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UNIVERSITY OF STIRLING

Candidate:     JOHN HAYNES

Abstract of Thesis entitled:

"FREE POETRY: A SYSTEMIC APPROACH"

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FREE POETRY: A Systemic Approach

John Haynes

ABSTRACT

This study deals with poetic language from the point of view of systemic linguistics. The focus of attention is on poetry in free rhythms ('free verse'), but the wider aim is to provide a description of poetic communication which will cover all types of poetry, metrical as well as non-metrical. All poetry, it is argued, is characterised by the kind of attention the reader has to pay to the linguistic medium itself. In reading poetry we have to bear in mind not only the situation represented by the text, its 'goal-meaning', but also the means through which this meaning is produced, the 'path-meaning', or 'linguisticity'. Linguisticity characterises all kinds of poetry, but is not always a matter of attention gaining linguistic devices such as metre and metaphor; it has to do primarily with the situational context of reading.

The approach adopted in this study differs from comparable studies of poetic language in that it takes free poetry as its central concern, something very few stylisticians have attempted, none having done so at any length. Analyses of poetry have hitherto dealt overwhelmingly with metrical poems. Another difference is that the present approach provides a mechanism through which details of phonology, grammar, and semantics, can be related to wider social and semiotic meanings. Most approaches to stylistics or poetics emphasise either the linguistic expression (or 'realization') of the poem, or the social semiotic 'codes' it uses, but they fail to show how these are connected. A systemic approach, taking poetry as a matter of meanings of

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different kinds and levels, can make this connection since the systemic model of language itself provides an account of the relation between context of situation and the linguistic system.

Linguisticity itself is looked at from the point of view of the three semantic meaning components posited by Halliday, the ideational, the interpersonal, and the textual. All these components may realize linguisticity and hence characterise poetic language, though different poems show different weightings. It is possible to look at linguisticity from the point of view of the semantic components and to see how each component is realized in the grammar and/or phonology of the poem. The main difference between metrical and non metrical poems is that in the former the textual meaning is realized in certain phonological ways, while this is not so in the latter.

Most of the study is devoted to linguisticity, which is a characteristic of the poetic 'genre'. The relation between genre and subject-matter is described in terms of the 'philosophical meaning' of the poem. The philosophical meaning is thought of as the kinds of wider inference which may be drawn from the contemplation of path-meanings.

The introductory and first chapters are concerned with the systemic view of language and its application to poetry. The next three chapters provide illustrations drawn from strictly metrical, loosely metrical, and free passages of poetry. The next two chapters review the sources of problems dealt with in the study, and compare the present theory with some others. The final chapter relates the theory to wider more literary critical concerns and with the connections between subject-matter and philosophical meaning.

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I owe a great deal to my Supervisor,  
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expect.

J.H.

'I possess nothing but the everyday  
out of which I am never taken'

(Buber, 1979: 31-32)

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out of which I am never taken'

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## INTRODUCTION

0.1. The aim of this study is to look at poetry in free rhythms, or 'free verse' from the point of view of systemic linguistics. I want to develop a general theory of poetry as such and to see metrical and non-metrical types as describable within the same fundamental framework. This is done by seeing poetry primarily in terms of meaning, and the difference between metrical and non-metrical poetry as one of expression of poetic meaning. In systemic terms, it is to see the difference as one of 'realization'.

This introductory chapter will begin with some remarks about the usefulness of applying linguistics to poetry and will then review the most important linguistic concepts to be used in later chapters. In Chapter 1 I develop the basic concept of the study, that of 'linguisticity', as the distinctive characteristic of poetry as a genre. The next three chapters all deal with genre, and I show the ways in which 'linguisticity' characterises poetry as a genre. The following three chapters all deal with genre, showing the ways in which 'linguisticity' is realized in strict metrical poetry, loose metrical poetry, and free or non-metrical poetry. In Chapters 5 and 6 I look back and compare the present theory with others to which it owes debts and from which, in different ways, it departs. Chapter 7 is devoted to a

sketch of the ways in which the subject-matter of a poem is to be dealt with in the theory.

0.2. This section will be devoted to some preliminary comments on the use of linguistics in literary criticism and theory of poetry. These are intended to be orienting only since I hope that the study as a whole will vindicate a linguistic approach. There is a danger, perhaps, that the employment of linguistics may appear to be nothing more than the adding of a new jargon to insights which have been arrived at in more usual literary critical and imaginative ways. Hence it must be stated at the outset that the application of linguistics to a poem does not necessarily provide any deeper or more imaginative insights than do other ways of approaching it. What is claimed, however, is that the use of linguistics, and in particular systemic linguistics, allows us to highlight one important characteristic of poetry, namely that it is both 'about' its subject matter and 'about' language, and that it is 'about' these things simultaneously. The linguistic approach, then, provides a particular slant on the relationship between what in traditional literary criticism are often termed 'form' and 'content'. The study of linguistics helps us to articulate that relation. Obviously it is this relation which attracts attention when we come to look at 'free verse'.

To this I will add the more dogmatic assertion that it seems to me that an attachment to poetry must grow out of an attachment to and a feeling for language in all its aspects, and any sense of the 'depth' of meaning a poem might have needs to be seen as one realization of the 'depth' to which our

understanding of our lives and actions are penetrated and shaped by language. Hence, as I see them, the twin fascinations of poetry and of language very much interpenetrate.

However, it must be admitted, that at times the discussion may appear to the non-linguist to stray rather far into grammatical and other details not immediately relevant to poems or poetic theory. In this situation I have been motivated by the need to bear in mind possible questions from the point of view of linguistics or semiotics, and perhaps sometimes by mere curiosity. On the whole, however, I justify the use of linguistics on the grounds that it enables me to retrace the paths of poetic meaning in the way that (it seems to me) I experience them.

The use of systemic theory rather than some other is to be defended on the grounds that it allows us to integrate aspects of poetics which have tended to divide other schools of thought taking a linguistic or semiotic approach. In systemic analysis it is possible to pay attention to wider semiotic situational meanings and at the same time follow out a detailed analysis of linguistic structures. In the study of poetics up to now there has been a tendency for either literary cultural semiotics or linguistic analysis to dominate a particular theory. But this split can be avoided in a systemic approach because in it cultural semiotic categories are systematically related to features in the linguistic system.

In contrast to some semiotic approaches (Culler, 1975, for example) the present one sees a need for close study of

details of grammar and phonology as realizations of meaning, and meaning is assumed to be present at every point in the linguistic system, and to be relatable at every point to the social semiotic meanings which make up the social structure (Halliday, 1979; 1974).

My approach also differs from some more limitedly linguistic approaches to poetry, which deal with 'surface' structures without showing much interest in, or indicating what the relation of such analyses is to, contextual meanings.

So far as I am aware there has been no very detailed study of free poetry to compare with the number of studies that have been done on more symmetrical kinds of poetry, especially of sonnets. Examples of the latter are Chatman (1965), Epstein and Hawkes (1959), Fowler (1975), Freeman (1975), Halliday (1966), Hasan (1971), Jakobson and Lévi-Strauss (1976), Leech (1969 ; 1970), Levin (1962), Sinclair (1970), Riffaterre (1972). There are some analyses which deal with free poems but none that I have seen is set within an articulate theory of the relation between 'surface' and 'deep' structures, though Brooke-Rose's neo-Jakobsonian view comes near to it. Examples here are Brooke-Rose (1976), Culler (1975:161-188), Cluyensaar (1976: 63-68), Jakobson (1973), Crystal (1975): 105-124), Hrushovski (1960).

0.3. I turn now to a discussion of the main lines of the theory of language developed by M.A.K. Halliday. Halliday's conception of language is a functional one. He sees language as taking the form it does because of the functions it has to perform in communication, and in maintaining and shaping the

social semiotic 'reality' of the community concerned. The structures of a language have evolved to perform a wide variety of functions with a relatively small number of units; and this means that any individual unit is likely to combine several different functions simultaneously, the role of the grammar being to synthesise these. In the clause

'Men have made the chairs'

the word 'Men' has the following functions

- (i) It is a 'mood marker'. That is, it indicates by its position relative to 'have made' that the clause is declarative (or is very likely to be so) and its position at the beginning of the clause represents a choice as against other possible positions such as 'Have men made the chairs?'
- (ii) It is the 'actor' involved in the 'material process' of 'have made', of which 'the chairs' is the resultative 'goal'. The presence of an 'actor' implies a 'material process' type of clause. And this type of clause represents a choice as against other kinds of clause, for example the type of clause which Halliday calls 'mental process', and which would be realized by, for instance,  

'Men have imagined the chairs'

where 'men' are no longer 'actors' nor 'chairs' goals of an action.
- (iii) 'Men' is also the 'theme' of the clause. That is, it is the starting notion which the rest of the clause



is about or comments on, the name for this latter being 'rheme'. Once again the placing of 'Men' first as theme embodies a choice, as against, for instance, 'The chairs have been made by men' where 'men' now comes last, though it is still the actor involved in the process.

- (iv) 'Men' can also be seen in terms of the 'information structure' of the utterance, a structure which is not directly related to the fact that this utterance happens to comprise one clause. To think about information structure we need to place the utterance in a linguistic environment, or 'cotext'. If, for the purposes of explication, we assume that in a previous part of the text from which we may imagine the example to have been taken, the topic of some particular chairs has been mentioned; then their mention again here will count as 'given' information, a status strongly suggested by the use of the word 'the'. But if we assume that so far in the text it has been taken that the chairs concerned were mechanically made the statement that it was men who made the chairs will be new, and 'men' will count as 'new' in the information structure, and 'men' will have a more prominent 'stress' than 'have made the chairs'. This again represents a choice as against different possible distributions of 'new' and 'given' information. If we symbolise the interpretation just given as

'Men have made the chairs'

we can contrast it with a different information structure,

'Men have made the chairs'

which would in turn imply a slightly different context.

Incomplete as it is this account indicates the more general concept of function in a particular short utterance or, from the grammatical point of view, the clause. The kinds of function illustrated above are relatively small scale and sometimes known as 'micro-functions'. They are governed by three overall 'macro-functions' to which I turn in the next paragraph. The second important point illustrated so far is that not only does the word 'Men' perform several functions, these functions vary independently.

Thus the function of 'men' as 'theme' is independent of its function as 'actor' as was shown above in the contrast between

(A)	'Men	have made the chairs'
	THEME	RHEME
	ACTOR	PROCESS   GOAL

and

(B)	'The chairs	have been made by men'
	THEME	RHEME
	GOAL	PROCESS   ACTOR

In (A) 'Men' realizes both 'theme' and 'actor', but in (B) it realizes 'actor' only.

The 'macro-functions' are far more general in scope than micro-functions. They represent the three main 'components' or 'meaning potentials' of Halliday's semantic system. These macro-functions may be described as follows.

IDEATIONAL This component has the function of representing experience of different kinds, both material and mental. It corresponds most nearly to non-technical intuitions about the meanings of words and sentences. The way in which the word 'chair' may be thought of as representing, or referring to, a chair is ideational, as is the way in which the relation between the actor, process and goal represents a material process, which is one type of 'transitivity'. Ideational meaning is also used in Halliday's semantics to cover what he calls 'logical' relations such as that between independent and dependent clauses in a sentence.

INTERPERSONAL This meaning component functions to indicate the role of the speaker in relation to the hearer; the way in which the speaker intervenes in what he is saying, his emotional or other attitudes to what is said or happening. It is this function which governs the choice of 'mood', that is whether a clause (if not dependent) is a statement, a question or a command. As a mood-marker, 'men' is thus a grammatical realization of interpersonal meaning.

But interpersonal meaning may be realized intonationally

too. For example it is possible, but not typical, for the clause 'Men have made the chairs' to be uttered with a question-intonation, which alters its meaning.

TEXTUAL This component has to do with the presentation of the utterance as a sequence in time (or, in the case of writing, in space). It controls what is to be emphasised in the utterance as well as breaking it up into a number of 'information units'. The textual function creates the wholeness of the utterance as a unified text (the word 'text' being used for spoken or written utterances as wholes) and indicates its relevance to context. In the examples given above the micro-functions of thematisation and information structure both fall under the macro-function of textual meaning.

What has been said so far about functions can be summarised in the following table

		'Men	have	made	the chairs'
IDEATIONAL		ACTOR	MATERIAL PROCESS		GOAL
TEXTUAL	}	THEME	RHEME		
		NEW	GIVEN		
INTERPERSONAL		MOOD		PROPOSITION	

As has already been mentioned, each line in the table above represents an independent option. Thus the ideational component would have to be altered if the clause had been

'Men have imagined the chairs'

	'Men	have imagined	'the chairs'
IDEATIONAL	PROCESSOR	MENTAL PROCESS	PHENOMENON

The terms 'processor', 'mental process' and 'phenomenon' are terms used to describe the 'mental process' type of clause in Halliday's system, and which has a different ideational relation between its terms than the one obtaining between the terms used to describe the participants and process in a material process clause. But the table shown above would not need to be altered from the points of view of interpersonal and textual functions.

Again, it would be possible to alter the clause so that just the information ('new', 'given') structure was affected, and nothing else. This could be done by changing the main 'stress' or 'tonic salience' to 'have', with the resulting information structure,

	'Men	<u>have</u>	made	the chairs'
TEXTUAL	GIVEN	NEW	GIVEN	

And all other realizations of functions would remain the same.

0.4. I turn now to the second major theoretical concept in Halliday's grammar, that of 'system'. We have just seen that the ideational function of the clause 'Men have made the chairs'

is realized (partly) through a choice of types of process. There are three primary 'terms' involved in this choice. That is, the clause in English may be used to carry, or 'realize' three kinds of process. These three kinds represent a system of mutually defining exclusive terms which have the grammatical category of 'clause' as their 'entry condition'. In other words for any clause a choice must be made between these three types of process, the material, the mental, and the relational. The received way of setting out a system is to place the entry condition on the left and to use square brackets to show an exclusive 'or' relationship, that is if the utterance constitutes a clause it must be one and one only of these three types.



So the clause 'Men have made the chairs' realizes the first term, 'material process', while 'Men have imagined the chairs' realizes the second. A realization of the third would be, 'Men have been on the chairs'.

This description is a simplification since each of the clause types can be subdivided, but it provides the basic concepts.

0.5. We now turn to Halliday's conception of 'realization'. This is his term for the way in which different levels of language are related. So far we have been talking mainly about the semantic level of meaning. The relation between the semantic

meanings of the clause

'Men have made the chairs'

and its grammatical form and its phonology is one of 'realization', or it may sometimes be called 'exemplification', 'exponence' or 'encoding'. Halliday distinguishes three levels of language, of which the semantic is the highest, or most abstract. It is useful to include in our discussion a still higher level of meaning which stands above the linguistic system and is known as the 'social semiotic', that is the social non-linguistic meanings present to speakers in the situation. The realizational chain then may be thought of as moving downwards from social semiotic meanings which are encoded into, or realized by, the semantic level of the language. The semantic meanings are re-encoded in terms of grammar and lexis at the level of linguistic 'form'; and then the lexical and grammatical structures are encoded again (or 'realized') in terms of the phonological system, or the graphological system. (Halliday, 1978; 1979).

The scale of realization may be looked at from the 'upwards' point of view, the point of view of the interpreter, or from the 'downwards' point of view, that of the speaker. The clause we have been discussing as our example may be looked at 'upwards' in the following way. First it is a physical shape or physical sounds. If we do not understand English then it is just phonic substance, sound without meaningful contrasts. This is 'below' the levels of language and is a matter of 'phonetics'. At the lowest meaningful level it is a pattern of either marks

or sounds at the level of phonology or graphology. The phonology or graphology realizes certain formal meanings. The clause as a whole can be represented as follows

LEVEL OF FORM:	SUBJECT	PREDICATOR	COMPLEMENT
LEVEL OF GRAPHOLOGY:	Men	have made	the chairs

Looking at this just in terms of graphology for simplicity of explanation, we can say that the graphological categories realize the formal ones. The relations between 'subject', 'predicator' and 'complement' are quite different from those which obtain between the letters of the alphabet or other aspects of the writing system. The relation between, say, 'subject' and 'men' is one of encoding.

Moving up the realization scale we can now relate the formal level of meaning to the semantic. The grammatical form can be seen as realizing ideational, interpersonal, and textual meanings, as has already been discussed. A fuller representation of the three levels would look like this

<u>Semantic Level</u>			
Mood:	Indicative: Declarative ...		
Transitivity:	Material: 'doing': 'creation' ...		
Theme <sup>1</sup> : Theme <sup>2</sup> :	Topical ...		
Information:	Marked Tonicity ...		
<u>Lexico-Grammatical Level</u>			
Interpersonal:	Mood		Proposition
	Subject	Finite	Predicator Complement
Ideational:	Actor	Material Process	Goal
Textual:	Theme		Rheme
	New	Given	
<u>Graphological Level</u>			
	Men	have made	the chairs



This representation is at minimum delicacy or detail. A good deal more information could be added, for example, about the lexico-grammar. The analysis shown is at the 'rank' of clause only. It would be possible to make further descriptions at the ranks of 'group' and 'word'. Thus the SPC (subject, predicator, complement) structure has three groups

Nominal groups: 'Men', 'the chairs'

Verbal group: 'have made'

And each of these groups can be analysed at the rank of 'word'.

Nominal groups: headword: 'Men', 'chairs'

modifier: 'the'

Verbal groups: auxiliary: 'have'

lexical: 'made'

And we can talk of the constituency of the groups, that of the subject nominal group being a noun, that of the complement nominal group being a determiner and a noun, that of the verbal group of the predicator being a past finite auxiliary followed by the 'n'-form of the main verb (or the 'past participle'). It is not feasible to look at these structures in any more detail here. Some explanation will be provided as and when such analyses are required later in the thesis.

The grammatical and lexical structure of the example we have been discussing is often displayed in the following way

	S	P		C	
LEXICO-	h	f	o	m	h
GRAMMAR	n	h	n	d	n
GRAPHOLOGY	<u>Men</u>	have	made	the	chairs

The abbreviations are as follows

S = subject	P = predicator	C = complement
h = headword	f = finite	m = modifier
	b = bound main verb	
	n = n-form (or past participle)	

Some further discussion of relevant phonological features will be introduced preparatory to the later discussion of rhythm and metre in 0.10 below. One further convention may be mentioned here. That is that sometimes it is useful to indicate sentence, clause and group boundaries by means of vertical lines. Thus the two-clause sentence 'Men have made the chairs when they were alive' would be shown as follows

	S		P		C		A		S		P		C	
	Men		have made		the chairs		when		they		were		alive	

The vertical lines having the following meanings

	=	sentence boundary
	=	clause boundary
	=	group boundary

This concludes the preliminary discussion of the linguistic system as Halliday understands it. The essential point about it, perhaps, is that the systemic view of language, at least in Halliday's hands, takes meaning as its starting point, because to carry meanings is the fundamental social function of language. This is not to say, however, that the movement from social semiotic situation through to the graphology or phonology represents some

psychological process. The various strands of meaning have to be seen as mapping on to each other simultaneously. Thus any particular phonological structures always embody semantic and social semiotic information. Or, to put it another way, any linguistic structure implies systemic options, and option implies meaning, and meaning is functional. Lamb (1966:35) points out that this conception of realization is fundamentally different from the 'process' view of transformational generative linguists who do not make significant theoretical use of the concept of linguistic levels, and by contrast with systemic (and Lambian stratificational) linguists try as far as possible to study language independently of context of situation. By contrast, a realizational view conceives of the context of utterance as 'in' the linguistic expression. The form of words we use, in an important sense, is the meaning of the situation. As Halliday writes,

'The semiotic components of the situation ... are systematically related to the functional components of the semantics' (Halliday, 1978: 123)

and a little further down the same page,

'the semantic system of language is a realization of the social semiotic'.

By the 'social semiotic' he means the system, or web, of meanings which constitute social or cultural reality. To a large extent Halliday agrees with Eco (1972) that social life is a 'sign system', and that 'In culture any entity becomes a semiotic phenomenon. The laws of communication are the laws of culture' (Eco, 1972: 71). Halliday emphasises that to a great extent it is

language which sustains and shapes cultural meanings, is 'reality-generating' in the sense developed by Berger and Luckman (1967) whom Halliday endorses (Halliday, 1978:169-171).

I now turn to a brief discussion of Halliday's concept of the social semiotic stratum of meaning.

0.6. The extra-linguistic situation within which linguistic communication takes place is characterised in systemic theory within the framework of 'register'. That is, given a particular situation, we can predict to some degree the kinds of semantic, formal, and substantial realizations that will occur. The present study will be concerned with the situation in which poetic meanings are exchanged, and so with what might be called the 'poetic register'. This is an obscure formulation as will emerge. For one thing poetic meaning occurs in all kinds of communication, not just in the literary context of reading poems; and for another the notion of register does not have one application to poetry but (at least) two (Ellis & Ure 1969: 5). Nevertheless it will be useful to sketch the main lines of Halliday's concept of register so as to see how poetic meaning fits into it. There are three main categories in his description. These are 'field', 'tenor', and 'mode'.

FIELD: This identifies the material or mental situation within which the communication occurs, and also the subject-matter dealt with. In some kinds of speech the situational environment and the subject-matter are closely related, as in a sports commentary; but in others they are rather disparate, as in reading a novel about the South Seas while one sits in one's study.

TENOR This covers the social or individual relationship between the speakers, their roles and statuses, their attitudes towards each other. Here come the degrees of formality formulated by Joos (1962).

MODE This has to do with the role of the medium of communication, whether spoken or written, spoken from a written script, and so forth. Under 'mode' Halliday places 'genre' (1978:145).

In this study I shall depart from this scheme by making 'genre' a separate category, since it is from the perspective of genre that I shall be viewing field, tenor, and mode as these are mixed in poetry. I follow Catford's suggestion that we see

'a poetic genre as a supervariety characterised by potential uses of features appropriate to all varieties' (Catford, 1965:85)

And Gregory and Carroll disagree with Halliday's placement of genre, also.

'The present authors cannot, however, completely agree with Halliday ... whose more abstract use of the term mode as 'rhetorical channel' (seeming to subsume with it what is here dealt with as functional tenor) leads him to assign most considerations of genre to this particular dimension. We prefer to characterise genre in terms of all the dimensions of language variety. Most significant literary genres, such as epic, ode, lyric, sonnet, tragedy, farce, and comedy, have author/reader expectations as regards not only the medium

relationship involved but also as regards the purposive roles/on-going social activities, and the personal and functional addressee relationships which are at risk, and so field and personal and functional tenors are likewise relevant to their description. Literary genres can be seen as individual kinds of marked register within literature.'

(Gregory and Carrol, 1978:44-45).

This account perhaps partly conflates genre with Halliday's 'code'. However, in Halliday's usage, the term 'code' refers to rather wider social orientations such as those studied by Bernstein (1971) than does my 'genre'; the term is used in the structural semiotic school in a different and more general way still (Eco, 1976:148-150 and *passim*; Guiraud, 1975:24-25). Genre, in my usage, refers to particular aspects of field, tenor and mode - not mode alone as in Halliday's formulation - which allow us to describe the conventional expectations with which we approach poems, or any other kind of text (Halliday, 1978:147). Thus, from the point of view of registral field I distinguish between matters of genre and matters of subject-matter. It is quite important, as Halliday himself points out, to distinguish between the context of reading or recital and the situation(s) with which the poem deals in its subject-matter. Similarly with tenor, we need to distinguish the social and personal interactions among poets and readers, from those among characters depicted. In other words we need to distinguish registrally between the 'external' situation of, let us say, a poetry recital, and the 'internal' situation which is

generated in the poem itself. Genre, in my treatment, then, has to do with reading and writing conventions.

I follow the Formalist and Prague School point of departure in saying that in some sense what characterises the genre of poetry is the attention to be given to the linguistic medium itself, a view which is widely held in one or another form in most present-day studies. Thus Eco says,

'In the aesthetic text the matter of the sign-vehicle becomes an aspect of the expression-form (Eco, 1976:266)

In other words, the reading and writing of poetry requires us to be conscious of the facticity of language, of utterance, of reading. I group these together and call what the reader or listener conventionally pays particular attention to from the point of view of poetic genre, 'linguisticity'.

0.7. Speakers are not normally conscious of the linguistic structure of the utterances they make as they make them. They place their attention onto the situation, and are aware of what I call their 'meaning goal', that is, the thing they are talking about. The most obvious type of meaning here is the ideational, but a speaker will also be aware of interpersonal meanings (for example, whether he is asking a question, or being asked a question), and of some textual ones (the way in which the speaker is 'leading up to' something, for example). But it seems safe to assume that speakers are not normally aware of having made this or that option in the system of transitivity or mood, still less of making a rise in pitch on certain syllables. I say 'normally' here because there are situations when speakers do pay attention to these things. For example a student of linguistics may pay special attention to the

way in which the person speaking to him sounds his vowels; or the person speaking to us may speak an unfamiliar dialect which we cannot help being aware of. In poetry we are supposed to pay attention to this sort of phenomenon. In the examples just given the way in which a speaker pronounces his vowels, or the unusual choices of lexis in a particular dialect (unusual, that is, to the hearer) are not essential features of the goal-meaning, especially when we look at the speech from the point of view of the speaker. In poetry both speaker and hearer (or reader) accept that these aspects of language are relevant.

But to say that poetic language is the paying of attention to aspects of language which 'normally' we do not pay attention to, is not a suitable formulation, even though it does capture the point in an impressionistic way. The problem is, of course, that it is not possible to make any clearcut distinctions as to what we are or are not 'conscious of' when we speak. So I shall make the definition of poetic genre in terms of the linguistic and semiotic system. I shall call realizational meanings within the linguistic system, that is at and below the semantic level, 'path-meanings' and these approximate to those kinds of meaning of which speakers are not 'normally' conscious when they speak. Path-meaning is contrasted to goal-meaning, which refers to the upward realizational relations between semantics and various aspects of the social semiotic situation. Path-meaning does not quite correspond to 'formal meaning' (Halliday in Kress, 1976: 53, 1977:114-116; Mitchell, 1975:107-114) since, as I understand



it, in systemic linguistics formal meaning refers to 'sideways' relations within a given level, whereas path-meaning may be both sideways and/or upward.

What we are paying attention to when we contemplate linguisticity is, on the present view, path-meaning. In poetic language, then we can say that attention focus is on path-meaning as well as on goal-meaning. We have to respond to both simultaneously. This is not to say that poetry is unique. Clearly other discourses may contain linguisticity. When the comedian who is asked to call someone a cab replies, 'Okay, you're a cab' the joke hinges upon linguisticity. The way I want to define linguisticity is as a generic characteristic of poems but not as something confined to them. In poetry, on the whole linguisticity is more important than in other kinds of discourse, and it is both more frequent and more varied. Nevertheless there are texts which would have to be counted as border-line cases, for example the poetic style of much of Nietzsche's philosophy. On the other hand I do not count the use of a 'metalanguage' (as in linguistics) as a kind of linguisticity. To say that '"boy" is a noun' does involve path-meaning, of course, but in this kind of discourse path-meaning is simply made into goal-meaning; we are not supposed to focus attention, here, on the path-meaning of the metalinguistic statement as a whole. In some such utterance as

'I will boy you'

the fact that 'boy' is usually a noun and is here used as a verb is something we focus on as a matter of linguisticity, but the utterance has a different goal-meaning. This is a clearly marked example of linguisticity since we cannot interpret 'boy' here without being

aware of its path-meaning. But there need not be this 'deviance' (or departure from grammatical or other rules) for linguisticity to play a part in communication. In principle any utterance may be understood from the point of view of linguisticity. The question as to if and when a particular piece of language is to count as a realization of linguisticity will be discussed later (1.5.).

O.8. Linguisticity can be realized in a number of ways, the clearest illustrations being, perhaps, metaphor and metre. I begin with a discussion of the much commented-upon metaphor by Dylan Thomas (Levin, 1967; Leach, 1969:30-31),

'a grief ago'

It is clear enough here that the contextual meaning is realized in a way which makes us aware of the grammatical and lexical com-  
 ponence of the grammatical unit (nominal group), of the fact that 'grief' is an unusual realizer for the semantic concept of 'time'. For the sake of clarity, in what follows, semantic level meanings will be placed between slashes, while lexical and grammatical ones will be shown with quotation marks. Thus /time/ refers to the semantic level, and 'time' to lexis.

Metaphor is a good example to use to explain linguisticity (when it is not a 'dead' metaphor) since without attention to path-meaning we cannot interpret the meaning goal at all. The main point about this metaphor is that the item 'grief' is made to function as a realizer of a system which we will call /mental reaction/. In this text it is used as an ad hoc term in the system /time unit/. Also it is realized together with the determiner 'a' so that it becomes an ad hoc count noun (a noun which, in its usual usage,

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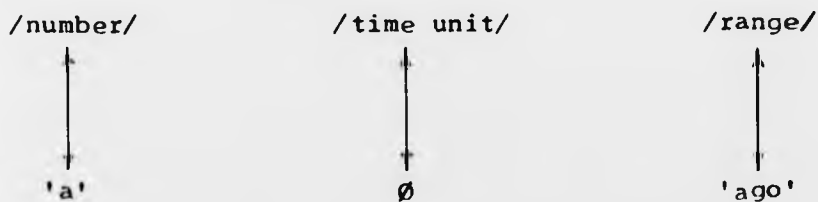
can be preceded by a numeral, as opposed to nouns which cannot).

In what follows I shall call 'grief' the /quoted/ element in the metaphor, and the rest of the passage the /unquoted/ element. Thus 'grief' is regarded as being quoted from some other environment, which we might describe linguistically or situationally.

The fact that 'grief' is unusual in two ways, from the point of view of the oppositions between

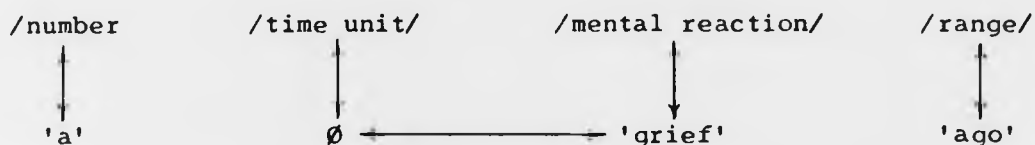
- (i) /mental reaction/ and /time unit/
- (ii) /count/ and /non-count/

is quite important in indicating the degree of 'deviance' of the group. Leech (1969:30-31) points out that there are such degrees and he notices that it is more deviant to say 'a grief ago' than 'a few cigarettes ago', or 'two wives ago'; but he does not indicate that a significant difference between these last two examples and 'a grief ago' is the question of number. 'Cigarette' and 'wife' are count nouns, but 'grief' is not, or not usually. Looked at in this way the deviance of 'a grief ago' is thus in two parts, as indicated above, (i) operating at the rank of word, and (ii) at the rank of group. The three semantic terms involved in the metaphor are as follows



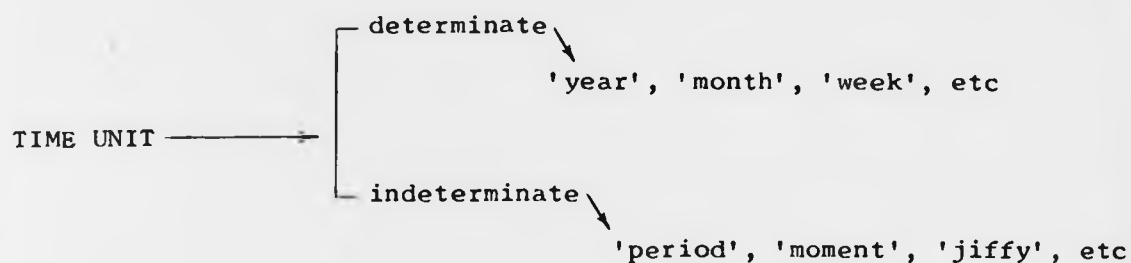
I have placed zero under /time unit/ since it is not realized lexically. This follows Lamb's conception of types of

realization (Lamb, 1973). That there is zero realization here can be seen from imagining leaving a blank where 'grief' occurs, or placing a nonsense word there. The zero meaning is retained when 'grief' is present, but then 'grief' has its own semantic realize, /mental reaction/ in addition. So the picture as a whole can be indicated as follows



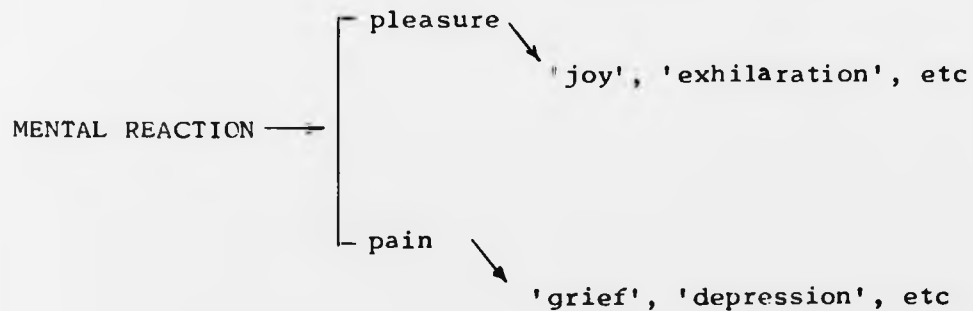
The arrow between 'grief' and '∅' indicates that 'grief' does duty for a time unit by virtue of its syntagmatic position where some item from /time unit/ would be expected. If we were to take the metaphor as not really a metaphor but some kind of paraphrase of 'a year ago' then 'grief' would show what Lamb calls 'empty' realization, that is, it would realize no semantic features despite its presence. But the point of the metaphor is that 'grief' does have typical semantic force in addition to its stand-in role. In other words we interpret the group to be about both grief and time. The use of 'grief' in relation to the system /time unit/ implies, further, a relation between time units and mental reactions, but one not coded in the semantic system of English, even though it seems to be mooted in some expressions where we do measure time in emotional terms, as when we complain that hours drag and youth flies. In other words the poem is proposing a modification of the semantic systems involved such that (on my interpretation) /time unit/ is realizable by 'grief'. It is useful to look at the two systems as they normally are in English, and compare them. The /time unit/

can be illustrated in simplified form as follows

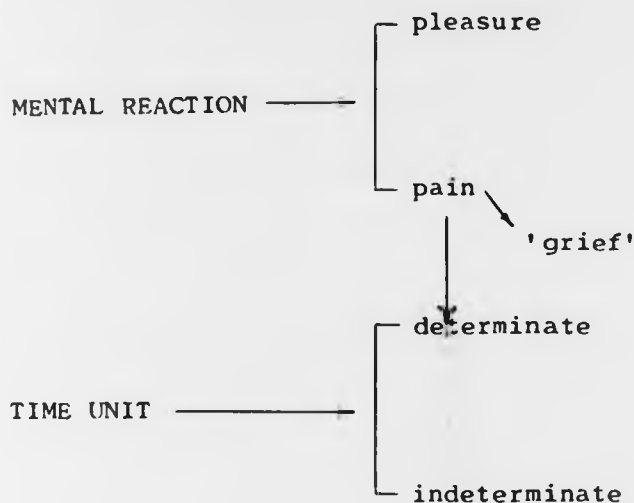


Here the square bracket represents an excluding choice between terms in a system: 'if /time unit/ then either /determinate/ or /indeterminate/.' The diagonal downward arrows symbolise 'is realized by'

The /mental reaction/ system can be shown as follows.

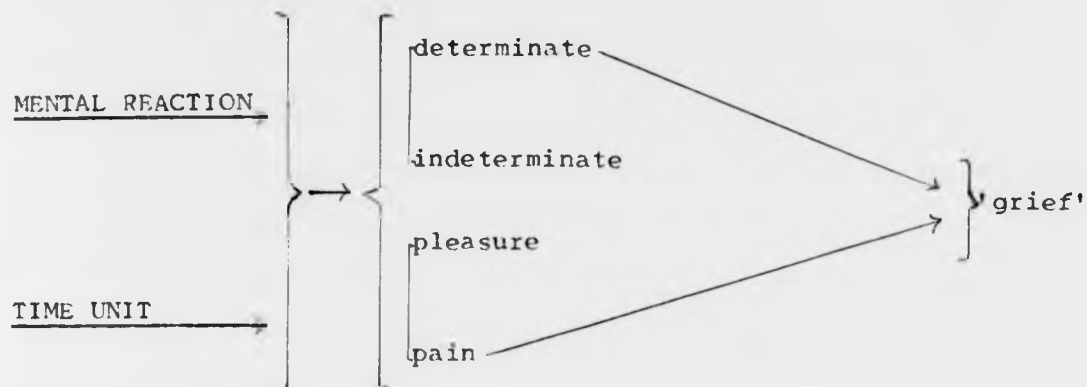


The relation between the two systems, that is, the kind of attention we have to give to them in order to interpret the metaphor is symbolised by the red arrow in the following diagram



The difference between the two systems is important, and partly accounts for the fact that the terms in /time unit/ do function there and not in /mental reaction/. The terms in /time unit/, whether they are determinate or not, form a 'hierarchy' (Leech, 1974:114-115) such that higher ranked realizers include lower ranked ones in meaning. Thus 'year' includes 'month', which includes 'week'. This does not hold with /mental reaction/ terms. These are mutually exclusive in meaning. Also mental reactions are much more likely to contribute to interpersonal meanings than are time measures. Nevertheless it remains possible to imagine a society - as indeed the poet suggests by implication - in which time units were measured in terms of our emotional reactions, a non-industrial, non-voyaging community, perhaps. Conversely, we can imagine a society in which emotional reactions were expressed in time units, as perhaps we almost do in English in relation to (deprived) appetites ('He lived on that island for ten years without sight of a woman'). But, if, as Thomas's metaphor seems to me to invite, we contemplate an emotional assessment of time, the

semantic relations posited would look like this.

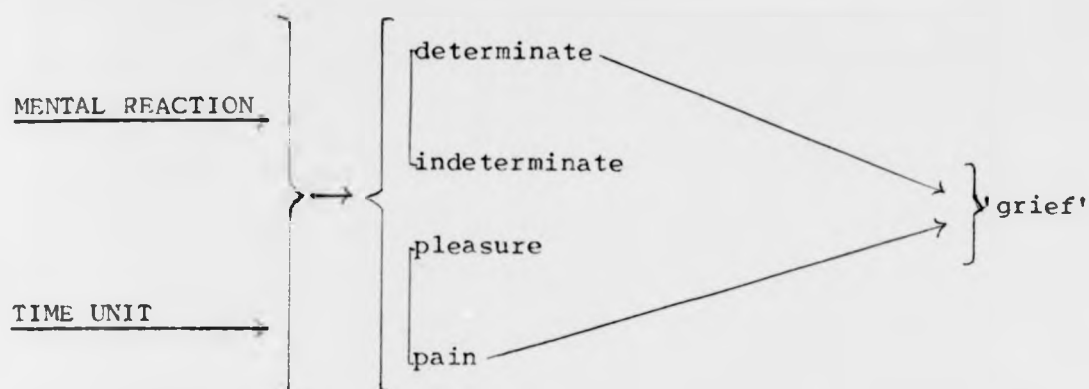


This represents a hypothetical state of affairs, when the metaphor has become 'dead' as it were, or perhaps the norm in some society whose social semiotic structure this system realizes. It indicates that 'grief' realizes the neutralisation (or conflation) of /determinate/ and /pain/ and represents both a mental reaction and a time unit. The difference between this network and the one shown previously is that that network represents the commonsense semiotic of the actual society the poet is writing in together with his violation of it as shown by the red arrow, a violation which we may take as his hypothetical restructuring of it.

In the diagram immediately above, the first left-facing brace, } , has the meaning 'if both ... then'. So, in this network if both /mental reaction/ and /time unit/ are selected for expression by a speaker then he has a further choice between contrastive terms in two systems. The second right-facing brace, { , means 'if ... then both', so the network as a whole can be read as, 'if both /mental reaction/ and /time unit/ are selected (and not unless both are selected) then a further choice must be made between both /determinate/ -v-



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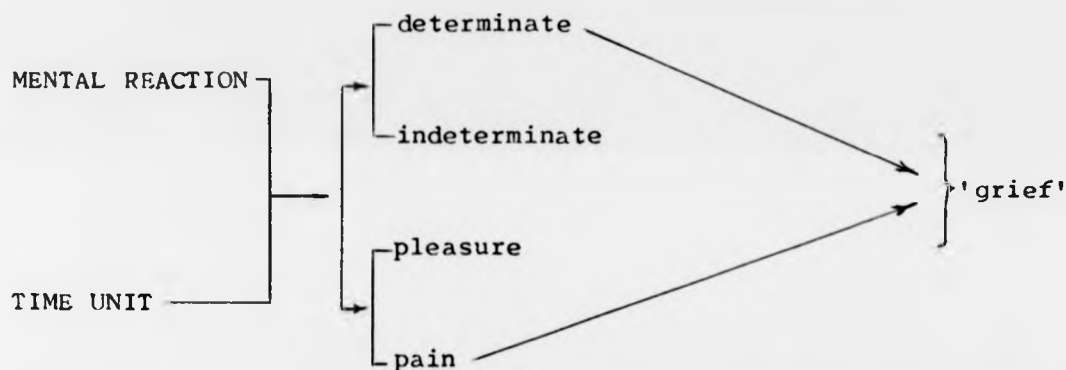


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/indeterminate/ and /pleasure/ versus /pain/. And finally the last brace indicates that if both /determinate/ and /pain/ are selected then 'grief' is a possible lexical realization.

The idea that for someone to use the word 'grief' he must mean both a mental reaction and a time unit is, of course, bizarre. A less startling interpretation of Thomas's metaphor would be to make 'grief' a realizer of /mental reaction/ and/or /time unit/, and then /determinate/ versus /indeterminate/ and/or /pleasure/ versus /pain/. Thus



The square bracket,  $\square$ , carries the meaning 'if either /mental reaction/ or /time unit/, or both' then ...

The strangeness of these networks derives, of course, from the strangeness of a society in which a speaker would conceive of trying to express both mental reactions and time units in one word. It is also alien (to us) to conceive of determinate pain, it being perhaps significant that we have never evolved any kind of 'pain scale' analogous to our time scale (though maybe a police force somewhere has, some horror of 'man/volts').

0.9. In saying that metaphor has to be understood as a form of linguisticity, I do not claim that every reader who understands Thomas's words has to, or does, make his understanding explicit in systemic, or any other, way, though whatever interpretation he does make can be made explicit in this way. All I am claiming is that the kind of meaning which the metaphor realizes is articulated formally in the above analysis. The essential point is that anyone who understands it will also understand that it is a metaphor, that it is deviant, and that it hovers between two different conceptions of time measurement. A further point to mention here is that from the contemplation of linguisticity we have inferred certain implicit meanings, for example, that time might be measured in terms of grief, that this implies a different categorisation of experience from the one expressed in the received system. This type of inference from path-meanings is what I shall call the 'philosophical meaning' of the metaphor. It is what carries us from genre into subject-matter and relates the two. Philosophical meaning has to do with the awareness the reader and writer bring to bear of the way in which the linguistic system 'contains' social semiotic meanings which, if we do not reflect, we tend to think of as just mentioned by our utterances. Philosophical meaning is the social semiotic to be inferred from the semantic structure of the poem and seen as path-meaning.

Where the semantics of the poem is deviant the poem may imply an adjustment to received commonsense categories, and to that extent suggests a slightly different 'language' in Thorne's (1970) sense.

Thorne writes within a transformational generative framework, which means that his treatment of such a 'language' is less oriented towards the semantic. In a systemic analysis the 'language' mooted by the poet implies a social and cultural (hypothetical) context of situation which itself represents an adjustment of the social semiotic within which the poem is written.

I use the term 'philosophical meaning' because the treatment of general problems in terms of semantic relations is typical of some contemporary (linguistic) philosophy. It is typical of this approach to see traditional philosophical problems as verbal confusions in which, often, a metaphorical expression has been taken literally and conclusions drawn from it without full cognizance of its metaphorical status, as when we use the cliché, 'in my head' (Ryle, 1949:36-40) on the model of 'in my handbag' or 'in the cupboard'. The interpretation of a poem is thought of, in the present study, as analogous to an analysis of deep-seated idioms and clichés of thought, and as revealing 'what goes with what' in the commonsense web of meanings within which, unphilosophically, we live. This kind of awareness is of interest and often value in itself, not necessarily just as a philosophical 'confusion' to be cleared up in order to get at something allegedly deeper. It is often more apparent to the stranger or the anthropologist. The connection with linguistic philosophy is made nicely by Douglas in the introduction to her selection of readings on 'The Logical Basis of Constructed Reality':

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'A passage such as this one chosen from Wittgenstein's Tractatus is exactly illustrated by the analysis of Nuer

society. For Nuer are supremely logical. "Where the women are, the cattle are not".' (Douglas, 1973:27)

And in the same passage, referring now to the Dinka, she notes 'how the Dinka experience of colour is mediated through cattle first and the rest of nature next, and ... how the whole of their aesthetic and social experience is so profoundly embedded in a bovine idiom that it is even misleading to distinguish their knowledge of cattle from their knowledge of themselves as if each were not the medium of the other.'

I shall look at philosophical meaning in more detail in Chapter 7 where its role in the present theory can more appropriately be shown. This role is, essentially, that of relating genre and subject-matter. But since the main focus of this study is on genre, discussion of philosophical meaning can be postponed until the more central conception of genre has been explained.

0.10. The second example of linguisticity I want to look at by way of illustrating the concept is metre. Metre itself will be discussed in greater detail in Chapter 6 to which the present comments will serve as a preamble. Metaphor is more readily associated with other modes of discourse than poetry than metre is; and metre is a mode of realizing textual meaning, whereas metaphor is predominantly ideational and interpersonal. The realization of metre is at the phonological level of language, and the method of describing this level I use here is drawn from Halliday (1967a, 1970a) and Abercrombie (1965:16-25).

The following line of poetry counts as metrical:

'The curfew tolls the knell of parting day'

on the grounds that it fits into a phonological (rhythmical) pattern which it has in common with other lines in the same poem, and with lines in a large number of other poems. This metre will be treated as a semantic entity which can be represented in terms of six /measures/ symbolised by /M/ below. Each /M/ has as its constituents, in this example, a /strong/ and a /weak/ element, except for the last measure which is /strong/ only. The measure is realized in the phonological level in terms of 'foot'. This is a unit of linguistic rhythm which forms part of a 'tone-group', the largest phonological unit. But since the 'tone-group' is not directly relevant to this kind of metre I postpone discussion of it for the moment. The diagram below also makes use of two terms at the level of phonology. These are 'ictus' and 'remiss' as realizers of /strong/ and /weak/ respectively. I have also included an indication of the phonic realization (realization in terms of physical sound) for which the corresponding terms are 'salient' and 'weak'. At this level of analysis also we need to bear in mind the silent salient (or pause) which occurs here at the beginning of the line to show the interlineal pause between it and the line which would normally come before it in a recital. The abbreviations are as follows

SEMANTIC: M = measure, S = strong, W = weak

PHONOLOGICAL: i = ictus, r = remiss

PHONETIC: s = salient, w = weak.

The realizational relations involved can be summarised as follows.

/M/ is realized by 'foot' at the phonological level

/S/ and /W/ are realized by 'syllable' at the phonological level,

in terms of 'i' and 'r' respectively, and these latter are re-encoded in the phonetics as 's' or '.' and 'w'.

SEMANTICS	M		M		M		M		M		M
	S	W	S	W	S	W	S	W	S	W	S
PHONOLOGY	foot		foot		foot		foot		foot		foot
	i	r	i	r	i	r	i	r	i	r	i
PHONETICS	s	w	s	w	s	w	s	w	s	w	s
	.	ðə	kʒ	fju	rouiz	ðə	nel	əv	pa	tiŋ	dei

In the discussions of metre in this study I shall adopt a simplified kind of representation of this diagram, using the conventional Hallidayan symbolism for foot and tone-group. The notation here is

//     //     tone-group  
/     /     foot

It will be taken for granted that the single slash indicates that the following syllable is salient and those after it are weak. Within the tone-group an underlined syllable is the 'tonic' or most important salient syllable, containing the main pitch-movement in the tone-group. Thus, Thomas's group, if we count it as a single tone-group, would look like this

//. a /grief a/go//

As has already been mentioned my analysis of metre will not be in terms of the tone-group, but this unit will be of importance in other ways and so is worth mentioning here. In the simplified notation, then (counting the line as one tone-group) Gray's line becomes



in terms of 'i' and 'r' respectively, and these latter are re-encoded in the phonetics as 's' or 'l' and 'w'.

SEMANTICS	M		M		M		M		M		M
	S	W	S	W	S	W	S	W	S	W	S
PHONOLOGY	foot		foot		foot		foot		foot		foot
	i	r	i	r	i	r	i	r	i	r	i
PHONETICS	s	w	s	w	s	w	s	w	s	w	s
	•	ðə	kɜ	fju	rouiz	ðə	nel	əv	pa	tiŋ	dei

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SEMANTICS	M		M		M		M		M		M
	S	W	S	W	S	W	S	W	S	W	S
PHONOLOGY	//.	the/cur	few/tolls	the/knell	of/par	ting/day//					

This represents the rhythm of my recital in realization of the metre. The rhythm corresponds very closely to the metrical scheme in that salient syllables always realize /S/ and /W/ is always realized by just one weak syllable.

Salience in English is used to indicate what is relatively more important, contextually, in the utterance, tonic salience being the informational focus of the tone-group, the 'most' relevant; non-tonic salience is that much more contextually important than is weak. Generally salience occurs on lexical items which have ideational and interpersonal content, while weak occurs on grammatical items, whose meaning is formal; though this is an oversimplification since this rule is not always applicable, and because, of course, salience is a matter of syllables not of words. The essential point is that salience is connected to information units, that is, the way in which the ideational and interpersonal message is parcelled out in terms of sequence, culminations, and relative importance. So in the above line of poetry each slash marks a sub-unit of information, and the double slashes an information unit (Halliday in Kress, 1976:175). We can sum up the meanings of rhythm in English as 'relevance' and 'completeness'. Now, the line under discussion would realize these meanings whether we think of it as a line specially constructed to fit into the metre, or not. As far as 'relevance' is concerned the metricality of the line realizes

no meanings not already realized in the rhythm. The way in which metre acts is to stylise the tendency in English rhythm towards regularity. It is this regularisation which draws attention to the fact of speech, and this is one form of linguisticity.

In English rhythm, in any given tempo, foot saliences occur at roughly the same time intervals and are different from each weak syllable in the perception of the hearer. The length of weak syllables is adjusted by the speaker within each foot to accommodate this 'isochronism'. In this metre, however, isochronism is built into the utterance numerically, since the weak element in the measure is realized always and only by one weak syllable. This feature then stylises a rhythmical characteristic of English.

There are points in any poem, of course, where metre and rhythm do not correspond like this and where the reciter has to decide whether to press the natural rhythm into the metrical scheme, or to drop the realization of metre momentarily. This illustrates very well that although metre generally coincides with natural rhythm it does not realize information structure, or relevance to context. Except for its realizing of linguisticity metre seems to have no other function. It makes choices in other areas more difficult by adding one more kind of choice to all the others a speaker must make anyway. This has an important consequence. Rhythm is normally as it is as a 'consequence' of other choices in the ideational and interpersonal modes, and because it is the most 'surface' level in the realizational scale. When I decide to say something the rhythm is left to 'look after itself'. But if I am trying to say something metrically I have to bear the rhythm in mind in advance as I select words and structures.

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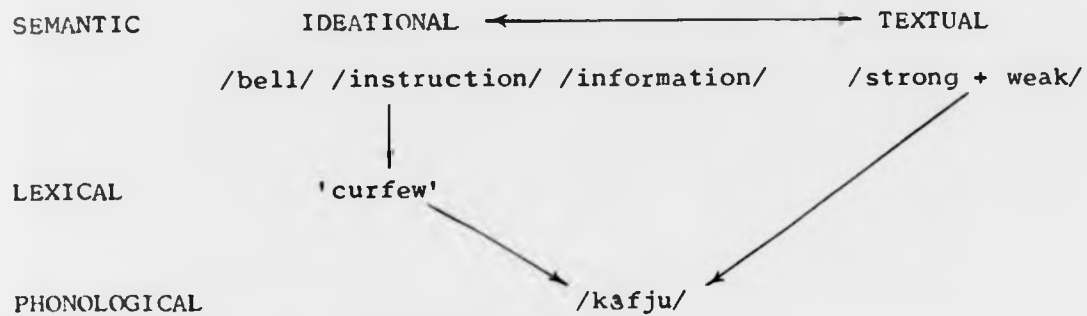
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no meanings not already realized in the rhythm. The way in which metre acts is to stylise the tendency in English rhythm towards regularity. It is this regularisation which draws attention to the fact of speech, and this is one form of linguisticity.

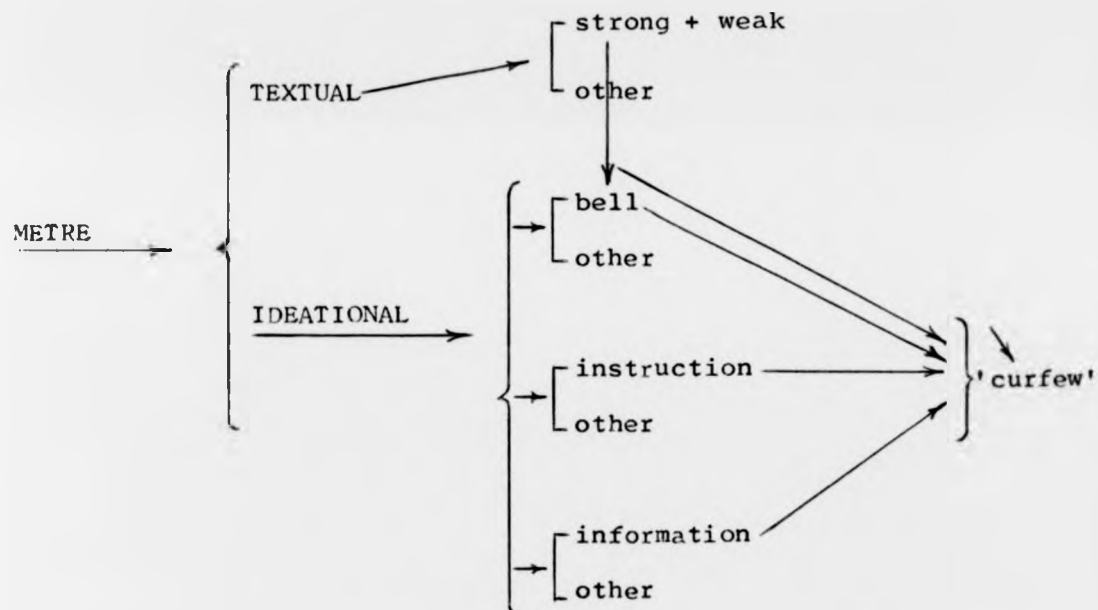
In English rhythm, in any given tempo, foot saliences occur at roughly the same time intervals and are different from each weak syllable in the perception of the hearer. The length of weak syllables is adjusted by the speaker within each foot to accommodate this 'isochronism'. In this metre, however, isochronism is built into the utterance numerically, since the weak element in the measure is realized always and only by one weak syllable. This feature then stylises a rhythmical characteristic of English.

There are points in any poem, of course, where metre and rhythm do not correspond like this and where the reciter has to decide whether to press the natural rhythm into the metrical scheme, or to drop the realization of metre momentarily. This illustrates very well that although metre generally coincides with natural rhythm it does not realize information structure, or relevance to context. Except for its realizing of linguisticity metre seems to have no other function. It makes choices in other areas more difficult by adding one more kind of choice to all the others a speaker must make anyway. This has an important consequence. Rhythm is normally as it is as a 'consequence' of other choices in the ideational and interpersonal modes, and because it is the most 'surface' level in the realizational scale. When I decide to say something the rhythm is left to 'look after itself'. But if I am trying to say something metrically I have to bear the rhythm in mind in advance as I select words and structures.

In other words, my choice of the lexical item 'curfew' has both an ideational and a metrical/textual input



an alternative representation might be



The downward red arrow indicates a 'shuffle' of the term /strong + weak/ into the ideational system. The same diagram without the red arrow and with the realization path running directly from /strong + weak/ to 'curfew' would represent the non-metrical path-meaning where there are (of course) textual rules involved, but these do not 'intervene' in the ideational path.

The diagram of metrical realization simplifies the relations involved but is useful in illustrating the interaction between textual and ideational functions in the metrical realization of lexis. The diagram is incomplete in that, obviously, in the selection of lexical items a poet would have to consider interpersonal meaning as well as the textual and ideational shown, but this is not relevant to the point under discussion.

Metre resembles metaphor in that both employ unusual combinations of terms, or, in my terminology, 'shuffle'. The red arrow has a similar function in the diagrams for metaphor and metre. It indicates that a term usually operating within one system or network is shuffled for ad hoc use into another.

In a metrical text the reader is likely to be aware of two aspects of path meaning, then. The first is the stylisation of rhythm, and the second is the constraint as to lexical choice which is unusual in view of the fact that in general choices in the macro-functions are very largely independent. Halliday makes the point that

'within each component /of the semantic system/, the networks of systemic options are closely interconnected, whereas between one component and another there are relatively few connections. In other words, choices made in one component affect other choices within the same component but hardly at all affect the choices in other components'. (Halliday, 1979:78).

I suggest it is the unusual interdependence of textual and other functions in the realization of metre that produces the meaning I

shall call /fittingness/, highlighting a fundamental feature of language, the way in which all kinds of different components are integrated. The addition of another, 'extra' problem of integration draws attention to this property of language, and of framing an utterance.

In more general terms, we can say that metre tends to realize the following kinds of meaning.

- (a) Cohesion. The metre overrides all grammatical boundaries and underlines the unity of the poem as a whole text. This sense of 'cohesion' needs some comment since it does not quite coincide with Halliday's and Hasan's point of view (See 2.7.).
- (b) Rhythmicality. One meaning of metre is that of highlighting the facticity of rhythm through the stylisation of natural English rhythm, very often the facticity of isochronism which is realized numerically in most English metres.
- (c) Fittingness. Metre introduces an extra set of realizational choices in such a way that choices in other components are intruded upon, particularly the choice of lexical items. This has the effect of highlighting the fact of systemic choosing and the fact of grammatical integration.
- (d) Facility. The metre serves to illustrate the poet's skill, which is shown in the way in which he overcomes metrical restrictions.
- (e) Composition. The metre may, on the other hand, be unobtrusive and have been adopted by the poet just as a way of getting started on the process of composing a poem, an aspect of the 'pre-text' (Corti, 1978:70). Insofar as the reader spots this framework it communicates something about the process of composition, the 'marks of the chisel' kind of intimacy.
- (f) Memorability. This is connected with the fact that poems are composed in such a way that phrases (and sentiments) tend to stay in the minds of readers. Also the fact that metre makes a text easier to memorise means that it makes it easier to quote. No doubt, historically, the original function of metre was to make such memorisation possible and so preserve the text in the mind of the singer so that he could repeatedly quote it. Memorability is not to be confined to the oral tradition, however, as the survival of Mandelstam's last prison poems testifies. (Brown, 1973: 1-2).
- (g) Poeticity. A particular poem's being metrical makes it comparable to other poetic texts.
- (h) Mimesis. Metre may have a mimetic role as when in Blake's



'The Tyger' the heavily marked rhythm seems to mime the hammer blows on an anvil, or when Pope's rhythms imitate different kinds of movement, in his 'Essay on Criticism', or again where one poet mimes the metrical style of another.

I have treated metre itself as a textual kind of meaning, but it is often very closely related to other meaning functions. Thus numbers (a), (b) and (c) are mainly textual in orientation, but (d), (e) and (f) are also strongly interpersonal, while (g) and (h) are, in my view, more ideational than textual in function. The relation of metre to other meaning functions in the semantics is set out below

<u>TEXTUAL</u>	<u>INTERPERSONAL</u>	<u>IDEATIONAL</u>
Cohesion	Facility	Poeticity
Rhythmicality	Composition	Mimesis
Fittingness	Memorability	

CHAPTER ONE

1.1. This chapter is a continuation of the previous one but looks at linguisticity from the point of view of poetic genre. The examples of linguisticity given at the end of the introductory chapter show different types of 'foregrounding' (Mukarovsky, 1964: 17-30; Leech, 1969:56-68; Halliday, 1971: 300-330). The metaphor is foregrounded through 'deviance' or unorthodoxy in relation to the linguistic system. But metre is not deviant in the sense of 'rule-breaking'. The metaphor is foregrounded in that it reveals one unusual choice, while the metre is unusual in making the same usual choice an unusual number of times. In what follows I shall use the term 'deviance' for the metaphor type of situation, and 'schematisation' for the metre type. Another difference between the two types of linguisticity just mentioned is that metaphor is common in many discourses whereas metre is mainly restricted to poetry. Also, whereas metaphor is particularly noticeable (unless 'dead') metre may often not be. The point here is that to some extent metre depends on our expecting it to occur and recognising it as such. This is perhaps truer of non-rhymed metre and of shorter passages; but it is still true that some people, perhaps not interested in poetry, fail to recognise metre.

The emphasis in this chapter, then, will be on the way linguisticity, in several of its aspects, depends on the kind of attention which the reader (or writer) brings to it so that he does

in fact see it as path-meaning. This kind of attention is required not just in the recognition of metre but in most kinds of interpretation and to meanings at all levels. In free poetry we very often find that what might be taken as perfectly ordinary utterances have poetic force only because of the way we approach them. Although free poetry depends more on genre expectations than does metrical poetry, all poetry relies on them to some extent.

In discussing poetic register we have to make a broad distinction in theory between genre and subject-matter, and this relates to the difference between the situation which is depicted in the poem, the 'internal situation', and the situation within which the reader reads. Usually these two are quite distinct. What follows deals with the genre aspect of register and will be looked at according to Halliday's 'field', 'tenor' and 'mode' as already described.

1.2. Field. As has already been mentioned, the subject-matter of a poem is usually, though not always, remote from the situation of writing or reading or recital. This internal situation is not a matter of poetic genre in the sense in which I have been using the term. The poet, however, does work within a literary context, that of literary studies, the arts, and so on. And it is in this way that genre can be related to field. The field of poetry, then, is a matter of its place in a culture.

Tenor. The understanding of any discourse always depends to a certain extent on social and linguistic conventions shared by the speakers. In poetry this relation is in a sense attenuated since the poet and reader usually do not meet and the former may well

be dead. The generic aspect of tenor is a matter of the kind of contract between the writer and reader that the poem will be approached in a certain way, and that the reader will be willing to participate imaginatively in following out hints and allusions. In short, it means that he will attend to what I have been calling linguisticity.

Mode. This refers to the kinds of thing that the speaker and writer are aware of in the text considered as a poem. It also has to do with whether the poem is read or recited. Mode also covers the comparative isolation of the written text in time and space. The poet to a large extent presents his text as an example of language in use for the contemplation of 'whom it may concern'. The meaning which the writer intends and the reader perceives often do not fully coincide, and that this should be so is an important aspect of the poetic genre, and one which would go under mode. In the poetic mode the object of attention is to a large extent language itself and the meanings it 'can have' independently of any particular speaker or hearer at any particular time.

Obviously field, tenor and mode interpenetrate a good deal. There are times when either mode or tenor might seem applicable, as for example in talking about the way in which the seasoned reader approaches a poem; we may feel that this is a matter of the role of the medium (mode) or the role of the reader (tenor). Which way we look at the question is a matter of the overall gist of the enquiry. In general terms, however, we can say that from the point of view of genre, field represents a focus on the poem as part of a social or cultural institution; tenor deals with it from the viewpoint of the

role of conventions in poetry, and mode in terms of the means of communication. Some approaches to poetic language have stressed mode and others tenor. On the whole it has been the more linguistically oriented analyses that have stressed mode and the more 'semiotic' orientations that have stressed tenor (See Chapter 5).

1.3. Linguisticity is a primary attribute of the poetic genre and as such is a supralinguistic concept which the language of particular poems realizes. It has its parallel in other arts, for example in painting, in sculpture, and music. Typical of arts which have a subject-matter is that the medium of representing that subject-matter itself attracts, or requires, attention. The medium of paint or stone or language, obtrudes. It may be likened to a filter which in letting through only certain configurations of the situation imprints its own constraining properties on that situation. This phenomenon is known in physics as 'complementarity' and is seen in the way in which the apparatus used to discover something about matter itself sets limits on what may be discovered (Bohr, 1961: 92-101 ; Richards, 1955: 114-115). The notion also crops up in philosophy of language (Wittgenstein, 1974: 5.6331-5.634, for example). It is in this context that the metaphor of the filter was used by Black (1962:41-42). And in his own way Whorf treats a similar idea from the point of view of a linguistic anthropology (Whorf, 1965: 134-159), as also does Evans-Pritchard (1949: 85-101). In ordinary practical social life we tend to ignore the presence of the medium and treat it as a clear window onto the subject-matter, which is thought of as wholly independent, not filtered, interpreted,

limited. The most important function of poetry, with other arts, is its reminding function, reminding us of the positive role of the medium. There is a two-way relation here. In the context of poetry we can express this by saying that genre meanings act to draw attention to the way the linguistic system stylises the subject-matter (compared to other representations from other cultural or ideological standpoints) as of course it must be stylised in some way to be expressed at all (we cannot have a clear window); the subject-matter, in turn, may be thought of as acting to limit linguistic possibilities, and to 'cite' the system. The man who has permanent blue contact lenses stylises his world as being all blue (or blue filtered); and his world cites to him the blueness of his vision - insofar as he can ever get to notice this.

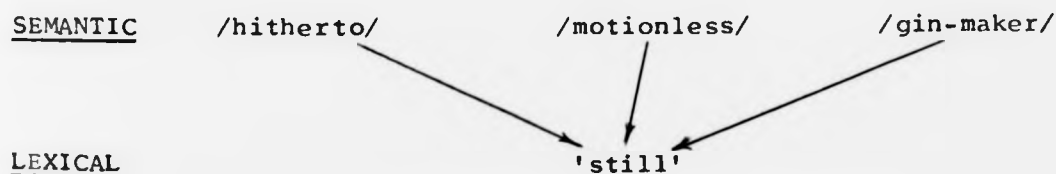
1.4. The registral categories of field, tenor and mode are related downwards through realization to the semantic level in the language. The relations here are not wholly predictable, but in typical cases we can say that field tends to be realized in terms of ideational meaning, tenor in interpersonal, and mode in textual. So linguisticity has to be thought of as realized semantically according to these three functions. In the remaining sections of this chapter I want to indicate typical ways in which linguisticity is realized semantically, and in cases where the realization is not foregrounded, as metre and metaphor are.

1.5. However, one preliminary point needs to be made about the notion of realization. This point to some extent anticipates comments

on kinds of realization to be made in 2.5. It concerns the type of realization known as 'neutralisation' in Lamb's terminology (Lamb, 1973). For Lamb neutralisation is a relation between linguistic levels where the higher level meaning, the 'realizate' is realized by a lower level 'realizer' in such a way that it is not distinguished from other realizates. Lamb puts this in quantitative terms by thinking of the single realizer realizing more than one realizate. For example, the single phonological item /hīl/ realizes two (or more) lexical items, 'heel' and 'heal'. If the word is heard out of context, or in an ambiguous context, it is not possible to tell which lexical item is meant.



As I have said, Lamb's way of looking at realizational neutralisation is well suited to this sort of example where some sort of counting of items is feasible. It is still viable at other levels, in my opinion, but less easy to represent. For example we might claim that the lexical item 'still' had three meanings at the semantic level.



In both these examples the realizer is ambiguous until we look at a higher level of language than the immediate realizee. In the example of /hɪl/ (in spoken communication, of course) we need to bear in mind the semantic level, and with 'still' we need to consider the situational field (though this is not to deny that the lexical or semantic environment play a part in disambiguation).

When we turn, in the following sections, to look at the realization of poetic genre meanings in the interpersonal, textual and ideational modes, we need to bear neutralisation in mind. And we have to contrast it with Lamb's 'simple' realization, which, expressed in quantitative terms, is a realization in which one unit at a higher level is realized by one unit of a lower one. When this occurs, if it occurs, we can be confident that the realizer is in fact a criterion of the presence of a specific realizee at a higher level.

Neutralisation has been introduced here because, in fact, a good deal of realization of poetic genre is neutralised. The terms 'neutralisation' and 'simple' will be used in what follows on the understanding that very often it is not possible to be as clear-cut as the explanatory examples above are. It is usually more useful to talk of relative neutralisation, or relatively simple realization. It would be better to think of Lamb's terminology as labelling tendencies rather than clear-cut quantitative categories. It would also be useful to extend Lamb's conception a little and distinguish between degrees of neutralisation. So the realizer /hɪl/ with two realizees, might be considered to show a 'narrower' neutralisation than does 'still' which neutralises three realizees. Similarly we may feel that an aspect of a



poem acted as a near-criterion of the text's being a poem (for example, its being rhymed), as a very typical realization (metaphor), or as only realizing poetic meaning on this occasion (implication). This may be illustrated in non-quantitative terms as a cline between 'broad' and 'narrow' neutralisation.

REALIZATE



REALIZER

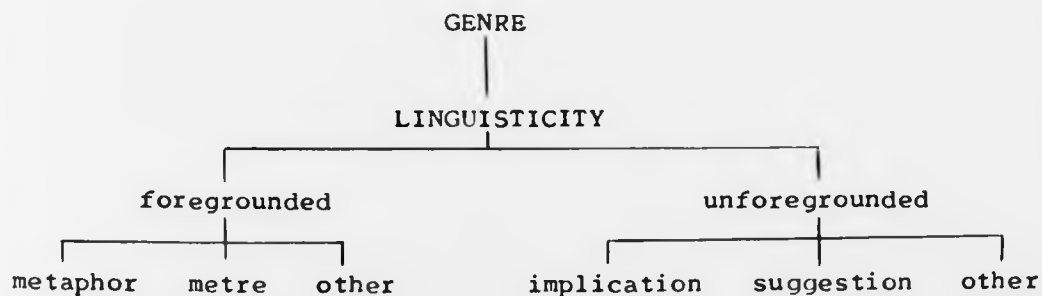
Thus the realizer 'x' neutralises a broader range of possible realizations than does 'y'. Lamb's 'simple' realization would be just the extreme of narrowness here. Looked at from the point of view of the realization of linguisticity, metaphor would tend towards this 'simple' degree of narrowness independently of higher level realizations such as poetic genre. Metre would be also very narrow provided it was taken as a realizer of the higher level realizations, of genre. This last point has to be raised partly because metres vary greatly in obtrusiveness and partly because even an obtrusive metre may be missed if not seen as realizing poetic genre, that is, if not looked out for, as this example shows us very well:

M	M	M	M	M	M
S	W S	W S	W S	W S	W S

//. as /this ex /am - ple/shows us /ve - ry/ well//

However there are some realizations of linguisticity and poetic genre which are broad in the sense that they are neither narrow realizers of linguisticity (like metaphor) nor narrow realizers of poetic genre (like metre). This broad type of realization is important in all poetry but particularly so in free poetry. In the sections that follow I want to look at some aspects of the broader realization of poetic genre in the semantic and lower levels of language. In general terms we can think of this as the taking of various aspects of a text as having poetic significance of various kinds but without there being any or many clearcut indications of this beyond the fact that we know that the text as a whole is supposed to be (taken as) a poem.

In diagrammatic form the situation may be represented as below. I take linguisticity to be a realizer of genre, and linguisticity (as genre) to be realizable in foregrounded or unforegrounded terms. The point of this is to distinguish between realizations such as metaphor and other realizations which may be just in terms of apparently ordinary utterances which, in the context of a poem, have to be looked at from the point of view of their path-meanings.



1.6. Interpersonal Meaning. This is primarily realization of tenor. In English, thinking not of any particular register or of genre for the moment, interpersonal meanings are illustrated by the kind of speech act that is going on (question, statement, command), the indication of the status and roles of the participants, how the listener is addressed (Mr, Your Excellency, You bastard), with attitudes and emotions, the speaker's assessment of the degree of certainty of his forecast, whether he expects an answer, whether there is an innuendo, and so forth. When we are thinking of the realization of poetic genre through interpersonal meaning we have to think in terms of the ways in which attention is given to the path-meanings involved, whether these are foregrounded or unforegrounded. The interpersonal function at the semantic level is realized in three broad ways, through the choice of mood (and modality), the choice of intonation (especially pitch movement), and the choice of 'emotive', attitudinal or personal lexical items. Let us look at the following example:

'Take that you bastard!'

(Larkin, 1962:77)

This example is unforegrounded from the point of view of genre and linguisticity and is an example of very broad realization of genre because there is nothing in it that would suggest poetry (or linguisticity) when it is looked at out of context. The phonological realization of interpersonal meaning here would probably be

// 1+ take /that you /bastard //

This falls into three tone-groups each marked with a '1' to show that the tone is a falling one, on the underlined syllables. The plus sign means that the fall is from a higher starting point than usual, and the minus shows that it starts from a relatively low one.

This analysis of the phonological realization of interpersonal meaning does not show that the passage comes from a poem or is likely to do so. In other words it shows very broad neutralisation. The phonological realization is what it would be had the utterance occurred in 'real' angry conversation. However, poetic genre is sometimes realized more narrowly in the interpersonal mode when the reciter opts for a slow deliberate rhythm and where he keeps very close to the metre or arranges the rhythm so as to regularise the tendency to isochronism where there is no metre. Such a reciter may also produce an 'elevated' tone, perhaps tending towards chanting (See 2.9.). This way of realizing the poetic genre interpersonally is, of course, optional. Many reciters would not adopt it and prefer a more 'natural', that is neutralised, kind of recital. The 'elevated' type of recital would, of course, narrow this neutralisation. In later discussions of the interpersonal realization of poetry at the phonological level I shall often introduce the narrower more mannered kind of recital, but rather for the sake of the issues which arise out of it than as necessarily a preferred rendering.

1.7. In much poetry the meaning-goal is dominantly interpersonal, and the poet expresses an attitude towards experience as being what he wants to communicate rather than some kind of proposition, though

he may express propositions as well. In present times the kinds of goal meanings people exchange through poetry hardly receive expression in any other way, except possibly in other arts. To say, for instance,

'Things men have made with wakened hands, and put  
soft life into /are awake .....' (Lawrence, 1964:448)

would strike many people as typically poetic in terms of the goal-meaning. It presumes a certain intimacy and openness to feeling which has come to be associated with the poetic tenor. There has been a tendency since the beginning of the nineteenth century in Europe for the contextual meaning of poetry to shift from what the poet is talking about objectively to what he feels, from third to first person focus. This shift corresponds to a change in emphasis from ideational to interpersonal subject-matter. But here it is hard to separate subject-matter from genre since the subject-matter is, now, the speaker's feelings, and it is the speaker too who is speaking in the poetic genre. But there is, nevertheless, a difference which emerges more clearly if we recall that not all expressions of feeling can be counted as poetry. For an emotive utterance to count as poetry it needs to realize, as Lawrence's poem does, some kind of linguisticity also, or to be taken as doing so from the point of view of a broader realization.

I shall retain my more clear-cut conception of poetry as realizing linguisticity and leave the kind of goal-meaning out of account.

1.8. Textual Meaning. This, of course, has been illustrated

already as it is realized phonologically and with foregrounding (0.10). Metre is not the only realization of textual linguisticity. It is realized by all kinds of linguistic patterning, for example, by rhyme and alliteration, and by grammatical parallelism and reiteration of lexical items. These all involve some kind of repetition of equivalent units. Textual meaning also covers the way in which the meaning of a poem is unfolded, the culminative sequence of information, and in the 'punch line' or 'clinching' with which it often closes. This latter is of great importance (Smith, 1968), the tightness of textual cohesion being a distinctive characteristic of literary texts, and it occurs par excellence in poetry. Most texts are much more loosely constructed than poems and often end for reasons not connected with the text itself, as when someone is called away to the phone or the bus arrives. The question of cohesion as a type of textual meaning is taken up in more detail in 4.5. below. Cohesion, like rhythm is characteristic of all texts; in poetry it may have some foregrounding by being stylised in two possible ways. First metre itself acts as a cohesive factor (as does not occur in non-poetic texts with very rare exceptions); and second, in poetry much more tenuous cohesive ties may be brought into play by virtue of the reader's reading more into apparently straightforward language. In this latter example we have, of course, another example of a very broad neutralisation. An example of a fairly broad realization of textual linguisticity occurs in Arthur Waley's lines,

'Swiftly the years, beyond recall.

Solemn the stillness of this spring morning'

(Waley, in Cluysenaar, 1976:50)

This is quoted as a complete poem by Cluysenaar, who refers to Empson's earlier citation of it (Empson, 1961:23), although Empson simply mentions these 'lines' by Waley. In Waley's 'Chinese Poems' (1961:94) the lines occur in a slightly different form as the first two lines of a longer poem, 'New Corn'. Here 'spring' is replaced by 'fair'. Since this 'poem' in the Cluysenaar version is dealt with in some detail later, it is as well to point out its ambiguity. I shall treat it as a whole poem, but I shall not make much turn on this since my discussion will be limited to clausal parallelism, the question of the culminative meaning of a text being reserved for the treatment of a poem by Lawrence in Chapter 4.5.

The Waley poem shows grammatical parallelism in the sense that there is repetition at the rank of clause and group. This represents a broad realization of linguisticity and poetic genre since this kind of repetition is quite common in other kinds of texts such as oratory, football results announcements, and so forth, in which linguisticity is not being communicated.

Each line in the poem is made up of one clause, which has no overt predicator in it. Such clauses are known as 'minor' or 'moodless' and are relatively uncommon in the interpersonal function of making statements. Also, the sequence of the groups in each clause is relatively unusual, or 'marked', in that an element other than the subject comes first as the theme in each clause, and this is followed by the subject in each case. Again, it is uncommon for the subject of a declarative clause not to come first. A further kind of parallelism is in the similarity of 'beyond recall'

and 'of this spring morning'. These are both prepositional groups, although they differ in rank; that is, one operates in its usual syntactic role as a group, but the other operates at the rank of word. The difference can be shown as follows

(1)

GROUP	SUBJECT		ADJUNCT	
	Nominal Group		Prepositional Group	
WORD	Modifier	Head	Preposition	Completer
	'the	years	beyond	recall'

(2)

GROUP	SUBJECT			
	Nominal Group			
WORD	Modifier	Head	Qualifier	
			Prepositional Group	
			Preposition	Completer
'the	stillness	of	this spring morning'	

Hallidayan 'rank' is a matter of whether the sentence is analysed into clauses, groups or words. As can be seen from the diagram above the prepositional groups operate at different ranks. In the second line there is, in fact, only one group in the clause, and 'of this spring morning' acts as a kind of complex word. This phenomenon is known as 'rank-shift'.

I have already mentioned that the theme of each clause is marked. 'Swiftly' is an adjunct and as such is more usually placed after the predicator in a declarative clause. And 'Solemn'



may be described as a complement, again in marked position.

The full account of the parallelism can be shown as follows, the items in brackets being items that do not show parallelism.

REALIZATION 1

(1)	GROUP	MARKED (ADJUNCT) THEME	ZERO PREDICATOR	SUBJECT		(ADJUNCT)	
				Nominal	Group	Prepositional	Group
	WORD	'Swiftly		modifier	Head	Preposition	Completer
				the	years	beyond	recall'

(2)	GROUP	MARKED (COMPLEMENT) THEME	ZERO PREDICATOR	SUBJECT			
				Nominal	Group	(Qualifier)	
	WORD	'Solemn		modifier	Head	Prepositional	Group
				the	stillness	Preposition of	Completer this spring morning'

This counts as broad neutralisation because although the parallelism is manifestly 'there' it has to be seen as a realization of the poetic genre on the basis of the reader's or listener's prior knowledge that this is the kind of communication being aimed at. It realizes linguisticity insofar as such repetition of grammatical elements draws attention to path-meaning and so is 'poetic'. Such parallelism is not confined to poetry as a genre, of course.

I leave this discussion here for the moment. I shall return to this poem and to further aspects of its textual meaning later in this chapter, in 1.11.

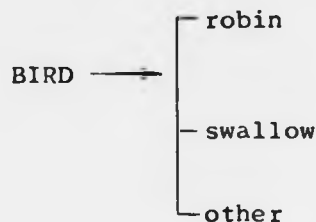
1.9. Ideational Meaning. An unforegrounded type of ideational linguisticity occurs in the drawing of implications. Let us look at an example of this at the end of Keats' 'To Autumn'. The poem concludes as follows:

'The hedge crickets sing; and now with treble soft  
The red-breast whistles from a garden-croft;  
And gathering swallows twitter in the skies.'

(Hayward. 1956:297)

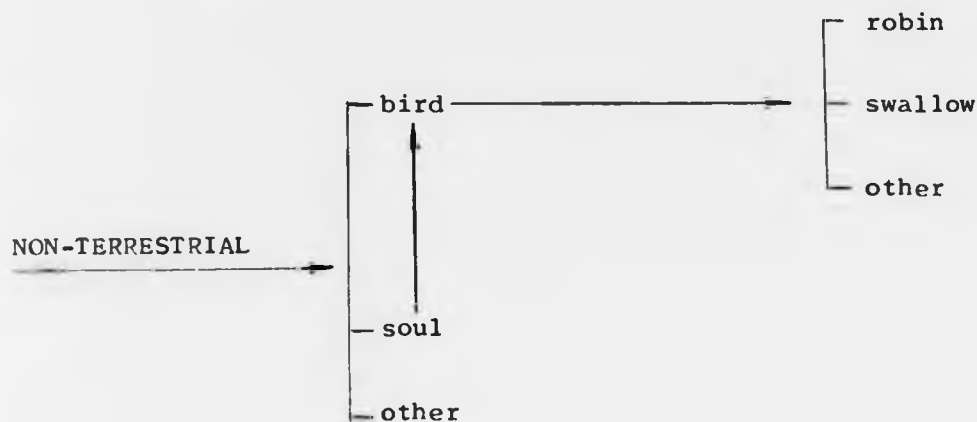
Let us assume an interpretation of this conclusion which makes the swallows into an implicit metaphor for the soul thought of as migrating from the body at death; this may be contrasted to the metaphorical meaning of 'red-breast' as a non-migrant. Such an interpretation, whatever merits it may have, is based upon a particular kind of attentiveness to the text and a willingness to move 'back' in the path-meanings to a more general term in the network involved. The semantic relation here is that of 'hyponymy'

or the 'type-of' relation. The robin and the swallow are both types of bird. In systemic terms this can be represented as follows



Again /bird/ can be looked at as itself a hyponym, as a type of animate being which is in part non-terrestrial, not being bound by many of the physical restraints which other animals have. The parallel with the soul comes in here since the soul might also be seen as a hyponym of /non-terrestrial/ especially when it finally 'migrates' from the body in Christian and other mythology.

In other words, a reader might read this kind of meaning into Keats's lines, through extending the systems network 'back' or 'to the left' towards greater generalisation. This is a matter of what the reader is willing to count as relevant ideationally. In poetry it is usual to extend meanings in this way beyond what might be thought of as the 'normal' amount. The enlargement of attention focus, I shall call 'augmentation', and the amount of augmentation will be talked of in terms of 'width'. Thus the diagram below shows greater 'width' as a whole than the one above just showing the system for /bird/. The augmentation is shown in blue below.



The red arrow has been included to show the implied metaphor. 'Implied' or 'implication' are terms I shall use to show a leftward relation in ideational (or other) networks. It is a relation of entailment within the system. That is, given that we have mentioned 'swallow' we must necessarily also have mentioned the meaning /bird/; but this relation does not hold in reverse. We can mention the notion of /bird/ without necessarily meaning 'swallow'. The rightward relation I shall call 'suggestion'. In all this it has to be remembered that the system itself is not absolute; it is drawn by someone and there remains the possibility that some other system might have been drawn to account for these meanings. Furthermore the network above is both very simplifying and less precise than its layout might suggest. Thus whereas the /bird/ system, though very large, is in principle a closed one (there are a finite number of types of bird) the /non-terrestrial/ one is almost certainly not.

The semantic relations shown involve metaphor within the augmented part of the network. But in principle, though metaphor and implication often occur together, they are separate phenomena,

implication itself not involving what I have called 'shuffling' (indicated by the red arrow). Implication, that is, is not a type of deviance. It is rather a latent kind of meaning which depends upon the reader's bringing attention to bear on it. Thus the treatment of the passage as realizing the kind of linguisticity indicated above is a matter of very broad neutralisation. We look into these path-meanings because we know the text is a poem and so these kinds of meanings are 'at risk' as they would not be in most other texts.

1.10. In the next section I want to look briefly at Waley's poem in order to illustrate on a small scale the way in which we can characterise the realization of linguisticity and genre in a poem, as a basis for comparison. The emphasis in this study is on the fact that poetry has to be described as a kind of meaning and that the differences between metrical and non-metrical poetry are differences in the realizations of meaning, the presence or absence of certain kinds of realizers at the phonological level. It will be useful to see that other kinds of poem than the metrical type realize the same kinds of meaning through other kinds of realization. Different poems, whether metrical or non-metrical, are weighted in different ways, some towards realization of a narrow type (more nearly specific to poetry), some towards broader realizations. And at the semantic level poems may differ in their weighting as between ideational, interpersonal and textual realization of linguisticity.

1.11. As realizations of linguisticity and genre the three semantic functions can be looked at in the following general ways. The interpersonal function is the one that gets the whole poetic communication started; without the appropriate imaginative attention by the reader the communication cannot happen, and this is so whether the recital provides a narrowing realization of genre and linguisticity or not. The textual component is the one that shapes the poem as a whole text as distinct from a snatch of poetic meaning. It tends to be characterised by repetition of different kinds at different levels, something closely related to macro- or literary theme. It is particularly important insofar as we think of a poem as a text characterised by tightness of cohesive unity and as being relatively independent of the immediate situation of the reader. Ideational linguisticity is associated with deviance though not necessarily dependent on that for realization. This function is what gives the poetic communication a point, being most closely related to the philosophical meaning, which provides a link between genre and subject-matter. It often provides the criteria for many types of textual cohesion and the justification for the interpersonal attention to language which poetry requires.

In representing a particular poem diagrammatically in its semantic functions, the textual mode is the most straightforward. The diagram in 1.12. illustrates such a representation as a semantic network of types of repetition realized at the level of poem as text. The interpersonal function is less straightforwardly realized in such a network, mainly because interpersonal pervades the text as a whole and need not have narrow, or text specific, realizations at all. Ideational linguisticity has the difficulty for representa-

tion that it cannot be separated from subject-matter considerations, while the other two functions to a fair extent can be so separated, but not always straightforwardly (1.7.). The differences just mentioned as to ease of representing linguisticity in a spatial diagram no doubt relate to the nature of these kinds of meaning themselves. (Halliday, 1979:70). Textual meaning is characteristically culminative and periodic and so related to the unfolding of sequences of units in time, and this temporal dimension is fairly easy to transfer into a spatial one. But interpersonal meaning is characteristically 'prosodic' or pervasive of the whole text, not always located at particular points in it. Ideational meaning, on the other hand is typically elemental or atomic in nature and not so easily representable in spatial terms that do not also imply sequence. (Pike: 1959).

1.12. The remainder of this chapter will be devoted to an indication of the different kinds of linguisticity realized in Waley's short poem. Such a discussion may be useful in bringing together some of the strands of the present chapter, and in providing a framework within which the more detailed discussions to follow can be placed, even though it anticipates a good deal that has yet to be looked at in later chapters.

In the diagram labelled 'Textual Focus: Waley' on Page 67 below, then, the focus is on the textual component. The one following it focusses on ideation. Interpersonal meaning is implied in both as the type of attention which gives rise to this interpretation. Ideation is implicit in the textual focus as the content of the various terms set out spatially. Some comments on the poem are

required by way of explanation of these analyses. The items entered under 'realization' are cited below the network under 'realizers'. These items represent the most 'surface' realizations of the meaning paths, which the reader of the poem needs, on my interpretation, to pay attention to as linguisticity.

This network indicates that the poem as a text shows repetition (which is or may be a type of linguisticity). The repetition is realized in terms of lines, and these in turn are realized through metre, metre-related repetitions, and non-metrically. Repetition may also be unrelated to the line, but in this poem all the kinds of repetition constitute realizations of line as well, even the non-metrical ones. Non-linear repetition would also, of course, be non-metrical since, as will be discussed later, I define metre as being necessarily lineal. The network shows that the repetition is realized at the levels of grammar and lexis, phonology and graphology. Some brief comments on some of this realization follows.

The metre may be looked at as a realization of /M/ five times per line. This metre, unlike the one discussed in 0.10. has no /SW/ elements and is realized at the phonological rank of foot only, not also at syllable rank. I will not attempt a justification of this interpretation at this point.

REALIZATION 2.

	M1	M2	M3	M4	M5
(1)	//Swiftly the	<u>/years</u>	// .	be /yond re	<u>/call//</u>
(2)	// .	/Solemn the	<u>/stillness</u> of this	//spring	<u>/morning//</u>



The term 'phonemic patterning' refers to the repetition of phonemes at places which are also important to the metre. This kind of patterning can be shown as follows.

- (1) //Swiftly the /years be/yond re/call//
- (i) /s/
- (ii) /ɪ/ /i/
- (iii) /j/ /j/
- (iv) /ɒ/ /ɒ/
- (v) /ɔ/ /ɔ/
- (2) // . /Solemn the /stillness of this/spring /morning//
- (i) /s/ /s/ /s/
- (ii) /i/ /i/
- (iii)
- (iv) /ɒ/ /ɒ/
- (v) /ɔ/ /ɔ/

This gives only the metre-related repetitions of the phoneme in salient syllables. The words it relates through sound may be grouped as follows

REALIZATION 3

- (i) [s] : 'swiftly' 'solemn' 'stillness' 'spring'  
(ii) [i] : 'swiftly' 'stillness' 'spring'  
(iii) [j] : 'years' 'beyond'  
(iv) [v] : 'solemn' 'beyond'  
(v) [ɔ] : 'recall' 'morning'

Non-metrical repetition is realized at the phonological level by the pause, or silent salient, which comes between the lines and from the phonological point of view helps to define them as lines. The notion of the line itself is taken as a semantic one which has a second realization graphologically as the right hand marginal space, abbreviated to 'space' in the diagram. The diagram makes the line a unit of meaning which need not be realized by metre. Other kinds of repetition are those realized in terms of lexis and clause structure.

The lexical repetition can be described in terms of 'lexical sets' or groupings of semantically similar words. The grounds for this similarity need not be investigated here. I distinguish two intersecting (or overlapping) lexical sets, one to do with /time/, the second to do with /solemnity/.

REALIZATION 4.

LEXICAL SET A: /time/

'years', 'spring', 'morning', 'swiftly',  
'stillness', 'recall'

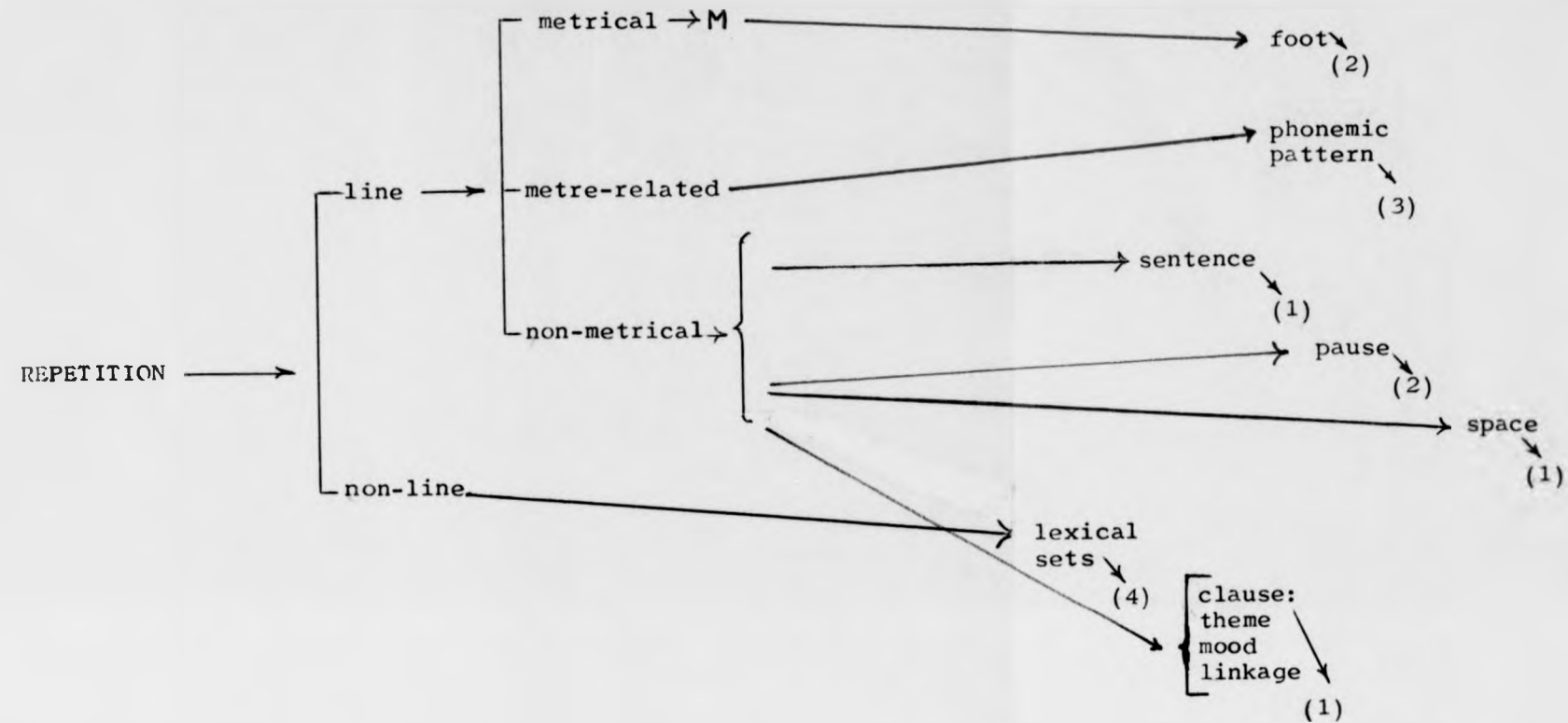
B: /solemnity/

'solemn', 'stillness', 'beyond recall'

These form the basis of the lexical cohesion of the text.

The structural repetition at the grammatical rank of clause has already been touched on, as parallelism. It can be summarised as the repetition of clauses which have marked theme, are moodless, and are not 'linked' (they have no overt connective such as 'and' or 'therefore'). Also, the two lines of the poem coincide with two sentences, each of the same interpersonal type, /statement/. This is simply marked as 'sentence' in the diagram, meaning that the two lines of the poem show a repetition of comparable sentences.

LEXIS GRAMMAR PHONOLOGY GRAPHOLOGY



NOTE: Red arrows indicate realizations at the level of phonology, blue arrows at the level of lexis and grammar, black at the level of graphology.

REALIZERS

REALIZATION 1 (See page 56 for more detail)

LINE 1	SENTENCE (statement)		
	MARKED (ADJUNCT) 'Swiftly'	ZERO PREDICATOR	SUBJECT (ADJUNCT) the years, beyond recall
LINE 2	SENTENCE (statement)		
	MARKED (COMPLEMENT) 'Solemn'	ZERO PREDICATOR	SUBJECT the stillness of this spring morning

REALIZATION 2

M1	M2	M3	M4	M5
//Swiftly the	/years	// .	be /yond	re /call//
// .	/Solemn	the	/stillness of //spring	/morning//
			<b>this</b>	

REALIZATION 3

/s/	'swiftly'	'solemn'		'stillness'	'spring'
/i/	'swiftly'			'stillness'	'spring'
/j/		'years'	'beyond'		
/v/		'solemn'	'beyond'		
/ɔ/				'recall'	'morning'

REALIZATION 4

SET A: /time/ : 'years', 'spring', 'morning', 'swiftly', 'stillness', 'recall'

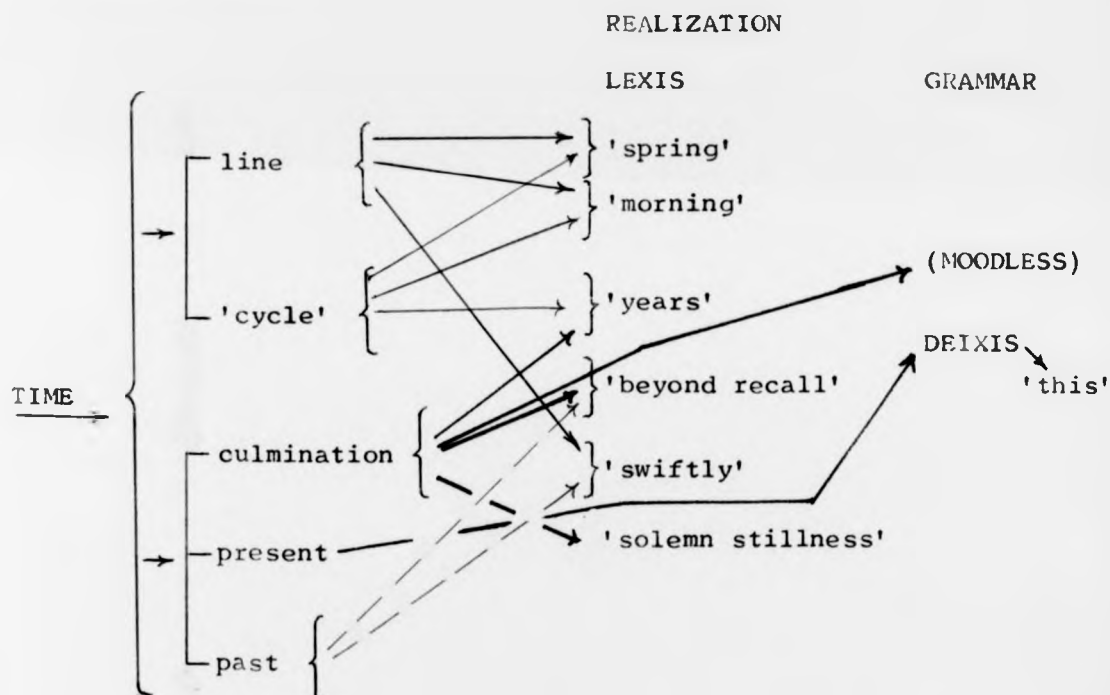
SET B: /Solemnity/ : 'solemn', 'stillness', 'beyond recall'

The ideational linguisticity in the poem is of two types. First there is the ideation involved as a criterion for textual cohesion. This is a matter of 'sense-relations' (the potential meaning relations of individual words). The second kind of ideational linguisticity is a matter of 'mimesis', which in this case can be described as the way in which the cohesion and structure might be thought to 'imitate' or 'mime' the notions they refer to (Cluysenaar, 1976:52).

The sense-relations of the lexical items in the poem, forming the basis for lexical cohesion, are symbolised in Ideational Focus (1) below. The lexical items all realize aspects of time, thought of as, on the one hand, linear, cyclical, or culminative, and on the other as present or past. The seasons of one particular year, and the morning of one particular day are linear, but their relationship to the year or day is culminative, as also is the relation of the present to the past, in the sense that the poem presents the 'stillness of this spring morning' as a culmination of past time. The seasons, mornings and years are also cyclical in that they recur endlessly, whereas linear time disappears into the past, or into the present. The semantic space within which the poem operates, ideationally, is thus one in which these terms are both 'neutralised' and 'diversified' as realizers. The term 'neutralisation' has already been discussed (1.5.). 'Diversification' is its converse. It is a type of realization in which one realizee has more than one realizer, a very common situation in language. Here, then, 'Spring', for example, represents a neutralisation of /line/, and /cycle/, while /cycle/ is diversified in 'spring', 'morning',

and 'years'. The contrast between /present/ and /past/ is reinforced textually in that the first line of the poem refers to the past and the second to the present. The triple contrast between /line/, /cycle/ and /culmination/ does not correspond to lineation, however.

IDEATIONAL FOCUS (1)



The entry (MOODLESS) under 'Grammar' is placed in brackets because it represents a type of mimesis. I suggest that the lack of realized processor in the form of verbs mimes the lack of linear or cyclical process depicted by the poet, and reinforces 'stillness' as a culmination item. In English /process/ is typically realized by verbs, which may be either /finite/ or /non-

finite/, but the tenses of both encode time in linear terms. Here the lack of /process/ realization may be thought to realize /a-finite/. The tense of a verb in English is a matter of the temporal point of reference of the speaker. In an overtly tenseless clause, therefore, the relation of the speaker of linear time is attenuated. Nevertheless for the English reader to understand this sentence he has to look at Waley's clauses as if they contained some such predicators as 'pass' and 'is'. Thus, as often happens in poetry, the reader has to keep in mind both the normal realization appropriate to his commonsense world, and reflected in the semantics of his language, and the 'proposed world' the poet presents to him. The same kind of situation was mentioned in relation to Dylan Thomas's metaphor in 1.9. as an aspect of philosophical meaning.

Thus the diagram showing focus on Ideation (1) indicates two kinds of linguisticity. Attention to meaning paths, or perhaps we should say entertainment of possible paths, gives an ideational criterion of lexical cohesion. The items are all related to a concept of time, provided we move back, or leftward, a little way in the semantic network. This backward movement is a matter of implication (1.9.) and network 'width'. Part of the effect of 'resonance' this poem has is brought about by the multiple realizations from both the point of view of semantics and lexis, the presence of a good deal of both neutralisation and diversification.

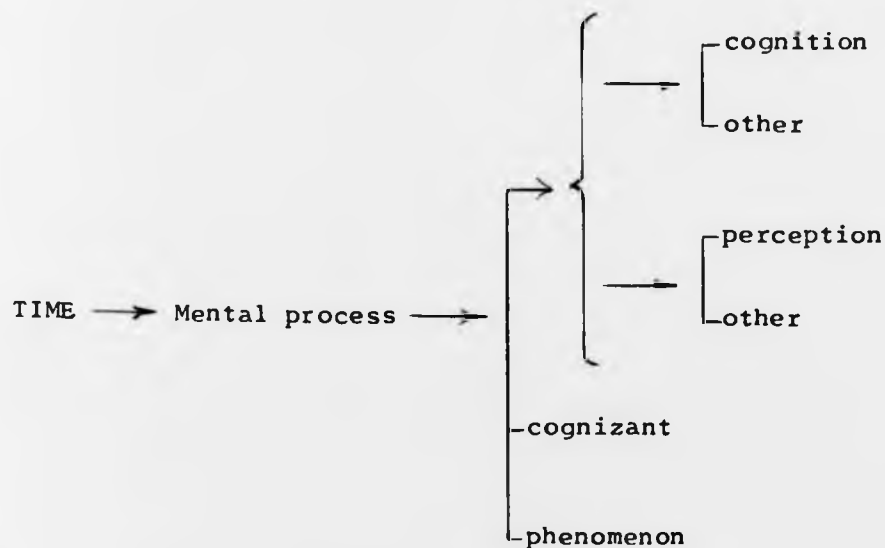
Implication is also involved in the interpretation of the items 'spring', 'the years', and 'beyond recall'. All these imply an interpersonal dimension of subject-matter. The first is a matter of implicative symbolism, that 'spring' suggests 'youth';

the second is better described initially in terms of presupposition. 'The years', looked at as a referring nominal group has the deictic 'this' but has no endophoric (textually internal) reference. Therefore, to interpret it we seek exophoric (or situational) or homophoric (generalised) reference. The comma after 'years' makes the relation between 'beyond recall' and 'swiftly the years' one of parataxis. This means that 'the' here is not cataphoric (referring forward) to 'beyond recall'. It is a type of exophoric reference which refers to something which the reader is assumed to have in mind, whether in fact he does or not. The assumption attributed to the reader might have been realized by a qualifier such as 'of a man's life', or 'of my life'. It is tempting to say, 'of my youth'.

'Beyond recall' is partly verbal in that 'recall' is semantically a realizer of /mental process/, a type of transitivity. /Mental process/ may have differing realizations, but all of them require that there be a /processor/ or /person/ which normally functions as the modal subject when 'recall' is a finite verb. Here, of course, it is moodless. But it presupposes /person/, which might have been realized by an adjunct such as 'to me'. /Person/ is also implied by the exophoric 'this spring morning' and by 'solemn'. The specific spring morning must have been perceived by the person speaking the poem, and can only be characterised as 'solemn' through a mental process which conflates /cognition/ (subjective) and /perception/ (objective). It is interesting that /cognition/ and /perception/ are two, usually contrastive, sub-types of /mental process/ (Halliday in Kress, 1976:166). If we use the



term 'implied' for all these types of meaning we can say that the implied meanings here all relate to /person/ or /cognizant/. But personal meaning is typically realized in English mood, and overt realization and this is what the poem significantly lacks. We have something opposite to 'foregrounding' here, which we might name 'backgrounding', whereby /cognizant/ is kept out of textual prominence. The impact of the moodlessness and the lack of realization of /cognizant/ is to produce a meaning of /detachment/. This reflects, perhaps, the contemplation by an individual of the culmination of time, a mystical consciousness of absence of individual consciousness, and is of course related to questions of tense and finiteness noted above. Further, it implies that the network below requires the term /cognizant/ as a term if not as a realizer. Also /cognizant/ is implied in the deixis of 'the years' and 'this spring morning'. We may symbolise this implication as follows



This indicates that the poem implies a mental process, partly cognitive and partly perceptual, and that such a process entails a /processor/ or /cognizant/, and the /phenomenon/ of which the /cognizant/ is aware. This /phenomenon/ is, in fact the /time/ of Ideation Focus (1). In order to show how the networks relate to each other we can contrast the personal consciousness of time with time as a /material process/. Thus we have an opposition between that and /mental process/ in the network shown below. In this I have used /phenomenon/ in its usual sense of the 'object' of mental process, but also for the /affected/ participant of a material process. In the clause,

'Swiftly the years, beyond recall'

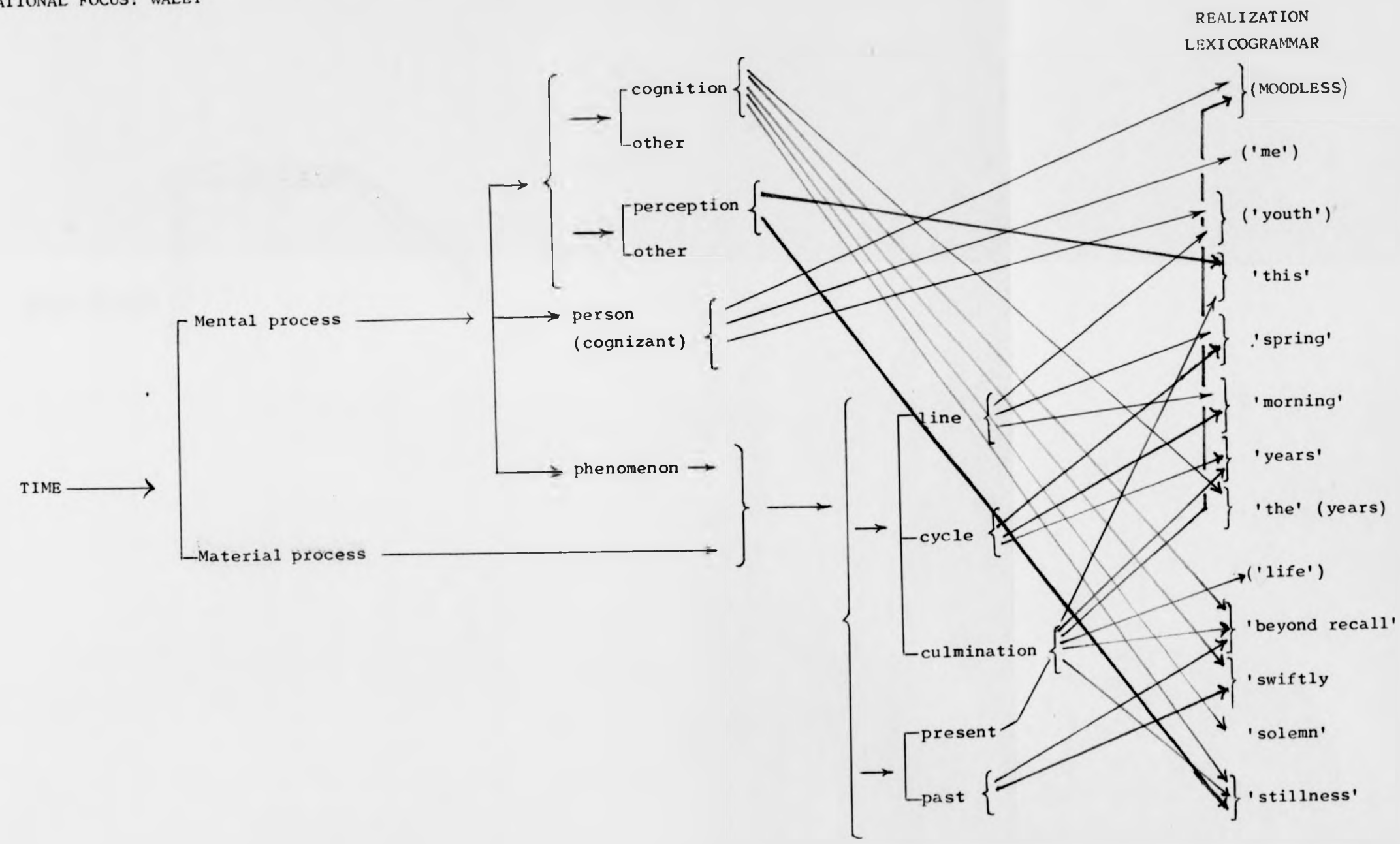
'the years' is the /affected/ participant while the material process is realized through /swiftly/, or we might prefer to say that it is not fully lexically realized here. But from the point of view of mental cognition 'the years' is the /phenomenon/ (Halliday in Kress, 1976:164). The conflation of /affected/ and /phenomenon/ allows us to make a neat integration of the two types of process. This is shown below in the network labelled 'Ideational Focus: Waley'. The realizers shown in brackets are inferred but not actual realizations of terms in the network. Thus ('youth') is a realization of /cognizant/ in union with /material process/ and realizing /time/ as /line/ but not, significantly, /cycle/ or /culmination/. However, a more complex analysis of the poem might draw in the comparison between 'spring' and 'youth' as in fact recurrent and cyclical, once we drop the restriction of /cognizant/ or /person/, maybe replacing it with /human/, human youth being recurrent where personal youth is not.

Of the two sub-types of /mental process/, /cognition/ covers the speaker's awareness of abstractions such as 'the years', while /perception/ is implied in the reference to 'this spring morning'. 'Stillness' is classifiable as perceptual, as an attribute of the morning, but may also be thought of as realizing a mental kind of calm as well. On the other hand 'solemn' is cognitive, an appreciation of what is perceived.

The bracing together of /cognition/ and /perception/ is unconventional from the point of view of Halliday's theory, in the sense that these terms are meant by him to be mutually exclusive in meaning. Either a clause is cognitive or it is perceptual. This poem puts a strain on the normal categorisation and may in that sense be thought of as semantically deviant. But in my representation it is shown as requiring additional delicacy of representation in the semantic network itself, rather than as being deviant in path-meaning as metaphor is. The network is shown overleaf.

The extension of the network and the mooring of inferred realizers increases the complexity of (our response to) the poem. This is a matter of 'width' in my terminology. It increases the number of semantic relations which the lexical and grammatical items are seen as entering into. It has the effect, also, of shifting the point of origin of the network further away from the 'surface' meanings, and bringing these into relation with more fundamental social semiotic categories. The philosophical meaning of the poem is thus to do with the relation between /time/ and /person/.

IDEATIONAL FOCUS: WALEY



It is necessary to show the ideational linguisticity in terms of subject-matter but this is not the main object of presenting this network here. What I want to show is the way in which we look into implications, and the way in which the poem combines relatively few words with a good deal of diversification and neutralisation, a phenomenon which gives the text its effect of density of meaning. Of course the analysis of ideational meaning will vary from poem to poem, but the phenomenon of implication is constant. On the other hand, the textual meaning can be described in a similar way for most poems, and so this focus on linguisticity is more useful for comparisons between poems and types of poem. The textual focus is also important in a comparison of free and metrical poems since here the focus of our interest is textual. However, we have to remember that in an explicitly textual focus both ideational and interpersonal meanings are implicit. It would be possible to show an interpersonal network for both subject-matter and genre, but for the present I am concerned only with genre. The interpersonal genre linguisticity pervades the communicational act as a whole and is sometimes also narrowly realized in intonation, but not, on my recital, here. The only relevant type of genre interpersonal meaning here is the kind of non-poetic speech act or discourse which the poem mimes. It seems to me that the poem is like a diary-entry, but much more knowledge of the Chinese conventions of poetry writing, and poetry writing occasions, would be needed to specify the type of interpersonal mimesis.

## CHAPTER TWO

2.1. The following three chapters are devoted to exemplification of linguisticity in more detail and to some discussion of the interrelation of types of linguisticity in a given passage (Chapters 2 and 3) and in a whole poem (Chapter 4). In this Chapter I look at a passage of strict metrical poetry in order to clarify what is meant by metre as I interpret it, and hence, negatively, to clarify what is meant by free rhythm in poetry. In other words, the discussion of metre clarifies what the free poem 'foregoes' in meaning potential. Chapter 3 deals with an example of loosely metrical poetry which in some ways hangs between free and strict metrical types. Chapter 4 deals with a complete short poem in free rhythm. The overall strategy in these three related chapters is to put forward in more detail the view of poetry as primarily semantic and to develop more practically the idea that the same overall conception of poetry covers metrical and non-metrical types as different realizations of linguisticity.

2.2. The passage to be discussed is taken from Pope's 'Windsor Forest', and runs

'Oft in her Glass the musing Shepherd spies  
The headlong Mountains and the downward Skies'

(Pope, 1961:169, lines 211-212)

The lines occur in the course of Pope's description of the transformation of the nymph Lodona into the River Loddon, a reworking of the Arethusa story. The 'her' refers to the River, and 'the musing Shepherd' has generalised reference.

Some detailed remarks on metre follow by way of developing the basic definition set out in 0.10. Some comparison between the present description and other approaches to metre occurs in Chapter 6.

2.3 Metre will be defined as an intonational (rhythmical) realization of a kind of textual meaning. A poem will count as metrical if it contains lines which are numerically equivalent (Lotz, 1972) at the phonological level. In English poetry this generally means equivalence according to one or more of the following:

- (a) syllable
- (b) foot
- (c) phoneme (i.e. repetition of the same phoneme a fixed number of times)

A second criterion of metricality is that the line as a unit should in some way be marked by

- '(a) rhyme or assonance
- (b) a silent final stress
- (c) a monosyllable foot, not used anywhere else, concluding the words of the line'.

(Abercrombie, 1965: 25)

Line-equivalence can, of course, be across stanzas, so that the lines in a given stanza may be all different lengths, but correspond in lengths to the lines in other stanzas.

These limitations are to an extent arbitrary and made for convenience. The kinds of near-metricity they exclude are

- (a) Poetry based on grammatical parallelism (Yoder, 1972)
- (b) Poetry with graphic lineation only
- (d) Poetry of regular foot-type but not lined, or irregularly lined

(d) Poems in which some lines only conform to traditional metric norms.

(e) Poems lined according to tonality. (Crystal, 1975)

2.4 Whether a passage of writing is metrical or not depends on how far it might be recited so as to realize a scheme such as the one mentioned in 0.10. without too much distortion. The 'without too much distortion' provision is to some extent subjective, of course. But in so far as the grounds for counting a passage as metrical can be shown analytically the subjectivity involved can be discussed and disagreements made specific.

There are other metres in English than the 'iambic pentameter' cited in 0.10., but I shall take that type as my example. It is the commonest type in English poetry. I shall call this metre 'alternating'. In the example from Gray there is no question of distortion of rhythm by a metrical recital, but in the course of every poem there are certain moments where the reciter has to decide whether or not to depart from natural intonation in order to accommodate the metrical scheme. For example, in the last line of the passage from which the quoted line of Gray was taken,

'And leave the world to darkness and to me'

a strict realization of alternation would lead to

//. And /leave; the /world to /darkness /and to /me//

S W S W S W S W S W S

In the fifth foot,

/and to/

realization of metre in strict terms over-rides natural rhythm, unless we take 'and' to be markedly contrastive, which is, of



course possible. However we see this, there remains a choice for the reciter between

/ . and to /me

and

/and to /me

and this relates to the reciter's awareness of genre. He may leave the metre 'understood' at this point in favour of a more natural recital or he may look about for some motivation for taking 'and' as contrastive, that is

/and to /me

but whichever choice he makes the line will still count as metrical since as a whole it predominantly fits the /M (S W)/ scheme, and might have been recited so as to record that, without distortion.

2.5. It is important to bear in mind that however carefully we try to define metricality what we are dealing with, all the time, are degrees of metricality. We have to remember that the recital of a given piece of verse will always vary to some extent from the metrical scheme. So in assessing metricality an intuitive judgment is required as to whether the poem or passage as a whole is mainly metrical. In other words a poem will count as metrical if most lines are mainly metrical. In looking at the alternating metre of Pope's lines, I shall count them metrical on the basis of

- (a) The number of syllables in each line
- (b) The number of feet in each line
- (c) The relation between (a) and (b) such that each foot has two syllables.

In assessing (c), which is the /M(SW)/ scheme, we shall need to

make use of the description of realization drawn up by Lamb (1973). My use of Lamb's types of realization is to some extent a simplification. Lamb describes the following types (Lamb, 1973:214-215)

- (1) Simple Realization. This is where one unit is realized by one unit of a lower level, or 'stratum' in his terminology. From the point of view of analysis of metre, this means that one metrical unit is realized by one phonological unit, so that with a metre of the /M(SW)/ type there is one phonological item for each of the terms above, /Measure/ being realized by /foot/, /Strong/ by /ictus/, and /Weak/ by /remiss/.
- (2) Diversification. This is where /M/ for example may be realized in alternative ways, not just by /foot/, but by, for example, /syllable/ or /high tone/, all these counting as valid realizations.
- (3) Neutralization. This is where a single realizer accounts for alternative higher level meanings, or realizes. In the context of metre neutralization can occur when a particular phonological unit realizes both /M/, say, and /rhyme/.
- (4) Zero Realization. This is where a higher level meaning receives no realization. Extending Lamb's account, as I understand him, I shall use this concept for the situation where in an otherwise strictly /M(SW)/ passage there occurs a realization which lacks the /W/ realizer, but this is present as an expectation, and felt as a variation on the metrical scheme.
- (5) Empty Realization. This is where a realizer occurs without a relation to higher-level meaning. Again, I think, extending Lamb's conception, I shall use this for the case where

the /M(SW)/ scheme is realized in such a way that /W/ is realized by more than one remiss syllable.

(6) Anataxis. This is where, according to Lamb the sequence of realizers is different from that of realizates.

I have found it more straightforward to take silent salience as simple realization, and not zero as might seem possible looking at the text from the point of view of its written form only, as 'script' as I shall call it. But it is an oversimplification to think of recital as realization of script. Also it may seem more straightforward to take the realization of /W/ by more than one remiss syllable as Lamb's 'composite realization'. But if this were done it would be logical to introduce also his 'portmanteau' and 'anatactic' types, a complexity that may well be justified on theoretical criteria, but which is not required for the kind of description I undertake here. Clearly we can look at the realization of /W/ by two syllables as either a composite realization of /W/ or a simple realization of /W/ plus an extra remiss syllable not realizing anything, and this latter is closer to my conception of metrical variation. Similarly, we may see the realization of /SW/ by /remiss/ followed by /ictus/, and not vice-versa, as an anatactic realization. But I have found it simpler just to redraw the boundaries of realizers of /M/ here. Also, as I understand it, there is a complication in transporting this conception to Halliday's account of phonological realization since for Halliday the difference between /SW/ and /WS/ is a matter of 'order', while that between /i r/ and /r i/ is one of 'sequence', (Halliday in Kress, 1976: 88 - 89).

In assessing Pope's metre the basic criterion is that the majority of realizations should be simple, in Lamb's sense. It is only on this basis, which is 'metre-fixing' (Chatman, 1965: 133) that the other types of realization can be seen as variations from the metrical scheme. The basic contract then will be that between simple and non-simple realization. The non-simple realizations are important in accounting for metrical variation, but obviously too many variations would subvert the metrical scheme itself.

Metrical styles vary in the amount of variation they show, and there will be cases where we will not be sure whether to credit a poem with this or that metre. The main difference between Pope's metre, and that of Wordsworth as illustrated in Chapter 3 is that with Pope the /M(SW)/ scheme seems to hold, while with Wordsworth the realization of /SW/ seems much less certain, though more apparent than in wholly 'sprung' rhythm. Metre is, in short, never an all or nothing affair. A complication in dealing with Pope is that Pope himself seems to have conceived his own metre in wholly syllabic terms (Fussell, 1954: 62), even though in practice his lines very clearly show an /SW/ form, realized in terms of salience, (or 'accent').

On the whole there is no problem in assessing the number of syllables in most lines. The assessment of salient and remiss syllables, however, requires some discussion. The following basic rules will be followed for non-contrastive intonations, based on Halliday (Kress, 1976: 214) and conforming to Chatman (1965: 123 - 127). According to Halliday, a salient syllable is usually present in

- A. '(1) one-syllable words of the 'content' class (lexical words)  
 (2) the accented syllables of words with more than one syllable

while remiss syllables occur normally in

- B. '(1) one-syllable words of the 'form' class (structural words)  
 (2) the non-accented syllables of words with more than one syllable.

The words in Pope's lines can therefore be analysed as

- A. (1) 'Glass', 'spies', 'Skies', 'Oft' (4)  
 (2) 'mus-', 'Shep-', 'head-', 'Mount-', 'down-' (5)  
 B. (1) 'in', 'herè', 'the', 'and', 'they' (6)  
 (2) '-ing', '-herd', '-long', '-ains', '-ward' (5)

This largely predicts the recitation:

REALIZATION (1) (See the diagram of realization in textual focus (2.11)).

	M1		M2		M3		M4		M5		M6
	S	W	S	W	S	W	S	W	S	W	S
1	//.		/Oft	in her	/Glass	the	//Mus	ing	/Shep	herd	/spies//
2	//.	the	/head	long	/Moun	tains	//.	and the	/down	ward	/skies//

In looking at this recital I shall take the metrical scheme as being /M(SW); /M/ is realized simply throughout. But /SW/ is not. All the non-simple realizations involve the /W/ element as they must because /S/ always correspond to the number of /M/s.

The non-simple realizations of /W/ are as follows.

		M		W	
LINE (1)	M1	//.		( )	Zero
		M		W	
	M2	/Oft		in (her)/	Empty
		M		W	
LINE (2)	M4	/. and (the)/			Empty

By looking at the proportion of non-simple realizations we can come to an index of strictness in the metre realization. Here at the rank of M there is 100% strictness, and at the rank of SW there are three variations in 3 feet which is approximately 86% strictness.

The simple realizations can be seen diagrammatically as

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	+	+	+	+
(2)	+	+	+	-	+	+

2.6 I want to turn now to a more delicate analysis of /M/. From the point of view of metre all the realizations of /M/ are 'the same'. This is what makes the lines metrical, at that delicacy. But the compeance of /M/ differs when looked at in more detail. Nevertheless there is a tendency for the /M/s to have predominantly 'enclitic' compeance. This tendency is not strong enough to be counted as a component of metre; I call it 'patterning'. There are different kinds of patterning possible in poetry. This one is metre-related since it entails a finer description of most, but not all, realizers of the metre.

By 'enclitic' is meant the fulfilment of foot without a word division, or so that the remiss part of the foot is not phonologically more closely connected to the following foot than the salient syllable of the one in which it occurs (Abercrombie, 1965:26-34). The following feet have enclitic remiss syllables.

REALIZATION (2)

/musing/	/Mountains/
/Shepherd/	/downward/
/headlong/	

By contrast the following are 'proclitic'

/Glass the/

/. the/

The rhyming words are also simple realizations (line-end markers), and they resemble the feet with enclitics in having word boundaries coincide with foot boundaries. Also, all the feet of this kind are made up of lexical words. The distribution is as follows

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	-	+	+	+
(2)	-	+	+	-	+	+

We have noticed a coincidence between lexical and metrical boundaries. There is also a relation between metrical and grammatical ones. Firstly, the lineation of the couplet divides the sentence so that the complex complement occupies the second line. The predicator occurs just before the interlineal pause, a position which serves to highlight its function as the clause 'pivot' (Sinclair, 1972:7). At the rank of group it is noticeable that the nominal groups are similarly constituted, and each occupies two metrical feet.

/musing/Shepherd/

/headlong/Mountains/

/Downward/Skies/

This patterning is overlaid yet again phonologically from the point of view of phoneme 'motifs' (Masson, 1967:55). The motifs concerned are:

- |       |                      |  |
|-------|----------------------|--|
| (i)   | proclitic /ʃə/       | (3)                                    |
| (ii)  | remiss enclitic /ŋ/  | (2)                                    |
| (iii) | salient /e/          | (2)                                    |
| (iv)  | /s/ + /C/ + /aiz/    | (2) (where /C/ is a voiceless plosive) |
| (v)   | salient /aun/        | (2)                                    |
| (vi)  | remiss enclitic /əd/ | (2)                                    |

REALIZATION (3)

the/musing	/Shepherd	/spies/
ʃə ŋ	e ə d	sCaiz
(i) (ii)	(iii) (iv)	(iv)
the/headlong	/Mountains	
ʃə e ŋ	aun	
(i) (iii)(ii)	(v)	
	the /downward	/Skies/
	ʃə aun ə d	sCaiz
	(i) (v) (vi)	(iv)

The capital 'C' above stands for 'consonant', in each case in fact a voiceless stop.

The words involved here are the same as figure in the patterning of single-word feet. All these words, except for 'spies' form a further pattern, that of the lexical elements of the three nominal groups, 'musing Shepherd', 'headlong Mountains', and 'downward Skies'. Each is introduced by an proclitic 'the' from the foot before.

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	-+	+	+	-
(2)	-+	+	+	-+	+	+



The grammatical and semantic relations within the nominal groups are also comparable, in each case the modifier being a verbal followed by a typically 'pastoral' headword. The two elements of the complement in the second line are more intricately related (See 2.8. below). On my recital the tonic syllables occur in equivalent positions.

REALIZATION 4

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)			<u>Glass</u>			<u>spies</u>
(2)			<u>Mount-</u>			<u>Skies</u>

Both the patterning of phoneme motifs and tonicity overlap the other metre-dependent patternings shown above. 'Glass', 'spies', 'Mount-' and 'Skies' occur on the third and sixth feet. 'Spies' and 'Skies' also rhyme and mark line-ends. 'Skies' comes at the conclusion of the sentence, and 'spies' is the pivotal element in the sentence.

Tonic Syllables

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	+	-	-	+
(2)	-	-	+	-	-	+

Rhymes

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	-	-	-	+
(2)	-	-	-	-	-	+

The coincidence of patterning can be seen if we combine these distributional diagrams, and relate them to /M(SW)/

REALIZATION (5)

<u>LINE</u>	<u>PATTERN</u>	<u>MEASURE</u>					
		1	2	3	4	5	6
(1)	MEASURE	+	+	+	+	+	+
	SW	-	-	+	+	+	+
	LEXICAL ITEM/ FOOT	-	-	-	+	+	+
	NOMINAL GROUP	-	-	-+	+	+	-
	TONIC	-	-	+	-	-	+
	RHYME	-	-	-	-	-	+
	(2)	MEASURE	+	+	+	+	+
S W	+	+	+	-	+	+	
LEXICAL ITEM/ FOOT	-	+	+	-	+	+	
NOMINAL GROUP	-+	+	+	-+	+	+	
TONIC	-	-	+	-	-	+	
RHYME	-	-	-	-	-	+	

2.7. Metre is a textual phenomenon and contributes to the textual unity of the poem. We may also think of it as a form of cohesion, in that it is non-structural, over-riding all grammatical and lexical types of discreteness and co-terminous with the

poem as a text. Halliday and Hasan (1976) do not mention metre as a type of cohesion because they are concerned with cohesion as a factor in all texts and they see cohesion only 'where the INTERPRETATION of some element in the discourse is dependent on that of another'

(Halliday and Hasan, 1976: 4)

It might be argued that metre does count as cohesive in poetry since in this register a full interpretation of the text requires us to interpret the metre as a type of meaning along the lines set out in 0.10., and as a type of intonational cohesion.

In 0.10. it was noticed that metre carries the meaning of /fittingness/, highlighting the fit between lexis and rhythm as choices. Looking at metrical meaning in this way is, in effect, to take an ideational viewpoint since we are now thinking of the way it represents a situation mimetically. This will be looked at in 2.8. I turn now to consider grammatical repetition, and it will be convenient to look at the same time at aspects of ideational linguisticity.

2.8. From the point of view of lexis, it is worth noticing that the headwords 'Glass', 'Shepherd', 'Mountains', and 'Skies' are all typically 'pastoral' words. 'Glass' carries this sense in that it refers metaphorically to the surface of the river, conceived as a perfect smoothness, something man-made and regulated. This kind of 'simple replacement' metaphor (Brooke-Rose, 1958:26) is typical of Pope's style, as also is the use of archaisms such as 'Oft', 'Musing', 'spies', and 'Skies'. Pope uses old-fashioned words to produce an old-fashioned 'golden

age in Windsor' impression. The pastoral words can be summarised as follows

REALIZATION (6)

PASTORAL WORDS		
SITUATIONAL	STYLIZING	ARCHAIC
'Shepherd'	'Glass'	'Oft'
'Mountains		'Musing
'Skies'		'spies'

Looked at as repetition these terms form a textual pattern, but the criterion for our regarding them as the same kind of word is ideational.

From the point of view of grammar, we can divide the lines between the complement, which takes up the second line, and the rest of the clause which occupies the first. The first line contains two adjuncts followed by the subject and the predicator. The grammatical functions can be looked at from the perspective of textual meaning, as pattern, and also ideationally. The relation between grammar and ideation is shown below in Realization (7). The ideational categories are /locative/, /processor/, /mental process/, and /phenomenon/ (Halliday in Kress, 1976: 164-167). In the second line the grammatical compentence of the complements is very similar, a deictic followed by an adverb modifier, followed by a plural noun. The notation used is as follows

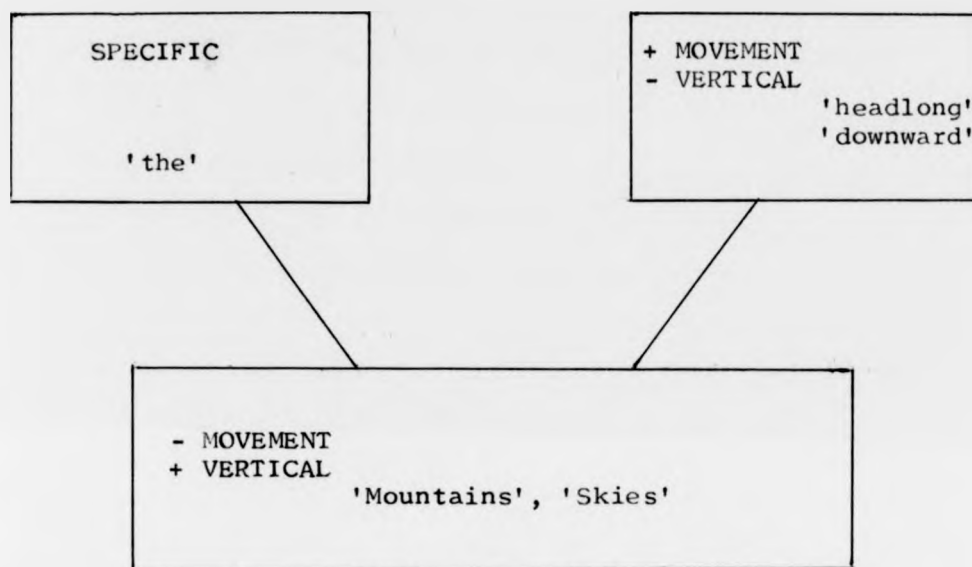
m = modifier    d = determiner    e = epithet    adv = adverb  
h = head        n = noun

REALIZATION (7)

(1)	Oft	in her glass	the musing Shepherd	spies
GRAMMAR	A	A	S	P
			m d m e h h	
IDEATION	LOCATIVE (TIME)	LOCATIVE (PLACE)	PROCESSOR	MENTAL PROCESS (PIVOT)

(2)	The headlong Mountains and the downward Skies			
GRAMMAR	C			
	1		2	
	m d	m e/adv	m d	m e/adv h n
IDEATION	PHENOMENON 1		PHENOMENON 2	

In the second line the nominal group heads and their modifiers are semantically contradictory. The modifiers are also grammatically unusual in being adverbs, which do not commonly function as nominal modifiers. The contradiction between these is, of course, based on the situational fact that mountains are not normally 'headlong', nor is the sky normally 'downward'. This can be looked at as a contrast in polarity between /vertical/ and /horizontal/ axes. Phenomena which are normally assumed to be vertical are represented without further ado as horizontal. Also, by using adverbs as modifiers the poet produces a /progressive/ meaning, no doubt because the words 'headlong' and 'downward' collocate readily with 'fall', and because they are verbal. The nominal groups can be analysed as follows:

REALIZATION (8)

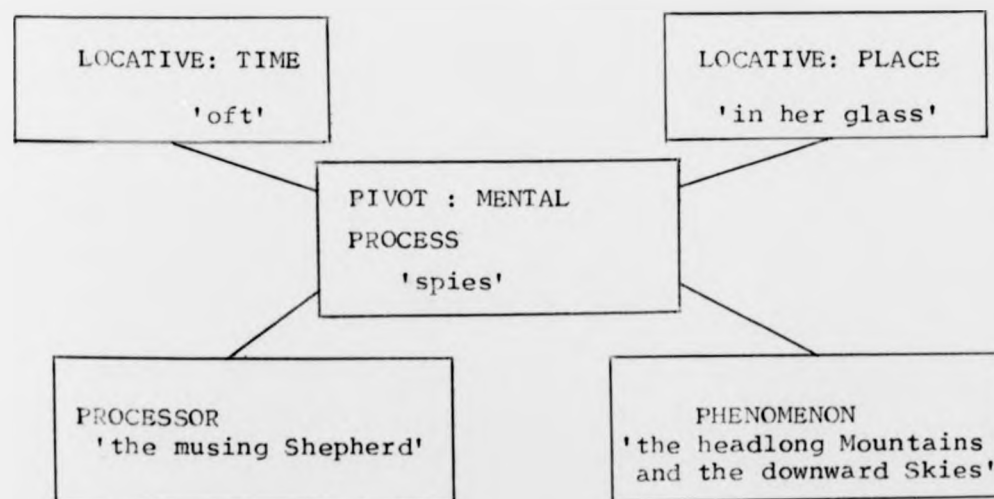
The ideation is shown in this non-linear form in order to emphasise the theoretical difference between grammatical and ideational order and surface textual sequence. It is important to appreciate that Pope might not have made these coincide, and coincide with metrical textuality (Halliday in Kress, 1976:57).

It will be convenient here to note the more strictly ideational point that the metaphor is mimetic. The mimesis consists in the isomorphism between the ideational relationship of the modifiers and heads, and the situation it represents. The inversion of polarities mimes the inversion of the image of the mountains and sky in the water of the river. And this is presented in terms of highly symmetrical metrical and grammatical structures. We are aware of the poet's composing hand and of the composed scene. Pope's metaphor differs from 'a grief ago' in that its contradictions tend to confirm social semiotic norms. His meaning

hinges on the difference between appearance and reality based on the familiar analogy of reflection. In the 'wider situation' (See 7.2) is Newton's work in optics, revealing nature as order and controllable like the Golden Age landscapes themselves, and also the decorum which the poet's elegance with words symbolises.

The ideational meaning of the passage is emphasised by the close fit between metrical and ideational boundaries, or rather the grammatical and lexical boundaries which realize ideation. The metrical pause at the end of the first line also emphasises the point of balance of the sentence, its /pivot/ or central ideational component realized by the /mental process/ verb, 'spies'. The pivot is further emphasised by its being monosyllabic and rhymed.

REALIZATION (9)



We have seen, also, that the realization of /processor/ and /phenomenon/ corresponds very precisely with metrical and pattern units. Again, the tonicity falling in the third and sixth measures of each line emphasises the divisions as ideational categories -

## LOCATIVE

/Oft in her/Glass

## PROCESSOR + PROCESS

the//musing/Shepherd/spies//

## COMPLEMENT 1

/. the /headlong/Mountains //. and the/downward/Skies//

## COMPLEMENT 2

— and the last tonic, of course, emphasises the next division, between this and the following sentence/couplet.

This coincidence of metrical and other kinds of boundary enhances the /fittingness/ which all metres to some extent express. Looked at in the context of Pope's society, this mimes aspects of cultural meaning. As Fussell has pointed out (Fussell 1954:7), the verse is one with the Augustan concern for order, elegance, plan, symbolised for them in the Newtonian cosmology, as also in a conservative harking back to an original perfection. At the time they were written, these lines would have seemed comparable to the harmony and balance exemplified by the smooth glass-like water, and the exactness of a refined etiquette. The surface realization of Pope's verse could be said to mime the fundamental 'rule-governedness' of civilised behaviour and even natural laws.

'The outcome of the Civil War had represented, to most of the literate, a triumph of the forces of irregularity, and the wits who returned from France upon the restoration of Charles II were not slow to infuse poetic and prosodic theory with the political social concept of progressive refinement and to exhibit a consciousness of very recent victory over barbarity, disharmony, and irregularity.'

(Fussell, 1954:1)



And Fussell points to Johnson's view that prosody is a 'religious matter' (43), and

'that the mechanisms of poetry, trivial perhaps as they may appear to the uninitiated, are at once a regulation and a revelation of man's ethical and religious state.'

Fussell (1954:44)

2.9 I now come to the interpersonal meanings of the lines. In English interpersonal meaning is realized partly in the choice of lexical items, partly through grammatical mood and modality, and partly through pitch.

The interpersonal meaning realized in lexis is of the attitudinal or 'emotive' type, and illustrated in swear-words and endearments and in perspectival differences such as that between 'rebel' and 'freedom fighter'.

The grammatical realization of interpersonal meaning has to do with 'speech act' at the rank of clause, the choice a speaker makes to present information in the form of a statement or question or command. Typically a statement is realised through having the subject precede the predicator (or  $S^{\wedge}P$ ), while the typical question has the subject splitting the predicator, coming after the auxiliary, or  $P/\overline{S}$ .

However, as was noticed in connection with Larkin's 'Take that you bastard' in 1.6. these realizations obtain whether the text is a poem or any other kind of utterance. They are general. Where we might expect something distinctive of poetic interpersonal meaning is in the phonological realisation of 'speech act' thought of not in terms of 'sentence action' (Sinclair, 1972: 18-19) but as

a realization of text and genre (Ohmann, 1971c; Pratt, 1977). There seems some sense in which to be told that the text was recited 'in a poetic tone of voice' makes sense - as a stage-direction, as it were. There are different approaches to the problem of the phonological realisation of linguisticity. Crystal (1975: 123) claims that poetry shows a high degree of intonational patterning.

'In prose, or conversation, it is rare to find two tone-units with identical patterns of pitch-prominence, but in poetry of all kinds, this is fairly normal, i.e. the prosodic structure of any one line permits the correct prediction of the structure of the majority of other lines in the text.'

Epstein puts emphasis on the ' "formal style" of poetry reading' which, he claims, makes the reciter articulate individual phonemes with a preciseness he would not aim at in conversation. This kind of articulation, he says,

'is also proof of the operation of some other mode of performance than that of casual speech in the presence of poetry, one that Pope relies upon for part of his imitative effect, and with success: ten generations of readers have felt this obstruction. The cancellation of this elision in formal style seems to be the effect of a reader's socially inherited competence in the reading of poetry, and is therefore a "normal" or, in this context, "public" performance of a special sort of discourse'

(Epstein, 1978: 44)

My approach to this problem is less categorical than either Epstein or Crystal. It seems to me that in recitations there may be matching of pitch contours, or 'formal' articulations, but not necessarily so. The following realizations of phonological linguisticity seem possible

- (i) Slow speed of delivery, and consequently a division of the text into a larger number of 'information units' (Halliday, in Kress, 1976: 175ff)
- (ii) Exaggeration of phonemic contrasts, for example between voiced and unvoiced consonants, long and short vowels, also elimination of elisions. (Epstein, 1975:53-54)
- (iii) Matching of pitch contours (Crystal, as cited above)
- (iv) Lengthening of pauses, and sometimes creation of pauses at line-ends. (Abercrombie, 1965: 23).

If these recital techniques are used, besides assisting the listener to grasp what might be difficult material, they draw attention to linguistic substance and form themselves. But it has to be remembered that 'in a poetic voice' is optional. Poems may be read in a straightforward conversational way.

My own recital of Pope's lines is as follows

//-3 . /Oft in her/Glass the //-3 musing/Shepherd /spies//  
 //3. the/headlong /Mountains //-3 . and the/downward /Skies//

Compared to my normal conversational speech the delivery is slow, but it does not differ from the way I might recite a prose story when reading to someone. What distinguishes my recital from other 'take note of this carefully' kinds of articulation, is that the overall pitch level is higher (though not so high as would suggest chanting).

I have used Halliday's method of marking pitch movement on the tonic (underlined) syllables of the tone groups. His type - 3 is a level tone which moves slightly upwards. These type - 3 tones vary according to whether the pre-tonic element of the tone group is 'mid' or 'low' (Halliday, 1970:33). And there is a tendency for the 'mid' type to show a step down in pitch between the pre-tonic and tonic.



and the 'low' type, marked '- 3' tends to have a pre-tonic and tonic at the same height. In my recital it is significant whether the tonic shows a step down, a step up, or is level with the pre-tonic. These relations are shown in the more impressionistic diagram, derived from Bolinger (1972:137-154) and shown below in Realization (10). I have also indicated the relatively high pitch overall in comparison with a 'non-poetic' recital, although within the text itself the pitch width is rather narrow.

REALIZATION (10)

	(1)	(2)
high	Oft in her Glass	
mid		the musing Shepherd <sup>spies</sup>
low		
	(3)	(4)
high		
mid	the headlong Mountains	and the downward Skies <sup>s</sup>
low		

There is a matching of pitch contours, in the use of level pre-tonics throughout, and in tone groups (2) and (4) which end each line. This matching enhances the repetition of phonemes

/.... d / S<sub>k</sub><sup>P</sup> aiz //

each line-end being followed by a metrically motivated pause or silent salience which could have been left out on a different recital. The silent salient before 'and' in the second line could also have been omitted, but its inclusion helps to preserve metricality, which would have been lost with

//. the/headlong/Mountains and the//downward/Skies//

which also tends to imply a faster speed of recital. There is no attempt in my recital to remove elisions. It would be possible to exaggerate the strength of articulation of the final consonants in 'Oft' and 'Shepherd', but I do not do it.

My recital shows an attempt to integrate the demands of subject matter, and of genre, and perhaps tends too much towards genre for some people, Harding, for example, says very clearly

'The notion that our reading should ever be some kind of "compromise" between metre and natural speech is indefensible.'

(Harding, 1976: 37)

It should be noted that only some of the genre realizing features of my recitation aim specifically to realize metre; but even so to my mind Harding is over naturalistic, pressing a particular view of recitation too far. A good deal depends, of course, on how much 'compromise' has to be made between metre and rhythm. My recital does not involve any distortion as far as I can judge. (See 2.4).

Tone 3 may carry the meanings of /detachment/ or /indifference/, or it may be interpersonally neutral, being used just to indicate the boundary of the tone-group in order to keep the information being processed down to a manageable amount. This neutral meaning is common in recital and conversation. The function of the tone-group boundary in breaking up the information more conveniently is, of course, a matter of textual meaning. As far as interpersonal meaning is concerned we might entertain the following speculation, although it is hazardous to draw clear-cut conclusions here since what I have called tone 3 here does not exactly correspond to Halliday's tone 3. If we do try to import his intonational meanings here we find ourselves with a contradiction between /indifference/, associated with tone 3, and /commitment/ associated with high pitch. These meanings might, speculatively, be combined by seeing the detachment as related to subject-matter, and the commitment to genre. In other words, Pope, or his reciter, is to some extent detached from the reality of what he is talking about, but strongly involved in the literary performance.

Disagreement was expressed above with Harding's comment on 'compromise' between metre and rhythm, and I noted that the interpersonal realizations of genre are not solely to do with metre, but with the more general concept of linguisticity. Harding in fact seems to support this notion when he writes that metre is just a method of drawing attention to rhythmicity as such. The repetition involved in metre, he argues, is functional. It draws our attention to linguistic 'pattern' as such, which

'itself is independent of its regular recurrence.

It is a pattern not because it recurs but because we have made an immediate perceptual whole out of a mere succession of events'. (Harding, 1976:22).

I think Harding means by 'pattern' something like 'prosodic contour' in Crystal's terminology. He makes an important point about the kind of attention to rhythmicity as such by the listener, or silent reader (Harding: 93). Harding, too, makes the essential point about phonological realization as I understand it, when he says that

'It seems likely that ... somebody reading aloud may be keenly aware of the rhythmical organisation of the language but yet not mark it very definitely'.

(Harding: 15)

In other words, linguisticity may not be realized narrowly (See 1.5).

2.10. Looked at from a slightly different perspective, the interpersonal meaning of a poem can be related to the social status and role of the poet. Writing, or at least publishing and reciting, poetry, is an act. It is, in part, a demonstration of skill with language, and in part a social invitation, 'let us look at things in this (poetic) way for a moment'. The use of metre may also be seen as to some extent an intrusion of the poet's or reciter's on the utterance, something typical of interpersonal meaning, and also a form of 'deautomatisation' (Havranek, in Garvin, 1964:10) whereby the poet signals to the listener that poetic meaning (also) is 'at risk'. To some extent also the interpersonal meaning communicated by the recital is the reciter's rather than the poet's, it being his way of interpreting the poem generically. If we see metre as a form of exaggeration of ordinary features of intonation, then it becomes straightforward to see this as attention gaining for the act of utterance itself, analogous

to some kinds of linguistic affectation. In fact poetic speech in an inappropriate situation would often be construed as affectation, as are some uses of poetic devices which to the reader or critic seem designed only to demonstrate the skill of the writer (Eagleton, 1981: 73-77).

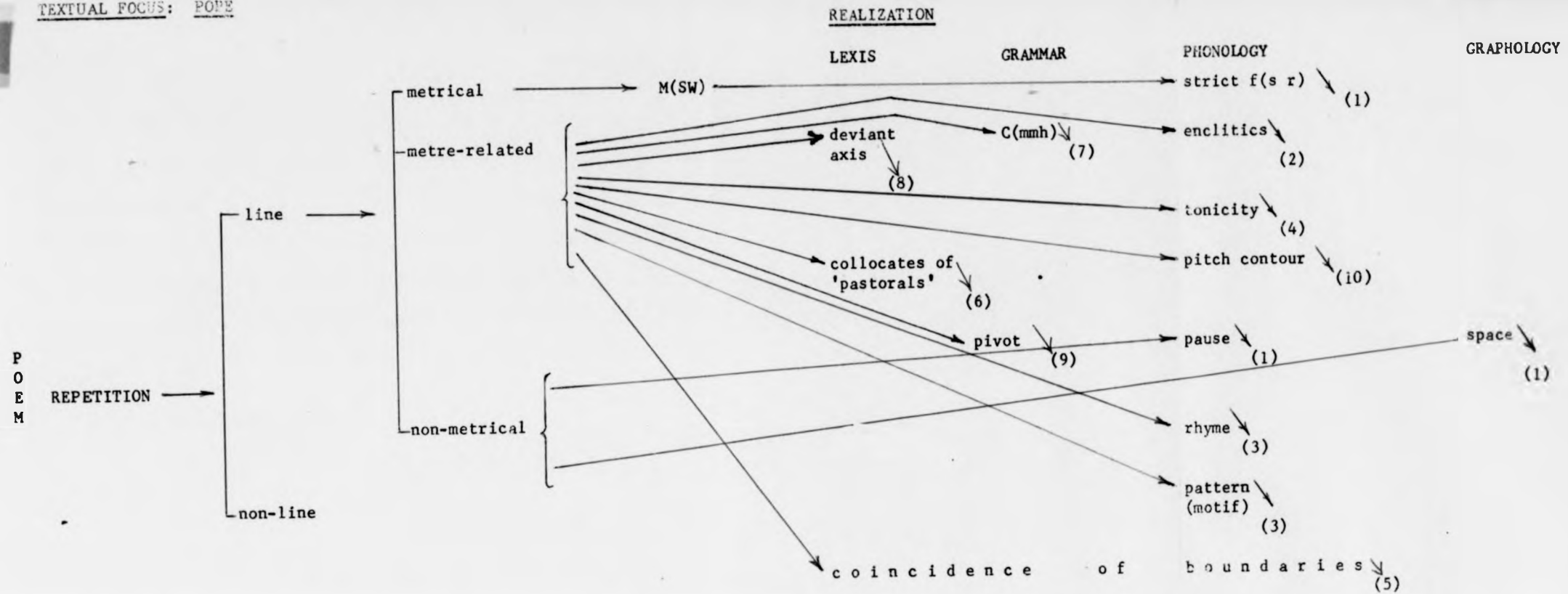
For Pope and his readers the poet was not 'a man speaking to men', and the metrical strictness in part realizes this status of poet as sparkling diseur.

2.11. The diagram below sums up the linguisticity of the poem from the point of view of textual meaning, that is, leaving interpersonal and ideational components implicit. Broadly speaking, the interpersonal generic meanings are embodied in the design of the network, what the reader takes to be connected to what; the ideation is implicit in the componse of the network, its terms and realizers.

This textual focus diagram can be compared with the one for Waley's short poem in 1.12. The differences are self-evident. The Waley poem has far less textual relations and the grammatical and phonological/graphological arrows (symbolised by blue and red for grammar and phonology respectively, and black for graphology) are equally prominent in Waley, the relatively greater prominence of grammatical realization being correlated with non-metrical realizations of line. But Pope uses many more phonological realizers and these are markedly concentrated on /metre-related/ which shows a great deal of diversification as well as coincidence of different kinds of linguistic boundaries. Within the level of form Pope has proportionately more lexical realizers than Waley has. In Waley the most delicate type of realization is grammat-



ical, but in Pope both grammar and phonology show a rather greater delicacy. Finally, Pope has no non-linear realization.



**REALIZERS** The numbers in brackets refer to realization diagrams set out in this chapter, and reproduced in the following pages.

**REALIZATION (1)** (See the diagram of realization in Textual Focus (2.11))

M1	M2	M3	M4	M5	M6
S	W	S	W	S	W
1 // .	/Oft	in her	/Glass the	//Mus ing	/Shep herd /spies//
2// . the	/head long	/Moun tains //	and the	/down ward	/skies//

**REALIZATION (2)**

/musing/	/Mountains/
/Shepherd/	/downward/
/headlong/	

**REALIZATION (3)**

the/musing	/Shepherd	/spies/
ðə n	e d	sCaiz
(1) (ii)	(iii) (vi)	(iv)
the/headlong	/Mountains	
e	aun	
(1) (iii) (ii)	(v)	/Skies)
	the /downward	sCaiz
	ðə aun əd	
	(i) (v) (vi)	(iv)

**REALIZATION (4)**

LINE	MEASURE
(1)	Glass spies
(2)	Mount- Skies

**REALIZATION (5)**

LINE	PATTERN	MEASURE
		1 2 3 4 5 6
(1)	MEASURE	+ + + + + +
	SW	- - + + + +
	LEXICAL ITEM/ FOOT	- - - + + +

**REALIZATION (6)**

LOCATIVE	STYLIZING	ARCHAIC
'Shepherd'	'Glass'	'Oft'
'Mountains'		'Musing'
'Skies'		'spies'

B1

REALIZATION (5)

LINE	PATTERN	MEASURE					
		1	2	3	4	5	6
(1)	MEASURE	+	+	+	+	+	+
	SW	-	-	+	+	+	+
	LEXICAL ITEM/ FOOT	-	-	-	+	+	+
	NOMINAL GROUP	-	-	++	+	+	-
	TONIC	-	-	+	-	-	+
	RHYME	-	-	-	-	-	+
(2)	MEASURE	+	+	+	+	+	+
	S,W	+	+	+	-	+	+
	LEXICAL ITEM/ FOOT	-	+	+	-	+	+
	NOMINAL GROUP	++	+	+	++	+	+
	TONIC	-	-	+	-	-	+
	RHYME	-	-	-	-	-	+

REALIZATION (7)

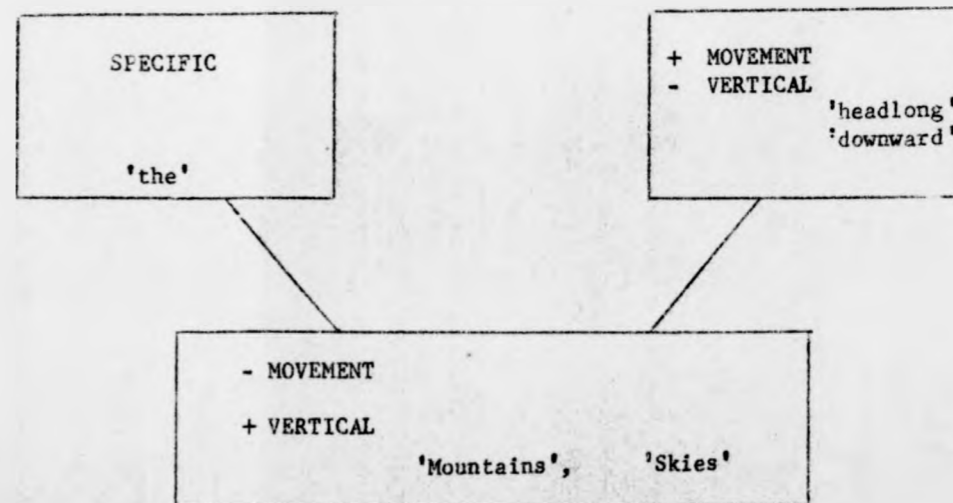
(1)	Oft	in her glass	the musing Shepherd	spies
GRAMMAR	A	A	S	P
			m m n d e n	
IDEATION	LOCATIVE (TIME)	LOCATIVE (PLACE)	PROCESSOR	MENTAL PROCESS (PIVOT)

(2)	The headlong Mountains		and the downward Skies	
GRAMMAR	C			
	1		2	
	m m h d e/adv n		m m h d e/adv n	
IDEATION	PHENOMENON 1		PHENOMENON 2	

REALIZATION (6)

PASTORAL WORDS		
LOCATIVE	STYLIZING	ARCHAIC
'Shepherd'	'Glass'	'Oft'
'Mountains'		'Musing'
'Skies'		'spies'

REALIZATION (8)

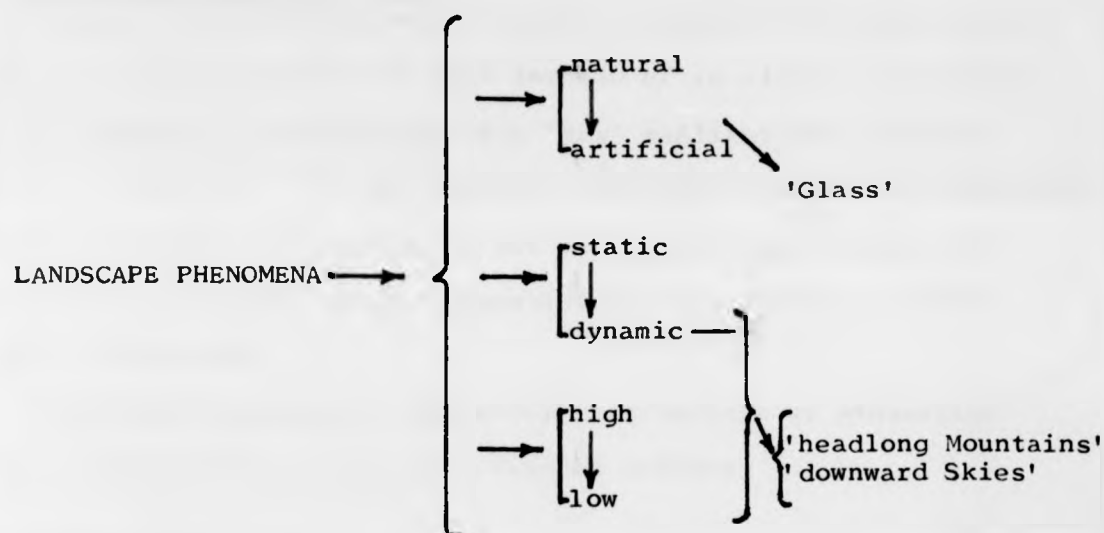


Page Numbers:

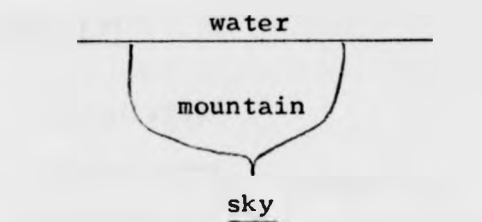
Realization	(1)	Page No:	84	Realization	(6)	Page No:	91
"	(2)		85	"	(7)		92
"	(3)		87	"	(8)		93
"	(4)		88	"	(9)		94
"	(5)		89	"	(10)		99

2.12. The focus of this chapter is textual since its main aim is to look at an example of strict metre. At the same time it is important to see the other types of linguisticity in the text, types which are common to all kinds of poetry, metrical and non-metrical. The ideational linguisticity here is metaphorical and mimetic. The metaphor has been discussed at some length already. It can be symbolised as follows

IDEATIONAL FOCUS (1): POPE



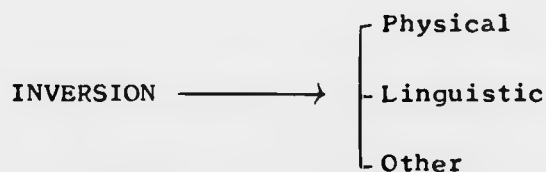
This diagram may also be seen as symbolising the realization of /inversion/ through mimesis (see Page 93 above). The essential move in describing or recognising mimesis is metalinguistic, our focussing on the systemic relations and terms themselves, such that we notice a way of describing the relation between the terms in the semantic system, which would also describe an analogous relation between phenomena in the situation referred to, in this case, the landscape. Thus the mimesis of this passage is a matter of our seeing the network in comparison to, as well as as a realization of, the scene it represents. We may show the structure of the scene schematically as follows



The reflection inverts the 'actual' scene in an obvious enough way. Seeing the passage as mimetic, then, is seeing the semantic relations in the metaphors describing it as structurally similar to the spatial situation. Thus, the normally high sky is low in the reflection, and the mountain appears to fall instead of to rise. Analogously, in the language, the normally high 'sky' realizes the semantic feature /dynamic/. The oppositeness involved in physical reflection in the situation corresponds to the linguistic oppositeness of /static/ -v- /dynamic/ (binary opposition), and /high/ -v- /low/ (polar opposition).

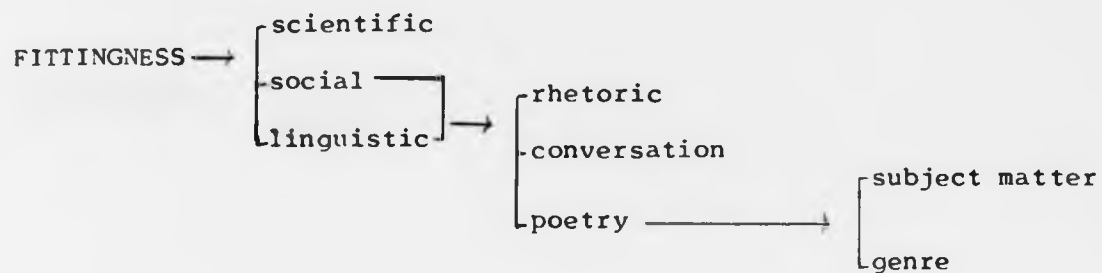
Physical, linguistic, and other realizations of /inversion/ may be summarised in simplified form as follows:

IDEATIONAL FOCUS (2)



Each of the terms is a hyponym of /inversion/, and the relation of mimesis is one of structural resemblance between co-hyponyms, in this example, that of physical reflection and linguistic attribution.

The second kind of mimesis in Pope's lines is the one involving metre, but it is essentially the same type as the mimesis based on metaphor. We look at the metre metalinguistically, as /fittingness/ and see this more abstract term as applicable to other kinds of communication. The following network provides a simple summary.

IDEATIONAL FOCUS (3)

These three types of ideation differ in semantic width. The /fittingness/ network is very much wider since it encompasses the concept of poetic genre itself as realized through strict metre, pattern and so forth, and so implies the whole of the textuality of the poem as set out under Textual Focus above. The meanings of /landscape/ and /inversion/ differ in width too, but both relate to the subject-matter only. The Ideational Focus (2) diagram simplifies a good deal since only bare mention is made of relevant terms such as /scientific/ and /social/, and clearly there is a good deal of intersection between rhetoric, conversation, and poetry - which is not shown.

2.13. We can make some comparative comments about Pope's and Waley's ideational linguisticity. Pope makes far more positive use of metre, as a component of ideation, than does Waley. Waley's realizations show far more of both neutralization and diversification among relatively few units. Waley's mimesis is best described in terms of mood and transitivity, as against Pope's which is a matter of group structure. Waley uses no deviance, and no metaphors, while both devices are used by Pope. The meaning of /fittingness/ in Pope is very much associated with textual meaning, with metre-related patternings at all levels; but Waley's /fittingness/, if that is the correct term, is a matter of the fit of ideational meanings of different types into the same lexicogrammatical form with no dramatic foregrounding, a stylization not of lexical and rhythmical interaction, but of lexical neutralisation.

2.14. The interpersonal meaning of the poem, looked at as genre, is realized in the high level tones which, if they are used in recitation, seem to be specific realizations of linguisticity. These features do not occur in my recital of the Waley poem, but what the recitals do have in common is pitch contour matching. In both poems this is realized via grammatical repetition, but is exaggerated, perhaps, in recital. It is related to the conception of line and metre, as is the use of interlineal pause and a regularizing use of pauses within lines. The latter is more important in the Waley poem where the metre depends on the reader's recognition of it - in both senses of the word - either actively or passively.

Apart from the more particular kinds of interpersonality

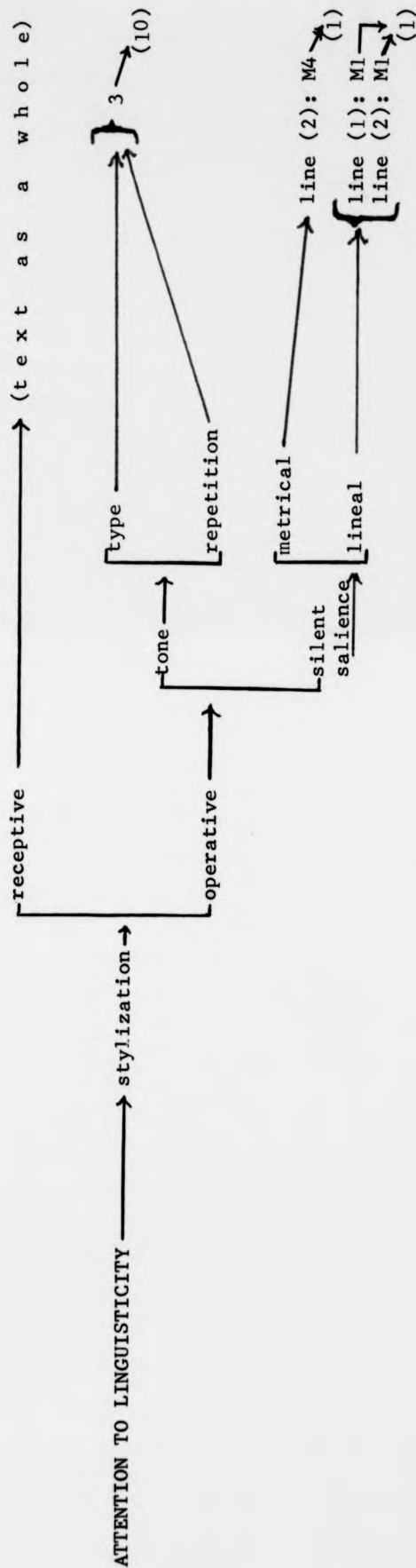
mentioned above there remains the more important interpersonal realization of genre as attention to all aspects of the text is linguisticity which the recital assumes or reinforces. In this function the interpersonal component dominates the other two, as was mentioned in 1.12. The interpersonal focus is shown below.



REALIZATION

INTERPERSONAL FOCUS: POPE

LEXIS GRAMMAR PHONOLOGY



NOTE: Numbers after indications of realizations refer to the same numbers in Textual Focus and in the Chapter.

2.15. In discussing metrical poetry it is important to remember that one meaning of metre is connected to the process of writing poetry, or 'composition' as it was called in 0.10.

One of the effects of the emergence of free rhythm as something like a norm in our time is to make us look back at earlier metrical writing as something other than an automatic choice identifiable with the composition of poetry as such. For Pope and his readers metre would carry the meaning of poeticality (0.10) much more decisively than now since virtually all poetry then was metrical. Now that this is not so we look for motivation for the use of metre, and look back to see what motivations Pope may have had. However, there is a danger that in doing this we neglect the simple fact of inertia. Many poems are probably written in metre just because the poet had no particular reason not to write them in that way. Also it is of importance to remember the role of metre in the composition process as a kind of catalyst for the imagination. Metrical problems are a mother of invention; and part of the satisfaction in reading poetry is the perception of how it has been done, the fittingness of meanings, and the empathetic 'solving' of metrical problems with the poet. The point can be illustrated from a simple problem. Let us attempt to develop the following 'line'

'The sun is up'

more or less randomly chosen, according to the strict metrical limits that the next line must rhyme monosyllabically, and contain the same number of syllables, four. The rhyme problem is a particularly difficult one since the only candidates, as far as I can see, are

'pup'

'tup'

'cup'

'sup'

and perhaps the anglicisation of 'Krupp'.

If we are not to draw in references to some other situation than the early morning one, we have no choice but to use 'cup'. But by its very predictability as a rhyme it is unlikely to be suitable. Of the other examples, 'Krupp' is too unnatural, and 'tup' and 'sup' archaic. All these could, of course, be worked in by managing situational factors, having an English speaker pronounce 'Krupp' like that, or by using allusions to historical events or other texts. 'Pup' is again situationally restrictive, but might be used in a naturalistic treatment. Let us solve the problem by returning to the predictable 'cup' but rather than have it as something on the early morning breakfast table, use it metaphorically to refer to an aspect of the landscape, the cup shape of the lake when the water has dried out of it. Then we can bring together the sun and the landscape. Something like

'The sun is up  
over the cup  
of the lake ...'

'Over' seems preferable to 'above' since it avoids rhythmical repetition of the first line, which with such short lines, and a syllabic metre, sounds jingly. The choices we have had to make so far concern the second line, particularly the rhyme, and then the rhythm. But the second line still sounds jingly, something which might be reduced by making it the beginning of a new sentence, and also by altering the verb in the first line (which

anyway tends to suggest hearty boy's adventures). So we might try

'The sun lifts up.  
Over the cup  
of the lake, now .....

This somewhat unrealistic exercise perhaps illustrates that behind the straightforward non-deviant English of these lines there is a good number of linguistic choices and decisions, and a reflection on linguistic choice not usually found in other kinds of discourse. Corti calls this, or something like it, 'the pre-text' (Corti, 1978:70). It represents a 'marks of the chisel' kind of meaning and depends upon the reader's empathy for and interest in the poet as a craftsman, which is perhaps just another way of saying that it illustrates linguisticity par excellence, as an interpersonal communication.

CHAPTER THREE

3.1. Before moving to free form I want to look at two further examples of metrical poetry, but poetry which is less strictly metrical than Pope's couplet. The first example is the opening two lines of Wordsworth's 'Prelude'.

'Oh there is blessing in this gentle breeze  
That blows from the green fields and from the clouds'

(Wordsworth, 1926:2)

In my view the main difference between these lines and Pope's, from a metrical point of view, is that though Wordsworth's lines realize a similar metrical scheme of six measures to the line, they do not unambiguously realize the lower ranking /SW/ structure. For the sake of comparison we may see what the discrepancies are if we attempt to see Wordsworth's lines as realizing /M(SW)/. Using the criteria set out in 2.5., we can plot the words concerned as follows.

- A. 1. 'Breeze', 'blows', 'green', 'fields', 'clouds',  
'Oh' ( 6)
- (2) 'bless-', 'gent-'
- B. (1) 'there', 'is', 'in', 'this', 'that', 'from', (10)  
'the', 'and', 'from', 'the' ( 2)
2. '-ing', '-le' ( 2)

It is interesting to compare the distribution here with Pope's.

	<u>POPE</u>	<u>WORDSWORTH</u>
A. 1. (Lexical monosyllables)	4	6
2. (Grammatical monosyllables)	6	10
B. 1. (Salience in polysyllables)	5	2
2. (Remiss in polysyllables)	5	2
Total monosyllables	10	16
Total polysyllables	10	4
Lexical items	9	8
Grammatical items	6	10
Lexical density	60%	44%

The most striking difference between the two pairs of lines is that Wordsworth's contain substantially less polysyllables, and less lexical items, the lexical density, or percentage of lexical items (Ure, 1971) being very high in Pope.

3.2. My recital of Wordsworth's lines is as follows. I have attempted to keep the recital as close as possible to realization of an /M(SW)/ metre.

REALIZATION (1)

M	M		M	M		M
1	2		3	4		6
	S W S		W	S W S		W S W S
(1) //	. /Oh	there	is	/blessing //	in this/gentle	/breeze//
(2) //	. that/blows	from	the	//green	/fields	// . and from/ clouds//
						the

Compared to Poe's couplet the realization of /M/ here is slightly less strict in the sense that one more pause needs to be supplied than in Pope's passage. In both passages there is a silent foot at the beginning of line (1), and a pause which could

go unrealized in a different kind of recital, at the end of the first line. This is reinforced by a word-unit boundary, between the adjunct head and its clause qualifier, a lower ranking boundary than the one in Pope's lines. In the middle of the lines, Wordsworth has two silent salients against Pope's one, and Wordsworth's are not symmetrical in tonicity.

The overall effect of relative looseness in Wordsworth's lines comes from the difference in the metre, the /M/ metre not foregrounding the fact of lexical choice as the /M(SW)/ one does. Nevertheless the equivalence of /M/s per lines, and the number of syllables per line, ensure that Wordsworth's lines count as metrical.

The simple realization of /M(SW)/ as 'salient', 'weak', is achieved in the following feet.

- (1) 3 /Blessing//  
       5 /gentle/  
 (2) 1 /. that /

Also simple metrical are the monosyllables at the ends of the lines since here metre requires /M/ to be realized as 's' only.

Thus we can add

- (1) 6 /breeze//  
 (2) 6 /clouds//

which also are line-end markers.

Non-simple realizations of /SW/ are as follows

- (a) EMPTY
- (1) 2           S    W  
              /Oh there (is)/
- 4           S    W  
              //. in (this)/
- (2) 2           S    W  
              /blows from (the)//
- 5           S    W  
              /.and from (the)/

(b)	ZERO		
(1)	1	S //.	W ( )/
(2)	3	S //green	W ( )/
	4	S <u>/fields</u>	W ( )//

So, of the 12 feet here, 5 are simple realizations of /SW/ while 7 are not. The difference between Wordsworth and Pope, in the lines looked at, is one of 86% realization of /M(SW)/ in Pope, and 42% in Wordsworth. This can be seen spatially as follows.

WORDSWORTH

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	+	-	+	+
(2)	+	-	-	-	-	+

POPE

<u>LINE</u>	<u>MEASURE</u>					
	1	2	3	4	5	6
(1)	-	-	+	+	+	+
(2)	+	+	+	-	+	+

Of course these figures and distributions are not necessarily diagnostic of Wordsworth's or Pope's styles generally. The aim is to show how metricality in general can be looked at. What emerges is that in these lines Wordsworth is only metrical at a delicacy of foot, or as realizing 'measure', not at syllable as realizing /SW/.

The Wordsworth lines contain elements of the alternating metre, for example in the stretch from (1) 4 to (2) 2, where the alterna-



tion of salient and remiss syllables corresponds to the traditional 'iambic' metre.

W S W S  
.... this /gentle/breeze//

S W S W  
//. that /blows from....

We can say, here, that Wordsworth's lines allude to alternating metre. They also resemble Pope's in having line-end monosyllables realizing /M(S)/: but while Pope's line-end monosyllables are the only feet of that type, Wordsworth has two other feet, not in line-end position,

//green/fields//

This makes a difference in that, with Pope, the monosyllabic feet (plus rhyme) are distinctive, while in Wordsworth they are not, hence the fact of lineation is much less decisively marked in Wordsworth's lines.

Connected with the greater number of polysyllables, in fact disyllables, in Pope than Wordsworth, is the proportionately larger number of enclitic feet, in which word and foot/measure boundaries coincide. While Pope has 5 such feet, Wordsworth has only 2.

/blessing/

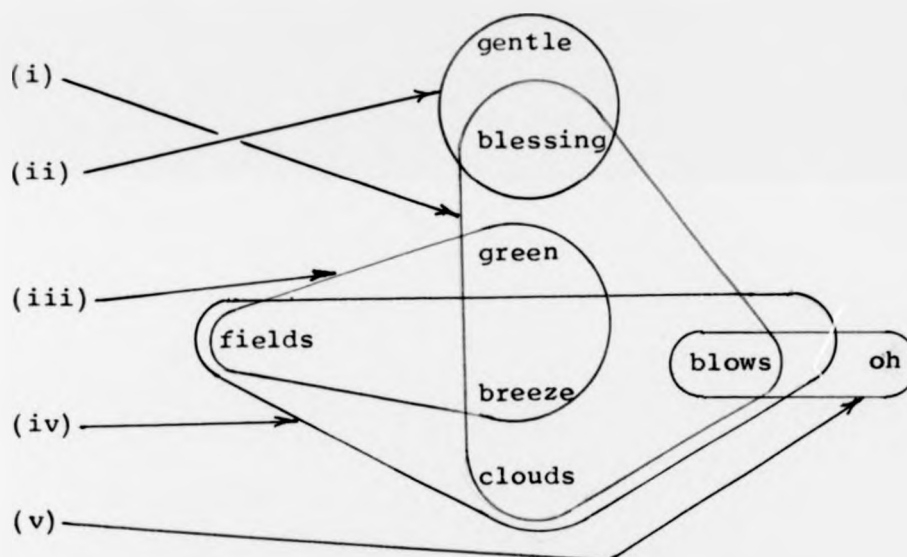
/gentle/

Again whereas Pope has congruence between metrical feet and nominal groups of the same componentence, /musing/Shepherd/, /headlong/Mountains/, /downward/Skies/, Wordsworth has nothing like this. The parataxis he does use is not related to metre. The repetition of locative adjuncts (which continues into the next line after

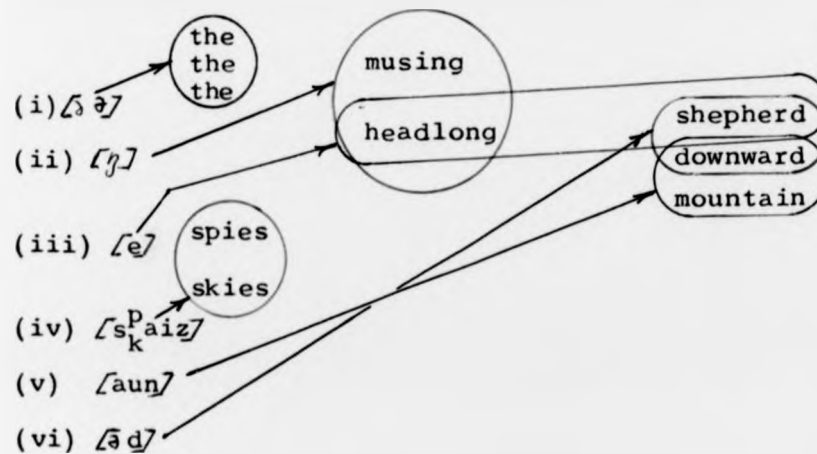


(iii)	/breeze		/green	/fields	
	[i]		[i]	[i]	
(iv)	/breeze	/blows		/fields	/clouds
	[z]	[z]		[dz]	[dz]
(v)	/Oh		/blows		
	[ou]		[ou]		

This motif patterning shows a good deal of intersection, that is, the same words forming units in different patterns.



By contrast the intersections in Pope are less



Phonemic patterning of this type is common in non-metrical poetry too, and is interesting as a textual feature that the two types have in common. For example, in the following lines of Derek Walcott,

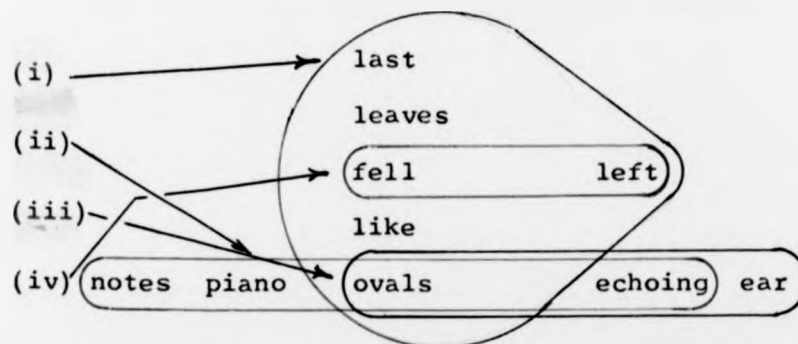
'The last leaves fell like notes from a piano  
and left their ovals echoing in the ear.'

(Walcott, 1980:38)

As I interpret this the motifs, set out below, are mimetic of the sounds of piano notes, but also have an attention gaining function, to highlight linguistic sound.

The motifs are

- (i) [l] 'last', 'leaves', 'fell', 'like', 'left',  
'ovals'
- (ii) [ou] 'notes', 'piano', 'ovals', 'echoing'
- (iii) vowel  
alliteration 'ovals', 'echoing', 'ear'
- (iv) [e] 'fell', 'left', ('their')



Phonemic pattern can have a function analogous to that of strict metre, namely of highlighting the fact of lexical choice, as has been pointed out by Jakobson in his famous comments on 'I like Ike' (1960:357). This method is used by Sylvia Plath in the poem discussed in Chapter 7, which ends

'They threaten  
 To let me through to a heaven  
 Starless and fatherless, a dark water'

which highlights semantic relations through the following motifs.

- (i) [θr] 'threaten', 'through'
- (ii) [ɑ] (+ /les/) 'starless', 'fatherless', 'dark'
- (iii) [e] (+/n/) 'threaten', 'heaven', 'let'

An interesting point about Wordsworth's lexis is the clichés. Textually and ideationally the items below are low in information value, but in the context relatively high in interpersonal, emotive, impact. The pairs

REALIZATION (3)

'gentle' - 'breeze'

'breeze' - 'blows'

'green' - 'fields'

seem registrally highly predictable. Wordsworth draws on these very common relations, perhaps, in order to draw attention to the emotional significance he wants to give here to the ordinary. In the context of poetry the use of cliché might be counted as a 'minus-device' (See 3.3).

3.3. Where Wordsworth's lines are more intricate than Pope's is in the phonemic motif patterning, but this is not related to metre in as delicate a way as Pope's motifs are. Wordsworth's metre cannot be attributed to the same functions as Pope's. The lack of overall /SW/ structure means that the tendency of English to isochronism does not get stylized, nor does the metre reinforce grammatical boundaries. Also, the meaning of /fittingness/ is less evident since the fit is less tight and the fact of lexical choice not nearly

so strongly highlighted because this metre is not nearly so restrictive of lexical choice as is Pope's. The question arises then as to what meaning Wordsworth's metre does carry, whether it simply has 'less' meaning or whether it is related to ideational and interpersonal meanings at all.

We have to see Wordsworth's metre in its literary context and in relation to the kind of metre Pope developed. In Lotman's terms Wordsworth's greater 'simplicity' constituted a 'minus device'.

'In order that the simple be perceived as simple, not as primitive, it must be simplified, that is, the artist consciously does not use certain constructional elements and the viewer-hearer projects the text against a background in which these "devices" might be realized...

'It follows that the concept of "simplicity", typologically secondary and historically quite variable, depends upon the system against which it is projected.'

(Lotman, 1976:26)

It's in this sense that we can take Wordsworth's metre to have the meaning of 'simplicity' or even 'un"poetic"'.

Different periods emphasise different aspects of poetry, and different kinds of realization. This difference can very often be seen in terms of the type of non-poetic speech which the poet takes as a model (Erlich, 1965:235). Wordsworth based his view of poetry on the pre-industrial oral songs and the conversation of rural people in emotionally charged situations. For Pope the act of utterance is an index of controlled civilised human nature; for Wordsworth human nature is seen as something

'pre-linguistic', and vulnerable to the falsifications of elegant and self-conscious verbalising, which for him hide human nature. In the literary context this implies that metrical and other kinds of elegance in poetry may be a barrier to the deeper insights. From our perspective now it is possible to imagine that Wordsworth might have eschewed metre altogether on the grounds of a natural sincerity urged, for example, by Herbert Read whose concept of 'form' in modern poetry (Read, 1948) is very close to Wordsworth's. Read even claims in his book about Wordsworth (Read, 1930) that Wordsworth's poetry does in fact show the beginnings of free poetry. Wordsworth himself feels the need to meet the possible objection to his view of poetry, namely that it should lead him to relinquish metre, by saying that metre has the effect of cushioning the painful effect of prose statements of suffering. He says, in effect, that for him the meaning of metre is its effect in throwing

'a sort of half-consciousness of unsubstantial  
existence over the whole composition'

(in Brett and Jones, 1963:258)

It seems to me that Wordsworth's rationale for the use of metre in fact covers a deeper anxiety that perhaps after all there is a closer relation between metre and poetry than he admits. But that is not relevant here. What we can say about the meaning of Wordsworth's metre is that it is a kind of 'minus-device', relatively 'simple' compared to Pope's; also, in this poem - which does not imitate oral song as the 'Lyrical Ballads' do - Wordsworth mimes the prophetic voice. If we can think of Pope's metre as an imitation of polite indoors urban conversation, then we may take Wordsworth's as a miming of solitary out-of-doors inspiration, a far-carrying voice.

3.4. This last remark takes us over into the interpersonal function, to which I now turn. Wordsworth adopts the prophetic role, or what we might perhaps call the prophetic introspective role and his language draws on characteristics of the register of 'prophecy'. This, I take to be primarily a matter of interpersonal meaning, but it overlaps with the textual as repetition.

REALIZATION 4

ADJUNCT			
Preposition	Completer		
	deictic	modifier	head
from	the	green	fields
from	the		clouds

The force of this repetition strikes me as being that of persuasion, perhaps self-expression, a kind of meaning absent from Pope's own parataxis which is descriptive.

This implies an emotive kind of recitation, and indeed Wordsworth used to recite his poems in the manner of a priest as a kind of incantation (Bateson, 1956:193). There are a good many ways in which this interpersonal meaning could be realized prosodically.

The recital below is characterised by the use of completely level and relatively high overall pitch. The high level tones are also more slowly articulated than the low, grammatical ones, something made easier by the predominance of long vowels and final voiced consonants.

REALIZATION (5)

- Oh there is blessing gentle breeze  
 - in this  
 -



-                   blows                   green fields                   clouds  
 -                   that                   from the                   and from the  
 -

This recital is not straightforwardly expressible in Halliday's notation since he does not provide for a completely level contour. This seems to me to be one way of achieving the incantatory quality, and so of suggesting a comparison between the poem and prophecy. The incantatory intonation may be regarded as a deviation from some kinds of utterance, and from the norm in that this sort of pronunciation is situationally restricted (Leech, 1966:139). We can look at the recital from the point of view of mimesis, the way in which the recital mimes prophetic speech, but also from the point of view of the way in which the style of delivery, in any situation, draws attention to linguisticity. The incantatory style of speech itself highlights the fact of utterance, and the matching of the salient syllables at the same height and the same level tone imposes a kind of symmetry on the text, which is related to the phonemic patterning, and especially in the second line, to the syntax.

3.5. It is not finally possible to draw a distinction between genre and subject-matter, where interpersonal meaning is concerned. This is partly because interpersonal meaning is not often identifiable at particular points in the text; rather it suffuses the text as a whole (1.12) and as the realization of poetic genre can be thought of as dominating the other semantic components in scope. Also, an important difference between the Wordsworth lines and those by Pope is that Pope's subject-matter is more decisively ideational - language as observation - while

Wordsworth's is predominantly interpersonal. This reflects a wider change in emphasis between the kinds of poetry the two men wrote and the dominance of different meaning functions in them (Halliday, 1971:363. Halliday refers to Zumthor, 1971).

Wordsworth's 'Prelude' is to a large extent about the interpersonal element in the register of poetry, so that here genre and subject-matter are particularly close. This can be seen in the lexical items such as 'Oh', and 'blessing' which in this text exemplify both the poetic role, miming the prophetic voice, but also express the feelings of the man. The interpersonal realizations of genre are set out below in 'Interpersonal Focus'.

I turn now to the ideational linguisticity in this couplet.

3.6. I shall start with the transitivity. This may be shown as follows:

REALIZATION (6)

(1)

Oh —	there IDENTIFIER	is RELATION	blessing IDENTIFIED	in this gentle breeze LOCATIVE 1 (INTERIOR)
---------	---------------------	----------------	------------------------	--

(2)

that AFFECTED	blows ACTION	from the green fields LOCATIVE 2 (SOURCE, HORIZONTAL)	and from the clouds LOCATIVE 3 (SOURCE, VERTICAL)
------------------	-----------------	--	--

However, this analysis does not show fully the relationship between 'blessing' and 'in this gentle breeze'. To take the latter as locative is to take it metaphorically, whereas it is

probably more natural to see 'blessing' as an attribute of the breeze, rather than literally situated in it. The adjunct is closer in meaning to, say,

'There's a lot of good in that boy'

or

'There's beauty in a landscape'

It is very common in English to treat attribution on the model of compeance (Whorf, 1956: 155). This 'dead' or 'received' metaphor deserves attention as such since it relates to the further questions raised when we look at the potential meanings of 'blessing' itself.

'Blessing' is problematic because when taken literally it implies an animate or divine /actor/ which even if not realized is present as an intrinsic participant (Halliday, in Kress, 1976:159). Although a noun grammatically here, 'blessing' names a process, so we have to account for the participants involved, the /actor/ and the /goal/ or /beneficiary/ of the action. Neither of these is mentioned in Wordsworth's lines. Furthermore the non-finite form of 'bless' may be interpreted in either an /operative/ or a /receptive/ way, that is either

(i) 'The breeze is blessed' (receptive)

where 'breeze' functions as /goal/ and perhaps also /beneficiary/, of the performative /action/, of blessing, with the role of 'blesser' or /actor/ left unexpressed.

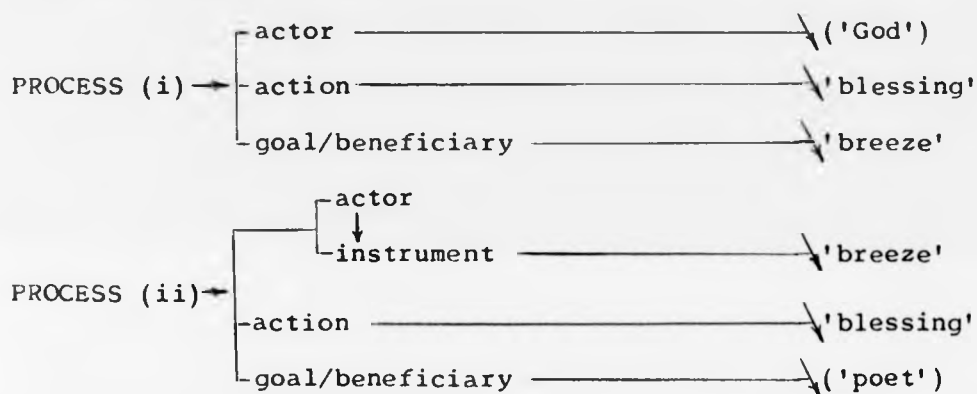
or

(ii) 'The breeze blesses' (operative)

with 'breeze' functioning now as /instrument/ of the action, and /goal/ being unexpressed. The realization of /instrument/ is

metaphorical here since the process of blessing literally requires an animate actor.

The intrinsic participants of the process differ in each of the above interpretations. In (i) the intrinsic /actor/ is most likely to be 'God', while in (ii) the intrinsic /goal/ again possibly /beneficiary/ also, is the poet. These two paths can be symbolised as follows



The unrealized but intrinsic participants are placed in brackets.

Process (i) is related to (ii) causally. The breeze is blessed by God and then acts as the instrument of blessing the poet. To indicate this we can conflate the above systems as follows



The term /initiator/ is used for the /actor/ of a causative clause, and /source/ is introduced as a term for the locatives in the second line of the passage, the term drawn from Bennett (1975:18-21)

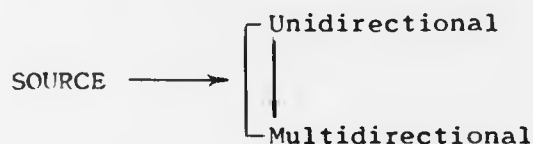
(who however does not count /source/ as properly /locative/). The above analysis focuses the verbal aspect of the clause and so in effect distorts the textual emphasis of Wordsworth's lines. But this focus allows us to see the relation between 'blessing' and 'breeze' as one between an action and the instrument used to do the action. The /locative/ or /attributive/ function is ambiguous in the way that the meaning of a message is. A message may be thought of as having information located in it or as having the attribute, information. Thus the breeze may best be thought of as a sign of blessing which comes ultimately from God, but immediately from the fields and clouds. So we can reshape the /locative/, /attributive/ diagrams above in the following form



This parallels the use of 'in' in such utterances as 'in my letter' referring to the meaning content, the letter being the location of the meaning even though meaning has no extension.

Wordsworth mentions two sources of the breeze, 'the green fields' and 'the clouds', and in the next line, 'the sky'. This is slightly strange since it sounds as if the breeze is emanating from each of these phenomena as a separate source. Possibly he wants to present the breeze as a kind of unifier of all the other elements in the landscape before him. In blurring the notion of source he concentrates attention on his perception of the scene. The breeze, in other words, seems to come from all directions.

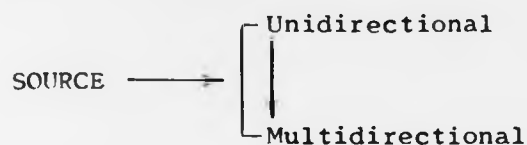
whereas, in this context, the /source/ adjuncts should logically be contrastive choices, Wordsworth treats them as a union of the terms involved. 'And' is used where exclusive 'or' is expected. This may be symbolised as follows



Another way of looking at the sources of the breeze is to see them as a progressive widening of range, beginning with the fields, then shifting to the more distant clouds, and then the sky which is more distant and generalised still. The /source/ adjuncts are not, perhaps, primarily mentioned for their sourcedness but as a way of bringing into the sentence a number of familiar features of the landscape which Wordsworth wants to celebrate just as being present. The breeze blowing from (each of) them is a metaphor for his heightened awareness of them, an awareness which suffuses everything. It is a natural instrument of what he elsewhere calls a 'blessed mood' (Wordsworth, 1944:260), a subjective state which creates a 'sense sublime/Of something far more deeply interfused' (Wordsworth, 1944:262). The breeze is often used as a symbol of creativity in Wordsworth, as De Selincourt points out in his footnote to these lines (Wordsworth, 1926:2n). This is, of course, a matter of interpersonal subject-matter implied by the logical (ideational) contradiction of the metaphor. It is also realized by the vocative, 'Oh' placed as theme, and the citation as a type of celebration of ordinary landscape features in cliché terms,

'gentle breeze'  
'green fields'

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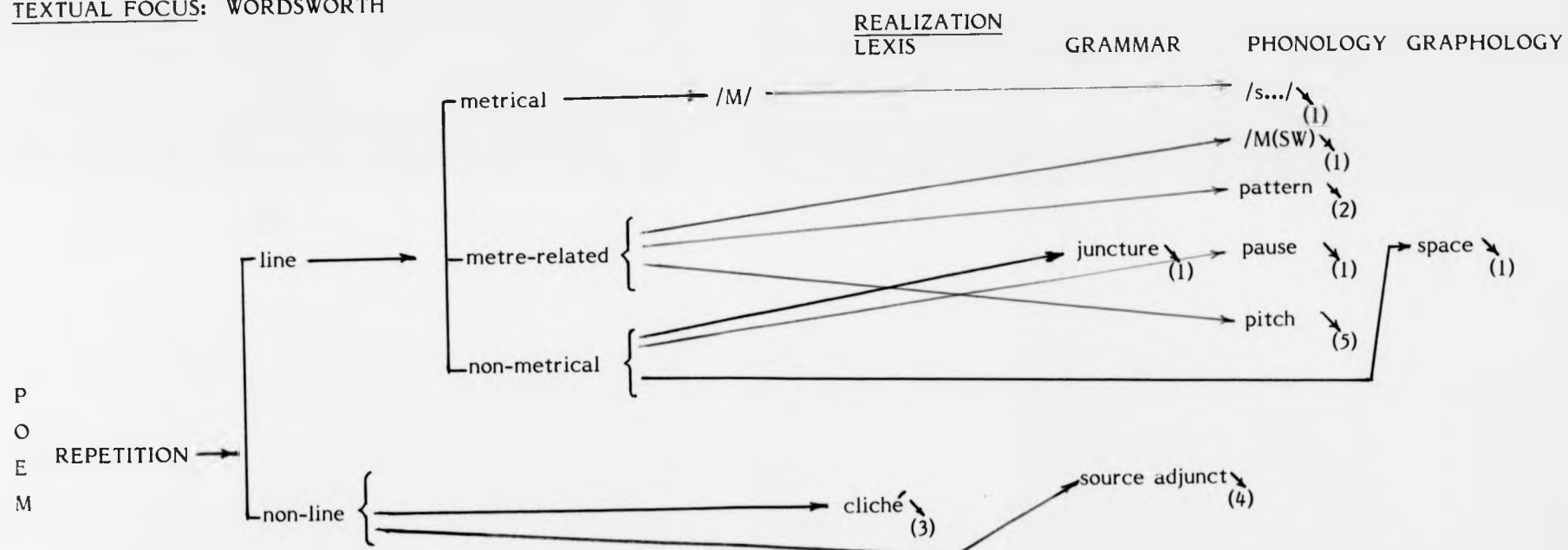
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'gentle breeze'  
'green fields'

seen as carrying 'blessing' in their very simplicity and matter-of-factness. But this takes us beyond the ideational.

The general point to be made about the ideational linguistics is that it is much more dependent on the reader's contribution than is so with Pope's lines. The kind of locative relation between 'breeze' and 'blessing' can be seen as just casual speech; so also can the multidirectionality of the breeze, and the religious implication of 'blessing'. The interpretation I have given of ideation is very much a process of taking as metaphors expressions which are probably no longer clearly so, but which emerge when we look more carefully at their meaning-paths.



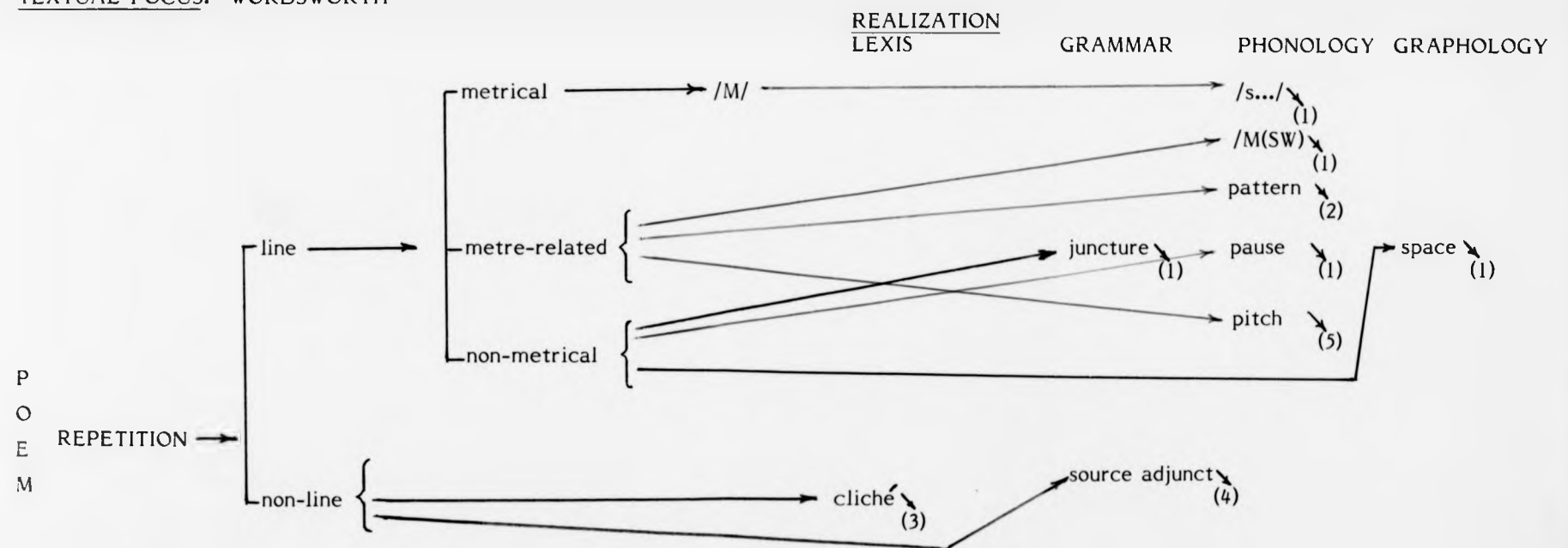
TEXTUAL FOCUS: WORDSWORTHREALIZERS

- (1): Page 116  
 (2): Pages 120-1  
 (3): Page 123  
 (4): Page 126  
 (5): Pages 126-7

NOTE

The term 'juncture' is used to describe the grammatical boundary between the word 'breeze' and the whole of line (2) which is a rank-shifted adding clause qualifying 'breeze'.

## TEXTUAL FOCUS: WORDSWORTH



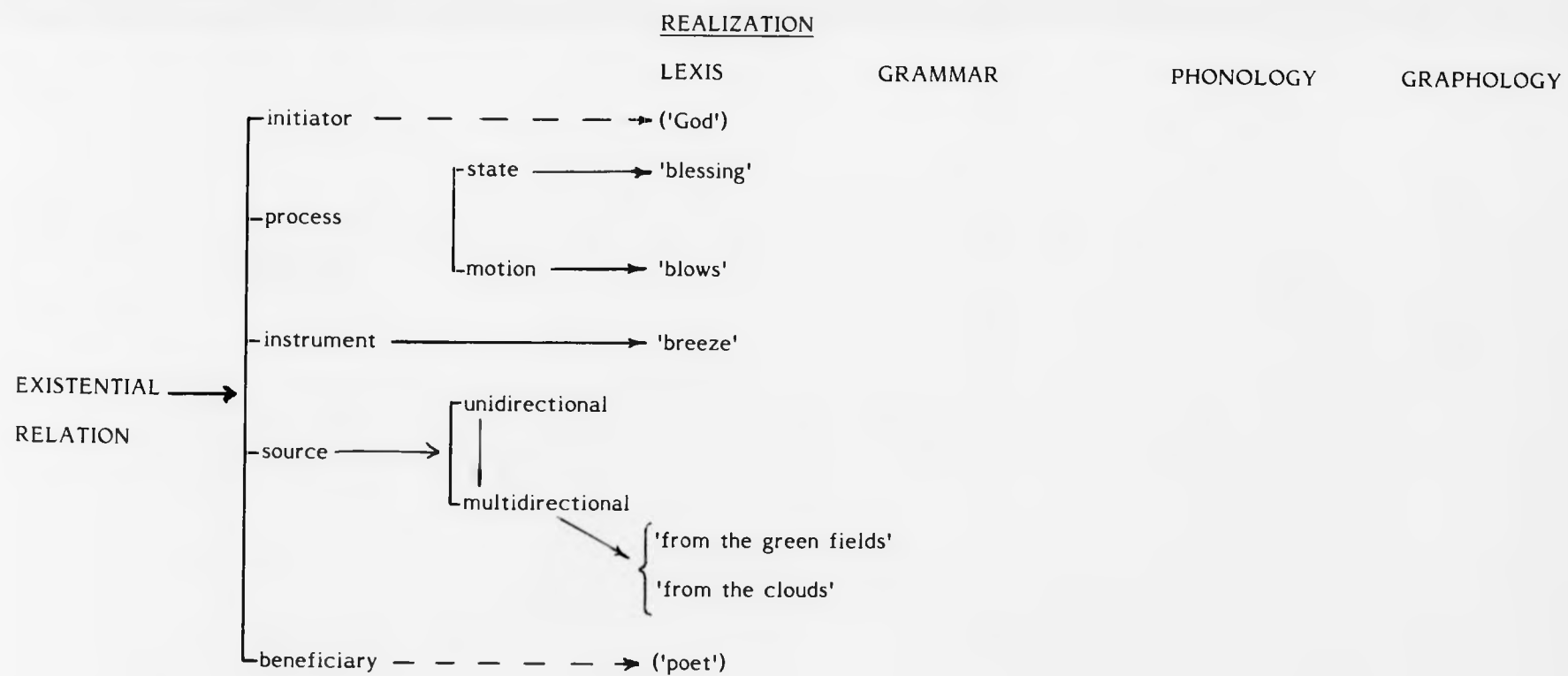
## REALIZERS

- (1): Page 116  
 (2): Pages 120-1  
 (3): Page 123  
 (4): Page 126  
 (5): Pages 126-7

## NOTE

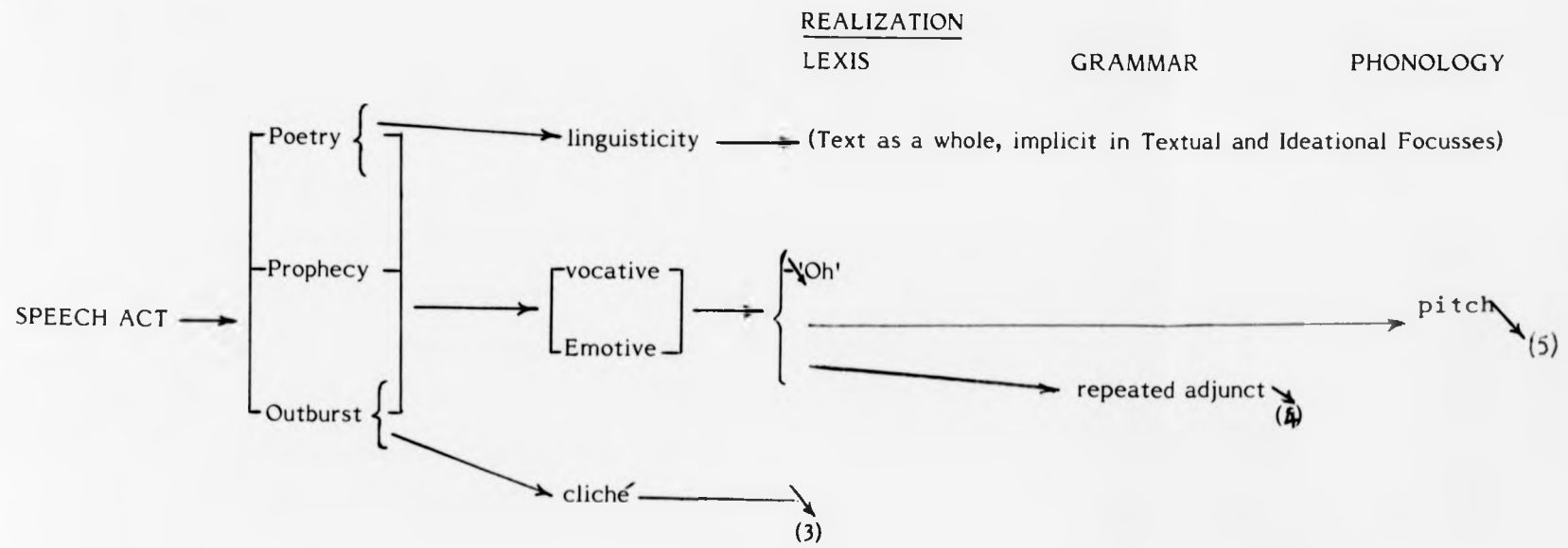
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IDEATIONAL FOCUS: WORDSWORTH



INTERPERSONAL FOCUS: WORDSWORTH

MIMESIS



37 The most important differences between Pope's and Wordsworth's lines are the stronger presence of /fittingness/ in Pope's lines, and the interpersonal mimesis of /prophecy/ in Wordsworth's. Both of these meanings are partly mimetic, but Wordsworth's is best described through the interpersonal while Pope's is ideational and can be shown in the Ideational Focus diagram, as Wordsworth's cannot, or not so easily. The relation between Pope's lines and polite conversation is shown in the relatively detached emotional tone, while Wordsworth's lines are much more emotive and the speaker obtrudes into the text emotionally much more. This difference reflects a difference between interpersonal and ideational modes, the former being associated with the speaker as actor, the latter with the speaker as observer.

Textually the difference between the two is that Pope's lines show many more /metre-related/ realizations than do Wordsworth's. However Wordsworth's patterning of phonemic motif is rather more intricate than Pope's, both being metre-related.

Ideational comparisons are more difficult to make. Significant is the comparative ordinariness of Wordsworth's form (grammar and lexis) so that the reader has to make a greater imaginative contribution, and to see dead metaphors and clichés as having a literary purpose. The metaphorical deviance is very clear-cut and noticeable in Pope.

3.8. I end this Chapter with a very brief look at three lines of 'sprung rhythm' by Hopkins, from 'The Windhover'. They are

'As a skate's heel sweeps smooth on a bow-bend; the hurl  
and gliding

Rebuffed the big wind. My heart in hiding  
 Stirred for a bird, - the achieve of, the mastery of  
 the thing!'

(Hopkins, 1967: 69)

It is clear enough from his own comments (in Gardner, 1961; 98-100) that Hopkins thought of these lines as metrical on the basis of, in terms of the present analysis, six measures to the line, or five measures with an inter-lineal pause. There is no attempt to realize an alternating, or /SW/ scheme, and no allusion to it as there is in Wordsworth's lines. If we take Hopkins' intentions seriously then we need to manage the recitation in such a way that the lines turn out metrical. This involves a somewhat untypical tonality. The recitation set out below differs from the recitation of the Wordsworth (or Pope) passage in that with the Hopkins lines the reciter has to 'compress' into fewer tone groups than he might do without the metrical constraint. It is much less striking to add metre-accommodating pauses than it is to reduce the number of salients to accommodate metre. The effect of this is, in my interpretation, to draw attention to the choice of salience, analogous to the foregrounding of the lexical choice with Pope.

M1	M2	M3	M4	
//as a	/skate's heel sweeps/smooth	on	a//bow-bend	the//hurl and//gliding
re//buffed the	/big	/wind	//.	my /heart in//hiding
//stirred for a	/bird	//. the a	/chieve	of.the//mastery / thing of.the

Without pressure to make the first of these lines fit into six measures, the recital might be

//. as a /skate's /heel/sweeps/smooth on a//bow-bend the//hurl and  
/gliding

which runs to eight measures. The difference is in the second measure where, in the metrical recital, three potential salients are run into one. Conversely, the recital provides the second of these lines with its fourth measure by having a metrically motivated pause before 'my' . And at the beginning of the second of the lines a silent salient is not realized, where it might have been, but then the second line would have had seven measures. There is thus in the interpersonal/tenoral function a fair amount of juggling to be done if the line is to be rendered metrical. However there seems ideational motivation for this since the rhythm of the lines clearly aims to mime the movement of the bird in flight (and the comparable movement of a skater's feet). If we do make 'skate's heel sweeps' all one foot with salience just on 'Skate's' this undoubtedly enhances the descriptive effect, and increases the contrast to the first three feet in the second line.

re//buffed the /big /wind//

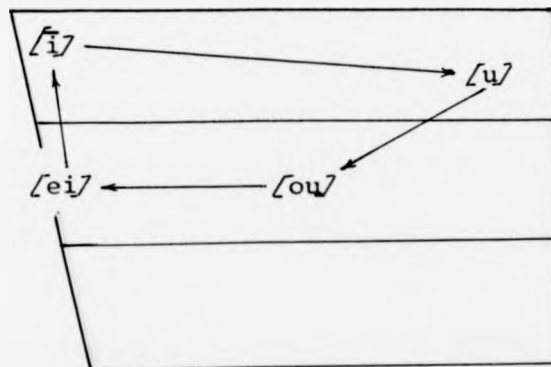
which mimes the change from the fluent movement of the bird through the air to a stalling-like movement, buffeted ('rebuffed') by the wind current as the direction of its flight alters. The metrically induced recital exaggerates these rhythms, but they would probably emerge on most recitals. Also, other features of texture support the mimesis of flight. In the first line the first three measures show a phonemic patterning of alveolar fricatives and long vowels, the fricatives also occurring in

initial clusters

//. as a /skate's heel sweeps /smooth  
 [z] [sk]ei[s] [i] [sw] [i]/[s]/[sm] [u]

And the movement of the vowels is mimetic, the first three being front and unrounded, rising from high-mid /e/ to high /i/ and then on 'smooth' moving from high-front to high back and now rounded, and then on the next word 'bow-bend' shifting to mid-central, and then, on 'bend' back to the starting point of the first element in /ei/ of 'skate's'. The movement of the vowels is as follows. For simplicity the diphthongs are shown as occupying just one position, the position of their first element.

REALIZATION (7)



The lines show phonemic patterning which corresponds to tone groups. There are seven tone groups and the motifs are shown below for the first six.

- (i) // . as a /skate's heel sweeps /smooth on a //
- (a) [s] in initial and final cluster
  - (b) long vowels, [i] twice
- (ii) //bow-bend the//
- (a) [b] in monosyllable



- (iii) //hurl and gliding re//  
 (a) [ɹ]
- (iv) //buffed the /big /wind/  
 (a) [b]  
 (b) [ɪ] in monosyllable
- (v) //. my /heart in/hiding//  
 (a) [h]
- (vi) //stirred for a /bird//  
 (a) [ɜ]

The seventh tone-group is internally patterned but on the basis of syntax and rhythm

- (vii) //. the a/chieve of . the/mastery of . the/thing//  
 which is parallel

//. the a/chieve of  
 . the /mastery of  
 . the /thing//

The rhymes do, of course, cut across tone unit boundaries.

Although the tone units fit in with the metre, in fact in the first line they are to an extent forged by it; the method of making tone groups internally patterned and different from other tone groups represents a way of exaggerating or stylizing rhythmicity without recourse to metre.

3.9 Hopkins' metre is much more related to tonality than is Wordsworth's or Pope's. In one sense Hopkins' metre is looser than Wordsworth's because no attempt is made to relate the text in any way to the alternating 'iambic' scheme. On the other hand Hopkins' rhythm foregrounds other kinds of choice (of tonic salience) and so is constrictive, like Pope's, as Wordsworth's isn't. And Hopkins' passage gives an interesting example of

metrical mimesis of the subject-matter.

In order to show the difference between Wordsworth's and Hopkins' metres - which might both be expressed as /M/, I shall symbolise Hopkins' by /M(S)/, which indicates that the metre is realized at the delicacy of /S/ only, but that this may involve non-simple realization. In other words the realization of /M2/ above, as

/skate's heel sweeps/

is non-simple, as against

/skate's/heel/sweeps/

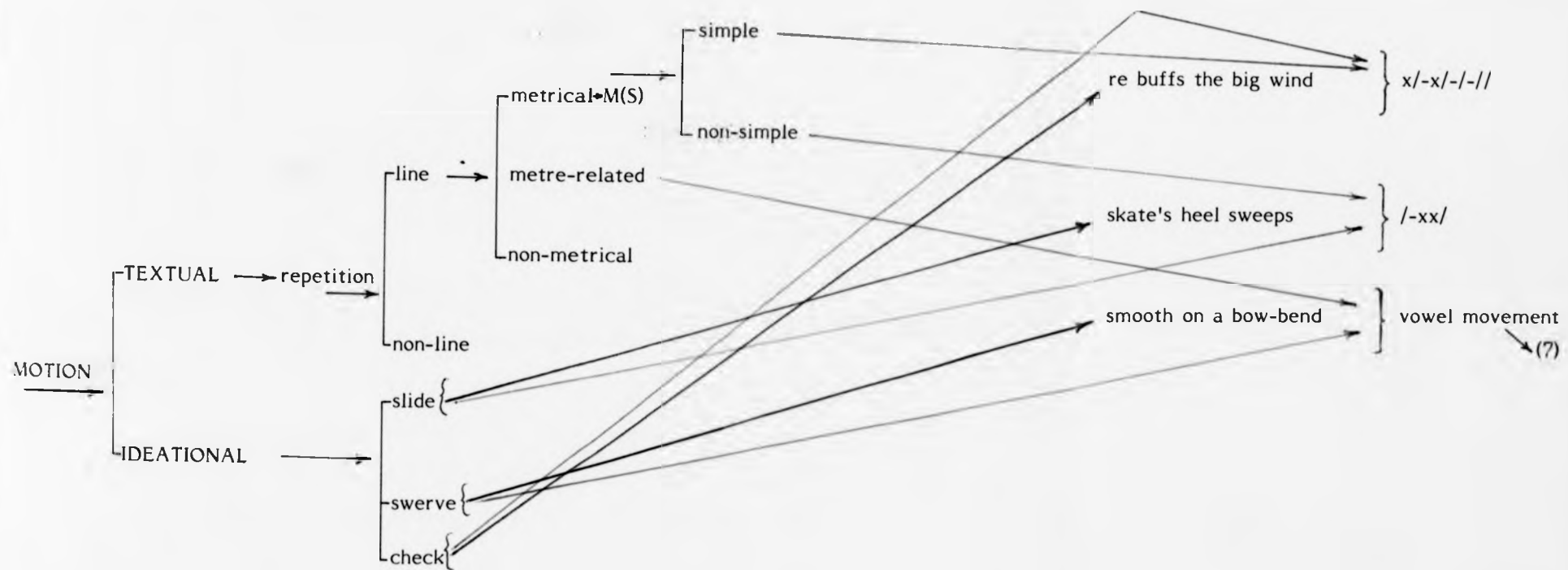
The question of non-simple realization of /M/ does not arise with Pope's or Wordsworth's lines.

The mimesis of the hawk's flight and the skater's movement through metre and vowel relations can be illustrated as follows.

TEXTUAL/IDEATIONAL FOCUS: HOPKINS

REALIZATION

LEXICAL/GRAMMATICAL PHONOLOGICAL



CHAPTER FOUR

4.1. This chapter deals with a poem by D.H. Lawrence (1964:448), 'Things Men Have Made'.

THINGS MEN HAVE MADE

Things men have made with wakened hands, and put soft life into,  
are awake through years with transferred touch, and go on glowing  
for long years.

And for this reason some old things are lovely  
warm still with the life of forgotten men who made them.

I begin with some discussion of the textual meaning in order to look at the poem from the point of view of metre. Since this discussion to some extent overlaps with consideration of interpersonal meaning I have indicated tonality, tonicity, and tone in the diagram below. The overlap occurs because in this text the rhythmical symmetry of the text is partly a question of interpersonal recital choice.

The intonation is entirely describable in Halliday's terms so no more impressionistic illustration is given.

This is my recital:

REALIZATION (1)

//1 things/men have/made//

// 3 things men have /made with // 3 wakened /hands// 3 . and  
put/soft /life in/to//

// 5 . are a/wake through// 5 years with// 1- transferred/touch// 5  
. and go /on // 5 glowing//

// 1. for /long/ years //  
 // 1. and for/this /reason // 1+ some /old things are // 1 lovely//  
 // 1 warm/still with the // 3 life of for/gotten/ men // 1 . who/  
made them//

This recital was originally made on the presumption that the poem was not metrical, and so no attempt was made to make it any more regular than seemed natural, except that line-end pauses were observed. The speed of reading is slow and this accounts for the relatively high number of tonic salients, the poem being seen as informationally dense. However the recital does in fact show some regularity as to line lengths. The numbers of feet in each line are as follows

<u>LINE</u>	<u>FEET</u>
(1)	8
(2)	8
(3)	3
(4)	6
(5)	7

The first two lines also have the same number of syllables if we do not count silent salients. The sounded syllables in each line are

(1)	14
(2)	14
(3)	3
(4)	11
(5)	13

The extent of the symmetry here is surprising, perhaps, but is not enough to make the poem metrical according to the criteria expressed in 2.3. Perhaps the other lines could be rendered more regular by some such reading as this

REALIZATION (2)

	M1	M2	M3	M4	M5	M6	M7	
	//things men have	/made with	/wakened	/ <u>hands</u> and put	//soft	/ <u>life</u> in	/to	//
	// . are a	/wake through	/ <u>years</u> with	//transferred	/ <u>touch</u> and	//go on	/ <u>glowing</u>	
for	//long	/ <u>years</u>	//					
	// . and for	/this	/ <u>reason</u>	//some	/old	/things are	//lovely	//
	//warm	/ <u>still</u> with the	//life of for	/gotten	/ <u>men</u>	// . who	/ <u>made</u> them	//

This recital makes all but the short third line equivalent, each now having seven measures. If we take this as representing the metre of the poem, which is doubtful in view of Lawrence's comments on his own writing methods and aims (Lawrence, 1955:77), it does have an effect on the textual meaning in that we have to read the first two lines relatively faster than the last two, and so the silent salient before 'who' has the greater dramatic impact as 'clinching' (See 4.5.)

A different recital again might be entertained as tending to realize an /SW/ alternation. This is shown below. But in order to approximate to the /SW/ rhythm line-equivalence has to be sacrificed. The brackets in red in the diagram below show empty realization of /SW/ when full and zero when empty. Without line-equivalence the lines cannot (on my criteria) count as metrical but this reading does show that they might be taken as allusive to /SW/ metre, though again this does not seem to be an intentional allusion - a point to which I return, and which has been mentioned in 2.15.

REALIZATION (3)

M1	M2	M3	M4	M5	M6	M7
//Things men (have)	/made with	/wakened	/ <u>hands</u> and	//put soft	/ <u>life</u> in	/to //
/ . are (a)	/wake through	/ <u>years</u> with	//transferred	/ <u>touch</u> and	//go on	/ <u>glowing</u> //
// . for	long ( )	/ <u>years</u>	//			
// . and (for)	/this ( )	/ <u>reason</u>	//some old	/things are	/ <u>love</u> ly	//
// <u>warm</u> still	// . with (the)	/life of (for)	/gotten	/ <u>men</u> who	// <u>made</u> them	//



In the following account I shall take this poem not to be metrical, though it might be thought of as a border-line case. The amount of interpersonal intrusion needed to render the text metrical is not much greater than that required to realize the metre in the lines by Hopkins. The main difference is that from other sources we know that Hopkins definitely had this intention whereas Lawrence did not. This is not a conclusive reason for deciding that Lawrence's poem is free since it is quite possible that poems may fall into metrical schemes without poets having the conscious intention for them to do so.

But I think we should pay attention to Lawrence's comments on free poetry because his way of writing embodies an important aspect of the interpersonal meaning of the poem, namely that this is a momentary insight which is intimately communicated like a thoughtful remark in the course of conversation among a small group of friends. The poem contrasts markedly to Hopkins' whose work is always highly worked over and requires a heightened recital.

Lawrence wrote of 'free verse' in the well known Introduction to "New Poems" that

'free verse has its own nature, that it is neither star nor pearl, but instantaneous plasma ... It has no finish. It has no satisfying stability, satisfying to those who like the immutable. None of this. It is the instant; the quick; the very jetting source of all will-be and has-been. ...

'For such utterance any externally applied law would be mere shackles and death. The law must come

new each time from within.'

(Lawrence, 1955:88)

And in an equally well known passage, a letter to Edward Marsh in 1913, he said

'my rhythms fit my mood pretty well, in the verse. And if the mood is out of joint, the rhythm often is. I have always tried to get an emotion out in its own course, without altering it. It needs the finest instinct imaginable, much finer than the skill of the craftsman.'

(Lawrence, 1955:77)

It seems very clear from these passages that Lawrence was interested in the content of his poems and very little in poetic 'form' except in the sense that his rhythms should follow his mood. If we do count this poem as nearly or partly metrical this must be due to an unconscious echoing of other poems, and so it does carry some of the force of 'poeticity' (0.10) even though Lawrence does not seem to have had the conscious intention to make this kind of allusion.

It seems fair to assume that free poetry begins to emerge where poets find themselves putting poems into metrical form just out of habit, and where they begin to feel that the communication of /facility/ and /fittingness/ is no longer an artistic goal. Within his own framework this is a point Epstein raises, wondering whether poets gradually came to think that the essential features of poetry are other than pattern and symmetry,

'and that it was the gradual realization of this that caused the general abstract paradigms of verse-making to crumble'

(Epstein, 1975:75)

Lawrence seems to have had something like this point of view and yet the older methods of writing retain still a vestigial presence in his work, and so produce a kind of meaning which they rather than Lawrence himself express.

There are other more deliberate kinds of textual meaning, though.

4.2. In what follows I begin with a discussion of the grammatical repetition in the poem. This is very closely related to the ideational structure which has to be looked at simultaneously. I shall then return to textual meaning and deal with the cohesion of the poem, and conclude with some comments on the philosophical meaning.

The lexical repetitions will be dealt with through cohesion in 4.4. The grammatical repetition is of two types. The first is the use of co-ordinate 'branched' clauses, and the second is the repetition of adjuncts.

'Branching' is a term used for a kind of co-ordination in which two clauses of the same depth are linked so that the second has an element 'understood' and recoverable from the first. In Lawrence's poem the First two F or 'free' clauses are

'Things ... are awake through years with transferred touch and go on glowing for long years'

For the purpose of looking at the branching we can omit the adjuncts, and consider

'Things ... are awake ... and go on glowing'

which comprises the F clauses with the following grammar

F 1			F2	
SUBJECT	PREDICATOR	COMPLEMENT	LINKER	PREDICATOR
Things	are	awake	and	go on glowing

The second clause lacks a subject which is supplied from the first clause. 'Things' is present semantically only in the second clause. The same structure occurs in the B clause qualifying 'Things'.

B1			B2			
(COMPLEMENT)	SUBJECT	PREDICATOR	LINKER	PREDICATOR	COMPLEMENT	ADJUNCT
(Things)	men	have made	and	put	soft life	into

Again the second clause lacks a subject. Branching pervades the poem, as can be seen from the diagram below.

REALIZATION (4)

	SUBJECT	PREDICATOR	COMPLEMENT
SENTENCE 1			
FREE CLAUSE 1	Things	are	awake
FREE CLAUSE 2	(things)	go on glowing	
SENTENCE 2			
FREE CLAUSE 1	things	are	lovely
FREE CLAUSE 2	(things	are)	warm
SENTENCE 1			
BOUND CLAUSE 1	men	have made	
BOUND CLAUSE 2	(men	have) put	soft life

The free clauses of the first two sentences all have the same subject present or presupposed, and three have the same predicator. The complements are all related in meaning, and related to the non-finite verbal element in the second free clause of the first sentence, 'glowing' which, although not a complement is related to that category quite closely. In the bound clauses of the

first two sentences again the subjects and finite elements of the predicator are the same, and the verbs near-synonyms. The inner elements of the clauses are thus quite strikingly symmetrical.

The repetition involved here is partly semantic, realized in the grammar by 'zero'. The semantic patterning extends further than this, however. Let us look first at the transitivity of the qualifier clauses in the first sentence. For the sake of clarity 'Things' is included as the grammatical subject since no binder such as 'which' is present. The ideational structure of these clauses is as follows

REALIZATION (5)

	RESULT	CAUSE	CAUSATIVE
(A)	Things	men	have made
(B)	(things)	(men)	have put soft life into

F clauses are all attributive with the following structure except for (D)

REALIZATION (6)

	ATTRIBUEND	RELATION	ATTRIBUTE
(C)	Things	are	awake
(D)	(things)	go on	(glowing)
(E)	Things	are	lovely
(F)	(things	are)	warm

It is an important point that 'things' occurs in two ideational roles, as a /result/, and as /attribuend/, as this bears on the philosophical meaning (4.6.)

The adjuncts in the poem also show symmetry. The instrumental ones are shown below.

REALIZATION (7)

IDEATIONAL	CAUSATIVE	INSTRUMENT		
GRAMMATICAL	PREPOSITION	COMPLETER		
		MODIFIER	HEAD	QUALIFIER
		with	wakened	hands
	with	transferred	touch	
	with	the	life	of forgotten men who made them

Each of the epithets here, 'wakened', 'transferred' and 'forgotten' is an n-form verb which carries /past complete/ meaning and is also /receptive/ (or passive in meaning).

		PAST COMPLETE	PRESENT NOT COMPLETE
ACTIONAL	OPERATIVE	'have made', 'put', 'made'	
	RECEPTIVE	'wakened', 'transferred', 'forgotten'	
RELATIONAL			'are', 'go on', 'are'

To a large extent this contrast between completive past action and non-completive present relation articulates the philosophical meaning of the poem, that is the relation Lawrence points to between a creative act and the subsequent attributes of the thing produced. The inanimate 'things' attain animate attributes as a result of the manner of their creation. And the manner is expressed through the instrumentals, 'with wakened hands', 'with transferred touch'. As we saw in the discussion of the transitivity, the participatory role of 'things' changes from

/result/ in the clauses of /cause/ (also past and completive) to /attribuend/ in the attributive clauses (also present and non-completive); at the same time the instrumentals in the /cause/ clauses become attributes in the attributive clauses. 'With wakened hands' becomes 'are awake', and 'with transferred touch' becomes 'go on glowing'.

This brings us to the central comparison in the poem, the one which Lawrence draws between animate makers of things and the inanimate things they make. The poem invites us to see 'things' as in some sense animate, and this conflicts with the customary senses of hyponyms of 'animate' and hyponyms of 'inanimate' - which encodes in English a very general social semiotic meaning-contrast.

Before going further into this we need to notice that the time adjuncts also show some symmetry both grammatically and ideationally. Each of the time adjuncts follows an attribute of 'things'.

IDEATIONAL	ATTRIBUTE OF 'THINGS'	TIME RANGE	
	COMPLEMENT	ADJUNCT	
GRAMMATICAL		PREPOSITION	COMPLETER
			MODIFIER      HEAD
	awake	through	years
	(glowing)	for	years
	warm		still

All the time adjuncts are non-completive.

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IDEATIONAL	ATTRIBUTE OF 'THINGS'	TIME RANGE		
	COMPLEMENT	ADJUNCT		
GRAMMATICAL		PREPOSITION	COMPLETER	
			MODIFIER	HEAD
	awake	through		years
	(glowing)	for	long	years
warm			still	

All the time adjuncts are non-completive.



4.3. In 4.2. I have been discussing grammatical repetition and its relation to ideation. I now turn to a more detailed discussion of these ideational meanings.

4.4. I want to return to the near-synonyms operating as attribute, or in the case of 'glowing' as attribute-like. They can be classified into two lexical sets, one containing items which must be animate and the other containing items which may be either animate or inanimate.

REALIZATION (8)

(X) ANIMATE

'awake'

(Y) ANIMATE OR INANIMATE

'glowing'

'lovely'

'warm'

The wider ideational range of (Y) members allows the poet to avoid sense-contradiction when they are attributed to 'things'; but (X) is more restricted and contradiction does occur in saying that 'things' may be 'awake'. The members of (Y) are interpreted as animate in the text because of the instrumental/causative structures earlier. As is made explicit in the first causative adjunct in the second sentence, it is 'for this reason' that 'things' are 'glowing', 'lovely' and 'warm'. They are so as a result of human ('wakened') touch. The items in (Y) take on metaphorical meaning in this linguistic context (or 'co-textually') but their wider sense does not provide collocational clash as occurs in the utterance

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'things .... are awake'

where 'awake' is textually quoted, or attention gaining.

'Awake' and 'wakened' require comment since they bring out the main idea in the poem, that things can be thought of as somehow also animate. The central metaphor is ideationally as follows

UNQUOTE	QUOTE
'things are	awake'

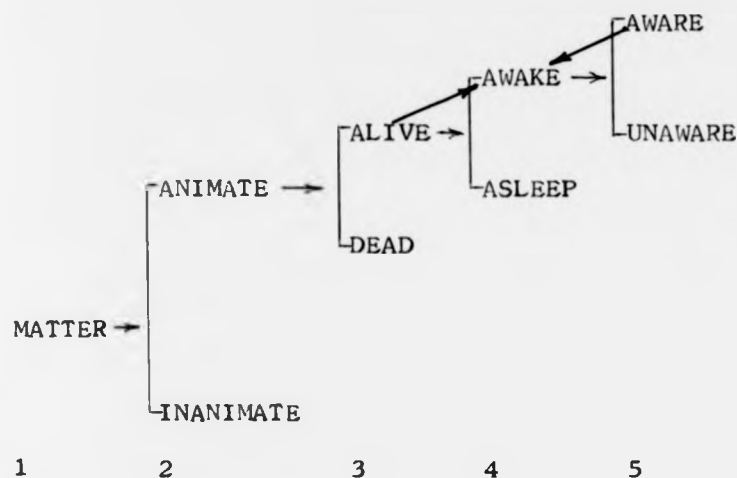
with the quoted element bringing the systems /animate/ and /inanimate/ into comparison. The path-meaning of 'awake' is analysable in the same way as was 'grief' in 0.8.



But 'awake' (and 'wakened') is semantically unusual in another way too. Besides showing collocational clash with 'things' as indicated, it carries a metonymic force, since it means 'alive' or 'imbued with the vitality of the maker'.

Metonymy is closely related to implication and often can be considered as a type of implication, but it is convenient to retain the term 'metonym' to describe this short-range type of 'shuffling' of the terms which makes it like metaphor. I take metonym to be a non-contrastive relation between terms at different degrees of delicacy in the system concerned and involving 'shuffling', that is, the use of the term 'a' to do duty as term 'b' in the system or network. In the diagram below the lexical relations are set out. The numbers below indicate the degrees of delicacy. The metonymic relation holds between

'awake' and the adjacent terms at the top of brackets. The lower terms are their polar opposites.



The meaning of metonym has to do with situational 'width' in many cases. (See discussion of 'wider meaning', from which my term 'width' is taken, in 7.2). But looked at from the point of view of the network sketched above it is a matter of the term 'awake' carrying meanings usually carried by 'alive' or 'aware'. The leftward relation is, of course implicative in the strong sense that 'awake' entails 'alive' - as it does the other terms to its left which are not contrastive. It does not, of course, entail 'aware', but it does, as we might put it, suggest it. From the logical point of view then we can say

IF 'awake' THEN 'aware' (suggestion)

IF 'awake' THEN 'alive' (entailment)

The meaning relations in the network are also defined contrastively, of course. So the choice of 'awake' is also a choice against 'asleep'.

IF 'awake' THEN 'not asleep' (entailment)

IF 'awake' THEN 'not unaware' (suggestion)

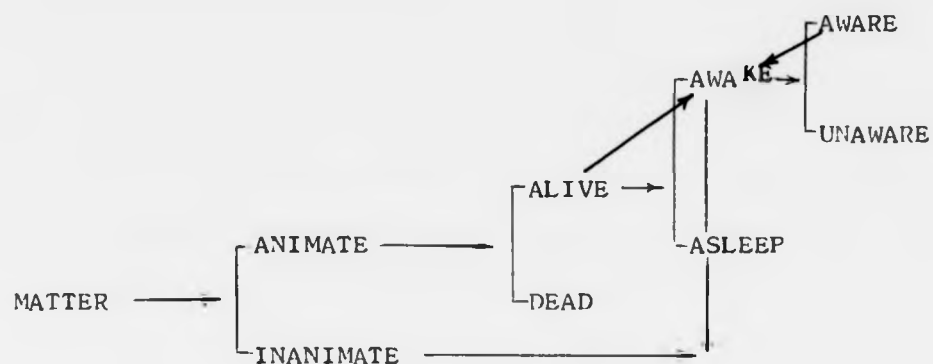
IF 'awake' THEN 'not dead' (entailment)

The entailment relations above are, of course, tautologous. The difference between metaphorical and metonymic meaning is that with metaphor contrastive options in the system (or between systems) are compared, while with metonymy they are contrasted emphatically, just as the non-contrastive relations are emphasised. In order to interpret the metonymy these path-meanings need to be called to mind. (See diagram below).

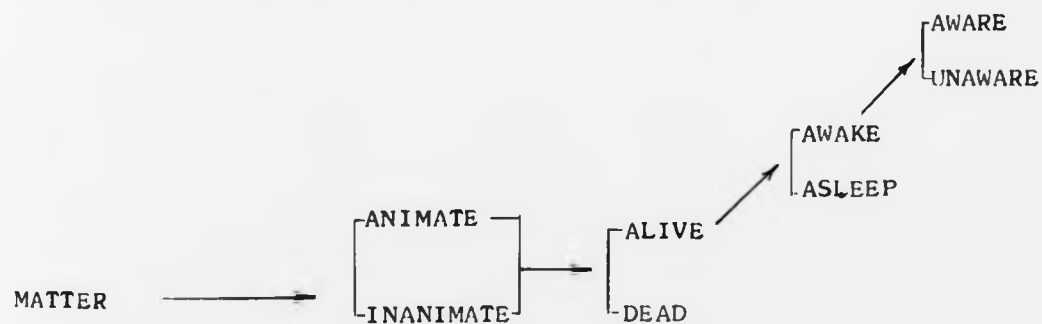
The metonymy in question also relies to a fair extent on metonymic clichés. It is a common cliché in English to say 'alive' to mean 'alert', as when we say 'alive to' some situation. And again schoolteachers are apt to ask their pupils if they are 'awake' in this metonymic way, and to use the term 'asleep' correspondingly. 'Awake' also implies (necessarily) that the eyes are open, and suggests daylight and the possibility of seeing. 'Awakened', and 'awakening' are common metonyms for knowledge or insight.

The metonymic relations of 'awake' to 'alive' and 'animate' are taken up in the metaphor in which 'animate' and 'inanimate' are compared. We might also bear in mind a common metaphorical cliché in which 'dead' is used of inanimate 'things' ('dead' as a doornail). All these meaning potentials need to be born in mind here as features of linguisticity.

In the metaphorical relation 'awake' functions as a term in the system /inanimate/; in the metonymic relation it functions at a different delicacy within the same /animate/ system. Below the metaphorical adaptation of the path is shown in red, the metonymic in blue.



The basic meaning of the metaphor is that of feature transfer and the comparison between contrastive terms in the system (or between systems). Metonym carries the meaning of feature emphasis. The path between 'animate' and 'aware' is underlined, as it were. The philosophical meaning implied in this is probably best expressed by reshaping the system itself so that both /animate/ and /inanimate/ are entry conditions to the terms normally confined to the /animate/ one,



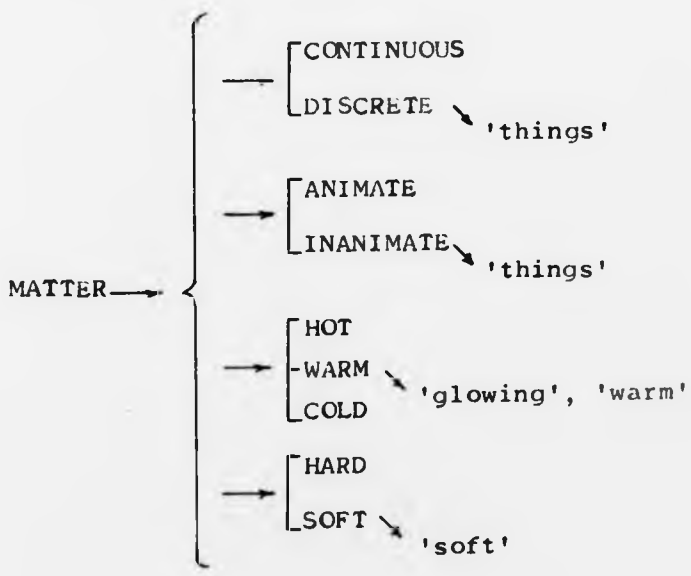
Another metonym is used in the instrumental 'with wakened hands' where the /instrument /, 'hands', is treated as if it were the /initiator/. 'Wakened' as a verbal item usually realizes /mental process/ and so implies consciousness, and 'awareness', which as

we have seen, might count as a gloss for 'awake'. The difference between the meanings of 'hands' and 'men' is one of /initiator/ (or/agent/) and /instrument/ on one perspective, and of part and whole on another. The basic process involved here is as follows

INITIATOR	CAUSE	INSTRUMENT	ACTION	RESULT
'men'	'with'	'hands'	'make'	'things'

An initiator may be classified as awake or asleep, but not 'hands'. The part of the human body is not itself independently animate, though obviously 'hands' entails animacy. By treating hands as a realizer of /initiator/ Lawrence seems to suggest that there is some kind of volition in the non-mental process of 'touch', and conversely that it makes sense to think of creative awareness in terms of non-mental, perhaps unconscious or intuitive, processes which bypass conscious awareness.

In his description of 'transferred touch' Lawrence mentions a number of attributes of matter. It is worth looking at these in terms of a system.



The diagram shows five choices between contrastive terms. A commonsense analysis of the meaning of /matter/ would probably make use of these terms, as does Lawrence's poem. Yet the commonsense representation above is contravened in two ways in Lawrence's poem. First, as has been noticed, the terms /animate/ and /inanimate/ are both realized in the metaphor, 'awake'. Where the system shows a contrastive choice, or an 'or' relation, the poem does not make one. This point has been discussed already. The second contravention can be looked at in connection with the final instrumental adjunct and complement,

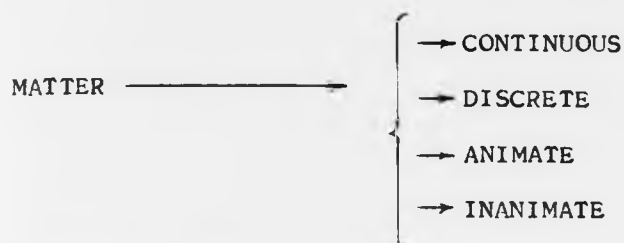
'warm still with the life of forgotten men who made them'  
The basis of Lawrence's meaning here is the notion of 'trace' (Eco, 1976: 222). The 'things' represent traces of the lives and sensitivity of their makers. This is perhaps analagous to the transformation of an individual's life into that of his children through procreation. Now, in this concept of procreation the ideational terms /continous/ and /discrete/ are no longer contrastive, that is, insofar as we think of the father (or the craftsman) as living in his child (or artifact), as in some sense biologically, he surely does. Lawrence makes the same claim for the sensitive craftsman, much as the Ewe singer Akpalu says in disappointment at not having children,

'Alas my children turned out to be my songs'

(Awoonor, 1974:37)

The notion of 'transferred touch' then implies that the commonsense systemic choice between /continous/ and /discrete/ is contravened. The system Lawrence suggests would have the first two choices as non-contrastive,





In other words matter may be continuous and discrete, animate and inanimate, namely in the case of 'things men have made with wakened hands'. The 'thing' which the craftsman has made is continuous as his own discrete life is not. It is also animate. The features 'continuous' and 'animate' indeed suggest something such as 'spirit' or 'spiritual life', which Lawrence attributes to artifacts.

4.5. I return in 4.7. to look at the philosophical meaning of the poem, much of which is mooted in the above ideational analysis. Enough has been said about the ideational path-meanings to show that this is the central interest in the poem. The poem operates with a small number of lexical items (as will be discussed next) and within a single ideational system. This system is explored and articulated in much the same way as a composer might take a simple melody and investigate all its possibilities so as to, as the musicians say, 'understand it' fully and reveal its structure.

Discussion of ideational linguisticity has been merged with the discussion of textual repetition. I want now to return to textuality and to look at the text as a complete poem. In the examples of linguisticity explored in previous chapters, except for the Waley poem, all the examples were fragments of poems, and in none of the examples was there scope for a discussion of cohesion. Cohesion represents the non-structural features of meaning which make a text into an intrinsic entity which hangs together. Cohesion

is not grammatical, though it is often realized grammatically. It is best studied as a relation between sentences. Here it is isolated as the only linguistic relation between elements, whereas within the sentence there are also structural ties. Cohesion also covers the culminative kind of meaning by which the poem - or other text - is unfolded sequentially. In the poetic genre the end of the text is given special significance (Smith, 1968). If something is placed there it has an important 'resonance' comparable to what, in the genre of musical comedy joke-telling is known as the 'punch-line'. In Lawrence's poem the 'clinching' as I call it is provided by the final adjunct/line

REALIZATION (9)

'with the life of forgotten men who made them'

Most texts cannot be said to be clinched. They just conclude when the information to be provided is exhausted, or when the speakers are interrupted. In oratory and fiction and poetry clinching is very deliberately written in. The orator might well decide that his startling revelation will have maximum impact if produced at the end of his speech rather than 'given away' at the outset. The fiction writer too will want to hold back the revelation of who the criminal is or why the wife left so as to retain the reader's interest. Cohesion as culmination has to do with suspense and climax.

In lyric poetry the clinching is not usually just a revelation of factual information but also a reinterpretation of everything that has gone before. We look back and see the sequence of (linguistic) events with different eyes. In Lawrence's

poem the introduction of 'forgotten' adds this new dimension, that the things men have made not only glow with the maker's life but the glow outlives the maker, and the 'transferred touch' is both alive and anonymous. The placing of this adjunct and the word 'forgotten' in particular, at the end of the poem provides the clinching, and the poem would be quite different were it given at the beginning.

Hasan and Halliday (1976) distinguish five kinds of cohesive tie by which the text (a semantic unit) is knit together. They may be briefly categorised as follows.

(i) Reference. This is a semantic relationship whereby an item like a pronoun or deictic refers internally (endophorically) to some other textual item which has come before (anaphora) or will follow (cataphora). For example in (b) below 'it' is a referential tie.

(a) Do you like beer?

(b) Yes, I like it.

(ii) Substitution. This is a grammatical relationship whereby an item like 'so' or 'do' simply replaces another item which it is desired not to repeat.

(a) Would you like a beer?

(b) Yes, I'd like one.

(iii) Ellipsis. This is zero substitution. In (b) below the answerer simply leaves out 'like a beer' and doesn't substitute it by anything.

(a) Would you like a beer?

(b) Yes, I would.

(iv) Conjunction. This is a logical relationship between

sentences typically realized by items such as 'but', 'therefore' and other linkers.

(v) Lexical cohesion. This is a term for ties which rest upon the relationship of lexical items. It may be a matter of repetition of the same item at different points in the texts, or of the repetition of a semantically related item such as a synonym, hyponym or part-whole realizer.

All cohesion involves some kind of presupposition, whereby contextual meaning is recovered from the presupposed item coming elsewhere in the text. So in the examples under (i), (ii), and (iii) above the cohesive items 'it', 'one' and zero presuppose and are given situational content by the item 'beer'. Under (iv) the presupposition will be a whole sentence, and under (v) it may also be 'beer' in such an example as

(a) Would you like beer?

(b) No, I'd like whisky

where 'beer' and 'whisky' are cohyponyms of 'alcoholic drink.'

In Lawrence's poem the following cohesion occurs.

REALIZATION (10)

SENTENCE	COHESIVE ITEM	PRESUPPOSED ITEM	SENTENCE	TYPE OF TIE
1	Things	things	title	lexical (reit.)
	men	men	title	lexical (reit.)
	(have)made	(have)made	title	lexical (reit.)

SENTENCE	COHESIVE ITEM	PRESUPPOSED ITEM	SENTENCE	TYPE OF TIE
2	And	sentence 1		conjunction (list)
	for this reason	sentence 1		conjunction (link)
	some	things	1	reference
	old	long years	1	lexical (synonym)
	things	things	1	lexical (reit)
	lovely	soft	1	lexical (part. syn.)
	warm	glowing	1	lexical (part. syn.)
		touch	1	lexical (attrib.)
	still	go on	1	lexical (synonymy)
	the	life	1	reference
	life	life	1	lexical (reit)
	forgotten	wakened, awake	1	lexical (antonymy)
		transferred	1	lexical (causative)
	men	men	1,title	lexical (reit)
	made	made	1,title	lexical (reit)
	them	things	1,title	reference

The following subcategories of lexical and conjunctive cohesion are used

- (a) reiteration (reit.)
- (b) listing (list) : where the conjunction is the first element in the sentence.

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	for this reason	sentence 1		conjunction (link)
	some	things	1	reference
	old	long years	1	lexical (synonym)
	things	things	1	lexical (reit.)
	lovely	soft	1	lexical (part. syn.)
	warm	glowing	1	lexical (part. syn.)
		touch	1	lexical (attrib.)
	still	go on	1	lexical (synonymy)
	the	life	1	reference
	life	life	1	lexical (reit.)
	forgotten	wakened, awake	1	lexical (antonymy)
		transferred	1	lexical (causative)
	men	men	1,title	lexical (reit.)
	made	made	1,title	lexical (reit.)
	them	things	1,title	reference

The following subcategories of lexical and conjunctive cohesion are used

- (a) reiteration (reit.)
- (b) listing (list) : where the conjunction is the first element in the sentence.

- (c) linking (link) : where the conjunction may come first  
or at some later point in the sentence
- (d) partial synonymy (part. syn.): equivalent to Halliday's  
and Hasan's 'near-synonym'.
- (e) attribution
- (f) causative
- (g) antonymy

A striking fact in the cohesion of the poem is that it involves every lexical item in at least one tie. Altogether there are 20 ties involving 17 cohesive items. If we take the body of the text separately from the title, the list of lexical cohesive items in sentence 2 comprises a list of the lexical items in that sentence, and these hark back to every other lexical item in the poem. This reveals a particularly tight cohesive texture, and the tightness contributes to the semantic density of the text. This tightness involves a high number of lexical reiterations. Between the two sentences in the body of the poem there are 25 lexical items if we count tokens, but only 19 if we count types, that is 6 reiterates. The lexical density, too, is high, there being 18 grammatical items (tokens) producing a density of 52%. (Ure, 1971:446-7)

The clinching at the end of the text is brought about by two cohesive factors. The first is the antonymy between 'wakened' and 'forgotten'. As was noticed in 4.4, 'wakened' is related through metonymy (leftwards, or by entailment) to 'alive'. On the other hand 'alive' is related through contradiction to 'dead'. 'Dead' relates to 'forgotten' through metonymic suggestion (rightward). The beginning of the poem announces the 'transferred touch' idea,

- (c) linking (link) : where the conjunction may come first  
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that 'life' passes from the hands of the craftsman into his artifact. Then the poet develops the idea of the continuity of this imbued life showing how the artifact is 'alive'. The clinching is brought about by a return of attention to the 'men', and a completion of the transference with the life of the men themselves being over. Now the life is within the artifacts only. The process, like the text, is completed.

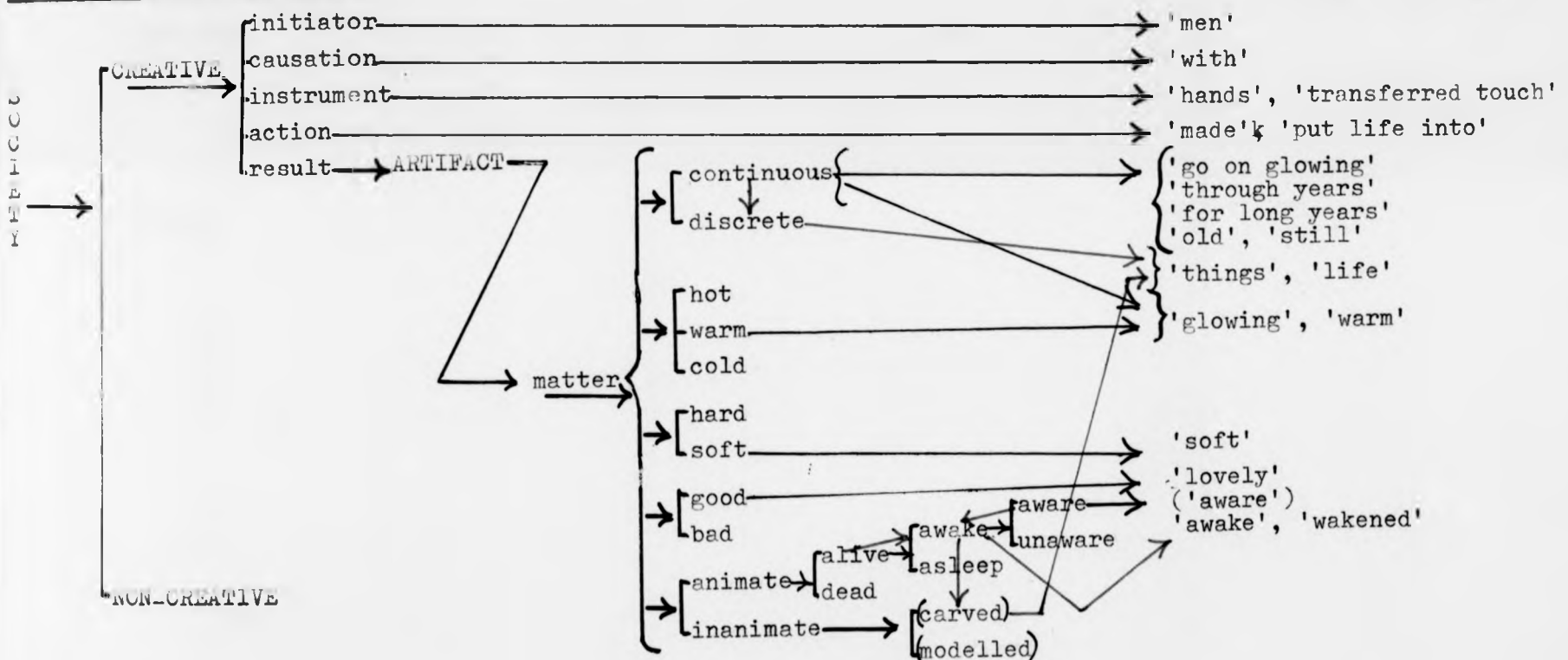
The second cohesive factor is the difference in deixis. In the first mention of 'men' and 'life' there is no deixis, and this gives a global meaning, 'men in general'. But at the end of the poem 'life' is modified by 'the' - the only occurrence of the word in the text - and is in turn qualified by 'of forgotten men...' within which 'men' now has a defining modifier. The craftsmen are now presented as specific people, the life as specific, at the same moment that their 'forgotten life' is revealed as anonymous, embodied in their artifacts only, not in their personality. The 'soft life' exists outside any known individual.

We have already looked at the utilization of semiotic norms of animacy and inanimacy; now the norms of life and selfhood come up for question. However the point of this section is not to extend the discussion to the philosophical meaning of the poem, but to draw attention to the management of informational sequence, and to see this in relation to cohesion.

All these cohesive factors contribute to linguisticity in terms of the textual culmination and completeness, the sense a reader has that the text is tightly knit above and beyond his registering the semantic connections in the course of following the sense from beginning to end. The clinching implies a mental flashback over the text as a whole and seeing it as a whole.

IDEATIONAL FOCUS: LAWRENCE

REALIZATION IN LEXICOGRAPHY 170

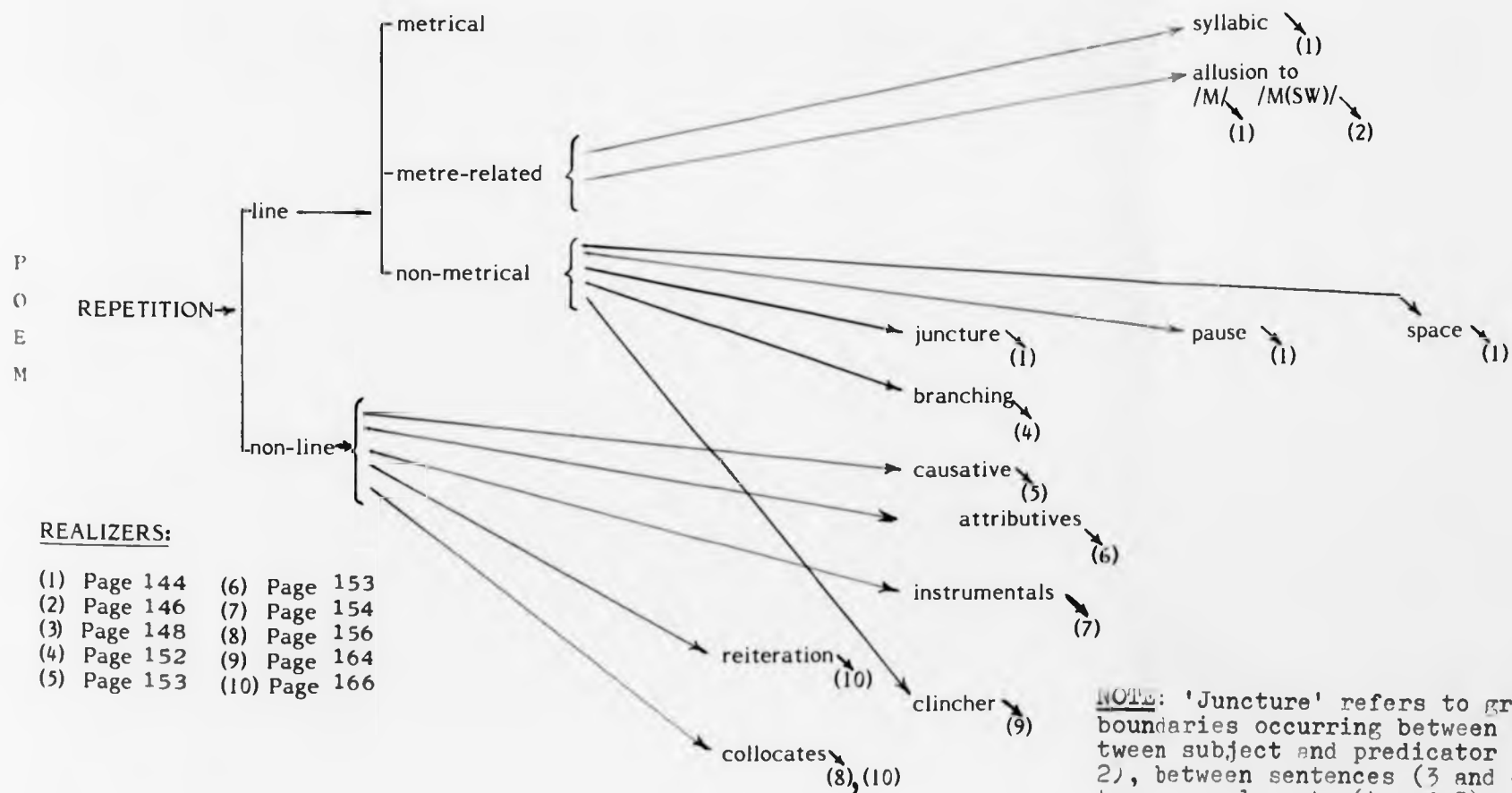


NOTE The red arrows are used, not as in previous diagrams, but to show metaphorical or metonymic meaning paths.

TEXTUAL FOCUS: LAWRENCE

REALIZATION

LEXIS                      GRAMMAR                      PHONOLOGY                      GRAPHOLOGY



REALIZERS:

- |              |               |
|--------------|---------------|
| (1) Page 144 | (6) Page 153  |
| (2) Page 146 | (7) Page 154  |
| (3) Page 148 | (8) Page 156  |
| (4) Page 152 | (9) Page 164  |
| (5) Page 153 | (10) Page 166 |

NOTE: 'Juncture' refers to grammatical boundaries occurring between lines: between subject and predicator (lines 1 and 2), between sentences (3 and 4), and between complements (4 and 5).

4.6. On the basis of these networks quite detailed comparisons can be made between Lawrence's poem, as an example of free poetry, and the other variously metrical poems so far discussed. The passages analysed are too short for any very safe generalisations to be made but sufficient has been said to show what the theoretical basis is for discussion of different kinds of realization at different levels of poetic meaning. From the textual point of view, for instance, we can compare the types of repetition used, the numbers of each unit of repetition, the level and rank of realization.

Thus the main difference between Pope's poem and Lawrence's, on a textual focus, is that Pope has a delicate realization of /metrical/ which Lawrence's doesn't. Lawrence's poem approaches metricality as can be seen from the typically metre-realizing features under the column of realization for /metre-related/. Pope's poem is particularly striking for the amount of /metre-related/ realizations. On my interpretation there are 10 such paths, 5 realized phonologically, and 2 each grammatically and lexically. The dominant types of meaning in Lawrence's poem, textually, are /non-metrical/, there being 4 realizations here, and /non-line/ which Lawrence realizes 5 times whereas Pope has no linguisticity of this type.

The emphasis on levels of realization also differs between the poems. Pope's realizers are predominantly phonological, while Lawrence's are mainly grammatical.

The realizations of the two poems differ also as to what is repeated. Lawrence has a great deal of lexical reiteration, while Pope has none. Pope, on the other hand, shows metre-related

parataxis as Lawrence does not. Lawrence's parataxis is a matter of branching and semantically similar adjuncts, while Pope's is through the group structures within his complement. Pope has the feature of boundary coincidence which is related to the more general /fittingness/. Lawrence's poem, moving now to look at ideation, shows wide implication, based on metaphorical and metonymic meaning realized lexico-grammatically. Pope's wider meaning also shows implication but this is linked with a combination of metaphor and mimesis. Pope's mimesis is of two kinds, one based on the metaphorical expression of /inversion/, and the other more connected to his metre, thus relating the ideational mode to textuality realized through primarily phonological features. Lawrence shows no ideational mimesis. From the interpersonal point of view, however, his poem mimes the informal intimate discourse of the remark, as against Pope's more formal polite conversation - which also realizes the more ideationally oriented /fittingness/.

Wordsworth's poem shows a more even spread of types of realization, showing 3 /metre-related/, 3 /non-metrical/ and 2 /non-metrical/ and 3 /non-line/ realizes, and having a much less strict metre than Pope's. Wordsworth's metaphors are much less prominent (closer to interpersonally motivated cliché) than Lawrence's, and Wordsworth's mimesis in the interpersonal mode differs dramatically from Lawrence, being related to prophecy and realized by very unusual intonations compared to the conversational tone of Lawrence. Yet both Lawrence and Wordsworth encode an element of /simplicity/ of speech-act.

Waley's poem differs from Lawrence's in that Waley's linguisticity is concentrated on the /non-metrical/ realization of /line/, but is also loosely metrical. But Waley's poem has one

/non-line/ realization, and the mimesis relates through ideation to the situation being represented. In this it resembles Pope's /inversion/ and the kind of rhythmical mimesis to be found in Hopkins' lines. Waley's mimesis is here grammatical, realized in moodlessness, while Hopkins' is phonological, related particularly to tone group. Waley's ideational mimesis is also interpersonal from the point of view of subject-matter in that it realizes /personlessness/, while Pope's draws attention to the facility of the narrator writer.

In principle it would be possible, given longer passages, to set out these relations statistically. For example the following notes on the textual realizations of the four passages (Lawrence scaled down to match the two lines of the others) might be developed

#### TEXTUAL REALIZATIONS OF LINGUISTICITY

	Lawrence	Pope	Wordsworth	Waley
Metrical	0	1 <sup>+</sup>	1	1
Metre-related	2*	10	3	1
Non-metrical	2*	2	3	5
Non-line	2	1	2	4

The Lawrence figures asterisked have been rounded upward to the nearest whole number. These figures do give an impression of trends but should not be taken too seriously. This is partly because the samples are obviously too small. Secondly the drawing of the networks is itself a picture of the interpersonal, and hence partly interpretive, meanings of the poems; they also implicitly

contain ideational interpretations too. All these variables make a more discursive approach to comparison preferable to what would in effect be a pseudo-statistical one.

All that is claimed of the networks developed so far is that they provide a basis for conversation about the passages concerned, from a conceptual point of view. They show that meanings at widely different points on the scale of realization can be related to each other in some detail, and they show how free and metrical poems can be seen as different realizations of linguisticity. On the whole it is easier to compare textual realization than the others. But we can often get a general sense of the type of poetry if we specify the interpersonal (genre) mimesis involved, whether the poem is written on the model of a conversational remark or a prophetic outpouring, for example, and whether this mimesis tends to be related to ideational or to interpersonal subject-matter. The most difficult features of poems to compare are ideational meanings. However, even here, we can compare poems for the amount of implication they show, how far the network has been extended leftward towards a network point of origin which constitutes the poetic, or macro-, theme. In theory it would be possible to develop a notation whereby the number of leftward extensions, the number of new systems added, could be compared numerically, as to semantic width which would reflect the degree of width of the situation. From the point of view of ideation it is useful also to compare the degree to which the normal semantic system has been augmented through metaphorical resegmentation of the semantic space. But such comparisons as these cannot be undertaken at present since, as far as I am aware, very little

work has been done by linguists here.

However some comments of a more discursive type can be made about the relation of the semantics of Lawrence's poem to social semiotic structures to which it relates upwards.

4.7. Lawrence's poem takes as its starting point the received cosmology according to which objects and human beings are seen in contrastive terms. The poem proposes a reshaping of that cosmology such that now this opposition is removed as also the received contrast between continuity and discreteness in 'things'. We can look at this relation between the received and the proposed cosmologies - which I call the philosophical meaning of the poem - from the points of view of situational field and tenor.

Looked at from the perspective of field the poem proposes a revision of ideational semantic space, a redrawing of boundaries between what is living and dead, physical and spiritual. Things are to be categorised now according to their capacity to express life, and life is to be discerned in things, people, and parts of people, which are fully 'awake', or creatively aware.

Tenorally there are inferences to be drawn from this. If we classify people and things differently our attitudes and treatment of them will be different. Tenderness on the received cosmology, is appropriate to/animate; also the spiritual is not to be confined to the animate nor to the human individual. The life that 'goes on glowing' is independent of individuality just as the 'hands' are awake as much as the man himself. Hence our received values are questioned as to 'the individual', 'the human'.

We are able to draw these kinds of inference from the poem because it exists in a context of culture and a context of situation. If we see the poem as being written in this or that context



we see it as realizing salient features of that situation. We can do this because the cultural/social semiotic is reflected in the semantic system. So the initial oppositions between animacy and inanimacy, discrete and continuous, are not difficult for us to accept as social semiotic 'facts' in a western society. The divisions are less simply applicable in some other societies. On the basis of the semantic and semiotic consensus about the meaning space we can infer other less easily classifiable meanings in the poems, less easily classifiable because less prominent to us. These inferences, we draw, on the basis of what I have been calling implication, the extension of a semantic systems network leftward so that its terms can be subsumed under more general categories, which correspond to more general social semiotic meanings. There is a problem here because to a great extent the way in which we extend a particular network leftward (and how far we see this extension as a reflection of social facts) is very much affected by ideological perspectives. The wider the situation we are positing the more this is so. Although, once the network is drawn, it seems a matter of entailment how we relate more to less delicate terms, the drawing of the network itself is by no means a matter of entailment. Halliday makes the point that situation has to be assessed, not just on what is physically present at the time of utterance, but according to all kinds of relevant factors.

'It is important to qualify the notion of "situation" by adding the word "relevant". The "context of situation" does not refer to all the bits and pieces of the material environment such as might appear if we had an audio and video recording of a speech event with all the sights and

sounds surrounding the utterances. It refers to those features which are relevant to the speech that is taking place. Such features may be very concrete and immediate...  
... But they may be quite abstract and remote, as in a technical discussion among experts, where the "situation" would include such things as the particular problem they were trying to solve and their own training and experience. Even where the speech does relate to the immediate environment, it is likely that only certain features of it will be relevant.'

(Halliday, 1978:29)

This point applies straightforwardly to the immediate situation, and from the point of view of the people involved in the speech; but it is more problematic how we assess what is relevant from the perspective of the wider situation and from the position of the observer. Here we have to ask 'relevant for whom?' and under what kinds of ideological presumptions. This is important in poetry where the situation is embodied in the text, and where more general meanings are expected.

The following comments on the wider implicative meanings of Lawrence's poem, thus, take their starting point in semiotic consensus, but as they become more general, they become more philosophical, a setting of consensus and common sense in a wider perspective. It seems to me that Lawrence's contrast between the sensitively made and other artifacts may be related to another semiotic opposition, that between the craft work and the mass produced utensil. This idea is prompted also, of course, by Lawrence's other writings. For him craft represents civilisation, as against the industrial capitalist object which has no 'trans-

ferred touch'. So the relatively straightforward semantic opposition between 'alive' and 'dead' is seen as a realization of the higher level opposition between 'civilised' and 'uncivilised'. But the exemplification of 'alive' and 'dead' does not correspond in Lawrence's proposed relation, to the received opposition between 'men' and 'things'; in his scheme things can be alive, and some living men 'dead' (not 'awake'). In the world of the poem the presence of civilisation infuses both people and objects and is not individualistically personalised.

civilised	uncivilised
awake	asleep
craft	manufacture

Such a reading is always to some extent tentative. But if we do find it convincing we can then see the lower levels of meaning as realizations of it. Lawrence's choice of the word 'awake', 'wakened', now seems a deliberate choice against 'alive' as if to prepare for the redrawing of the boundary between objects and things, as also does the choice of 'hands' as the creators of artifacts, 'hands' being intermediate between instrument and agent. Again, 'awake' is more suitable than 'aware' in that the latter implies the more general notion of consciousness; but Lawrence is probably wary of that, associating it with intellect and will, and hence manufacture, which is 'asleep'. 'Hands' act more intuitively, and are closer to the life of wood or clay, and are less individualised.

I shall not pursue this level of interpretation since it leads well beyond the scope of this study. The point to be made is that it does relate to quite delicate details in the linguistic

structure, and also it shows the influence of social semiotic 'codes' on the aspects of the linguistic structure which we notice and follow out. It would be possible to see a great many higher level meanings as potential in this poem, but it is not convincing, in my view, to see the poem as capable of any interpretation. We are always restricted to what the words in the poem can mean in English as a reflection of the practical social semiotics in which it operates, a point which Culler raises in criticism of Kristeva's claim that a 'free' reading is possible (Culler, 1975: 250-52).

A problem I shall not deal with in this study is the one which arises when the reader has his own ideological viewpoint and sees the poem in terms of that in such a way as may seem to conflict with Lawrence's known views. This would occur with a Marxist approach to this poem insofar as Lawrence is seen, ultimately, to be putting forward a conservative view of society. The point to stress here is that linguisticity is a matter of the ordinary everyday social praxis which language maintains and shapes. All interpretations of the subject-matter of the poem start here; and beyond that the Marxist reader may see the poem in his own terms and feel that in this he understands Lawrence's words better than Lawrence himself - not an unusual aspect of many kinds of communication. There are of course very obvious points of contact between Lawrence's view of the creative producer and the more democratic interpretations of Marx. For example

'The individual can only become liberated if art ceases to be a specialised activity, ceases to be, in its mercantile form, a reified activity. To

paraphrase the leftists, it may be said that men will only be happy when they are all artists.'

(Gombin, 1975:71)

Also, Lawrence's poem is strangely akin in its feeling for objects to Brecht's poem called, in Hamburger's translation, 'Of All Works of Man'.

'Even broken pieces of sculpture  
With their hands lopped off, are dear to me. They too  
Were alive for me. They were dropped, yet they were also  
carried.

(Brecht, 1976: 192)

Brecht, significantly, looks at the life of manmade things from the point of view of the role they play in ordinary people's lives, while Lawrence sees it from the point of view of the individual maker, but both focus on the continuing life of objects through time and as 'humanised', a point of some significance within the Marxist vocabulary where the distinction between people and things is often assumed to be clear-cut, especially with the use of terms such as 'reified' or in the following passage which Bennett (1979) quoted from Macherey in support of the thesis that to ask what literature is is a false question,

"'Because it is a question which already contains an answer. It implies that literature is something, that literature exists as a thing, as an eternal and unchangeable thing with an essence'".

(Bennett, 1979:134)

The atrocious reasoning here (the question does not imply that literature is a thing, or if it did do so it does not follow that it is eternal and unchangeable, or that 'things' necessarily have

'essences') might have been avoided with some study of Lawrence or Brecht, since they highlight the commonsense clichés involved, and question the categorisation of 'things' which, in Douglas's words 'culture keeps apart' (Douglas, 1966: 170).

4.8. It is possible to imagine that this poem might have been put into a metre since it comes close to metricality, as we have seen. The difference this would make in meaning is difficult to assess, but some comment needs to be made on it by way of comparing metrical and free kinds of poetry. In 2.1. it was mentioned that metre covers the area of meaning which a free poem foregoes, or which it makes up in other ways.

The first point to make here is that the metrical scheme of a poem is a matter predominantly of textuality rather than interpersonality. There is a sense in which the metre of the poem is independent of the ways in which it might be recited, and independent of whether a reader might be aware of it or not. But with a free poem this phonological realization of textuality is not present. Mode (or the role of the text), and tenor (the roles of reader and writer), become much more intermeshed in free poetry. Very much more depends on the tenor, the understanding that holds between the reader and the poet that the text is to be understood as a poem even though it is not realised specifically textually, below the level of semantics. Another way of putting this would be to say that poeticality is realized at a deeper level of meaning in free poetry.

In the context of situation in which this poem was written - the literary context of situation - a meaning can be attached to

the lack of metre, as a 'minus-device' (Lotman, 1976:24). I think it is true still today to say that to some extent at least most readers will have in mind the ways in which this poem differs from the traditional metrical ones, though perhaps not so sharply as when the poem was written. Thus the free rhythm raises the question as to what constitutes poeticity whereas metrical texts do not. Paradoxically this is likely to make the communicators more aware of genre than they might be with metrical poems. It brings them to realize that the poetic genre is just a matter of their giving closer attention to whatever text is being exchanged. It is a matter of the type of attention, and this moves the meanings involved towards the interpersonal since the crucial factors now are not so much textuality but the social (literary) roles involved. The presence of me re is in some way analagous to the presence of the proscenium arch in traditional western drama. Removal of this brings out the more sharply what 'drama' means, by bringing the margins between actor and audience into question. In a free poem the listener or reader, like the audience of a drama in the round, has to make relatively greater contribution to the exchange. At the same time he sees, in the case of poetry, that any textual realization may be poetic, and that the 'poetic function' (to go back to Jakobson's term and his point) is not something necessarily confined to poems nor to particular ways of composing poems. This dimension of meaning is more accentuated in poems which mime other texts not usually considered poetic, as in William Carlos Williams's poem, 'This is Just to Say' (See 5.8.) and in 'found' poems where the contribution of the poet and the

reader has become about equal. (See 4.9.).

Two apparently contradictory movements of attention occur here. First the lack of textual realization metrically in fact produces a greater self-consciousness about the language of the exchange (i.e. about linguisticity), but on the other hand the lack of metre shows the pervasiveness of possible realizations of poetic meaning. The same double movement occurs in the field of drama with Brecht's theory of 'estrangement'.

In a free poem the intonation is mainly directed towards the expression of subject-matter. The only genre-motivated aspect of my recitation is my observation of line-end pause; but other recitations could well not indicate lines in this way. The lack of genre indication is related to the fact that in this poem, though not in all free poems, the meaning of /facility/ associated with metre, and metrical skill, is absent, and would intrude on the intimacy of tone which Lawrence aims at. The poem mimes ordinary conversation and may be thought of as modelled on (Erlich, 1965:235, quoted in 5.11) the thoughtful 'remark' between intimates. This aspect of tenor relates both to genre and to subject-matter much as in Wordsworth's adoption of the prophetic role.

Of the interpersonal meanings associated with metre, noted in 0.10. this poem lacks /facility/ but realizes both /composition/ and /memorability/, but not in terms of intonation. The poem may perhaps be thought of as vestigially metrical in the sense that Lawrence comes closer than perhaps he himself realized to metricality through unconscious allusion to traditional methods of composition, so in a sense there is a /composition/ or 'marks



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of the chisel' kind of meaning here, though not quite attributable to Lawrence personally - which is quite interesting in a poem which deals with the theme of the hands of 'forgotten men who made them'.

4.9. Tenor and Mode are not easily distinguishable in poetry of all kinds, but particularly not in free poetry. Part of the tenoral meaning of a poem, whether metrical or free, is that the poet is placing language as such on display and inviting a contemplation of linguisticity such that the reader might well see different meanings in the poem from the poet himself. This relative freedom of interpretation is an interpersonal understanding between reader and writer but has the effect of isolating the text as an object of contemplation not only of what the poet may mean but of what the language may mean. The concept of linguisticity implies attention, in part at least, to meaning potential, as a resource and as a reflection, or perhaps 'trace' is a better word, of the social semiotic meanings it has acquired through social praxis. This point is made, perhaps rather laboriously, in poems such as Williams' 'This Is Just to Say', and in found poems such as the following by John Daniel.

EXCERPTS FROM A DIARY OF WAR (1)

Left Folkestone 5 pm.

6.9.17

arrived Boulogne 8 pm

6.9.17

St. Martins Camp Boulogne midnight

6.9.17

left Boulogne 3 pm arrived Etaples 7 pm

11.9.17

left St. Etats 4 am

13.9.17

arrived Poperinghe Belgium midnight

13.9.17

transferred to 237 Battery as reinforcements  
in firing line Ypres front

14.9.17

4 casualties. First time in action.

Big push commenced 5.30

20.9.17

Ypres-Menin Tower Hamlets Ridge

Sunday

all day and night

and Monday

20/30.9.17

heavy bombardt. by enemy

4 of us on gun trail

3 knocked out left me unscratched

4.5 shell

3.4.5/10/17

found my grandfather's diary

(Daniel, 1969: 38-39)

The poem could not have been 'written' in a metrical style because this would have destroyed the whole point of its mimesis, a mimesis which consists in the poet's simply copying out this passage and offering it for contemplation as an actual excerpt.

What we contemplate in this poem is the fact that this man kept a diary in this very detached and impersonal style. The poetic meaning lies in the difference between the way the writer of the diary seems to have thought of the war, or at least what was worth recording, and our view of his conception of war and of diary-keeping. With our hindsight and knowledge of other poems written on the Western Front we have a basis for contrast. How different from Owen and Rosenberg. And we have learnt to attach a certain bitter cynicism of meaning to 'Big push'; and the names of the towns such as Ypres have attained a resonance which for Hemingway's hero in 'A Farewell to Arms' contained the only justifiable rhetoric about war (Hemingway, 1935:144), a notion which has been taken up in the present day about the problem of writing poetry about such things as the Nazi concentration camps (Silkin, 1973).

The found poem illustrates particularly sharply the fact that the poet starts with linguistic meanings which are common property, not his, and that he asks us to think about just this fact. It is this basic commonness of meaning which free poetry can reveal more effectively than metrical poetry which always to some extent carries with it something of the context of a special occasion, like a picture-frame stage, from other walks of life. The mimesis of speech act can be much more naturalistic, and so seem that much more embedded in everybody's day to day life.

4.10. These comments on the generic meanings of free poetry could be related to higher level semiotic categories. From the point of view of situational 'field' the suggestion just made about free 'form' in poetry relate to the overall conception of

poetry as an activity. The developments in free rhythms can be connected historically to parallel developments in other fields of knowledge in which, also, attention has been directed onto the reevaluation of the foundations of that knowledge. In poetry in English this questioning of first principles is to be found in Pound's theories of language and to an extent in Eliot's practice, and also in the radical impressionistic theories of Read (1948) and Richards (1925). Analogous reinterpretations can be seen in the other arts with the work of Picasso and Stravinski, and in the philosophical radicalism of Russell and Wittgenstein. Comparable developments are found in physics in the work of Einstein and Bohr. All these men raised as questions what had been norms before. These new conceptions came into the social sciences and linguistics slightly later as Douglas notices (1973:10) as a consequence of Wittgenstein's investigations, which provide the model for what I have called 'philosophical meaning' in poetry. (See 0.9., 7.2.).

Why this fundamentalism should have arisen is a wider question than can be dealt with here, as also are the problems relating to the social uses to which poems are put (Eagleton, 1978; Bennett, 1979) by the examination system or their role as commodities in the book and publishing trades. In principle these are matters of 'tenor' and 'mode'; the function of the poet in his society would fall under tenor, and the function of the poem as a saleable book or magazine contribution would come under mode. These factors do, of course, have their influence on conceptions of poetry and poetic communication, including the present one.

The ideological orientation of the present conception of poetry as linguisticity and of philosophical meaning as the perspective the poet shows his contemporary 'clichés' in, is broadly that of the 'everyday life' school as expounded in Gombin (1975) and to some extent Lefebvre (1971) but anglicised to a large extent through Douglas (1973) and 'ordinary language' philosophy. The 'ordinary' and the 'everyday' are the starting points of the study of language whether this is from the point of view of linguistics or poetics.

## CHAPTER FIVE

5.1. I turn now to compare the present theory with other views of poetic language in order to place my theory and to indicate some ways in which it is to be preferred over the theories of others, theories which it is, of course, also based upon. Where the present study is original is only in its synthesis of other conceptions of poetic language and in that poetry in free forms has not, so far as I know, been studied in much detail to date - as metrical poetry has. It is not intended to make any kind of historical survey of poetics (For this see Culler, 1975; Fokkema and Kunne-Ibisch, 1977; Stankiewicz, 1974; Hawkes, 1977). I want, primarily, to acknowledge debts and indicate differences.

For me the central problem in poetics is to overcome the limitations of two general partial approaches. On the one hand there is the approach which concentrates on details of the linguistics of the texts of poems; on the other hand there are those who concentrate their attention on features of the literary register (or 'code'). But on the whole these two approaches remain separate, and both fail to provide, or at least to articulate, a mechanism whereby the linguistics of poetry is related to higher level meanings associated with literary conventions. In other words, they lack a concept of, or analogous to, realization.

5.2. Jakobson's conception of poetry emphasises the textual function of language, that is the grammatical and phonological patternings. He looks for different kinds of repetition and

comparison which he calls 'equivalence'. He sees poetic language as the use of language to draw attention to itself, the 'set towards the message' (Jakobson, 1960: 356). A problem in understanding Jakobson is that his analyses of particular poems, and often his theoretical statements, do not always make clear which level of meaning he is talking about. He often assumes important parts of what I have been calling 'tenor' and 'genre', and which he calls 'code', and then talks as if tenoral meanings realized at, say, the level of phonology, were wholly phonological phenomena. A typical comment is this one about equivalence.

'In poetry one syllable is equalised with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress'

(Jakobson, 1960: 358).

I take this comment to be about the way in which we approach a poem, and not a generalisation about the properties of stress and so on in poems, but Jakobson frequently does not make this clear. However, in his theoretical statements, especially 'Linguistics and Poetics' (1960), he draws attention to the importance of the 'code' of reading (353), and to the relevance to all kinds of language of non-ideational functions (353). For him, as Hawkes writes,

' "Meaning" in short resides in the total act of communication, a situation intensified by the fact that all languages contain grammatical elements which have no precise meaning per se, and which are wholly sensitive in this respect to the context in which they occur. That is, their meaning is capable of considerable degrees of change, depending on how they are used, and where they occur. '

(Hawkes, 1977:83)



This, in fact, is very much in tune with the point of view I have been putting forward. But sometimes Jakobson frames his observations more ambiguously, as when he considers the relation between phonological repetition and semantic meanings.

'Briefly, equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence, and on any linguistic level any constituent of such a sequence prompts one of the two correlative experiences which Hopkins neatly defines as "comparison for likeness' sake" and "comparison for unlikeness' sake".

(Jakobson, 1960: 368-69)

Here Jakobson's formulation seems to allow that any equivalence in sound entails an equivalence in sense. And from this it would follow that, for example, all rhyming words in a poem have to be taken as not just phonologically equivalent but also semantically. In his practical analyses, in fact, he nearly always takes 'equivalence' to be twofold, a similarity in form or substance combined with some kind of correspondence in textual position. Thus, in the case of rhyming words, these are equivalent in sound and in their position in the line. But it simply does not seem true to say that rhyming words always are, or always can be taken as, semantically equivalent. Jakobson's general meaning seems to be that since we are dealing with poetry as a genre we should try to see the rhyming words, or other 'equivalences' as semantically related and try to bring this relation to bear on our interpretation of the poem. But it is possible to discern semantic relations of some kind between any two words, given sufficient imagination. Jakobson's theory

requires clarification as to the kinds of motivation to be considered valid in claiming semantic equivalence of this kind; also it requires some method of restricting what counts as 'equivalence' in a poem. It would obviously be unhelpful to take literally his comment above that 'in poetry one syllable is equalised with any other syllable of the same sequence'.

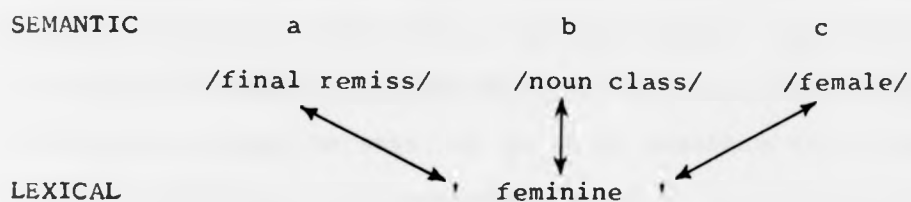
Of course Jakobson has been well criticised for such statements as this, in particular by Riffaterre (1972) and Culler (1975). The important point here, it seems to me, is not that Jakobson over-indulges his imagination or fails to take account of the assumptions of the reader; it is, rather, that Jakobson's theory is not explicit enough. He tends simply to assert meaning relations on the basis of textual symmetry from a kind of circumstantial evidence only. Sometimes he is convincing but at other times far-fetched. The important point is that he never traces out the path-meanings involved, the exact relation between some phonologically repeated unit and another semantic or social semiotic unit.

Thus in his and Lévi-Strauss's discussion of Baudelaire's poem, 'Les Chats' semantic significance is given to the 'feminine' rhymes as equivalent to 'feminine' gender and 'feminine' sex. In a key article Riffaterre attacks Jakobson for this (in Babb, 1972). He says,

'There is a revealing instance where Jakobson and Lévi-Strauss take literally the technical meaning of feminine as used in metrics and grammar and endow the formal feminine categories with esthetic and even ethical values.'

(Riffaterre, 1972: 370)

Riffaterre's objection seems valid because there is no semantic equivalence between the two meanings of 'feminine', nor between them and the meaning of 'female'. The word 'feminine' may be said to 'neutralise', in Lamb's terminology, three different semantic-level meanings which may be labelled impressionistically as /final remiss/, /noun class/ and /female/.



It should be noticed that this system does not relate directly to the poem, as it would were the word 'feminine' to occur. The word 'feminine' is introduced by Jakobson as a way of comparing terms which all have features which may be labelled by the word 'feminine'. But this does not imply that they all have 'the same' semantic feature. It may appear that way superficially because in the metalanguage the word 'feminine' is neutralising of three quite different semantic meanings. What Jakobson does is to draw attention to the neutralisation in the metalanguage by 'feminine' and then treat this as a common semantic feature of items in his text. But in fact they have no common semantic features. Jakobson's account is implausible not so much in giving overmuch reign to imaginative speculation as in its failure to base the interpretation on meaning paths.

5.3. Riffaterre's criticism of Jakobson's analysis of 'Les Chats' has two main points. The first is that Jakobson claims semantic significance for equivalences which would not strike the

normal reader consciously. The second is that many of Jakobson's symmetries are not characteristically poetic but just the natural consequences of the linguistic system, and that any passage of prose would show 'equivalences' if the analyst is ingenious enough. Jakobson's answer to the first criticism is to point out that most language is only partly conscious, and that it is the linguist's job to render the workings of language more conscious (Jakobson, 1973: 292). On this point, too, Culler who is otherwise sceptical of Jakobson's method, supports him against Riffaterre since, he says, it is quite possible for a reader to come to accept as valid something which a critic has pointed out to him and brought to his consciousness (Culler, 1975: 67). But Culler and others (Fowler, 1975: 87ff) accept the main force of Riffaterre's criticism of this analysis of Jakobson and Lévi-Strauss. Culler concludes

'Jakobson's method permits one to find in a poem any type of organisation which one looks for'

(Culler, 1975: 62).

However, Culler himself, in switching attention from the linguistic system to the social semiotic, does not provide any theory as to what kinds of limitations are to be placed on the imagination of the reader or critic. Jakobson, after all, does attempt to synthesize his patterns to provide some kind of argument from poetic coherence. What he fails to do, as I have said, is to elaborate any mechanism whereby the reader moves from the perception of equivalences to the formulating of some sort of justification or motivation for them, or for granting them the status of equivalences. Culler also criticises Jakobson for seeming to

claim that 'linguistic analysis' can provide a  
'determinate analytical procedure for discovering  
the organisation of poetic texts and that the  
patterns thus discovered are necessarily relevant  
by virtue of their "objective" presence in the  
text'

(Culler, 1975: 65-66).

The point had already been made in Riffaterre's article on 'Les Chats' (1972: 365). Yet it is difficult to assess this criticism. It seems justified by the very abstract geometrical character of some of Jakobson's analyses. But it is also counteracted in Jakobson's discussion of the process of communication in 'Linguistics and Poetics', where Jakobson argues for a wider conception of linguistics than either Culler or Riffaterre assume. He recognises what in Halliday's terminology are 'tenor' and 'interpersonal meaning'. But Culler takes a narrower view of the province of linguistics and attributes this to Jakobson. Culler follows a Chomskyan model as his coinage 'literary competence' illustrates. This view of linguistics would lead him also to have a narrower view of the subject than Halliday's which in many ways is quite close to Jakobson's. Culler's book moves towards the championing of structuralist semiotics as the proper basis for the study of poetic meaning, and contrasts structuralist semiotics with linguistics. But in systemic theory semiotic meanings interpenetrate linguistic ones and are related to them through the conception of realization. Jakobson himself does not discuss his notion of 'code' in any detail in relation to poetry; but the term is roughly equivalent to what I have been calling 'genre' in

this context, and is related downwards to the linguistic system and upwards to social semiotic meanings relevant to poetry. The same kind of relation seems, to me, to be potential in Jakobson's overall conception of poetic meaning. So, although Culler may in part misunderstand Jakobson's conception of linguistics he is certainly right to complain that Jakobson is inexplicit at crucial points in his analyses, and hence he seems to allow himself too much interpretive freedom.

5.4. As has been mentioned above, Jakobson tends to concentrate his attention on 'textual meaning' as the primary example of the attention gaining property of poetic language. He tends, unless I misunderstand him, to identify the 'message' with the phonological and grammatical realizations of textual meaning.

The idea of equivalence seems to apply particularly well to metre and to grammatical parallelism, which are textual features. But Jakobson's concentration on textual realization tends to orient him towards various kinds of symmetry and patterning as automatically significant. He is able to draw conclusions from the symmetry about higher level meanings in such poetry. A typical statement is

'All the lines of the inner quatrain are dominated by the she gender, which is directly expressed in both lines of the second distich and clearly alluded to in the you and world of the first distich.'

(Jakobson and Rudy, 1977:22).

And when he deals with a poem without metre he directs his attention to grammatical and lexical symmetries. This occurs in his treatment of a free poem by Brecht in which, for Jakobson, the basic textual structure is indicated in terms of symmetry of

sentences. The Roman numerals below indicate stanzas, and the punctuation marks show sentence boundaries

'I ? ? ?                    II . . . .  
IV ? ! !                    III . ! !'

(Jakobson, 1973: 448).

His comment on the freedom of Brecht's rhythm is negative. He says,

'La suppression de la rime et de la norme métrique fait que l'architectonique grammaticale du vers ressort dans tout le poème avec une particulière netteté.'

(447)

This shows clearly enough that Jakobson does not give any special status to metre as a realizer of equivalence, but also his tendency to base his analyses on some textual feature.

For Jakobson 'parallelism' is the fundamental characteristic of poetic technique, and is a general term used for any kind of formal or substantial repetition, and he sees it as a common feature of very many poetic traditions, even citing Vedic poetics (Jakobson, 1966: 426).

Often Jakobson's discussion of textual realizations is apt and valid but there is a tendency in his work to value symmetry and textual complexity as an ends in themselves. Discussing the account by Jakobson and Jones of Shakespeare's Sonnet 73, Fowler comments:

'Thus the worth of this poem can be directly related to its structural complexity, but Jakobson and Jones make no attempt to argue this relationship. Their assumption that complexity results in excellence, automatically - rather than that, in some cases including this one,

specific aesthetic effects may be shown to issue from certain kinds of linguistic complexity - is an exceedingly dangerous one. It hardly needs pointing out that there are many highly artful poems of the utmost mediocrity. On the other hand, there are lots of simple poems which are astonishingly powerful and which Jakobsonian analysis might reject, or worse still, render irrelevantly complicated.'

(Fowler, 1975: 86-7).

I would express this by saying that a poem may be simple at the level of lexicogrammar and phonology, yet complex at the level of semantics. However, I think I would agree that in some way poems are to be evaluated in terms of 'complexity' perhaps more along the lines indicated by Lotman, in terms of 'information' as he understands that term (Lotman, 1976: 127-131). It seems to me that profundity in poetry is related to the number of path-meanings of a social semiotic type which the poem invokes, which is perhaps indicated by the 'length of time' we continue to contemplate its semantic ramifications. Profundity is, of course, not the same as complexity which may be a matter of the linguistic system only - puns and onomatopoeias. So, looked at in the broadest way, the value of a poem is related to the number of situational path meanings which it 'neutralises' in its realization in the linguistic system. Perhaps we should add to this that the more fundamental these social semiotic categories are, the more fundamental will the philosophical meaning of the poem be. In Lawrence's poem the animate/inanimate opposition is a fairly basic social semiotic contrast. But this is by no means the whole



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story. It is easy to imagine trivial bad poems attributing animacy to sticks and stones.

5.5. My theory is, still, heavily indebted to Jakobson's discussion of the relationship between metaphor and poetry in 'The Fundamentals of Language' (with M. Halle, 1956). In this paper and elsewhere he places emphasis on the importance of 'choice' or 'paradigmatic' meaning in poetry, as typified by metaphor. His basic insight is that in reading poetry we have to be always alive to the fact of linguistic choice, something which is particularly evident in metaphor. Related to this point is Jakobson's insistence that poetic meaning, or the 'poetic function' of language is not to be confined to poetry. My notion of 'linguisticity' is really but a minor development of this aspect of Jakobson's thought. However, in the context of systemic theory, there is a difference in emphasis. For Halliday choice is fundamental to the description and explanation of language, and his whole view of language, of 'deep structure' is that the paradigmatic axis is the basic one. Not only that, he identifies it with semantics. His 'systems' are all semantic. This means that in terms of systemics a Jakobsonian emphasis on paradigmatic meaning in poetry amounts to an emphasis on the most fundamental features of language and meaning. This provides a more fertile approach than does Jakobson's to the idea of poetic 'depth' of meaning.

Related to this, in Halliday's grammar, is the view that all linguistic structures and systems are functional and are as they are because of the social purposes they have evolved to fulfil. For Halliday social semiotic meanings infuse all aspects

of language, so it is not possible to pinpoint a cut-off point where linguistic meaning ends and social semiotic begins. But for Jakobson the poetic function of language is much more a matter of the linguistic system (seen textually) itself, a 'self-reflexive' use of it, and he does not articulate the relation between social semiotics and linguistic expression. This comparative vagueness in Jakobson's approach to the relation between imaginative interpretation and textuality is its limitation, as it is also of a number of his critics.

5.6. The thrust of Riffaterre's criticism of Jakobson's and Lévi-Strauss's treatment of 'Les Chats' is that they pay scant attention to the role of the reader, and to their own practice as readers. For Riffaterre as for a number of other French structuralist poetics the central study of poetics is not the texts of poems but the rules which a qualified reader follows in attributive meaning to poems. Although Culler tends to overstate the contrast between Jakobson and the structuralist semioticians, in my view, he is certainly right when he says

'It is only by starting with the effects of a poem and attempting to see how grammatical structures contribute to and help to account for those effects that one can avoid the mistakes which result if one thinks of grammatical analysis as an interpretive method.'

(Culler, 1975: 73).

Culler thinks that Jakobson's insights need to be integrated into this more reader-oriented view of poetry, that is, to the study of largely implicit poetic conventions or 'codes'. The present study is oriented towards the language of poetry but the position

urged by Culler is in principle compatible with it. My debt to this line of thought emerges in Chapter Seven which deals with subject-matter and the utilisation of social semiotic norms in poetry. What I have called 'genre', that is, the mix of registral elements typical of poetry, is roughly equivalent to structuralist 'reading codes', and the importance I place on tenoral agreement between reader and poet as the starting point of the communication, as also the kind of attention the reader should give to the text he knows is intended as a poem, is drawn from the work of Culler and Riffaterre. In his analysis (1975: 164-188) Culler lists the following aspects of the reading code for the genre of lyric poetry.

(i) Distance and deixis. Under this heading Culler mentions the point that the poet and his reader communicate in a way that is independent of place and time and by accepting a number of fictions - that the poet is talking about an actual experience (which he may not be), that the poet can talk to seasons, or make clouds and spirits talk 'through' him. Culler stresses that although the poet seems to present us with a personal statement it is in fact an 'impersonal' one.

(ii) Organic wholes. Here Culler emphasises that the reader comes to the poem expecting it to form a unity and prepared to use his imagination to see it as an interrelated gestalt. The poet for his part will construct his work with 'gaps' in it so that the reader must exercise his 'will to form'.

(iii) Theme and Epiphany. A reader who knows he is reading a poem assumes that the poem deals with some important thought or

experience even though it may not be explicit, so he looks for such underlying themes, or as I have called them, philosophical meanings. This code becomes crucial in many free poems which seem to 'say' nothing unless they are provided with a metonymic or metaphorical interpretation. Culler mentions the point that many poems can be 'naturalised' by our taking them as about poetry. Also the significance we see in an apparently straightforward remark may reflect our own ideological perspectives, what we tend to associate with what. This is essentially a matter of contextualising and the fact that the poet offers a highly context-dependent utterance without providing a context, due to 'communicational distance' noted under (i) above. This aspect of poetic reception is the most closely related to social semiotic codes and stereotypes such as are studied by Giraud (1975) and Barthes (1968; 1976-1977).

(iv) Resistance and Recuperation. This category corresponds to my 'linguisticity' looked at from the point of view of tenor, the reader's role in looking into the text for 'patterns and forms whose semantic relevance is not immediately obvious'. Culler makes a number of important points on metaphor in relation to metonymy, on the semantic significance of line-ends, and on the way in which poetry exploits polysemy. On the last point he notes Empson's insight that the lexically unrealized features (in my terminology) of metaphor contribute to the meaning.

Of these points (i) and (ii) are obviously of wider application than to poetry. They are true of novels and short stories. And (iii) is often true of short prose forms such as the short story, the sketch, and some kinds of play, though in these cases

it is less likely that the theme will be literature itself. But it can be. It might be argued, for instance, that Ionesco's 'The Chairs' is about drama, and that 'The Snows of Kilimanjaro' is about fiction. But of Culler's codes only (iv), 'resistance and recuperation' is essentially poetic. Poems must conform to points (i) and (iii) as literary texts, but what makes them poems is that these rhetorical rules must be realized in terms of linguisticity. But Culler has very little to say about this, and in general is not particularly interested in poetic language. The reason he gives for this is that he wants to concentrate attention on the codes summarised above. But his discussion of codes is impressionistic; in discussing Barthes and Lévi-Strauss on the topic of codes, Culler says

'The number of codes identified can therefore vary according to the perspective chosen and the nature of the text one is analysing'.

(Culler, 1975:203)

The vagueness of this formulation casts a question over its usefulness as an explanatory device. And Culler does not present any actual analyses of lyric poems expressly to clarify it. There is thus no mechanism in Culler's theory, no explicit mechanism at least, to allow us to pass from generalisations about the conditions of literary understanding to commentary about a particular poem.

Culler takes the view that linguistics provides a model for structuralist poetics but is not strictly applicable. But his drawing of this distinction is strongly affected by his prior assumptions about what is linguistic and what is not. The reason

'Linguistic analysis does not provide a method by which the meaning of a text can be deduced from the meaning of its components', Culler says is

'that the context which determines the meaning of a sentence is more than the other sentences of the text; it is a complex of knowledge and expectations of varying degrees of specificity, a kind of interpretive competence which could in principle be described but which in practice proves exceedingly refractory. For it consists on the one hand of various assumptions concerning coherence and general models of semantic organisation and on the other of expectations concerning particular types of texts and the kind of interpretation they require'

(Culler, 1975: 95)

What Culler here sees as non-linguistic is in fact exactly the domain covered by the concept of register in Halliday's theory and which he sees as an essential part of the study of language. In one way the difference between Halliday and Culler might be put down to terminology, a difference in what to regard as 'language' or the field of study appropriate to linguistics. But Culler's distinction tends to make him see literature in what to me is a slightly over-mystifying way. Although Culler provides innumerable insights into what I would call the literary register and to the importance of, in systemic terms, 'tenor', he does, in my view, tend to treat literature as unnecessarily 'odd', and to lose sight of the fact that all utterances depend for their appropriate interpretation on situational factors which orient the communicators' attention to the language in certain ways. This

fact is by no means unique to literature, though of course the literary register differs from others (which is how it is defined).

An example of the way in which literature may be misleadingly particularised is shown in a remark by Barthes which Culler quotes. Barthes claims that mention of a kidnapping in a story (or presumably a poem) has to be interpreted as referring to other previously composed texts.

In Culler's translation Barthes says

'(a kidnapping refers one to all the kidnappings already written) the units of narrative are so many flashes of that something which always has been already read, seen, done, lived: the code is the wake of this already.'

(Culler: 202)

But in fact all that this means is that words such as 'kidnap' have relatively stable meanings, and that any lexical item realizes a generalisation from the situation - and also, of course, defines it. Barthes sees this fact as something special about literature. It is true that literature requires us to look for some generalisation or macro-theme, but this is just a matter of attention to the fact of superordination in semantics.

A similar point arises with Culler's discussion of Waley's short poem.

'Swiftly the years, beyond recall  
Solemn the stillness of this spring morning'

Culler makes the following comment

'... reading poetry is a rule-governed process of producing meanings; the poem offers a structure which must be filled up and one therefore attempts to invent



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Culler makes the following comment

'... reading poetry is a rule-governed process of producing meanings; the poem offers a structure which must be filled up and one therefore attempts to invent

something, guided by a series of formal rules derived from one's experience of reading poetry, which both make possible invention and impose limits on it. In this case the most obvious feature of literary competence is the intent at totality of the interpretive process: poems are supposed to cohere, and one must therefore discover a semantic level at which two lines can be related to one another.'

(Culler, 1975: 126).

But all this would be true of any text whatsoever. Understanding any utterance or script 'is a rule-governed process of producing meanings.' It is true that 'genre' is, as Halliday puts it 'outside the linguistic system', but all the same,

'it is language as the projection of a higher-level semiotic structure. It is not simply a feature of literary genres; there is a generic structure in all discourse, including the most informal spontaneous conversation (Sacks et al. 1974)'

(Halliday, 1978: 134).

Culler, in other words, is doing something very like what he and Riffaterre accuse Jakobson of, that is, giving special significance as poetic to general characteristics of language. What is needed to clarify Culler's account is a conception of how genre relates to semantics and lower linguistic levels, and how different genres relate 'sideways'. What Halliday's view of literary genre attempts to do is to show all this in terms of a realizational 'chain'.

'"The level of literary execution" is part of the total realizational chain (Hasan, 1971)'

(Halliday, 1978: 137).

This point is a theoretical one and does not affect the very many insights into literary reading which Culler's book provides. The reason for drawing attention to the lack of articulation of a connection between linguistic and situational systems in Culler's work is, in part, to point out that literature is less mysterious than, and less idiosyncratic than, Culler's kind of analysis suggests. Ultimately all that is needed to understand poetry is a little imagination directed onto the fact of utterance, together with some exposure to poetry, which, of course, is also a feature of all kinds of utterance. Of course imaginative thought needs practice in both senses of the word.

5.7. Although Culler and Jakobson emphasise different aspects of poetry, the social semiotic and the linguistic system, respectively, they are alike in their failure to be explicit about the interpenetration of linguistic and social meanings. I want to spend some pages on Riffaterre as a third major influence on what I have written. But my comments will be directed mainly towards what seem to me shortcomings in his approach, the debt being implicit in the whole shape of this study; it is as a result of reading his critique of Jakobson and Lévi-Strauss that I began to see the limitations of a wholly textual approach in the manner of Jakobson. I had originally wanted to develop the notion of equivalences and to extend Jakobson's notion of equivalence in metaphor by saying that both types of equivalence were essentially

types of comparison, and then to relate this to 'intertextual' comparisons as a way of explaining allusion. But it became necessary to take fuller account of the role of the reader, as Riffaterre insists. However Riffaterre's analysis seems to me, though always interesting, to move too far from linguistic detail.

In his 'Semiotics of Poetry' (1978) he uses a transformational generative vocabulary according to which a poem is seen as a derivation from a simpler deep structure in the way that a grammatical sentence is in Chomsky's grammar. Just as in Chomsky's account any given sentence can be reduced to simpler constituents as one moves up the tree diagram, finally arriving at the initial symbol, 'S', so for Riffaterre a poem can be reduced to his equivalent of syntactical 'S', something he calls the 'hypogram'. This corresponds to a social norm or stereotype of some kind, which he names 'cliché'. He uses this term non-pejoratively, and with slightly wider sense than is usual. According to Riffaterre's theory the reading of a poem consists in seeing the text as a whole as paraphrasable in a word or short sentence, namely its 'matrix'. He says,

'The matrix is thus the motor, the generator of the textual derivation' (Riffaterre, 1978: 21).

And the criterion by which the reader sees all the different aspects of the poem as reducible to this matrix is called 'the model'.

Riffaterre takes a transformational generative pattern and applies it to semantic relations, particularly the lexical realizations of ideational meaning. For him a poem is a system

of 'transformations' and 'expansions' of an original 'matrix'. The use of Chomskyan theory illustrates particularly well Culler's contention that linguistics can serve as a metaphorical model in poetics (Culler, 1975: 96- 109). Nevertheless a good deal can be gained from Riffaterre's theory if we count his hypogram as a semantic entity. His notion of 'cliché' is in my view of great importance, and fits in with the basic notions of linguisticity and philosophical meaning in this study. There is also some similarity between the present approach and the 'significance' of a poem, as Riffaterre describes it. He writes,

'The poem's significance, both as a principle of unity and as the agent of semantic indirection, is produced by the detour the text makes as it runs the gauntlet of mimesis, moving from representation to representation (for example, from metonym to metonym within a descriptive system), with the aim of exhausting the paradigm of all possible variations on the matrix ... The text functions something like a neurosis: as the matrix is repressed, the displacement produces variations all through the text, just as suppressed symptoms break out somewhere else in the body.' (Riffaterre, 1978:19).

This recalls the musical analogy mentioned in 4.5., as also the conception of philosophy given by Wittgenstein.

'Philosophy unties the knots in our thinking, which we have foolishly put there; but to do that it must make movements which are just as complicated as those knots.'

Although the result of philosophy is simple, its method cannot be if it is to arrive at that result. The complexity of philosophy is not in its subject matter, but in our knotted understanding'

(Quoted by Kenny, 1975: 18).

The formulation by Riffaterre, however, raises some questions from the viewpoint of my own theory, and these make the resemblance between it and mine less clear. One definite difference is Riffaterre's view that poetry is always 'deviant'. He sees a poem as a patterning of ungrammaticalities, and

'The ungrammaticalities spotted at the mimetic level are eventually integrated into another system' (4).

Poetry, for Riffaterre is indirect meaning,

'poetry expresses concepts and things by indirection. To put it simply, a poem says one thing and means another' (1).

And the reader's reponse depends upon the ungrammaticality in the text.

'this reader input occurs only because the text is ungrammatical (5).

This is not true, in my view, even though poems very often are grammatically deviant. But perhaps the more central difference between my approach and Riffaterre's is his contention that poetic meaning is a 'detour'. In one way this fits my view that the reading of a poem brings to the reader's attention ('activates') many terms in the linguistic system - which is what I mean by 'resonance' - but I do not see this as 'detour', simply 'path'. The metaphor of the detour suggests that the reading of a poem is

like solving a riddle or penetrating a maze at which point one simply stops. Perhaps unintentionally Riffaterre does often give the impression that the goal of reading a poem is to fathom out what the matrix is, an aspect of his tendency towards reduction. For example he says of Baudelaire's poem, 'Les Bijoux' that the poet is

'recounting a commonplace sexual incident that might be crudely summed up: she was striking erotic poses to arouse me. This is the matrix sentence'. (51-52).

It is also a severe reduction. Riffaterre apologises for its crudity but does not make any positive point out of it. It is an example of a stable kind of meaning which is taken as a unifying factor, and is then related to other clichés which are related to it 'intertextually'. As far as I can see Riffaterre uses the concept of cliché, but does not see any kind of significance in it as cliché as 'familiar, time-tested language, hallowed commonplaces' (Riffaterre, 1978:194). In Riffaterre there is none of the questioning of cliché that is to be found, for example, in Lichtenstein's paintings based on comic-strip style. Riffaterre is comparatively unconcerned with cliché as a linguistic phenomenon.

In my view the linguisticity of a poem reveals something to us about the presumptions and prejudices we have about our cosmology, our everyday world thought of as a semiotic web. To go back to Wittgenstein: a knot is not the same thing as a detour. Untying knots in which we have tied ourselves has implications for our wider lives, our view of our freedom; and for me such 'knots' can very often be described as 'clichés'.

5.8. Riffaterre deals at some length with free poetry in the form of the prose poem. In what follows I want to point out the primary weakness of Riffaterre's approach, or perhaps an incompleteness, which is his lack of detailed concern with language. It also allows me to discuss this kind of free poetry (See also Hamburger, 1975: 12-23).

The following poem by Eluard is discussed by Riffaterre.

#### TOILETTE

'Elle entra dans sa chambrette pour se changer, tandis que sa brouilloire chantait. Le courant d'air venant de la fenêtre claqua la porte derrière elle. Un court instant, elle polît sa nudité étrange, blanche et droite. Puis elle se glissa dans une robe de veuve.'

'She went into her little room to change. The kettle was singing. The draught from the window slammed the door behind her. For a brief moment she stood polishing her nakedness, strange, white, erect. Then she slipped into a widow's dress.'

(Riffaterre, 1978:117)

The main point Riffaterre wants to make in characterising the prose poem is that the matrix has 'double derivation'. This means that the subject matter named by the title (in this case) may be taken to be the name of a process, that of changing and washing, and also as a name for a genre of painting. The description of the poem depicts a humble apartment, while the typical painting entitled 'La Toilette' according to Riffaterre, always shows a well-to-do woman amid sumptuous surroundings.



In linguistic terms we can say that Riffaterre notices that the word 'toilette' functions in two registers (at least), and in reading the poem we have to hold both in mind rather than opting for one or the other, as we would if we were actually in one or other of the registral situations. The essential point for Riffaterre is that the actual circumstances of the young woman are meagre whereas the title suggests sumptuousness. There is nothing in Riffaterre's analysis which could not be formulated in terms of the present theory. The weakness of Riffaterre's account is its lack of curiosity about language and about other kinds of meaning than ideation.

He makes two comments about language:

'The poem is almost bare of pronounced stylistic devices: there is a kind of alliterative sequence - chambrette, changer, chantait - and a metaphor, elle polit sa nudité. These features, however, are not related or specific to the poem's prose-poetic quality, for there is no visible link between the devices as form and the whole as meaning.' (117).

For him the significant linguistic features - though he treats them in terms of their referents - are the synecdoche's which mention various indices of 'simplicity', as he names it, but which in my terminology would relate to philosophical meaning.

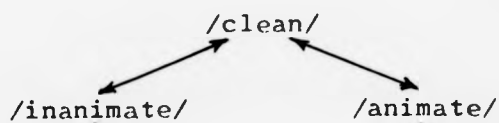
Riffaterre's assertion that the metaphor has 'no visible link' to the overall meaning seems doubtful to me. I think that closer attention to the linguistic structure of the metaphor would enrich Riffaterre's reading, and show the way in which it can be traced to quite fine details of language.

The metaphor occurs in the description of the girl's actual washing, which is the central action in the poem and the one signalled as such by the title, 'Toilette'. Everything else in the poem is referred to non-metaphorically (unless we count 'singing' as a 'non-dead' metaphor. But the central act is the one thing that is not referred to straightforwardly. To use Riffaterre's terms, there is 'indirect' meaning here, and of two types, and both to be found in the clause.

'..... elle polit sa nudité étrange .....

First the item 'polit', or 'polished', is transferred from the system of cleaning objects, and second the object of polishing is made into an abstraction, 'nakedness' where we also have to imagine, say, 'skin'. The metaphor can be set out as follows

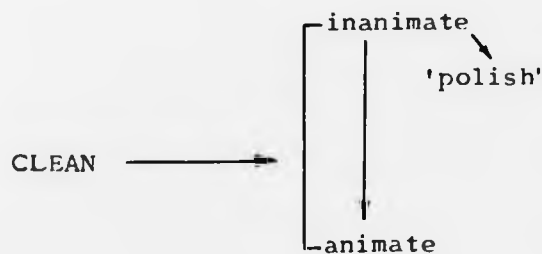
SEMANTICS



LEXIS



Or we can express the metaphor as follows



The metonym is a matter of our taking the realizer to stand for the realizee. The metonym, then, can be seen as having the realizational path.

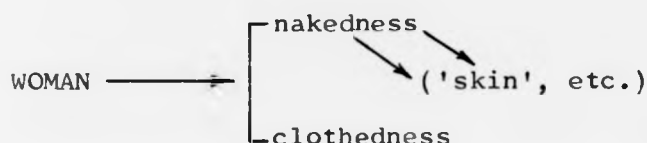
SEMANTICS

/nakedness/

LEXIS

with zero realization but suggesting 'skin', and in the context perhaps particular feminine features of nakedness such as dress negatively draws attention to.

Or the relation can be expressed as follows.



The realizer 'skin' is placed in brackets since it does not in fact occur. The red arrow indicates that the metonym is rightward, and so suggestion rather than entailment. The difference between the metaphor and metonym can be seen more clearly perhaps if we imagine possible realizers for the zero in the up and down diagrams. For the metaphor the possibilities might be 'washed', 'soaped', 'rinsed'; for the metonym, 'skin', 'flesh', 'body'. Whereas 'nakedness' entails 'skin', 'polished' does not entail 'washed'. That is the essential difference.

It is not necessary to go into this in any further detail. The point I want to make is that these kinds of meaning surely do occur in the poem and their being registered by the reader surely affects his or her overall understanding of the poem. I am not saying that such a reader does or should consciously work out such analyses as I have, but that he should ponder something like them; he should, that is, be aware in some way of the poem

(172)

in terms of its linguistic meaning paths.

A further point worth glancing at is the choice of qualifiers which depend on 'nudité'. Why 'strange'? To whom? To the girl herself? Or to the invisible watching poet? In other words, how far is the word meant to show her interpersonal attitude, and how far the poet's about her? Also there is the cohesive relation between 'white' and the black colour of the 'widow's dress' - which for Leach (1976: 19) constitutes a mirror symbolism for the white wedding dress which it usually so closely resembles. Part of the process of reading a poem is the following back of meaning, implications, and this need not in the slightest involve 'ungrammaticality'.

Riffaterre refers to the relation of the parts of the poem to the whole. This, in my approach, is a matter of the textual cohesion. A fuller reading of the poem requires attention to it. For example, the first three sentences are tied cohesively, partly through common reference to 'she' and partly through the choice of lexical items to do with humble domesticity (as Riffaterre notes in his own terms). But the metaphorical sentence marks a break in the domestic vocabulary and now, after it, the lexical cohesion hops backwards to the general term 'change' in the first sentence and forward to 'widow's dress'. This last item is tied cohesively to 'nakedness', 'white', and on my interpretation to 'strange' and 'erect' in the sense that the girl's solitude renders her body 'strange' (estranged from any human relationship), and her 'erectness' is unposed, without a (perceived) watcher.

This metaphor also relates to the interpersonal meaning, which Riffaterre makes no mention of. He is mainly concerned with ideational meaning, and his 'matrix' is framed with that

in mind. Part of the meaning of the poem lies in the interpersonal mode of meaning expressed by the metaphor, the comparison between the polishing of a precious object of some kind for the sake of preserving its appearance, and the washing of the widow's (if she is to be thought of as literally a widow) body. A different kind of loving care, and preserving of appearance, is appropriate in each case. But the comparison of the two things, the precious object, and the body, is surely the source of the emotive meaning of this poem. Riffaterre appears not to see this, or at least not to see the metaphor in these terms. The contrastive comparison can be shown in terms of transitivity.

The process of polishing has three intrinsic participants, a polisher (human), which we call the /actor/, something which is polished, which we call the /goal/, and the object used for the operation, /the instrument/. For washing the body the relation, as it might occur in an active clause, is

She	washed	herself	with a sponge
ACTOR	PROCESS	GOAL	INSTRUMENT

For polishing one's china,

She	polished	the china	with a cloth
ACTOR	PROCESS	GOAL	INSTRUMENT

It is, of course, impossible for the 'polish' example to have a personal reflexive as /goal/ - except in bizarre situations perhaps - that is, for /actor/ and /goal/ to have the same reference. The idea of her polishing her 'nakedness' is unusual in that the usual goal of polishing is display. But in this poem the polishing is immediately covered by the black dress.

The discussion of Riffaterre perhaps betrays a certain amount of Anglo-Saxon upbringing which makes Riffaterre seem a blurred writer to me. The insights he shows can, I think, be incorporated within the present theory which also has the advantage of being that much more explicit about the relation between social semiotic 'codes' and the linguistic system. The main aim of the present study is to try to bring together Riffaterre's type of analysis and Jakobson's, the concentration on the higher level meanings, and the lower level. In a systemic theory these are seen as different (of course) but articulately connected on the same scale.

5.9. Halliday's influence on this study is, of course, pervasive. Of his work on literary language the most important, for me, is his study of transitivity in 'The Inheritors' (Halliday, 1971). The essential theoretical point he makes here is that foregrounding is commonly achieved through an 'isomorphism' as he puts it in a later paper (in Halliday, 1978: 137-38) between different linguistic levels in a text. Thus the fact that Golding's Neanderthals are made to use a deviant kind of transitivity 'mimes', as I would put it, their cosmology. Halliday shows that in parts of the novel the Neanderthals use actional clauses without realization of /goal/ where such realization would be the rule in present day English. From the point of view of this study it does not make any difference that this point about linguisticity is made in the context of a novel, since, as mentioned earlier, and following Jakobson, poetic language is not to be restricted just to the language met in poems.

A second theoretical point Halliday makes, in the introductory part of this essay is that the concept of 'foregrounding' needs to be treated with some care. He makes the vital point that the concept of deviance needs to be looked at from two complementary points of view. Looked at in one way it represents a contrast with a certain contextual expectation, but looked at another way it represents a comparison to another. In other words, with the metaphor

'a grief ago'

there is the possibility of seeing 'grief' as alien in this environment; but by the same token it is 'home' in another. It is alien in the system of time units, at home in the system of emotional reactions. Both these relations need to be taken into consideration. This point is important since it works to undermine the identification of foregrounding with deviance. What gives us the meaning of this metaphor, which of course, is deviant, is the bringing to bear of its allusion to the system of emotional reaction. A great many other words might be inserted which would give equal lexical shock, and be equally deviant. Deviance is a negative characterisation, and one which belongs primarily to the textual mode, that is to the novelty value of a word from the point of view of collocation. Thus the positive element of the metaphor is its allusive force and that is what gives us the ideational sense of the metaphor, since that is the system which receives lexical realization. But this positive relation of allusion does not depend upon deviance. Deviance does have the textual characteristic of providing a kind of emphasis, and of course it necessitates recourse to path-meanings for us to make any sense of it. But a sensitive reader

can see the same allusive force in all kinds of non-deviant constructions.

Halliday makes the point, also, that foregrounding needs to be 'motivated'. In other words, when we read the metaphor by Dylan Thomas we have to ask ourselves why should the poet have chosen to put things like this? And how is it relevant to the text as a whole? But, again, it is quite possible for a reader to ask just these questions about all kinds of grammatically orthodox parts of the text. With the deviant form the necessity for this is built in at the formal level, while with the non-deviant one it is a matter of genre/tenor.

This point is of some importance in the study of free forms since there are cases where it seems difficult to find much in the way of foregrounding. In the following sections I want to discuss, very briefly, two examples of non-deviant poetry.

5.10. The first example is William Carlos Williams' poem, 'This is Just to Say'.

THIS IS JUST TO SAY

I have eaten  
the plums  
that were in  
the icebox

and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold

(Williams, 1976: 72- 73).



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When I call this poem non-deviant I am thinking of it in relation to the norms of the linguistic system. There is an important sense, of course, in which the poem 'deviates' from poetic norms in being grammatically non-deviant, and non-metrical, and so on.

But the poem is non-deviant in the sense that at first sight alone it seems indistinguishable from a 'left note' of apology. By making his poem like this Williams uncovers for us the fact that we do think of poetry to some extent at least in terms of subject matter, that there are certain subjects that go into poems and others, like notes of apology on kitchen tables, that do not. The ideational and interpersonal meanings seem here to restrain a poetic reading, but in other poems it is quite usual for the subject matter to be separable from the markers of genre. After all we do not find Lawrence's poem unpoetic because he uses aspects of the register of ordinary intimate conversation. With Williams' poem, however, the mimesis seems so close as to make us wonder if the poem is not just an apology note copied out and put into lines to be passed off as a poem.

The poem thus suggests a comparison between two registral fields, the poetic and the casual note. We have a choice as to which way to see the comparison. Does Williams mean that any casual note like this, written presumably because speech was not possible, resembles poetry? Or are we to think that poetry is in fact just a kind of casual note-sending? Day-to-day life is poetic: poetry is a day-to-day sort of thing. It makes little difference whether we think in terms of the poem deviating from the poetic norm (if it does), or of its alluding to the day-to-day norm.

This poem has been discussed by Culler (1975: 175) and by Hawkes (1977: 139-140) who, in their own terms, recognise this comparison but differ as to its significance. Culler wants to see some motivation for the comparison and thinks the plums might be taken as symbolic for sexual 'fruits', and the poem for him is about the relation between social propriety and sensuousness. This reading seems to conflict with Williams' overall view of poetry as a particularising kind of writing and his movement away from symbolism. In a poem about poetry we should perhaps take this into account. On the other hand Hawkes is content for there to be no subject-matter beyond the comparison between the poetic and note-writing genres. For him Williams' poem is something of a paradigm case of poetry as 'intertextuality'.

The poem illustrates most clearly Lotman's concept of the 'minus-device' since its effect is brought about by the poet's not using the expected linguistic means of poetry in a situation where we should expect them.

5.11. The second example is Arthur Waley's translation of a poem by Po Chui called 'Good-Bye to the People of Hangchow'.

GOOD-BYE TO THE PEOPLE OF HANGCHOW

Elders and officers line the returning road;  
 Flagons of wine load the parting table.  
 I have not ruled you with the wisdom of Shao Kung;  
 What is the reason your tears should fall so fast?  
 My taxes were heavy, though many of the people were poor;  
 The farmers were hungry, for often their fields were dry.  
 All I did was to dam the water of the Lake  
 And help a little in a year when things were bad.

(Waley 1946:159).

This is in fact a metrical poem but the point about allusion is not affected. As other modes of meaning are concerned there is no deviance. Yet the interpersonal meaning of the poem is enhanced if we look into the linguistic choices made in the first

two lines in the verbal group. The use of the form of the verb usually known as the simple present is comparatively rare in English, in a material process clause, as a way of referring to the immediate present. It more commonly refers to the habitual. Only in the registers of explanation and running commentary does it have present time reference. It is also used in the similar situation of narration in order to produce a sense of immediacy which the simple past does not give. Arthur Waley's use of the simple (or 'direct') form here is put into the mouth of the retiring governor who speaks the poem, and whose utterance the poem mimes. Consideration of the tense/aspect option here leads to a closer understanding of the interpersonal meaning of the poem. This is because the use of the direct present is characteristic of the non-involved speaker, whether this is the demonstrator, the football commentator, or the narrator. An important point in this poem is that the governor, presumably Po Chui himself, looks at the banquet scene as a non-involved observer, although the ceremony is in his honour and he is the centre of attention in it. This detachment is connected to the governor's puzzlement at the affection he has created in the minds of the people, an affection which he feels he has not earned.

The verb choice in the first two lines is not deviant by the standards of 'a grief ago', although it seems probable that most readers will register its relative rareness as a form which is restricted to certain contexts (Leech, 1966).

I am using the term 'deviance' to refer to apparently ungrammatical uses of language, although we may still think of

the verb choices just discussed as 'foregrounded', perhaps. However, here, it is clearly more insightful from the point of view of interpersonal meaning to see what contextual meanings these forms typically realize than to see them as cotextually strange.

It is quite interesting to compare Waley's opening lines with the following (arranged as 'lines') from Crystal and Davy (1969, 130) which is taken from a broadcast commentary

'... the policemen stand to attention  
and a silence falls over the station'

5.12. Some comments have already been made about the sources of my view of the meaning of free poetry as a genre, as opposed to metrical poetry (4.7.), and I have already mentioned the source of my 'philosophical meaning' in Douglas and Wittgenstein (0.9). The term 'free poetry' is taken from Hrushovski's 'poetry in free rhythms' (1960). The notion of 'mimesis' is much the same as Halliday's 'isomorphism' as he uses it to describe foregrounding (1978: 138), and the notion is also connected in my mind with the so-called 'picture-theory' of meaning in early Wittgenstein (1961: 10, 2.18). Cluysenaar (1976: 58) uses the term 'mimesis' in much the same way that I do, and her overall conception of poetry is one I follow. Epstein's use of the term is wider than mine, even though the way he uses it to discuss metre in 'The Self-Reflexive Artefact' (1975) and in his discussion there and in 'Language and Style' (1978) of phonemic patterning in poetry, are direct influences on my treatment, especially in the discussion above of Hopkins' lines (3.8).

Nevertheless I disagree with Epstein's assessment of 'The Tyger' in that he claims its metre is 'non-mimetic' since, to him, it has no positive (as I would say, 'ideational') function in the poem. But it seems to me that the metre in its coincidence with grammatical boundaries mimes the hammer-blow rhythm of the Tyger's making on the 'anvil' Blake refers to in his fourth stanza.

The idea that metre is a kind of meaning in poetry is in part due to Fussell's discussion of Pope's metre as a kind of mimesis (1954), as has already been mentioned in 2.8. In trying to see a comparable mimesis and mimetic meaning in free poetry I have followed Erlich's idea. In what to me is a key passage he says that

'it is necessary to ascertain the level of non-literary discourse to which the given work of literature is geared. Stylistic analysis must show what is in each given case the extra-literary point of reference - the comparable type of "practical" language'

(Erlich, 1965:235).

To Erlich and other Formalist and Prague School writers is due the general conception of linguisticity as a development from their concept of 'estrangement' or 'deautomatisation'. Erlich quotes Sklovskij on this topic.

' "People living at the seashore," wrote Sklovskij, "grow so accustomed to the murmur of the waves that they never hear it. By the same token, we scarcely ever hear the words which we utter ... We look at each other, but we do not see each other anymore" '.

(Erlich, 1965:176-77).

And Erlich also sees the basis of poetry in the images to be found in ordinary daily speech (1965: 175). The relation of ordinary speech, or Riffaterre's 'cliché' to linguisticity is the basis of my conception of philosophical meaning, a notion which draws on Wittgenstein's work. As far as I know, within the context of systemic linguistics, the close relation between the ideas of Mary Douglas and Wittgenstein have not been discussed. In 0.9. I indicated what this relation is and gave some account of sources by way of explaining the concept of philosophical meaning, the cosmology proposed by the poet as part of his subject-matter. The notion relates genre (linguisticity) and subject-matter (cosmology). Whereas linguists and anthropologists tend to look to Lévi-Strauss as an innovator here, they might more accurately see the earlier insights of Wittgenstein as the crucial ones, as Douglas points out when she writes,

'What Wittgenstein was saying about the logical scaffolding on which reality is constructed had already become the background assumption of social anthropologists and was consistently used for interpreting their work through the 1940s and onwards. It is curious now to hear Lévi-Strauss a quarter of a century later announce his discovery that all thought has a logical basis. It is curious to hear more recent phenomenologists declare afresh that knowledge is socially constructed.'

(Douglas, 1973: 10)



The fascination of Wittgenstein's work for the student of poetry or the poet is, of course, just his sense of the facticity of language, of the relation between figurative utterances, often not seen as figurative (as 'pictures') to everyday life, something which emerges when we go to a strange country

'with entirely strange traditions; and, what is more, even given a mastery of the country's language. We do not understand the people. (And not because of not knowing what they are saying to themselves.) We cannot find our feet with them'

(Wittgenstein, 1958:223e).

'What has to be accepted, the given, is - so one could say - forms of life.'

(Wittgenstein, 1958: 226e)

5.13. This chapter is intended to be orienting. It cannot be exhaustive. I should like to have spent some time in discussion of Mukarovsky's theory of foregrounding, of Lotman's notion of poetry as 'information', and Hasan's concept of three stratal symbolism (1975), and of Harding's concept of poetic rhythm, which is particularly suited to free poetry. Brief mention must also be made of the more impressionistic approaches to free poetry in the literary critical mode, especially to Herbert Read's work (1948; 1950). Read is now out of fashion as a thinker, but in my view although he often expressed himself over-abstrusely and over-speculatively his work contains important insights. His view of poetry is expressed in a psychoanalytical idiom I do not accept with the same enthusiasm as when I first came across Read

and became interested in poetry. The basic naturalism of his approach to poetic 'form' is still important, however. Where Read sees tension between rhythm and metre being replaced in free poetry, by a tension between conscious and unconscious mental energies, I would see free poetry as exemplifying a 'tension' between commonsense linguistic praxis and alternative cosmologies. Read's poems in 'Moons Farm' (1955) are in part an elegy on Hölderlin who was one of the earliest writers of free poetry (Hamburger, 1966: 15-16).

CHAPTER SIX

6.1. In this chapter I want to relate the theory of free poetry I outlined in Chapters 0 to 4 to discussions of metre by other writers. It is commonly assumed that free poetry can be described through some kind of extension of the concept of metre; in other words that we might indeed be able to account for free poems as poems, on some phonological criteria. The view is put by T.S. Eliot.

'the ghost of some simple metre should lurk behind the arras in even the "freest" verse, to advance meancingly as we doze, and withdraw as we rouse.'

(Eliot, 1953:90)

On this view we might see the metre 'advancing' in the first two lines of Lawrence's poem, and 'withdrawing' after that. In my theory what Eliot describes counts as allusion to metre, and it is not a necessary element in poetry.

In what follows I want to look mainly at David Crystal's theory that all poetry can be described in intonational terms, but I begin with some discussion of Abercrombie, Chatman and a glance at Halle and Keyser's theory of metricality.

6.2. The treatment of metre in 0.12., 1.20., and 2.3. is of a mainly informal kind which allows for the way in which the reader may (or may not) intrude to regularise the recital with a metrical scheme in mind. And the notation I use, adapted from Abercrombie (1965) is one which is devised to show the rhythmical

structure of all kinds of English including that of poetry. What makes verse different from prose, says Abercrombie, is its layout in lines.

'The foot, and the syllable quantities within the foot, are phonological categories which are just as much needed to describe English prose or conversation as they are to describe verse; but the line is a unit of rhythm which occurs in verse only. Prose is rhythmic but not metrical (as Aristotle said), but verse is both rhythmic and metrical. The rhythmic unit of both prose and verse is the foot; the metrical unit of verse is the line. This is the crucial difference between the two modes: in prose the feet are not organised into a higher metrical unit' (Abercrombie, 1965: 24-25).

For a line to be audible (or felt in silent reading) its end must be marked. This is most commonly done, says Abercrombie, by three devices

- '(a) rhyme, or assonance,
- (b) a silent final stress
- (c) a monosyllabic foot, not used anywhere else, concluding the words of the line.'

(Abercrombie, 1965:25)

Abercrombie is explicit about the question of line-end markers and implicitly he seems to accept that the lines themselves have to be equivalent as to numbers of feet, that is of salient syllables. An important point that Abercrombie makes here is that salience may be realized by a 'silent stress', and that silent salience is normal at the ends of lines with an odd number of feet.

In my adaptation I have placed these at the beginnings of the following lines.

Another point Abercrombie makes is that the rhythm of English is temporally organised, and that part of the effect of the rhythm of a particular utterance is the interaction of stress with syllable length, based on the principle that in English the time which elapses between salient syllables remains more or less constant, and the remiss syllables have to accommodate themselves to this through adjustments to length in relation to their number. This aspect of rhythm has been studied in relation to metre by Sumera (1970).

Abercrombie's analysis of rhythm is fundamentally the same as Halliday's, which I have followed in the indication of tone and tonicity. (Halliday, 1967a; 1970a)

Abercrombie's discussion of metre is wholly descriptive in the sense that he does not concern himself with the question of the relations between the surface rhythm of a text and any kind of metrical scheme it could be taken to realize, and he does not deal with the motivation of metre. Also he confines himself to the relationship between metre and foot structures, the foot as the component of the line, but makes no mention of metres which rely on syllable number. Though he does show, importantly, how some apparently unmetrical lines often have, or can be read as having, silent salients in them, and once these are taken into account the number of feet becomes regular.

Halliday's study of intonation takes account of semantic meaning and so can be used to relate the recital of a poem to aspects of register which may lead the reciter to adjust his

recitation towards preconceived metrical or poetic norms. It is, of course, a feature of Halliday's systemics that he sees intonation as realization.

6.3. I have benefited from Chatman's study of metre (1965) but since he is wholly concerned with regularity his work has no direct application to free poetry. He confines himself to a consideration of the upward relation of rhythmical realization to abstract scheme, In doing this he recognises that a number of different phenomena go to produce 'stress' and he sees the skill of the poetry reader as, in large part, the ability to take all these phenomena as counting as 'the same'.

'It is wiser to think of meter as a concept, rather than a percept, even though it is based on the percept of rhythm; it is the mind, not the senses, which performs the task of reducing disparate linguistic phenomena to simple distinctions, learning to measure and to equate things which are very different indeed in their absolute physical nature' (105).

Put in my terminology this comes to saying that the metrical semantic unit I have called a 'measure', /M/, may be realized phonologically in several different ways, that is, it shows 'diversification' in Lamb's terminology.

Chatman also makes a distinction between recitals which make minor distortions to the rhythm a passage would normally have, in the interests of bringing out the metrical scheme. This point is used in 2.6., and 3.3. and elsewhere in the present study. Chatman says that reciters differ in their readings according to

'whether the performer is meter - or meaning-oriented' (140)

This way of formulating the difference is not how I should put it since for me both types of recital are meaning oriented but one emphasises genre more than the other.

Finally Chatman's notion of metre is 'abstract' in a mathematical sense. He deduces the metrical scheme. He says

'Determining the composition of the normal foot logically comes after counting the syllables of the normal line. Its composition is assumed to be the smallest submultiple of the normal line. For example, in most sonnets, the normal line, by inspection, has ten syllables. The submultiples of ten are five and two. But a two syllabled foot is intrinsically simpler to assume than a five-syllabled foot' (117)

In Abercrombie's and Halliday's type of prosody the 'foot' is a rhythmical unit which occurs in all discourses; no distinction is made between it and 'metrical foot', which would correspond to my /measure/ which is a semantic unit and is related to phonological 'foot' through realization.

Chatman's kind of abstraction leads him to take the underlined syllables in Browning's

'Rarities he found inside'

as a meaningful metrical unit with ictus on the last syllable of 'rarities'. The recital

/Rari/ties he/found in/side/

would count, in my analysis, as a 'wrenching' one, an unacceptable distortion of English rhythm. And if the text as a whole

is metrical this would count as a variation, or non-simple realization of the metrical scheme (See 2.5-7).

The abstract problems into which Chatman moves seem indeed, as Abercrombie suggests, 'due partly ... to the lingering influence of classical prosody.' (Abercrombie, 1965: 25).

6.4. Any theory of metre which relies on numerical equivalences as does Chatman's can be of no use to a theory of free poetry, except negatively in that it will help us to distinguish non-metrical poetry. And this is the criterion I have adopted. Obviously where lines are of varying numbers of syllables (beyond the kind of variation which is counted as acceptable in the traditional iambic pentameter, the loss of initial /w/ and addition of a final /w/ at the end of the line) Chatman's method of deducing metrical feet (/measures/) will not work.

From the point of view of free poetry the system developed by Halle and Keyser has the same limitation. Their analysis, they say

'is the study of the abstract patterns - the different arrangements of linguistic givens - that underlie all performances of a given poem; it is not the study of the myriad ways - some good, others bad, most indifferent - in which a poem might be recited' (in Freeman: 372)

In other words it is not a 'performance' model. Any systemic approach to metre will not make such a clearcut distinction between script and recital, and will see any script as having 'implication of utterance'.

Keyser and Halle base their theory (which I shall not describe in any detail) on the concept of 'position'. They see the type of line they study, the traditional iambic pentameter,



as consisting of ten positions and the basic rule for the poet is that even positions should be occupied by 'stressed' syllables; not all need be, and sometimes two or zero syllables can function in place of a single one. A stress position is 'maximally' occupied where the syllable concerned is phonologically prominent, and does not occur with a pause or a naturally prominent syllable next to it on either side.

This elegant theory holds out a promising possibility of characterising lines, and texts, as more or less metrical. Freeman suggests

'A useful task for the future would be the construction of a framework for "degrees of metricalness" analagous to Chomsky's proposals for "degrees of grammaticalness"'

(Freeman; 468).

But, attractive as this is for the discussion of loosely metrical poetry like Wordsworth's, again like Chatman's theory it depends upon the poem being, first of all, equivalent as to the number of syllables in the line. So by my definition the line would already be metrical, on syllabic grounds, before the Kayser Halle system were applied to it.

Nevertheless Freeman, in his discussion of this scansion, claims that it has relevance to some free verse at least. He quotes the following stanza from Dylan Thomas' 'Light Breaks Where no Sun Shines'

'Light <sup>ˈ</sup>breaks where no <sup>ˈ</sup>sun shines;  
Where no <sup>ˈ</sup>sea runs, the waters of the heart

Push in their tides;  
 And, broken ghosts with glow-worms in their heads,  
 The things of light  
 File through the flesh where no flesh decks the bones'

(Freeman, 1970 : 480)

My recital in Hallidayan terms, is

	M1	M2	M3	M4	M5	M6
(1)	//.	/light	// <u>breaks</u> where	//no sun	/ <u>shines</u>	//
(2)	//.	/no sea	/ <u>runs</u> . the	//waters of the	/ <u>heart</u>	//
(3)	//.	/push in their	/ <u>tides</u>	//		
(4)	//.	/broken	/ <u>ghosts</u> with	//glow- worms in their	/heads	//
(5)	//.	/things of	/ <u>light</u>	//		
(6)	//.	/file through the	/ <u>flesh</u> where	//no flesh	/decks// the	//bones//

Freeman's approach assumes at the outset, like Chatman, that the lines are based on the alternating scheme. The acute marks in his recital show uncomplicated stress, or 'stress maximum' where the syllable is naturally salient on the same basis as was summarised in Hallidayan terms in 2.3. The slurs show natural stressed syllables next to each other to produce what Keyser and Halle term 'neutralisation', which is not counted as fully metrical.

This kind of scansion is possible with poems of any line-lengths provided the assumption is made that there are definite

positions involved. Obviously it could be adapted to non-alternating rhythms, and numerical position could be ignored. But this would be to sacrifice much of the value of Keyser and Halle's work on the particular 'rules' of metricality of alternating verse. We might analyse Lawrence's lines as

1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 Things men have made with wakened hands, and put soft life into,

1 2 3 4 5 6 7 8 9 10 11 12 13 14  
 are awake through years with transferred touch, and go on glowing

1 2 3  
 for long years

1 2 3 4 5 6 7 8 9 10 11  
 And for this reason some old things are lovely

1 2 3 4 5 6 7 8 9 10 11 12 13  
 Warm still with the life of forgotten men who made them.

What this tells us, in Keyser and Halle's terms, is that where there is stress maximum it does fall metrically in the first two lines, at least in one sense, namely on alternating syllables. The metrical syllables in line (1) would be the even ones, and in line (2) the odd ones. Line (3) is not metrical, and line (4) has stress maximum on one even syllable. Line (5), however, shifts from stress maximum on odd syllable number 5 to even 8 and 12, so would not be metrical.

However, there does not seem much advantage over my own analysis in this adaptation of Keyser Halle. It tells us nothing new. Halle and Keyser's is a 'competence' model and is intended

to show what features the script must have for it to come out metrical on any 'performance'. And this view of things does not fit into a systemic approach where weight must be given to contextual constraints, in particular the reciter's awareness of poetic genre and his decision to 'bring out' metre in this way or that, or his decision not to. The analysis just given shows only two kinds of information, stress maximisation, and neutralisation (Halle and Keyser, 1970). And this information can be gathered from the analysis in Hallidayan terms in 4.1. Halle and Keyser do deal with other kinds of non-simple realization, but do not provide any distinctions which cannot be stated in terms of a systemic analysis.

6.5. Unlike the theories of metre just mentioned David Crystal's is directly related to the problem of free poetry. Like most metrists Crystal takes the line as the fundamental metrical unit, but his account differs in that he defines the line intonationally, and not numerically. He judges lines to be equivalent in terms of what he calls 'weight' (Crystal, 1975: 118) and thinks of weight in terms of 'gestalt', following De Groot. In other words a line is a perceptual wholeness of some kind. It is

'the unit of measurement for poetic organisation' (118) which is a rather general definition; but Crystal narrows this down a few lines later to,

"Line" to me, therefore, is a term for a unit in a phonological hierarchy. It enters into larger phonological units (e.g. verses), and consists of smaller units (e.g. syllable prominences). While it may con-

ceivably be given some definition in segmental (e.g. syllabic) terms, in my view its identifying exponence is non-segmental, a prosodic contour.' (118)

He continues in the same passage:

'A prosodic contour is a perceptual unit primarily organised using variation in pitch, but sometimes using phonological features from any of the other non-segmental systems in the language (loudness, tempo, rhythmicality, pause, paralinguistic)'

In this paper Crystal goes on to report experiments which provide some evidence for his contention that the line in fact is to be defined in terms of tonality, one line as typically one tone unit.

Crystal's position might have been clearer had he given some specimen transcriptions of his informants recitals; as it is there is still some obscurity in his exposition, at least to me. He says in the same passage as the one just quoted from

'This definition is not particularly helpful unless the rules governing the nature of the pitch-variation and the use of these "other" features are made explicit; but it at least indicates clearly the direction in which I want the argument to go.' (118).

I take Crystal to mean that the line is the phonological realization of a semantic unit which has varying constituents. The basic realizations are non-segmental, his 'prosodic contour' being typically a matter of pitch. Within this framework there may be other kinds of realization as well, the traditional syllabic and foot equivalences. Crystal brings his theory forward partly to point out an omission in traditional accounts of metre

and later ones such as Abercrombie's and Chatman's, which pick out 'stress' for privileged treatment and make no mention of intonation. His second reason for presenting an intonation-based metre is to point out how it can be used to describe all kinds of poetry including 'free verse'. This is a very attractive idea. He suggests that the present division critics make between metrical and 'free' verse might be replaced by an overall view of poetry as intonationally marked, and then the difference between, say, Pope and Lawrence would be one of 'syllabic/stress marked' versus 'not syllabic/stressed marked' (Crystal, 1975:111).

To some extent this is just a change in nomenclature but by no means entirely. The implication is that all poetry in lines is metrical if we are to define metre in non-segmental prosodic terms.

As far as I can see none of the hypotheses put forward by Crystal contradicts the present theory, and his approach may seem preferable to mine insofar as it provides a single criterion by which we might recognise a text as a poem even though it is not 'metrical' in the sense given to that term in 1.2. Of course Crystal is not claiming that poetry does not have other non-phonological characteristics.

In the following two sections I want to look at two possible shortcomings in Crystal's theory from the point of view of regarding prosodic contour equivalence as a marker of poetry, and metricality.

6.6. In the first place it seems doubtful if all poetry can be described in terms of phonological equivalence even including

Crystal's type. The one type of equivalence Crystal cites is that of tonal equivalence. In the texts he gave to his informants it turned out that they recited poetry so that a line was typically one tone group ('unit' in his terminology), and that listeners approached poetry with this in mind so that when short lines in T.S. Eliot's 'Dry Salvages' occurred, they tended to organise them in accordance with this presumption. This reveals an important fact about readers' awareness of poetic mode and tenor. But it seems doubtful to me if the lines of the poem below would end on tone group boundaries, or comprise one tone group each.

The poet seems to be avoiding such a coincidence and making use of the expectation of some kind of line-end marking to foreground the relationship between the last item of one line and the first item of the next. Although this foregrounding may be communicable in recital it is initially a typographical device.

#### ROBIN

A robin dogs my digging, grubbing  
the wake, quick eyes like drops of  
oil, halves worms - I motion - spins  
off. Under my boots coils the glut

will crown a spiked earth; his head  
tilted he notes me. The cold ground  
rings, rolls the stone hour like a  
bone in its splot, I pause - he scuds

back. He's sufficing his taut heart,  
a speck after specks, the tiny rev  
of his course exact. He closes, breast  
a drop of blood, beak like a thorn.

(S.C. Lapington, 'Stand' Vol. 21.  
No. 1 : 4 ).

There are a good many poems which do not permit a one line one tone group recital, and a good many which do not seem to take the line as 'the unit of measurement for poetic organisation', or at least not in any very straightforward way. This is not to deny that some other prosodic equivalence might be found in the Lapington poem, for example, related to the ellipsis of personals, short tone groups, frequent single word/syllable feet, statements with moodless relatives. But I cannot say how Crystal would handle this. A problem that arises here is the one associated with Jakobson: given a sufficiently wide range of prosodic features on the basis of a delicate analysis, it is always possible to entertain equivalences of some sort, since they are 'there'. As with Jakobson's analyses, before we grant such patterning any validity, we have to look at the higher levels of meaning which they might realize. All this would mean some revision to Crystal's thesis since he makes the 'line' the basis of it.

This might be overcome by emphasising the semantic level of 'line' and arguing that this may not necessarily have intonational realization, or that it may have some sort of intonational marking on the basis of genre expectations. Crystal does mention the use of what he calls a "'holding" articulation' between 'lie' and 'open' in Wordsworth's Westminster Bridge sonnet. The line is realized here by the orthography, and the recital follows (or may follow) that. But Crystal's explanation of this phenomenon is that it was done on the basis of the coincidence of line-end and tone group boundary elsewhere in the poem. This would not apply in Lapington's poem. Here it seems doubtful whether some sort of semantic explanation can be left out. Lapington alludes to the



common practice of reciting poetry with pauses at line ends, by means of orthographic lineation. This does realize linguisticity because it draws attention to the fact of the 'non-pause' relation between, say, 'grubbing' and 'the wake', or 'drops of' and 'oil'. I see this as negatively related to metre. Metre characteristically connects units of utterance as elements in the chain of sound only, irrespective of grammatical bonds. But the kind of lineation seen in Lapington's poem disconnects (orthographically and possibly phonologically) elements in the utterance chain which are grammatically bound.

The comments in this section do not discredit Crystal's thesis, which is anyway, put forward as a hypothesis in process of being tested. But they do show where the problems with it are, that equivalences have also to be shown to be motivated semantically, and that some kinds of poetry will not fit his (surface) definition of the line.

6.7. I want to look, finally, at the difference between my own and Crystal's approach to poetry. He quotes Hammon's suggestion (in Sebeok 1960; 207)

'If we could find a formula based on some general principle of equivalence in poetry, we might arrive at a broader vision of our subject'

(Crystal: 112)

and Crystal says

'My suggestion is that this general principle is primarily intonational in character.'

(Crystal: 112)

I disagree with this. To my mind what Crystal valuably puts forward is not 'some general principle of equivalence' (my emphasis) so much as one type of textual linguisticity, one type which needs to be taken with others.

A less important disagreement is that I would not want to say that the lines from 'The Dry Salvages' were metrical, while, if I understand him, Crystal would.

- (1)                   The sea howl
- (2)       And the sea yelp, are different voices
- (3)       Often together heard: the whine in the rigging,
- (4)       The menace and caress of wave that breaks on water,
- (5)       The distant rote in the granite teeth,
- (6)       And the wailing warning from the approaching headland
- (7)       Are all sea voices, and the heaving groaner
- (8)       Rounded homewards, and the seagull:
- (9)       And under the oppression of the silent fog
- (10)       The tolling bell
- (11)       Measures time not our time, rung by the unhurried
- (12)       Ground swell, a time
- (13)       Older than the time of chronometers, older
- (14)       Than time counted by anxious worried women
- (15)       Lying awake, calculating the future,
- (16)       Trying to unweave, unwind, unravel
- (17)       And piece together the past and the future,
- (18)       Between midnight and dawn, when the past in all deception,
- (19)       The future futureless, before the morning watch
- (20)       When time stops and time is never ending;

- (21) And the ground swell, that is and was from the beginning  
 (22) Clangs  
 (23) The bell.

For me metre remains a numerical matter. By keeping to a distinction between metrical and non-metrical lines I can retain with it the distinction between metre as a realization of rhythm but not (as metre) information structure, and as an intricate constraint on lexical choice. Tonality and pitch are, of course, closely related to information and to interpersonal meaning, though they may be managed by a reciter in order to realize genre. The reciter can adjust the information structure so as to make the lines equivalent and the pitch (as other prosodic features) to realize, say, intensity, or indeed a patterning of pitch movements such as Crystal mentions (Crystal: 123).

Crystal is concerned with an objective description of recital, not with motivation. But within a Hallidayan view it is natural to ask what the different intonational features each realize. Some comments follow on the realizational functions of the line-end tone group boundaries in the Eliot passage. Crystal himself does not supply any recitals so my remarks are necessarily partly speculative.

6.8. In the first eight lines of the passage the lines almost all end on a coincidence of tone group and some grammatical boundary, and for all the lines but two there is very clear parataxis and lexical repetition. The only exception to this is line (1) which ends nevertheless on a tonic salient. The

This striking repetition of modified and qualified (with one exception) subject heads is reinforced by various kinds of phonemic motif, for example,

'menace and caress'

'wave that breaks on water'

'wailing warning .... approaching .... heaving ....

It seems clear that the phonological equivalences here are at least partly explicable in terms of grammatical and lexical/semantic repetitions and reinforced phonemically. The grammatical repetition is particularly striking in (c) and (d) above. Of the repeated head words each is similarly modified and qualified. Semantically each one is an attribuent, and each qualifier is locative. The nominal groups concerned are all ideationally/lexically similar too in referring to aspects of seafaring, and the grammatical sequence within the heads foregrounds this textually through the repetition of the same systems choice. In general terms the poet is saying 'all these listed items are the same, all "sea voices"', and the ideational comparison is realized through grammatical and phonological repetition. There is thus a clear realizational chain relating the prosody through the grammar to the semantics of the passage.

After this passage the grammar of the poem changes. Instead of showing parataxis at the same grammatical depth, the complexity begins to be shown in terms of depth, a great deal of

dependence occurring - to a depth, in fact, of 14, the whole of the rest of the passage being one grammatical sentence. This is analysed in 6.9. There can be no doubt that the intonation required for this will be very much affected by the need just to keep going. Qualification is added to qualification in a long chain which steadily gets deeper and deeper as it goes on and the pitch movement must continue to be mainly level or rising until at least line 21. The intonation here must realize grammatical continuity. The grammar in turn may be thought also to realize ideationally temporal continuity; the endless unfolding of qualifier out of qualifier, as if it will or could continue indefinitely, as in principle it could, is thus mimetic of the subject-matter of 'time', and 'continuity of time'. Ideationally the passage is full of /time/ words, realized by such items as 'time', 'bell', 'ground swell', 'measures', 'unhurried', 'chronometers', 'counted', 'past', 'future' - a feature of the text which is obvious enough.

6.9. The diagram gives an analysis of the grammar of line 9 to 23. The numbered horizontal lines represent grammatical depth, and the vertical lines show elements of grammar. The heavily marked verticals are grammatical boundaries which coincide with the line boundaries. The numbers under these show the poetic line numbers, and the symbols in brackets with them, the depth at which the line boundaries occur looked at in terms of grammar. Thus the transition from line 9 to 10 is indicated by the symbol

$$\begin{array}{c} 10 \\ A \quad | \quad S (1) \end{array}$$

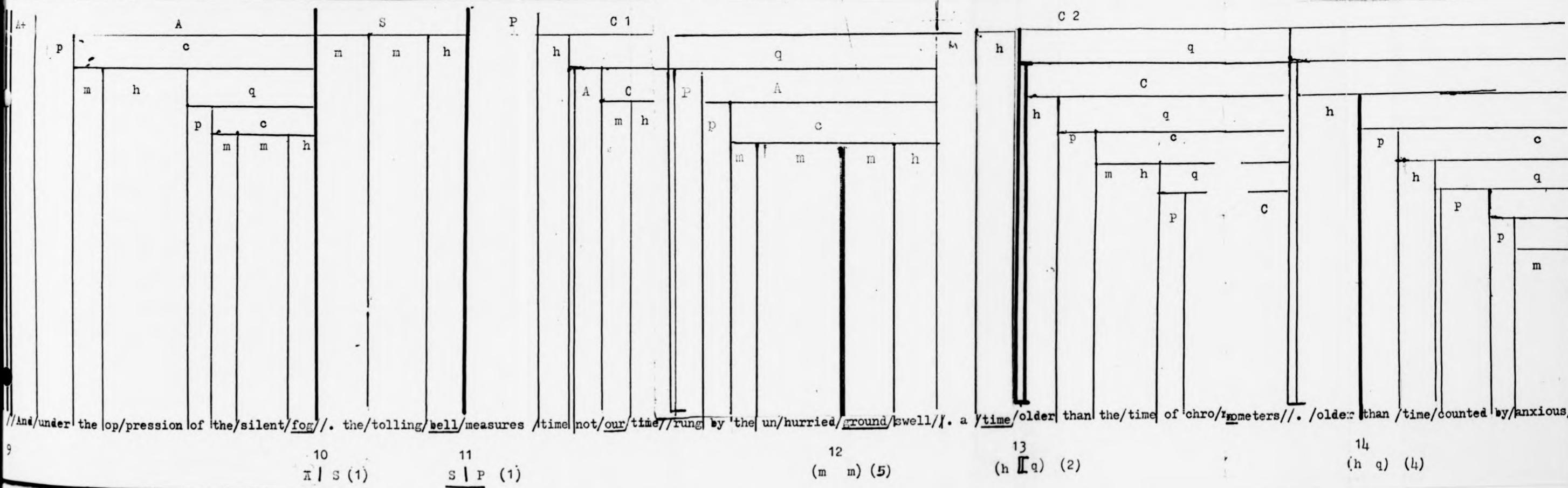
The transitions are summarised as follows:

<u>LINE</u>	<u>BOUNDARY ELEMENTS</u>	<u>DEPTH</u>
10	A   S	1
11	<u>S   P</u>	1
12	(m m)	3
13	(h [ q)	2
14	(h q)	4
15	(h [ q)	9
16	C    P	10
17	P   + P	10
18	C   A	10
19	C    A+	10
20	(h [ q)	12
21	A    A+	10
22	S   P	10
23	<u>P   C</u>	10

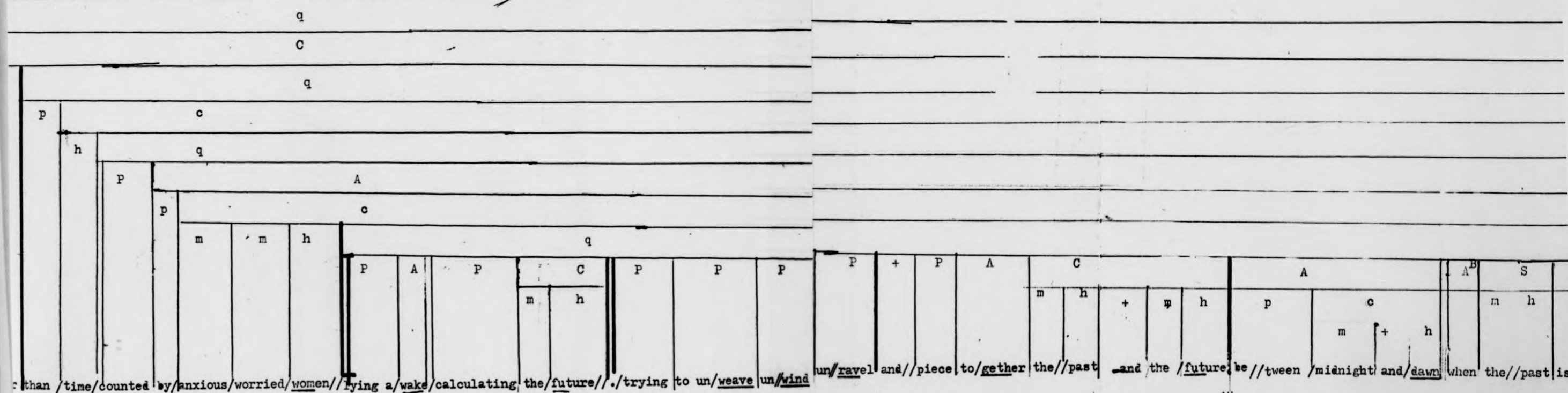
For line to be realized also by grammatical boundaries the type of juncture at the end of the line must be stronger or as strong as junctures within the line. Where the juncture is stronger than others within the line we can speak of strong realization, where it is the same as some others within the line, of neutral realization, and where it is weaker than some junctures within the line, of weak realization. In nearly all cases, of course, line junctures will correspond to some type of grammatical juncture. In the diagram strong grammatical realization is shown by underlining, and weak by bracketting.

Symmetry of grammatical realization of line can be looked at in terms of the similarity of the depth of line end and line onset. Thus the passage as a whole shows grammatical symmetry in lines 10 and 11 since the transitions to both are at depth 1.

A1



A2



...than /time/counted by/anxious/worried/women//lying a/wake/calculating the/future//./trying to un/weave un/wind un/ravel and//piece to/gether the//past and the //future, be //tween /midnight/ and/dawn when the//past is

14  
h q) (4)

15  
(h [q) (9)

16  
c || P (10)

17  
P | +P (10)

18  
c | A (10)



A3

A	A <sup>B</sup>	S	P	C	A <sup>+</sup>	S	C	A	A <sup>+</sup>	S	P	C	A	S	P	C	A	S	P	C
p	m	h			m	h		p	m	h			m	h			m	h		
//tween /midnight/ and /dawn/				when the //past is /all de/ception//. and the //future //futureles//.				before the /morning/watch /when//time/stops and//time is/neve/ver /ending//.				and the /ground/swell that/was and//is from the be//ginning //clangs the,								

The symmetry falls away from lines 12 to 15 but reasserts itself, except for line 20, from 16 to the end, now at a depth of 10.

The unsymmetrical lines from 12 to 15 also show weak juncture, and, like the other unsymmetrical line, 20, the juncture occurs between group components rather than groups. The variation in depth is, of course connected with the rank-shift in the qualifiers.

Crystal's informants, he says, found difficulty in assigning line ends between lines 11 and 14. In these cases Eliot defeats the expectation that the line-ends will be marked by neutral or strong, and symmetry of depth, as of course they also depart from phonological expectations. Crystal's informants tended to assign lines in the passage 11 - 14 as follows

- a. 'And under the oppression of the silent fog
- b. The tolling bell measures time not our time,
- c. Rung by the unhurried ground swell,
- d. A time older than the time of chronometers.'

The juncture between 'a' and 'b' corresponds to Eliot's. That between 'b' and 'c' to a clause juncture at depth 1, which would be symmetrical to the juncture between 'a' and 'b', or Eliot's 10 and 11, and also a strong juncture since it is the first clause boundary to occur at that depth. This is so, at least, if we take the relative clause beginning on 'rung' to be additional to 'bell'; of course it might be taken as rank-shifted qualification of 'time', in which case the above account would not apply. If it is accepted then it shows that Crystal's informants were thinking in part at least in terms of grammatical lines. Eliot's lineation here, isolating 'bell' at the end of

line 10, seems to give some support for my grammar here, as, of course, does the comma before 'rung'.

The transition from 'c' and 'd' would produce a grammatical realization of line again at depth 1 in the B-clause beginning on 'rung', the junction being between the B-clause just mentioned and the resumption of the Complement, marked C2. Again Crystal's informants opt for the stronger grammatical juncture. This is true also of the line-ending of 'd'.

Crystal's informants also have some motivation from the point of view of tonicity, of course. Eliot's juncture at (11) is on a tonic (in my recital), as also at (13), but not at (12) and (14). Here Crystal's informants marked line boundaries according both to grammatical strength and tonicity. But Crystal's thesis that one line is realized by one tone group (unit) is not born out in my recital, though it is true that lines tend to conclude on tonics.

From line 14 to the end the lines are realized grammatically with neutral junctures and symmetry except for line 20. Besides grammatical realization there is also patterning of different kinds, grammatical and lexical.

Line 15 shows repetition of similar P-bound clauses

'Lying awake, calculating the future'

which would make intonational repetition very likely. The '-ng' forms continue into the next line,

'Trying to unweave, unwind, unravel'

which has a different kind of verb repetition, the verbs being morphologically similar, and synonymous. Then line (17) concludes the P-bound clauses and ends, like line (15), on 'future'. There

is a break in the negative 'Penelope' verbs with the positive 'piece together' at the onset of line 17, and the line also shows repetition of ideationally similar items,

'the past'

'the future'

and a rhythmical balance in

/. and/piece	to/gether
the/past and	the /future

And this use of time words continues in lines 18 and 19

'Between midnight and dawn, when the past is all deception  
And the future futureless, before the morning watch'  
including the binders and prepositions, which form a lexical pattern

- (18) 'Between' ..... 'when' .....  
 (19) ..... 'before' .....  
 (20) 'When' .....

The lexical repetition in (19) 'future', 'futureless' is continued in (20) with other time words, and 'time' itself.

'When time stops and time is never ending'  
Throughout the passage, of course, time words, such as 'unhurried', 'chronometers', 'old', 'counted', abound.

The grammatical repetition is particularly clear in the first grammatical sentence up to 'seagull' at the end of line (8); it becomes less marked after that, but still fairly obvious from (9) to (23). And throughout the passage there is a great deal of lexical repetition, both of particular words such as 'time',

'bell', 'groundswell' and semantically related ones.

6.11. Thus line is to a great extent realized through grammar and reinforced by lexical/semantic repetitions which I have just touched upon, but which abound. It is clear that any recital of the passage which is going to bring out these pervasive repetitions, is going to show a great deal of prosodic repetition. Crystal himself implies as much when he says that 'total equivalence' of prosodic contours would be unlikely to occur.

'unless there were considerable grammatical and lexical similarities also'

(Crystal, 1975: 123)

What this passage from Eliot shows is that Crystal's choice of test material was very advantageous to the 'prosodic contour' view. But this does not discredit the theory itself. The other reason for looking into the passage from Eliot was rather to point out the kind of emphasis I want to make in this study, that of seeing the various strands of meaning in a poem in relation to each other. I want to see the intonational pattern in relation to higher level meanings. The kind of tonal equivalence reported by Crystal could be explained in terms of subject-matter, and grammatical parallelism.

6.12. I want to come back now to the two passages which Crystal's informants found difficulty with from the point of view of assigning line boundaries. The question as to why Eliot should have made some of the lines so unpredictable when elsewhere in the passage they are fairly clearly marked grammatically, lexically and phonologically, is worth raising because in answering it we can see

the value of seeing the line realization of the passage within an overall semantic interpretation.

Eliot begins this passage by talking about the sea as a natural phenomenon, in terms of sound. This is shown clearly enough in the lexis:

'howl', 'yelp', 'whine', 'wailing', 'groaner',  
'voices', 'seagull'

But at line 9 he switches to the non-natural sound of the bell tolling through the 'silent fog'. This is a transitional passage in which he mentions the bell's measurement of the natural 'ground swell', and before he goes on to discuss the sort of time he is not referring to, the time introduced in line 13 with the term 'chronometers', and then developed in the highly regular (from the point of view of line-endings) passage from 14 to 21. The irregular line lengths and endings come again with re-introduction of the ground swell in 21, and the bell measuring natural (not chronometric) time in 22, 23.

The movement of topics in the Passage can be summarised as follows:

1 - 9	NATURE	sea sounds and movements
10 - 13	NATURAL TIME	bell measures ground swell
14 - 20	HUMAN TIME	people measure their lives
20 - 22	NATURAL TIME	bell measures ground swell

'Natural time' is an intermediate stage between Nature which is properly speaking timeless because (i) unconscious, and (ii) long lasting, and Human, human beings being characteristically measurers, particularly of time. Eliot's rhythm has a kind of regularity when he is in either the natural (1 - 9) or the human (14 - 20)

but wavers with the indeterminate category of 'natural time' at which human measuring devices come into contact with the actual movement of the sea. This contact with nature is expressed mimetically, then, in the loss of synchronisation between grammar (human, measuring) and 'rhythm' as mimed in poetry by lines and rhythmical language of various kinds. The line/grammar dislocation mimes a semantic one, that is the perennial philosophical problem of the relation of men's knowledge to nature itself.

3.13. There are two main ways in which the present study does not fit Crystal's conception of the poetic line as intonational. The first is that there are examples above in which the line considered as a semantic unit is not realized phonologically by a tone-group, and these do not seem to be odd in any way. It would be possible to render the Pope and Wordsworth lines with one tonic, at the end of each line. No doubt the larger number of tone groups is due to my slow speed of recital. As Crystal himself says,

'... speed of utterance reduces the number of tone-units in an utterance' (Crystal, 1975:15)

The line, considered as a semantic unit, may often not be realized intonationally in the way Crystal predicts. This may be a matter of recital style. But sometimes it seems to be more closely related to grammar. In his paper, 'Prosodic features and linguistic theory' (1975: 1-46) Crystal gives a number of rules whereby syntax predicts tonality. According to his views in that paper, Pope's line,

'Oft in his Glass the musing Shepherd spies'  
would require a tone group (unit) boundary after the initial adjunct (Crystal, 1975: 18) and in the second of Pope's lines,

'The headlong Mountains and the downward Skies'  
tonality would be indicated before 'and' (Crystal, 1975: 19) on the grounds of 'multiple heads' being a type of 'expansion' of simple grammatical form. The passage from 'Dry Salvages' provides a number of examples where grammatical repetition seems to motivate, or at least make more probable, repetition of intonational units.

The second departure of the present study from Crystal's model is that I want to keep the distinction between numerical (metrical) and non-numerical (non-metrical) textual equivalence. The way in which lexical choice intrudes on rhythm in metrical poetry seems important semantically, and is something which does not happen in non-metrical writing. However, this is by no means to deny the function of tone and tonicity in relation to metre or, with free poetry in particular, in realizing, phonologically, the line.



CHAPTER SEVEN

7.1. In this final chapter I want to look at a poem by Sylvia Plath from the point of view of the relation between aspects of its linguisticity and its subject-matter. The treatment of this poem will be by no means exhaustive, the aim of the chapter being to show in outline how subject-matter fits into the overall theory of poetic genre which I have discussed in previous chapters. The discussion of subject-matter requires some preliminary definition of the systemic approach to 'context of situation'. The chapter as a whole provides an illustration of the way in which the present conception of poetic language can be used to discuss more general literary critical topics. The poem itself is set out overleaf.

The poem is a free poem, something which is obvious enough, and will not be examined in what follows. I shall treat it just from the point of view of its being a poem, and showing linguisticity of various kinds, but concentrate on the relation between subject-matter and textual cohesion and ideation. The gist of the previous discussions of metrical and non-metrical poems is, ultimately, that this distinction itself is not particularly important generically; metre represents one meaning choice among others.

## SHEEP IN FOG

Line		Grammatical Sentence
1	The hills step off into whiteness	1
2	People or stars	2
3	Regard me sadly, I disappoint them.	3
4	The train leaves a line of breath.	4
5	O slow	5
6	Horse the colour of rust,	
7	Hooves, dolorous bells -	
8	All morning the	6
9	Morning has been blackening,	
10	A flower left out.	
11	My bones hold a stillness, the far	7 8
12	Fields melt my heart.	
13	They threaten	9
14	To let me through to a heaven	
15	Starless and fatherless, a dark water.	

(Plath, 1965:13)

7.2. The distinction between subject-matter and genre was introduced earlier in the discussion of register. The text as a poem has a certain social and cultural role and is taken in appropriate ways as a poem. But the poem generates its own, often fictive, context of situation which I call the 'internal' situation, and this has its own non-poetic register. Just as the poem as genre can be looked at from the situational perspectives of field, tenor, and mode, so too can the internal situation. In Lawrence's poem the speaker adopts a subject-matter

belonging to the field of craft, and more widely to the field of ethics. The tenor is that of intimate conversation which the poem as a whole, and generically, also mimes.

Situation, in more general terms, is the non-linguistic environment relevant to an interpretation of a text. In systemic theory it is subdivided (Berry, 1977 (1): 40-41) into 'thesis' 'immediate situation', and 'wider situation'. Thus, in Plath's poem the lexical item 'sheep' refers to the particular entity named by that individual lexical item. The lexical item refers to either the concept or an instance of a sheep. The immediate situation is, as Berry puts it, 'the situation in which an utterance is actually used' (40). The internal immediate situation here, is, therefore, the hillside over which the speaker is walking. The wider situation 'anything in the past experience of the hearer or reader which leads him to interpret the utterance in the way he does' (Berry: 40). This definition of Berry's needs some modification to be of use here. I shall understand the wider situation to be both biographical from the point of view of the speaker in the poem's internal situation, and also from the more philosophical from the point of view of the cosmology it presumes. The biographical situation is closer to Berry's definition than the cosmological one which is more like the Malinowskian 'context of culture'.

As has already been noticed the situation does not have to be concrete (4.7.), but in Plath's poem the theses and the immediate situation are concrete. We supply for ourselves a picture of a rural scene on the basis of the parts of it picked out for mention as thesis by the poet. In semantic terms, we use

the part-whole relation. Our ideas about what goes with 'hills' and what doesn't, is, of course, the result of our having absorbed a semiotic system, however straightforward these associations may seem to us, and however much they may correspond to those of other societies. The internal situation of a poem or a story is built up by its author on the basis of a received social system, or web. There is no situation actually before us as we read the page as there commonly is when we converse and can take the situation actually present into account. In the situation of reading there is only a generic situation immediately present in that sense. Yet the need for a hearer or reader to construct an internal situation is not a feature peculiar to written text, nor literary ones. Any conversation may be **about** events not present, and any speaker may tell a story in which he has to supply its situation. It is quite important to see that when a poet or novelist presents a verbal description of some situation that his description is also an analysis of that situation, and we the readers are not in a position to check this description against any kind of first-hand experience.

Nevertheless any situation has to be understood, whether we express the understanding verbally or not, as a web of meanings, as part of the social semiotic. This is true of both immediate and wider situation, but perhaps more obviously so in wider ones, and non-concrete ones. We grasp what is before us, or reported to us, as a situation of this or that type on the basis of this social semiotic. We can see it as a web of interconnected habitual meanings which are realized in the semantic system of the language. These meanings, of course, imply a view

of the world or 'cosmology' as Douglas calls it (Douglas, 1970) - at least insofar as they can be grasped as a coherent unit. At its furthest width the wider situation is, of course, synonymous with the cosmology. This latter is best thought of as a web of meanings rather than a system, since it is not clear cut in the way that some philosophical or ideological systems make it out to be. A cosmology is more closely related to social, communicational, praxis and is tolerant of different philosophical realizations. It is the web of meaning potential which members of a group accept as standard or commonsense, and even those members of the group who disagree with the norms concerned still recognise them as norms. The most important characteristic of a cosmology from the present point of view is that it is nearly always presupposed as background for communication in some narrower situation; that is, it is not typically a meaning goal. But in poetry and philosophy and some other kinds of thought the commonsense focus is changed. Whereas in daily life the immediate situation is focused and the wider cosmology blurred, in poetry and philosophy the emphasis is, if anything, the other way; the particular immediate situation is made the basis for a focus of attention on the wider biographical or cosmological meanings it realizes. In poetry there is often an interpersonal element in this focus, since in ordinary life we do from time to time consider these very wide situations, and this is generally in some time of crisis or triumph such as nearly being killed in a motor accident or discovering that one is loved by the village beauty. And very often poems combine the wider situational meanings as to cosmology, the meaning of life as a whole, or of one's own life, with an

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immediate situation which provides this kind of contemplation of philosophical meaning; whereas in philosophical discourse this kind of immediate situation is seldom mentioned.

The philosophical meaning of a poem is very commonly, then, the treating of the cosmology in its semantic realization as a meaning goal. At this width of generalisation it is, of course, difficult to make a distinction between the situation and its semantic realization, since in an important sense, the cosmology is a linguistic projection.

The philosophical meaning of a poem can be thought of as implicit in its semantic structure, as the semantic 'world' the poem projects treated as a meaning goal. The philosophical meaning may confirm the 'normal paradigm' or it may undermine it. In Lawrence's poem the received contrast between men and things is undermined and a different social semiotic proposed. In place of the commonsense opposition a view is suggested whereby animacy and inanimacy are not opposites. If we remember Halliday's point that deviation implies a different norm, we can see Lawrence's poem as proposing a different norm in the field of craft, and the relation of the craftsman to his material, an attitude which is to be found in some African societies for example.

Not only in poetry but in all literature the wider situation has to be borne in mind in a more conscious way than in most other kinds of discourse. Characteristically the literary text requires that we see particular events that are mentioned as being placed within a larger web of meaning. The particular South African orange, or high heeled shoe, becomes an index of a way of life as a whole. The writer expects his reader to see it

as such, which in semantic terms, is a matter of implication, the leftward extension of the network so as to take in more general terms. The writer, in this way, reminds us of something already known, already present in the social semiotic meaning web but not always brought to bear, or sometimes known only unconsciously. The protagonist of the novel or the poem can thus be seen as an actor playing a role in the wider process of things, and this provides a stronger sense of the meaningful, of 'life as a limited whole' (Wittgenstein, 1961: 73), which, if we follow Wittgenstein, is the starting point of any ethical awareness - and indeed probably connected with the contemplation of personal extinction. In poetry, in particular, the two ends of the realization scale are extended, that is, we see a situation in a wider context (leftwards) than we might otherwise, and we see its linguistic expression in more detailed terms (rightward), more delicately. This is the point, I think, that Blake captures in his remark about the grain of sand realizing the world.

Before moving on to talk specifically about Plath's poem I want to add one further comment on the relation between linguisticity, philosophical meaning, and the immediate situation. In most poems the contemplation of linguisticity provides inferences about the wider situation within which the immediate situation is to be assessed or viewed. But this is not always so. There are poems in which the immediate situation itself is to be inferred from linguisticity, as for example in Dylan Thomas's poem which begins

'Light breaks where no sun shines'

which has life before birth as the immediate situation. Conversely there are poems with overt statements of philosophical meaning.



An example of this is the opening lines of Eliot's 'Burnt Norton':

'Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.'

(Eliot, 1959:13)

But in fact the philosophical statements here themselves are of a poetic type, and require attention to path meanings for an interpretation. The point of this statement is, in part, derived from the fact that we need to see 'present' as realizing two slightly different meanings. This is true of many philosophical statements, and is one reason why the term 'philosophical meaning' has been adopted.

In Plath's poem we have the typical situation where the immediate situation is referred to literally in the main, and the philosophical meaning suggests the wider situation.

7.3. I want to begin a reading of Plath's poem by paying some attention to the cohesion, and to see how this relates to the immediate and wider situations. Characteristic of the poem is its combination of literal reference to an immediate landscape of sheep, fog, a train passing, and so forth, with metaphorical implication. To take one example, the line

'The train leaves a line of breath'

refers to an actual train to be imagined passing and giving rise to the protagonist's comment, which is metaphorical. To go back to my discussion of metaphor: there is a 'quote' and an 'unquote'.

'The train leaves a line of breath'

UNQUOTE

QUOTE

This brings 'train' into comparison with an animate participant, a (human) body. But then if we give some thought to 'leaves' we begin to notice its capacity to neutralise three ideational meanings, (i) quits, (ii) deposits, (iii) bequeaths, and all these would fit with an interpretation of 'line' in two ways, since it too neutralises - (i) geometric, (ii) poetic. After all 'a line of breath' is one way of describing a poem which the poet 'leaves' behind, insubstantial as breath, and in a sense, when recited, composed of breath.

The line represents two situations, the immediate one of the train passing, and the wider situation of the poet's life. From the point of view of the immediate situation 'train' is unquoted, but from the point of view of the wider situation it is quoted. And 'line' is unquoted in the wider situation, and quoted in the immediate, as will emerge presently.

If we look at the lexical cohesion of the poem as a whole a more general pattern emerges. The lexical cohesion is set out in 7.4.

#### 7.4. Lexical cohesion in 'Sheep in Fog'

<u>SENTENCE</u>	<u>COHESIVE ITEM</u>	<u>PRESUPPOSED ITEMS</u> ( <u>SENTENCE</u> )
1	hills	sheep (title)
	whiteness	fog, sheep (title)
2	people	step off (1)
	stars	hills (1), whiteness (1)
3	disappoint	sadly (2)
4	leaves	step off (1)
	breath	fog (title), whiteness (1)

<u>SENTENCE</u>	<u>COHESIVE ITEM</u>	<u>PRESUPPOSED ITEMS</u> (SENTENCE)
5	horse	train, breath (4)
	colour	whiteness (1)
	rust	train (4)
	hooves	sheep (title), step off (1)
	dolorous	sadly (2), disappoint (3)
	bells	sheep (title), train (4)
6	morning	stars (2)
	blackening	whiteness (1), sadly (2) disappoint (3), colour, dolorous bells (5)
	flower	hills (1), colour (5)
	left out	rust (5)
7	bones	hills (1), hooves (5)
	hold	step off (1), leaves (4), left (6)
	stillness	whiteness (1), slow (5)
8	far	whiteness (1), stars (2)
	fields	sheep (title), hills (1) flower (6)
	heart	train (4), horse (5)
9	threaten	dolorous (5)
	let ... through	step off (1), leaves (4), left (6), hold (7)
	heaven	fog (title), whiteness (1), stars (2), breath (4)

<u>SENTENCE</u>	<u>COHESIVE ITEM</u>	<u>PRESUPPOSED ITEMS</u>	<u>(SENTENCE)</u>
9 (Cont)	starless	stars (2), blackening (6)	
	fatherless	dolorous bells (5), left out (6)	
	dark	whiteness (1), colour (5), blackening (6)	
	water	step off (1), breath (4) bones (7)	

7.5. The lexical cohesion in fact covers all cohesive ties in the text except for two. These are both referential: 'them' in sentence 3, and 'they' in sentence 9. The reliance on lexical cohesion is characteristic of commentary and of lyrical poetry itself. In commentary the role of the situation accounts for this since the game being described, or the procession, or technique, provide a physical basis for connecting the sentences in the text. But in poetry the concrete situation is not there objectively; it has to be inferred from the text itself. What this comes to is that the contextual references in the poem both refer to and invent the immediate situation. In Plath's poem the use of 'exophoric' reference, or reference to things 'outside' the text, is interesting. When the nominal group begins with a definite deictic she refers to something unquoted; when she uses an indefinite 'a' or zero, the items are quoted, although there is some doubt in my mind about sentence 5, where the vocative

O slow  
Horse the colour of rust,  
Hooves, dolorous bells -

is ambiguous. I have taken this to mean that the train only is present to view in the scene, and the 'iron horse' represents a metaphorical comment on it: but this need not be so. The speaker could in fact herself be riding. In sentence 1 'whiteness' is of course present in the scene, as fog, but also has a metaphorical role, which will be discussed presently. This is true of 'a flower' which is not referred to as present, but obviously might be. The indefinite reference, then, tends to relate to the wider situation of the poem, the contemplation of the transition from life to death

whiteness  
 stars  
 a line of breath  
 O slow horse  
 hooves  
 dolorous bells  
 a flower left out  
 a stillness  
 a heaven  
 a dark water

This kind of deixis is not cohesive, however; the cohesion rests upon the semantic and collocational potentials of the individual lexical items. The table in 7.4. shows this. However, not all the cohesive ties indicated there are straightforward. Whereas ties such as those between

'hills' - 'sheep'

'whiteness' - 'fog', 'breath', 'stars'

are based obviously enough on the immediate physical situation, others are not self-evident, for example

'fatherless' - 'left out'

'water' - 'breath'

'heart' - 'train, 'horse'

It's these more oblique ties I want to look at next.

7.6. Lexical cohesion, according to Halliday and Hasan (1976), may be a matter of sense relations and/or collocation. However, the assessment of what ties with what lexically is to some extent subjective and interpretive,

'there is no clearly defined cut-off point such that we can say that sunset, for example, is related to just this set of words and no others.'

(Halliday and Hasan, 1976: 289)

In poetry we tend to see more tenuous kinds of cohesive ties as relevant than would be necessary for other kinds of text, and this often involves a widening of the relevant situation, a matter of implication or leftward extension of the semantic network. In this text we can see nearly all the processes mentioned in terms of a more general process of /transition/ and as having two participants, one /bounded/ and the other /unbounded/

/Transition(bounded, unbounded)/

The poem can then be seen as containing a number of repetitions of this idea. The following diagram illustrates this.

<u>PROCESS</u>	<u>AFFECTED PARTICIPANT</u>	<u>RESULTANT PARTICIPANT</u>
(transition)	(bounded)	(unbounded)
in	sheep	fog
step off into	hills	whiteness
leaves	train, horse	"breath"

<u>PROCESS</u>	<u>AFFECTED PARTICIPANT</u>	<u>RESULTANT PARTICIPANT</u>
blackening	morning	∅
left out	flower	∅
hold	bones	stillness
melt	fields	"heart"
let through	me	heaven, water

The items 'breath' and 'heart' are placed in double quotation marks because they are both metaphorical. Two examples have zero realization of /unbounded/, but the notion is intrinsic to the processes concerned.

By taking the text as having the wider implication, which we may summarise as /diffusion/, we are able to see it as having an ideational unity or literary (macro-) theme perhaps relatable to Riffaterre's 'matrix'. We have seen this in ideational terms but it can also be viewed from the point of view of textuality, the repetition of this process at this width of generality. But the /diffusion/ process also allows us to see the further implication that this particular type of transitivity might also be used to describe the process of transition from life to death, life being subsumable under /bounded/ and death under /unbounded/. Thus all the types of diffusion mentioned can be seen as implicit metaphors for the transition of the bounded body and self into the unbounded state of death, 'a heaven,... a dark water'.

This interpretation seems to be suggested in the mention of 'heaven' at the end of the poem as a clinching item, the only one of the participants which is non-physical, but which is immediately itself identified metaphorically with 'water'. The interpretation

<u>PROCESS</u>	<u>AFFECTED PARTICIPANT</u>	<u>RESULTANT PARTICIPANT</u>
blackening	morning	∅
left out	flower	∅
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let through	me	heaven, water

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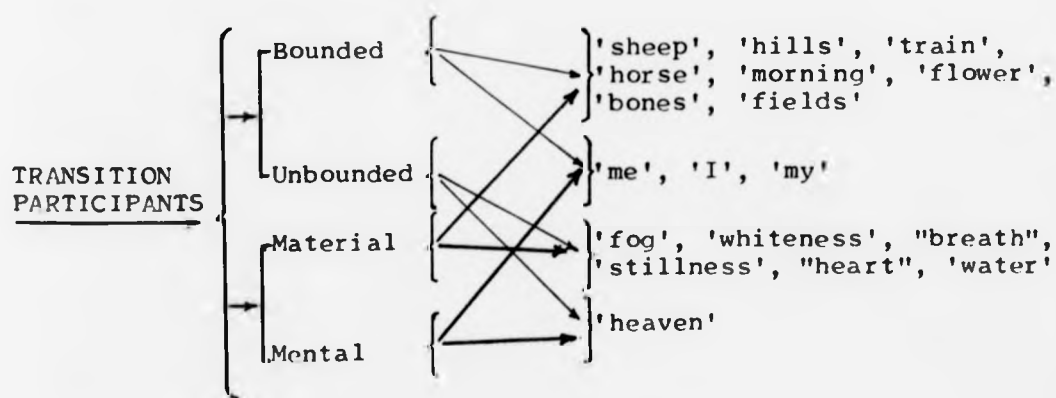
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is also suggested by the wider biographical situation of the poet, about which we know from interviews and other poems she wrote. The ideational structure of the poem can be seen as realizing the physical process described in the immediate situation, but also the wider situation which includes it; or, looked at slightly differently, the processes of transition which the poet notices in the landscape can be seen as applying also to her own bounded existence, as coinciding with her own assessment of it. Boundedness is a characteristic of solid entities like sheep or trains, as well as of limited phenomena like mornings, and may be thought of as a characteristic of the individual self. To me, the central idea of the poem is this implicit characterisation of the individual self as bounded, and of its transition from boundedness to unboundedness. As has been pointed out, this involves a particular leftward extension of the network. This network may be shown as follows

IDEATIONAL NETWORK:    TRANSITION



This does not exhaust the ideation of the poem, but it seems to me that it is central. Other aspects of meaning can be related to it; for instance the references to 'stars' as either psychological or natural phenomena can be seen in terms of /bounded/ fate. But enough has been said to indicate the way in which the immediate situation is referred to and the wider situation implied. The philosophical meaning of the poem, then, is the kind of inferential meaning I have been drawing attention to, and in part devising, based on the ideational structure of the poem seen as a meaning goal, and which can be summarised as the literary, or macro-,theme of /transition/ or /diffusion/. The particular theses mentioned and the immediate situation evoked are seen as realizers of wider, implied, terms in the ideational network.

The philosophical meaning has to be seen, also, in the context of social semiotic norms. I now turn to this topic.

7.7. We can see the solitary brooding walker on the hillside as a typical situation as Riffaterre discusses under his label, 'matrix' (Riffaterre, 1980:19) and Barthes in the context of narrative calls a 'sequence' (Barthes, 1977: 101-104). Characteristic of this kind of situation is that it can be summed up in a cliché such as 'Brooding early morning walk across the hills'. The situation type raises stock responses and expectations for members of the same group or culture, which are related to linguistic register. Thus a verbal description of this solitary walk situation is likely to contain such words as 'sad', for

example. Other type-clichés can be mapped onto this one. We may see the situation in terms of the role and status of the walker: 'Suicide's early morning walk', and this may be extended to such clichés as 'White American housewife', 'Middle class neurotic', 'Prize winner'. These tags have an offensive crudeness, of course, because they are reductive. One of the values of Riffaterre's work here is his revelation of this fact.

What I draw from Riffaterre's interest in cliché (though I am not sure if he would put it in quite this way) is that they remind us that we live within a web of social semiotic meanings, and that most of the time we take these as given; we operate in a predominantly prejudged world; and this is the situation from which the poet begins. One of the aims of poetic language is to refine, highlight, and perhaps challenge such clichés, the commonsense and unexamined meanings of the normal paradigms. The poet points out that this is not just 'the suicide', through her realization, linguistically, of this socio-semantic category, a realization which may or may not be typical, but which shows particularisation.

The 'Brooding walk' cliché characterises the immediate situation at a relatively high level of generality, and acts as a 'code' (Guiraud, 1975: 2425) within which we can see all the details of the situation as coherent. In the downward direction of realization the mention of the train and the hills makes the situation more specific than is captured in the cliché; but the poet also wants us to see the commonsense notion in a still wider

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context of meaning, that is in relation to the cosmology within which 'suicide' and 'solitude' function.

In other societies than the one relevant to the poem suicide is taken differently. Thus traditional (and to some extent modern) Japanese notions of suicide allocate it a positive value under some circumstances, whereas the traditional Igbo view has hardly any place for it at all. Again societies differ as to the position of 'solitude' in their cosmologies. On the whole, as I judge, the commonsense American or British view of suicide is that it is a kind of failure, but also contains an element of fear since it involves death, which again in modern western societies is looked at in almost entirely negative terms. This forms the commonsense ideational crux from which the poet begins, and which to a large extent she undermines. In the poem extinction is seen as both fearful and attractive. The processes of transition, she says,

'threaten  
To let me through to a heaven  
Starless and fatherless, a dark water'

I shall not attempt to analyse this passage in detail. It is clear that the ideation is quite complex. 'Threaten' is an item which, in the commonsense view, implies infliction of something unpleasant, and so conflicts with 'heaven'. At the same time 'let me through' suggests the removal of constraints, or boundedness, and this makes 'heaven' seem more like a temptation. Then again 'heaven' is glossed as something dark and physical, 'a dark

water', the experience of heaven being compared to drowning (relating, of course, biographically to the death of the poet's father, obsession with whom she escapes through a similar extinction).

In these ways, then, the poet recasts the commonsense ideation of 'The suicide'. Death is seen as attractive and fearful, a temptation which frees rather than limits, an unbinding.

7.8. Where there is only, or mainly, lexical cohesion the situation is that much more important for our perceiving the text as a cohesive whole. The 'gaps' between the discrete sentences can be 'filled in' from the situation. The sudden reference to a train can be assimilated as part of the concrete situation before the protagonist. But the immediate and wider situations as I have described them so far do not fully account for all aspects of the cohesion of this poem. The reason for this is that the poet does not start only from the very basic clichés discussed in 7.7. The commonsense notions of suicide and death are mediated through the intellectual 'cosmology' of psychoanalysis. For the sake of simplicity I shall take the psychoanalytical position as being equivalent to the findings of an anthropologist who sets out in explicit verbal terms what he sees as the 'deep' meanings in the society, and which the members of that society do not necessarily perceive or assent to. The Jungian system, seen in this way, provides a more fundamental analysis of the type-situations and roles expressed in the society's clichés. The kind of assessment involved in this

kind of psychology, or in related types of anthropology does, of course, itself make use of poetic meaning. It depends a good deal on tracing verbal analogies of various kinds, as well as other non-verbal kinds of symbolism. So the poetic meaning of Plath's poem is partly a matter of the Jungian system itself, to which she adds.

The Jungian system, then, sees the semiotic clichés as realizations of more general higher level terms. For the person who is familiar with the system it has its own clichés, of course, in which 'the father', 'the daughter', 'the poet', 'water' and so on have stock meanings within an overall deep drama of things. At the same time the psychoanalytical interpretation, like other poetic interpretations, often undermines commonsense. The cliché of the Jungian, and the commonsense cliché may not agree. The commonsense negative attitude to death realizes the Jungian one symbolically - which means that the ordinary person's commonsense opinion is reinterpreted by the Jungian to mean something the ordinary man would probably not accept. The Jungian will see the negative attitude to death as symptomatic, perhaps, of a relative immaturity in the individual's development, his fear of coming to know his own unconscious nature, and which the commonsense cliché in fact realizes, but symbolically. This is a complicated matter which lies a good way beyond the scope of this study. Perhaps enough has been said to provide a basis for looking at the situation from the point of view of a psychoanalytically interpreted cosmology. We can see the internal situation of the poem within the following framework.

	<u>SITUATION-TYPE</u>	<u>STATUS</u>
	(Field)	(Tenor)
THESIS	hills, sheep, train	observer
IMMEDIATE SITUATION	solitary walk	suicide
WIDER SITUATION	(1) escape from 'people'	social failure
	(2) libido journey	instinctual self

Attention to the wider situation (2) provides the basis for the cohesion between some otherwise apparently unrelated sentences in the poem. For example, the poet says

'People or stars  
Regard me sadly, I disappoint them'

and then jumps to the seemingly unconnected observation

'The train leaves a line of breath'

There is the basis for connecting the two statements in the immediate situation that the statement about people or stars and the statement about the train occur in the same physical situation, in the course of the walk across the hills. But the reason for mentioning the train - other than that it just happens to pass then - has another motivation, it seems to me. The speaker does not just jump from one thought to another. As we have seen the train is implicitly comparable to the human body (7.3). But within a Jungian cosmology the train realizes (symbolically) the libido or unconscious life force, as do all embodiments of energy - such as 'horse' and 'father'. These items all realize the wider Jungian 'libido', and this is what impels the individual on on the psychic or inner journey. Compared to



this inner process the outward approval of others ('people or stars') or their disappointment in one, are of little significance, and her outward social achievement is insubstantial like steam, or given off like breath - or poetry. The first two lines quoted above refer to 'outside' commonsense assessments within the domain of wider situation (1), while the third line provides a counter to that assessment in terms of the inner life view from wider situation (2) perspective. This would make 'the' both exophorically referential (to the train), and also endophorically so, hence textually cohesive (to the speaker's libido, 'me' looked at now from a third person viewpoint).

'The train' figures as a commonsense physical entity within the immediate situation and its wider situation is of significance to the poem only insofar as we take it as part of wider situation (2), the libido symbol. Wider situations of type (1) can be imagined, of course, in terms of geography or technology. We can also think of alternative types of wider situation (2), as for example in Spender's treatment of the steam engine within a Marxist articulation of the cosmology in 'deep' terms. Where wider situation type (2) is relevant it is, as Riffaterre and Barthes insist, a matter of 'intertextuality' in the sense they mean of a relation between written 'book' texts. There is some similarity between wider situation (2) and an antilanguage (Halliday, 1979: 164-182). Speaking in the Jungian manner implies a kind of community of belief that has some special esoteric knowledge which is different from commonsense, and in

some ways in reaction to it. The wider situation (2) is, of course parallel to (1) in that the escape from day to day concerns is a kind of journey, and equally describable as a transition into 'fog', and 'social failure' is a kind of loss which is transformed into spiritual success in the (2) situation.

Enough has been said to indicate some general points about the situation generated within the poem. It is not necessary to labour the other points at which the wider situation of type (2) helps the cohesion of the poem: mention of 'the dead father', 'water', 'breath', 'bones'. In general terms the poem carries the sense of 'merging into' which is seen in Jungian terms as the prospective unification of conscious and unconscious parts of the psyche as the culmination of the process of 'individuation'. It is worth noticing that the 'merging into' scheme is also a possible description of the sexual experience, as the 'die' metaphorical cliché attests. Within the psychoanalytical context it is possible to see the 'desire plus fear' of the received female role in the idea of death threatening the poet with 'a heaven'.

The poem on the whole philosophically undermines situation (1), as does the Jungian system itself, and it tends to confirm situation (2) as a way of viewing the overall biographical situation of the protagonist. The philosophical meaning articulated in the transitivity, the merging transition, can be seen as a version of the Jungian notion of 'transformation' whereby the individual, if a woman, struggles to achieve psychic freedom from

'the father'. This is the situational norm in the Jungian cosmology from which Plath to some extent seems to deviate, since the transition which would free her, in her case, coincides with suicide; the 'water' of rebirth is for her the 'dark water' of extinction, the 'stillness' of the matter of which we are composed. The transition is also the transition of the whole life from birth to death in which the same force impelling the individual on in life impelling him at the same time towards death (a notion, of course, by no means peculiar to Jung or Freud).

7.9. The interpersonal meaning of this poem, from the point of view of subject-matter, is a realization of the speaker's attitudes and emotions about and in the situation described. One aspect of this overlaps the textual meaning. This is the way in which the speaker changes abruptly from one topic to another. The first sentence of the poem is related to the second in this way. The speaker switches from

'The hills step off into whiteness'

to a comment about her self which is not obviously connected to hills or fog. There is a psychological link in that the scene before her reminds her of herself in some way. The sudden switching to apparently unconnected topics mimes the way in which the obsessive does this, the attention being split between the inner personal problem, the relatively wider biographical situation, and the immediate situation of the hillside. The cohesive ties are not explicit, and this textual 'gap' realizes an interpersonal perspective.

Interpersonal meaning cannot be located in one or other spot in a poem since it pervades the text as a whole, but there are some very clear markers of interpersonal meaning, such as the vocative at the beginning of line 5. The interpersonal element is related closely to allusion here with the use of typical prayer items. Allusion is also present in the use of the cliché

'melt my heart'

which is normally used to refer to the way someone is moved to feel compassion or love for another human being. But here the source of compassion is 'the far fields', the prospect of the speaker's extinction, and perhaps an index of her conception of love and compassion; we recall how elsewhere she revives the medieval idea of love as having 'hooks' (Plath, 1965: 26 ) which fasten themselves into people.

7.10. The wider situation may be seen in terms of ideology also. In principle the present analysis could be extended to deal with the relation between the poet's cosmology and the overall social semiotic in which she lived. The Jungian view could be seen within a still wider perspective. In other words we may see that the poet perceives her situation in Jungian terms but need not take this view of life to be valid, or wholly valid. The poet communicates this view interpersonally and we accept this as the way she feels about the hills and sheep and so on, and her life in general. But we can still read the poem as poetry, that is in terms of linguisticity, and see in it a more general kind of meaning than that implied by a particular ideology. It is quite

important to stress that the semantic system of a language is highly generalised and capable of realizing many different meanings through 'the same' structures. This is not to say that linguistic meaning is 'arbitrary'. The philosophical meaning of the poem is derived from the meaning relations which are current in the language at the time we read (or at the time the poet wrote, if we are considering the poem historically). The speaker of English knows which meanings are nearer to commonsense ordinary day to day talk, and, which are further. It's this 'cliché' kind of sense from which poetic meaning starts, and which is always presupposed in the philosophical meaning of a poem even where this meaning is highly unconventional - as Lawrence's poem shows, and Plath's. In looking into path meanings we are always in fact looking into the current practical cosmology of the society, its pragmatic 'reality'. So whatever the particular opinions the poet may have, or whatever emotional reactions to his contemporary society, his fundamental meanings are those in which the contemporary clichés are highlighted and made 'resonant'. Thus, if the reader does not accept the psychoanalytical account of life as the wider meaning of Plath's poem, he can still find in it a perspective on the current cosmology from which it starts. He may be able to go further than this. This poem works through an analogy, an isomorphism, between the transitivity options (repeated) and the notion of transition from the bounded to the unbounded. But the notion of merging extinction in Plath's poem can be seen as a realization of a different kind of wider situation also. For the Marxist, for example, the

process of loss of the individual self can be seen in terms of the loss of a particular conception of the individual self as fostered by the nuclear family in western society, the power structure it entails, and the way these persist in the mental make-up of its children. The fear and attraction Plath feels for the death of this self can be seen in wider non-individualistic terms.

If we do widen our interpretation of the poem like this we also tend to shift its impact, and the focus of our attention, from the ideational to the interpersonal. Now we are more concerned with the way the poet conceived her situation than in some impersonal representation of it. We are now immersed more in an act of understanding a relation between the tenor and the field in the production of a cosmology, or perhaps rather, in the acceptance of one. We are forced to bear in mind now the interdependence of the different situational components, and to see the way in which meaning is necessarily limited. The view of poetry as the combination of ideational and interpersonal meaning is as old as Aristotle, at least. It has often been invoked to illustrate the difference between philosophical and poetic kinds of truth. Yet, it might be invoked to remind us of the limitedness and localness of all kinds of ideational meaning, that meaning itself is always situated and situationally and linguistically limited, and always dependent upon tenoral consensus among the language users for its terms, for the design or scaffoldings of its meaning networks. In the end, the aim of this study has been to illustrate just this.

The concept of linguisticity is a concept of the fact of choice, and of choice as limit; it is also a concept of the communicational and social roles which we play, the terms on which we play, whether we act to confirm or modify these. I have suggested that the contrast between metrical and free poetry is like that between picture frame and arena theatre. We can take this analogy further. Poetry in free rhythms might be seen to contrast with metrical poetry in the way the actor's stage role contrasts with his off-stage social role or roles. Awareness of linguistic path-meanings in free poetry is like awareness of role path-meanings, of role-playing when the actor himself, or any of us, think of ourselves as no longer performing, but relaxing, being what we call natural, and being what we call 'ourselves'.

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LIST OF PHONEMIC SYMBOLS

/i/	as in	'bid'	/p/	as in	'pat'
/e/		'bed'	/b/		'bat'
/æ/		'bad'	/f/		'fat'
/ʊ/		'hood'	/v/		'vat'
/o/		'hod'	/θ/		'thought'
/ʌ/		'bud'	/ð/		'that'
/ə/		'better'	/s/		'sat'
			/z/		'zip'
/ī/		'bead'	/t/		'tip'
/u/		'food'	/d/		'dip'
/a/		'bard'	/n/		'nip'
/ɔ/		'board'	/l/		'lip'
/ɜ/		'bird'	/m/		'mat'
			/ŋ/		'long'
/ei/		'hait'	/ʃ/		'shot'
/ai/		'bide'	/g/		'got'
/ou/		'bode'	/h/		'hot'
/au/		'bout'	/w/		'wet'
			/r/		'rim'
			/j/		'you'

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**I**