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in/pulse

by
Jessica Raffoul

**A Creative Writing Project
Submitted to the Faculty of Graduate Studies and Research
through English Language, Literature, and Creative Writing
in Partial Fulfillment of the Requirements for
the Degree of Master of Arts at the
University of Windsor**

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Canada

abstract

in/pulse is a collection of poems written to the beat of the body
a collection of poems that reclaim the body
in/pulse is within the body

to m. jii

acknowledgements

this creative work would not have been possible without the kindness and support from the professors and students in the University of Windsor's Department of English Language, Literature and Creative Writing

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with thanks to my lovely brothers for their patience with my wining my winning my wonderful parents without whom i could never support all of these shoes all of these words

table of contents

abstract	iii
dedication	iv
acknowledgements	v
theorectomy	1
an enigma	2
an enig ma	2
a re turn towomb	3
a re turn too	4
who / fell from	5
looks like	6
relatively calm	6
album	7
lotus	7
name	8
volumetric	8
alchemy	9
event horizon	9
cominatcha	10
could've	11
a resting tornado	11
vox	12
anon dizzy	12
chemicalnova	13
ambience	13
a fall from	14
saw	14
capital frenzy	15
steakholders	16
skin	17
tell her go	18
convickations	19
from libretto to ejecta	20
sumskin	21
skinsin panic	22
skin you	23
a n earwitness	24
nevera melody	25
to urn	26
gossip the gap	27
saving face	28
via metra	29
neurovocals	30
your voice sounds like	31
mister tenor	32
getgreenget	33
to rule metrostatic:	
a.n electr.ode to the note	34

b/c	34
D	34
eff	35
E	36
eff A	37
C	37
ade/ce	38
an ear of earth	39
funkinetics	40
an earth of ear	41
tho	42
then shiver	43
the human eye in a / sac	44
()	50
pubic un construction	51
the mouth roared	52
stakeholders	53
mmm other	54
I	55
summits to orpheus	60
summits to orph e uhh	61
summits to / or	62
operatic observations:	
cut will	63
operatic observations:	
communic to be	64
macintrash	65
within / in with motherboard	66
cpu	67
bios	67
disk drive	68
memory	68
mass storage	69
ethernet card	69
nervous system	70
bcause i love u	71
from inside the jacket	73
who caressed that tiger	73
tiger	74
skin	75
get borne	75
he art	76
spine	76
mother	77
who caressed that	77
mouth	78
appendix: statement of poetics	79
vita auctoris	92

theorectomy

An enigma, like a game in E, its jigsaw zigzag
never fits the excess void left behind by X,
the exit on the way from 'why' to what is...

Christian Bök, *Eunoia*

an enigma

a game an Ahhh its jigsaw its zzzagging
never fits the excess never fits the excess the void the mmm
we left behind by eexX the exit ways from 'why' to what is what
from writ to what
we could've herd its re its sssound
we could've herd its sssound its

an enig ma

serrves my hands mother earth mother mother conserrve my hands
mother earth motherother

a re turn towomb

)the mouth in captivity obscures(

voice is un

is un

vested in

belly when belly is

voice is voice tintested in

intended voice bysecond

voice withstand its tongue sun

scented voice to

torn its thermos breasted sum bysexin voice

is stretch is ten

intended come

voicelastic shriek is prick is shriek out mastic

voice

well crafted

mmm

other know

i do not no

the body

mother please

i do not pro

tect me mother

no i do not know

the body mother

please i do not seize

the body mother

me i do not please

the body mother no

i do not de

tect a body mother

please i do not no

no body

mother

a re turn too

please button button tap bellyfather

 please drum run

 tongue solder pater please

tubbyfather ring supper come

 please fatherather war strike wise please surgic

 hands grip father cry please

 skilletfather feed capsize

please sunfather hum stratohear please

sumfather please fatherhere please gruntfather sin's a daughter

 hear please sayfather endear father

please button button hum seam father

who

fell from

what skies what gaze

can the other have what

eye arrangements the bottles

what hungers the melody

what faintest photo

what time to eat

what orbit

what jaws

what stubble

what

fall

from wind to waste from

script from fist to foe

from foe what fall from father to

body is it

1

looks like

like tomorrow in a porcelain vase like like
the possibility of wings
acid rain
banks

a feather in flight from mensa milan sahara virginia
a saviour in spandex this
aching this aching
the birds the birds the birds we sore
the bird we

2

relatively calm

a fountain condition is factory is carbon is father is less
is hand is steel is fibber is factory fibre is with without
colour bycolour is or is of close nest is with without Nile
is solar conditioned a nation in tiles of tundra is dumb
the flowers there's father is called is Sunday is nugget is
what day is nugget is brilliant is slender is wing is slender
impaired in batter in patterned in batter

3

album
art
every age has its is it

4

lotus
the fruit of textual pools
slogans a rhythm
the valentine in hierarchies a
a face aface a face pulled from leaf to cannon to
colour a figment of grey its
bulb its brooding its gods in
breath of sheer of leaf of leaf to canon to greyskinsss inpanic like ears like
years in ash from meats to famish as ash
withstands trans vile trans value transpire
this suns this leaf eye trace fine veins abreast in grey in
herb of earth father father
is it ichrist is it

5

name
junk you
were never named
junk
you were
never skin
punk you
were never
skinned punk you
were never
junk you clay
were never

6

volumetric children dancing
as d d minor tore is it a horn-crowned skull in belly
is it

7

alchemy

the transition to was it an
ichrus for an instant did you what
 crust for an element did you
 ichrist in an instant did you what
 jest bit into did you what of this moment
will you

8

event horizon

in ability a
sauce atop a
crevet still sun steals roots of an old grammar in
trapt in rubble of e go
tell him go
 tell him

9

cominatcha

wind mill the moment a swallow the moment he gasped the moment binaural and
dusted in greek a mantle in moments such sight abides
the moment in feathers in soupt in
moments he rose the talk to talk the tabloids the moments the chic the moments aside
such theatre such moments collide incourt in skirts
in crept the moment he saw in orpheus the body of moments
the gentile
the waters
an octave
sonorous
such moments a shrill what hollow was stuffed with moments
a son a stare a moment a star in tar in erie the moment he loved in sky in
scope in moments resound in steep re
take the moment wind swept
with moments

10

could've

found

him face
in lake
ice shift
underlip
two braids
bodyblu
bodyblu
such wing
he wrist
he tube
he arm
he arm
what arms
to throat
to throat
skin shift
he wave
in two
such rhythm
christ he

i found

the nerve
unswirl
unrust
unpurse
in ache
i thumb
i thumb
i what
untouched
i nibble
he bubble
to bubble
what talk
what wax
i come
i come
wide eyed
a body
to will i
breathe

11

a resting tornado

all that is with

out parenthes
with in

is had once been

12

VOX

who washed up on the beach who washed the beach who
watched the girls who reach for scarves in scarves in
scarves of panting skin who skins the beach in rock a grave a wash
who watched
who feathered
whose ribs in waxed in ash whose feathers in speech who
watched outreached the beach a sage who

13

anon dizzy

as skin halls the homes of strangers in dust its
ichriss what iris what risk

14

chemicalnova

a sight as wing you real you
eye uncovered a moss
amnesiac
other
friend like bomb like bomb in
case you reel
les yeux de drip de drip deadrip such body

15

ambience

outlasted out over out labys out
shipwrekt in half-deserted
sheets some tedious twist is a tedious
trick sun flay well-rounded
go go paint a picture
something simple
a factor
mobile name
a hymn ah ah ah
astro celebrity
sum ray sung lively
box ichrist is it

16

a fall from

can another be an
 gaze
 eye what
body somebody

time what time what time to fall from

17

saw

every age
 has its

capital frenzy

on pillow to operatic go willow to
in justic go
thrust to brief cubisick on pillow to
plunger go bistro in tango go tone to miss
sparrow she bumptruck si mezzo push presto
si crisco push let go miss largo in a
crustic sta ccato soothes radio in a
panic spins tonic in a pillow is an echo two treble pull
fingers in a let go pull
outplease pull
outplease pull

steakholders

con sitter the page the root the pen the time
the global the time come come the body the
 skin a pocket cider the body the
the body the the time
 breath come root
shadow the tongue the the skin come
sitter the pen the cons the breath
the matter come meat the root the skin

skin

eff

wreathing is held together with stories that is all is all
is holding even
US with with stories
held is all that is that with with held
stories US together is is
everything held with even
every even
US

tell her go

we're nervous (i know) we fear borderless words (i know) word borderless
fear (i know) fear borderless worlds (i know) your borderless fear
(i) know word what we fear i know word what we

convickations

skin miss

epidur miss

epi say miss

epi no

miss no mer skim epicene miss

epi durmiss misspiece dur

miss please sir epi nosir skin

de te

r

r

from libretto to ejecta

to skillet an enormous walking va ginia is to miss
place fore head amongst apostrophe stapes to stir
ups is to head as skin to self is
to head for steeps un e
 magineable to bubble a vigorous
blend of spinach pie of fipple dip
 of squamous eels to holy
rome to miss
stir an eye lash in george
 town on spatula steps
to skill illicit an enormous anima is to euro
seize a celery
 stalk a curl of stalk a tooth of corn to therapeutic pore a voice a voice
of fifty thousand years of servitude to skillet an orchestra
 to textual violations in a a a world of
to mato sauce go go vio go
 vio lid the pressure

sumskin

shapely hips in the shadows of of
some wooden abdo
men and bear garments to generously frolic what
pores of earth a face to collar
the some of we yard a maladaptive pudge some
an egomaniac derma some
in add e quake the lanes of vein the
some of we blue under pressure the hurried clay
the sum say wardrobe malfunction some mass of mouth abs
cures the ear some
streak compact acetylene in two berry lids
some purl ivory in the middle of the neck some
pin folds tuck knobs pick pods some
make a film sum
flit within cavorting spandex like gazelles in toronto
a vessel of fossil
the timber of flush of flap of flesh of stroke the sum
of we speak pelvic some preen and heave and puff like
hogs in heat
some
gaunt exquisite hats in public novels with tightly
knit nipples some
ink an already austere cover with figs a veil veneer some colour sum cramp the
scapula steps to step
the steps to
skull the some are losing it and naked are nuded the arms
and arms of lip of lifts of one plus one plus one what the sum
of us call zoochosis some investic some tango some tastic some
breakfast some apes in gyms upset their thighs
some dust some soap some roast
some say
it isn't room enough to house islands of limbs of limbs of busyplum roads of
wind some say
it isn't room e nuff
some say
it is what surely
droops to
absinthe and unwanted

skinsin panic

bumps and quakes

like an atrium of vigilant pebbles along a noisy mount

atop halaekala crater at sun

rise the moment abides in

jammed between pomegranate sea

seeds in a light

weight

jacket as

aloha dimensions muddle a mandible erratic

skin **you**
were never

a n earwitness

the world is never

quiet is never world to be quiet it's never in

its silence e
ternally re

sounds as the same notes in the same notes with sameness in notesnest in

vibrations which e scape our ears as for

those we perceive as for
those we preseed as for

those they they sound circa us ocaaasionally
a chord never a a melody

nevera melody

here

here so much was given
the commercial hum
hypertextual sighs
the breath of a tone over tone the tran
sition to wasit a code a government code a nuclear

code if so go go seek an other who is not with with
abrasion
go go with stubble

tho i've told you diffrent
an octave
sonorous
columns
bedrooms
adrenaline
clutch waste
bask

skin halls the homes of strangers when an other listens to

cellophane
an octave abides in a moment
sonorous

the pacific
volumetric i

fo r an element remember the ear withwith against us

like a canon as a canon will

not knot commit but withagainst uswill
sounddeath

to urn

on fortythird and third and one
two mannequin petticoats shoe and shriek city sidewalks stare

our dimpled ankles
stilettoe and lingello a la dedah dedah la

gossip the gap

when it's wind it's fistly bruises who
was missing forehead fuzzed it's willed it's walled
who hearded an upcurved shrill on six and tenth who stroked le brand and
reeked of sand mill wind unwounded tongue it's arms who ribbed the verse
soprano who re
futes who tears from gin to job the
when it's winded sidewalk blinded laundry
clusters wave to ear who worn the pavement sleaze its when it's windy wounds in
justic guardsinsear of what said who whatwhat said wind it's crude untitled
creased the brows of skirted pals to calamitous
smiles wind it's wind intruded slues canals it's true it's winded when it's wind
it's shivered such in such in coma wind it's winded tears in heals and nylon fingers
wind it celeritic words to meal its word well winded when it's scripted talk
to wind its wind erratic sent sum letters
who did when it's who it's wind induced it's nerve it
winds it

saving face

over

tamepleasemegahertzhoncho

your face left overnight in

a jar what the role of

arms through venetian drapes and drones what time what drones what

arms through

what shapes

the beak of sparrow was you over

via metra

the window seat
of tenor and bass in puffy
pinkpink skirts and balance we
stoop vibratic to waves bit we bit wax
bit borders with commercial frequency post
malleus post incus post stapus post pose modernus
ears a snail-shaped inner over we coastoperatic and bake on to the membrane

neurovocals

it is un
necessary it is
to state the reason is reason un
ossuary from state to state to
o re gretting a formal invitation or in
vita un
less it is issued by the
the light
house or
the moon

for
once in your life
be have
like an
antibacterial
ando not rent
the fat purse
of the rotten wood house
where it is always four o'clock
in the morning

your voice sounds like

twenty ten grunting
twenty ten a
twenty tenacious grunting
twenty tenacious nets
twenty tenacious netsof
twenty tenacious nets ofred grunting
twenty tenacious nets of red group
twenty tenacious nets of red groupersgrunt in
twenty tenacious nets of red grouperson g
twenty tenacious nets of red groupers on ten runting
twenty nets of red groupers on tenten
twenty tenacious nets of red groupers on tenten floor
twenty tenacious nets of red groupers on tenten fluoride
twenty tenacious nets of red groupers on tenten floridian grrr unting
twenty tenacious nets of red groupers on tenten floridian shhhhh
yourvoicesoundslikelike
grunting
twenty tenacious nets of red groupers on tenten floridian ships

mister tenor

sir to help static on the microcassette stir
fry bass and cymbal in a cod pinched wok till such
fiddles like six rinse cloves sir to mince sir to
help stature on the microcosmette verge you
sir to stir fry bass and cymbal till fiddles operatic or tuba bellicostic sir
to sift such urge and throat to throat too throat choral and castrato sir to miss
stir static is a microrule it will verge you
over

getgreenget

five

graphic

band

equalizer

isis

a

nausea is

a

to rule metrostatic:

a.n electr.ode to the note

b/c

silence soundspace

earwitness this eyerobic epic a psychosomatic polecat strums acoustic
ribbons of river into a half-eaten december as the corporate sum stool
disapproval from pillar to post to uppercrustic stogs

tomato chins grin outlandish

in the meat packing district a note slips past motorist brigades
the seacliff sunday

D

is strewn and only D is bent no D is apt but B is axed exactly
bent is D inept there's D in mouth and D in
D is nothing note not D in jazz no he no she no lovers geez not D but geez
and *and* and *and* and
the local
gut culture
tone risks falling withwith

out

D

eff

eventually the house settles into
 monday the stranded motorists hum
 soundtrackasanythingwithsoundtracks footage

the cakewalks of strategic farewells
aluminum clusters from a great height
marlboro lights sunfingers
the instrument
an acoustic a
 top a sodden

 stool when plucked spins into swallow as swallow is such when verges voicework
because catharsis breathe an artwork because an artist breathe malarkic because
pebbles under his boots
whiskey sours a rib
clinical trials
a flannel schubert
the new
year urrrgentry to date
the note

is deceived is december

E

inactive no miss D means war E pulls at the features in face there's E there
grinning there like ship there queen there lies E in the street of surf

mo

bile names there

plastic frames

italien mantles

the choice between free and *and* and *and* and green see E's always going

to feel a little worn

a starved notation E lines hoards of garbage bins there's E

the balloons

tundra

so much scarss

s E

eff A

the distance between this scene and the bend is as eye to ear to surely
penetrate rhythmic questions as a bar is likely to bear onetwo manwomen
clothed in nerves nibbling snippets of straw

the glass hears no warning but sweats years of decembers as
the mass spoon details and the bar
tender strokes
electomatic
fevers flak fevers

soundtrackslivesifnotalife to life

here the copper lovers here
the copper lovers here

C

is not a window is a cinder in a wind C listens
to a wind in a window C a whisper in a wind C's
paper thin in an echo could it C slew C
note a vocal in a C such
photographt ability sounds C atop C sauce D strewn is not C
C deceptor tho a song sung if not beat is butbut C

ade/ce

underlies an entire highway

the tufts

sigh sigh sigh

sign B so proper remain repeat

an ear of earth¹

lisp lover lover hushyou tongue i hush you
thigh the soil the elastic breath of the breath of the pulse of the chordsins
frequency hand
inhandin cupt in breastin lover lover neck you neck i zipt unzipt in waves
of skin petal petald finger tracefalls a finger falls a track
ball each tone in waves of rib sin rib of rib lover lover
you lover like earth unearthed insilk in
river of ribbed unmilkt in pitch
you horizon my
sprout
witharm in arm the tulipt arms i sugardote to torso
to lobe you loverlook like lover lover hum you
thumb to sense too sense
the sense in heaves in follicled heaves lover arch you leaf i purr inhand in hand i steam
you hush lover lover sip i slush my verse
i peakt and seeded

¹ Rilke, Rainer Maria. Sonnets to Orpheus. Trans. Edward Snow. New York: North Point Press, 2004 (89).

funkinetics

to will to will the attempt to

understand how the human

to ear ear serves as the wind to

an asstounding transducer

when when wind induced with nerve

the pulse the pitch the rank the

breath the nerve to pulse a

pitch and rank the breath the

talk to pulse some pitch the

breath a rank the wind to

pitch the pulse to breath send

an earth of ear

the intensity or loudness of a shhh
depends upon the extent to a a a a
sounding timbre dumbs a shhh a
vibrating body a column in motion a

tin cup and saucer you
unzipped in the lunch line and nerved four nickels two dimes one fried chicken breast i
sense the suction in language stuns time that time you
rod harmonic from adverbium to hum i miss epicurr miss verse i
miss took the ribbon for river because string because wind because purr
cuss you re
member to pull metro and steak atop charcoal the tubby
the men the
spatula the
glass the eye wanted
looks like like
twenty pennies loonie tic tic twenty pennies one tea three clock you con
versation the lobe with protein tongue two two dimes is sick is beef is
hear is every saidsaid wrung waiting everysaid is said
clinking time that time your voiceprint baked
lips my cranial vesti you ordered
voicezipped and steamed my cilia
tonguetiedandcleated

tho

tho i

even death

told you diffrent

bids

soundsound

e

vein

then shiver

if if not the eye
then who who

could last this
in which there is too much already

**the human eye in a
sac**

1

clenching a shivering branch of one hundred brothers
near a dead streetlamp on lake victoria in east africa
the bat fluffed his white shoulder fur and squinted

sore

2

one batty two batty three batty bite like
swampy de details lusted spots a highjacked boat a waxen
pitch the eye of bat moves
e er ratic

3

the bat stretches paperback digits it's
the claw of thumbfree of wing a

4

man is a dozen women whenwoman oneman is a bit of a bat is a bend and a wit
what a blend whatta witness

5

teenage joes strum pissy guitars to squamous lips and
the bat eye swear the bat eye swear emits crevice a
aerodynamic cutless clicks to clicks to click click

8

i listen the bat navigates songlike like i exist to (listen)
the bat navigates songlike like to think i think i am

9

when artistry pebbles atop paperback back pose doctor
ate masters only only the first finger or tongue
convexity the bat lifts indistinguishable meekness and the south
wind roars dehydration

()

nothing is more
doughnut than the face
with
out

anocular prose thesis a meaty disinterest
glass glass globe looks likelike
looks like in
tended by extension in nerve-like pretensions exploratorium dioxins in
face a tophat to nose the sometimes time sags
the eye likelike symmetry in furnace like

aneyeye
aneyeye

un bound
abroad vessels and nerve to end too ends skullfractured
what an eye what
crafted layers over pupils on shivering landscapes in skinned trousers permits
what permits the left of naked nude nude of acrylic miss
what misbehaves the muscles to coral conversations clad in expensive grins
what clad mistook venations as chains what photomosaic
what mimics lucidic an acoustic pellet what pellets
what astroblemic cre-ā-tee would dare
what iris
what risk

pubic un construction

spurry us we're furry
us con struct us shun vegetable womb folded in
cisions we're nimble and swallow and urban we're dentin where
spurr m m is privilege and fickle un
shaven we're dripped and cupped and dripped and cup
smeary in con
flict see we're antimony founded solitude impounded co
ointment we're cashmere cloakt we're
steamed and soakt we're south the naval in jammed we're clothed in
skin and such and such we're miss
took for
boats we grip to amuse what derision we're
e la bore ate id afternoon expo
sure we're population controlled in subkingdomestics we're
howling hooligans we're plugged we spout we bite we're
flesh toxemic familial selectric weave dumb unions we're slicked
letters in a pair of judasly cultured thigh pro
duct shun we're unstruct
shun

the mouth roared

innocuous
harpsichord

knocksabout two thousand shivering daughters under cheetos bones
bill boards film eighty-six hours of silence in

a hollywood stringendo mousing bellicose
to gentleness to flour to judo to troubled to vagary
to wandful to pixie to dust to lackadaze un

dead this PEDAGOGIC ENDS in
moneygrubbing accuracy
too garble luncheons to brokers to beef to counter
too logic to riddle word to hug a vintage button

the mouth roared thumbnails of shrugs of grins of waiting to go of waiting to
pro prolific tongues a voice the mouth roared

collage the era the fiscal inyellow as hand underhands the
mouth from a great from lips two slits too great from a
great in height

stakeholders

the body is the body is in
eff is we
re body we red the body
weakly we the body is in the
we we cell our self excell our cells lure
ourselvesin thebody we lust we err in hear in
hear we
cell ourselves the
body is the busy in the body in the
busy is the body we we meat the body in the we
we tin the body in the body in

mmm other

*but if the fittest is the fit
lest the fitness fit the fit but de de
fine fistress miss fine distress then then natural
select a hack a hack a be be
comes becomes a* truism

protect me you are
incredibly timely you
understand you are incredibly
 me you
 me incredibly timely
 you over
 over
 time me
 you are
protect me timely you incredibly
youyou are

I

*...imagine...whole body like gone...mouth...
lips...cheeks...jaws...nevernever--...what?*

Samuel Beckett, Not I

*...having rudely cut having Gordian knot...with
without so so smooth a passage made where craft
such malice where malice where craft such*

Edmund Waller, "Upon His Majesty's Happy Return"

this a knot
not or but through not pull not loose not torn
not not the maenads at my feet
not the feet to cream
not toothed not swallow not not
swallow to untie not

over

not sword not cuts not shelves not kings cut

threw

the land the labrys the not the tongue the
limps discourage in arc-ness in open nest in knots i yank not wagon but mother
the road in

over

mouth in grease i come

under

like acoustic ox as voice to
mother mouth me

over

a thousand violinists in italics this page
not secret not hum not alone is
through with loop not not to un
tie not cut but through is

over

is hear no one else amasses such
thread the mouth such
absence as ariadne as as opposed to spilt
guts a smoky
rabbits county roads vein
like knots not to cut cut out mother

under

as opposed to cut cut systematic interaddict as as or
is through is to too ora ora oracled cords in in
tangled in sheets in thigh in wisp in womb
in fingers slouch

over

knot it's con it's quest never never concert with
never with without mouth as opposed to wa wa wa water mother ma ma ma
matter mother i i yanked

over

this not with but a
as opposed to loop to un un
tie no sword no land no tear not

over

who who intricate this tunnel after tunnel after tunnel after
who who violins the italics who letters this page
mothercut not cut sums undercuts a a assumes he a hero as cut is tear
or not with not with without mouth under ox under cart undercut un
cuts mother i am

under

sizeable to ranch word with sound alone
to loop through or with a sound a
lone not i not lang
wage despair hover
mouth mother may i this pair and this pa pa pa
pole mother are not not i am not wagon
with or through is not cut not king knots

over

neck over rib over ankle over wrist over risk a a
kiss the medium of letter the not not

under

a so many postwar backyards anactive sore a slice a mouth

through

sun to hand to slap to cut to
slice is never safe never tide not street not
not common assumptions as opposed to
fist to letter to sound not slice
can neither tell nor tell nor not nor crown nor sift nor kneed nor
knot not

over

as opposed to cut mother mouth through
e not

over

jaw the push the flesh the gasped i
lip fast locked by ox who took to carving chord in defense of the hug who
took to who

through

here no one else a a a masses such
hum who breathed atomic into petals who

over

flashed who

through

who a a a masses such grammatically incorrectomy who

over

sought a wind with within mother
mouths all the lake for one to drink
mother

may i wa wa wa wash between your thighs mother
may i um um um umbilical wise may i
mother voice may i knee knee knee need may i mother who
through who feels no pain at inser tone mother
gun to the rhythm of the mouth mother

over

knot cut not not cut the word

under

is not un bound is sim
sim simply through is with
not cut not king not
the maenads at my feet
not land not crown not craft not craft over
chord at
my feat

summits to orpheus

*We drive we are are we driven. We
But time's stride – times
think of it lost thinkthink of it thought
in the ever-remaining-ness of ah²*

pause the picnic

since thin
king is a price tag the shadow of your knees by sandcoffeesincethermosiceface
i
eat my shirt with dusty roads there there tiresias the edge of sylph atop your
scapulattic

i i
know something of hierarchies and orgieselbowslyrelyre what a
a local violence of linguistic evidence the lettuce garden garden snake
what pooled what song and spandex thighs the
sirens gob
i drink your rain when chuckle came i why
we look like like helicopters since another bouquet of wild
ginger de de
sert you skinned the street saintly my
cheek i
i taste paris your tongue
burnt festivities overdosed jam sucralosed great greatdays from within a trombone i
i have wined your clock un a apparition the atlantic ran you an i i ideological
pusher since shadows your kneed the sandic prophecies am not rock and fictional
person
hood is marble
cheese you lip my neck since i i am
the narrator you the treble waves since i slipped
in ours you slipped in too

² Rilke, Rainer Maria. Sonnets to Orpheus. Trans. Edward Snow. New York: North Point Press, 2004 (49). [non-italics are my emphasis].

summits to orph e uhh

wait

please the flower in the milk in the
glass the butter
eye eye the coffeepot re
member the shark our cells the tic tectorial impulse of
tea in november re member
the piano the lyric the physics of ten
tension in the monster body of a
meridian rocket
ship the bowls of odysseus caves re mem
ber the belly dancers under the disco
ball in montreal and the scarves about the ankles of a canklid ex
ex periment there
tiresias there white curls aflop the rocking chair there tiresias but dust atop
the papers of pre-masterious beasts re
member the moon
shine steps between your throbbing
huff my father's plans i
i kore the argos un under sought un
sung un archaic slip my
my e erratification of middle
earth beats a lyre in ties of gods and fishes re
member
the cussing i curled into the seat
of our nineteen ninety eight chevrolet as we
drop
dropt
you
fire escape the sirens the hymns the eye full
sky i i miss you re sur face
sooner nothing remembers the pomegranate seeds in the pocket of
my red columbia coat atop a mourning rock a sheltered shore
the echoes in the footsteps of a moment
you you peekt over waving
shoulder in in to the light of another hour
see seeking the paws of a love most
suited in
loss

summits to

or

fists a palm i

i palm you face on over to tick to tick you hum you nose you sniff a
triplicate spell you stupor person god in pieces i foam i

i foam a different story

altogether no no matter the toe the currents the wish the boot

the swirl the knee the plunge to chemical complexity a

bout tooth from gum a tongue from lip in the middle of sage your skin lawns the street a
finger a place to to

neck i need the tub of bones that is your match

box song you naked you nuded ignitic where where's the drum that was
the drum that was

your hart in the meadow dis dis

tracts this righteous ex explosion of ginger i i swallow as neglect of such
foreign cinnamon such

rib cage

masked in notes and hymns and notes and hymns a need is

tablished what's left you

coil as as a dis o bedient pinkie combs the hairline of a

shore

operatic observations:

cut will

play her
kitty
shredder
mother
ling err
see her
shiver
razor
scraped her
mother
maimed her
quiet
liar
he is
in this
feel this
mother
whisper
lick her
river
can she
scream this
pussy
bleed this
mother
cut her
flesh come
from her
never
eat this
sticky
rubber
lift this
off her
mother
tuck her
kiss her
suffer
mother
ah her

**operatic observations:
communic to be**

witchcraft
picka
father
whip her
 whisper
 wicca
 cut this
 pucker
 liver
misfit
pickt her
whopper
father
 stop her
 closet
 spreader
 snippets
 finger
 hanging
 limply
 lady
 blister
 christ he
cuft her
strainer
under
 shudder
 father
 wrist this
hover
brother
 judge her
what her
father
word her
 offer

macintrash

the huamn mnid deos not
raed ervey lteter by istlef
but the wrod as a wlohe
in itsefl deos not mnid
the huamn lteter as a
suond in istlef as i
raed ervey sgin
in istelf is not
the mnid in
iteslf is not
the but the huamn mnid
deos not naed the huamn
leettr as a wohle in
istelf is not the
mnid is not
the wrod

within
in with motherboard

*a main circuit mother board elect ironic de
vice so they'll remember you r name d*

there is only for most of us
the moment the unattended moment
 in and out of time³

most of us there
control is the
 room for

 there is most of us
 the sir the unattended circuit
 cut in and out of

 time most of us conversation
 mother grinning while
grinning mother units

 time
 most of us in et⁴
 to chips time

³ T.S. Eliot's Four Quartets. Mar. 2006.

<<http://world.std.com/~raparker/exploring/tseliot/works/poems/fq.html>>

⁴ All the following chips that reside on the motherboard are collectively known as the motherboard's chipsets.

1

cpu⁵

sometimes there is the
sum there is the times there is the
body is the body in
sometimes there is the job
there is the breath
of the body in the job some time
the body is

2

bios⁶

i m 2
lips bcause fuck u thrust i m
not button
not clik
not clit i m xpensive bcause cellophane iz
not skin
not i m re quired 2 plug bcause howl without
sound i m 2 thousand years of ventrilo quits no version
iz untuched i can struct matter i m akimbo bcause i m
bcaused i m funny no 1's empressed i m nakid bcause systems port
system i n
able i m not base ick i m like rivr bcause data unchained tunnels b e eats
into an a legro
i m 2 lips b
cause in
put bcause uput i m
uput bcause
input

⁵ Abbreviation of central processing unit, the CPU is the brains of the computer. The CPU is where most calculations take place, and in terms of power, this is the most important element of a computer system.

⁶ Abbreviation of basic input/output system, BIOS is a set of routines stored in read-only memory that enables a computer to start up and communicate with other devices.

3

disk drive⁷

my hand in your
pocket in
hand your my
pocket pocket
hand
you my pocket
in hand you a
pocket in
hand

4

memory⁸

i remember the girl
naked arms wide running wide eyed
said after all the rain onezeronezeronezerone was a
green war

⁷ A disk drive is a machine that reads data from and writes onto a disk.

⁸ Memory is data that comes in the form of chips.

5

mass storage⁹

is a moment in retain what's
 in a moment
 is a name
 in animate what's
 in a name is anomie an anti
 mate emits a wait wait wait click
 omg i m sum1 u lol this u lol this u

6

ethernet card¹⁰

click

//in_data.ble_scr(l)eech.in(g)ecro.phili.axe[n]fo.r_m.a(l)shun_b.cum(s)us.in_k.o.ate_a.sw
 asti.kinfern(of)[hed_till(y)]cal(m)merc[e]the.mach.i.ne_it_as//n.ten.did(jug)men.tall_w(h
)ord.p(h)in_ta.one_n.ten.did_ello.quint[eh_inch]seeds.u_s(t)here//

click

a global brico lage

click

//an.d.ab_ovo_h.ate.ful(m)oonster(wit)h(no)merc[e]scr(l)eech.ing[mem]o[r]i+u.na.verse
 (all)no.gator_u.mach(o)the_nation_as//in.ten.did_2_moth(her)bord.the(ba)bees.while_laff
 (in)ur_hed.off_anne_w(hat)a.bou.the_babies_mike(row)they_no(ur)k.not[low]kat_able.
 orr_soft...u.(t)here//

in the middle of the the

in the middle of the

there is no skin in this dot is no

dot

⁹ Modern mass storage devices include all types of disk drives. Unlike main memory, mass storage devices retain data even when the computer is turned off.

¹⁰ An ethernet card is an expansion board that connects a computer, or computers, to a network.

7

nervous system

e x x

explain to a machine how love seeks definition in anecdotes allusions epithet

for for for most of us there is iz iz

a b grinning

pocket full of

data

we're all in boot

s

- 15) Does that concern the?
- 16) Never sip soup while Chopin.
- 17) Cheese mushrooms peppa cheese peppa cheese is no tune but topping.
- 18) "Liar." Whatudare?
- 19) Never radio the news. You've been misled and you were never there.
- 20) First lol things first (c2) u.
- 21) Does that concern does that con does it tongue concern? That.
- 22) "I want to build your genital wave." Liar. Do not dare. Get out of the list. Get.
- 23) If there are two ears on a wooden table, do not speak steal. The number's not important. Do not read into it.
- 24) One body against another will itself thicken and purge violin-like to naming.
- 25) There is no use to hand than to box thingin.
- 26) "Does that concern the tongue?" Never.
- 27) Pull at a skin and expect unmolested voice.
- 28) Do not vagina the children. They will arrive on their own.
- 29) First things first. List into. lol to lol to lol too.

2
tiger

what time to appoint
because what from
what who loaded the bucket
who tears the skin if so

to sweater
what milk what suckle what paves the rickety bone
what

boned what botanical
bones what
fathered what cracked tomorrow
what leased us further
what brain in clusters
what home is that

what bids the windows of the body into salty therapeutic
what sight
what tear what eye what
panic in the

muttering bowels of the tiggery cluttering bowels of

there were two of us dressed
in bodies who
mistook the water
fall of
budget
salmonella
family

for con se quench car wax
there is meat in every thing there is meat in

skin
punk
these are my fingernails mistook for

da ta

3
skin

a thinly pleated trouser against windless thighs this bayside walker who
reference river on a blueblue park bench in a digital city where the word a
grey chevy astro

peanuts
cocaine
ca comes a
truckstop fiddle
waiting womb gabble
greek to miss understand
get your goddamn out of her

pants because she heard the secret chord because she is becaused between ear and eye
without face without walls without word
go go mention an other who does not yearn
on a dead street lamp in west windsor
go go mention an other who does not

4
get borne

whether body
in birth neither
sound in sight was
it mouth in tear

a vein emerges like a neighbourhood and does not emerge at all

5

he art

it is obscene to delay sound to delay death too obscene to obscure the scent of laughter
was it laughter talking in the alley near the garbage bins with the balloons against the fire
escape the mouth remembers moments we were laughing we left the moment with the
walls without the word without the chord with all

i've learnt from within a thigh
is to
quiver

6

spine

from inside the jacket of textual kisses a
kiss with tongues with tongue a kissy rap
preachment from inside we bio and pixel page gridlocklock stereolegs
to bed an indifferent soup of letters from inside the jacket word
cuts cut orchestras in a capital frenzy
from inside the jacket thighs bicker please our face a
face stop
stop

7
mother

whose thighs shall save us
throbbing beneath bone shaking billboards in the stock-still whitespace
of time travel time travel time these ruffled structures the neck of buses the
poetry of face
like more than one hundred shade trees
waving along highway three as semi functional letters creep through the window
into an already austere structure and wiggle to
the manner in which we tilt our heads to speakspeakspeak

8
who caressed that

eye who came
who comes
who pressed their faces into wet bread who
vertebrae the cord because time because
plumps because what
bludgeon donation
what sunday snorts finitic
on the genuflectic porsches of
the los angelestic porsches of
what sight what sacks what forehead here what ad
here what pelvic knotted tick what shore
what word what skins what mouths the pattern
the rain
the pattern

9
mouth

maternal lamentation

i'm old enough to remember

long cool fingers beat piano waiting for rain
jotting jotting sonnets while we wait for rain
beat to bet better while we wait fo reign

– Je sais, on veut à la Musique,
limiter le Mystère; quand
l’écrit y prétend.

**a Statement of Poetics:
from Sound to Sign to Sound to**

Quel pivot, j’entends, dans
ces contrastes, à l’intelligibilité? il
faut une garantie –

La Syntaxe –

Stéphane Mallarmé, *Le Mystère*
Dans Les Lettres

We have to learn how to release sound...in order
to release ourselves. Then all that energy will flow
into a word, a sentence and
a need to reach out to the world, purely through
a combination of sound and language [my spacing].
Patsy Rodenburg, *The Right to Speak*

French poet Stéphane Mallarmé and vocal coach Patsy Rodenburg would agree with theorist Hélène Cixous that the “passage of all frontiers” begins from within the body, as the body is our matter, our nature, “our place [of] questioning” (Cixous 120, 132). And **in/pulse**, I believe, not only situates voice within a body, but in a body that undergoes a continuous process of becoming and knowing, one which aspires to deconstruct preconceived notions of language and meaning in order to recover the physical, the maternal, the rhythmic voice, from within the primal place in which we became body. In this unraveling, I hope to unveil what Mallarmé calls *le mystère dans les lettres* and provide an experimental discourse capable of directing my readers to the materiality of language and meaning – I propose a voyage via *la sémiotique* into utter *jouissance*.

Theoretically, I’d like to situate **in/pulse** between what French theorist Julia Kristeva calls ‘the semiotic’ and ‘the symbolic,’ the two elements that enable

signification. Kristeva explains that language consists of a continuous interplay between the semiotic (rhythms and sounds), and the symbolic (meaning), as it tends to be drawn out of its symbolic function and articulated within a semiotic context. And poetic language, motivated by beauty, is embedded with pre-symbolic impulses that come forth as rhythms and intonations that when matched with symbolic elements, have the ability to tear at the boundaries of language and turn our notions of meaning and signification upside down. Poetry then becomes revolutionary – devoting itself to the relationship between sound and sense, to *jouissance*. And if *jouissance* is a “sexual, spiritual, physical, [and] conceptual [experience], at one and the same time” (Gregory 32), then let’s call it beauty, sprung from the poetic text’s ability to unify the semiotic and symbolic elements of language. It is within this dialectical relationship that I posit voice, breath, and text.

what’s a who’s a chora anyway

Influenced by Lacanian and Freudian analysis, Kristeva proposes a dialectical materialist theory of language and the subject, and is most notable for her distinction between the semiotic and the symbolic. For her, the subject is one *in process*, marked by a continuous interchange between his symbolic and semiotic elements, and no “signifying position he produces can be either ‘exclusively’ semiotic or ‘exclusively’ symbolic” (Kristeva 24). Kristeva maintains that the semiotic space, or *chora*, is the earliest stage in a subject’s psychosexual development, one dominated by a chaotic mix of perceptions where a subject cannot distinguish himself from his mother, where he is closest to the pure materiality of his existence. The semiotic *chora* then is a maternal space,

“indifferent to language, enigmatic and feminine...rhythmic, unfettered, irreducible to intelligible verbal translation...musical, [and] anterior to judgement” (Kristeva 29). The semiotic space is the bodily, sensual drive, an element of every human being, as we have all resided in body, and reside with body. And the mother’s body, which mediates the movement into symbolic law, becomes the ordering principle of utterance, rhythm, and the semiotic *chora*.

For Kristeva, the *thetic* phase bridges the semiotic with the symbolic function – it is the break that enables the positing of signification. This phase is marked by the mirror stage, the child’s awareness of an other when capturing his image in a mirror, and the “discovery of castration,” the detachment of a child’s “dependence of the [phallic] mother” (Kristeva 47). At the formation of identity, the subject immediately moves into his symbolic function, as it offers “protection and security from the...maternal *chora* [he] lose[s], desire[s], and fear[s]” (Gregory 3). Most specifically, the symbolic element is associated with syntax and signification: words retain referential meaning because of the symbolic function of language. The subject is “split” as soon as he is conscious of signification, but this does not mean he is alienated from the semiotic *chora*. In fact, sounds, feelings, instinct, and especially, language are rooted in the semiotic, and so the subject is inexorably indebted to this function.

to play or not to

While Kristeva works within a Lacanian framework, she criticizes Lacan for overlooking the processes that take place prior to the mirror stage. Akin to Kristeva, it is through these very processes that I hope to bring the speaking body, with drives, into

language. Kristeva explains that the thetic phase, aside from acting as a mark of signification, is also a “threshold” of the symbolic, one where the semiotic impulse engages and disrupts the symbolic function. The semiotic then gives rise to *and* challenges the symbolic order, and poetic language’s attention to sound and rhythm exaggerates the semiotic element within language. The exchange between the semiotic and the symbolic elements occur within this thetic, the phase that enables a dialectical oscillation between the two realms, and where **in/pulse** is situated as the entire text depends on semiotic disruption of the symbolic order, especially in its desire to predicate jouissance, or better yet, bridge sound and sense.

Is poetic language’s ability to illuminate the relationship between the semiotic and the symbolic function derived from its desire to posit beauty? I believe it is and would add that beauty is attainable because poetic signification occurs through what 18th-Century German philosopher Friedrich Schiller calls the *play impulse*. Like Kristeva, Schiller explains that the subject is comprised of sensuous drives and formal drives. The play impulse bridges and constrains these drives so that they “act in concert” (Schiller 97). Schiller believes that the play drive is a mediator, and its object “may...be called [a] living form: a concept serving to designate all the aesthetic qualities of phenomena and, in a word, what is in the widest sense of the term we call beauty” (Schiller 101). Kristeva, like Schiller, proposes poetic language as the only means by which the semiotic can infiltrate the symbolic order, and I believe that without this threshold, this thetic, without the subject’s impulse to play, jouissance cannot enter into language.

And the *revolution* in poetic language? Within my desire to play, to posit voice, lies an aspiration to morally, psychologically, and politically transcend borders, much

like the semiotic transcends the symbolic. There's much at stake in **in/pulse** – the entire text challenges language, meaning, logic, grammar, culture, commercialism, and the body, as each poem grapples through veins of beat and rhythm to enable a semiotic intervention of the symbolic order. And the product of this disruption just might be *jouissance*, and simultaneously just might spark small revolutions in language. And if I've already deemed *jouissance* an experience of beauty, then from within this challenging, this strife, lies beauty in its truest form, as it attempts to rivet, recreate, to wow, through an eye, an ear, a touch, a taste, most sincerely appreciative of beautiful things or experiences – the sound of a note, the touch of skin, the shape of a letter, the move from sound to sense to sound again.

how to sound to sense

About a year ago, I fell in love with the *word* and thought the poet's task was to reconcile the mess of the broken word – the word that is consumed and exploited, the one that had once been beautiful, but now stood for an advertisement. And now, I'm concerned with the letter, as the letter, its resonance in the word, its power to refuse, even refute the word, is the beginning – the mmm in ma, the da in dad, the ba in ball. I strongly believe that my appreciation of letters enabled me to experiment, lovingly, with sound and sense. When I write a word, it's no longer a whole, but letters in process, carefully placed alongside one another to contribute wholly of themselves to the sound, the texture, and the sense of the word.

I like to think I take great liberties with the formal requirements of the poetic text, almost bathing in my disobedience to logic, word order, and line breaks, but in my refusal

to conform, I believe I also refuse to submerge myself, my body, beneath the word/wrod. I'm concerned with utterance, with the parts of the poem, the parts of the body, the part when the self loses heed while writing and reading, succumbing to the graceful intercourse between phonemes and meanings, the part in my Graduate class when I read *What the Thunder Said* aloud for the hundredth time, but finally understood why my emotions overcame me. I aspire then, to overcome, to horrify, as I've been horrified, to reaffirm the concept of mortality, something Cixous might call a descent into our "rootness" (145), something Kristeva might call jouissance through language.

a la board la sémiotique

I believe that every poem has its own innate rhythm, but rhythm itself is a broad phenomenon. I understand and achieve rhythm with a tireless devotion to what Roland Barthes calls "writing aloud" (qtd. in Scobie 76) – writing a line, then reading it, then re-reading, writing it over, reading it, leaving it awhile, coming back, deleting it, *edit, undo delete*, and reading it, always always aloud – as I believe all poetry should be read and written. This process enables me to half phonetically/symbolically deconstruct, and half rhythmically intervene in language as a structure, so my poems may take on their own rhythm, in a referential context.

Kristeva says "the result of the mysterious copulation between word and sound...cannot be described within our existing languages" (Gregory 4), and I wholly agree, as I'm unsure what happens to my understanding of poetry when I read works like Joyce's *Finnigans Wake*, Mouré's *Furious*, Bök's *Eunoia*, or Bergvall's "About Face." But I do know that these works illuminate the relationship between song and sign through

rhythmic and symbolic exploitation. *in/pulse* struggles for this status, to seize the seemingly unseizable through an appreciation of repetition, rhythm, and signification.

In a poetic text, repetition can be used for a number of reasons. Poet Arkadii Dragomoschenko says, “repetitions do not exist as long as there is time” (Dragomoschenko 17). Gertrude Stein believes that “ultimately there is no such thing as repetition, merely an increase in insistence” (Scobie 64). Religious songs have long used repetition as a means of triggering the unconscious mind’s movement into a state of meditation. In “Generations Generated,” bpNichol uses “repetition in a context which does start from meaning, but very quickly cancels it” (Scobie 65). In *in/pulse*, I experiment with these various definitions and forms of repetition, as they enable rhythmic unity between sound and sense, acting as a threshold between the two.

Poems like “sumskin,” “mister tenor,” and “convickations” have repeating words like “some” and “sir” and “miss” which transition into “sum” and “stir” and “missno” without warning. Not only do these repeated words thematically build the momentum of the poems (they always contribute to meaning), but they also act as an underlying hum, a pattern of alliteration, a sustaining note, which at any moment could halt utterance and simply dissipate into letters / sounds. When patterns of sound repeat over time, they form a rhythm, and this very rhythm ensures continuity between varying ideas and metaphors.

Using repetition as a form of insistence empowers an intended meaning, and maintains interplay between sound and sense. In “tiger” from “from inside the jacket,” the repetition of “what” results in a kind of aural echoing of set rhythms and patterns, building at each utterance:

what leased us further
what brain in clusters

what home is that
what bids the windows of the body into salty therapeutic
what sight
what tear what eye what

The speaker here is an inquisitor, but by the last line, she becomes frantic, insisting on a reciprocated voice, which we learn, never speaks. This hysteria is best heard when read aloud, as the speaker's voice clamors and quickens when she cries, "what sight / what tear what eye what," and the utterance of the final "what" is not only urgent and louder than the former, but we can almost envision a scowl. Repetition here evokes the speaker's emotional impulses, and at the same time, explains the reason for her angst.

In the poetic text, Kristeva envisions instinctual energies constantly meeting with the resistance of order, meaning and form, and this is sometimes true, but in poems like "an ear of earth," or "stakeholders," the coherence of phonic patterns is complemented by regulated signification. In "an ear of earth," the soothing sounds of "s" and "f" correspond to the self-contained meaning of the poem. The speaker hushes and woos her lover while they are in the act of lovemaking – her lulling, quiet voice mirrors their slow and folding movements. This language, or rather, poetic language, as it's dominated by musicality, speaks the unspeakable – semiotic pressure on the symbolic function, *while* highlighting a dialectical relationship between the two realms.

In "stakeholders," a poem which interrogates modern civilization's concept of "the body," the "s" and "f" sounds are not soothing at all; in fact, as the lines filter into one another, the "s" sound becomes a "z." When read aloud, the harsh, mocking tone of the poem, enabled by the exploited "f" and "s/z" sounds, reflects the actual exploitation of the body *as* "meat" in the poem's narrative. The sound and rhythm of the language is

and rhythmic intervention in this section of the poem, the varied formation of “mother know / i do not no / the body / mother please,” not only retains a symbolic function – simply, *mother don’t leave me* – but is also uttered through a semiotic function – sound, instinct and feeling. Though the child is no longer unified with her mother’s body, she now possesses body, and has an obligation to retain and invite her own semiotic impulses.

This poem, along with others in *in/pulse*, is consonant with Kristeva’s ideas on the speaking subject, and challenges the notion that “maternal power, the phallic mother, [is] an ensnaring net...a devouring mouth” (Irigaray 16), possibly suggesting that the maternal *chora*, and a resurfacing of the pre-linguistic function of language, could offer protection and comfort from the rawness of body – comfort we are simply unable to explain solely through the symbolic function.

a con temporary harness o ror jouissance

Now where can I situate my work within contemporary practice? Steve McCaffery says “the language sought after by sound poets is an emotive language or language of presence, as opposed to a language of signification” (Erickson 280). My poetry engages emotion and I seek a language that presents the body. But language – the ability to make meaning, my love of metaphor, of word, of letter – is a structure I do not wish to abolish, but simply restructure and reclaim. So, my language *is* one of signification. But is it ever that simple? Is any language merely one of signification? What about utterance? What about the site of the speaking subject, the body? And can language ever solely be emotive? If so, can we even call it language? Isn’t all language

always referential, one that refuses reFUSES abstraction? According to McCaffery's definition, I am not a sound poet. And though I play with spacing, I'm not skilled enough at the task to call myself a concrete poet. Experimental? All poetry is experimental. Post-modern? How can anything logically be post-modern? The modern is the modern is the modern is the modern.

Then what is poetry? Hopkins defines it "as an expression of 'the inscape of speech for the inscape's sake,'" and explains that this is done by repetition, as the "oftening, over-and-overing, [and] aftering of the inscape must take place in order to detach it to the mind and in this light poetry is speech which afters and oftens its inscape, speech couched in a repeating figure" (qtd. in Gibson 98). Yes. Pope says "the sound must seem an echo to the sense" (qtd. in Nist 291). Yes. *The sound must seem an echo to the sense*. So, I'll situate my work within the contemporary practice of everyone writing poetry at this time, but poetry that is sensual, attentive to sound, respectful of meaning, poetry with the power to deconstruct preconceived notions of the word, poetry which devotes itself to the representation of the semiotic function with the symbolic, poetry that *plays*.

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vita auctoris

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