WALTER A. KOCH

RECURRENCE AND A THREE-MODAL APPROACH TO POETRY

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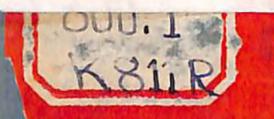
DE PROPRIETATIBUS LITTERARUM

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C. H. VAN SCHOONEVELD
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RECURRENCE AND
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APPROACH
TO POETRY

by

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in Dankbarkeit gewidmet

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INTRODUCTION*

Some of the techniques the following approach to texts will make use of might be familiar to a linguistic, or, more generally, structural, point of view. One of the main problems of this book, and perhaps of any similar approach, is the need for harmonizing a certain amount of arbitrariness of structural redefinitions with a certain degree of informational adaptation to existing interests in the field. Unwillingness to accept such a necessity will probably result, on either side, in a kind of dissatisfaction.

1.1. No attempt will be made to find a concept of poetry whose foremost consequence it would be to divide the universe of discourse into two neat parts, namely into poetic discourse and non-poetic discourse. In view of the prevailing indeterminacy of definitions of poetry[1] the title of this book then somehow seems to beg the question. We shall try to avoid a possible PETITIO in the following way: the analysis to be outlined will not be specific for a particular corpus of texts. Certain universal linguistic relations will be looked upon as poetic. One of the results of the analysis will lead, so we hope, to a basis for the determination of the portion of poetry a particular text contains. As a consequence, every instance of discourse will be expected to have a certain DEGREE OF POETICALNESS Poetry in the traditional (and both varying and more or less intuitive) understanding of the term will then be located on a universal scale.

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[1] Cf. the pertinent chapters in *Style in Language*, ed. Thomas A. Sebeok (New York, 1960), esp. pp. 55-106.

1.2. It seems to be a general characteristic of the development of methodology that the value and expediency of primary DISCRETENESS is being put to a test.[2] Methodological relativism tends more and more to prefer graduality mapping over two-way-decisions.[3] Yet, it cannot be overlooked that the setting up of gamuts must ultimately fall back on some sort of discreteness. The above-mentioned shift of methods really often amounts only to a transplantation of discreteness. The least, however, one can say about the graduality view of problems is that it admits of more universal and more differentiated approaches.

1.3. The heuristic starting point for the assignment of poeticalness will be two well-known contentions concerning the nature of poetry: The one refers to a kind of UNITY and self-containedness of the poem,[4] the other, probably deriving from the first, stresses the AUTOTELIC VALUE of poetry, saying that its message is oriented towards itself.[5] We shall try to apprehend these two views in mapping them by means of the general criterion of RECURRENCE:[6]

$$
\begin{array}{ll}
 & A^{sl} \\
\text{paradigmatic} & A^{su}{}_1{}^{n} \\
\text{recurrence} & A^{su}{}_1{}^{1} \\
 & A_1 \qquad\qquad A_2
\end{array}
$$

syntagmatic recurrence
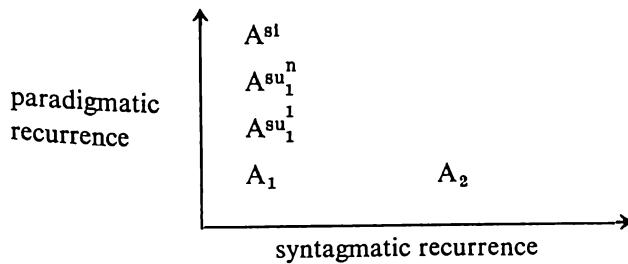
[2] Cf., in this matter, theory and application as executed by D. L. Bolinger, *Generality, Gradience, and the All-or-None* (= *Janua Linguarum*, Series Minor, No. 14) (The Hague, 1961).

[3] Cf. Chomsky's degrees of grammaticalness; N. Chomsky, *Aspects of the Theory of Syntax* (Cambridge, Mass., The MIT Press, 1965), pp. 148 ff.

[4] Cf. Samuel R. Levin, *Linguistic Structures in Poetry* (= *Janua Linguarum*, Series Minor, No. 23) (The Hague 1962), pp. 9 f. and 59 f.

[5] Cf. E. Stankiewicz, "Poetic and Non-Poetic Language in Their Interrelation", in *Poetics*, ed. D. Davie et al. (The Hague-Warszawa, 1961), p. 14.

[6] For *recurrence* transcending the bounds of traditional syntax cf. Archibald A. Hill, *Introduction to Linguistic Structures* (New York, 1958), pp. 406 ff.; and Zellig S. Harris, *Discourse Analysis Reprints* (The Hague, 1963).

A represents the recurrent entity. Subscripts and superscripts indicate different manifestations of the recurrence. We posit that part of all utterances of a language is FREQUENTLY used in close contact with typical (practical) situations (*si*) of the respective culture. Other portions of a language need the mediation of possible substitutes (*su*) to arrive at a greater proximity of A^{si}. We say that the greater the distance of a particular A_1 from a possible A^{si}, the less semantically SATISFACTORY[7] the paradigmatic recurrence of this A_1. The main stimulus for a language-participant's analytical attitude towards a poetic text will be expected to be the satisfaction obtained by the DISCOVERY of paradigmatically recurrent entities and by the OBSERVATION of syntagmatically continuously recurrent entities. Discovery attains the CRYPTIC side of a poem, observation the AESTHETIC side. According to this view, the optimal poem might be pointedly called a *beautiful riddle*. The unity of the poem might be especially constituted by the syntagm in its dependence on the discovery of the paradigm, whereas the autotelic value of poetry can be described as deriving from the fact that RECURRENCE OF ENTITIES is stressed, and NOT new combinations of different entities (A. and B), i.e. INFORMATION.

1.4. The following disclaimers may be rather trivial: the bases of analysis to be developed will not attain the best desirable state of formalization, the heuristic criteria for poetry will not be exhausted; the approach will, despite its claimed universality, be deliberately limited; it will possibly be tested by, or correlated with, similar[8] or quite different approaches.[9]

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[7] The concept of semantic satisfactoriness has been used as a basis of discourse analysis in Walter A. Koch, "Preliminary Sketch of a Semantic Type of Discourse Analysis", *Linguistics*, No. 12 (1964), §1.1.

[8] Cf. Levin, *op. cit.*, the various papers on the topic of analysis of literature by A. A. Hill (cf. "Bibliography"), the pertinent articles in the quoted works edited by Sebeok and Davie, etc.

[9] For a literary approach making use of structural diagramming cf. Elizabeth Sewell, *The Structure of Poetry* (London, 1962).

FOUNDATIONS OF ANALYSIS

Symmetry of theory and conceptual background will not be striven for at all costs. The frame will be kept rather wide, so that there may be reason for the hope that a fair amount of existing linguistic concepts may fit into it.

2.1. PATTERN AND FIGURE

We assume that intellectual satisfaction is derived especially from constellations of items thought to be different; we further assume that aesthetic satisfaction is founded upon constellations of items regarded to be the same. These two assumptions shall be a mere general guide to the main FOCUS of the basis of analysis.[1] We think that both structure and function of PATTERN on the one hand and FIGURE on the other are profitably regarded as different. The following definitions may clarify some fundamental points:[2]

Df 1: A $\equiv$ item
Df 2: A A $\equiv$ figure
Df 3: A B $\equiv$ pattern
Df 4: A/A $\equiv$ meaning-relation
Df 5: A//A $\equiv$ basis of meter[3]
Df 6: A in (A/A) $\equiv$ meaning of A[4]
Df 7: A in (A//A) $\equiv$ meter (or: base[3])

[1] Recurrence, explicitness, order, etc. may contribute to both aesthetics and *clear and swift* communication (cf. the relation of 'optimal transform' and 'scientific text' in Harris, *op. cit.*), yet in the latter case figurative structures serve only *to set off* particular non-figurative (communicative) structures, whereas in the former case figures are not a matrix for anything extraneous.

[2] We use "/" for paradigmatic relations and "//" for syntagmatic relations.

[3] As to the background of this kind of terminology cf. Walter A. Koch, "Predictability of Literary Structure and Some Didactic Consequences", *Orbis*, 1966.

[4] Cf. Walter A. Koch, "Einige triviale Größen als Ordnungsbegriffe in der

The concepts suggested are meant to be basic, i.e. they alone will not be sufficient for the defining of, say, the aesthetic phenomenon; thus, figure might be thought basic for a variety of different functions (insistence, 'feeling' etc.). Yet it will prove fruitful to distinguish between two kinds of STRUCTURE, namely, between pattern and figure. We expect that these two forms will undergo intricate amalgamations, combining into higher-layered structures. It should be added that FIGURE and PATTERN are conceived in such a way as to be obtainable from each other by ABSTRACTION (switching to a different focus):

```
figure
A   A              A
          →              pattern
B   B              B
pattern
A   B              C
          →              figure
A   B              C
```
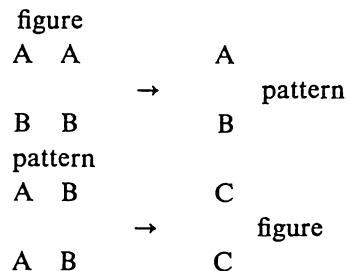
2.2. TYPES OF RECURRENCE

2.21. *Syntagmatic Recurrence*

Whenever figures are found embedded in larger sequences, the question of aesthetic completion or figurative preponderance arises. The kind of relation between asthetic satisfaction and figurative alignment and constellation will vary according to culture. A particular artistic standard will constitute a sort of pre-information about a particular figurative structure. As far as I am aware, science has not yet obtained any far-reaching results as to the relation between figurative combinations and aesthetic response.[5] We

Sprachanalyse", *Zeitschrift für Phonetik, Sprachwissenschaft und Kommunikationsforschung*, 17 (1964), pp. 77f., §3.3.
[5] On the theory of basic aesthetic structures itself cf. Max Bense, *Theorie der Texte* (Köln, 1962), pp. 39ff.

shall content ourselves with the enumeration of some fundamental types of figurative alignment:

    a) ABCADA
    b) ABCDAE
    c) AAAAAA
    d) ABABAB
    e) ABCAB
    f) ABCBA
    g) ABACB
    h) ABACABAB

All of the above-mentioned alignments evince at least one recurrence: that of A; we must now ask ourselves which of these sequences we shall accept as preponderantly figurative.

We shall demand that (preponderantly) figurative structures be neatly or relatively contiguous. The neatly contiguous recurrence is manifested by the alignments c) and d). In relatively contiguous alignments the basis (cf. §2.1) should outweigh non-recurrent entities in number; non-recurrent entities should furthermore, where the matrix is large enough, form recurrences of their own (recurrences on another level). According to these criteria, a) and b) are non-figurative alignments. Sequence a), e.g., failed to be figurative on account of the fact that it has D instead of DE as the last item separating contiguity; BC and DE would have formed a recurrence, the criterion (constituents) being 'two entities separating recurrence of A'.

In cases e), f), g), h) the matrix is not large enough for the separating items (C) to form a special recurrence. As recurrence outnumbers non-recurrence, these sequences might be termed RELATIVELY CONTIGUOUS ALIGNMENTS. In addition, we might say that C fulfills a different function in each of these four cases: in e) it underlines the basis-end (additional marker), in f) it constitutes a turning-point, in g) it interrupts or retards the completion of the basis, in h) it might be interpreted as B, as it fits in with the preponderant figure AB; thus, C, which according to structural pressure can be looked upon as B, will here be called the DUMMY of B.[6]

[6]   There *are* then dummies in poetry (cf. also §3.42 – at the end); cf. however Levin, *op. cit.*, p. 39.

2.22. *Paradigmatic Recurrence*

Paradigmatic recurrence is PER DEFINITIONEM outside the text proper; its items might be used by the analyst to form special texts analysing, interpreting, or commenting the original text.[7] The paradigmatic alignment may be said to depend on the analyst; yet, there are some restrictions imposed by the syntagm: paradigmatic items, as we understand them here, should be syntagmatically equivalent. The paradigm is thus constituted by a process we are wont to call substitution. The specific needs of the analysis of poems call for another piece of economy: the constitutive sameness of paradigmatic items will be of a semantic nature.

The primary intention for the setting up of recurrences will be directed on the discovery of meaning. As a consequence, primary paradigmatic recurrences MUST be contiguous. Only the subsequent process of abstraction (cf. §2.1) can produce patterns and non-contiguous alignments.[8] There will be ordered and non-ordered paradigms. Order in primary alignments may be introduced by the criterion of specification (or gradual approaching of semantic satisfaction).

Although it is theoretically conceivable that a certain paradigm $A - A^{su}_1 - A^{su}_2 - A^{su}_3$ should be converted by abstraction (new primary focus: sameness of 'stylistic sphere') to $A - B - A - B$, experience in the analysis of poems tells us that such tertiary figures hardly ever occur. As primary figures are — paradigmatically speaking — TRIVIAL, we might say that simple items of the paradigm alone will not be constituents of a structure eliciting aesthetic satisfaction. Things will be different when paradigm and syntagm are seen in combination (cf. §§3 and 3.3; 'style') or when the item is a compound entity.

The COMPOUND item of paradigmatic recurrence does not suffer the

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[7] Cf. the definition of extradiscourse and metadiscourse in Koch, "Preliminary Sketch...", §2.231.

[8] Such a process is, for instance, applied if we abstract from a paradigmatic recurrence the common semantic core. We are then left with two 'different' differentials. Cf. Walter A. Koch, "On the Principles of Stylistics", *Lingua*, 12 (1963), pp. 412ff.

semantic restrictions in the specified linguistic sense. The constitutive sameness of the paradigm may here lie in a wider cultural matrix transcending the text proper. Each item of the following typology comprises three entities:

a) ABC / ABC,
b) ABC / ABD,
c) ABC / abc,
d) ABC / XYZ.

These types will be of import on various levels of the analysis (relation of whole opera to each other, relation of SPECIFIC complex linguistic sequences and MORE GENERALLY ACCEPTED sequences of the same or similar nature, etc.). The nomenclature below will therefore be looked upon as tentative and is not expected to be applicable in all cases:

a) reproduction, imitation, copy,
b) deviation, distortion,
c) transposition, transformation,
d) independent creation.

The general aesthetic import of these paradigmatic figures might be illustrated by any product or part of product of artistic or other activities where there are precedents of the product either in the form of other products or in the form of the objects the product purports to represent. In painting, e.g., well-known labels might be characterized by the above types: realism (a)), expressionism (b)), impressionism (c)), abstract or absolute painting (d)).[9] As to dia-operal modes in literature,[10] we are reminded of the following relations: plagiarism, copy (a)), revision, retouching (b)), classicism, transposing mimesis (c)), romanticism, individual talent (d)), etc.

2.3. MANIFESTATION OF RECURRENCE

Once we have accepted the general properties of figurative structure, we shall be confronted with a kind of universality and ubiquity of

[9] Speaking of formulae, Ca^B could be a characterizing formula for 'surrealism'.
[10] As to the fundamental modes of the literary opus, cf. Walter A. Koch, "The Factoral Models of Different Modes of Literary Study", *Orbis*, 1965.

the recurrence phenomenon. As soon as we are furnished with a workable criterion of sameness, we may set out for the discovery or observation of recurrence. This relatively unlimited view of FIGURE granted, we may be permitted to reject the more frequently observed and canonized forms of semantical and metrical structure as 'the only matrix of poeticalness'.

2.31. *Manifestation of Meaning-Relation*

The minimum semantic segment subject to recurrence considerations will be the KERNEL, i.e. an entity susceptible of semantic substitution.[11] The minimal extension of the 'meaning' may be non-textually ('micro-linguistically') or textually ('topically')[12] determined. Thus, Keats's line may contain 4 or fewer groups of recurrences:

Season of mists and mellow fruitfulness!

If we economize meaning-substitutes with deference to TOPICALITY ('what becomes important in the subsequent text'), we should rather view this line as manifesting one recurrence-group only; one of the paradigmatic manifestants of this line could be: (*O*) *Autumn!*

The situational distance of both manifestants seems to be roughly the same, so that the cryptic side of this line evinces a low degree of poeticalness. If there is, in a particular text, a linguistic segment whose referential distance is great, the corresponding recurrence-group has definite length and order. DISTANCE and SITUATION will become especially operative in combinations of kernels (phrases, sentences etc.). Thus, the *dapple-dawn-drawn Falcon* in Hopkins' *The Windhover*, whose kernels are semantically satisfactory, does not easily admit of a situational approach in its ENTIRETY. Each step in the consideration of the context in this poem constitutes a new recurrence for the entities under semantic focus. In this instance,

[11] For the background of this definition cf. Walter A. Koch, "A Generative Model of Language and Typology", *Orbis*, 1964.
[12] Cf. Koch, "Preliminary Sketch...", §§2.21 ff.

the antipode of recurrence of the quoted phrase may be *falcon*, who, alone, is quite satisfactory; topical analysis might have told us that the other kernels are of gradual negligibility (cf. §§2.2ff.).

2.32. *Manifestation of Meter*

We shall consider potential metrical items as being of a threefold nature: they may be phonically, semantically, and/or syntactically discoverable. We must now introduce a first restriction as to the general definition of meter (cf. §2.1): Recurrences must be prominent if they are to be recognized as such. Trivial recurrences will not deflect the participant from his normal decoding attitude. Which recurrences must then be looked upon as trivial?

Let us consider the following structures:

$$a)\ A\ //\ B\ //\ A\ //\ B$$
$$b)\ A\ //\ A\ //\ A$$

We might say that the recurrences in both lines are manifested by SIMPLE ITEMS: A or B. On the other hand we are allowed to delete the pattern-element in a) by abstraction; in that case, we here have a COMPOUND figurative item AB. Let us turn to simple items first. If we let A in b) be manifested by any of the following class-properties: phoneme, syllable, word, sentence etc., we get trivial strings. If we put in specific members of these classes, we get non-trivial strings:

> *a // a // a*
> *da // da // da*
> *a horse // a horse // a horse*
> *Brutus is an honorouble man // Brutus is an honourable man* etc.

If we want our text to be more than a mere realization of meter (dadaism), if we want it to share paradigmatic recurrence and therewith the possibility of compound analysis (cf. §3.4), we must cancel the first two alignments as poetic figures. If we admit the assistance of the meaning-relation, we get such alignments as these:

$$
\begin{array}{ccc}
A & A & A \\
\mid & \mid & \mid \\
B \;\;//\;\; & C \;\;//\;\; & D
\end{array}
$$

it's nice // it's pretty // it's beautiful
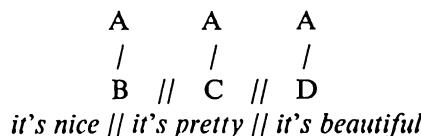
One thing, however, is clear: Given the necessity of a poem having both syntagmatic and paradigmatic recurrence, the possibilities for simple items being the base of meter are heavily restricted.

Compound items offer a wider matrix for the selectional contingencies of the semantic side of a text. We suggested[13] calling such compound items SYNDROMES, since their constituents by themselves would not form manageable or detectable recurrences: four stresses, e.g., are trivially repeated provided the particular text is long enough. It is quite probable that two partially phonically equivalent words such as *sun* and *run* should occur within one text; no one would take this as a clue for the detection of syntagmatic figures. Only the combination of the mentioned constituents (number of stress + 'rhyme') builds up a recurrence. It can be seen, on the other hand, that trivial, generic entities such as syllable, stress etc., can form a non-trivial recurrence, if numerically limited by a second constituent. The base of the meter is open to all possibilities of extension: it might be constituted by a particular sequence of several sentences.[14]

As to the perceptibility of the three levels of recurrence manifestation, the following order represents a climax of difficulty:

a) phonic
b) syntactic
c) semantic

It is obvious that the phonic side of a poem can be appreciated even by those who do not understand the language in which it is written. Phonic manifestation seems to provide at least a substantial part of the universality of the poem. The other two manifesting levels demand greater skill on the part of both the author and the analyst. The fact that the role of syntactic meter has only

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[13] Cf. Koch, "Predictability...", §1.1.
[14] Cf. Koch, "Predictability...", §1.1, point 3. and footnote.

recently been appreciated on the systematic scale and the role of
semantic meter has hardly been approached at all by analysts,[15]
may be due to premature analytical satisfaction. Very often the
last-named types of meter only supersede a primary phonic re-
currence. But we cannot see a reason why we should not expect to
come across a poem whose meter is exclusively manifested by either
the syntactic level or the semantic level. We may only have to
modify our traditional ideas of versification. Recurrence of specific
spots may make up a basis of syntactic meter:

> 1) A A A
> 2) A B C, D E
>   A B C, D E

The above figures are manifested by

> 1) *Veni, vidi, vici*
> 2) *if thine enemy hunger, feed him;*
>   *if he thirst, give him drink:*

Other figures are manifested by lexical sames (here, in Swahili
poetry):

> A B B A
> C D D C
> E F F E
> G H I J[16]

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[15] There is a general allusion to semantics as a heuristic basis for the dis-
covery of rhythm patterns in Benjamin Hrushovski, "On Free Rhythms in
Modern Poetry", in: *Style in Language*, pp. 173-192.

[16] The particular manifestation is the following:

Lakutenda situuze situuze lakutenda
Metafunda wanamize wanamize metafunda
Kuwa punda tuizize tuizize kuwa punda
Kwandika tapo tutenda hilo halipatikani

A translation:

What to do don't ask us don't ask us what to do
He has crushed us like shore crabs like shore crabs he has crushed us
To be pack-donkeys we refuse we refuse to be pack-donkeys
To be saddled in packs for work that is what will not be achieved

The poem is simple in many ways. There is great situational proximity as to the
topical structure. There is little sophistication as to meter. As regards the latter,

Topical structure may be illustrated by Keats's *To Autumn*; it here supersedes a primary phonic meter: the first stanza will be broken up into eight periods manifesting two topics which might be represented by *autumn* (A) and *mature/fruitful* (B):[17]

1	A	
2	A	B
3	A	B
4	A	B
5	A	B
6	A	B
7	A	B
8	A	B

Such and similar topical figures are extremely frequent in 'poetry'. Yet, they are often embedded in, or mixed with, non-figurative structures.

2.4. PRESENTATION OF RECURRENCE

It seems to be a characteristic of 'poems' to have, generally, two ways of presentation. Poetic structures are either SELF-EVIDENT or IMPOSED. In the first case they are easily deducible from the most widely and most frequently practised linguistic behavior of a speech community; in the second case their presence is signalled by a special imposition introduced by the author.[18] Thus, the following line of

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the poem seems to have undergone Arabian and Persian influence. Cf. L. Harries, *Swahili Poetry* (London, 1962), p. 254.

[17] *Season of mists and mellow fruitfulness!*
    Close bosom-friend of the maturing sun;
    Conspiring with him how to load and bless
    With fruit the vines that round the thatch-eaves run;
    To bend with apples the moss'd cottage-trees,
    And fill all fruit with ripeness to the core;
    To swell the gourd, and plump the hazel shells
    With a sweet kernel; to set budding more,
    And still more, later flowers for the bees,
    Until they think warm days will never cease,
    For Summer has o'er-brimmed their clammy cells.

[18] We can only speak of an author's imposition if it is visible and *objective*. Impositions *in absentia auctoris* are ultimately due to *subjective* impositions

Stephen Crane's is more or less self-evident as to its meaning:

A newspaper is a collection of half injustices

whereas E. E. Cummings'

spring is like a perhaps hand

may be CONSIDERED as having an intended meaning, as it constitutes a sentence or forms at least part of a unified text. In fact, we shall expect the normal participant to try to find the most satisfactory meanings possible in any sequence of linguistic elements arranged in a way as to suggest their constituting a sentence or a self-contained text. The most cryptic poem then constitutes at least a semantic CHALLENGE.[19]

Similarly, we find self-evidence and imposition in syntagmatic figures. Thus, Robert Frost's poem *Once by the Pacific* is metrically determined by linguistically valid constituents (4 stresses, rhyme, clause-end); W. C. Williams' poem *Red Wheelbarrow*, on the other hand, has the graphic imposition as the only metrical base.

It may prove illuminating to study the particular selections a particular language makes among the numerous possibilities of non-trivial recurrence.[20] Meters are frequently imposed not only by individual authors, but by versificatory systems of languages with different phonological systems where the bases in question may have been self-evident.[21] Whenever an analyst grapples with impo-

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made by the individual analyst. Cf. A. A. Hill, "A Sample Literary Analysis", in: *Report of the Fourth Annual Round Table Meeting On Linguistics and Language Teaching*, No. 4 (1953); cf. also the pair *delivery design* and *delivery instance* of Roman Jakobson (in: *Style in Language*, p. 366f.).

[19] Cf. Text-axiom (A) in Koch, "Preliminary Sketch...", §1.1.

[20] It is interesting to note how restricted a use languages normally make of the many inherent possibilities of recurrence construction. Ancient Greek, for instance, neglected almost all possibilities but syllable-length combination (no phonic sameness, no contour types, no non-phonic meters etc.). Cf. Hill, who suspects structural reasons lying behind such cases of preference and neglect: A. A. Hill, "Towards a Literary Analysis", in: *English Studies In Honor of James Southall Wilson* (= *University of Virginia Studies*, Vol. 4).

[21] Well-known transfers of such a kind are those of Latino-Romance on Germanic, of Arabic on Turkish, of Polish on Russian. For the latter cf. Stankiewicz, *op. cit.*, p. 78.

sition, trying to substitute for the sophisticated, enforced bases more self-evident structures, he may be said to *impute* the figurative possibility most obvious to himself. This may lead to concurrent structures.[22] The crude phenomenon of CONCURRENCE is illustrated by the well-known fact that certain literary products of, say, Shakespeare and Hemingway are equally enjoyed by the less differentiated tastes of millions of readers and by the fastidious critic. In a more restricted semantic sense, concurrence is linked with AMBIGUITY. SUGGESTIVENESS seems to be another powerful agent in the building up of the singular poetic 'effect'. It yields, in metaphors, comparisons, and other 'rapprochements', a kind of surplus information (in addition to the stylistic cores and differentials; cf. §§3.3 ff.). In F. García Lorca's well-known lines

> *La elipse de un grito*
> *va de monte*
> *a monte*

the common properties of *grito* and *elipse* seem to be a 'kind of movement'; in addition, the analyst might be prompted to transfer a contrasting item to *grito*, e.g. that of 'mathematical abstractness', 'emptiness' etc. Whether such a transfer was intended by the author or not, cannot be ascertained. The least one can say is that it often seems structurally possible.

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[22] Cf. Jakobson, *op. cit.*, pp. 366 f.

KINDS OF ANALYSIS

So far our analytical approach has been implemented by the symmetrical constellation of paradigmatic and syntagmatic figures. In order to facilitate a broader approach to poeticalness we explicitly add here two more points of view, which have already been implied in the preceding considerations. Consider now the following diagram:

$$A^{su}{}^{n}_{1} \qquad A^{su}{}^{n}_{1}$$
$$A_1 \qquad\qquad B \,/\, A_2$$
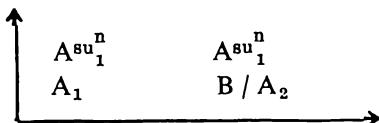
We completed here the diagram of §1.3 inasmuch as we take into account the possibility of a paradigmatic figure recurring syntagmatically. We say that such a figure forms a *topic*.[1] When applying topical analysis to a text, the analyst will focus his attention on semantic sames. If the topical level does not offer him enough variety ('information'), he may turn to other structures inherent in the text: to METER or to the specific byproduct of topical analysis, i.e. the semantic differential or STYLE. This shift of focus may also be methodical and deliberate. A specific differential or, more generally, STYLEME C may also recur syntagmatically (in A and B).

Although any method, however specific, calls for a certain amount of well-roundedness, we shall here try to avoid a too blatantly Procrustean handling of existing terms. Thus, style can be viewed more generously. It must not be tied up with semantic substitutes in the lexical sense, although here, in poetic analysis, we think it useful to view it generally as an outcome of topicality.[2] Let us sum

[1] Cf. the definition of *topic* in Koch, "Preliminary Sketch...", §2.21.
[2] Cf. Koch, "On the Principles...", §1.3.

up the mutual relations of the three kinds of analysis by a diagram. The broken lines shall indicate an optional relation, the unbroken lines shall denote obligatory relations, the arrow shall point to the presupposed analysis, the inner triangle, as against the outer one, shall represent the more frequent state of affairs in the analysis of poetry:
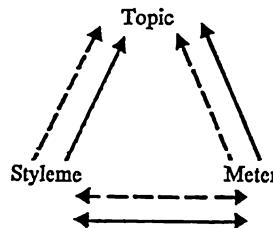
3.1. TOPICAL ANALYSIS

Topical analysis might be said to be still in its beginnings. A great deal of other and more refined studies will be needed before we can hope for a relatively stringent application. We shall have to be satisfied with a mere touching on some possible avenues of topical approach.[3]

3.11. *Information*

For the purposes of our analysis we distinguish two kinds of information. John Barbour's *Fredome is a noble thing* may contain no EXTERNAL information, as most people will be acquainted with this or similar contentions. With respect to the special text this line partakes of we speak of information, more exactly: of INTERNAL information, as this sentence does not repeat any part of the text. For the sake of illustration we shall apply topical analysis to some texts with special regard paid to information, redundancy, and entropy.

Text A: Percy Bysshe Shelley, *Night*.

[3] The topical approach as outlined here is rather crude with respect to a more exacting linguistic approach. Cf. the simplified notation of the present approach with the more complicated one in "Preliminary Sketch...", §2.4.

Swiftly walk o'er the western wave,
      Spirit of Night!
Out of the misty eastern cave, –
Where, all the long and lone daylight,
Thou wovest dreams of joy and fear
Which make thee terrible and dear, –
      Swift be thy flight!

Wrap thy form in a mantle grey,
      Star-inwrought!
Blind with thine hair the eyes of Day;
Kiss her until she be wearied out.
Then wander o'er city and sea and land,
Touching all with thine wand –
      Come, long-sought!

When I arose and saw the dawn
      I sigh'd for thee;
When light rode high, and the dew was gone,
And noon lay heavy on flower and tree,
And the weary Day turn'd to her rest,
Lingering like an unloved guest,
      I sigh'd for thee.

Thy brother Death came, and cried,
      'Wouldst thou me?'
Thy sweet child Sleep, the filmy-eyed,
Murmur'd like a noontide bee,
'Shall I nestle near they side?
   Wouldst thou me?' – And I replied,
      'No, not thee!'

Death will come when thou art dead,
      Soon, too soon –
Sleep will come when thou art fled.
Of neither would I ask the boon
I ask of thee, belovèd Night –
Swift be thine approaching flight,
      Come soon, soon!

Topical notation of A:

We first break up the text into its sentences (the brackets indicating the corresponding lines): S 1 (1-6), S 2 (7); S 3 (8-9), S 4 (10), S 5 (11), S 6 (12-13), S 7 (14); S 8 (15-16), S 9 (17-21); S 10 (22-23), S 11 (24-27), S 12 (27-28); S 13 (29-30), S 14 (31), S 15 (32-33), S 16 (34), S 17 (35).

In order to render certain topics explicit we shall have to re-arrange some parts of the text. Thus, S 1 will later get the form: *Author likes night*; but as the FOCUS of the poet's expression is on *night* rather than on *likes* and *author*, we might signal it in the following notation: – *Author likes- night.*

We shall look upon recurring kernels or larger entities as forming (manifesting) topics (T); non-recurrent parts of the text make up the comments (C); the syntactic poles (subject and predicate) of first sentences of texts are regarded as manifesting potential topics (ct), i.e. only the subsequent text will show whether they will be topics or comments. Verbal parts of the text will often be considered trivial. They may indicate relational modes of topics. These modes will be indicated by superscripts of topics: = (equivalence), — (similarity), ! (antithesis).

The necessary briefness of our examples of particular instances of topical analysis may entail a certain amount of implicitness or arbitrariness; we only hope that the general usefulness of the approach will come out.

In the ensuing first notation the different topics will be listed in their order of appearance: *Author*: 1, *to like*: 2, *night*: 3, *day*: 4, *morning*: 5, *noon*: 6, *death*: 7, *sleep*: 8.

	1	2	3	4	5	6	7	8
S 1	-ct-	-ct-	ct					
S 2	-T-	-T-	T					
S 3	-T-	-T-	T					
S 4	-T-	-T-	T					
	-T-	-T!-		C				
S 5	-T-	-T-	T					
	-T-	-T!-		T				

S 6	-T-	-T-	T				
S 7	-T-	-T-	T				
S 8	T	T	T				
	-T-	-T'-		C			
S 9	T	T	T				
	-T-	-T'-			C		
S 10						C	
S 11							C
S 12	T	T'				-T-	T
S 13			T'			T	
S 14			T'				T
S 15	T	T	T				
	T	T'				T	T
S 16	-T-	-T-	T				
S 17	-T-	-T-	T				

The above table tells us that T_3 is the main topic (cf. the heading of poem). $T_1 T_2 T_3$ is the main theme. A reduction of the table could work along the following lines: the author's selection of *day* and *morning* and *noon* may have been determined by their semantic contiguity with *night*. Similarly, *death* and *sleep* are of semantic affinity with *night*. We could therefore proceed to the transcription:

$$T_4, T_5, T_6 \rightarrow T_3^- \text{ (contiguity)}$$
$$T_7, T_8 \quad \rightarrow T_3^- \text{ (similarity)}$$

We get the optimal reduction:

$$T_1 T_2 T_3, T_1 T_2^{'} T_3^- \text{ (because of x)}$$

Characteristically, no topical reason for the author's preference is given.

We had then two relational modes employed (! and —). Whenever a sentence repeats topics and comprises no comments, we consider this sentence as REDUNDANT. Redundancy and ENTROPY should always add up to *1*. The entropy of Shelley's poem is 6/17; the redundancy is, consequently, relatively high (11/17). We propose to measure the informational content (internal information) by

relating ct and C with the tabulated number of T; the informational ratio of *Night* is 8/54. There seems to be no constant proportion between entropy and information. Overexplicit texts (science) may have a low informational ratio, but a high entropy ratio.[4]

Text B: John Donne, *Hero and Leander*

> Both rob'd of aire, we both lye in one ground,
> Both whom one fire had burnt, one water drownd.

Topical notation of B:

We assume that the shortness of the epigram allows a 'lingering' topical focus. We therefore re-arrange the clauses into sentences (technique of devolving; cf. §3.12). We discover the following topics and comments:

Both: 1, *to be in fatal relation with*: 2, *one*: 3, *air*: 4, *ground*: 5, *fire*: 6, *water*: 7.

	1	2	3	4	5	6	7
S 1	ct	ct		ct			
S 2	T	T	C		C		
S 3	T	T	T			C	
S 4	T	T	T				C

The heading, being part of the text, might be substituted for *both*. The result of the first topical linking can be further reduced. T_1 and T_3 form some sort of antithesis, the last four entities are obviously to represent the 'four elements', we therefore rewrite:

$$T_3 \rightarrow T_1^!$$
$$C_5, C_6, C_7 \rightarrow ct_4^-$$

Optimal reduction:

$$T_1 \, T_2 \, T_1^! \, ct_4^-, \, ct_4^-, \, ct_4^-, \, ct_4^-$$

Since we have only entropy here and no redundancy, the ratio

---

[4] One might expect different kinds of *entropy* in linguistic literature. Cf. *The Mathematical Theory of Communication*, by Shannon and Weaver, reviewed by Ch. F. Hockett, in: *Psycholinguistics*, ed. by S. Saporta (New York, 1961), pp. 44 ff.

constitutes a deviation from our corresponding rule of numerical relation: entropy: 4/0, redundancy: 0/4. Finally, the informational ratio is remarkably high: 7/8.

3.12. *Special Techniques of Analysis*

If a first linking does not produce a satisfactory structure for reduction, we apply special techniques of discovery.

Text C: F. García Lorca, *El Grito*

> *La elipse de un grito*
> *va de monte*
> *a monte.*
>
> *Desde los olivos*
> *será un arco iris negro*
> *sobre la noche azul.*
> > *¡Ay!*
>
> *Come un arco de viola*
> *el grito ha hecho vibrar*
> *largas cuerdas del viento.*
> > *¡Ay!*
>
> *(Las gentes de las cuevas*
> *asoman sus velones)*
> > *¡Ay!*

We do not propose to decide which of certain alternative approaches is the most suitable. We only intend to point out some possibilities and the need of their conscious differentiation.

The relation of the *cry (grito)* and *a swinging movement* is a conspicuous semantical feature of the poem. But this threefold two-relational constellation is not always on the same syntactic level:[5]

[5] O refers to nuclear sentence structures, 1 to first-degree expanded structures etc. Cf. Koch, "Preliminary Sketch...", §2.1.

La elipse de un grito ('equational metaphor'; 0/1 – levels)
será un arco iris negro ('predication'; 0/0 – levels)
come un arco de viola el grito... ('comparison'; 1/0 – levels).

A possible reduction (interpretation) of this poem based on the above-mentioned structure should be especially marked. The fact that we DEVOLVED the primary topico-syntactical arrangement is a methodical RESERVATIO.

One might try to arrive at a reduction on another way. The most compelling impressions of each sentence are to be connected into the most plausible topically consistent text. Thus we might get the adjectives: *empty* (there might be the suggestion that in the space between the mountains there is nothing but the cry), *terrified* (for ¡*Ay!*), *dark* (second stanza) *empty* (third stanza), *primitive* (fourth stanza). A connection: People who let themselves be guided by the more primitive (mere biological) values (or, more gloomily and thereby more in accordance with the tone of the poem, *the world*) are (*is*) constantly in 'danger'. The environments are empty. The future is dark. Life means terror.

To a linguist the two special approaches of this paragraph might be less appealing than a normal topical analysis as outlined in §3.11. Yet, one would hardly discard less stringent methods as unacceptable. The one thing which seems desirable, however, is that we should set off the special character of semantic hypotheses entailed in a particular analysis.[6]

3.13. *Topical Patterns*

Abstracted patterns of topical notation (cf. tables in §3.11) may serve to illustrate some fundamental possibilities of topical arrangement (see diagram on p. 32).

Pattern (6) is characteristic of descriptive texts. These texts show in their optimal form a steady progression from topic to topic. Pattern (5) is characteristic of texts we should like to call 'narrative': the textual progression shows, apart from the introduction of new

[6]   On hypothesis cf. Hill, *A Sample...* (beginning).
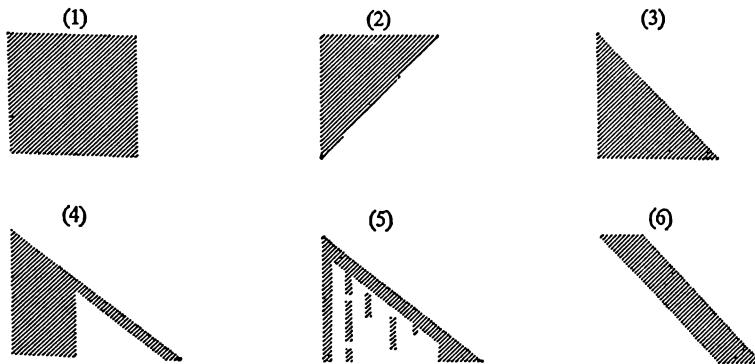
topics, a temporary suspension and later resumption of topics ('threads'). Types (2) and (3) will seldom be realized in their pure form. They are somehow indicative of the technique of detective novels on account of their systematic decrease and increase of topics. The block-type (1) is characteristic of discursive texts (as are also (2) and (3)). If we include in our considerations secondary topical patterns (arrived at after reduction-processes), we could look upon pattern (1) as the optimal pattern of a poem. Yet, the more frequent type of primary patterns of poems seems to be represented by type (4).

3.14. *Semantic Dimensions of Items*

Topical analysis seems to supply patterns arrived at by means other than those employed by traditional syntax. It might remedy the deep-felt lack of global considerations in the analysis of texts.[7] Topics not only provide us with macro-syntax; we have to count with macro-semantics as well. Let us take Frost's line

(1) *Great waves looked over others coming in*

The situational distance of this line might be slightly diminished by a transformation:

[7] Cf. Górny's ideas on such global considerations: W. Górny, "Text Structure against the Background of Language Structure", in: *Poetics* (The Hague-Warszawa, 1961), pp. 25-37.

(2) *I had the vision as if waves, like human beings, were
    bobbing up and down looking at each other etc.*

The situational distance can be reduced even a little bit more by a topically motivated rendering:

(3) *Waves went high*

Something else can be seen here too. (3) shows that the special movement (bobbing) and the anthromorphic tint are NEGLIGIBLE for topical analysis. Topical considerations modify, or, at least, they MAY sometimes modify, the 'paradigmatic' (sentence-bound) meaning of items. We have neglected so far that *fire* in its literal sense in Text (B) (cf. §3.11) formed with its sentence a situationally satisfactory meaning, although the semantic consideration of the context ought to have told us that *fire* rather equals *love* here.

Thus, reduction of distance and contextual modification are not always on a par. The text with its very necessities of linking and reducing consciously creates a SEMANTIC (synparadigmatic) distance for items which, taken in isolation, are unproblematic enough. Consider Goethe's famous lines:

Text D: *Ein Gleiches*

> *Über allen Gipfeln*
> *Ist Ruh',*
> *In allen Wipfeln*
> *Spürest du*
> *Kaum einen Hauch;*
> *Die Vögelein schweigen im Walde.*
> *Warte nur, balde*
> *Ruhest du auch.*

The four periods of the poem constitute quite comprehensible statements; but since they are made to constitute a text, the analyst (reader etc.) is called upon to establish some sort of interrelation between them. In topical analysis, such satisfactory items as *tree-tops* (*Wipfel*) and *peaks of mountains* (*Gipfel*) will be DEPLETED semantically, all the different periods only serving to manifest the

general theme (*everything, and man is not excepted, gets its time of biological inactivity* or the like). But what is especially interesting here is the fact that it is only by the poet's exacting imposition that the reader becomes *aware* of the semantic distance between 'formerly' neutral items such as *Gipfel* and *Wipfel*, *Hauch* and *Ruh*, etc. The decoding experience truly specific to poetic texts seems to be the growing awareness of semantic DISTANCES and the ensuing efforts to overcome them.

The meaning-relation or paradigmatic figures (cf. §2.1) provide us with three main criteria for the assessment of the degree of poeticalness: the TOPICAL PATTERN (block-type (1)), the SYNPARA-DIGMATIC DISTANCE created by topical considerations,[8] and SITU-ATIONAL (paradigmatic) DISTANCE, which may or may not be reduced (or specified) by the subsequent topical analysis.

So far, we have only been able to draw a rough sketch of the possible locus for the scale of poeticalness. Minute studies of semantic relations will be needed before we can hope to fix substitution-orders (paradigmatic levels); and only these will yield an exact numerical index of the degree of poeticalness.

For the time being, we must content ourselves with approximations. The optimal poem then will have the optimal amount of characteristics deriving from the three criteria mentioned above. We should add that 'optimal' exclusively refers to the standards elaborated in this study, it cannot be co-terminous with similar notions of different evaluatory systems. Thus, a poem which is commonly held to be of an extremely high value may evince a low degree of poeticalness according to the criteria put forward so far. This discrepancy goes to show that the attributed value must be located ELSEWHERE.[9]

It may be interesting to note that certain scientific texts have a relatively high degree of poeticalness: they approach with their

[8] Synparadigmatic distance may be transformed to situational distance (comparison, equation > metaphor); cf. the analogous relation of riddle and arbitrariness of 'meaning-relation'; cf. R. Caillois, "L'énigme, origine de l'image", in: *Poetics*, pp. 385-393.

[9] And we are going to complement our criteria by other sides ('style', cf. §§3.3 ff.) in order to apprehend as much 'evaluatory' material as is linguistically possible.

economy of points of view and the naturally ensuing recurrence of topics[10] the discursive block-type of topical arrangement; they often evince a high degree of situational distance; only the third criterion offers an extremely low degree of poeticalness: it is an implicit postulate of science that synparadigmatic distance should be as small as possible. 'Good' poems, on the other hand, may show great situational proximity (far greater as we find it in many 'prose'-texts etc.), as is true for instance of Goethe's *Ein Gleiches*.

3.2. METRICAL ANALYSIS

Taking as a point of departure the definitions in §2.1, we shall review some of the more familiar phenomena of versification. The general approach could ultimately entail a systematization of metrical types that is, as far as we can see, more comprising than those which have hitherto been thought expedient.[11]

3.21. *Metrical Hierarchy and Manifestation*

The following chart may give a succinct, though simplified, picture of the hierarchical possibilities:

$$(a + b + \ldots)\ (a + b + \ldots)\ (c + d + \ldots)\ (a + b + \ldots)\ (c + d + \ldots)$$

A	A	B	A	B
base	response	base	response	response

basis   hyperbase   hyper-response
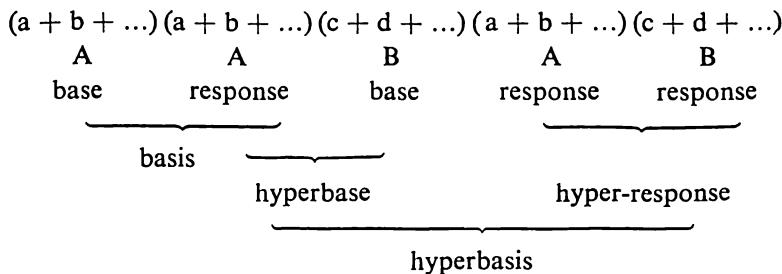
hyperbasis

We here have a hyperbase of the first degree. The system is open to further hierarchical complications.

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[10] Cf. the *optimal transform* of Harris (*op. cit.*).
[11] Cf. J. Lotz's fundamental *Metric Typology* (in: *Style in Language*, pp. 135-148), and S. Chatman's *A Theory of Meter* (The Hague, 1965).

A base may be undivided – such is the case with T. S. Eliot's *Weialala leia* ("The Waste Land") – or it may be split. A split base (or syndrome) consists of two or more constituents (a + b + ...). The constituents may belong to three different 'manifestation-levels of recurrence'. These three modes may be characterized by the labels 'phonic', 'syntactic', and 'semantic'. There are bases which are made up by constituents of the same mode – as is the case in the greater part of traditional European poetry, where we have the syndrome 'phonic + phonic' (number of stresses or syllables + rhyme or assonance, sequence of definite types of syllables etc.) – there are others, which consist of constituents pertaining to different modes: syntactic + phonic (frequent in modern poetry), semantic + syntactic (e.g. in Canaanite poetry).[12]

The qualitative and quantitative equivalences of bases and responses may be 'exact' (identity) or 'approximative' (similarity). The syllable-type-meters of antiquity, for instance, are largely built on identity of recurrence. The meters based on similarity form the real difficulties as regards the discovery procedures of metrical analysis. The field of transition of meter and prose could thus be provisionally classified:

a) the are – graphically or acoustically – imposed strings of linguistic elements which have a varying amount of metrical characteristica (e.g. in 'vers libre')

b) there are strings of the aforementioned nature which have a varying degree of equivalence-extension (much of modern poetry with its line-initial equivalences is a case in point)

c) there are strings of the aforementioned nature which have a varying degree of equivalence-quality (the constituent 'similar meaning' in Canaanite poetry or the semantic similarity in such a climax as 'abiit, excessit, evasit, erupit' might here be examples).

The question of how we should determine the border-line where

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[12] A well-known piece of Canaanite poetry:
> *Yahweh is my light and my salvation;*
> *Whom should I fear?*
> *Yahweh is the stronghold of my life;*
> *Of whom should I be afraid?*

variation and similarity ceases to be non-trivial seems difficult to decide without some portion of arbitrariness.[13]

3.22. *Relative Positions of Bases or Constituents*

Let us, first of all, review and specify some definitions of terms of the preceding paragraphs. We consider especially the following notions: TRIVIAL, BASE/CONSTITUENT. Segments whose occurrence in certain positions is general or highly predictable (as regards the universe of discourse) are regarded as trivial. The positions taken into account are the following: IMMEDIATE JUXTAPOSITION of the same segment, juxtaposition of the same segment with RECURRENT INTERVAL (segment or segments which are repeated), and juxtaposition with NON-RECURRENT INTERVAL. The constituent/base-character of segments is determined by a calculus of triviality and position (trivial: —, non-trivial: +):

	I	II	III
1. immediate juxtaposition	—	+B	+B
2. recurrent interval	+C	+C	+B
3. non-recurrent interval	—	—	+?

We get 3 classes of segments (I, II, III) and their 3 positions (1, 2, 3). A member of class I would be the segment 'sentence', a member of class II: 'da', a member of class III: 'Brutus is an honourable man'. The last-named segment is certainly non-trivial (+), but the question whether it should be considered a metrical base (B) or a constituent (C) in position 3 cannot be decided here.

We now come to view the relative positions of different segments. The following types of position apply, in principle, to both constituents and bases (may the latter be undivided or split):

a) contiguous: ———————~~~~~~~~

b) overlapping: ——————~~~~~~~~~

c) congruent: ~~~~~~~~~~~

d) engrafted: —————~~~~

[13] We should work with specific forms of *limes*. Cf. Hrushovski, *op. cit.*, p. 189.

An example for a) is the combination 'stressed//unstressed syllable'
(x́ x̆). For b) we have Eliot (*et al.*):

> ...
> *And I would do it again, but set down*
> *This set down*
> *This: were we led all that way for*
> ... (Journey of the Magi)

Topical and syntactical recurrences overlap here with the imposed
meter.

An example for c) is the quoted piece of Canaanite poetry (cf.
footnote 12 above), where we have coincidence of syntactic and
semantic recurrence. In d) we could distinguish two subtypes:
the one with fixed engrafted elements and the one with non-fixed
engrafted elements. The former is illustrated by the syndrome
'eight-syllable-line + rhyme', where the rhyme has a fixed spot,
namely, the end of the line, the latter is illustrated by the Old
English syndrome 'colon/3 alliterative elements', where the en-
grafted alliteration has no definite place (apart from the 2-caesura-
1-distribution): the requirement is that a certain amount of entities
occurs somewhere within a syntactical matrix.

Now, the distribution of the bases themselves may be *regular*
(built into a hierarchy) or *haphazard*. Let us consider the following
structures:

$$1) \ A \ // \ B \ // \ B \ // \ B \ // \ A \ // \ B \ // \ B \ // \ B$$
$$2) \ A \ // \ A \ // \ B \ // \ C \ // \ B \ // \ C \ // \ B \ // \ C$$
$$\quad\quad \text{aa} \quad\quad\quad\quad\quad \text{aaa} \quad\quad \text{aa}$$
$$3) \ B \ // \ C \ // \ B \ // \ C \ // \ B \ // \ C \ // \ B \ // \ C$$
$$4) \ A \ // \ B \ // \ B \ // \ C \ // \ D \ // \ E \ // \ E \ // \ E$$

In 1) the distribution of every item is regular: they are integrated
into a hierarchy. In 2), 3), and 4), some or all items are in hap-
hazard distribution in 2) the basis A is ISOLATED (cf. the isolated
recurrence of *O* in *O O O O that Shakespeherian Rag* – "The Waste
Land"); in 3) 'a' is neither regular nor isolated, it is SCATTERED
over the threefold recurrence of the hyperbase BC (cf. the scattered

alliterations of Hopkins' as against the regular alliterations of Old English); in 4) there is no preponderant regularity of distribution at all. Such seems to be the case of most modern poetry.

3.23. *Piling*

Non-contiguous combinations of constituents and bases may produce a PILING of metrical features. The element (of a combination) which has the greater regularity of distribution (as regards the wider matrix) will be said to be the PRIMARY one. Engrafted elements, for instance, will thus be SECONDARIES, TERTIARIES etc. Constituents and bases may be *unique* in that they are the only representatives possible at a certain distributional level (primary, secondary etc.); they may also be COMPETITIVE in that they share the claim to representation. We very often meet with competitive constituents, as is the case in W. H. Auden's poem *Law, Say the Gardeners*. Let us take the third stanza as an example:

> *Law, says the priest with a priestly look,*
> *Expounding to an unpriestly people,*
> *Law is the words in my priestly book,*
> *Law is my pulpit and my steeple.*

We here have four primary competitive constituents: initial rhyme, end-rhyme, number of stresses, colon; either two of them would suffice to form a base.[14] Let us sum up the conditions for piling by the following diagram:

[14] Symmetrical distribution of piled constituents renders the structure more conspicuous as might be illustrated by the following piece of Buriat poetry (*Niislel Ulan-Ude*, cf. J. E. Bosson, *Buriat Reader*, Bloomington-The Hague, 1962, p. 150): The base/line consists of three competitive constituents: Same initial consonant (engrafted), 4 words, same word (engrafted):

|			
A (C)			A
(W)	(W)	(W)	(W)
A (C)			B
(W)	(W)	(W)	(W)
A (C)			A
(W)	(W)	(W)	(W)

unique   A

distributional level 1   2   3 etc.
competitive   B
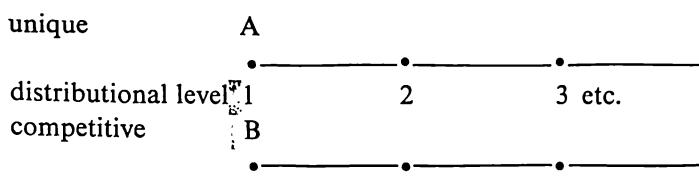
Of all the points on lines A and B only A1 (not B1, A2 etc.) would
be said to be NON-PILING.

3.24. *Sample Metrical Analysis*

We take as text *veni, vidi, vici*.[15] The analysis of this text as outlined
in §2.32 gives only one (i.e. the most conspicuous) possibility of
observation. In fact, we are confronted with at least five compe-
titive bases:

> 1. a) specific verb-form (first pers. sing. perf. act.)
>   b) verb
> 2. a) word + engrafted ---i
>   b) word + engrafted v---
>   c) word + engrafted -i--

There are two inclusions: 1a) includes 1b) and 2a). There seems to
be no other inclusion. 2) does not generally include 1) as can be
shown by the form *vini*, which is nominal and not verbal.

There are no hyperbases, we have regular distribution; we have
only primary elements if we consider *e* in *veni* as the dummy of *i*.

A (C)			C
(W)	(W)	(W)	(W)
A (C)			A
(W)	(W)	(W)	(W)
A (C)			B
(W)	(W)	(W)	(W)
A (C)			A
(W)	(W)	(W)	(W)
A (C)			C
(W)	(W)	(W)	(W)

etc.

[15] Cf. R. Jakobson, *op. cit.*, p. 358.

3.25. *Imposition of meter*

Characteristically enough, the question 'how are we to read (pronounce) poem X' is far more often encountered than the parallel question 'how are we to read the prose-text Y'. The concurrence of structures and ambiguities inherent in poetry produce a greater indecision as to the phonic realization than can be found in merely topically oriented, less cryptic texts.

As to the metrical side of poetic texts, we are acquainted with two kinds of structures: the first is self-evident, the second imposed. Imposition causes the topical mode of the text to be distorted: different types of stresses may be levelled for the sake of recurrence-production:[16]

$$\cup \quad \diagdown \quad \diagup \quad \wedge \quad \rightarrow \quad \diagup \quad \diagup \quad \diagup \quad \diagup$$
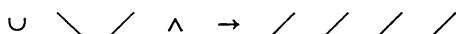
The topically oriented, 'natural' speech-rhythm may receive an imposed distension:

$$| \;\; {}_{\shortmid}{}_{\shortmid}|\;|{}_{\shortmid}| \;\; |{}_{\shortmid\shortmid\shortmid\shortmid}|\;|\;|{}_{\shortmid\shortmid\shortmid} \; \rightarrow \; |\;|\;|\;|\;|\;|\;|\;|$$

Topically unwarranted junctures may be introduced (enjambment) etc. During the last decades there has been a tendency among critics to refute the validity of imposed meters on the grounds of their distortional effects.[17] If such critics accept the necessity of existence of the metrical mode (in poetic texts) at all, they have to find substitutes for the refuted impositions. It is evident that such metrical substitutes are easily obtainable in texts where there are sufficient instances of metrical piling. But what about texts where imposition produces the only consistent base?[18]

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[16] For the notation cf. Trager and Smith, *An Outline of English Structure* (Washington, 1957).
[17] Cf., for many others, J. Nist, "The Word-Group Cadence: Basis of English Meter", *Linguistics*, No. 6 (1964), pp. 71-82.
[18] Critics who try to find self-evident substitutes for imposed structures seem to base themselves on the implicit axiom that the former are the only 'correct' or 'real' structures. But can we deny the fact that we accord the poet a great amount of linguistic prerogatives (poetic licence)? Why deny him metric imposition? On the other hand, can a critic who has succeeded in finding a self-evident substitute really triumph? A poet who may have intended an imitation of antique meter may, at the same time, unintentionally and as an

If we accept the metrical side as a poetic mode in its own right, metrical analysis has to endeavour to obtain the optimal syntagmatic figurative pattern. This postulate must make allowance for imposition of structures. Analysis then forbears from being NORMATIVE in any way. TOPICAL AND METRICAL READINGS MUST BE DIVORCED. Whenever imposition causes them to be greatly at variance, priority should be given to the metrical version as to the phonic representation of the poem.[19]

On the other hand, distortions of normal linguistic usage brought about by metrical considerations is a phenomenon which is manifestly accepted by whole speech-communities: take the levelling and distension-producing ways of pronunciation in religious rites (sermon, litany etc.), think of poetic texts rendered metrical by the insertion of such 'distorting' nonsense-segments as *hey nonino* or *fallera*.[20] Since an imposed metrical structure impairs or at least

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automatic byproduct of topical and syntactic structure, have realized a piling of numerous competitive constituents of which a critic may be content to have found one, *the* one as he might think. Interestingly enough, the more manifest impositions such as imposed junctures (enjambments) are seldom questioned. Nor is the 'genuine British meter', the alliterative verse, submitted to a close examination as to its self-evidence. But are all stress(alliteration-)bearing segments really topically or syntactically prominent? – Finally, the self-evident structures suggested as substitutes for impositions do not always seem very fortunate. Compare, for instance, Nist's definition of *cadence* (*op. cit.*, p. 77) which he seems to consider a metrical base: "In English, a cadence is *that rhythmical pattern or accentual collocation which occurs between two actualized major junctures.*" Now, the sequence of two actualized major junctures seems to be trivial in any language. As the accentual collocation is not numerically qualified – and the examples given do not seem to admit of such a qualification either –, we cannot see how the 'cadence' can be a criterion for the distinction of meter and prose.

[19] We therefore cannot subscribe to the following point of view held by J. W. Black and W. E. Moore (*Speech, Code, Meaning, and Communication*, New York, 1955, p. 282): "The interpreter will do well to forget rules of scansion in preparing to read. Instead of scanning, he should seek to discover the subtleties of meaning and to express them by flexibility of voice. The melody will emerge as the meaning flows in appropriate thought units!"

[20] A striking example of metricalization by spurious (distended) syllables is furnished by Samoyedic poetry. We quote the following work: *Die Literaturen der Welt in ihrer mündlichen und schriftlichen Überlieferung*, ed. by W. von Einsiedel (Zürich, 1964), p. 1061: "Bei zahlreichen Liedern besteht der konventionelle Anfangsvers aus den beiden Wörtern: *manjih jiljewöwah* (wir lebten).

retards the topical analysis, its presence will heighten the 'cryptic effect' of the poem; and this effect has been recognized as a legitimate purpose of the poet.

There are various reasons for assuming that imposition of metrical structures is INTENDED by the author.[21] We do well not to neglect it.

3.26. *Metrical saturation*

Increasing hierarchization and piling of bases causes an increase of metrical saturation. The greater the saturation of a particular poem, the greater its proximity to the status of 'optimal poem'. Here we must stress the view that the 'optimal poem' is not necessarily the 'best poem' (cf. § 3.14). One might say that 'optimal' belongs to the sphere of DESCRIPTION, whereas 'best' belongs to EVALUATION, a metaliterary mode we are not able to deal with in this context. Whether a highly (metrically) saturated text is considered an excellent poem or an instance of banality,[22] or whether such a text (cf. Veni, vidi, vici) is considered a poem at all, depends on the particular, culture- and epoch-bound system of criticism. The latter systems and our linguistic approach are not antagonistic, since they serve, as has been stated above, different purposes. The only mutual dependence we should like to see realized is that analysis precedes evaluation.

3.3. STYLISTIC ANALYSIS

Of all modes of analysis stylistics is least amenable to a definite assignment of locus on the linguistic hierarchies. Similarly, the procedures of stylistic analysis will be far from being satisfactorily laid down. There are some divergencies between our conception of 'style' and the more widespread conceptions prevalent in lin-

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Diese beiden Wörter werden – der Melodie angepaßt und von ihr abhängig – beim Singen auf verschiedene Weise realisiert. In einem Lied beispielsweise lauten sie: mannj*oow* | jillj*oow* – || öww*oow* | *ngäe-äe-äe-äj*, in einem anderen dagegen: ma-*a* | njo-*ow* | jillj*oo* – || wöw*oow* | *ngää-äj*."

[21] Graphic presentations of poems are manifestly intended.

[22] Cf. Levin's thoughts on banality (*op. cit.*, p. 48).

guistic approaches of this matter.[23] There is agreement in that
'style' is somehow connected with DEVIATION. There seems to be
disagreement in that we shall not limit the measuring rod of devia-
tion to the general norm and standard of linguistic behavior: any
discrepancy between an EXPECTED occurrence and a factual oc-
currence can give rise to stylistic considerations. And expectation
may be due to more complex circumstances than those which can
be described by LINGUISTIC NORM. The view of style propounded
here is generally more relative than those of many linguists. We
shall desist from calling 'stylistic' PRIMARY PATTERNS, i.e. patterns
which are used or arrived at without the imputation of similar or
equivalent (= expected) patterns.[24]

3.31. *Dimensions of Style*

If we compare Shelley's *Swiftly walk o'er the western wave, Spirit
of Night!* (A_1) – cf. §§3 ff. – with the outcome of the corresponding
topical analysis: *I (author) like the night* (A^{su1}), we may state that
the latter is contained in the former and not vice versa. We may
further state that the former contains, besides the COMMON CORE
manifested by the topics, a DIFFERENTIAL which may be meta-
linguistically characterized by PERSONIFICATION, PHYSICAL CON-
CRETIZATION (*western wave*) etc. If the differentials of the subsequent
potential stylemes of the text (A_2: *Out of the misty eastern cave...*)
prove to be of the same class, we may speak of REWARDED EXPECTA-
TION. If the differentials of subsequent segments prove to be of
different classes, we may speak of FRUSTRATED EXPECTATION:

> *Dressed to die, the sensual strut begun,*
> *With my red veins full of money,* ... (Dylan Thomas)

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[23] We should refrain from looking at all the structures transcending the matrix
of the sentence as 'stylistic'. Cf. Levin, *op. cit.*, pp. 15 ff. Cf. also Koch, "On the
Principles ...".
[24] A. A. Hill, for instance, seems to look upon *analogy* as a stylistic device.
Cf. A. A. Hill, "Poetry and Stylistics", in: *The Peters Rushton Seminars in
Contemporary Prose and Poetry, The University of Virginia, 21 September 1956.*

Expectation depends on the COMMON CORE we choose to presuppose. In the examples above we chose some sort of normal standard of segment combination. Had we chosen the particular Thomas-standard – had we been sufficiently acquainted with his deviations from standard –, his lines would not have caused frustration.

Let us sum up: In the discovery of stylemes, syntagmatic relations presuppose paradigmatic relations.

3.32. *Topic/Styleme-Transformations*

By shortening ('involving'[25]) a text, certain topical items may become stylistic items. Let us consider the following sentences:

(1) My love is beautiful
(2) The rose is beautiful
(3) My love is far away
(4) My love is beautiful in the same way as the rose is beautiful (1,2)
(5) My love is a rose (1,2)
(6) My rose is far away (1,2,3)

If we symbolize comments and topics of the higher syntactic level by capital letters and those of the lower level by small letters, we get the following topical patterns:[26]

(1)	A				
(2)	C	B			
(3)	A	D			
(4)	A	B	c	b	(1,2)
(5)	A	C			(1,2)
(6)	C	D			(1,2,3)

Let any combination of (1), (2), and (3) form a text. We then say that (6) is the shortest version of this text. (5) + (3), (4) + (3), (1) + (2) + (3) follow in the order of increasing extension. Let us assume that sentences (5) and (6) deviate from a certain standard of ex-

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[25] For 'involving' cf. Koch, "Preliminary Sketch...", §2.323.
[26] In this crude analysis we neglect, for instance, *my* as a separate item.

pression. It will then be the item *rose* (C) that is stylistically marked. For C in (6) we could expect A, for C in (5) we could impute Bcb. In the course of the shortening of texts, C has been transmuted from a high-level topic over a low-level topic to a high-level topic + styleme.

If we compare the syntactic-topical relations of certain poems with certain standards of expressions, we might come to the conclusion that the poet deliberately uses low-level topics where we should expect high-level topics and vice versa. Thus he might use a pattern ABcb for the pattern abCB. Such a transformation of topical structure must be looked upon as a stylistic device. By way of illustration, let us analyse the first lines of Edith Sitwell's *Still Falls the Rain*:

> *Still falls the Rain –*
> *Dark as the world of man, black as our loss –*
> *Blind as the nineteen hundred and forty nails*
> *Upon the Cross.*

The syntactic form of her poem gives *the Rain* as the higher-layered potential topic, whereas *the world of man, our loss, nails upon the Cross* are presented as lower-layered. But if we consider the whole of the poem on the one hand and the general background of what is commonly known to be semantically combined on the other, we must suppose Edith Sitwell to have intended the opposite topical structure: the 'stress' is on the disparate items *world of man, our loss*, etc. They are united by the common feature of *darkness*, the latter being shared – 'by the by' and 'situationally' – by the *rain*. Style then presents here a reversed comparison.

3.33. *Effect of Style*

The kind of expectation we have as to the form of a particular occurrence depends on the degree of deep-seatedness of the occurrence matrix. Generally speaking, any of the forms of paradigmatic recurrence enumerated in §2.22 might constitute an item of style; i.e. 'under certain circumstances' even a 'copy' might

deviate from the expectation. If we say that an increasing number of stylistic items contributes to a higher degree of poeticalness, we must at the same time admit that the stylistic mode is the weakest spot of the whole of poetic analysis. The hierarchical possibilities of style seem to be infinite. We might speak of metrical style,[27] topical style etc. There might be different levels within the same mode of analysis. The number of items varies with the degree of education etc. of the observer. However meticulous a particular stylistic study may be, we should not forget to state explicitly the common core we impute. This seems to be the only way to keep this still somewhat hazy mode of analysis on a relatively objective level. The enjoyment of style depends on the tension between expectation and occurrence and – with topically determined style – on the possibility of surplus information: the topic 'my love' in §3.32 might be thought of as 'fresh', 'fragrant', etc. on account of its manifestant 'my rose'.

3.4. COMPLEX ANALYSIS

The combined application of the topical, metrical, and stylistic analyses might be said to be an instance of complex analysis.

3.41. *Modal Knots and Key-Segments*

Topic, meter, and styleme may partially or wholly coincide on the same linguistic segment or not. If they do, they can be said to form MODAL KNOTS. The segments themselves will then be KEY-SEGMENTS.[28] Wholesale modal coincidence seems rare. In fact, meter and styleme are very often carried by topically unimportant segments.[29] But let us, for illustration's sake, enumerate some possible types of knot:

1) The rounded front vowels ($/\oe/$, $/\o/$, $/\text{ɥi}/$), which are relatively

[27]   As to frustrated expectation on the level of meter, cf. Jakobson, *op. cit.*, p. 363.
[28]   For a particular definition of *key word* cf. D. H. Hymes, "Phonological Aspects of Style", in: *Style in Language*, p. 118.
[29]   Thus, the styleme *western wave* of the above-quoted poem of Shelley is neither topically nor metrically interesting.

frequent in P. Verlaine's poem *Il Pleure dans mon coeur*, are a non-primary scattered metrical constituent. They form a knot with the main topics. Over and above, the key-segments are allied by semantic similarity: *pleurer, pleuvoir*; *coeur*; *ennui, pluie*.

2) In a special case of metrical-topical knot the meter is dictated by syntax. The tendency to make syntactic equivalences coincide with semantic ones is especially noticeable in rhetoric and scientific ways of expression.[30] In fact, this phenomenon is so frequent that one might even adhere to the general hypothesis that syntactic meter invariably points to some sort of semantic relation (equivalence, antithesis, pointed difference etc.).[31]

3) Stylemes might coincide with the main topics. In the following section we shall try to describe briefly how stylemes could be used as a help to a particularly difficult topical analysis.

3.42. *From Styleme to Topic*

We approach the following poem by Dylan Thomas with a complete disregard of the syntactic and topical arrangement of the segments:

Text E:

1. *Twenty-four years remind the tears of my eyes.*
2. (*Bury the dead for fear that they walk to the grave in labour.*)
3. *In the groin of the natural doorway I crouched like a tailor*
4. *Sewing a shroud for a journey*

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[30] Cf. the analysis of *if thine enemy hunger*..., in §2.32.
[31] The hypothesis that non-semantic recurrences and their combinations ('couplings') serve to heighten the focus on the semantic relations they carry is voiced by N. Ruwet ("L'Analyse structurale de la poésie", *Linguistics* No. 2, 1963, p. 50): "Or les couplages, à condition de les définir d'une manière plus souple, sont ici un facteur essentiel; ils jouent le rôle d'un opérateur qui, plaçant des éléments, mettons, *x* et *y*, dans des positions, syntagmatiques et/ou prosodiques, équivalentes, révèle par là-même, entre ces éléments, des relations sémantiques qui resteraient autrement cachées ou peu évidentes." – In spite of the reverse impression of Ruwet's, Levin, following Jakobson, *does* seem to consider a comparable hypothesis: cf. Levin, *op. cit.*, p. 48. Cf. our independently developed idea of *collector* ("Preliminary Sketch...", §2.3112).

5. *By the light of the meat-eating sun.*
6. *Dressed to die, the sensual strut begun,*
7. *With my red veins full of money,*
8. *In the final direction of the elementary town*
9. *I advance for as long as forever is.*

Segments are here combined in an unusual way (*to the grave in labour, meat-eating sun,* etc.). These stylemes are created by frustrated expectation; yet here they lack the paradigmatic plane, since we do not yet 'know' the meaning (topic) of their constellations. Properly speaking, we have only semi-stylemes here, whose provisional existence only serves to bring a bit of order into the text; we try to group the 'stylemes' according to 'semantic spheres'

A	B	C	D
walk	grave	labour————→ crouched
journey	bury	groin	tailor
strut	dead	natural doorway	sewing
advance	meat-eating	⎯⎯⎯⎯ shroud
	dressed to die ←	
	final direction	
	elementary twon	

We form these groups into a tentative theme: *Life* (suggested as the space between labour and grave) *is but a journey between birth and death*:

$$\text{Life} = A \quad C \quad B$$

Such a statement would hardly be original, had not the author expressed his particular view on the kind of the journey.

The particularity seems to lie in the brevity and vanity of life. Brevity is alluded to by the seemingly paradoxical line 2: the space between birth and death is so short that there is overlapping between them: *to the grave in labour, the dead walk =the new-born, already doomed to die, walk.* Vanity may be alluded to by *sensual* and *money.*

The author expresses his attitude towards the theme:

He beweeps (*remind the tears of* ...) *his life* (*twenty-four years*)
E   F   A

If we apply the tentative theme to a topical analysis line by line, we get a satisfactory meaning. Except for styleme-group D, which constitutes a class of stylistic dummies conditioned by C (cf. arrows on table), all of the provisional stylemes turn out to be topically relevant (themes are bracketed):

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1  (E   F   A)
2           (A   B   C)
3  (E               C
4           A   B
5               B)
6           (A   B
7  E        A
8               B
9           A)
```

CONCLUSION

Archibald MacLeish's

> *A poem should not mean*
> *But be.*

is certainly less a description of fact than a private postulate. Yet it is in accordance with the bases of our analysis, which makes allowance for poems totally lacking a semantic mode. Whether such poems should be considered as TEXTS[1] will ultimately be a question of terminology. Since we accept structures as poetic which make for beauty only, we ought, by the same token, admit, as poetic, structures which exclusively realize the enigmatic or stylistic aspect.[2] Poeticalness is the characteristic of those linguistic structures which evince patterns and figures unnecessary for the process of mere information.

4.1. An act of speech in any form whatever should, unless it is a mere ritualistic blabblab or linguistic exercise, contain some portion of uniqueness (or novelty). Novelty may be located on four scales:

riddle (topic)	information
style	
beauty (meter)	

[1] P. Hartmann, for instance, would seem to prefer a definition of text based on some sort of 'guaranteed semantics': cf. Peter Hartmann, "Text, Texte, Klassen von Texten", *Bogawus, Zeitschrift für Literatur, Kunst, Philosophie* (Münster/Westf.), Heft 2 (Juli, 1964), pp. 15-25. Cf. our definition of *text* and *discourse*: "Preliminary Sketch...", §2.23.
[2] Stochastic texts may be an extreme realization of this aspect: *Not every look is close. No village is late.* sound rather 'poetic'. These texts have been produced under the direction Prof. M. Bense. Cf. "Poetry, Prose and the Machine",

Whereas EXTERNAL INFORMATION need not be realized, one of the three modes on the left-hand side of the diagram must be present in a poetic text. Since external information *is* very often lacking, it is no wonder that attention should be focused on one of the poetic modes. But what happens to attention if *all* the three modes or all the three modes *and* external information are present?

4.2. According to Garvin, Prague School literary structuralists developed the theory that in stylistically charged linguistic stimuli it is the wording, rather than the communicative content of the message, that is responded to. This process has become known as FOREGROUNDING (as against AUTOMATIZATION).[3] Can this be universally true? If I am interested in Donne's writings, it is quite probable that I should prefer his topics over all other possible modes. There are more forcible 'counter-examples': The Catalan language being forbidden for prose-writings by the Madrid government, we well imagine how the Catalans scanned poetry for veiled political information without paying any heed to any possible metrical and stylistic values. The same might be true for a great deal of love poetry. The 'lady' first wants to know *what* her lover has to say; she may thus skip any intended foregrounding.

The language participant seems to be confronted, to a greater or to a lesser extent, with a certain abundance of different structures. If he spends an equal amount of analysing energy and attention on segments of equal length, and if he disperses such energy in uniform distribution over all possible modes of such segments, we will expect that the more structurally fraught entities are less exhausted as to their analytical possibilities. In other words: the style of a particular segment in which information and meter are missing normally receives closer attention than the style of a comparable segment where last-named modes are present.

On the other hand, analytical modes can, in special circumstances,

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in: *Freeing the Mind* (Articles and Letters from *The Times Literary Supplement*; during March-June 1962), pp. 45 ff.
[3]   Cf. Paul L. Garvin, *On Linguistic Method. Selected Papers* (= *Janua Linguarum*, Series Minor, No. 30) (The Hague, 1964), pp. 148 ff.

such as linguistic or literary research, be deliberately divorced and EXTENDED. The normal simultaneous focus is dissolved into different subsequent foci which can be intensified at will.

Special communicative situations such as those mentioned above may call for a temporary or general neglect of all other but one mode of structure.

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