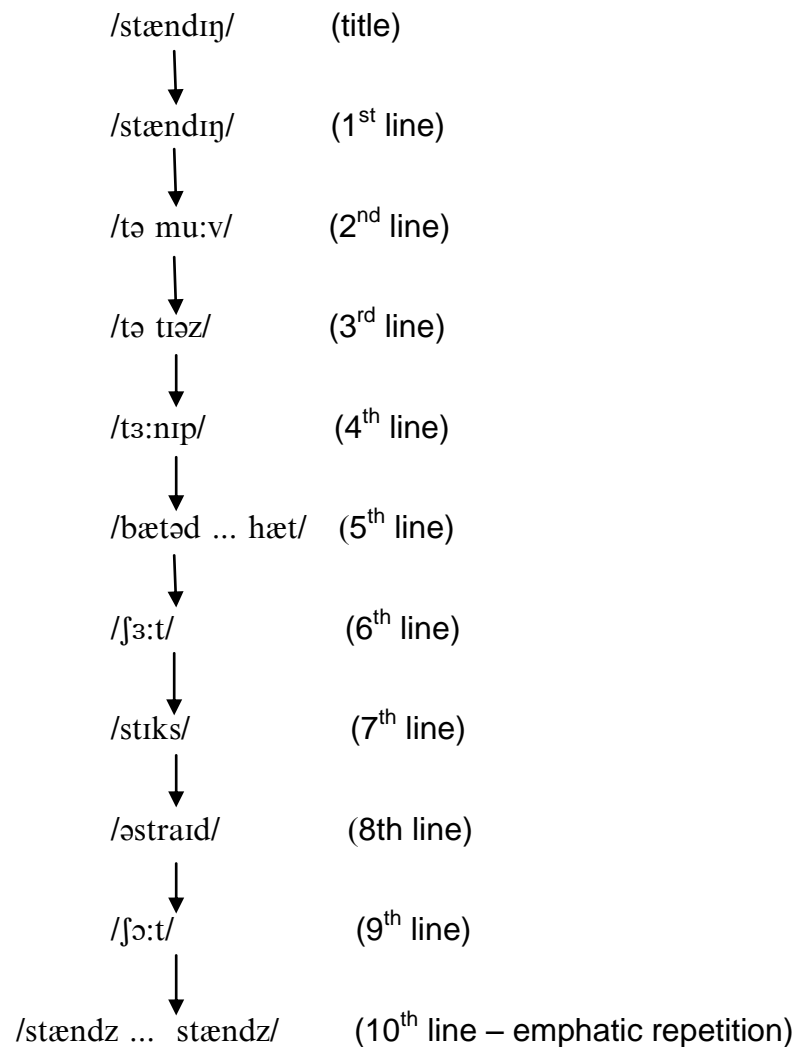
Standing in the Field

The scarecrow standing in the field
 in dress-designed as if to move
 all passers-by to tears
 of sorrow for his turnip face,
 his battered hat, his open arms
 flapping in someone else’s shirt,
 his rigid, orthopaedic sticks
 astride in someone else’s jeans,
 one leg of which is short, one long.
 He stands alone, he stands alone.

A sad poem this one, sad and tiring, all time standing, never resting. This is a vertical poem which shows the position of the scarecrow by using the word “stand” four times, emphatically the last two. The /t/ included in the word sets the pace and turns into the trajector. The shape of the letter T is also used as a descriptive sign. The /t/ is a short voiceless alveolar stop whose manner of articulation is closely related to the duration of consonants. According to

Whissell this duration ‘may also be interpreted on the basis of Rate of Breath Expulsion’; that is to say that stops like /t/ which are pronounced emitting ‘short transient bursts are less pleasant than fricatives and affricates’ (see Whissell, 2000: 644). Undoubtedly, the poem gives an idea of sorrow, loneliness, oblivion which could be transfer to any human-being. This “standing” idea, alone in the middle of a field, left aside, forgotten, is universal.

The verticality starts in the title and is never lost. The trajector follows a perpendicular path; it goes straight down to the end: Figure 51



The landmark has mainly been made of sounds that complement the idea of nastiness and passivity. There is, in this poem, a “gestaltic” effect which constitutes the key to its structure. While we are reading the poem, we cannot help picturing the scarecrow and its vertical figure against a background of sky and field. The perception is that of a whole, unbroken and eye-striking. Descriptive poems, in general, have this characteristic. Firstly, the perception of the object as a whole, a phenomenon called “holistic perception”. Later on the reader perceives a sort of decomposition of that first whole into the individual attributes or components which in this case could be identified as the ideas of solitude, oblivion, tiredness, unhappiness and so on. Spark succeeds in creating a gestaltic whole where its most important principles are met:

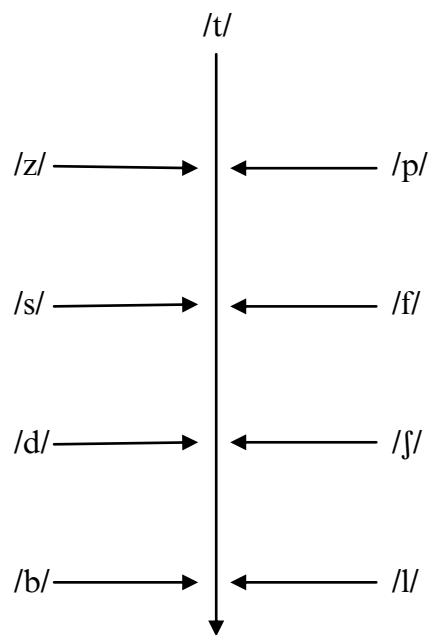
- a) Principle of proximity: individual elements with a small distance between them will be perceived as related to each other.
- b) Principle of similarity: individual elements that are similar are normally perceived as one common segment.
- c) Principle of closure: perceptual organisation prefers closed figures.
- d) Principle of continuation: if elements have few interruptions they are commonly perceived as wholes.

(cf. Haber et alii, 1980)

The visualisation of the scarecrow is the key to the poem and Spark does it by using a collection of sounds which make up the landmark that will contribute to the enhancement of the scarecrow sound, in this case /t/. Thus, the figure constructed by /t/ cannot be interrupted since it is gestaltically

perceived. Apart from that, being the elements in the landmark similar, they all together gather to produce the background of the figure which has been designed by proximal sound /t/. Thus, we have a background made of mainly nasty, passive, unpleasant sounds which border the vertical path:

Figure 52: The standing scarecrow.



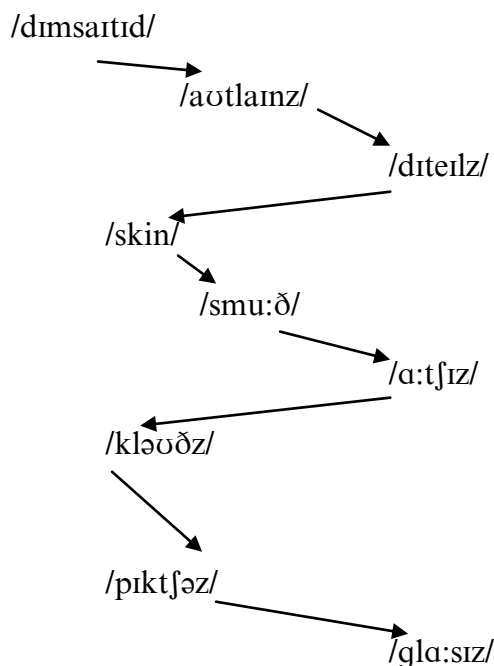
Spark creates the scene which invariably generates the one and only mental image required to understand the poem. And the poem is finally understood.

Dimmed-Up

The advantage of getting dim-sighted
 is that there are only outlines and no dinkety details,
 Everyone's skin is smooth.
 Everyone's eyebrows are arches.
 Everyone's eyes are black points.
 Everyone's clothes are clean.
 Telegraph poles look like poplars.

And a dark room is like it's supposed to be.
 The pictures on the walls of the hotel
 Look like art
 And I can never find my glasses.

Old age stresses and Muriel Spark acknowledges it with humorous flickers of her quick mind. The poem is a small jewel perfectly chiselled and soundly shaped. We could draw a curve line linking all those words that outline the meaning of the poem. She emphasises this by using a number of full stops which make the reader pause to absorb the ideas, one by one, leaving a feeling of old age, of words that come out slowly but accurately. These words show a profusion of sibilants which concentrate on a group of lines perfectly separated by pauses. Figure 53:



Spark employs no rhyme pattern but insists on repetition and alliteration to give rhythm to the poem. The sounds have carefully been selected to give an impression of old age delicacy. The sibilants, /s/z/, placed in emphatic places –

especially on the four lines which repeat the same structure- turn this part of the poem into a nucleus of sonority. These lines are based on the voiced and voiceless alveolar fricatives and expand their influence upwards and downwards. If we were to visualise the poem as a concentration of sounds it could be something like this (see page 90 for similar distribution in Marlowe’s).

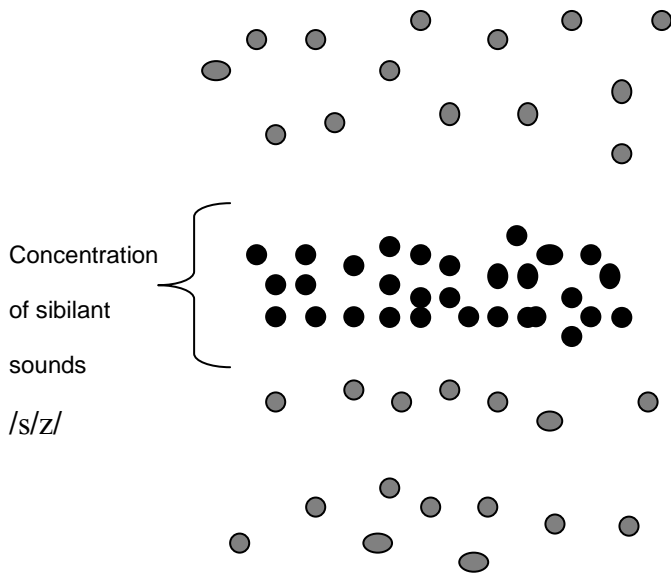


Figure 54

From the word “outlines” downwards, the insistence on alveolar fricatives makes itself more and more notorious:

/dɪmsaɪtɪd/
 /aʊtlamz/ /dɪŋkətɪ dɪteɪlz/

/evrɪwʌns skɪn ɪs smu:ð/
 Devoiced due to manner of articulation

/evrɪwʌnz aɪbrəʊz ər ɑ:tʃɪz/
 /evrɪwʌnz aɪz ə blæk pɔɪnts/
 /evrɪwʌns kləʊðz ə kli:n/
 Devoiced due to
 Manner of articulation

High concentration
 of
 /s/ & /z/

/telɪgrɑ:f pəʊlz lʊk laɪk pɒpləz/
 /ɪts səpəʊzd/
 /pɪktʃəz ɒn ðə wɔ:lz/
 /glɑ:sɪz/ (the last word bears the two sounds /s/z/)

The profusion of sibilants gives the poem a soothing and pleasant effect without forgetting that the general idea has an aura of unpleasantness, old age bringing gradual blindness. The sounds have cleverly been chosen to give the readers the impression that the elderly lady is speaking to them, smiling perhaps. The poem pictures the poet in her 80s, it is heard and seen, read and looked at, pronounced and watched.

Panickings

Scream scream I am
 being victimized, wickedised
 you are he said to me
 a destroyer
 an enemy
 and I will dish he said
 the dirt scream scream
 you can't do this to me I wish
 you dead my job my life
 hand over your purse
 he said immediately or I
 scream scream and worse I
 am a scholar I spook I rake
 I lose my voice
 every dollar counts I'll do worse
 scream scream I am.

This poem is a theatrical piece. When we read it there is no other possibility but act it. It is dramatically written, victim and victimiser mingle and

their words are piled together to show the mugger's fastness and the woman's despair –I consider it to be a woman, in fact, any sex can be. The attacker can be seen pushing the victim around, probably against a wall. We can feel the victim's horror and how she tries to beg for her life amidst constant screaming. This screaming is very wittily used since we see how the intervals between the screams are reduced as we approach the end of the poem. Between the first two screams and the second we have six lines, there are five lines between the second and the third while we find only four between the third and the fourth pair. If the poem did not finish there, the intervals would go on reducing until we would have a succession of screams. Or it may be that the woman would not be able to scream any longer since Spark uses a full stop after the last "I am". What does this mean? Has the mugger finished his work? Has the woman fainted? Has she finally lost her voice? Had the poet wanted to leave it unfinished, she would have omitted the stop to give an idea of continuation. But there is a stop and this makes the reader think. The mugged woman –terribly nervous- is incapable of uttering a single complete sentence, her words are drowned by the mugger's and her own fear. She cannot speak properly, only unconnected segments. The reader must disentangle such a mess, playing the two parts simultaneously sometimes unable to distinguish who is speaking to whom. It looks as if the woman was telling the police about the mugging while reviving the scene, feeling as nervous as she was during the incident. Whatever interpretation it may have, I think that one important characteristic of this dramatic poem is the use of glottal stops to show the horrible nervous state the woman is going through while being attacked, close to a real nervous breakdown.

Fónagy said about the glottal stop:

The glottal stop is constituted by a specific muscular contraction, a contraction which results in a complete closure at the glottal level. The metaphor of “strangled voice” seems to contain the germ of the explanation. “Strangling” foreshadows homicide. Here we have an action which, according to the magical conception of the world, should suffice itself to eliminate one’s adversary...The biological functions of glottal occlusion, and the transfer of the anal libido to the glottal level seems associated with the “hard attack” of anger and hatred... (1971:160)

The quotation clearly explains the situation the woman is undergoing. The idea of anger and hatred together with fear defines and justifies the use of glottal stops to give the poem its real meaning. As Tsur points out: ‘Since poems are *aesthetic* objects, that is, objects whose significant qualities are accessible through sense perception, these *perceived* qualities of glottal stops may become conspicuous and significant parts of the perceptual surface of a poem’ (1992: 144). Therefore, it is necessary to place the glottal stops on the poem in order to emphasize the meaning of it, to make this melange of feelings more evident, to give the scene depicted by the poet its authentic dramatic value. I think that there are some specific places where the glottal stops could be placed to make the poem be more aggressive, faster in development, full of anguish and far more stressing. Several kinds of glottalization could be used as expressive markers in the poem, from glottal replacements to hard attacks and eggressive glottalics also known as ejectives.

First of all, it is interesting to notice that the poem is completely irregular in its composition; there is no rhyme whatsoever and the only link between the different “sections” is the repetition of the sequence “scream scream” which is not to be considered as a pair of words but as an onomatopoeic sound, actually the reader has to hear the scream, interrupting the flow of already broken discourse. Between screams, Spark places a succession of segments which will never constitute a continuous development of sense but words uttered here and there which could have been said in that order or in any other. The use of glottal stops gives this exchange the pressure and hysterical ingredient it needs to be fully understood. Pressure and hysteria on the side of both actors: the woman or man who does not want to be mugged and the criminal who expresses all his long-term-built up hatred.

To begin with, it could be possible to place a glottal stop before every “am” of the sequence “I ? am” repeated three times one of which finishes the poem. This “hard attack” is often used as a way of adding emphasis to a syllable that begins with a vowel sound and here, in this poem, the force of the word “am” is clear, in fact, all “am’s” have to be said in full form /æm/ because they express the reaffirmation of the self that the woman desperately seeks throughout the poem. This glottal stop will, apart from that, add meaning to the sequence introducing a flicker of despair, which is absolutely logical, especially after screaming, as the woman does on the first and last line. It could also be used before “enemy”, a short pause after “an”, a “hard attack” on the vowel /e/ meaning, this time, the incredulity of the woman: she is being called “an enemy”, she cannot believe her ears. The glottal stop would reinforce this surprise.

Two other glottal stops could be placed one below the other separated by the screams. One would be inserted after the word “dirt” said by the attacker and the other after the word “can’t” said by the victim. In both cases the glottal stop is found as an allophone of the sound /t/ placed at the end of the syllable – in fact both words are monosyllabic- and the preceding sound is a vowel, long vowels in both words. These glottal stops add important meaning to the lines: as regards the word “dirt” the glottal stop makes it sound like a spit and, being interrupted by the scream, makes the reader visualise the mugger’s face leaning over the terrified woman. In the second case, the glottal stop after “can’t” –apart from being normal in everyday English- adds to the woman’s fright, her throat strangles, she is so much afraid! I would include a tiny pause after “can’t” to emphasize this feeling.

Other words like “said” on line 3 or “dead” on line 4 are liable of glottalization. In both cases, the movement of the larynx would be downward, producing ingressive glottalics also known as implosives. These implosives are usually voiced stops. In the case of “said” the glottalization would be expressing the woman’s nervousness and would emphasize the sequence “to me” (stress on “me”) again making a point on her incredulity. In the case of “dead” it would be seen as an impossibility to go on speaking, the idea is so horrible she cannot accept it, the following bilabial nasal would stress her reasons –in fact both “my’s” should be stressed followed by a short pause.

Finally, the word “scholar” is significant too. What does the woman mean by saying this? Why is it important for her to make it clear she is an educated person, that she is somewhat superior to the attacker? Not to be hurt? Does she consider being a scholar a kind of safe-conduct which will stop the mugger

from killing her? Whatever it may be, the word “scholar” has to be carefully emphasized by means of glottalization. When the /k/ is glottalized, it will sound much more aggressive, it should be something similar to a bullet trying to hurt the attacker. The voice should go up, higher in pitch to make words like “spook” and “rake” more sonorous and frightening. But she cannot go on. She is dumbfounded, really scared, she can only scream. A “rise-fall” on the last “am” could put an end to her short period of intense suffering.

Leaning Over an Old Wall

/i:/	}	Leaning over an old wall gazing into a dark pool, waiting like a moonling to see only the water traffic, fish and frogs I saw my image stare at me, appraising.
short vowels & plosives	}	Suddenly a voice spoke from a stone in the bed of the pool, saying it is the pebble on the path you tread, it is the tomb's substance, it pillows your head, it is the cold heart lamenting alone, it is all these things, the stone said.
/i:/	}	A willow moaned, it is your despair, it is your unrest and your grieving, your fears that have been and those that are to be, it is your unbelieving and the wanhope of your days, said the tree.
/i:/ŋ/ plosives	}	And the roots of the willow, lying under the bed of the pool, were crying, it is the twisted cord that feeds this tree which is your clay and entity; it is the filament that fed your birth; from your wanton seed into the faithful earth impulsive tendons lead.
/ɔ:/u:/		

/i:/ŋ/ {
 But the green reeds sang, it is the voice
 of your life's joy.
 It is the green word that springs
 amazing from your frost, it flings
 arms to the sky so that the cloud rejoice
 and the sun sings.

In this poem, as Spark does with many of the short ones, she states in the title the path she will plough along by means of sound distribution. Very cleverly does she use four definite sounds -/i:/ŋ/əʊ/ɔ:/- here and there to express the same idea and prolong the instant of understanding towards the final lines. As I have already said in the introduction to this section, Spark now makes use of concentration of sounds which complement as well as erect global meaning. The different stanzas will make emphasis on a certain combination in order to stress a particular idea. However, the stanzas are never sound-isolated, they constitute items of sound distribution but always related to one another to compose the whole of the poem. Tsur thinks that 'there is a nonreferential combination of sounds, based on repetition, forming reference-free – *thing-free*, so to speak- qualities, exploiting not so much differentiated *contrasting features* as similarities' (1992: 55). It is precisely Tsur, in many of his earlier works, that has stressed the fact that poets use these repetitions to build, on the one hand a compact sound pattern or, on the other, a kind of sound texture, freer somewhat scattered, to add to the emotional body of the poem (cf. Tsur, 1977, 1978, 1983).

Spark creates that texture in this poem. More than drawing compact patterns, the sounds glide through the poem hinting meaning here and there, the general outcome being of an unrivalled sound unity. The first stanza concentrates the attention on the sounds introduced by the word "leaning": /i:/

and /ŋ/, both expressing a pleasant activity which little by little starts turning into a despairing reality to finish in a new atmosphere of pleasure, similar but with differences from the original one. The construction of the first stanza is perfect as sound distribution is concerned. We do not have to forget that the poem has a certain rhyme, not traditional but noticeable, sometimes broken by patches of free verse. Nevertheless, it is explicitly the rhyme the one that will set the pace to the flowing of feeling and will be responsible for the change of atmosphere.

The first stanza rhymes on /ɪŋ/. This is one of the sound sequences which belong to one of the key words, “leaning”, and introduces the idea of activity. There is something pleasant going on, a pleasure which will soon be challenged by utterly symbolic water. The first stanza could be read without stopping. If we do this, the importance of the two basic sounds /i:/(ɪ)ŋ/ makes itself more noticeable while at the same time, the rhyme breaks to emphasize the idea that something will soon change.

And it really changes. The second stanza is built on short vowel sounds, the /i:/ almost disappears, the /ɪŋ/ is reduced to two appearances as the final sound of the words “saying” and “lamenting”, this last one crucial for the rising atmosphere. The vowel sound /e/ leads the rhyme, emphasizing the abruptness of reality and longing, of memories which push their way into present time. The /e/ Yeatsily treads softly in while long vowel sounds ladder down the lines towards a final /i:/ which brings the reader back to the original, now vanishing world.

The third stanza concentrates on the recovered feelings, the time goes forward again, reality blows hard. The pleasure struggles to be regained but the battle strengthens. The rhyme is on /i:/ as a for-the-time-being fruitless attempt

to wind back to the first-stanza emotions. Nature advances and the moaning of the willow –a magnificent way of showing unpleasantness with this internal alliteration- steps down towards the next sound group which begins with a stress on a long vowel and the repetition of “willow”, this time alone to introduce some kind of hope to counteract the “wanhope” that closes the previous stanza. The battle increases its force and the sounds chosen show the importance of violence in this somewhat terrible struggle: the fourth stanza combines all the sounds which have led the pattern so far: /i:/ and /(ɪ)ŋ/ coming from the introduction of reality, /ɔ:/ and /u:/ which have been forcing their way into the present to take the character back into the realms of memory. The sounds go back and deeper into the mouth, they are generated in the far cavities almost swallowed and internalised. All this emphasized by the presence of sequence of stops which exacerbate the fight: sequences like “twisted cord” /twisted kɔ:d/ that goes /t→ t→ d→ k→ d/; “clay and entity” /kleɪ ənd entɪtɪ/ goes /k→d→t→ t/; “filament that fed your birth” /fɪləmənt ðæt fed jɔ: bɜ:θ/ jumps /f→ t→t→f→b/; and “impulsive tendons lead” /ɪmpʌlsɪv tendənz li:d/ leaps /p →t → d → d/ are great achievements where the author shows how to approach a climax to be immediately soften down by the last stanza where, again, the reader is taken back to the original atmosphere but knowing that there has been some change, something has been altered, however slightly but noticeably.

The fifth stanza rises on /i:/ and /(ɪ)ŋ/ for the last time. The word “But” warns the reader, the rhyme falls on /(ɪ)ŋ/, the two first vowel sounds are /i:/, the next /ŋ/, the poem finishes on /ŋ/ but in a different way, a new sound is added, a new sound that the reader notices on the third line, a new sound which helps the rhyme and clearly states that nothing can be the same as it was before. The

/z/ is, to my personal belief, incredibly important. Sibilants imitate natural noises, they carry a tender, softening quality, they enable the listener/reader to realise that a different sensory information is given, they bring sonority, they whisper, they sound rich (cf. Tsur, 1992: 44-5). This sound was not there at the beginning, the richness was lacking, the new reality is richer, more sonorous, more “natural” perhaps. In short, it has changed. The poem constitutes a personal process, a voyage to the depths of oneself and, surely, whenever we undergo introspection, the result will always bring up some novelty, some change, however minute, perfectly described in the sound pattern of this magnificent poem.

Like Africa

He is like Africa in whose
White flame the brilliant acres lie,
And all his nature's latitude
Gives measure of the smile.

His light, his stars, his hemisphere
Blaze like a tropic, and immense
The moon and leopard stride his blood
And mark in him their opulence.

In him the muffled drums of forests
Inform like dreams, and manifold
Lynx, eagle, thorn, effect about him
The very night and emerald.

And like a river his Zambesi
Gathers the swell of seasons rains,
The islands rocking on his breast,

The orchid open in his loins.

He is like Africa and even
The dangerous chances of his mind
Resemble the precipice wherever
Perpetual waterfalls descend.

This poem could be considered a “logogen box”: we have all the sonorous data needed to make those connections between all the sounds which may trigger the correspondent sensory and semantic input in order to recognise the meaning they are trying to convey (see pages 26 ff. above). Spark has placed the sounds in carefully chosen places to lead the reader to the nucleus of the poem and out of it leaving a clear mental image: that of the hidden and exposed force of a whole continent. Like her other poem “The Victoria Falls” (see page 212 above), this one was written far from the Africa where she had lived from 1937 to 1944. Her personal experiences in that continent could not be called really pleasant –except for the birth of his son, Robin- but, undoubtedly, the dramatic force of a continent that usually goes to extremes cannot be easily forgotten and haunted the poet for years. ‘It was in Africa that I learned to cope with life...the primitive truth and wisdom gave me strength’, says Spark in her autobiography *Curriculum Vitae*, published in 1992. It is precisely this strength the one she is trying to depict in her poem. The “logogen box” is so finely produced that our breath hastens as we evolve throughout the poem, our mental image becomes more and more real and powerful. The author tries to create a moving landscape where action is present in every bit of sound. The idea of Africa is one of vigorous vitality which she builds up by using a concentration of lateral sounds in the most varied position

as if she was describing the flowing of that river which finally crashes into abrupt falls: the roaring of water –as we have in “The Victoria Falls”-, the murmur of that amazing, impressive and overflowing nature, the stalk and snap of hidden forces. Led by these sounds, the reader will discover the powerful core of the African continent until panting gives the final touch and heart pumping the ultimate recognition. The sounds are led by the lateral /l/, which, together with the nasal /m/ and a variety of stops and approximants, describe the hidden strength.

In this poem we could speak about the existence of a “core” towards which the sounds progress down from the beginning and up from the end, or from the beginning towards the end –the core being the bridge to walk over-, or from the core upwards and downwards. To the author, the Victoria Falls, the river Zambesi and the Rain Forest were the heart of Africa, the concentration of energy the continent needs to continue struggling against adversity. Muriel Spark had found “her” hidden core of Africa. So this concentrated force had to be represented in the poems by means of words and sounds. And here is where the logogen model achieves its most significant representation.

It could be said that the whole poem is constructed around two basic sounds which help the mental image of Africa’s strength to rise, an image of something crouching to suddenly leap over us, over humanity, a muffled murmur of incredible force which gurgles underneath making us shake all over. Spark uses a concentration of laterals and bilabial nasals: the close contact at the level of the alveolar ridge as well as the open approximation made by raising the back of the tongue in the case of the dark /ɫ/. This secondary articulation raises the tongue towards the velum intensifying the pressure at the

passing of the air stream as the pressure of the water pushes against the river bed and rocky banks. Even the clear /l/, with its close contact, reinforces the idea of pressure. The /m/ represents the closeness Africa has always been condemned to, the lips are tightly closed, no air is allowed through them, no air is allowed out of real Africa, domination has prevailed, a forced silence which is only broken by the infinite power of Nature.

The structure of the distribution of these two sounds could be the following: Table 5

1 st stanza	2 nd stanza	3 rd stanza	4 th stanza	5 th stanza
/l/ ɫ/	/l/ m/	The core	/l/ ɫ/	/m/ l/ ɫ/
like	light	/m/ l/	like	like
brilliant	hemisphere	him	Zambesi	mind
lie	blaze	muffled	swell	resemble
all	like	drums	islands	perpetual
latitude	immense	inform	loins	waterfalls
smile	moon	like	(The word	(The two last
	leopard	dreams	"Zambesi" is the	laterals are dark
	blood	manifold	only example of	to finish with an
	mark	lynx	hidden energy in	emphasis on
	him	eagle	this stanza.	closeness and
	opulence	him	However, it is	resistance.)
	(the bilabial	emerald	interesting to	
	nasal starts		notice that Spark	
	appearing)		uses "open" where	
			the /n/ turns to /m/	
			because of	
			assimilation)	

It is important to notice how in the core the lateral and the bilabial nasal are used together in words that can be considered to be essential for the meaning of the poem: “muffled” could be said to be the representation of oppression; “manifold” stresses the diversity of the African continent; “emerald” emphasizes Africa’s hidden treasures, the colour of the forest, the power of the green, the value that is still there to be brought up once and for all. “Like Africa” epitomises Spark’s feelings for the continent she came to love and admire.

I would like to make a comparison between how Spark uses the sounds /m/ and /l/ to express self-contained energy in a poem written in 1948 and how Annie Proulx in her short story *Brokeback Mountain*, written in 1999, does the same in spite of the time gap. In the following extract –prose, of course, which could be read as a poem, in fact- Proulx tries to represent the hidden forces of Nature which express themselves as the two lovers are about to leave the environment they should not separate from. The surrounding Nature, the mountain itself, starts rumbling trying to warn them but their fate is already settled:

“The mountain boiled with demonic energy, glazed with flickering broken-cloud light, the wind combed the grass and drew from the damaged krummholz and slit rock a bestial drone”.^{x1}

This magnificent extract is built on the same sounds and constitutes again a perfect example of logogen. The words with lateral and bilabial nasal sounds are combined in such a way as to trigger the mental image of some concealed natural force which makes everything shake and shudder as the lovers ride down the rocks. The succession of words makes the reader nervous:

mountain → boiled → demonic → glazed → flickering → broken-cloud
 light → combed → damaged → krummholz → slit → bestial

Out of the 18 stressed words that the passage contains, 12 –nearly 67%- have /m/ l/ ð/ sounds. To these 12 stressed words we can add “from” which introduces the sequence “damaged krummholz” of marvellous sonority.

More than fifty years have passed, but the way to create certain mental images with sounds is still intact.

Edinburgh Villanelle

These eyes that saw the saturnine
 Glance in my back, refused the null
 Heart of Midlothian, never mine.

Hostile High Street gave the sign.
 Hollyrood made unmerciful
 These eyes that saw the saturnine

Watchmen of murky Leith begin
 To pump amiss the never-full
 Heart of Midlothian, never mine.

Withal they left the North Sea brine
 Seeping the slums and did not fool
 These eyes that saw the saturnine

Waters no provident whim made wine
 Fail to infuriate the dull
 Heart of Midlothian, never mine.

Municipal monuments confine
 What ghosts return to ridicule
 These eyes that saw the saturnine

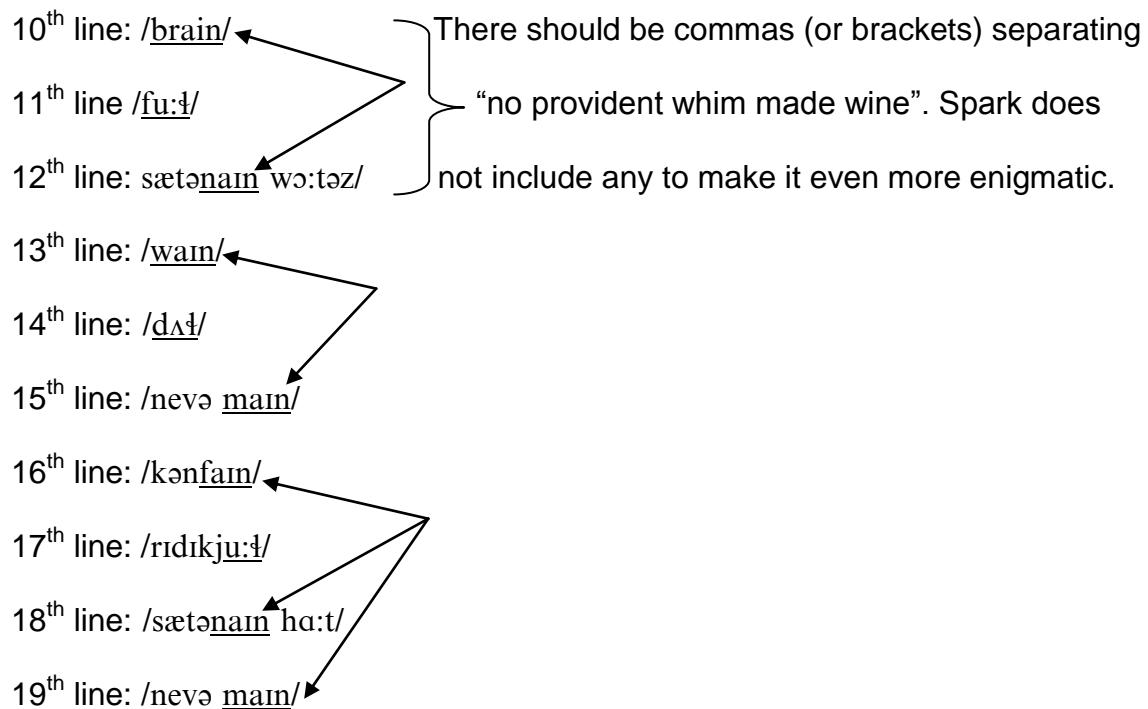
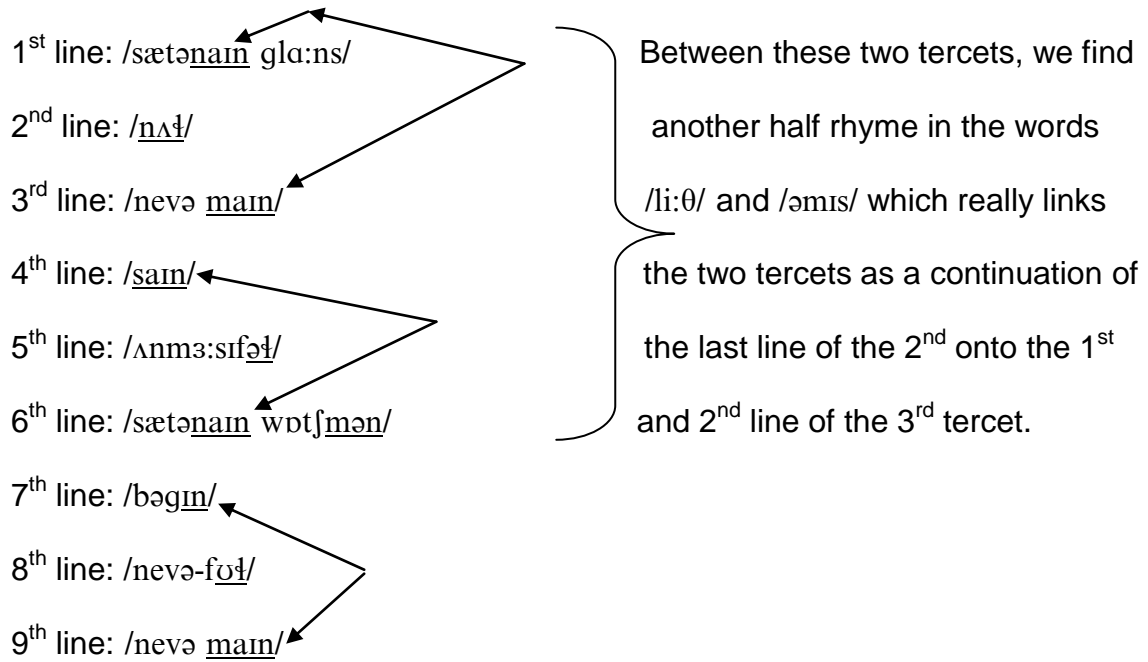
Heart of Midlothian, never mine.

Rhyme is essential when we come to speak about villanelles, a poem of five tercets and a final quatrain with two rhymes, and it is precisely the handling of the rhyme that impresses in the poem above. Spark breaks and maintains the rhyme superbly in order to show her most private feelings towards a place that was so dear to her heart. In 1956, Northrup Frye said that ‘the very sounds of a language, along with its meanings and the system into which it erects them, are the products of social action. The achievement of meaning by the use of given combination of sound is, moreover, a social effect; it is of course pre-poetic...’^{xli} Spark turns socialization into poetry and her feelings towards the city of her dreams into pure, revealing sound. There exists a break, a leak in the poem rhyme system, emphasizing that streak of rejection together with passionate love which struggles inside Muriel Spark during those days. This social description of a city which was never totally hers uses sound to depict a distance, a forlorn cubicle where her heart and mind decided to hide an endless string of never-fulfilled projects which turned somehow into accepted separation in 1937 (see Spark’s *Curriculum Vitae*).

This feeling of loss is expressed by means of a disappearing rhyme. I could even say that the rhyme is lost on purpose as Spark was lost in Edinburgh, Heart of Midlothian. It is, in fact, an incredibly interesting device which, combined with a careful choice of sounds, makes of this villanelle a cumulus of self-expression.

The first and third rhyme, at first glance, is kept during the first two tercets. Nevertheless, when the poem is read, we notice that the first rhyme is

somewhat blurred by meaning, i.e. the word “saturnine” cannot be followed by a pause but flows onto the word “glance”. This makes the word “mine” be left alone in order to emphasize the sequence “never mine” which is the poet’s real aim. The words “never mine”, so similar to Poe’s “never more” in “The Raven”, state the leit-motif of the poem. The broken rhyme stresses the brittle relationship between Spark and the city. But there is something else that points at the idea of separation and with a careful analysis of the rhymes this is perfectly discernable. Apart from the false rhymes that she introduces in each tercet (1st tercet: saturnine glance ... never mine; 2nd tercet: sign ... saturnine watchmen; 3rd tercet: ...never mine which rhymes with the “saturnine” in the previous tercet; 4th tercet: brine ... saturnine waters; 5th tercet: wine ... never mine, this last the only rhyme that really works, to the triple –and also broken– rhyme of the quatrain: confine what ghosts ... saturnine Heart ... never mine), the second line of each tercet and the second line of the final quatrain follow a kind of strange rhyme which focuses on the sound of the lateral, being the vowel sounds almost all of them different. This insistence on the lateral describes a mixture of pleasure and sadness which fits perfectly in the struggling mood of the poem. The words Spark chose for this half-rhyme are all negative ones, no word expresses a single positive idea as if the city was to be a kind of shadow of some ominous bird of prey. The complete distribution of these rhyming sounds is the following:



The sequence of laterals is clearly stated:

/nɪɪ/ → /ʌnmɜ:sɪfəɪ/ → /nevə fʊɪ/ → /fu:ɪ/ → /dɪɪ/ → /rɪdɪkju:ɪ/

More interesting combinations of sounds can be found showing the desocialization of Spark towards Edinburgh and stressing further separations:

- 1) The sequence “Heart of Midlothian” leads the trail of glottal fricatives which show the internal desire for an understanding that is far from being achieved. No other sounds express more clearly the inner forces that struggle to come out in a sort of liberating process. It is as if the author was saying it at last:

Heart of Midlothian → hostile → high → Hollywood → Heart of
Midlothian → Heart of Midlothian → Heart of Midlothian

- 2) The word “Midlothian” states another sequence with the repetition of the bilabial nasal expressing an activity/passivity which enhances the idea that the city observes but at the same time remains quiet, eternally waiting. The use of the sequence “never mine” stresses this idea since it also contains a bilabial nasal:

Midlothian → mine → made → unmerciful → watchmen → murky
pump amiss → Midlothian → mine → municipal monuments
Midlothian → mine

In her autobiography, Muriel Spark says that one of her favourite poets was Alice Meynell. Inspiration sometimes comes from the unknown:

‘...reading or writing a poem, I was aware of a definite “something beyond myself”. This sensation especially took hold of me when I was writing; I was convinced that sometimes I has access to knowledge that I couldn’t possibly have gained through normal channels –knowledge of things I hadn’t heard of, seen, been taught...’ (*Curriculum Vitae*, p. 155)

Alice Meynell wrote in her poem “A letter from a Girl to her Own Old Age”, in fact, a poem made of tercets, similar to Spark’s villanelle:

What part of this wild heart of mine I know not
 Will follow with thee where the great winds blow not,
 And where the young flowers of the mountain grow not.^{xlii}

Could this be really a coincidence? The sense of loss, of separation of a land left behind, real or unreal, the idea of negation, the “heart”, the word “mine” impregnating the tercet and transferring to the word “mountain” the same idea of activity/passivity. The whole poem uses a number of bilabial consonants which emphasizes the no-motion/motion, the impossibility of a single movement while the movement still goes on inside, distancing souls more and more. Incredibly similar to what Spark wants to transmit in this extraordinary villanelle.

Conversation Piece

- 1 { It occurs to me, perversely perhaps, but unmistakably,
 That it would be so nice to be seized like that
 And taken away.
- 2 { Why?
- 1 { I’m not sure why, but it occurs to me
 That it would be so nice to have a change of problems,
 And such a relief to be in the right for once
 In the face of the interrogators which are everywhere, anyway.
- 1 { Solitary confinement sounds nice, too.
 I like that word, used in the reports, ‘incommunicado’.
- 2 { Why?
- 1 { Well, why are you asking? I’m only just saying it occurs to me
 That one might be able to take a spiritual
 Retreat out of it, such as I’ve never managed
 To achieve in the atmosphere of monasteries and convents.
 Unworldliness is such a distraction, you see.

2(?) { Of course, the idea of being seized is
A prehistoric female urge, probably, rising
Up from the Cave, which must have been exciting.
And perhaps one would hope for a charming interrogator.

1 { Yes, I do agree, I wouldn't like it really.
It's only just an idea. Yes, I know you don't follow.
Because, in fact, I'm not leading anywhere. Only talking,
That's all, I think I'd put up a fight, actually,
If taken away from the street. And it occurs to me that maybe
I would like a fight, but not really.
Neither would they, perhaps.

2 { Why?

1 { I don't know. Why are you asking questions
Like this and trying to put me in the wrong?
I've exhausted the idea, anyhow, with all this talking.

This poem constitutes one of the most attractive examples of what could be called the deconstruction of the idea of dialogue, something closely attached to the sociological field. The original idea of dialogue falls to pieces in Spark's hands. These dialogues are being reinvented and somewhat redefined: is here a dialogue an interchange of ideas perfectly structured? Yule, for example, associates it to 'the workings of a market economy' (*Pragmatics*, 1996: 71). This "organised idea" serves as the foundation to a series of definitions where the concept of convention is highly emphasized, especially as regards the "Transition Relevance Place" which is supposed to take place following a certain "stated" order. However, in spite of these considerations, I think

dialogues are nothing but a sequence of monologues interrupted sometimes by in-coming utterances which try in vain to make the speaker in turn pay attention to something different from her/his own words. Little by little our civilization has turned away from dialogue, few people listen and make a real effort to understand what others are saying. Frequently enough, listeners unplug themselves off the conversation and listen only to their own thinking while speakers indulge in listening to their own words, regarding others' turn-takings as offensive interruptions. The awkwardness of overlapping, for example, is bound to get extinct while attributable silences and backchanneling tend to disappear to give way to a series of speeches which fight to be heard or overheard, a kind of struggle to reach a climax of defeat, in many cases out of boredom as well as fatigue.

In Spark's poem, we may consider the word "conversation" as the linguistic frame into which all the other words which are related to this concept of conversation are included. The problem here is that the poet breaks this frame by inserting other words that are opposite to the idea of dialogue. These words have been carefully selected by the author and constitute the core of the deconstruction. What all these words have in common is precisely sound. Very cleverly does the poet choose two long words which contain the same stop as "conversation" but bear opposite meanings. To add more relevance to this fact, Spark makes of these two long words the subject of the so-called conversation. The poet plays with a set of inferences which are based on our general knowledge of what a conversation is to achieve her goal. Apart from this, and in order to make it even more noticeable, she places the two words near to one

another to enhance the sound repetition thus making it echo in the readers' mind to stress the paradoxical hypothesis.

Everything starts with the word “conversation” in the title. Carefully chosen, it gives the reader the notion of a theoretical definition of dialogue. Conversation starts with /k/ and though it has only a secondary stress on that velar stop, this is strong enough to set the pace –it seems already paradoxical the fact that the word that defines an exchange of ideas starts with a sound produced by means of an occlusion at the level of the soft palate, that is to say, at the door of the mouth cavity where everything begins. This sound /k/ will be repeated when the main subject of the poem is stated using two words which give the reader the hint to full comprehension. But before introducing these two decisive terms, Spark makes her way to them with the phrase: “it occurs to me”, a sentence repeated twice: at the beginning of the poem and to open the succession of lines that usher to the main theme of the discussion. /ɪt əkɜːz tə miː/ has its nucleus on the word whose stress falls precisely on the syllable beginning with /k/. The poet has started leading; everything bursts on the following lines:

Solitary confinement sounds nice, too.

I like that word, used in the reports, ‘incommunicado’.

Here we find the two key words: /kənfainment/ and /ɪnkəmjuːnɪkəːdəʊ/. The word “confinement” bears a secondary stress on the syllable starting with /k/ while the stress in “incommunicado” falls on the syllable which begins with /k/. The two words repeat the same sound three times but do so to highlight completely different aspects of reality. In both words there is no conversation, the frame has been shattered, it would be impossible to include these two

terms, so soundly and noticeable, into the “conversation frame” unless we consider them as positive opposites stressing with their negation the possibility of existence of the frame “conversation”. They would compose an “anti-frame”:

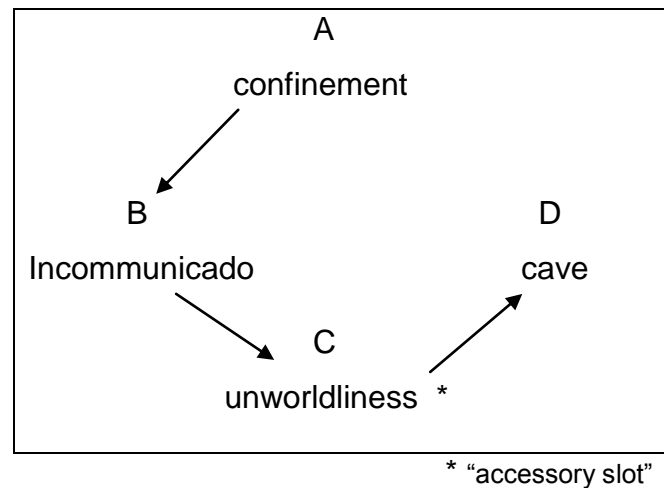


Figure 55: The [conversation] “anti-frame”^{xliii}

After the two key concepts of isolation and silence, Spark repeats the sequence “it occurs to me” twice, after recognizing that the idea of “no-conversation” has nothing to do with the purpose of the poem. Nevertheless, the notion of “anti-conversation” has already been stated, reinforced by the use of /k/ in two words placed very near to one another. Again, in “it occurs to me”, the stressed sound /k/ brings the reader back to the original subject and although the poet tries to undo the fabric, now that phrase sounds more like an apology, a justification than a reality. This idea is also stressed by the structure of the conversation itself. The listener does not interrupt the monologue but in three occasions to ask “why”. Even the quatrain,

Of course, the idea of being seized is
A prehistoric female urge, probably rising

Up from the Cave, which must have been exciting.

And perhaps one would hope for a charming interlocutor...

which at first sight may seem said by the listener, does not fit that way since the notion given by the word “seized” was originally introduced by the first speaker, so it is logical for the first speaker to go back to it in order to brush off the idea of confinement. Could this possibly be a case of “conversation repair”? This repair is described in terms of two interrelated components, initiation and repair. This repair can take place in subsequent turns or within the same turn, the speaker repairing without waiting for the listener to comment or answer. Schegloff gives an example of this in the following line of conversation: “we’re just working on a different thing, the same thing” (1977:370). This example is called “self-initiated, self-repair” and could describe what happens in the quatrain stated above. Thus, the possibility of a repair exists and the idea of conversation-monologue is enhanced. These repairs are generally done in the same turn as the trouble source, or in the transition space that follows the likely round-up of the preceding turn. What Spark shows is a speaker that formulates an idea while at the same time is rejecting it; a kind of simultaneous brain process put into words.

It is also interesting to notice how the poet makes the speaker answer herself to stress the monologue approach and the fact that the interlocutor is only considered as an intruder to the development of thought. Going deeper into the idea of the dialogue-monologue, what the reader is witnessing may only be the “pre-expansion” of a future topic. “Pre-expansions” are preparatory to further topics and ideas. This could be the case in the poem. The speaker only wants a reaction on the listener to be able to start a different topic, like the one tackled in

the last turn after the last “Why?” The listener’s intromission generates a changed reaction which could well be the core of the dialogue-monologue. The speaker even acknowledges the exhaustion of the “pre-expansion” idea. (See Levinson, 1983; Schegloff, 1995; Terasaki, 1976)

Spark introduces another conflicting word: “Cave”. It may be she did not want to imply anything and she was only referring to prehistoric times. But then, why the capital letter and especially why the use of the word “Cave” which bears the same voiceless velar stop as “confinement” and “incommunicado”? The word itself is descriptive of a closed situation, the /k/ closes the mouth cavity turning the latter into a cave, the air has no way out, it presses against the soft palate, the occlusion making a dead end which impedes the existence of sound until this occlusion bursts open and the air is released. It looks as if the whole conversation was not to the outside but to our own inside. This stresses the idea of internal monologue, of a speech that has not been created for others but for us. Nobody cares if the listener is actually listening, let alone the speaker. The concept of conversation collapses. The interchange only exists as a theoretical definition. The speaker gets angry at the end of the poem; too many questions are asked, too many interruptions, there is no answer since the speaker has been offended by such insistence. In the end, we do not care what the others say, we are not interested in the others’ opinion or involvement, we only refer to ourselves. The poem shows an undeveloped dialogue, a dialogue based on occlusions, which should never have started, which probably never started.

Conversations

Two or three on the winter pavement talking,
One or two in the stubble field,
Idle, concerning miracles.

Voices are butter, but the eyes overtly
Detest another's dubious lips;
Eyes are blades where fancy breeds.

In boredom breeds, meanwhile remains to each
Enemy his friend, to every lying
Tongue an angel apiece.

The conversation therefore is in heaven,
Here on the streets of understanding
Here on the fields of bread.

When men are magic and air the advocates
Bide by the human grain and yet,
Though these offences needs must come,
Agree, sincere as light.

Blessed is the child of indiscretion talking,
And the orphan of indignation,
And before their Father's face, their conversations
Continually dancing.

Blessed are the sons enticed to sea, and the mother
Constrained by wonder and by sign,
Their angels cover the face of the water,
And the water singeth a quiet tune.

Two or three must argue these contentions;
One or two in a winter season
Herein long since have plucked a sentiment or scandal.

But our conversation is in heaven.

I have altered the chronological order of the poems in order to show another example of what Spark thought conversation is. In this case, she introduces an arrangement of different conversations, bits and pieces stuck together, the author treading from line to line, from refrain to refrain to cover variety and sound. All topics, all possibilities of dialogue in the brain of a woman that was living her Catholicism and bound to write one of her most mystical books, *The Mandelbaum Gate*, published in 1965, where she digs into the conflict of religion, the real versus the unreal, the secret meaning of what surrounds us and seems natural to us in this world of shocking reality. The idea of pilgrimage invades the book –and makes it the source of all pain and love and courage. A pilgrimage that jumps from reality to unreality, from the human to the sacred, from tragedy to farce, from the spiritual to the down-to-earth:

To the east, from the top of Tabor, was the Valley of Jordan and the very blue waters of Galilee with the mountains of Syria, a different blue, on the far side. On the west, far across Palestine, the Carmel range rose from the Mediterranean. There seemed no mental difficulty about the miracles, here on the spot. They seemed to be very historic and factual, considered from this sandpoint. This feeling might be due to the mountain-top sensation. But was it any less valid that the sea-level sensation? Scientifically speaking?^{xiv}

These two last questions epitomize Spark's feelings about religion and reality, something that she started looking into in her poems. The one being

analysed, written two years before the novel -probably when *The Mandelbaum Gate* was in process of gestation- plunges into the eternal matter of reality and unreality disguised under the figure of a conversation, or many of them interlaced to leave a feeling of two worlds meeting somewhere beyond our possibility of reach.

This poem shows an extremely thought allocation of sound covering meaning. Divided as the poem is in different stanzas which vary in length, Spark decided to give each of them a different unity of meaning by sound. The idea of a “pilgrimage conversation” that dives into all the subjects that may come in and out of our daily life not only materialistically but on a spiritual basis as well. Spark exceeds the mere reality of conversation to find other possibilities of expression as if our life was not what we touch or see but what lies beyond which could be as tangible and factual. Spark mingles again the real and the spiritual, the two main layers, telling us that our conversations exist in different dimensions at the same time, as though we could be trespassing the limit now and again, even without being conscious of the process; the probability of a double life where we express ourselves in the same/ different way. And these ways of expression use sound to identify/ separate themselves. Is it possible to differentiate stages of mind by means of sound? Do we use contrasting sounds when we speak from unlike levels of consciousness? If we analyse Spark’s poem on a phonetic basis, it seems so.

First of all, each “conversational topic” is identified with each stanza, the poet spreading a fan of subjects which journey in and out of reality as the protagonist of *The Mandelbaum Gate* does, with religion pecking here and there. I think the conversations should be described as follows:

1st stanza: The Reality.

2nd stanza: The Imagination.

3rd stanza: The Supernatural.

4th stanza: The Real Unreality.

5th stanza: The World Above.

6th and 7th stanzas: The Mingling.

8th stanza: The Unreal Reality.

To leave no doubt about her intentions, the poet gives each stanza a different manner of articulation according to the layer she is referring to. I mean that there exists a preponderance of certain sounds when the stanza refers to reality and when it points at unreality. The poet works at the level of the vocal cords varying the size of the glottis in order to produce vibration or make it disappear. When reality is present, the consonantal sounds are mainly voiceless while if the poet wants to convey unreality, the consonantal sounds used are voiced, as though she wanted to make everything softer, more elastic and malleable, with the flexibility of airy bodies.

The sounds are:

1st stanza: /t/ θ/ p/ t/ t/ st/ f/ k/

2nd stanza: /v/ b/ d/ d/ l/ b/ b/

3rd stanza: /b/ b/ m/ m/ l/ dʒ/

4th stanza: /k/ ʃ/ st/ st/ f/

5th stanza: /m/ m/ d/ b/ h/ g/ n/ m/ g/ l/

6th stanza: /b/ d/ n/ d/ (voiced sounds)

/t/ʃ/ t/ f/ f/ k/ k/ (voiceless sounds)

7th stanza: /b/ m/ w/ dʒ/ w/ (voiced sounds)

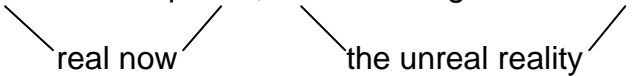
/s/ t/ k/ t/ k/ f/ sk/ t/ (voiceless sounds)

8th stanza: /t/ θ/ k/ t/ t/ s/ s/ p/ s/ sk/ k/ ʃ/

When the stanzas are read aloud, the sounds show the two different worlds Spark wants the reader to envisage. She draws a kind of hopscotch which leads to the discovery of a real world closely connected to unreality, the reader discovers that life is full of a different dimension which shares our own space on solid earth.

Rupert Brooke and Alice Meynell were two of Spark's favourite poets, as she declares in her autobiography, *Curriculum Vitae*. These poets show in their poems this perfect combination of what is seen and unseen at the same time, what we can live and double-live, exteriorising and internalising at the same time. One of the most famous poems by Brooke plays with reality and unreality as Spark does in her "Conversations". Brooke's poem, "The Soldier"^{xiv}, could be seen as a letter written to an English friend or relative, a lively act of communication where the soldier's real world –cruel and devastating- is left aside to give way to the above layers. Lines like "...That there's some corner of a foreign field that is forever England..." constructed mainly on voiceless sounds (/s/ k/ f/ f/ f/) and a word like /i:ŋɡlənd/ with its voiced sonority contrast with others like "...A body of England's, breathing English air, washed by the rivers, blest by suns of home..." where the concentration of voiced sounds (/b/ g/ b/ ŋ/ g/ w/ r/ z/ b/ z/ h/ m/) is noticeable, the words "England" and "English" sounding almost alliteratively. All this because the poet is expressing his idea of the unreality that lies beyond but which appears to be so near at that moment. He

goes on with combinations like “Eternal mind” to stress the world above and finishes with a reference to the same “unreal reality” that ends Spark’s poem:

“...In hearts at peace, under an English heaven.”


The word “heaven” also finishes Spark’s poem, with its supernatural power rounding up an amazing blend of what it is and what it will be –or at least-should be.

Alice Meynell plays with the same idea in her poem, “A Letter from a Girl to Her Own Old Age”^{xlvi}. From the very title the reader knows that the co-existence of two different worlds will be displayed: the one of reality which is the poet’s real age when the act of communication is taking place and the unreal one which is the world imagined by the poet. Meynell plays with rhyme concentrating sound on it and making of it the key to overall meaning. The poem is made of tercets, the last word of each line rhymes with the next in each tercet, and Meynell succeeds in finding utterly descriptive sounds for each rhyme. One of the most interesting features is the combination of sounds in the rhyme of the first and the last tercets. I think that these two examples summarise the whole idea of the poem. Her letter constitutes a journey through life towards old age but life and age can be seen as an association of two stages which feed from one another. The poet is writing to her old age already living that old age as we all do. On our way to old age there is a constant premonition of what lies beyond us so that when it comes our mind is already prepared to face it. We constantly witness our future so reality and unreality converge and are both a necessity.

The first tercet rhymes on:

presses /presɪz/

blesses /blessɪz/

caresses /kəressɪz/

That is to say, the words combine two voiceless plosives and a voiced one, finishing the three of them in /z/ which is voiced. We have /p/ b/ k/ + /z/, the perfect blend. Never throughout the poem does this combination appear again. Only the last tercet boasts a similar one but this time the manner of articulation has been altered. Old age has come but it is no news. It consists of the same real/unreal parallel, only the unreal has now more emphasis. The rhyme is:

guesses / <u>ges</u> sɪz/	}	/g/ k/ b/ + /z/
caresses /kə <u>res</u> sɪz/		
blesses / <u>bles</u> sɪz/		

Very cleverly indeed, Meynell surrounds the voiceless sound with two voiced ones –just the opposite to the first tercet- also intelligently repeating two of the rhyming words in the first tercet: “caresses” and “blesses”. Does the reader realise that very little has changed indeed? The layers are always there, reality and unreality share the same place as Spark tries to transmit in her poem as an extension of other ideas that two of her favourite writers had already had. As if this voiced/voiceless struggle wanted to make its way inside the reader’s mind to build up a new concept of the factual and the imaginative based more on sound than on sight and feeling.

On the Lack of Sleep

Lying on the roof of everything I listen
 To the breath of ambition in her sleep, to the gasp of rancour
 Turning in her dream. And the parting of lovers, the coming together
 Of old divisions, the meeting and retreating of partners
 Cease, though I do not sleep.

Already I have wandered through fields of Michaelmas flowers. Tired
 As I am, I remember the counting of all souls, think of their blue faces
 I sought so long and discovered at last in the house below,
 Asleep, though I do not cease,

Though I persist into the day without motive as in the first hour
 Of my life, tired as I am, I see the innocence I am left with.
 Honour yawns, vanity foams in her coma, charity stretches
 A sham, luxurious limb.

Until I gather you again when I come into my own,
 Lie low, my sleepy fortunes.

To understand this poem from the phonetic point of view, it is necessary to go back to some ideas that I have already commented and which belong to Cognitive Linguistics. On page 35 of this paper, figure 6 represents the sound diagram that could be associated to Milton's "Song on May Morning". This kind of diagram with different "windowings" could also be applied to the present poem since Spark also uses sound as trajector and also draws an easily identifiable path throughout the poem in order to connect and give coherence to its pack of ideas.

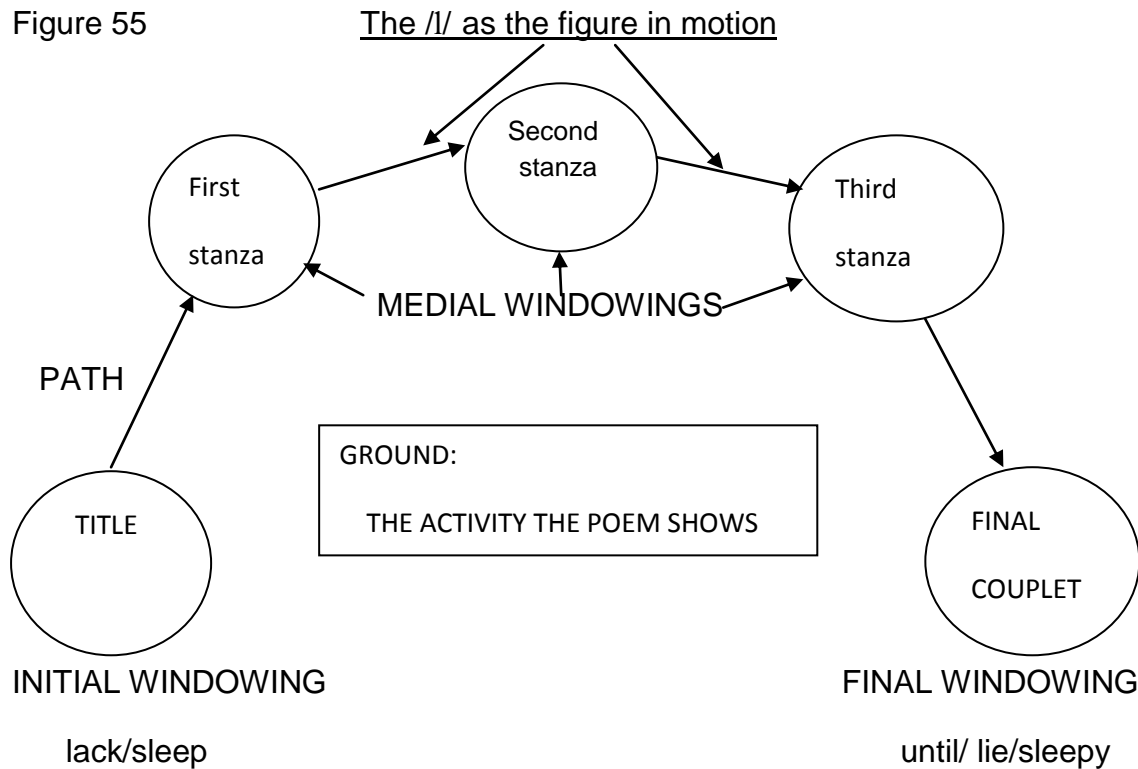
As it happens in everyday conversation, when a speaker foregrounds or, we may say, "windows for attention", certain parts of the path in order to make

meaning more explicit, Spark uses a sound which will be foregrounded down the poem to give unity, and, at the same time, emphasize the passivity of sleep against all the activity that arouses her by means of thought.

Spark concentrates on the sound /l/ which appears in the title of the poem twice: “lack” and “sleep”. According to Whissell’s studies the /l/ can express a variety of emotions but always on the calm side: its main attribution is “passivity” but it can also be soft, pleasant or even sad. Of course we cannot say that sleep constitutes a totally “passive” activity but the idea of calmness has always been –as if it were a kind of oxymoron- associated to the action of sleeping. The darkness that surrounds the sleeper, the closed eyes, the sometimes even breathing, the relaxation of a number of muscles which are generally connected to action deeds, make of sleep a somewhat passive moment which Spark desires but cannot achieve. Thus, the poet rises the /l/ to the level of trajector and, from the title onwards –or downwards- makes it follow a path which goes from the initial windowing towards the final one, similar to what happens in Milton’s poem.

The peaceful time of sleep goes in and out of the poem like glimpses of foregrounding that leave behind an idea of impossibility. This impossibility is manifested by the activity that brings about the lack of sleep. It looks as if Spark created a ground of long sentences, chained thoughts, lack of rhyme, lack of definite shape, short, blunt phrases, on which the windowing of the passive sound /l/ travels the poem from beginning to end. The diagram could be as follows:

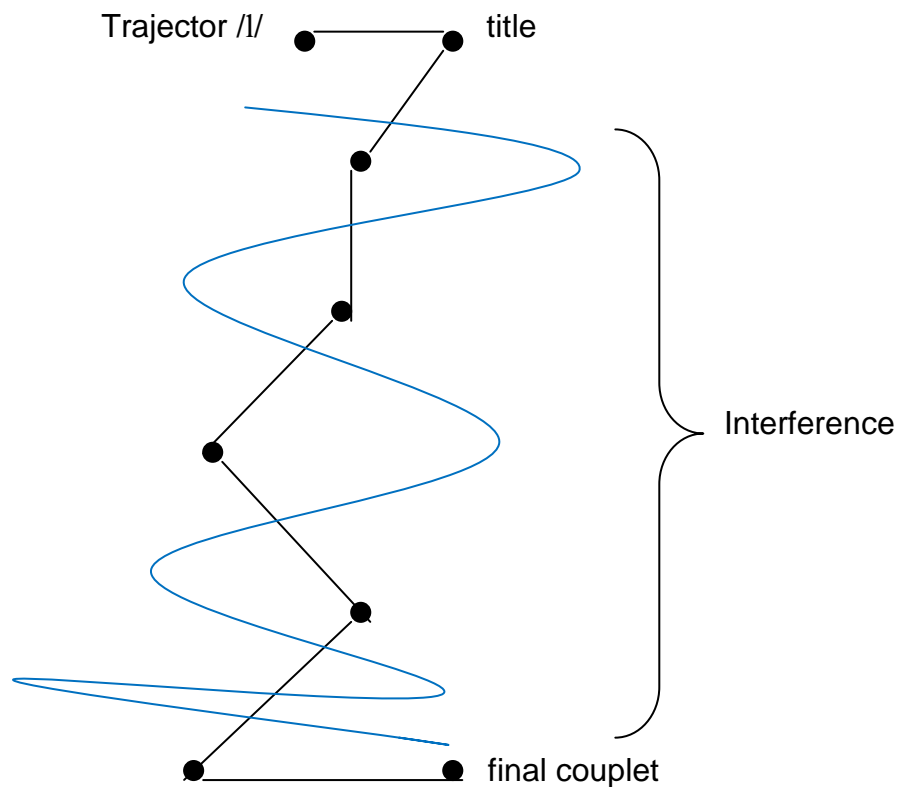
Figure 55



The path is created by means of the sound /l/ which is present in most of the words Spark uses: lack, sleep (title); lying, listen, sleep, lovers, old, sleep (first stanza); fields, Michaelmas, flowers, all, souls, blue, long, last, below, asleep (second stanza); life, left, limb (third stanza); until, lie, sleepy (final couplet). Most of these words represent peace and tranquillity. Others can show a mixture of activity and passivity like “lovers” and “limb”. The word “lack” is incredibly witty since it introduces the idea which will work as the ground, “lack” justifies all the activity that Spark includes in the poem. The passivity of the lateral is broken by the activity of thought.

The poem could also be represented like this:

Figure 56



What Spark builds is a poem full of activity which is sprayed here and there by hints of passivity which make the core of the whole meaning. It is interesting to notice how the third stanza finishes with an alliteration made on the sound /l/: “luxurious limb”. The peace of sleep is bombarded by ceaseless activity but, however, the repetition of /l/ in carefully chosen places makes of this sound the one that leads. Above all, Sparks wants sleep. Her desires point at that as well as they point at sound distribution:

On the hearer’s side one may assume that, given sufficient context, the gapped portions of an event frame can always be reconstructed. This means that no matter how many portions of it

are windowed for attention, the PATH is always conceptualised in its entirety. In terms of cognitive processes the whole path is cognitively represented, but the foregrounded chunks of conceptual content are treated with the increased processing capabilities of the attentional system, and this leads to more elaborated and fine-grained cognitive representations (Ungerer and Schmid, 1996: 224)

Change “hearer” for “reader” –although the reader can always be considered a listener of the author’s words- and we may have the description of Spark’s poem. The leading sound creates a whole path that leads to a clear cognitive representation of the struggle the poet wants to spread before the reader’s eyes: passivity and rest against eternal activity, one of the curses of modernity and post-modernity.

8. Seamus Heaney: the natural flowing of sound.

...The strangest moment in your life is when you move from being your own inchoate self to being a textual presence, when you move from being Seamus Heaney to being Seamus Heaney in inverted commas...

Seamus Heaney

At the beginning of his Nobel Prize lecture, Seamus Heaney says about his life as a child in rural County Derry:

...It was an intimate, physical, creaturely existence in which the night sounds of the horse in the stable beyond one bedroom wall mingled with the sounds of adult conversation from the kitchen beyond the other. We took in everything that was going on, of course –rain in the trees, mice on the ceiling, a steam train rumbling along the railway line one field back from the house- but we took it in as if we were in the doze of hibernation. Ahistorical, pre-sexual, susceptible and impressionable as the drinking water that stood in a bucket in our scullery: every time a passing train made the earth shake, the surface of that water used to ripple delicately, concentrically, and in utter silence...^{xlvii}

From this nature, Heaney brings us his poems, immersed in a reality that sometimes turns into magic since the powers of magical Ireland had time to filter up from that earth that keep on shaking and wet through. It is said that County Derry is the “country of the mind”, of Heaney’s mind where lots of his

poems are rooted, the county that brewed him to become the famous poet he is now. His poems sound “natural”, from nature, clinging to the land where he was brought up and has never left. They express creative freedom together with that social obligation he feels to let know, to denounce, to make understand how difficult it is to leave aside poetry’s responsibilities in this world of ours: ‘only poetry reconciles two orders, the practical and the poetic, the former teaching us how to live, the latter how to live more abundantly’ (Robert Taylor, *The Boston Globe*, November 16, 1995: 67).

Heaney writes in Ireland about Ireland and life for the rest of humanity, mixing words and sounds in such a way that the sound patterns he creates come out naturally, as if they had been there before being written down, as if they had already existed in that earth that rumbled or those horses that snorted. They are the sounds of earth and life, they dribble as rain water and make their way through wood veins. They exist because Heaney knows how to ripen them away in order to show us that sound also exists as meaning even if we fail to grab it at first sight of the poem.

In this analysis of Heaney’s works I have included a piece of prose to give another example of how prose can sound as poetry: the formal aspect does not influence the combination of sounds, the poet’s brain works with them whatever the nature of the writing, there is no issued rule, only imagination and virtuosity together with the pure force of sound.

The Rescue

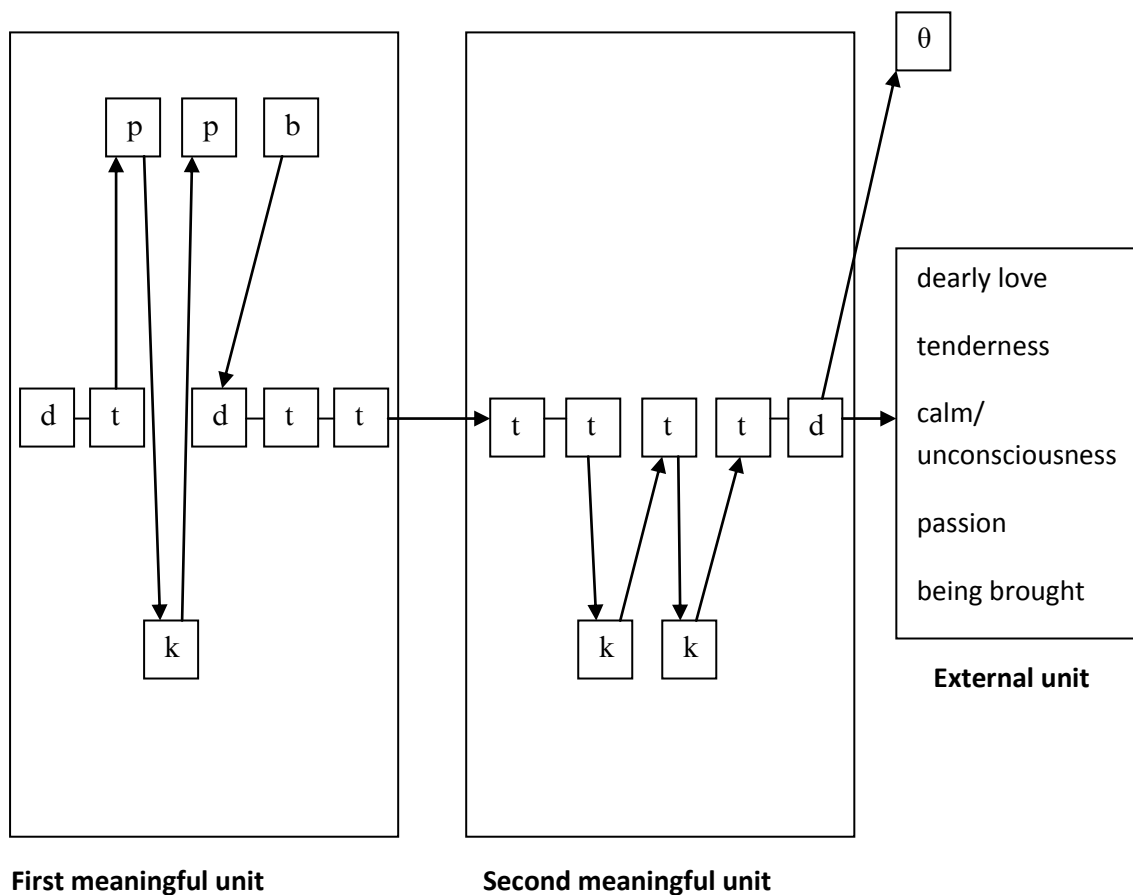
In drifts of sleep I came upon you
 Buried to your waist in snow.
 You reached your arms out: I came to
 Like water in a dream of thaw.

The brevity of the poem –similar to an epigram, though with no satirical contents- makes it more compact as regards sound: the stops produce their limited effect concentrating the energy that Heaney wants to place inside to express love. The number of stops included attracts the readers' attention to these particular sounds making way to the internalization of feeling sought by the poet. The words the sounds project are closely connected to the poem's meaning: the idea of *dearly love*, of *tenderness*, *calm*, *(un)consciousness*, *passion*, all together being brought to life by the concentration of stops.

The sequences of bilabial/ alveolar stops are always limited by the presence of the velar stop, whether the path goes out or into the mouth cavity: there is always a velar sound projecting itself to express the deepness of feeling. The idea of a "rescue" enhances the "plunge" that takes place in order to bring love to the surface: this last push-up is depicted by the disposition of sounds in the last line. Apart from this, Heaney includes the idea of sleep and the subconscious expressed by the use of the stops and their place of articulation which goes from the bilabials to the velar. The expression of love that comes from the inside is based on the place of articulation too but in this case from the inside to the outside: /k/ → /t/ → /d/. The use of the word /θɔ:/

which carries the voiceless dental fricative emphasises the idea of expression: the outcome of love.

Figure 57: The poem structure.



What can be seen in the diagram is the division that can be found in the poem as regards sound distribution: The poem is made of two meaningful units, the two first lines compose the first unit, and the last two lines, the second one. This unity is given by the sounds that the poet uses and how they combine to create meaning. In the first unit we have words like: /drifts əf sleep/, /kɛm əpɒn/, /berɪd tə/ and /weɪst/. The second contains: /ri:tʃt/, /aʊt/, /kɛm tʊ/, /laɪk wɔ:tə/ and /dri:m/. In the diagram we notice that the place of articulation turns to be closer and deeper but in the end, finishes with an external fricative, the last

expression to the outside, to the world, to the one who wants to listen to. The external unit –in this case the blended space- gathers those words that are linked to the sounds outstood above: full declaration of feeling.

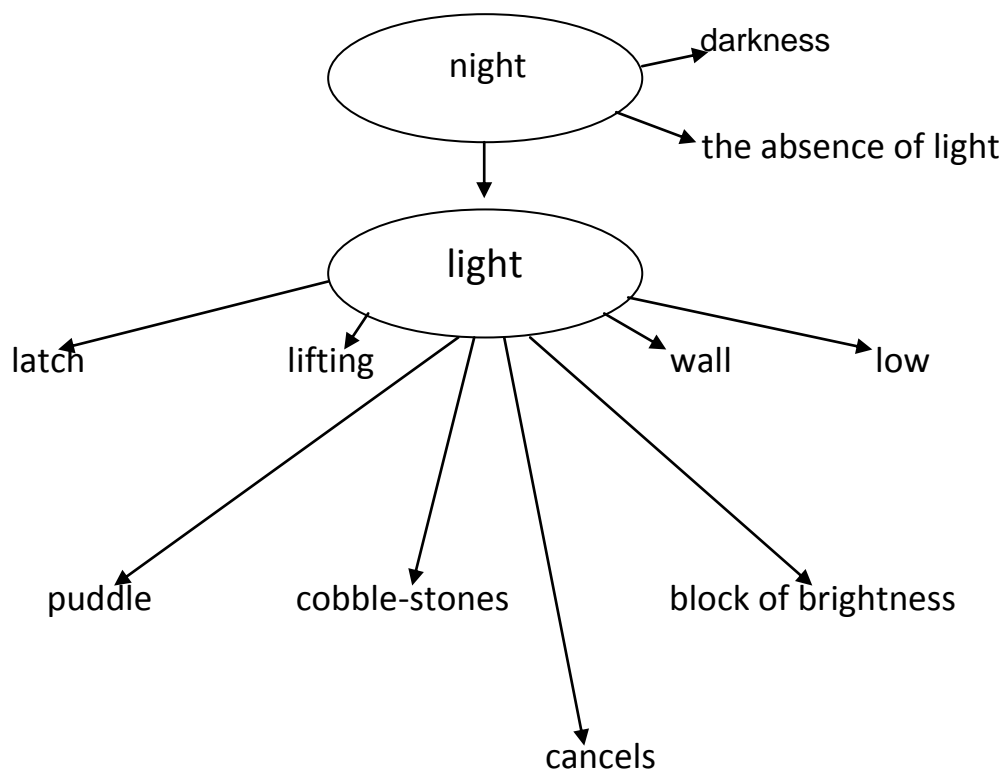
Again with love as subject, the next poem speaks of departures and lack of light. Light is a recurring image in Heaney's literature, especially in *Wintering Out*, written in 1972, probably as a response to the conflicts Ireland was immersed in and the revival of the IRA activities some years before. "Good-night" speaks of light and absence of light, how somebody is leaving towards darkness while another returns to the protective light. The "night" in the title brings wrapping darkness and only staying in the light will give the protection needed. It is noticeable how the poem starts with darkness and finishes with it since the image left when the poem ends is the one of absence of light. The night surrounds the poem and the departure is depicted as giver of obscurity. The man plummets into darkness, the woman is the one that is welcomed by the protective light again.

Good-night

A latch lifting, an edged den of light
Opens across the yard. Out of the low door
They stoop into the honeyed corridor,
Then walk straight through the wall of the dark.
A puddle, cobble-stones, jambs and doorstep
Are steady in a block of brightness.
Till she strides in again beyond her shadows
And cancels everything behind her.

Heaney works with a first word, *night*, which is associated with the word that will show the way to meaning: *light*. The poet erects the lateral as trajector in the poem helped in its way by a number of contributors which will be all the words the bear nasal sounds. This is logical since the link between night and light goes beyond meaning to stress the rhyme and, especially, the fact that the only difference in sound between the two words is the change of /n/ for /l/. Thus, Heaney conserves the lateral as guide and uses the nasals as contributors of meaning.

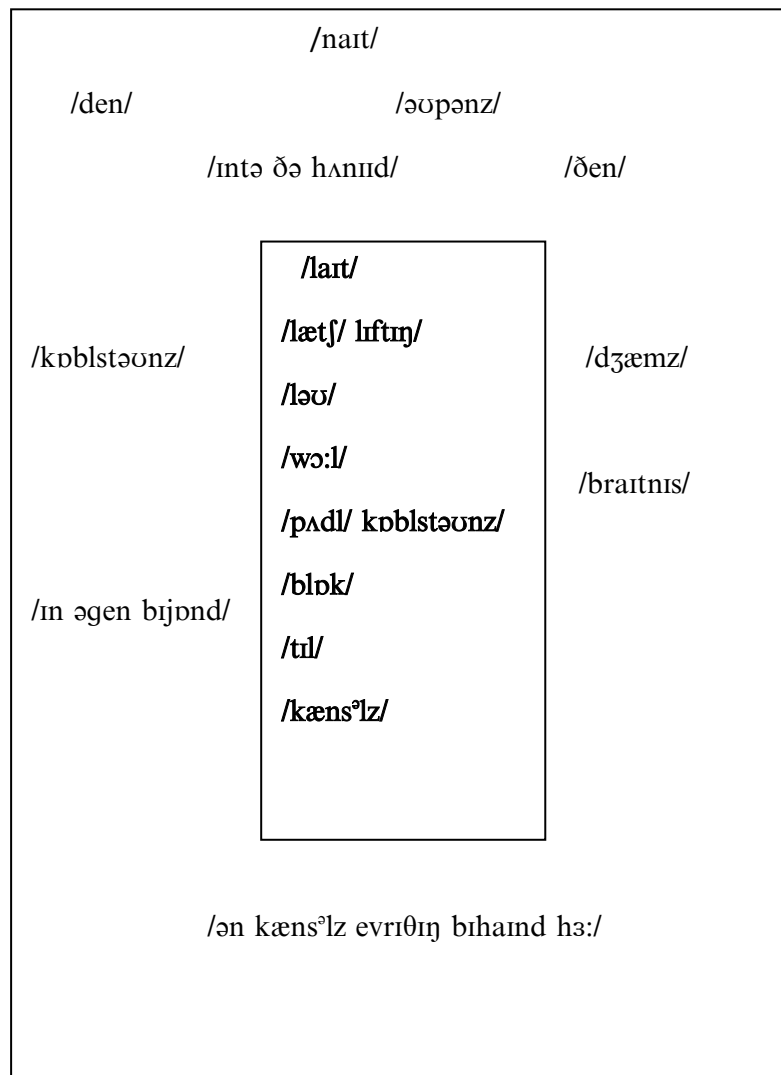
Figure 58: The “light” connections.



The idea of being protected by light is emphasized by all the other words carrying nasals that surround the trajector. The word “den”, implies illicit activity, darkness, the fact that they stoop to go out increases the idea of secrecy. The corridor is “honeyed”, that is to say, bathed in amber light. Then

the outside is flooded with light, for some seconds only, to be left in darkness again when she “cancels everything behind her”, also cancelling the light. Thus, the obscurity is highlighted by means of stressing the presence of light and the poem turns into its glorification.

Figure 59: *Light* and its contributors.



Light is still present in a poem like “Fireside” where again the contributors will be the nasals, this time together with the voiced bilabial stop to intensify the idea of nightly hidden activity. However, the sparkling light is present all over the

poem till dawn arrives bringing more light to the scene. In this poem the lateral sound introduces an idea of liberty that is absent from the previous poem which only stresses secrecy and the impossibility to be expressive in the open air. This poem is precisely the opposite, we have an expression of freedom that is conveyed by the moving lights and all the action that is found before the day breaks. Again, the word “good-night” is included but this time closing the poem; nobody is walking into the enveloping darkness, the poem’s protagonist is treading into the day after a recovering sleep, once the hunt finished.

Fireside

Always there would be stories of lights
 hovering among the bushes or at the foot
 of a meadow; maybe a goat with cold horns
 pluming into the moon; a tingle of chains

on the midnight road. And then maybe
 word would come round of that watery
 art, the lamping of fishes, and I’d be
 mooning my flashlamp on the licked black pelt

of the stream, my left arm splayed to take
 a heavy pour and run of the current
 occluding the net. Was that the beam
 buckling over an eddy or a gleam

of the fabulous? Steady the light
 and come to your senses, they’re saying good-night.

The lateral is used as trajector again from the very title of the poem since the word “fireside” implies “light” surrounded by darkness. The only difference with the previous poem as regards sound is the use of more bilabial nasals which have been introduced to enhance the natural surrounding and the force of nature that has more presence in this poem. Nevertheless, all the other nasals are also present and pushing towards the idea of protection as it happens with “Good-night”. But here the protagonist is in the outside, the only protective light comes from the fireside, the lights surrounding him work as will-o’-the-wisps or fireflies which intensify the character of natural that the poem has.

In this case, it is quite remarkable to see how Heaney makes the contributors more visible in order to stress the landmark which now becomes more relevant than in the previous poem. Heaney has never been able to keep away from his environment, that nature his father taught him to love and care, and principally, to enjoy.

Figure 60: The landmark enhanced.

<p> <i>/hɒvərɪŋ əmʌŋ bʊʃɪz/ /medəʊ/ /meɪbɪ/ /hɔ:nz/ /plʌmɪŋ mtə ðə mu:n/</i> <i>/tɪŋɡl əf tʃeɪnz ɒn ðə mɪdnɑ:t rəʊd/ /ən ðen meɪbɪ/ /kʌm raʊnd/</i> </p> <div style="border: 1px solid black; padding: 10px; margin: 10px auto; width: fit-content;"> <p> <i>/ɔ:lweɪz/ laɪts/ kəʊld/ plʌmɪŋ/ tɪŋɡl/</i> <i>/læmpɪŋ/flæʃlæmp/lɪkt blæk pelt/ left/</i> <i>/əklu:dɪŋ/ bʌklɪŋ/ gli:m/ fæbjʊləs/ laɪt/</i> </p> </div> <p> <i>/mu:nɪŋ maɪ flæʃlæmp ɒn/ /stri:m/ /maɪ left ɑ:m/ /tʌn əv ðə klərənt/</i> <i>/əklu:dɪŋ ðə net/ /bi:m bʌklɪŋ/ /gli:m/ /kʌm tə jɔ: sensɪz/ /si:ŋ ɡʊd nɑ:t/</i> </p>

Heaney goes on with the use of the lateral in the next poem, the first one in the series *Lightenings*. He is using the light again so he includes the voiced alveolar lateral to describe the hypothesis the poem drops while the nasals will connect the explanation he afterwards gives. We can see again how Heaney makes use of these two sounds to depict the thread of life and its consequences, again the latent energy, the one that dares not to burst out. The presence of a beggar under the rain confers Heaney the possibility to reflect on life's ins and outs, on his particular vision of existence, though he calls it precisely "not particular".

Lightenings

i

Shifting brilliances. Then winter light
In a doorway, and on the stone doorstep
A beggar shivering in silhouette.

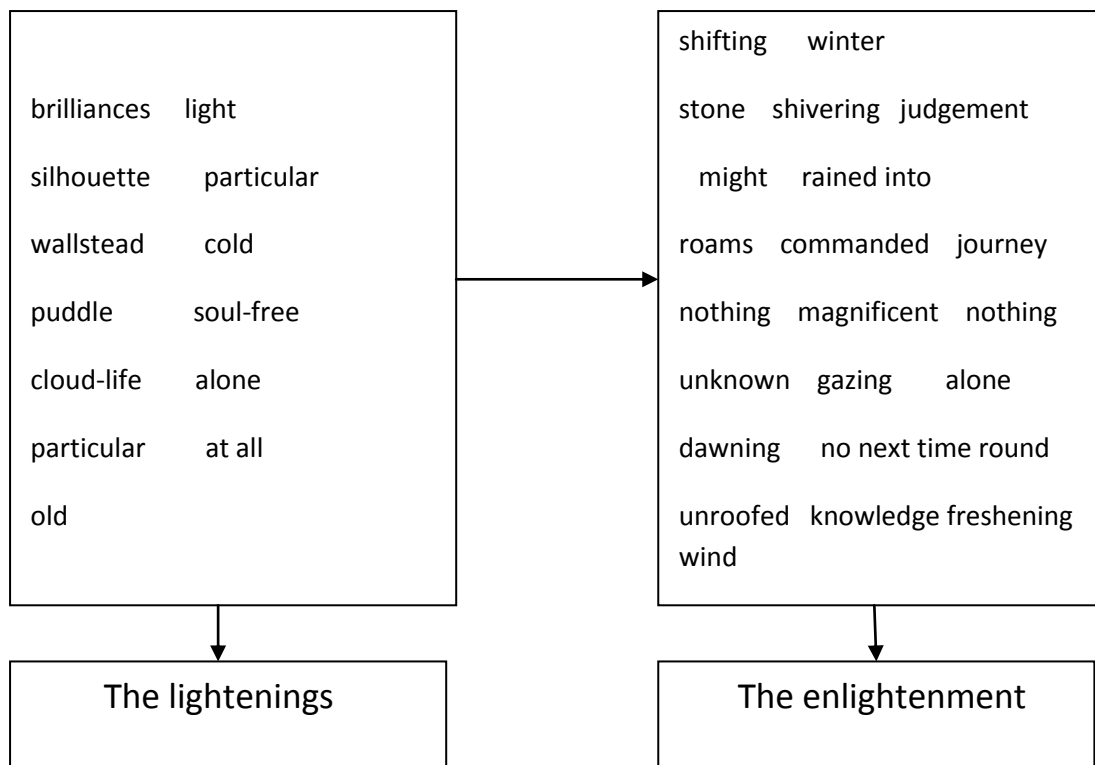
So the particular judgement might be set:
Bare wallstead and a cold hearth rained into –
Bright puddle where the soul-free cloud-life roams.

And after the commanded journey, what?
Nothing magnificent, nothing unknown.
A gazing out from far away, alone.

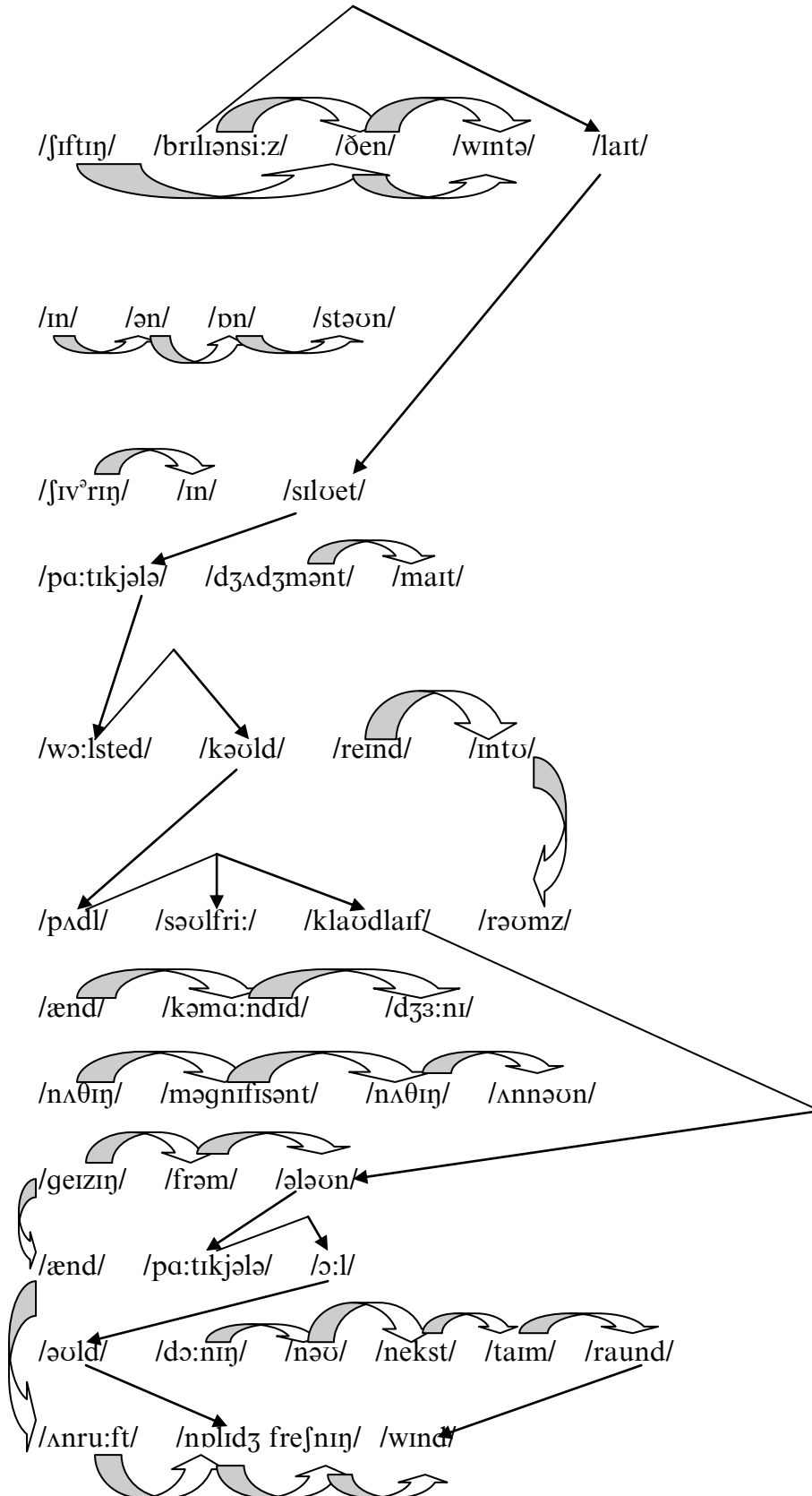
And it is not particular at all,
Just old truth dawning: there is no-next-time-round.
Unroofed scope. Knowledge-freshening wind.

In this poem there is an internal structure of sound that makes sounds interconnect so as to give a single meaning. Heaney works with the discovery of truth, the *enlightenment*, the *understanding of the evident*, the *awareness*, the *instruction*, the *coming of wisdom*, the *learning method*. Heaney adopts the light to express the discovery of truth while the coming of wisdom is darker, somewhat depressive. But the enlightenment always has to be positive, no matter how shocking truth may be. That is why the explanation to Heaney's hypothesis is given by the use of nasals, soft, sad sounds, even passive sometimes as what is left after truth dawning. However, the energy is there and comes to lift spirits: knowledge-freshening wind. And it has to come from nature.

On one side of the poem we will have all those words that carry the voiced alveolar lateral and set the hypothesis. On the other side there is a gathering of nasals –which will increase towards the end of the poem–and will give the explanation. Figure 61

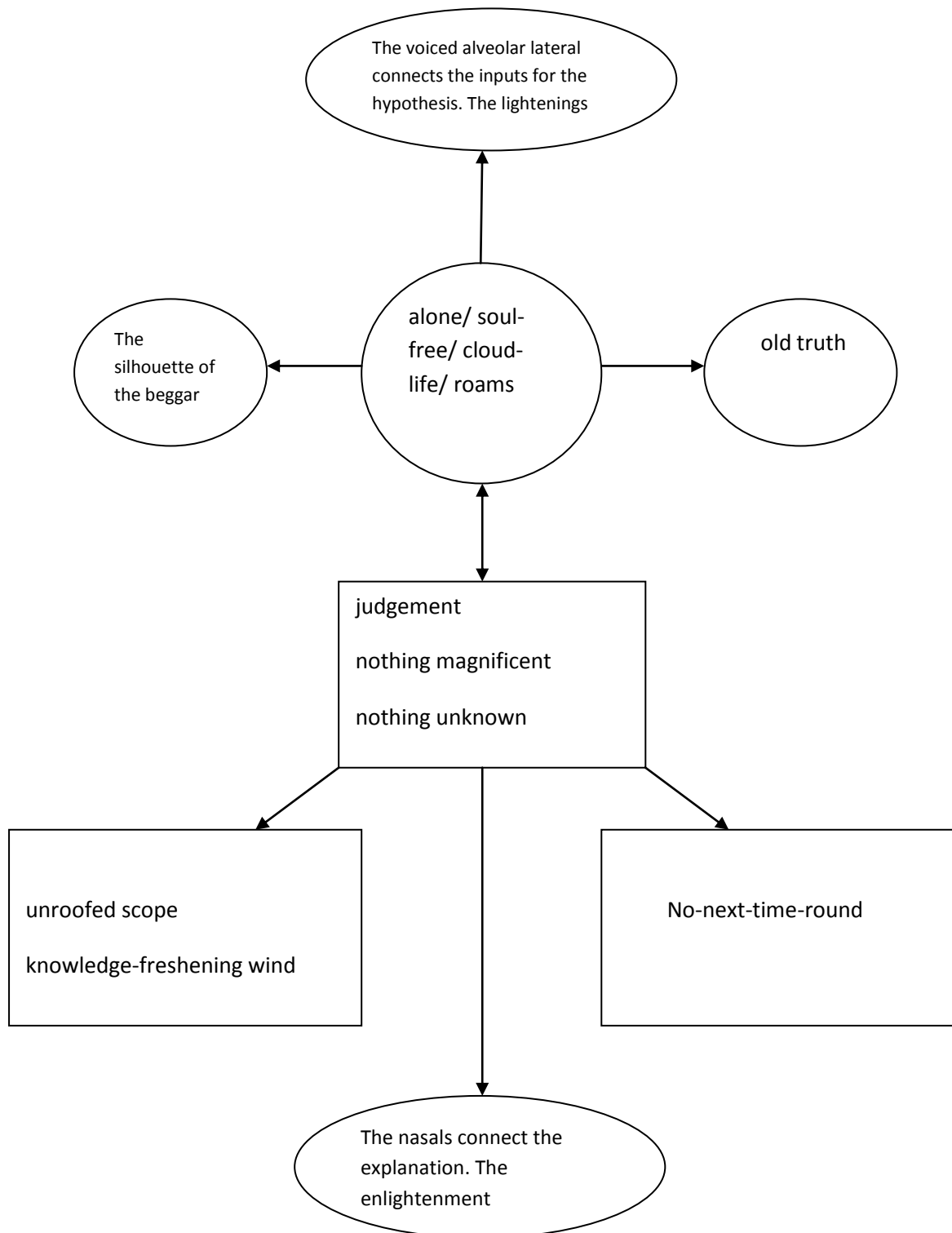


The connections in the poem are as follows: Figure 62



Thus, the final interpretation of the poem could be expressed by means of the following diagram which summarizes what has been developed above:

Figure 63



The following is another example of how prose can also be written after a sound pattern, how the selection of sounds can give more meaning or simply complement the one the extract already has. The title “Visitant” carries two voiceless alveolar stops which will be repeated throughout the paragraphs either alone or clustered but always in those words that bear a special load of meaning. The visitant could be considered as an apparition, a kind of vision that is used as a revelation, a ghost seen, at the beginning, suspended in the air which later materializes and disappears, leaving a sensation of prejudice and forgiveness.

Visitant

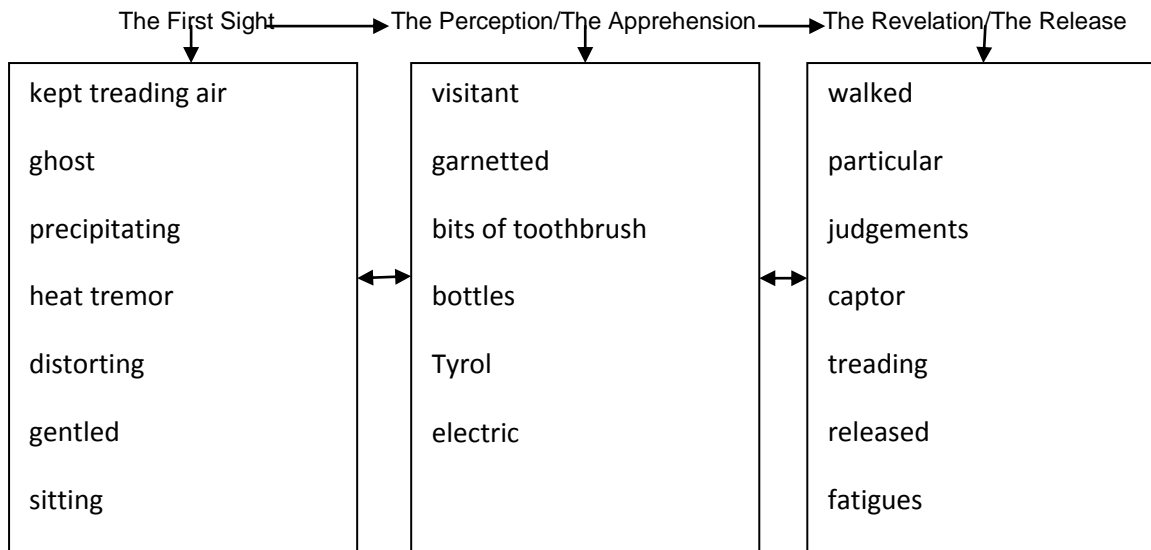
It kept treading air, as if it were a ghost with claims on us, precipitating in the heat tremor. Then, released from its distorting mirror, up the fields there comes this awkwardly smiling foreigner, awkwardly received, who gentled the long Sunday afternoon just by sitting with us.

Where are you now, real visitant, who vivified ‘parole’ and ‘POW’? Where are the rings garneted with bits of toothbrush, the ships in bottles, the Tyrol landscapes globed in electric bulbs?

‘They’ve hands for anything, these Germans.’

He walked back into the refining lick of the grass, behind the particular judgements of captor and harbourer. As he walks yet, feeling our eyes on his back, treading the air of the image he achieved, released of his fatigues.

The words with /t/ could be separated into three groups headed by different conceptions according to the people’s reaction to the foreigner. These groups can be named: The First Sight, The Perception/The Apprehension and The Revelation/The Release, and each of them will gather words which carry the voiceless alveolar stop and will imply a common meaning. Figure 64:



The overall perception is one of instant reject, of prejudice, of hidden past histories, of silence. The visitant emerges as a thing, then turns into an intruder and goes away as already judged and condemned. The voiceless alveolar stop links words that will step by step disentangle the commotion of feelings.

But Heaney goes a bit further introducing another sound that gives more hints to what the foreigner brought to the group. This connection is made using the word “vivified”:

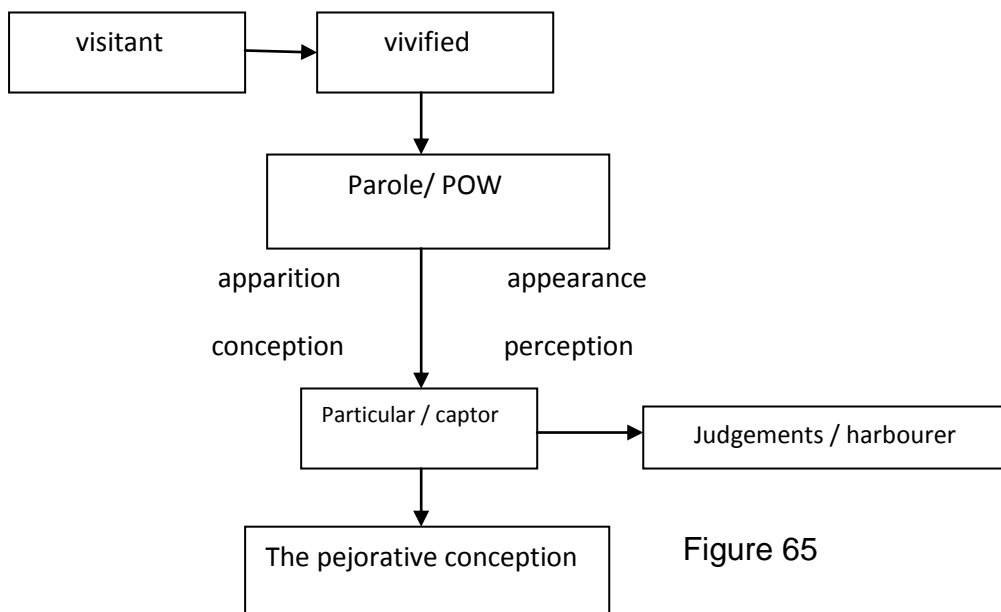


Figure 65

The poet connects “vivified” to a series of words bearing the voiceless bilabial stop which give us clues as to the final part of the revelation, the nasty ingredient. Then, the third group of alveolar stops will also be associated to this pejorative conception making a whole of both the idea of revelation and the one stated by the introduction of the sound /p/, the sound that judges in the end.

The Walk

Glamoured the road, the day, and him and her
 And everywhere they took me. When we stepped out
 Cobbles were riverbed, the Sunday air
 A high stream-roof that moved in silence over
 Rhododendrons in full bloom, foxgloves
 And hemlock, robin-run-the-hedge, the hedge
 With its deckled ivy and thick shadows-
 Until the riverbed itself appeared,
 Gravelly, shallowly, summery with pools,
 And made a world rim that was not for crossing.
 Love brought me that far by the and, without
 The slightest doubt or irony, dry-eyed
 And knowledgeable, contrary as be damned;
 Then just kept standing there, not letting go.

So here is another longshot. Black and white.
 A negative this time, in dazzle-dark,
 Smudge and pallor where we make out you and me,
 The selves we struggled with and struggled out of,

Two shades who have consumed each other's fire,
 Two flames in sunlight that can sear and singe,
 But seem like wisps of enervated air,
 After-wavers, feathery ether shifts ...
 Yet apt still to rekindle suddenly
 If we find along the way charred grass and sticks
 And an old fire-fragrance lingering on,
 Erotic woodsmoke, witchery, intrigue,
 Leaving us none the wiser, just better primed
 To speed the plough again and feed the flame.

In this poem, Heaney describes two different walks: the child's and the lover's and both of them are structured on vowels and diphthongs. The poet uses pure vowels in order to stress the passivity of adoration, the absence of movement and the stillness of recollection. The long vowels are concentrated on the first half of the poem where Heaney describes his childhood while the diphthongs mainly dwell in the second part showing the arrival of maturity and the complications of adulthood; long pure vowels have almost disappeared. The diphthongs included in the first part give an idea of calm, quietness and protection, especially the line '...without the slightest doubt or irony, dry-eyed and knowledgeable...' In the second part, the diphthongs describe the erotic playing, the activity that is taking place, that is why Heaney almost duplicates its occurrence.

In this case the *emergent structure* (see Fauconnier and Turner, 2002), is the poem itself since the relations between the spaces take place within the poem so we could say that the poem generates the blend internally. There is no

external input except a blended description of what part I and II are: childhood and maturity. That is to say, the composition of projections come from inside the poem, the recruited frames and scenarios are given by the sounds within the poem and by no recollection from outside, and the elaboration the reader makes comes from the association between the words that compose the poem. The vowel and diphthongal sounds are interconnected pointing at one another without the necessary outside relations. There is an internal blend which comes from internal associations: the idea of childhood and maturity comes to the reader from the accumulation of similar sounds: long vowels that have to do with the idea of childhood, pure vowel /æ/ and diphthongs linked to the idea of maturity and grown-ups.

It is surprising to see how Heaney distributes the vowel sounds and diphthongs in such a way that the places of articulation involved go from front to back:

- a) There are a remarkable number of words with the front vowel /æ/: apt (the condition already there), glamoured (the static adoration), gravelly (the river bed), shallowly (the water depth), pallor (the unhealthy appearance), dammed (unhappiness), standing (the absence of movement), black (the obscurity), dazzle-dark (the oxymoron).
- b) The long vowels go from front to back: /i:/ ɜ:/ u:/ ɑ:/ ɔ:/
 - . me (The core of the poem), stream-roof (the pleasant air), intrigue (the erotic activity), leaving (the consequence of erotic games), speed and feed (a continuous search for love-making).
 - . her and world (his reason for being and the place of his joy)

- . stream-roof (the pleasant air), moved (the activity around), full bloom (nature's activity), pools (the liquid element)
 - . after-wavers (the consequence), charred grass (after-pleasure), far (the shared distance), dazzle-dark (the oxymoron)
 - . brought (the softness of love)
- c) Most of the diphthongs used are closing ones, only one of them is a centring diphthong: /aɪ/ ɔʊ/ əʊ/ eɪ/ eə/
- . high (the pleasant position), ivy (the embracing passion), slightest (the doubt), dry-eyed (the happiness), time (forwardness), sunlight (life), rekindle (the repetition), find (the discovery), wiser and primed (the experience)
 - . make out (the action), struggle out (the after passivity), plough (the erotic action), doubt (the lack of sadness), stepped out (the way ahead).
 - . road (the way to follow), shadows (the pleasant relief), woodsmoke (the drug), old (the maturity ahead)
 - . day (when the feelings are risen), made (the frontier), make out (the pleasure), shades (the after stage), enervated (the agitated stage), after-wavers (the consequence), way (the path), fire-fragrance (the remains), flame (the necessary ingredient)
 - . there (where the family was), air (where passion lives)

Thoughts and memories that come from the past, driven by photographs where life has stood still in spite of the feelings they come to stir. Heaney knows he has to make vowels and diphthongs play to send the message of an active stillness, something that lives inside, that is swallowed, that goes from the external eyes to the internal organs where sound recalls sound, where

childhood recollections are helped out by pleasant views and maturity arrives with pleasant acts and sound fosters the dearest memories as if the reader was, for a tiny lapse of time, inside the author's mind, witnessing his cognitive goings-on.

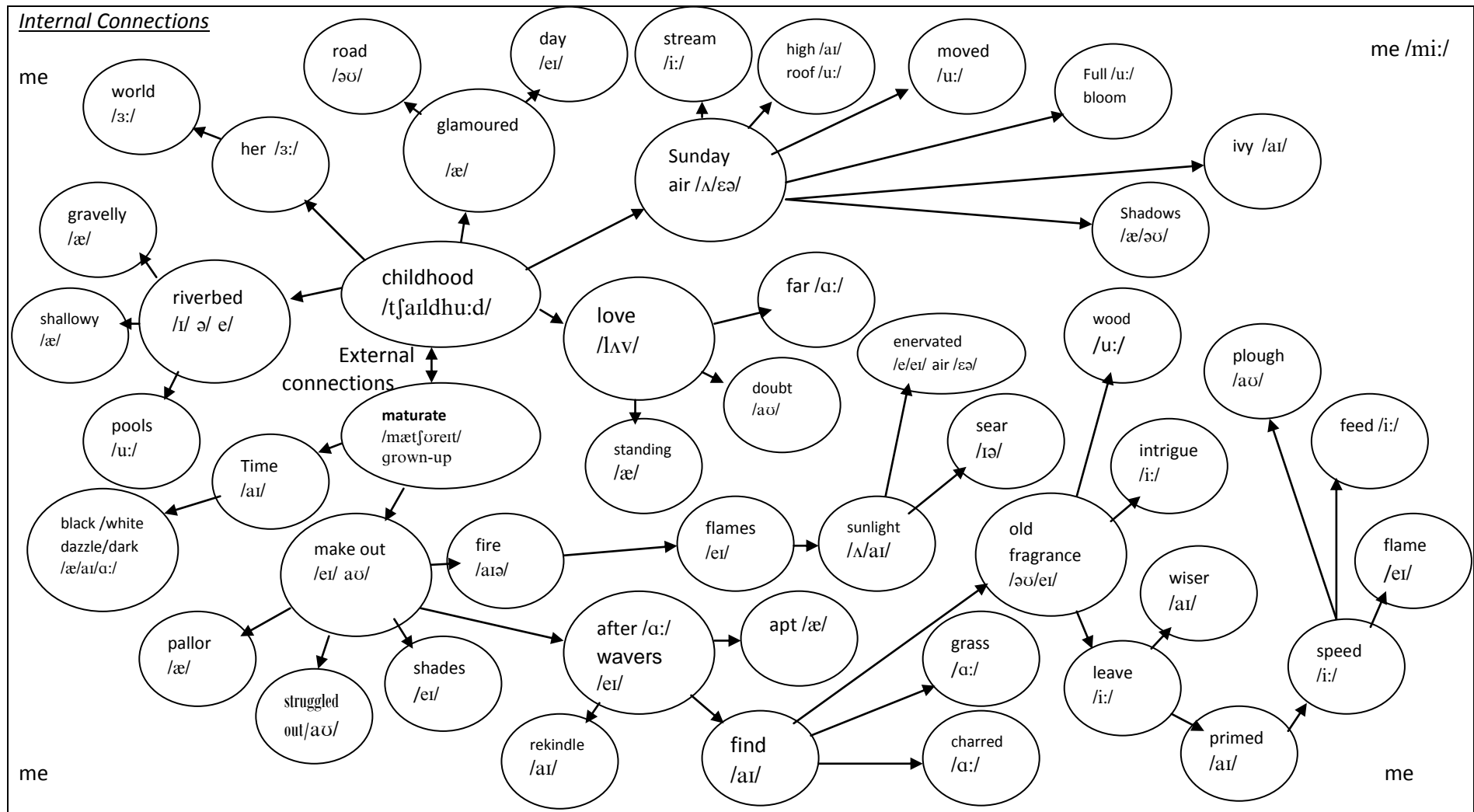
Whissell categorises all the vowels and diphthongs used by Heaney and we can see how there exists a connection between the use the poet gives to the sound in the poem and the characteristics of each sound:

/ɑ:/: active/ cheerful, /ɜ:/: active/ cheerful, /ɔ:/: soft/ pleasant, /i:/: soft/ pleasant, /u:/: pleasant, /æ/: passive, /aɪ/: pleasant/ cheerful, /eɪ/: soft/ active, /aʊ/: unpleasant/ passive, /əʊ/: pleasant/ unpleasant/ passive/ sad.

Tsur indicates that 'Liberman et alii (1972) describe a series of experiments by Crowder and Morton (1969), who found that in auditory...presentation, vowels produce a recency effect in certain cognitive tasks...The relatively unencoded vowels,..., are capable of being perceived in a different way...The listener can make relatively fine discriminations within phonetic classes because the auditory characteristics of the signal can be preserved for a while...' (1992: 33-34)^{xlviii}

The words used by Heaney express all these feelings to describe different periods of his own life and different expressions of love. The vowels and diphthongs included last in the reader's brain to be recognised, helped by the word "me" which could be considered as the Generic Space where all the internal connections are engendered. It is not necessary to go out of the self to find words to complement the explanation, only a few which will define what we are reading: nouns like *childhood* and *maturity* and verbs like *maturate* and *grow up*.

Figure 66: The vowel-diphthong connections.



The next poem could be considered as synecdochic since Heaney with the simple description of his father's hands, gives as the possibility of envisaging his whole personality. There is "a knowledge of nature" that comes from the words and the sounds. Heaney knows his father's hands very well, enough to identify them with two lively animals, hands that probably played with his son. The night may point at the time the poet's father used to hunt; that is why it could be possible to link "hands/warm/knowledgeable/small" to the idea of nature and family, making of it a single concept. This continuity of nasals is stressed by the title of the poem and describes a season, summer, where nature and feelings are at their bloom.

An August Night

His hands were warm and small and knowledgeable.
When I saw them again last night, they were two
ferrets,
Playing all by themselves in a moonlight field.

So short and so complex as far as sound is concerned. How Heaney connects the sounds to imply the communion of his father with nature helps us to infer a close description of the man. The word "night" also introduces another sound that will be of vital importance in the poem: /t/. This sound is also present in the word "ferret" which at the same time points at "white" –the animal colour, in the poem represented by the word "moonlit"- and "catcher" associated to

hunting. All these words generate different input spaces that will be interconnected:

- a) The one generated by “night” that carries the two sounds –the alveolar nasal and the alveolar stop- and so links the two parts of the poem.
- b) The second with the word “August” as centre which will be linked to “warm”, this one to “small” in the description of the hands. Then, the bilabial nasal will be linked to the alveolar stop through the alveolar nasal in “hands”.
- c) The third is triggered by the word “playing” linked to “ferret” and “hands” as part of the description, so the velar nasal will be associated to the alveolar stop and the alveolar nasal too.

This means that in the poem the bilabial nasal is connected to the velar nasal also linked to the alveolar nasal and the alveolar stop. The “ferret” is an “animal” so the connection is still visible even out of the poem: his father’s hands are like animals in the night. To enhance this connection between the alveolar stop and the nasals, the idea that the ferret is a “nocturnal being” could be also raised.

Apart from this, there is another Input Space triggered by the word “ferret” where all the actions that could be associated to hunting are included. This new Input Space will be connected to all the others by means of the alveolar stop, thus producing a complete description of Heaney’s father. All the different relations are produced by words inside the poem that connect to words outside it thus outlining the description.

Figure 67a: The father's description.

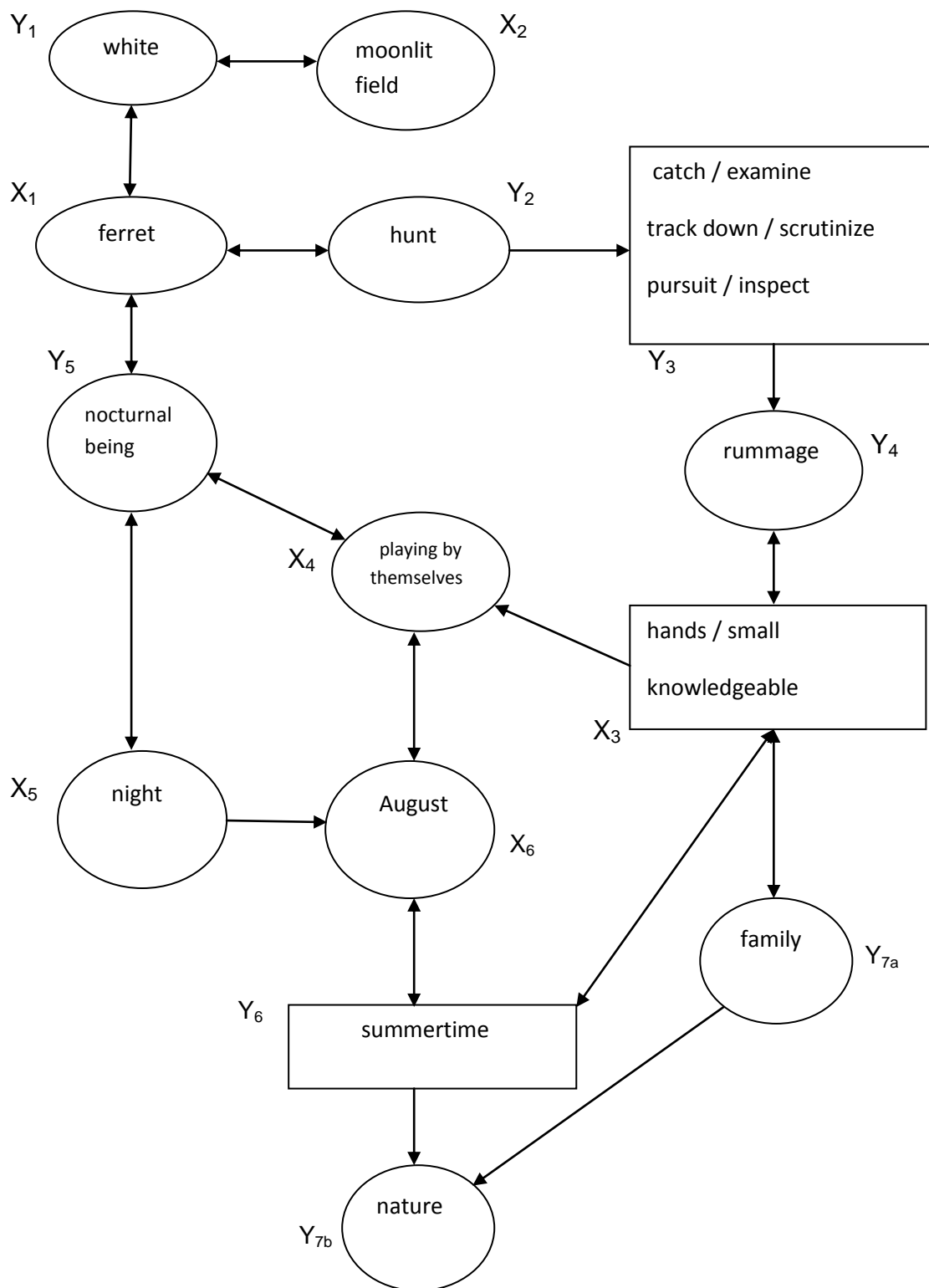
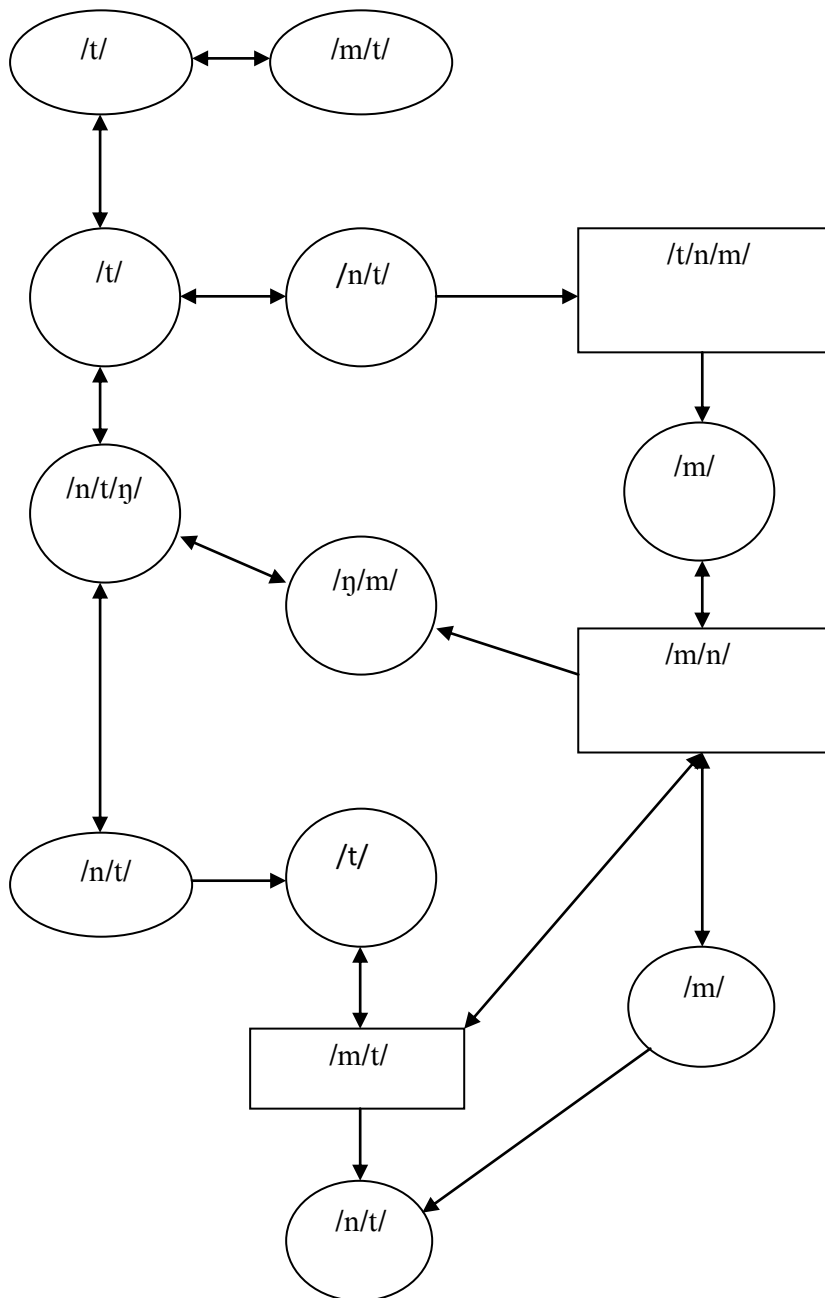


Figure 67b: The sound connections.



In this figure 67b we can clearly see how all the sounds are connected and how all the ideas contained in the poem are linked to our ideas that also carry the same sounds.

It could also be possible to consider the distribution of sounds in this poem as a “Fictive Path” (see Talmy, 1996 and Ungerer et alii, 1996) since what Heaney is doing is constructing a mental, or fictive, path throughout the poem to connect all the sounds in order to erect the sound pattern which will give the maximum information possible. It is at the end of this path, once all the sounds have been identified and connected, that the real meaning of the poem will be found. Undoubtedly, these fictive paths are useful when all the factors external to the event-frame –see pages 35 and ff. above to find an explanation of motion-event frame- are taken into consideration; this is precisely what we are doing with the sounds, connect the internal ones to those that externally complement them and enlarge the final meaning (cf. Ungerer et alii, 1996: 228).

In this poem, Heaney shows us how he is able to compose a perfect sound pattern for such a brief piece of poetry which says much more than what it is written.

The poet goes on with the relationship father/ son in the next poem. However, this poem is longer and the sound distribution turns to be much more complex than the one in “An August Night”. Heaney divides the patterns into the nine stanzas that make up the poem giving each of them a particular sound combination, always using the voiced alveolar lateral, the nasals and the two bilabial stops.

Man and Boy

‘Catch the old one first,’

(My father’s joke was so old, and heavy

And predictable.) Then the young ones

Will all follow, and Bob's your uncle.'

On slow bright river evenings, the sweet time
Made him afraid we'd take too much for granted
And so our spirits must be lightly checked.

Blessed be down-to earth! Blessed be highs!
Blessed be the detachment of dumb love
In that broad-backed, low-set man
Who feared debt all his life, but now and then
Could make a splash like the salmon he said was
'As big as a wee pork pig by the sound of it'.

In earshot of the pool where the salmon jumped
Back through its own unheard concentric soundwaves
A mower leans forever on his scythe.

He has mown himself to the centre of the field
And stands in a final perfect ring
Of sunlit stubble.

'Go and tell your father,' the mower says
(He said it to my father who told me)
'I have it mowed as clean as a new sixpence.'

My father is a barefoot boy with news,
Running at eye-level with weeds and stooks
On the afternoon of his own father's death.

The open, black half of the half-door waits.

I feel much heat and hurry in the air.

I feel his legs and quick heels far away

And strange as my own – when he will piggyback me

At a great height, light-headed and thin-boned,

Like a witless elder rescue from the fire.

The poem describes two visions: the man's and the boy's. The nasals of "man" and the bilabial in "boy" will follow a sound track throughout the poem. There is another leading sound which is the voiced alveolar lateral. This lateral, soft and sad, describes the halo of tenderness that imbues the poem. Heaney introduces a crescendo of key sounds very cleverly achieved that shows the reader the way to full meaning.

The analysis of the nine stanzas show clearly how these key sounds are distributed:

First stanza on /l/.	{	/əʊld/	}	the <i>predictability</i> of <i>old age</i> and the <i>family closure</i> .
First appearance of the		/prɪdɪktəbl/		
bilabial stops.		/wɪl ɔ:l fəleʊ/		
		/ʌŋkl bɒb/		

Second stanza on /l/	{	/sləʊ/ /braɪt/ /i:vɪŋz/	}
and nasals (continuation of		/tʌɪm/ /spɪrɪts/	
title for the word "man")		/meɪd/ /mʌtʃ fə grɑ:ntɪd/	
Second appearance of		/mʌst bi:/ /laɪtlɪ/	
bilabial stops.			

Third stanza on /l/ and nasals. Third appearance of bilabial stops with first combination /b/ + /l/.

/blest/ /bɪ/ /daʊntʊɜ:θ/
 /ditætʃmənt əv dʌm lʌv/ /saʊnd/
 /brɔ:dbækt/ /ləʊset mæn/ /ɔ:l/
 /nəʊənðen/ /meɪk/ /laɪf/ /splæʃ/
 /laɪk/ /sæmən/ /bɪg/ /pɔ:kɪg/

Tenderness
 achieved by
 concentration
 of /l/, nasals
 and bilabials,
 though a certain

irony is manifested.

Fourth stanza with concentration of nasals to change the topic. Bilabials and lateral go on appearing to stress continuity.

/pu:l/ /sæmən dʒʌmpt/
 /bæk/
 /əʊn ʌnhɜ:d kənsentɪk
 saʊndweɪvz/ /məʊə li:nz/

Fifth stanza with massive reappearance of lateral and nasals. Only one voiced bilabial stop and one voiceless bilabial stop.

/məʊn hɪmsɛlf/
 /sentɾəvðəfi:ld/
 /ən stændz ɪn ə pɜ:fɪkt rɪŋ/
 /əfsʌnlɪt stʌbl/

Sixth stanza develops around the word

“mower” which concentrates the movement. The lateral is left to secondary place, the voiceless bilabial stop appears at the end to make a link to the next stanza.

/gəʊ ən tel/
 /məʊə/
 /maɪ fɑ:ðə hʊ təʊld mi:/
 /məʊd əs kli:n əz ə nju: sɪkspens/

Seventh stanza on nasals. Brief

appearance of lateral and presence
of voiced bilabial stop in alliteration,
introduced by the word “sixpence” at
the end of previous stanza, stressing
place of articulation.

/maɪ fɑ:ðər ɪz ə bɛəfʊt bɔɪ wɪð nju:z/

/rʌnɪŋ ət aɪlevl/

/ðn ðɪ ɑ:ftənu:n əv hɪz əʊn fɑ:ðəz

deθ/

**Eighth stanza with high presence
of lateral and only sparks
of nasal sounds.**

/ði əʊpəmbɫæk hɑ:f/

/aɪ fi:l mʌtʃ/

/aɪ fi:l hɪz legz ən kwɪk hi:lz/

The author
stresses the
sadness
of memories
by seeing
his father react
to his father’s
death.

**Ninth stanza with great
concentration of nasals
and lateral expressing all
feelings together.**

/ən streɪndʒ əz maɪ əʊn/

/wen hɪ wɪl pɪgɪbæk mi:/

/laɪθedɪd/ /θɪmbəʊnd/

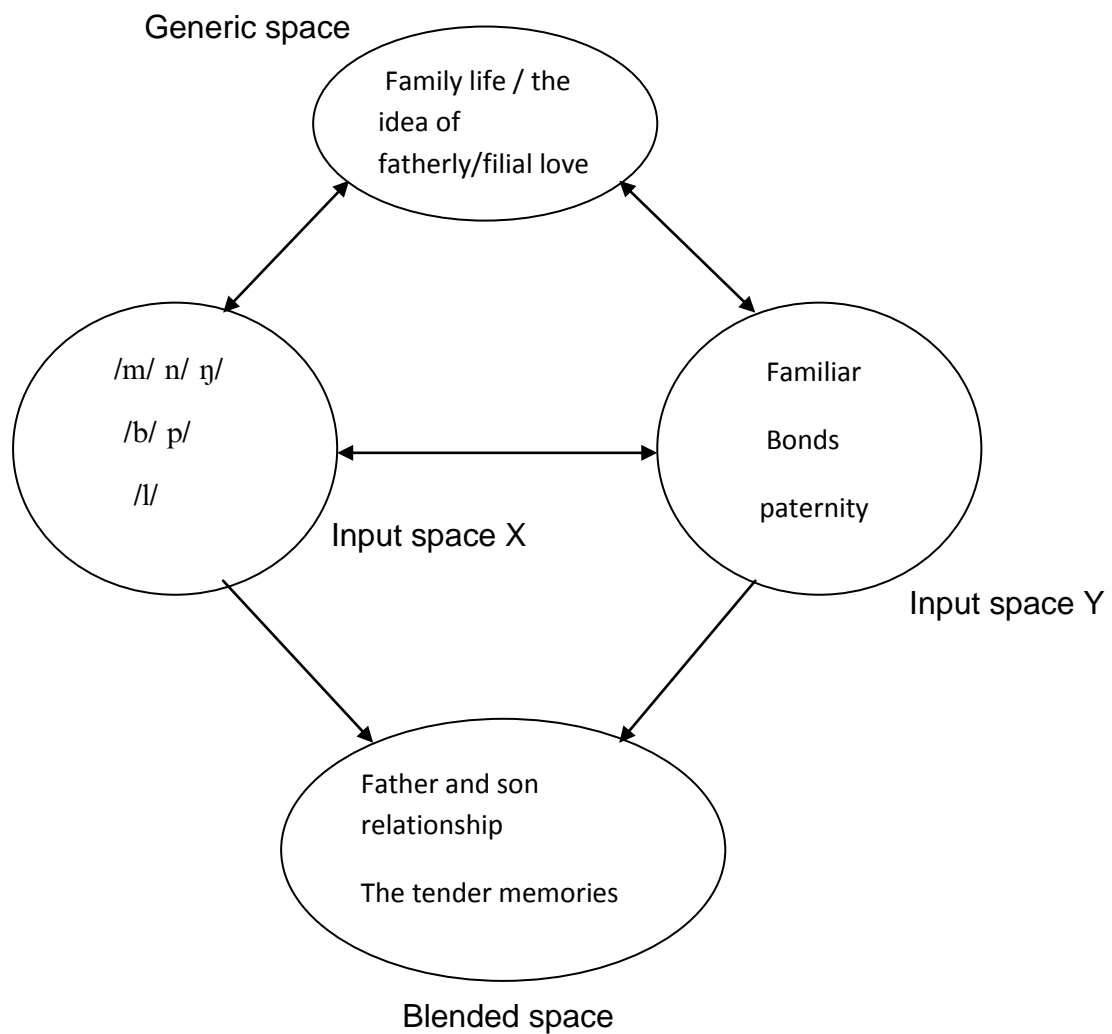
/laɪk ə wɪlɪs ɛldə reskjʊ:d

frəm ðə faɪə/

The author is the boy
carried by his father.
Tenderness at its
uppermost when he
sees himself as the old
man he will one day be.

Two words which bear the sounds repeated over and over again in the poem may summarize the spirit Heaney wanted to give to the piece: *familiar bonds*. These two words are summoned by the recurrent sounds and together with them give birth to the blended space:

Figure 68: The poem schema.



The first poem of the series *Glanmore Revisited*, “Scrabble”, sets forth a number of ideas triggered by the four consonants the word in the title contains: /s/ k/ b/ l/. “Scrabble” is a word made of consonantal sounds and Heaney utilizes them to focus our attention on those particular sounds that will point at similar ones in the poem and out of it. Another word, “archaeologist” is closely connected since it bears three of the sounds aforementioned. And we also know by the dedication of the poem that the game and Heaney’s friend are related.

Scrabble

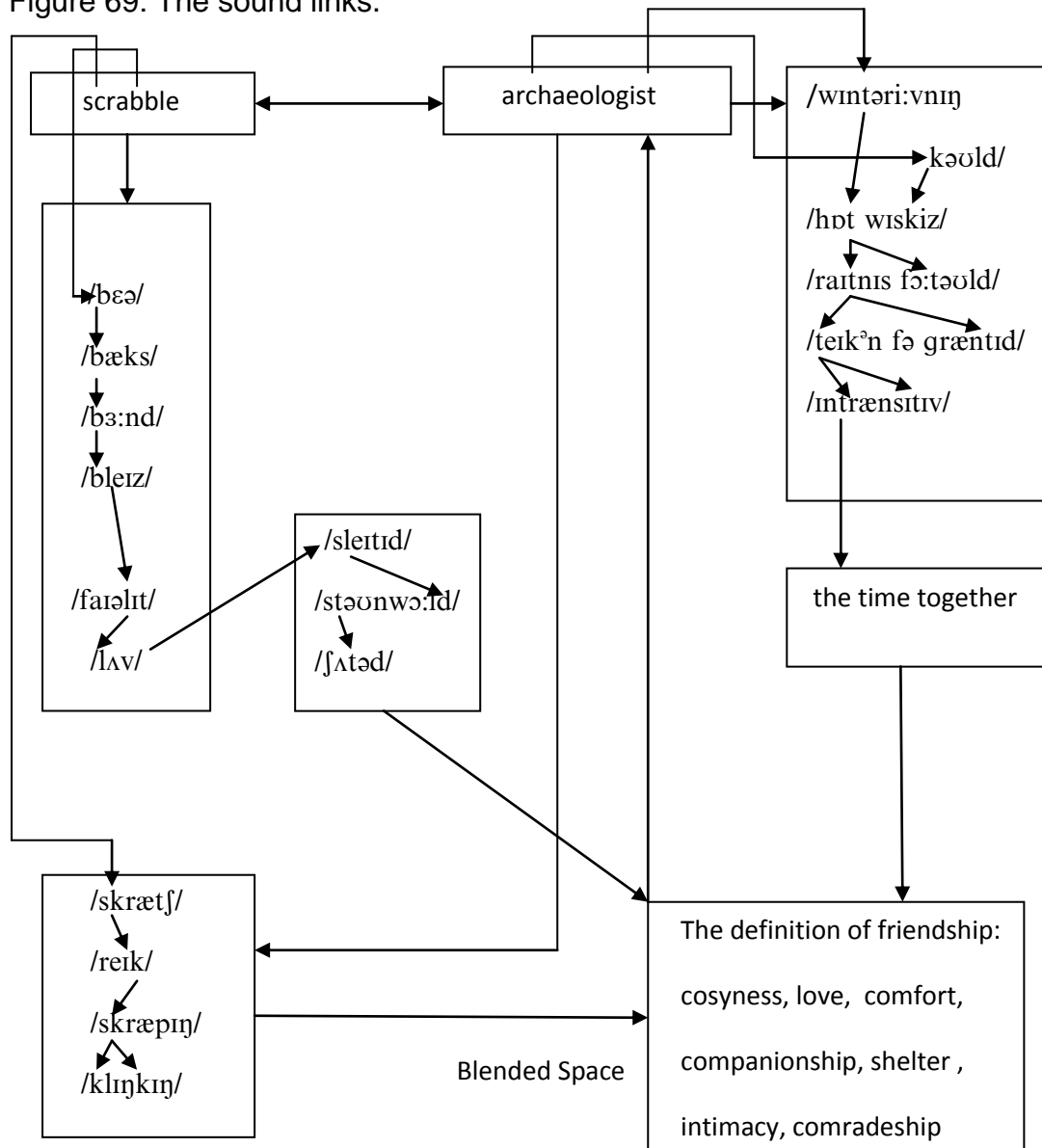
in memoriam Tom Delaney, archaeologist

Bare flags. Pump water. Winter-evening cold.
 Our backs might never warm up but our faces
 Burned from the hearth-blaze and the hot whiskeys.
 It felt remembered even then, an old
 Rightness half-imagined or foretold,
 As green sticks hissed and spat into the ashes
 And whatever rampaged out there couldn’t reach us,
 Firelit, shuttered, slated and stone-walled.

Year after year, our game of Scrabble; love
 Taken for granted like any other word
 That was chanced on and allowed within the rules.
 So ‘scrabble’ let it be. Intransitive.
 Meaning to scratch o rake at something hard.
 Which what he hears. Our scraping, clinking tools.

If we start with the word “scrabble”, we can see how a number of words in the poem are linked by the sounds to build up a definition of friendship.

Figure 69: The sound links.



The diagram clearly shows how Heaney uses sound connections to define his idea of friendship. The sounds /k/ and /b/ connect “scrabble” with all the words that define his friend, as a buddy and as an archaeologist; this last word also makes its connections by means of the sounds /k/ and /t/ which will link all the words that describe their time together. Finally, the /l/ links “firelit”

with all those words that imply love and shelter. A complete idea of what friendship is constructed by the careful disposition of sound and its consequent meaning so cleverly hinted by Heaney.

Zoltán Kövecses says, in his book, *Metaphor. A practical introduction*, that ‘George Lakoff, Mark Turner, and Ray Gibbs have pointed out that poets regularly employ several devices to create novel unconventional language and “images” from the conventional materials of everyday language and thought’ (2002: 47). Heaney does this continuously, creating images that surpass the level of the domestic to reach the realm of unimaginable metaphor. One of the poems where this works wonderfully is “The Disappearing Island” where Heaney composes a brilliant metaphor from an accumulation of images that have to do with love as well as with the crude reality of his home island – Heaney plays with this word since its pronunciation only varies from that of Ireland for the sound of a schwa: /aɪlənd/ vs /aɪ ələnd/.

The Disappearing Island

Once we presumed to found ourselves for good
 Between its blue hills and those sandless shores
 Where we spent our desperate night in prayer and vigil,

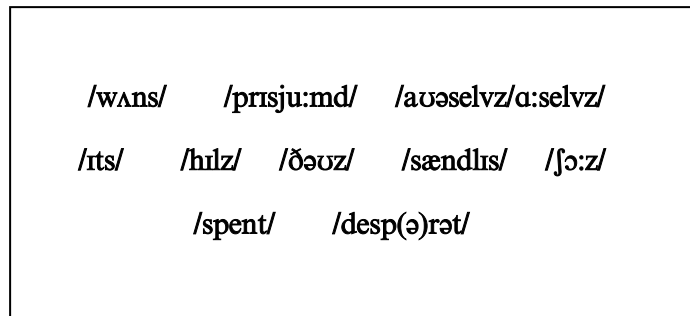
Once we had gathered driftwood, made a hearth
 And hung our cauldron in its firmament,
 The island broke beneath us like a wave.

The land sustaining us seemed to hold firm
Only when we embraced it *in extremis*.
All I believe that happened there was vision.

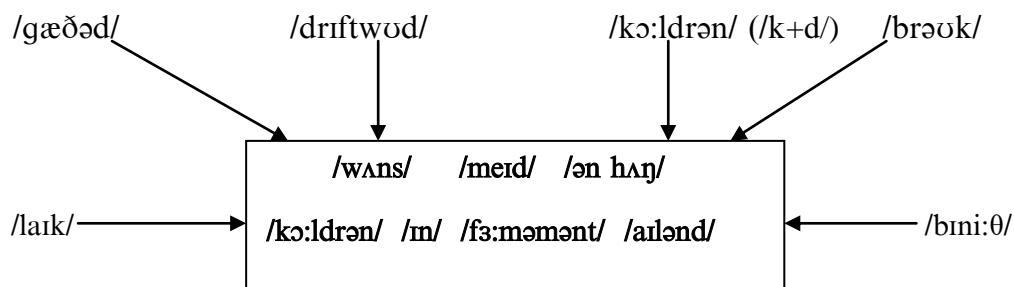
This short poem about the disappearance of an island and consequently of deep, ancestral love is a jewel of sound production. The three stanzas leap from sibilants to nasals and mix them to express the terrible despair of realizing that what you had believed to exist has faded away with little possibility of return. The expression “in extremis” reinforces the idea of loneliness and oblivion that the poem tries to transmit and fills the reader with the excitement of being the witness to growing solitary confinement.

The use of the sibilants and nasals approach this poem to others, like Spark’s “Like Africa” (see page 236 ff. for analysis of Spark’s poem) where she also uses the sounds of nature. Heaney starts the poem with a stanza full of sibilants, quite logical if we think that he is speaking about an island and the sounds of nature are mainly represented by sibilants (see Tsur, 1992: 44 ff.). Furthermore, the word “island” carries a mute “s” stressing the fact that Heaney’s nature is breaking apart: the sounds of nature are not present any longer. If we look attentively at the first stanza, we can see how the distribution of sibilants is concentrated on the second line where the description of the natural surroundings takes place distancing itself as the poem progresses as if the island was waning in front of the poet’s eyes.

The sound distribution for the first stanza is the following: Figure 70

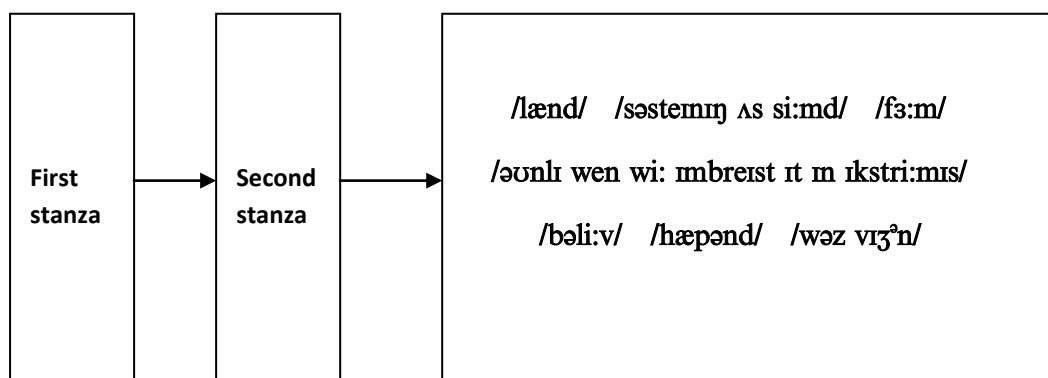


In this first stanza, the presence of nasals is already sensed but the real protagonist is the sibilant. It is important to notice how the insistence on the sibilants in the second line emphasizes the character of “natural” that Heaney gives to the idea of love for your land associating this love to its presence as a part of Nature. When he approaches the second stanza, the contained energy appears by means of the concentration of nasals and the use of the voiced bilabial stop in alliteration. This energy will push down the poem helped by a number of stops that gather around the nasals to magnify the impression of power. Thus, this second stanza sounds strong and fast as memories and reality accumulate in the poet’s brain. The nasals are present surrounded by the other sounds which keep on pressing against them to stress the force of thought and the invariability of reality. Figure 71



We also notice how Heaney connects the two stanzas using the word “once” to stress the idea of past time that soaks the poem.

The last stanza is made on the combination of the two principal sounds discussed above: the sibilants and the nasals. Nature prevails, Heaney goes back to it with the word “land” but finally, the island cannot hold itself and leaves those who love it unprotected and disturbed, though clinging to their roots in despair. Nature and energy tie themselves together to make of this love something so powerful and sacred that cannot be fully grasped by those who do not believe in it. The first and second lines are composed on sibilants and bilabial nasals to finish with a third line headed by the word “believe” that carries the voiced bilabial stop to reinforce the idea that everything is a consequence of man’s actions (See “The Ivy Crown”, page 209). There is a balance of the two principal sounds in this last stanza that we cannot find in the first two as if this land love, when it realizes that it cannot be kept, decided to return to its place of origin: Nature. Figure 72



The two final words epitomize the consequence of failed love and stress its return to nature, as if it had been a *mirage*, a *sleepless night*, the *sand*

already *blown* away by the *wind*. All this love has to do with an island: Ireland, in the years of the composition of this poem still submerged in violence and obscurity. What if the nature revisited really belonged to Heaney's homeland? What if that "extremis" meant the terrifying scourge of war and terrorism? What if all this love that cannot be held was in fact the love for a country that was, in those times, little by little, becoming more and more unattainable?

9. Conclusion: Readers and Writers

...The constitution of poetry ... is rather mysterious. It is strange that one should exert himself to formulate a discourse which may simultaneously obey perfectly incongruous conditions: musical, rational, significant, and suggestive; conditions which require a continuous and repeated connection between rhythm and syntax, between *sound* and *sense*¹⁶...

Paul Valery – *A Course in Poetics*.

The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled street
With all its muddy feet that press
To early coffee-stands.

T.S.Eliot – *Preludes*

This is a research for readers. It investigates what readers may feel when approaching a text, in this case, a poem. This is also a paper for writers, it tries to look into the hidden composing mechanisms, how sounds are not placed at random but following a kind of internal logic which dwells in the writer's mind.

I do not agree with Wellek and Warren (1956) on the fact that 'the psychology of the reader...will always remain outside the object of literature.' Literature has always been written to be read so the intention of the writer to reach the reader must constitute an imperative. In order to be successful, the

¹⁶ The italics are in the original.

writer drops hints so that the reader can understand the tiniest detail, to be able to enjoy the reading from beginning to end, without leaving anything aside. Those hints are given at the level of semantic meaning and phonetic meaning. Sounds show the way to comprehension by means of growing emotions which shoot up image schemas that lead to full understanding and satisfaction or despair. The poet searches for this emotion and works to capture it. This work cannot be done only with combination of words, the poet needs to go further, deeper into the reader's mind. The poet needs sound to accomplish the quest. As well as readers need sounds to finally grip the message wanted to transmit.

Sounds are perceived and internalised. The brain creates a hoard of sounds to allow the reader to identify a particular combination generated by the author's impulse to scatter cues all over the poem to make its apprehension easier. All the poets included in this research have done it, not only in their poems but also in their prose. What surprises sometimes is to find a coincidence between the writers no matter when they wrote their poems; how they all used the same sounds to express similar feelings, emotions, ideas; how Marlowe in the 16th century, Hopkins in Victorian times, Williams in his Imagist period, Spark in the post-war years, and Heaney in present times decided to include a certain sound to reach identical aims.

I will finish this research by analysing five pieces of poetry which carry similar sounds that imply similar meanings, in spite of the time gaps and varied composition styles. The five authors will compose their poems using two distinct sounds: the voiced alveolar lateral and the voiceless alveolar stop, the first one for passivity, the second one for activity. I will start with Christopher Marlowe.

Faust. Ah, Faustus

Now hast thou but one bare hour to live,
 And then thou must be damn'd perpetually!
 Stand still, you ever-moving spheres of heaven,
 That time may cease, and midnight never come;
 Fair Nature's eye, rise, rise again, and make
 Perpetual day; or let this our be but
 A year, a month, a week, a natural day,
 That Faustus may repent and save his soul!

O lente, lente currite, noctis equi!

The stars move still, time runs, the clock will strike,
 The devil will come, and Faustus must be damn'd.

.....

[The clock strikes the half-hour.]

Ah, half the hour is past! 'twill all be past anon.

O God.

If thou wilt not have mercy on my soul,
 Yet for Christ's sake, whose blood hath ransom'd me,
 Impose some end to my incessant pain:
 Let Faustus live in hell a thousand years,
 A hundred thousand, and at last be sav'd!
 O no end is limited to damned souls!
 Why wert thou not a creature wanting soul?
 Or why is this immortal that thou hast?
 Ah, Pythagoras' metempsychosis were that true,
 This soul should fly from me, and I be chang'd

Unto some brutish beast! All beasts are happy,
 For, when they die,
 Their souls are soon dissolv'd in elements;
 But mine must live still to be plagu'd in hell.
 Curs'd be the parents that engender'd me!
 No, Faustus, curse thyself, curse Lucifer
 That hath deprive'd thee of the joys of heaven.

[The clock strikes twelve.]

O, it strikes, it strikes! Now, body, turn to air,
 Or Lucifer will bear thee quick to hell!

[Thunder and lightning.]

O soul, be chang'd into little water-drops,
 And fall into the ocean, ne'er be found!

Christopher Marlowe uses the lateral and the alveolar stop in Faustus's last speech at the end of the play when, desperate because his hour is getting closer, he begs for passivity, for time to stop, for growing calm. He starts with */wʌn bæɹ əʊə tə lɪv/* and follows with significant words like */pəpetʃʊəli/*, */stænd stɪl/*, */pəpetʃʊəl/*, */let*, */nætʃʊərəl/*, */səʊl/*, */stɪl/*, */klɒk/* and */dev¹ wɪl kʌm/*. Activity is also present in this first part with sequences like */ðæt tʌm meɪ si:s/*, */mɪdnɑɪt nevə kʌm/*, */neɪtʃəz aɪ/*, */fəʊstəs meɪ rɪpent/*, */stɑ:z mu:v/*, */straɪk/* and */fəʊstəs məst bɪ dæmɪd/*.

Later on, he insists on passivity with lines like */twɪl ɔ:l bɪ pɑ:st/*, */hu:s blʌd/*, */let fəʊstəs lɪv ɪn hel/*, */ət lɑ:st bɪ seɪvd/*, */nəʊ end ɪz lɪmɪtɪd tə dæmɪd səʊlz/* and */ɪmɔ:t¹/*. Immediately the activity begins again to start a crescendo and finish in full action: */kri:tʃə wɒntɪŋ səʊl/*, */paɪθægərəs metempsaɪkəʊsɪs/*, */tʃeɪmɪdʒd*

$\text{ʌntu sʌm brʊ:tʃ bi:st/}$, $/ɔ:l bi:sts/$ and $/səʊlz dɪsɒlvd ɪn elɪmənts/$, where Marlowe combines both sounds to force movement into a somewhat passive soul. Faustus becomes more and more impatient, knows he is about to die and uses the voiceless alveolar stop to indicate that moment of hyper-activity in $/ɪt straks/$, $/ɪt straks/$, $/bɒdɪ tɜ:n tʊ ə/$ and $/tʃemɪdʒd ɪntə ɪtl wɔ:tədrɒps/$, a succession of actions that end with $/fɔ:l ɪntə ði: əʊʃn/$, where he uses the lateral again to intensify the continuity of the calm that after death Faustus will face.

Hopkins makes it even more complex when he decides to use the voiceless alveolar stop and the lateral to point out the activity of life and the passivity of what turns to be unmovable and is kept still as knowledge, respectively. “Spelt from Sybil’s Leaves” describes a night scene, that is why the sonnet leaks darkness and silence. There is a spiritual contact embedded that the poet introduces by means of sound combinations. The description comes from divination, the leaves being the ones that foretell the future. As the sonnet progresses, the idea of Doomsday increases, as well as the use of the stop. The Sybil will tell us the horror of the *Dies Irae*, from calm to wrath, from lateral to voiceless stop.

Spelt from Sybil’s Leaves

Earnest, earthless, equal, attuneable, / vaulty,

voluminous, ... stupendous

Evening strains to be time’s vást, / womb-of-all, home-

of-all, hearse-of-all-night.

Her fond yellow hornlight wound to the west, / her wild

hollow hoarlight hung to the height

Waste; her earliest stars, earlstars, / stars principal,
 overbend us,
 Fire-féaturing héaven. For éarth / her béing has
 unbound; her dápple is is at énd, as-
 Tray or aswarm, all throughther, in throngs; / self in self
 stéepèd and páshed - quíte
 Disremembering, disremembering / all now. Heart, you
 round me right
 With: Óur évening is óver us, óur night / whélms,
 whélms, ánd will énd us.
 Only the beakleaved boughs dragonish / damask the
 tool-smooth bleak night; black,
 Ever so black on it. Our tale, O óur oracle! / Lét life,
 wáned, ah lét life wínd
 Off hér once skéined stained véined variety / upon, áll
 on twó spools; párt, pen, páck
 Now her áll in twó flocks, twó folds – bláck, white; /
 ríght, wrong; réckon but, réck but, mínd
 But thése two; wáre of a wórlđ where búť these / twó tell,
 eách off the óther; of a ráck
 Where, selfwring, selfstrung, sheathe- and shelterless, /
 Thóúghts agáinst thoughts in groans grínd.

The poem begins with a combination of peace and war and only on some lines we will find complete activity. The idea of a Last Judgement day when some will be forgiven and will live peacefully ever after while others will be condemned and submitted to the terrible tortures of hell, is depicted by an

accumulation of words that carry both sounds - /l/t/- making of the poem a stressing combination of peace and struggle, thus describing life as it is and afterlife as religious people think it will be.

Hopkins begins with a series of meaningful words boasting meaningful sounds: /ɜ:θlɪs/, /ətʃu:nəbl/, /i:kwəl/, /vɔ:ltɪ/, /vəlu:mməs/ and /stjʊpendəs/, this last word the key to activity in /i:vniŋ streɪnz tə bɪ tæmz vɑ:st/ followed by a magnificent explosion of quietness in /wu:məvɔ:l/, /həʊməvɔ:l/, /hɜ:səvɔ:lnaɪt/. Thus Hopkins follows the path of peace-war down the sonnet; he describes the night in terms of peacefulness when everything is submerged and will leave no trace behind: /aʊə naɪt/, /welɪz/ welɪz/ ənd wɪl end əs/, /əʊnlɪ ðə bi:kli:vɔ bəʊz drægənɪf/, /dæmˈsk ðə tu:lsmu:ð bli:k laɪt/, /brækɪʃ/ and /blæk/. This last word depicts the result: the obscurity that dooms over humanity. The end of the poem shows the horror that awaits us: /selfsɪrʌŋ/, /selfstrʌŋ/, /ʃi:ð ən ʃelterləs/ and /θɔ:ts əɡenst θɔ:ts ɪŋ grəʊnz grænd/. Pure activity in the realm of nothingness.

It is necessary to notice how Hopkins uses a number of words that carry the lateral and the voiceless velar stop: “beakleaved”, “bleak”, “black” and, especially “oracle”, closely connected to the Sybil. According to Tsur, this ‘sound tends to confer on the text “something strong and harsh” and “may contribute to shifting the centre of gravity from one direction of meaning to another’, that is to say, from the quietness expressed by the lateral to the action needed to indicate the coming of obscurity. Tsur follows: ‘... the /k/ sound retains its hard and strong quality and by no means becomes expressive of some “kind, quiet” atmosphere originating in the meaning of the words... speech sounds do have emotional potential of their own’(1992: 31), and should

be regarded as altering the initial quality of the word and the emotion this word conveys if the poet wants it, as it happens with these words in Hopkins's poem- we will see how Spark uses the same sequence /l + k/ to express passivity + activity in the poem I have included in this conclusion.

The great poem "Paterson" written by Williams between 1946 and 1958 could be considered as a compendium of sound use. It needs a research of its own to disentangle its hidden patterns and meanings. "Paterson" personifies a city, creating three different images: Paterson the man, Paterson the city and Paterson the identity. Williams says: 'I started to make trips to the area. I walked around the streets. I went on Sundays in summer when the people were using the park, and I listened to their conversation as much as I could. I saw whatever they did, and made it part of the poem' (Bollard: 1975, 317). Williams embodies the city and, at the same time, is declaring that every man is, in himself, a city with all its perplexities and misgivings a city may arouse. He extracted the core of the city and turned it into poetry and sound. In one of its parts "The Delineaments of the Giants", the poet uses the lateral and the voiceless alveolar stop to communicate passivity/activity. In the extract included below he speaks about the place where this embodiment of Paterson lies and in a sublime spark of ingeniousness, Williams pushes Paterson's image into nature, with all the activity this idea implies.

The Delineaments of the Giants

i

Paterson lies in the valley under the Passaic Falls
its spent waters forming the outline of his back. He

change. But nature does wake up to stir the man's conscience: /bʌtʳflaɪz setl ɒn
 hɪs stəʊn rʳ/. The quality of "immortal" (/ɪmɔ:rtʳl/) narrows the gap between the
 man and nature but immediately Williams widens it by using two extremely
 significant words like "machinations" (/mækmeɪʃnz/) and "automatons"
 (/ɔ:tɑ:mətʳnz/). The things invade the poem with Williams's famous words: 'no
 ideas but in things' where the city and nature converge and make a single
 description: no more separation but a unity of despair and development that
 speaks of the activity that little by little plagues the metropolis: /nʌθɪŋ bʌt ðə
 blæŋk feɪsɪz əv ðə haʊzɪz ən sɪlndrɪkʳl tri:z bent/ fɔ:rkt bɑɪ pri:kɒnsɛpʃn ən
 æksɪdənt / split/ mɒtlʳd/ stemd/ / si:krət/ mtə ðə bɑ:di əv ðə laɪt/.

The last word "light" fusions the two concepts: the passivity of the city
 against its own destruction, nothing and everything mingled in the most
 dramatic process towards an end.

Spark wrote an elegy called "Elegy in a Kensington Churchyard" where
 she employs the two sounds discussed to build a connection between the real
 world and the world of the dead, that is to say between life and death,
 movement and stillness.

Elegy in a Kensington Churchyard

Lady who lives beneath this stone,
 Pupil of Time pragmatical,
 Though in a lifetime's cultivation
 You did not blossom, summer shall.

The fierce activity of grass
 Assaults a century's constraint.

Vigour survives the vigorous,
Meek as you were, or proud as paint.

And bares its fist for insurrection
Clenched in the bud; lady who lies
Those leaves will spend in disaffection
Your fond state and purposes.

Death's a contagion: spring's a bright
Green fit; the blight will overcome
The plague that overcome the blight
That laid this lady low and dumb,
And laid a parish on its back
So soon amazed, so long enticed
Into an earthy almanack,
And musters now the spring attack;
Which render passive, latent Christ.

She speaks about a lady buried there. A lady from the pragmatic era, at the beginning of the twentieth century, who probably struggled to be heard and accepted. The poem, cloaked by a kind of spiritual sadness, lets life spring from every word and sound. The most surprising characteristic of the poem is Spark's ability to interlace two leading sounds which come in and out at almost regular intervals. One of those two sounds will express the sadness of the lady's life and the passivity of death while the other all the activity that is still left on earth once the lady has gone and probably provoked by the lady herself. Spark sends her message of life through an elegy. The reader picks up, here

and there, the passivity of a body lying under the soil of the churchyard, while life bursts out around her. Two sounds will be constantly repeated in highly meaningful words: /l/ for passivity and /t/ for activity. Around them, a myriad of sounds will make the perfect background, sounds which will always be connected to the main root, sounds like /k/ will add to the passivity, others like /tʃ/ to the activity. The words carrying the lateral and the ones bearing the voiceless alveolar stop are almost identical in number:

/l/

1 { lady/ lies/ pupil/ pragmatical/ lifetime/ cultivation/ blossom/ shall

2 { assaults

3 { clenched/ lady/ lies/ leaves/ will

4 { blight/ blight/ lady/ laid/ low

5 { laid/ long/ almanack/ latent

/t/

1 { stone/ time/ pragmatical/ lifetime// cultivation

2 { activity/ assaults/ century/ constraint/ paint

3 { fist/ clenched/ estate

4 { contagion/ bright/ fit/ blight/ blight

5 { enticed/ into/ musters/ attack/ latent/ Christ

All these words are fundamental for the meaning of the poem, giving key information to understand the relationship between the writer and the lady buried in the churchyard. But Spark goes even further than that in order to explain what she wants the readers to grasp. She inserts a series of words which contain the sequence (/l/ + /k/). The three words which contain these combination are all related to Nature directly or indirectly thus making a tight link between the lady's world and her final destination: "cultivation" related to the lady's knowledge; "clenched" related to the shape of a bud and to the lady's insurrection; "almanack" referring to the change of seasons which now the lady finally becomes a part of. The poem finishes with a combination of these two sounds, the passivity and the activity together –preceded by the word "passive and separated by a comma- which jumps up to the beginning conforming a cyclic poem, as cyclic is the psychological development of our mind and the physical development of our bodies: "latent Christ". The inclusion of religion points at the psychological side again, the use of the word "Christ" starting with /k/ is highly significant. In velar plosives 'spectral energy is concentrated' (Jakobson and Waugh, 1979:105). The /k/ sound is 'the archetypal hard sound in that it is abrupt, that the sound energy impinging to the ear is concentrated in a relatively narrow area of the sound spectrum, and that no rich pre-categorical sensory information reaches consciousness' (Tsur, 1992: 159) Spark, by scattering velar plosives in her poem gives the sound distribution the energy she wants to express, an energy which once was above the earth and now dwells below the surface, melting with Natural energies, the woman and the earth, the original creation, the mother of everything that exists. A psychological approach to a real conception, weaved on sound to enrich its meaning.

Poem xxvi in “Crossings” (*Seeing Things*, 1991: 84) shows how Heaney could combine passivity and activity to describe the sight of a truck full of soldiers and the feelings stirred by it. The lateral and the stop are used to picture a painful reality, action and rest together, with a charge of hidden sorrow which erupts and thunders in the readers’ ears.

Crossings

xxvi

Only to come up, year after year, behind
Those open-ended, canvas-covered trucks
Full of soldiers sitting cramped and staunch,

Their hands round gun-barrels, their gaze abroad
In dreams out of the body-heated metal.
Silent, time-proofed, keeping an even distance

Beyond the windscreen glass, carried ahead
On the phantasmal flow-back of the road,
They still mean business in the here and now.

So draw no attention, steer and concentrate
On the space that flees between like a speeded-up
Meltdown of souls from the straw-flecked ice of hell.

The sequence: /fʊl əf səʊldʒəz/ → /sɪtɪŋ/ → /kræmpt ən stɔ:ntʃ/ generate an idea of passivity, silence, tiredness, stillness, only broken by the movement of the truck. Their hands clutch the guns but their eyes do not move: they are soundless and as Heaney says, “time-proofed”. The soldiers, like invaders, exist beyond the boundaries of reason but are as real as the truck that seems to engulf them. However, they are alive as the poet indicates in the third stanza with a sequence that goes from inaction to action:

/bɪjɒnd ðə wɪndskri:n glɑ:s/ → /fæntæsməl fləʊbæk/ → /stɪlmi:n bɪznɪs/

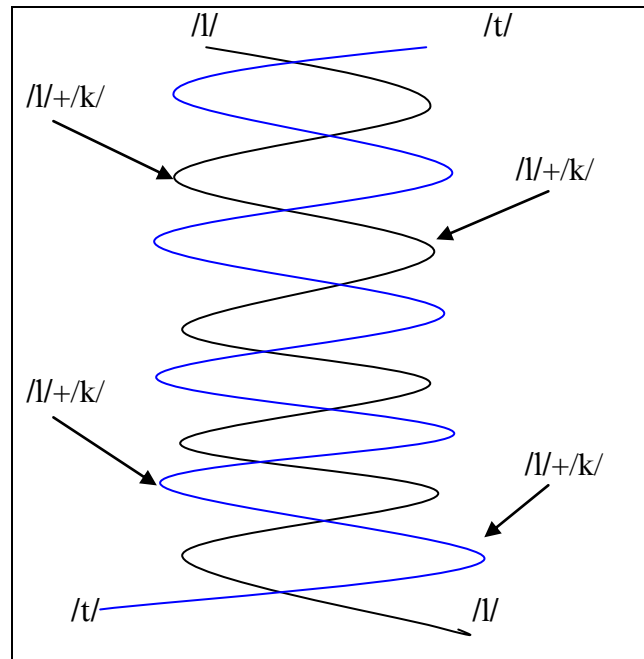
But he immediately deconstructs the activity with the last stanza in a succession of laterals and alveolar stops which slowly fade away, aided by the sound /k/ which brings the strong factor needed. The last sequence is:

/ətenʃn/ → /stɪə/ → /kɒnsəntreɪt/ → /fli:z/ → /bətwi:n/ → /laɪk ə spi:dɪd ʌp meltdaʊn əv səʊlz frəm ðə strɔ:flekt aɪs əv hel/

The word “hell”, with its charge of forgetfulness and inertia finishes the poem. The viewer should pay no attention to the activity/non-activity introduced by the soldiers. There is already the stillness of hell to attract their interest, far from the violence the passive soldiers may convey.

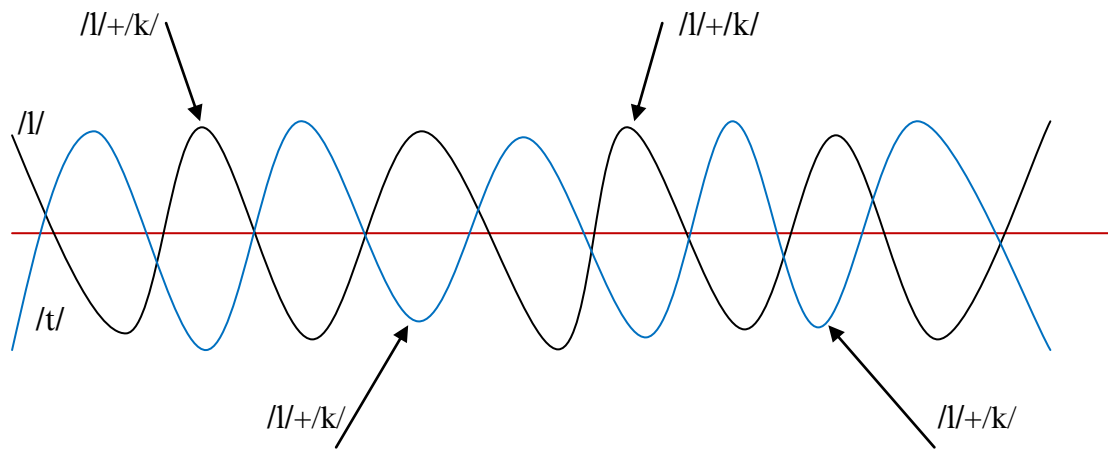
In all these poems the poets chose the two sounds /l/t/ helped by /k/ to put across the same idea so the distribution of sound for the five poems should be the same:

Figure 73: The five poems' structure.



We can see in the figure above how there is a coincidence of two trajectories which at some moment overlap expressing the simultaneity of two different forces: the one that gives bustle and that which lives under and above and fosters peace, the two of them significant enough to create a whole. The lines where both sounds are present, introduce the connivance of both states of energy. In both lines the presence of /t/ and /l/ emphasizes this idea. If we consider a horizontal line for the limit of passivity/activity, the poems could be seen as an intromission into the sacred land of stillness into the earthly energy coming upwards and invading everything.

Figure 74: The intromission.



Marlowe speaks of earth and hell; Hopkins searches for the secrets of darkness and spirituality constantly leaping from dream to active life; Williams's "Paterson" mixes the man's rest and the obnoxious whirlpool the city is immersed in; Spark deals with the two states of energy, two forces that keep on clashing all the time; Heaney simultaneously brings in two worlds: the soldiers' and the viewers' and interlaces them in a construction made of movement and resignation perfectly clustered. All these poets were able to transmit the idea that everything is a single entity as sound and meaning is as also are the possible processes that take place in order to make only one body of both, a cognitive realization where sound patterns generate further meaning.

Tsur says at the beginning of his book *What makes sound patterns expressive?*: 'Literary critics and ordinary readers usually have strong intuitions about the expressiveness of sound patterns in poetry' (1992: 1). I do humbly hope I have contributed to show that this affirmation is absolutely true.

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Notes

ⁱ This extract from Coleridge's poem "Metrical Feet" on metrical precepts was quoted by Muriel Spark in her novel *The Mandelbaum Gate* (1965:15).

ⁱⁱ Confront Table 1. Assignment of Emotional Character to Various Sounds Based on Earlier Research (Whissell, 1999, 2000) in Cynthia Whissell's *Emotion Conveyed by Sound in the Poetry of Alfred, Lord Tennyson* (2002), Amityville NY: Baywood Reprints, Baywood Publishing Company, inc.

ⁱⁱⁱ Christopher Marlowe. *The Second Part of Tamburlaine the Great*, Act III, Scene II, in *The Plays by Christopher Marlowe*, p. 102.

^{iv} In *Perspectives on Poetry*, edited by James Calderwood et alii, 1968.

^v *Ibid*, 1968.

^{vi} Fairbanks, 1966: 139-140.

^{vii} Husserl's Phenomenological Theory: Method of description, founded on intuition, of the essence of pure conscience acts of living that make up our true reality, our real conscience. Four stages in this development:

- a) Descriptive: The thing itself. No additives at all, only the phenomenon.
- b) Eidetic: It makes emphasis on the essential and significant content of the phenomenon. Its method is called "reduction" or "epojé" which consists of leaving aside any feeling, opinion, conviction or judgement. The act itself, what is left, is the essence. Intuition works here.
- c) Transcendental: Our conscience is seen in our purest state. Only conscience and imprint.
- d) Absolute: It goes beyond any kind of subjectivity to achieve pure sense.

^{viii} It is interesting to discover this musicality in the following extract from *La Vie des Abeilles*, written by Maeterlinck to construct a fantastic metaphor of the world at the beginning of the 20th century. His prose reads like poetry since the repetition of sounds, the rhythm of the sentences and his incredible use of contractions which dye music into words, is simply scholarly:

'Oui, si l'on veut, cela est triste, comme tout est triste dans la nature quand on la regarde de près. Il en sera ainsi tant que nous ne saurons pas son secret, ou si elle en a un. Et si nous apprenons un jour qu'elle n'en ait point ou que se secret soit horrible, alors naîtront d'autres devoirs qui peut-être n'ont pas enconre de nom'. (*La Vie des Abeilles*, "La Fondation de la Cité", p.113)

^{ix} Maeterlinck, *Pelléas et Mélisande with Les Aveugles, L'Intruse, Interieur BCP French Texts*. Bristol Classical Press, 1999.

^x *Bog Queen*

I lay waiting
between turf-face and demesne wall,
between heathery levels
and glass-toothed stone.

My body was Braille
for the creeping influences:
dawn suns groped over my head
and cooled at my feet,

though my fabrics and skins
the seeps of winter
digested me,
the illiterate roots

pondered and died
in the cavings
of stomach and socket.
I lay waiting

on the gravel bottom,
my brain darkening

a jar of spawn
fermenting underground

dreams of Baltic amber.
Bruised berries under my nails,
the vital hoard reducing
in the crock of the pelvis.

My diadem grew carious,
gemstones dropped
in the peat floe
like the bearings of history.

My sash was a black glacier
wrinkling, dyed weaves
and Phoenician stitchwork
retted on my breasts'

soft moraines.
I knew winter cold
like the nuzzle of fjords
at my thighs-

the soaked fledge, the heavy
swaddle of hides.
My skull hibernated
in the wet nest of my hair.

Which they robbed.
I was barbered
and stripped
by a turfcutter's spade

who veiled me again
and packed coomb softly
between the stone jambs
at my head and my feet.

Till a peer's wife bribed him.
The plait of my hair,
a slimy birth-cord
of bog, had been cut

and I rose from the dark,
hacked-bone, skull-ware,
frayed stitches, tufts,
small gleams on the bank.

^{xi} 'We're not putting the rose, the single rose, in the Little glls base in the window –we're digging a hole for the tree- and as we dig we have disappeared in it' Williams, 1948. "The Poem as a Field of Action", *Selected Essays*, 1969:286. Grant Fairbanks, ed. Urbana: University of Illinois Press.

^{xii} *The Odyssey*, translated by T. E. Lawrence. I have chosen this translation for I think it perfectly imitates the Greek sonority.

^{xiii} *Sound and Poetry: English Institute Essays*. Northrup Frye, ed. Columbia University press. 1956.

^{xiv} In Whissell's *Perceptual and Motor Skills*, 1999, 89, 19-48.

^{xv} Related to Jakobson's model of children's acquisition of the phonological system of their mother tongue. See Jakobson, *Child Language, Aphasia and Phonological Universals*, 1968.

^{xvi} See Kess, *Psycholinguistics. Psychology, Linguistics and the Study of Natural Language*, 1992.

^{xvii} In Whissell, 2000: 618.

^{xviii} In Whissell, 2001: 460.

^{xix} In "Phonoemotional Profiling: A Description of the Emotional Flavour of English Texts on the Basis of the Phonemes Employed in Them", in *Perceptual and Motor Skills*, 200, 91, pp 617-648.

^{xx} "Linguistic Models and Functional Units of Language Behaviour" in *Directions in Psycholinguistics*, Sheldon Rosenberg, ed. 1965.

^{xxi} 'The essence of such theory is that for each Word there is a separate detector which is selectively tuned to the perceptual features characteristic of that word. Thus, the detectors for the word *dog* would be activated to some degree by any letter sequence having either an initial *d*, a medial *o*, or a final *g*. It would also be activated, although to a lesser degree, by sequences having letters *similar* to these. It might also be activated by any sequence having exactly three letters and to a lesser degree by two or four letter strings. Thus each detector has its own tuning curve, and is responsive to a variety of inputs'. (Forster, 1976: 263)

^{xxii} In *Collected Poems and Translations*, 2002.

^{xxiii} In *The Works of John Milton*, The Wordsworth Poetry Library, 1994.

^{xxiv} http://findarticles.com/p/articles/mi_m2342/is_3_36/ai_94775626/print?tag=artBody; Style:

Cognitive mapping in literary analysis. Copyright 2002 Northern Illinois University, Copyright 2002 Gale Group.

^{xxv} Access Principle: If two elements *a* and *b* are linked by a connector $F(b=F(a))$, then element *b* can be identify by naming, describing, or pointing to its counterpart *a*. (Fauconnier, 1997: 41)

^{xxvi} From *Selected Essays*, 1932. In *Marlowe. A Collection of Critical Essays*. Clifford Leech, ed. 1964

^{xxvii} John Mackinnon Robertson (1856-1933) was born on the Isle of Arran and became a journalist linked to rationalism and secularism. He was also a Liberal Member of Parliament in the UK for Tyneside from 1906 to 1918. His books, *Letters on Reasoning* (1905) and *A Short History of Freethought Ancient and Modern* (1915), contain his ideas about literature.

^{xxviii} In *Marlowe. A Collection of Critical Essays*, Clifford Leech, editor. 1964.

^{xxix} 'In Old English the four consonants /j/w/ɾ/h occurred both in the head and the coda of accented syllables, but in the course of the history of English one consonant after the other became restricted to the head position and this gradual phonotactic restriction correlates with the consonants' values of inherent strength. The development began with the palatal semivowel in Old English and very Early Middle English, it was followed by the stronger velar semivowel in late Old English and Early Modern English, then by /h/ in Middle English and Early Modern English' (Lutz, Angelika, 1994: 171). It is quite difficult to know exactly which words had an initial /h/ sound, what linguists agree on is that it was in Early Modern English that the glottal fricative started to be pronounced in all cases (see Stephan Gramley et alii, *A Survey of Modern English*, 1992). In the extracts being analysed here, I consider that seeing the number of words starting with the aitch, Marlowe must have wanted it to be pronounced since the glottal fricative helps to the sound pattern only in that case.

^{xxx} From *Four Quartets*. T.S.Eliot created the *Four Quartets* as if it were a piece of music divided into four related movements and each of these sub-divided into five movements which remind the structure of a quartet or a sonata. Eliot took the relationship between poetry and music literally, trying to get into the very nature of sound.

^{xxxi} Baudelaire, like Hopkins, gave a new dimension to the structure of the sonnet, creating a dynamic that influences the development of the metre itself, exploring cadence and music, not only by means of final rhyme but also combining sounds in the very heart of each line. We find in Hopkins echoes of the new Baudelairean sonnet (cf. Henri Scepi's notes on Charles Baudelaire's *Les Fleurs du Mal*, p.292.

^{xxxii} "The House was Quiet and the World Was Calm"

The house was quiet and the world was calm.

The reader became the book; and summer night

Was like the conscious being of the book.

The house was quiet and the world was calm.

The words were spoken as if there was no book,

Except that the reader leaned above the page,
 Wanted to lean, wanted much most to be
 The scholar to whom the book is true, to whom
 The summer night is like a perfection of thought.
 The house was quiet because it has to be.
 The quiet was part of the meaning, part of the mind:
 The access of perfection to the page.
 And the world was calm. The truth in a calm world,
 In which there is no other meaning, itself
 Is calm, itself is summer and night, itself
 Is the reader leaning late and reading there.

^{xxxiii} *Sure the dull God of Marriage* – track 10- Part IV: Epithalamium – Henry Purcell: *The Fairy Queen* – Ambrosian Opera Chorus and soloists, English Chamber Orchestra – directed by Benjamin Britten – DECCA 1973. “In the midst of life” – track 13 – Henry Purcell: *Music for the Funeral of Queen Mary* (1695) – Monteverdi Choir and soloists – Monteverdi Orchestra & Equale Brass Ensemble directed by John Eliot Gardiner – ERATO Disques S.A. 1994.

^{xxxiv} Some words in the poem that may need explanation:

Broth: referring to a boy or man?

Flue: probably “hair”.

Rack of ribs: ribcage

Rope-over thigh: the thigh muscles

Curded: muscles working, like curd

Beechbole: the trunk of a beech tree, used for masts for its strength and straightness.

Rollcall: similar to “crew”, pointing at an assembly of muscles working all together.

Lilylocks: blond hair (related to the goldish flue above)

Churlsgace: the natural grace of a peasant while working on the plough.

Amanstrength: A man’s strength.

^{xxxv} Lancashire dialect:

Degged: sprinkled

Twindles: twins

^{xxxvi} Peter Halter(1994) *The Revolution in the Visual Arts and the Poetry of William Carlos Williams*.

^{xxxvii} From *Selected Poems*, London: Penguin Books Ltd. 1996.

^{xxxviii} From “The Prelude”, Book First, Introduction, lines 401-407.

^{xxxix} From *The Complete Poems*, 1976.

^{xl} Annie Proulx, *Close Range-Brokeback Mountain and other stories*. London: Harper Perennial, 2006, p.292.

^{xli} From *Sound and Poetry: English Institute Essays*. 1956 – Columbia University Press.

^{xlii} Poet’s Corner – Alice Meynell – Selected Works – www.theotherpages.org/poems/meynell1/html.

^{xliii} For concepts of “frame” see: Filmore, Charles (1997), “Topics in Lexical Semantics” in R.W.Cole, ed. *Current Issues in Linguistic Theory*. Filmore, Charles and Beryl Atkins (1992) “Toward a frame-based lexicon: The semantics of RISK and its neighbours”. In Adrienne Lehrer and Eva Kittay, eds. *Frames, Fields, and Contrasts*.

^{xliv} *The Mandelbaum Gate*, p. 48.

^{xlv} **The Soldier**

If I should die, think only this of me:

That there’s some corner of a foreign field

That is forever England. There shall be

In that rich earth a richer dust concealed;

A dust whom England bore, shaped, made aware,

Gave, once, her flowers to love, her ways to roam,

A body of England’s, breathing English air,

Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
 A pulse in the eternal mind, no less
 Gives somewhere back the thoughts by England given;
 Her sights and sounds; dreams happy as her day;
 And laughter, learnt of friends; and gentleness,
 In hearts at peace, under an English heaven.

^{xlvi} **A Letter from a Girl to Her Own Old Age**

LISTEN, and when thy hand this paper presses,
 O time-worn woman, think of her two blesses
 What thy thin fingers touch, with her caresses.

O mother, for the weight of years that break thee!
 O daughter, for slow time must yet awake thee,
 And from the changes of my heart must make thee!

O fainting traveler, morn is gray in heaven.
 Dost thou remember how the clouds were driven?
 And are they calm about the fall of even?

Pause near the ending of thy long migration;
 For this one sudden hour of desolation
 Appeals to one hour of thy meditation.

Suffer, o silent one, that I remind thee
 Of the great hills that stormed the sky behind thee,
 Of the wild winds of power that have resigned thee.

Know that the mournful plain where thou must wander
 Is but a gray and silent world, but ponder
 The misty mountains of the morning yonder.

Listen:-the mountain winds with rain were fretting,
 And sudden gleams the mountain-tops besetting.
 I cannot let thee fade to death, forgetting.

What part of this wild heart of mine I know not
 Will follow with thee where the great winds blow not,
 And where the young flowers of the mountain grow not.

Yet let my letter with thy lost thoughts in it
 Tell what the way was when thou didst begin it,
 And win with thee the goal when thou shalt win it.

I have not writ this letter of divining
 To make a glory of thy silent pining,
 A triumph of thy mute and strange declining.

Only one youth, and the bright life was shrouded;
 Only one morning, and the day was clouded;
 And one old age with all regrets is crowded.

O hush, O hush! Thy tears my words are steeping.
 O hush, hush, hush! So full, the fount of weeping?
 Poor eyes, so quickly moved, so near to sleeping?

Pardon the girl; such strange desires beset her.
Poor woman, lay aside the mournful letter
That breaks thy heart, the one who wrote, forget her:

The one who now thy faded features guesses,
With filial fingers thy gray hair caresses,
With morning tears thy mournful twilight blesses.

^{xlvii} *Opened Ground*, 1998: 415.

^{xlviii} Tsur explains this characteristic of vowel sounds:

- a) The terms “encoded” and “unencoded” are used ‘to indicate whether the perception of a phoneme does or does not require restructuring during the conversions from the acoustic signal to the phoneme. Unencodedness is relative because *all* speech sounds require a considerable amount of restructuring’ (*What Makes Sound Patterns Expressive?*, note on page 12.)
- b) ‘Relatively unencoded sounds appear to have some kind of sensory richness that highly encoded sounds lack. This intuitive observation can be explained by the assumption of Liberman and his colleagues that in the relatively unencoded sounds, the auditory characteristics of the signal, “the rich, precategorical information,” can be preserved for a while in a “sensory register,” whereas “the special process that decodes the stops strips away all auditory information and presents to immediate perception a categorical linguistic event.”’ (*What Makes Sound Patterns Expressive?* p. 34)

APPENDIX

Picture 1:
The Figure Five in Gold
Charles Demuth (American, 1883-1935)
Oil on Cardboard
35.5 x 30 in.
Alfred Stieglitz Collection
The Metropolitan Museum of Art, New York.



Picture 2:

The Hunters in the Snow

Pieter Brueghel, the Elder (Flemish, c. 1525 – 1569)

Oil on panel

46.8 x 64.8 in.

Kunthistorisches Museum, Vienna.

