A Theory and Praxis of a City Poetic: Jakobson, Poetic Function and City Space; Women, Deixis and the Narrator:

A City Poem: 'Shades of Light: A Triumph of City'

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Key Words:
Jakobson; poetry; axes; metonym; metaphor; time; city; space; women; deixis; shifters; narrator

Abstract

This thesis re-examines Jakobson's theory of poetic function and develops the axial model of his metaphoric and metonymic poles in order to construct a suggested iconic and poetic space, with special reference to a city poetic. The suggested model is used to develop a possible genre of a city poetic. The role of the narrator in poetry is explored with specific reference to shifters and deictics, with a view to a gendered analysis of self and place within a city poetic.

The construction of space within the Jakobsonian axial model is developed with the assistance of iconicity, parallels, and movement (with reference to the Russian Formalist Movement's interest in *byt*). The question as to why women poets have not extensively explored their position within a city poetic is investigated by way of a discussion of deixis and shifters (place and self) – with special attention given to the benefits of distinct terms for these two stylistic categories.

This thesis is practice-led and half is comprised of the long poem: *Shades of Light: A Triumph of City*. This poem is

based on the Petrarchan sequence of Triumphs and interprets the woman poet, and poetry, within a city environment. It is a full length practical exploration of how the theory of a city poetic can be expressed in practice. The Commentary which accompanies the poem supplies information on the sources for the poem's background information and inspiration. The thesis and the poem are proposed as an integrated whole – theory plus practice and practice plus theory.

It is hoped that this thesis, both in theory and practice, will inspire further research and work based on this presentation of:

the first entire poetic sequence of Triumphs since Petrarch;

a first in the use of Adobe Indesign software by a poet to construct poetry;

a first diagrammatic representation of city poetic space;

a first theoretical attempt to establish a genre of city poetry;

and almost a first women's long poem about women in the city – in this case London.

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Note on spelling

Russian names are spelt throughout this thesis in accordance with the spelling used in the text quoted. Therefore Mayakovsky is also Majakovskij, Eichenbaum is also Ejchenbaum and Ėjxenbaum, and Belyj is also Bely.

Academic Style

The academic style of the theoretical part of thesis is Harvard. The Endnotes for the theory thesis are at the end of the theory part. The poem, *Shades of Light* – also has

Endnotes – both for the poem itself and for the Commentaries. Each section of the poem has its own short Bibliography.

This thesis theory has a Bibliography rather than a List of References. This is with the explicit intention of providing more than just a source list for work quoted and referred to. The dual nature of this thesis requires a crossover between theory and practice. It has sometimes not been possible to categorise all work as belonging specifically to either part of the thesis whole. The Bibliography therefore contains some works which have had a significant impact on either part of this thesis and which were consulted as relevant to the research, though not directly quoted from.

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Introduction and Definition of Terms

This question this thesis asks is: 'Is there a genre of a city poetic defined by poetic space and what is women's contribution to this poetic?' This thesis is practice-led. One half of the thesis comprises a long poem: *Shades of Light: A Triumph of City*. The other half comprises a theoretical exploration of a city poetic. This has been researched with reference to and development of Jakobson's definition of poetic function and his theory of the poles of language. This thesis proposes a new theory: that a development of Jakobson's axes constructs a semiotic model which provides a poetic space, and, in this instance, a theory of a city poetic space. A further new theoretical development is that it is suggested that this may construct a genre of city poetry. It is intended that both the thesis and poem are two parts of a whole piece of research, the one expressing the thesis, the other expressing the practice.

It is the construction of poetic city space which forms a central focus of this thesis. This thesis does not have as its main objective, a contribution to the general theory of space. However, it is posited within a context of geographical, architectural and historical backgrounds and definitions of city space. City space has been exhaustively considered and defined by several theorists and practitioners, including: Bachelard (1994 [1958]), Certeau (1984), Harvey (1995 [1990]), Lefebvre (2007) and Soja (1994 [1989] and (2007 [2000]). These definitions have been investigated and contested by a number of women geographers including: Gwin (2002), Massey (2004, 2006), Miranne and Young (Eds.) (2000), Rendell et al. (Eds.) (2007 [2000]), Rose

(1993) and Watson in Bridge and Watson (2002). Massey (2006), Miranne and Young (2000) and Watson (2002 in Bridge and Watson) have successfully named and theorised the concept of space versus boundaries, stasis versus movement, with special reference to women. Massey provides much in-depth analysis of how men have written about space. Miranne and Young (2000) usefully sum up four different areas of investigation: women and the social construction of the city; how cities are constructed as seen by women; how women can challenge the boundaries set by cities and, lastly, how alternative visions of women in relation to their city environment can be explored (2000, p14).

With reference to the stated focus of this thesis, the construction of a poetic city space, this thesis proposes to develop three areas of theory: the observed need to understand the nature of city poetry as a possible genre; the construction of a poetic space which interprets the city within poetry in order to provide this genre; and a method for women to express a voice and identity within this suggested genre. Within poetry, the apparent lack of women's poetry about the city, and the observation (Barry 2000, pp16-20) that women in their poetry have not placed themselves clearly within the city environment (although this comment appears to have been poorly researched), provided the initial impetus for research in this thesis. Connected to this difficulty of identity for women with the city in poetry, was the perceived lack of voice within a subject area of poetry which British male poets had contributed to apparently without difficulty in recent years (A Fisher (2005), R Fisher (1996), Sinclair (1996, 1999). The question of the nature of a possible genre of a city poetic which more readily includes women is an obvious development from this, so far, male

dominated poetic expression. This thesis explores the stylistic terms of 'shifters' and 'deictics' as a means to understand women's voice within a city poetic. These two stylistic terms are often confused as one category. This highlights the need to re-categorise them as separate entities, if they are to interpret women's voice fully.

The central theory for the analysis of a city poetic is developed with reference to Jakobson's writings. It is evident that Jakobson's work has not only been neglected in recent decades but that, when it has been considered, it has received little examination and investigation. Most are content to repeat his central theories, while others tend to reinterpret rather than to read closely and clearly what Jakobson himself has said. This thesis not only examines and investigates his central theories; it then proposes significant developments of them.

In brief, Chapter One of this thesis studies Jakobson's 'poetic function' in depth, and realises fresh interpretive material. Chapter Two studies Jakobson's metaphoric and metonymic poles of language which are then developed into a fully semiotic axial model which describes metaphoric and metonymic attributes within poetic language. Attributes of this model are defined and also developed. It is suggested that the production of the space between these axes interprets a city poetic, both iconically and through Jakobson's 'grammar of poetry'. Definitions of this thesis' use of linguistics, semiotics, structuralism and stylistics are detailed below. Chapter Three explores the use of this space by the city poet and narrator, and, with reference to 'shifters' and 'deictics', the city-placed voice of the woman narrator. 'Shifters' and 'deictics' are interpreted as stylistics terms.

With reference to the poem *Shades of Light,* this exploration of space included an innovative section which was written with the use of software – 'Adobe Indesign' – furthering the interpretation of iconic space and a city poetic.

The theoretical framework which this thesis uses is based on linguistic, semiotic, structuralist and stylistic analysis. It is important to understand that these terms all apply to different methods of analysis and that within each of these methodological areas there are different categories and definitions. An explanation of how these terms are defined and understood within the scope of this thesis is therefore necessary.

The frames of reference for the use of linguistic and semiotic terminology in this thesis are defined in the next paragraphs. Within this thesis the proposed city poetic is defined through an understanding of Jakobson's poetic function and his theory of the poles of language as a semiotic analysis. This is a development of the usual understanding of Jakobson's contribution to poetic theory, usually understood to be largely linguistic. The semiotic understanding of Jakobson's theories, by contrast, can be clarified, as specifically arising from Jakobson's early interest not just in linguistics but in visual art. This thesis suggests that this understanding is fundamental to his analysis of poetry. Jakobson's earliest essays were on visual art ([1919, 1921] 1987), and subsequent studies of non-verbal communication in the work of Pushkin (see his essays 'The Statue in Pushkin's Poetic Mythology [1937] 1987) and on Blake and Klee confirmed his continued interest ([1970] 1987). The techniques of the artist and those of the poet can be understood to cross the boundaries of separate definitions of the verbal and art forms with the aid of a semiotic analysis. In both disciplines the

components of technique combine to construct the whole. Within Russian Formalism, this is done with attention to scientific analysis of structure, the 'literariness' of the text (Russian Formalism is further defined at the beginning of Chapter One). Whatever signs are used depends on the creative discipline identified by the poet or artist accordingly; but the poet, through her/his semiotic usage, has access to different methods of the use of words whereby a poetic picture, or in terms of this thesis, a poetic space, can be constructed. The words speak with their arbitrary meaning (though the word 'arbitrary' is used with caution bearing in mind Jakobson's insistence on diachrony, the influence of the passage of time, in language - Jakobson 1985). Within poetry the words, also 'speak', for example, through their capacity to signify through collocation (and see parallelism below), process (see Thurston 2001 on Allen Fisher), iconicity (Nänny, 1985), artifice (Forrest-Thomson, 1978) or indeed as a whole within the constructed poem, in its entirety. It is this understanding of meaning within poetic construction that should be kept in mind when considering both the poem *Shades of Light* and this thesis.

For Jakobson, whose theories derived not only from his linguistic research and practice, but also from his interest in semiotic analysis, linguistics and the study of poetic function must co-exist: 'the linguistic study of the poetic function must overstep the limits of poetry, and, on the other hand, the linguistic scrutiny of poetry cannot limit itself to the poetic function' (1987, p70).

Jakobson's theories derived originally from his work with the Russian Formalists, who proposed that the work itself was worthy of study through knowledge of technique: 'A poetic work is defined as a verbal message whose aesthetic

function is its dominant' (1987, p 43).[1] For Jakobson, the poetic work is a system of values: 'it possesses its own hierarchy of superior and inferior values and one leading value, the dominant, without which...verse cannot be conceived and evaluated as verse' (1987, pp 41/2).[2]

The close identification of Jakobson as a specialist in linguistics rather than semiotics arises from the number of very close analyses of poems that he made based on a complex use and understanding of linguistics. One of his most famous is his analysis of Baudelaire's *'Les Chats'* (1987, pp180-197). For the purposes of this thesis, clear definitions of the terms 'semiotics' and 'linguistics' with respect to Jakobson's theories are discussed below.

Whilst Jakobson's own analysis of a number of poems is largely linguistic, his theories of poetics contain semiotic elements. Linguistics is the scientific analysis of language through its grammatical construction (Matthews 2005). Semiotic analysis of poetry applies the 'science of signs' in an analysis of how meaning arises *within* poetry in ways that are not only syntactical, but are also a result of its constructed form and the meanings arising from this form – its literariness. For Jakobson and the Russian Formalist movement, this means that the 'literariness' of the literary work is the focus of study. Whilst focus on the 'literariness' of a text may be interpreted linguistically, it can also provide a basis for a semiotic analysis (see Jakobson's analysis of Blake (1987), pp479-489).[3]

In the concluding paragraph of his essay 'A Glance at the Development of Semiotics', originally written in 1975, (1987, pp 436-454) Jakobson demonstrates his commitment to semiotics:

> Semiotics...the science of signs...has the right and duty to study the structure of all of the types and systems of signs and to elucidate their various hierarchical relationships, the network of their functions, and the common or differing properties of *all* systems. The diversity of the relationships between the code and the message, or between the signans and the signatum, in no way justifies arbitrary and individual attempts to exclude certain classes of signs from semiotic study....Semiotics, by virtue of the fact that it is the science of signs, is called upon to encompass *all* the varieties of the signum (1987, p454).

Jakobson's semiotics arose in part from Saussure's *Course in General Linguistics* which was instrumental in the rise of interest in semiotics in the twentieth century. When defining linguistics and *semiology* Saussure wrote:

> *A science that studies the life of signs within society* is conceivable; ...I shall call it *semiology*. Semiology would show what constitutes signs, what laws govern them...Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics ([1959] (1966), p16).

Saussure's *Course in General Linguistics* was originally published in 1915. Semiology was perceived by Saussure as a science of signs that were arbitrary in their relation between form and meaning (cf. Harris in Cobley (2001b,) p259). The more modern *semiotics* has developed to include within its analysis any system of signs which express human communication (as well as all communication in the known universe). Barthes' interest in semiology introduced non literary texts – music, menus, and advertisements for example (Barthes, (2000) [1957] *Mythologies*) - into the realm of the study of signs. John Deely, in his overview of the development of the various terms to denote semiotic categorisation of signs, suggests that 'semiotics' has superseded other terms (semeiosis, sematology etc) in a process of 'conventionalized' usage (Deely (2006), p15/16). This is not to deny the complexity of the term's history and

the detailed differences between the variations of this term. For the purposes of this thesis, the term semiotics is used to denote, as Deely defines it, 'a renewal of intellectual culture around an increasing appreciation of the manner in which human experience depends upon signs for its life' (2006, p24).[4]

For Jakobson, linguistics is not sufficient in itself as a structure for an analysis of either poetry (see his analysis of Blake in 1987, pp479-503) or poetics. His Russian Formalist interest in 'literariness', the study of technique as a 'structured system', makes the use of linguistics for the analysis of poetic texts important - but his theories, which include a strong interest in structure, in fact promote semiotic models which release the full meaning of these texts. Jakobson argued that not only linguistics should be a part of semiotics but also that poetry should be included within linguistics: 'Since linguistics is the global science of verbal structure poetics may be regarded as an integral part of linguistics' (1987, p63) and:

> many poetic features belong not only to the science of language but to the whole theory of signs, that is, to general semiotics...since language shares many properties with certain other systems of signs or even with all of them (pansemiotic features) (both quotes from 'Linguistics and Poetics' [1960] (1987) p63).

This thesis therefore argues that city space is a semiotic space. This is, as Jakobson suggests in 'A Glance at the Development of Semiotics ([1974] 1987, p451), a space which is described by a 'grammar'. This thesis develops this 'grammar' through the structure of the axial model analysed in detail in Chapter Two. The suggested genre of a city poetic depends, therefore, on a semiotic rather than a linguistic analysis. Jakobson's theory of poetic function refers to projection of metaphoric poetic language into

metonymic, often more prosaic combinations of language. He explores this model through the use of axes which give rise to the metonymic pole (syntagm, horizontal axis) and the metaphoric pole (paradigm, vertical axis). This will, as this thesis attempts to show, in a radical development of Jakobson's original theories, result in a semiotic model for the conception of a space, and in this thesis, of city space. This cannot be described as a linguistic analysis.

Further explanation of the semiotic components of Jakobson's analysis of poetry can be found in his interpretation of Peirce with reference to G. M. Hopkins. Jakobson, in 'The Development of Semiotics' (1987, pp 436-454) provides an overview of the importance of Peirce as well as other European semioticians, including Saussure. It is further evidence of Jakobson's interest in the semiotics of poetic language which leads him to combine Peirce's work with that of Gerard Manley Hopkins in his essay: 'A Glance at the History of Semiotics' (1987 [1974]). The constructed model is complex and from it derives the notions of different kinds of similarity – factual and imputed – which is also the expression of artifice. It is with apologies to both Jakobson and Forrest-Thomson that this is an area of Jakobson's theory which is not fully covered in this thesis.[5] Jakobson's understanding of Peirce is that Peirce's triad in respect of a sign's relation to its object – the index, the icon, the symbol (1987, p443) - should in fact be complemented with a fourth – the artifice of parallelism. This thesis focuses on the work of Jakobson and it is with apologies also to Peirce and his substantial contribution to semiotics, that an analysis of the work of the latter falls outside the remit of this thesis.

Jakobson suggests in 'A Glance at the Development of Semiotics' that:

> The signs of a given art can carry the imprint of each of the three semiotic modes described by Peirce; thus they can come near to the symbol, to the icon, and to the index, but it is obviously above all in their artistic character that their significance (*sēmeiōsis*) is lodged. What does this particular character consist of? The clearest answer to this question was given in 1885 by ...Gerard Manley Hopkins: The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism. The structure of poetry is that of continuous parallelism[6] (1987, p 451).[7]

In 'Grammatical Parallelism' Jakobson writes: 'on every level of language the essence of poetic artifice consists in recurrent returns' (1987, p145).[8] This poetic construction, where words, sounds, themes, patterns are repeated within the poem producing the parallels, constructs poetic artifice.[9]

Jakobson refers to Saussure's groundbreaking work on ancient poetry and then again to his own development of Peirce:

> "Parallelism" as a characteristic feature of all artifice is the referral of a semiotic fact to an equivalent fact inside the same context, including the case where the aim of the referral is only an elliptic implication. This infallible belonging of the two parallels to the same context allows us to complement the system of times which Peirce includes in his semiotic triad: "An icon has such being as belongs to past experience...An index has the being of present experience. The being of a symbol...is *esse in futero*" (IV.447; II.148). The artifice remains the *atemporal* interconnection of the two parallels within their common context (1987, p452).

The fourth mode to be added to Peirce's icon-index-symbol triad is therefore artifice:

> The "artifice" is to be added to the triad of semiotic modes established by Peirce. This triad is based on two binary oppositions: contiguous/similar and factual/imputed. The contiguity of the two components of the sign is factual in the *index* but imputed in the *symbol*. Now, the factual similarity

> which typifies *icon* finds its logically foreseeable correlative in the imputed similarity which specifies the *artifice*, and it is precisely for this reason that the latter fits into the whole which is now forever a four-part entity of semiotic modes (1987, pp451/2).

That is to say that a picture of a horse is a factual index, the word horse designates 'horse' but is imputed, as the word 'horse' is not at all like a horse; the representation of the horse in a poem adds the artifice through the use of parallels, amongst other poetic devices: it is the combinations of the imputed similarity which gives rise to the artifice.[10]

The above paragraphs have given definitions for semiotics and poetics with specific reference to Jakobson. Structuralism now requires defining for the purposes of this thesis in order to understand the contribution of Russian Formalism[11] in the construction of a genre of a city poetic. For many, it is Jakobson's definition of metaphoric and metonymic poles of language which is his most prominent contribution to structuralism (see Cuddon, 1999). This provides a basis for a Russian Formalist structuralism, and by its very nature refers to the grammar of the language used within poetics, rather than providing a linguistic definition. This thesis argues that the metaphoric and metonymic poles within the axial model provide a space which, not only in Jakobsonian terms, provides poetic form – such as parallels – but also provides a structure for a poetic iconic city space.

For others, Jakobson has been a negative influence: the most prominent of his opponents has been Culler, who, in his *Structuralist Poetics* (2002[1975]) omits any analysis of either Jakobson's interest in semiotics or his 'poetic function', finds his use of linguistic analysis limiting and his

analysis of poetry - specifically one of Baudelaire's 'Spleen' poems (see 2002, pp64-86) deeply inaccurate.[12]

Culler in his *Structuralist Poetics* (2002) suggests that: 'Linguistics is the surest guide to the complex dialectic of subject and object that structuralism inevitably encounters' (2002, p35). He argues that language is mastered with greater skill than the knowledge of how this skill actually works; that there is definitely a system of language use – it is not random; and that any analysis of language must comprehend not only its construction but what its meaning is (2002, p35/6). He later defines the purpose of linguistics as 'not to tell us what sentences mean; it is rather to explain how they have the meanings which speakers of a language give them' (2002, p86). Such a definition shuts out the use of semiotics - the science of signs – the analysis of signification and meaning within the poetic whole as opposed to the detailed study of the words and their combinations alone. Culler's definitions of the function of linguistics in the analysis of literary texts lead him to consider that linguistics is limiting when used in this analysis. For him, poetics provides the further key to how the literary text functions (2002, p128 and conclusion pp297-309), but he does not go on to explore semiotics as a basis for this function.[13] He explores Jakobson's use of linguistics in analysing poetry (2002, Chapter Three, pp 64-86) but does not investigate Jakobson's theories of poetics and their semiotic basis. Culler's interest in reader-oriented theory provides the theoretical basis for his poststructuralism. This obviates any interest in the formalist 'literariness' of the text itself.

In summary, linguistics is a vital tool for analysis, but semiotics provides the access to the function, iconic structure

and the meanings arising from artifice within poetry. For example, Jakobson's definition of parallels (see above) in poetry allows an understanding of the structure and meaning of poetry that is not based solely on syntax and linguistics. The semiotic analysis of poetry provides a model which comprehends the 'grammar of poetry'.[14]

This Introduction now turns to a definition of the stylistic use of the terms 'shifters' and 'deictics' and how these form a strong part of how the narrator and women as narrators, not only place themselves within this space but also express a voice within it.

Stylistics has roots in rhetoric – the choice of the particular word at a particular time for a particular purpose. Today it has many different emphases within its umbrella term. Recent concerns have been a debate around the objective and subjective nature of stylistics (see Mackay in Jeffries and Sansom, 2000). The goal of most stylistics, according to Wales:

> is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic "triggers" where these are felt to be relevant' (2001, pp372/3).

The study of technique, structure and the rhetoric and meaning of the poetic text is a priority, but not to the exclusion of what is termed: '"social semiotics". This is a term used by the linguists Hodge and Kress who stress the primacy of the social dimension and ideology, especially the relations of power, in understanding language structures and processes' (Preminger and Brogan, 1993, p1228). This is an

emphasis which is highlighted in Chapter Three of this thesis with regard to the establishment of a dialect of city poetic language and women's voice within this.

Stylistics is therefore not purely a study of the formal features of a text, but also a study of their functional significance and how the text can be interpreted. Whilst this thesis originates with formalist theory, its interpretation of city space is understood not only as arising from the city environment itself, but also from the interests of the city-dwellers. The gendering of this experience can be expressed through a stylistic analysis of the functions of shifters and deictics. Stylistics therefore forms a theoretical background for an exploration of how the use of shifters and deictics inform the sense of self and place within the city, with special reference to women as narrator within city poetry and the formation of a possible genre of a city poetic. Other developments in stylistics have emphasised feminist implications of choice of words and definitions of their current interpretations – for example the gendered 'he' pronoun, often understood to designate both genders, is a special interpretation of the 'shifter' which is unacceptable for women.

Historically, the analysis of shifters was understood to be firmly within the field of linguistics and was first defined by Otto Jespersen in 1923. Jakobson wrote in his paper: 'Shifters, Verbal Categories, and the Russian Verb' (in *Fundamentals of Language* 1971) that a personal pronoun as shifter: 'possesses its own general meaning. Thus *I* means the addresser (and *you*, the addressee) of the message to which it belongs...In fact, shifters are distinguished from all other constituents of the linguistic code solely by their

compulsory reference to the given message' (1971, 132).

Katie Wales summarizes:

> Jakobson calls the 1PPs and 2PPs [first person and second person pronouns] "shifters" (*embrayeurs*), since their referents are not fixed or stable, but shift according to the situation, as participants take turns to speak. Speakers become addressees, and vice versa: the use of 1PP or 2PP is therefore essentially context-dependent (Levinson 1987: 57) (1996, p51).

Monica Fludernik in her article 'Jespersen's Shifters: Reflections on Deixis and Subjectivity in Language' (1989/90) finds that Jakobson's contribution (1971) adds nothing new to Jespersen and Benveniste.[15] Her analysis highlights the deictic (or 'pointing') aspect of the personal pronouns and thus shifters became a part of deictics.[16]

The term 'shifters' is still now rarely used as it is considered to be a part of the category of 'deixis'. But this thesis proposes that the two terms be kept separate. In Chapter Three it is argued that this has useful implications for the feminist stylistic debate. It is argued that as a shifter can mean the same person through different words simultaneously, that there is a metaphoric attribute to this category. This, it is argued, has implications for the role of narrator and within a city poetic. A brief look at the role of the narrator, in the paragraphs below, as a narratological term, provides a background for the role of the female narrator within a city poetic.

Narratology is the study of the formal characteristics of narrative and therefore of the narrator, as one amongst other parts of the narrative process. Narratology derives originally from the study of the construction of folk tales by Propp (2003 [1927]). Propp's work established set patterns of characters and characteristics within the genre of folk tales. It is not a form of literary criticism but a study of form. This

is a further facet of the 'literariness' as defined by Jakobson and mentioned above. Narratology developed theories of narrative levels (Chatman, (1990a), Rimmon-Kenan, (2002), [1983]) and has greatly increased in complexity in recent years (see Cobley on 'Narratology' in Groden, 2005). It now also includes social narrations, life stories and gender theory (Page, 2003). As is explained in Chapter Three of this thesis there is a tension between voice, gender, narrator, and narrative in poetry that remains unresolved within narratological terms (see Lanser 1986 and Warhol, 1999). There seems to be instability in narrative levels in poetry that the theories of narrative levels of author, narrator, text, reader positions do not enlighten. This thesis argues that shifters provide a metaphoric key to the comprehension of voice and gendered voice in poetry, with special reference to a city poetic.

One further issue to be mentioned is that, as a theory, narratology has been extensively applied to prose rather than poetry, although it may be more readily applied to narrative poetry than other forms as suggested in *The Princeton Encyclopedia of Poetry and Poetics*:

> If modern theorists of narrative have mostly concentrated their efforts on prose, it is perhaps because analysis of prosody, as of figures, schemes, and tropes, has customarily been applied to the lyric. If it is understood that narrative poems are susceptible of the same kind of analysis, with the difference that prosodic effects feed into the general effect produced by a particular narration, then we can approach individual texts unworried by classificatory anxieties... (1993, p817).

This is a suggestion based on poetic form rather than content. This thesis argues that if certain attributes of poetry are considered within the metaphoric axis – for example, shifters – then this releases an analysis of the narrator in poetic terms

rather than in the metonymic combinational frame of prose. The definition of the narrator is then fully understood within poetry. The contribution of both form and content in considering the role of the narrator provides a link to the final consideration of this Introduction – that of genre.

A key focus of this thesis is an attempt to define a genre of a city poetic. There are different methods of defining genre. Genre arises from Aristotle's categorisation of poetry, prose and drama. Such categorisation is now seen as prescriptive in the light of more recent developments in the complexity of understanding of genre. Genres can be defined by their similarities to include sub-genres – for example lyric or epic poetry – or they can be mixed-genres – as in the tragi-comic or as in contemporary installation poetic works which combine different media forms. A genre, (see Wales 2001) needs to have dominant characteristics in a Formalist sense: 'any group of texts which show a similarity of register can be said to belong to the same genre' (2001, p178). This concept of register has been translated into speech genre. Bakhtin defines speech genres as language which 'develops its own *relatively stable types'* (1986, p60). Kress (in Cobley (2001), p192 and p268), defines speech genre as evidenced in specific types of dialogue. This is felt more strongly, as in recent developments in narratology, in the study of social groupings and how language is used by them. This has been highlighted within feminist narratology and discourse study (see Page 2003).

There can be a tautologous nature to the definition of genre which places further strain on an acceptable definition: 'To place a text in a genre category is immediately to interpret the category in terms of a theory about genre' (Herman et al Eds., 2008). Culler's interest in reader theory as a genre,

introduces the need to accept 'the sets of expectations which have enabled readers to naturalize texts and give them a relation to the world' (2002, p159). Cobley identifies post-structuralist genre theory and quotes from Todorov on his theory of prose genre. The following explication which is concerned with speech can also be applied to poetry. Todorov writes:

> If I speak, my utterance will obey a certain law and participate in a verisimilitude I cannot make explicit and reject without thereby utilizing another utterance whose law will be *implicit*. Being an act and not only an utterance, my discourse will always participate in *some* verisimilitude; a speech-act cannot by definition, be made altogether explicit: if I speak of it, I am no longer speaking of it but of its utterance, which is an act in its turn and one which I cannot utter (1977a, p87)

Cobley sums up: 'Verisimilitude is therefore a principle of textual coherence; that is to say, it does not designate how "true to life" a fictional text may be, rather it is a law of discourse, obeying its own specific internal consistency' (Cobley in Rauch and Carr (1997), p389). Todorov explores genre in poetry in *Genres in Discourse* (1990). He makes a number of points about the history of genre – including Blanchot's insistence that genre does not exist; that each work simply exists in its own right. Todorov disagrees: 'The fact that a work "disobeys" its genre does not mean that the genre does not exist' (1990, p14). He writes that genres are 'entities that can be described from two different viewpoints, that of empirical observation and that of abstract analysis' (1990, p17). This is the basis for his analysis of genre and poetry. 'Poetry is its own genres, poetics is the theory of genres' (1990, p15). He posits the argument that 'discourse' is a category of poetry:

> One possibility is that lyric poetry, epic poetry, and so on, are universal categories and thus belong to discourse....but then they belong to poetics in general, and not (specifically) to genre theory: they characterize possible modes of discourse in general, and not real modes of particular discourses (1990, p18).

He continues: 'It is because genres exist as an institution that they function as "horizons of expectation" for readers and as "models of writing" for authors' (1990, p18). Both reader oriented and formalist theory can find this summary useful (see Jakobson's essay on 'Realism in Art' (1987, pp19-27) and his emphasis on the 'message' as the central force in communication (see1987, p69)).

This thesis argues that a city poetic has a 'similarity of register' (see Wales quote above) and that it contains its own 'dialect' – both of voice and structure – which in this instance includes a gendered dialect (see Cobley and Page references above), and therefore a gendered voice. But poetics is not seen as a theory of genres in itself as suggested by Todorov (see quote above). But the phrase 'similarity of register' covers only a part of the proposed genre of a city poetic. It provides a definition of content, the language, use of certain metaphors and images for example, all of which contribute to a 'voice' of a city poetic. This thesis attempts a construction of the form of a city poetic, arising from the Jakobsonian axial model which provides a city space. It is from this model that the position of the narrator (gendered as in the highlighted use of shifters) is represented. It is this axial model which gives rise to the iconicity that a city poetic may use. The use of factual similarity arises from this iconicity. The artifice or imputed similarity of a city poetic is also suggested by the construction of the space between the

axes. These terms are explored in Chapter One. Therefore, within this thesis, genre refers to both content and form.

The above paragraphs have provided a framework of definitions of key areas of analysis: linguistics, semiotics, structuralism and stylistics; which provide the theoretical basis for the argument of this thesis: 'Is there a genre of a city poetic described by poetic space and what is women's contribution to this poetic?' This is not a prescriptive thesis. There is no attempt to state that the form and content of city poetry must be one thing or another. What is suggested, however, is that Jakobson's theory of poetic function and his axial model for poetic language provide a structure which can be used to develop a theory of city poetry. This thesis, it is important to point out, contains significant developments of Jakobson's ideas.

The poem which accompanies this thesis: *Shades of Light* is a practical exploration of the theory part of the thesis. The commentary which accompanies this poem answers some questions as to how closely, and indeed how well, it interprets the theoretical contribution of the thesis. It is with great regret that this thesis has been unable to encompass a detailed analysis of other women's poetry of the city. The theory part of it can discuss a possible construction and the poem can suggest some practical expression of this structure. By way of apology, if the connection between these two stated aims is not always a priority in the text of the poem, this serves as an example as to how difficult it is to establish a genre. This thesis argues that there is a genre, and that for women 'shifters' and 'deictics' within a structure of city poetic space as suggested by Jakobson's axial model, constructed by his 'poetic function' and the metaphoric and

metonymic poles, provide an important basis for the genre in question.

In summary, this thesis is arranged in the following way: Chapter One of this thesis closely examines Jakobson's theory of poetic function: 'The poetic function projects the principle of equivalence from the axis of selection into the axis of combination' (1987, p71). Analysis of this important definition originates from within the Russian Formalist tradition of the importance of function as communication. Close examination of the terms of reference within Jakobson's definition: 'poetic function', 'equivalence' and 'projection' give rise to an understanding of the sense of movement inherent in Jakobson's model and which contributes to a semiotic structure . This is linked with iconicity and the interpretation of 'similarity' in poetry. Reference is made to Jakobson's early essay 'Realism in Art' (1987 [1921]) and how his affinity with modern art provides the basis for the connections with the semiotic, the grammar of poetry. It is therefore argued that 'poetic function', within this definition, contains semiotic processes as well as linguistic ones. The importance of these semiotic characteristics is constantly highlighted and this thesis will demonstrate how these semiotic elements contribute to the construction of a city poetic. As mentioned above, this thesis includes analysis from linguistic, semiotic, structuralist and stylistics methodology.

Chapter Two develops this examination of Jakobson's 'poetic function' in conjunction with focused analysis of his two poles of language – the metaphoric and the metonymic - in order to represent Jakobson's axes in a diagrammatic form. This axial diagram with its suggested attributes of combination and selection is used to indicate a space

between the axes which could denote a space for a city poetic. Such a model uses iconicity as part of the method for this provision. A full history of Jakobson's development of the axes of selection and combination is explored with reference to Saussure and Belyj. The attributes of the axes are represented in a diagram. This forms a central iconic representation of the space of a city poetic within this thesis. Jakobson's lifelong interest in art is referred to again (1987 [1921] and 1987 [1970]). The semiotic nature of this construction of a space for a city poetic is the central function of the axial model.

Reference is made to Hopkins' definition of parallels in poetry (see especially Jakobson (1987) [1966] pp145-179 and Hopkins (1959) [1865] pp86-114), which Jakobson greatly admired, and how this is an iconic input into the space constructed by the axial model. Parallels contribute to the complex interaction of words and form within a poem leading to the 'grammar of poetry'. Understanding parallels enables the poem to be understood as a related whole not just as a sequence of unrelated parts. The attributes of the diagrammatic axial model include developments of Jakobson's own listed attributes of the axes. These developments are mainly on the metonymic syntagm. Jakobson himself noted that poetry tended toward the use of metaphor and that therefore the metonymic within poetry needs further exploration.[17] The attributes added to Jakobson's diagram in the process of the research done by this thesis provide symmetry within the diagram and are, namely: random, linked/fragmented, repetition/torque.[18] This is also in response to processual techniques used by, amongst others, Allen Fisher [19] (Thurston 2001) and the American 'language poets' who have deliberately explored

fragmentation in their poetry (Silliman (Ed.) 1986 and 1995 and Andrews and Bernstein (Eds.) 1984).

Chapter Three investigates the function of the personal narrator and its gender implications through the poetic effects of the use of two suggested attributes of the axial model, shifters and deictics. This research is grounded in Jakobson's analysis of shifters ('Shifters, Verbal Categories, and the Russian Verb', (1971) in *Fundamentals of Language*) and is developed and expanded into an application of this theory to the possibility of a genre of a city poetic. This expansion of theory is developed from the scope of stylistic theory to include a metaphoric understanding of the shifter as a separate category. This thesis argues that this categorisation of the shifter has the potential to release a gendered identity and voice within a city poetic.

The use of shifters and deictics is a contribution which refers to a more stylistic input to inform both the poem and thesis. The work done by Jeffries (2000, 2008, 2010) and Green (1992a, 1992b, 1995) on deixis and poetry gives a context for this analysis. Jakobson's study of shifters (1971), although criticised by Fludernik (1989/90), provides the foundation for this analysis. Current understanding of deixis has superseded interest in shifters. This thesis argues that the metaphoric attribute which can adhere to the shifter (two different pronouns can mean the same person at the same time) is lost if they are classed as deictics, with their pointing and placing attributes, which are combinatory and essentially sequential. There is a full examination of this in Chapter Three where the implications for women's voice and as narrator, within the context of a city poetic, are also

explored. It is to this city poetic within poetic function that this thesis now turns.

Chapter One

Jakobson's Poetic Function and its Application to a Suggested Genre of a City Poetic

This chapter reviews Jakobson's definition of 'poetic function' in depth, his understanding of it and its potential for development, with special reference to a city poetic; Chapter Two explores Jakobson's axes and their attributes; with a suggested diagrammatic axial structure for the realization of poetic space, and more especially, a city poetic space. Chapter Three examines deixis and shifters with special attention to the city narrator and women's city poetry.

One foundation of Jakobson's diagrammatic analysis is in Saussure's categorization of synchrony and diachrony. The other foundation derives from Jakobson's roots as a founding member of the Formalist Movement in Russia and his subsequent central involvement with the Prague Linguistic Circle. Jakobson's contribution has firmly placed the use of linguistics and the study of structure within the realm of poetics.[20] This chapter follows Jakobson's development of his ideas. It shows that he always interprets his axes as incorporating movement between them[21] and that he recognises that his own definitions respond to movement and interpretation.

Since the purpose of this thesis is to provide a theoretical background for the poem 'Shades of Light', what follows is therefore an exploration of the understanding and application of Jakobson's theory rather than a detailed study of its sources and origins. Regrettably, therefore, tan in depth

history of the development of Russian Formalism and ideas in the Prague Linguistic Circle (Erlich, 1981; Steiner, 1984, Todorov, 1985) and the contribution of Saussure's linguistic studies to Jakobson's theories, including the development of diachrony and synchrony largely fall outside the scope of this thesis research. The purpose of the following close analysis of Jakobson's 'poetic function' and its interpretation is to demonstrate a formal structure for the construction of a city poetic.

Before moving on to consider Jakobson's 'poetic function' in detail this section briefly explores the Formalist interpretation of 'function'. This particular interpretation highlights the importance of poetic structure in itself and thus specifically provides an important basis for communication, as in a city poetic. Boris Èjxenbaum writes in 'The Formal Theory of Method' (in Matejka and Pomorska, 1978) that the Formalists wished to apply science to language, to construct 'literariness', the science of poetics. He reveals both the historical derivation of the theory and insight into Jakobson's definition of poetic function:

> The fact of the matter is that the Formalists' original endeavour to pin down some particular constructional device and trace its unity through voluminous material had given way to an endeavour to qualify further the generalized idea, to grasp the concrete *function* of the device in each given instance. This concept of functional value gradually moved out to the forefront and over-shadowed our original concept of the device. Such a process of making further qualifications of one's own general concepts and principles is characteristic of the entire evolution of the Formal method. We maintain no general, dogmatic positions that would bind our hands and keep us from getting at the facts...Work on concrete material is what started us talking about function and by that very fact led us to a new level of complexity in the concept of the device. Theory itself required our branching out into history (pp29/30).[22]

This quotation is interesting in that it also sheds light on how the early Formalists adopted a sense of historical development whilst continuing to preserve a distance between art and the biography of the artist. In *Dialogues* (Jakobson and Pomorska, 1983) Pomorska summarizes Jakobson's longstanding position:

> The biographies of both poets [Mayakovsky and Pasternak], especially Pasternak's *Safe Conduct,* show that so-called real facts do not exist for the poet. Each detail of life is instantaneously transformed into a symbolic element and only in this form is it linked to the poet (1983, p151).

This validates Jakobson's own position of adherence to experimentation within the poetic message in and of itself, not as a representation of the real poet. This position enables an empirical study of poetry which, as will become clear below, provides a process of communication within a city poetic.

The main purpose, therefore, for using this quotation here is to illustrate how the Formalists with their interest in structure understood that the artifact exists as something which has its own properties, and that these are available, in themselves, for study and analysis. This is a fundamental precept which is derived from the Aristotelian empirical desire for observed knowledge and which has been used throughout the centuries to inform scientific observation. The Formalists wished to apply science to language through linguistics. This has been called into question especially by the post-structuralists with their emphasis on the reader's role in the control of the artefact's meanings (see Culler, 2002).

When considering the structure of poetry, any analysis of Jakobson's theory of 'poetic function' must begin with his

own central definition. Jakobson's essay 'Linguistics and Poetics' (1987), originally published in 1960, includes this definition and analysis: 'The poetic function projects the principle of equivalence from the axis of selection into the axis of combination' (1987, p71). Jakobson's own definition of 'poetic function' includes the statement that the 'focus on the message for its own sake, is the POETIC function of language' (1987, p69). This reference to 'message' is part of the six category structure that comprises Jakobson's structural model for the process of verbal and written communication: addresser, context, message, contact, code and the addressee. Of these six categories the central four (context, message, contact and code) describe the communication from the addresser to the addressee. Jakobson adds a further function to each of these categories. Emotive is added to the addresser, conative to the addressee. The communication itself is further described respectively as: referential, poetic, phatic and metalingual (1987, p 71). Please see diagram below:

	Context/*Referential*	
Addresser/	Message/*Poetic*	Addressee/
Emotive	Contact/*Phatic*	*Conative*
	Code/*Metalingual*	

Jakobson refers to another important aspect of his understanding of poetics in the concept of the dominant: 'The poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent' (1987, p69). Jakobson's essay on 'The Dominant' (first given as a lecture in 1935 (1987, pp 41-46)) reveals his early interest in the importance of both verbal sound and written patterns of meaning. This is one of his early essays and

demonstrates that Jakobson derived his theoretical inspiration from the Formalists and the Prague Circle. Saussure contributes to this theoretical development, though not without criticism from Jakobson.[23]

In 'Linguistics and Poetics', Jakobson raises one other central theme to his work: that 'the linguistic study of the poetic function must overstep the limits of poetry, and, on the other hand, the linguistic scrutiny of poetry cannot limit itself to the poetic function' (1987 p70). The discussion below of Jakobson's 'poetic function', will, it is hoped, reveal that semiotic as well as linguistic elements are present in his theories from the earliest stages of their formation. This is important in the subsequent development of a city poetic. Diagrammatic representation of this structure is an integral part of this interpretation of Jakobson's model.

This introduction, above, indicates a need for analysis of fundamental definitions. Firstly here is Jakobson's central principle placed in its context:

> What is the empirical linguistic criterion of the poetic function? In particular, what is the indispensable feature inherent in any piece of poetry? To answer this question we must recall the two basic modes of arrangement used in verbal behavior, *selection* and *combination*. If "child" is the topic of the message, the speaker selects one among the extant, more or less similar nouns like child, kid, youngster, tot, all of them **equivalent** [added emphasis in bold throughout quotations] in a certain respect, and then, to comment on this topic, he may select one of the semantically cognate verbs – sleeps, dozes, nods, naps. Both chosen words combine in the speech chain. The selection is produced on the basis of **equivalence,** similarity and dissimilarity, synonymy and antonymy, while the combination, the build-up of the sequence, is based on contiguity. *The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.* **Equivalence** is promoted to the constitutive device of the sequence. In poetry one

> syllable is **equalized** with any other syllable of the same sequence; word stress is assumed to **equal** word stress, as unstress **equals** unstress; prosodic long is matched with long, and short with short; word boundary **equals** word boundary, no boundary **equals** no boundary; syntactic pause **equals** syntactic pause, no pause **equals** no pause; Syllables are converted into units of measure, and so are morae[24] or stresses[25] ('Linguistics and Poetics', 1987 p71).

Equivalence is clearly the key term, here; but, at this stage, it requires clarification, not least because, like much of Jakobson's theory of poetic function, it has been reinterpreted rather than fully understood (see Bradford (1994) below for example) The entry on Equivalence in *The New Princeton Encyclopedia of Poetry and Poetics* (1993 pp 380/1) indicates that Jakobson is using the classical definition of the term when he refers to the idea that one item **equals** another: 'word stress is assumed to **equal** word stress' ('Linguistics and Poetics' 1987, p71). But the dictionary entry then goes on to say that Jakobson defines equivalence in a new way quoting the key statement from 'Linguistics and Poetics' reproduced above (1987, p 71). The Dictionary entry, which is written by one of the overall Editors of the *The New Princeton Encyclopedia*, T.F.B Brogan, adds: 'The principle of **equivalence** which **equates** the words in the vertical register of speech, can **equate** other features in poetry and thus become superimposed upon the horizontal sequence as well' (1993, p380).

The next paragraph by Brogan is innovative in its interpretation of **equivalence**, not only because it interprets Jakobson without reference to other authors, but also because, whilst dependent on Jakobson's theory, it introduces an analysis of time which appears to go further than Jakobson himself does (Later, in Chapter Two, the

importance of time as a property of the syntagmatic axis will be explained):

> **Equivalence** is especially prominent in metrical verse, where one phonological feature is deployed (against its opposite) systematically. **Equivalence**, however, is not the meter but the system which *makes the meter possible*: the particular feature the meter will employ (stress, length, pitch) is determined by the language, and the specific pattern the meter will assume is mainly a convention. Meter, then, is a synechdoche for **equivalence**, but **equivalence** is a metonym for parallelism; indeed, Jakobson identifies parallelism as "the fundamental problem of poetry". As with the meter, so with all the other formal elements in the text – sound patterning, rhetorical figures, lexical echo and allusion, syntactic metaplasm: in every case "**Equation** is used to build up a sequence". **Equivalence** is thus "the indispensable feature inherent in any piece of poetry". And since the syntagmatic axis presents the sequential unfolding of meaning in language, even as the paradigm represents the axis of simultaneity, [not to be confused with similarity] **equivalence** in poetry serves to embed the atemporal within the temporal: as the lines proceed through their sequent schemes of meaning, **equivalence** counterpoises a firm (if subliminal) sense of unchangingness, of the *re*-creation of the now which came before in the now which is now (1987, pp380).

Jakobson's use of the word 'equivalence' is central to his theory of poetry. It is as much a Jakobsonian term as 'poetic function' (Nöth, 1990, p357; Wales, 2001, p133/4). He refers to it as the 'principle of equivalence' (Linguistics and Poetics 1987, p71). Jakobson's key definition of poetic function: *'The poetic function projects the principle of **equivalence*** [added emphasis] *from the axis of selection into the axis of combination'* in itself reveals where Brogan finds his information on temporality and atemporality. The following is quoted from Brogan again: '**equivalence** in poetry serves to embed the atemporal within the temporal: as the lines proceed through their sequent schemes of meaning'

(1993, p380). That is, once selected, the lines proceed along the axis of combination – the temporal axis in effect.

This close analysis of Jakobson's terms allows the construction of an axial model based on his frames of reference. It is this model which this thesis proposes will release a structure for a city poetic. Jakobson is demonstrating that there are different attributes to the following: that 'equivalence', and 'equate' do not have the same meaning that is expressed by the word 'equals' with respect to poetics. 'Equivalent' indicates 'corresponding significance', 'something equal in value or worth'; 'equate' indicates balance, average; but that 'equals' infer that two things are identical, very much the same (see OED). In a later paper on the 'Linguistic Aspects of Translation' (1987 [1959]) Jakobson makes this difference quite clear: 'Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics' (p430). It is the concern of this thesis to extend this understanding of equivalence so that a semiotic dimension to Jakobson's poetic function is clearly revealed. 'Equivalence in difference', as a part of the projective aspect of poetic function is a crucial part of this as will be further investigated and explained below.

The all important definition by Jakobson from 'Linguistics and Poetics' above - 'The selection is produced on the basis of **equivalence,** [added emphasis] similarity and dissimilarity, synonymy and antonymy' ('Linguistics and Poetics' (1987) p71 above) does - on close examination - indeed hold the key to the meaning of the words 'equivalence in difference'. Jakobson is referring to the words being equivalent (having the same or similar meaning) as each other and being equivalent in property or value rather

than being equal in the sense of being the same or identical. The equivalence encompasses the sense that the words used are equivalent in value – though they might be dissimilar or even apparently unconnected in meaning, as in a metaphor. Linda Waugh in her article 'The Poetic Function in the Theory of Roman Jakobson' (1980) makes this meaning of equivalence clear: 'equivalence is a *relational equivalence* based on sameness within system' and when she identifies that the quality of 'sameness is used as (the major) means of constructing the whole sequence' (1980, p64). As will be argued throughout this thesis, this 'equivalence in difference' contributes to the semiotic structure of Jakobson's theory of 'poetic function' when combined with a deeper understanding of projection. This has significance for the construction of a city poetic as, once again, within the axial model, the relational equivalence readily constructs a semiotic model of lines and layers and intersections. Jakobson highlighted the linguistic importance (see quote above); this thesis proposes to highlight the pivotal importance of relational equivalence to a semiotic interpretation and construction of a city poetic.[26]

In order to avoid any confusion, it should be noted, as is becoming clear from the above paragraphs, that there is a fundamental difference between linguistics and semiotics. Linguistics studies the lexical and grammatical structure of language. It also has a strong emphasis on defining the structure of all languages with the view to establishing structural similarities between them (Matthews in Oxford Dictionary of Linguistics (2005); Cobley (2001b), see chapter by Harris, pp 118-133). Semiotics is wider in scope in that it is not the grammar and structure of words alone but also the 'general science of signs' (Cobley (2001b) p260). It is also the 'the theory or science and analysis of signs and

sign systems and their meanings...involved with communication between human beings in different societies and cultures' (Wales (2001) p354). Thus it can be seen that, with reference to poetry, linguistics may provide analysis of grammar and choice of words and the implications arising from these choices; but that semiotics provides a wider definition of structure which can include line patterns and provide analysis of systems of how different parts of any poem refer to each other without reference to linguistics as such. It is therefore semiotics which enables the iconicity which, this thesis argues below, enables a city poetic.

Gérard Genette and Thais Morgan (1989) note the differences in translation between the word 'equivalence' in both French and English and its innate ambiguity in both languages. They note that Jakobson himself appears to understand that 'equivalence' and 'similarity' have the same meaning. Jakobson uses 'similarity' in his 'Linguistics and Poetics' where earlier he used the word 'equivalence' in his definition of poetic function.[27] The use of the word similarity does not appear to contradict 'equivalence' as it is used to describe a similar function within the poetic function; but with reference to metaphor and metonymy, it is used in a different way, as an interpretation within its structure.[28] Genette's understanding of the meaning of 'equivalence' is broad in its application. He sums up Jakobson's model of poetic function:

> textual recurrence (formal similarities spread out over the space of the text) induces a sort of parallel recurrence at the level of the signified, which is metonymized metaphor, or similarities of meaning spread out over the space of the content. Ultimately, therefore, a veritable symbolic volume with three dimensions is established within the poem. In actuality, it constitutes the poem as a horizontal network of signifying equivalences (phonic, metrical, grammatical, intonational, prosodic) that refers to

> another horizontal network of equivalences signified by a series of (vertical) semantic equivalences between each form and each meaning (images) and between each group of forms and each group of meanings (diagrams) – a hyperbolic and flawless state of the Baudelairian "forest of symbols" (1989, p211).

It can be seen from the above that the diagrammatic element of Jakobson's theory of poetic function is easily realised as horizontal, vertical images and groups of meaning. There is an acceptance of 'iconicity' here that contributes to a construction of a city poetic. Iconicity is meant here as a semiotic interpretation of Peirce's definition of the 'icon' and as understood by Jakobson in his 'Quest for the Essence of Language' (1987, pp1413-435). Jakobson notes Peirce's interest in diagrams (1987, p419) and analyses a chapter heading of a novel by Ronsard entitled: 'Le Rumeur de la rue Réaumur'. The analysis is linguistic in principle but the representation of this analysis is diagrammatic (1987, p426). The diagram is iconic. The axial graph constructed and examined in Chapter Two illustrates how this iconicity usefully interprets a city poetic. The term 'iconicity' is further analysed with reference to Waugh's analysis of Jakobson's 'poetic function' below.

Genette and Morgan refer to 'Cratylism', deriving the term from Plato's *Cratylus,* where the student of Socrates wrestles with how most words bear no resemblance to their meaning, but there are some words which do, resulting in an understanding of iconicity in some words.[29] The structure of the city can be represented poetically and iconically by the sense of moving lines, intersections, verticals and horizontals. Instead of Baudelaire's "forest of symbols" there is a densely written grid map which is overlaid by time and movement.

Before moving on to a discussion of Jakobsonian projection the apparent confusion over the use of the words 'sameness' and 'similar' or 'similarity' with regard to Jakobson's theories and the description of metaphor should be briefly mentioned here. The confusion among critics about the meaning of these words in Jakobson's writings on poetry and their relation to metaphor can be problematic and has, perhaps, impeded the contribution that Jakobson has made to literary theory and analysis with his theory of poetic function. With reference to this thesis, interpretation rather than reinterpretation is more helpful in understanding Jakobson's contribution to a city poetic. Does the word 'similarity' really provide the mechanism for defining metaphor? Within Jakobson's definition of poetic function (1987, p71 quoted above) the word 'similarity' is immediately followed by 'dissimilarity'. Metaphor is a trope where words stand as a combination that replaces a literal description. Within metaphoric use, the meanings of the individual words used are extremely different when used in metaphoric combination. When used as less complex units or singly, they do not express the metaphoric trope in themselves. This raises interesting complexities in the use of the word 'similarity' by Jakobson who writes:

> In poetry not only the phonological sequence but, in the same way, any sequence of semantic units strives to build an equation. Similarity superimposed on contiguity imparts to poetry its thoroughgoing symbolic, multiplex, polysemantic essence' (1987, p 85).

What Jakobson writes next confuses things:

> Said more technically, anything sequent is a simile. In poetry, where similarity is superinduced upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint (1987, p85).

If a simile is sequent then surely it should belong to the combination syntagm. Once again Jakobson clarifies his position by pairing the word 'simile' with 'substitution'. If one person/thing is 'as' someone/something else then the simultaneity becomes a primary characteristic even though, in the text or speech one part of the simile occurs after the first half (as 'sequent'). Jakobson's understanding of the simultaneity of the metaphor, seems in effect, to extend to the simile, and his definition of 'superinduced' makes clear that 'similarity' and 'simile' are not to be understood as simply similar. The simultaneity of the metaphor and the simile emerges as a fundamental attribute. What also therefore emerges is their position on the axis of selection from which they can be projected into the axis of combination.

It is only through a deeper understanding of Jakobson's use of the word 'projection' as used in his definition of poetic function - and, in conjunction with this, his use of the model of axes - that this complexity becomes clear. The semiotic axial model is understood as an integral part of the construction of a city poetic.

The question of how Jakobson uses 'projection' is important. (The way Jakobson uses this word is not to be confused with the way it was interpreted by the projective poets).[30] Projection as a term in poetics has been misunderstood by, for example, Andersen (1991 and see below), again hindering the kind of developments that might have been made from Jakobson's theory and which this thesis seeks to interpret. It may be easy to assume that this word is to be understood just as one would expect it to be, as no-one has sought to define or interpret it within the context that Jakobson has used it. However, his use of the word has a

semiotic and poetic sense. In the paragraphs below, Jakobson's understanding of projection is examined in the context of his own early theory, especially in connection with the visual arts. This ensures that reinterpretation, or even misinterpretation, of Jakobson's theory, as has indeed occurred, is avoided. Jakobson's theory of 'poetic function' has been repeatedly 'reinterpreted' so that its precision and potential are greatly weakened. The semiotic nature of Jakobson's theories is realised not only by aspects of this theory, as will be seen by the study of 'projection' for example, but also by his construction of a graph that has two axes. This aspect of Jakobson's model of poetic function is examined in Chapter Two below. Briefly, here, each axis has a pole of either metaphor (the paradigm) or metonymy (the syntagm).[31] The metaphoric pole is the axis of selection, similarity; the metonymic pole is the axis of combination, contiguity (Jakobson, 1971 [1956] pp90-96). This is a simple definition which provides the basis for the construction of the space between the axes, this space being crucial to a city poetic as explored in this thesis.

Returning now to the process of assessing 'projection', consider the basic definition of the verb 'to project':

> To draw straight lines or "rays" from a centre through every point of a given figure, so that they fall upon or intersect a surface and produce upon it a new figure of which each point corresponds to the point of the original, (with either the rays, the resulting figure, or the original figure as object). Hence, to represent or delineate (a figure) according to any system of correspondence between its points and the points of the surface on which it is delineated' (*OED*, definition originating from 1679).

Bearing this definition in mind, Jakobson makes his own understanding of projection clear in his paper 'On Realism in Art' [1987 [1921] p21):

> Let us now analyze the concept of verisimilitude in art. While in painting and in the other visual arts the illusion of an objective and absolute faithfulness to reality is conceivable, "natural" (in Plato's terminology), verisimilitude in a verbal expression or in a literary description obviously makes no sense whatever. Can the question be raised about a higher degree of verisimilitude of this or that poetic trope? Can one say that one metaphor or metonymy is conventional or, so to say, figurative? The methods of **projecting** [added emphasis] three-dimensional space onto a flat surface are established by convention; the use of color, the abstracting, the simplification, of the object depicted, and the choice of reproducible features are all based on convention. It is necessary to learn the conventional language of painting in order to "see" a picture, just as it is impossible to understand what is said without knowing the language (p21).

The remainder of this paragraph is an analysis of the process whereby the artist makes strange something which is familiar (*ostranenie*) so that it can really once again be seen.

Projection is a crucial aspect of *ostranenie* and also has a bearing on how '**projected**' is understood within a poetic framework. '**Projected**' has several properties here – firstly, that it describes a structure for poetic form as well as visual art form; secondly, it is a description of how an accepted code or convention is required in order for something to be seen and understood (it is within this property that *ostranenie* operates); thirdly, how the model proposed has a duality – verisimilitude and convention of technique; and lastly, how a sense of movement is demonstrated as a formalist function within the suggested model. As a whole it suggests strongly that Jakobson's future model for the poetic function is expressed through his early theory of art with a structure arising from the visual arts and which includes a visually-based image.[32] Eco (1977, p43) notes that 'Jakobson was semiotically biased from his early years'. The axes and their poetic function are not simply a matter of linguistics tropes alone, but constitute a semiotic model which comprises

theoretical and visual input.[33] It is interesting that Jakobson's lifelong interest in parallelism is also manifested in this early essay with his model explaining how the code or 'conventional language' is established (or not) through the various modes of interaction between the artist (here this can also mean poet) and the perceiver.[34] This lifelong interest in the variety of structure in communication between the art object and the perceiver produces the semiotic model of communication which is interpreted in his later theory of poetic function. This adds another aspect to the proposed theory of a city poetic.

Bearing in mind how the basis for Jakobson's theory of poetic function was laid down clearly in his earliest essays, it is significant how his theories are reinterpreted by others without regard for this focused development by Jakobson. The main purpose of this thesis chapter is to examine Jakobson's 'poetic function' closely and then to develop his model based on the poles and axes of metaphor and metonymy in order to determine how they might construct a poetic space for a city poetic. Owing to shortage of space it is not possible to do more than mention some of the many discussions of Jakobson's ideas. Nevertheless, it is useful to consider some interpretations, some of which do not seem to be entirely accurate. The use of Jakobson's theories to derive a structure of a city poetic must arise from a very clear understanding of his theory. With this in mind, there follows a brief review of a selection of writers on Jakobson's theories, with respect to equivalence and projection which will demonstrate the necessity for investigation of Jakobson's key terms in this thesis. It is suggested by referring to the articles below that: Jakobson's theories are more than 'linguistic'; that they are defined as a grammar of poetry; and their construction interprets poetry as 'message',

not only for its own sake but in terms of the poet as encoder of the message.[35] That is, in terms of Jakobson's model of communication, whilst poetry is orientated toward the 'message' the poet her/himself produces poetry with more emphasis on the encoding function (see Osterwalder (1978), discussed below), at the point of the addresser (the emotive), rather than on the decoding function of the addressee (conative).

Throughout the research for this thesis the numbers of those favourable to Jakobson's analysis:
Andersen (1991), Armstrong and Schooneveld (1977) [collection of essays by different authors], Barthes (1977), Bohn (1981), Bradford (1994), Chatman (1973), Dalgård (1978), Dirven (1993), Esh (1993), Genette (1989), Holenstein (1976), Jusdanis (1985), Kiparsky (1983), McLean (1983), Nänny (1985), Osimo (2008), Osterwalder (1978), Pomorska - several refs. inc. (1985), (1987), Rudy (1987), Silliman (1995), Stankiewicz (1982), Swann and Maybin (2007), Vallier, (1987), Waugh - several refs. inc. (1980), (1983), (1984), Wilson (1994);
far outnumber those unfavourable to it:
Balzer and Göttner (1983), Barsch and Hauptmeier (1983), Cureton (2000), Goodman (1981), Gorlée (2008), Joseph (2001), Kursell (2010), Surette (1987), T Turner (1977), Widdowson (2008);
and those who are very much against his ideas:
(Bredin (1984), Culler, (2001), (2002), (2002a), Drake, (1998), Riffaterre, (1966), Weststeijn (1983).

This chapter continues now with a more detailed short literature review, which begins with Paul Kiparsky (1983), who stresses the semiotic (as opposed to strictly linguistic aspect) of Jakobson's poetic function. He briefly describes

Jakobson's development from his early comparative linguistic theory, and addresses many of the questions regarding the criticism of Jakobson's theories that are frequently raised.

Kiparsky agrees that linguistics is a central part of Jakobson's theories, but that linguistics needs to broaden its scope in order to fully understand Jakobson. He quotes Jakobson's fundamental definition of 'poetic function' (1983, p21) and adds: 'That is to say, the *syntagmatic* recurrence of *paradigmatically* equivalent linguistic elements is the **constitutive** element of poetic form' (1983, also p21). Kiparsky identifies Jakobson's interpretation of the metaphoric and metonymic axes in terms of a grammatical structure.[36] This is not a linguistic analysis; this is a model that has semiotic scope. He goes on to say that equivalence can also occur in any linguistic category, for example: syntax, morphology, lexicology. This point is important because it clarifies the difference between Jakobson's own understanding of relational similarity (see Linda Waugh (1980) below) which is not to be confused with similarity established through simple categories such as identical parts of speech (prepositions for example). Jakobson uses the word 'grammar' to denote the structure of poetry, as well as in the conventional sense, the structure of a sentence. Kiparsky recognizes this in his article.[37] He suggests that grammar refers to the structure of poetry and is not just applicable in the linguistic sense - as in the construction of the structure of a sentence. In this sense Kiparsky contributes to an understanding of the semiotic component of Jakobson's theory of poetic function, and it is this semiotic nature of Jakobson's theory which allows the formation of a model for a city poetic. This model relies on an interpretation of the model which reflects the city

structure iconically. The full discussion of this semiotic model takes place in Chapter Two.

A different emphasis of interpretation of Jakobson is given by Linda Waugh (1980) who frames her analysis of Jakobson's theory of 'poetic function' with the use of the terms, *signans* and *signatum*[38] in order to clarify the fact that a poem is a structure (p60/62).[39] Accepting that a poem is a structure reveals another aspect of the semiotic and iconic nature of poetry which informs the possible genre of a city poetic. It is not just the content or the meaning which is under consideration but how the poem, in its structure, reflects, for example the city, the content of the poem. She quotes Jakobson's central definition of poetic function and goes on to interpret 'equivalence':

> In poetry, the projection of the principle of equivalence from the axis of selection into the axis of combination means quite simply that such sameness is used as (the major) means of constructing the whole sequence. This projection is in fact the defining characteristic of poetry (p64).

For Waugh this understanding of 'equivalence', is 'relational equivalence' (1980, p64).[40] She also defines the linguistic aspect of 'equivalence' that Jakobson highlights – stresses, pauses, long or short syllables in poetry. She continues her analysis of combination:

> the tendency is to invest such evident contiguity relations with similarity and equivalence. Thus, a preposition may become important not so much because it creates a contiguity relation between the two interrelated elements but rather because it is equated with another preposition, And the equivalence between one preposition and another as parts of speech may be as important as the interrelation between the given preposition and its context (p66).

This explanation of equivalence reveals the two levels of analysis required to release the full complexity of equivalence. It is both a linguistic equivalence – word on word or syntactical position to syntactical position – and the more semiotic 'relational equivalence', that is, one which introduces the parallelism in poetry – that each component of words or form (grammatical or poetical) within a poem has a related expression. This is the basis for the structure of parallels in Jakobson's theories. These are semiotic in structure and are explored more fully in the next chapter. Waugh's use of the word 'similarity' here also provides a reason for the possible confusion between a definition of this word as 'sameness' and Jakobson's use of it to indicate the structure of metaphor.

In the final section of her paper entitled 'Sign Vs. Object' Waugh, with reference to Jakobson, further clarifies her understanding of relational equivalence:

> In the poetic text, a given word may be chosen not only because of its paradigmatic associations with other words in the linguistic code, but also because of its equivalence relations with other words in the text itself. The choice of one word may dictate the rest of the poem (see RJ, 1964 ["Language in Operation" (1987) pp50-61]) (1980, p68).

'Relational equivalence' is an understanding of how language works in a poetic dimension and can be further developed and understood with respect to the construction and definition of 'similarity'. For Waugh, similarity means not just the same (as in the choice between two words with similar meaning, for example: 'mat' and 'rug'), but also means similar in construction – that there are two prepositional phrases for example). This analysis is more strongly linguistic than semiotic. Similarity obtains another meaning when used to define the concept of metaphor. For

Jakobson, metaphor is a trope that requires words that are used to describe something other than their literal meaning. But the metaphoric words also have a similarity which is based on the relational equivalence as defined above. Other categories of similarity are identified – factual and imputed similarity (these are mentioned in more detail in Chapter Three).[41]

Referring to Jakobson's theories, the iconic nature of poetry arises from this factual similarity; the artifice of poetry arises from the imputed similarity. For the purposes of this thesis and with regard to factual similarity it is not accurate to assume that the 'iconicity' derives from Peirce's category of iconic. For Jakobson the attribute of iconicity is specific to poetry. Jakobson refers to Peirce's definition of the icon in 'Quest for the Essence of language (1987 [1965], p415): 'The *icon* acts chiefly by a factual similarity between its signans [sound image] and signatum [concept], between the picture of an animal and the animal pictured; the former stands for the latter "merely because it resembles it" [quoting from Peirce]'. A decade later (1987 [1974], p443) Jakobson refers to the icon as 'effective similarity'. This is further clarified with reference to Plato's *Cratylus* and, as summarised by Nöth in his section on 'Icon and Iconicity' (1990) pp121-127, the paragraphs on 'Iconicity and the Origins of Language' (1990, p125) reveal how the relationship between meaning and actual shape or sound (see Jakobson and Waugh, (1979) of a word reflect each other or - as in most cases – do not. Iconicity, or factual similarity in poetry refers to its form and structure rather than to the words used in the poem – though of course it is possible to write poetry with sounds that closely echo the intended meaning of it. Aljagrov (pseudonym for Jakobson) wrote such poetry as part of the 'supraconscious' experiments

which he and his peer group engaged in.[42] Parallels can form a part of this iconicity.[43]

It is suggested that the above paragraphs demonstrate that equivalence, projection and similarity, taken in conjunction with an understanding of iconicity will reveal a semiotic structure for a city poetic. Similarity has both a linguistic and a semiotic meaning. The semiotic meaning allows the iconicity which can be used to interpret a city poetic. In order to understand the construction of a city poetic, the factual or iconic similarity needs to be further defined. Nänny (in Waswo, 1985) refers to 'the trend for greater iconicity in poetry' through emphasis on Jakobson's '"palpability of signs"' [Jakobson *Closing Statement* in Sebeok, 1978]. Nänny's study of a number of poems, through the use of Jakobson's interpretation of Peirce's definition of the 'icon', reveals how iconicity is indeed an integral part of modernist and contemporary poetry which he concludes is manifested in three ways: 'spatial configuration, sequential motion and successive change' (1985, p133).[44] The shape of the poem, the movement expressed by the poem, the constructed progression of the poem, are all part of iconicity.[45] For the purposes of a city poetic, the attributes of the Jakobsonian axial model are an attempt at a comprehensive iconic structure of both factual and equivalent similarity which reflects both the city itself and the life of those who live in it. The axes are fully explored in Chapter Two. The interpretation of the iconicity is explored in practice through the poem *Shades of Light*.

One further dimension of equivalence needs to be explored. Other theorists have combined 'equivalence'with other aspects of Jakobson's theory of communication in ways which establish an emphasis on strength of structure,

important in this thesis' search for a theory of a city poetic. As mentioned above, Hans Osterwalder's exploration of poetic function (1978) links the principle of equivalence with the encoder (addresser) part of Jakobson's communication model . Osterwalder's main interest lies in the metaphoric and metonymic poles as forms of poetic and dramatic expression. The quotation below illustrates how this kind of equivalence arises, how it is used and to what effect.

Osterwalder writes:

> I have come to the conclusion that there is an intrinsic link between the poetic function, the predominance of the metaphoric principle, and encoder-orientation. The encoder's point of departure when producing a message is the code, the storehouse of "in absentia" paradigms. These are organized according to the similarity principle, which is projected into the axis of combination in an utterance dominated by the poetic function. In lyric poetry the poet very often uses an expanded, private code full of "in absentia" associations which do not pertain to the common code of a language; in other words, he draws on an expanded range of similarity relationships. *The Waste Land* is a salient example. The notes Eliot added to this poem simply represent a key to his private code, an attempt to create "a certain equivalence between the symbols used by the addresser and those known and interpreted by the addressee" without which "the message is fruitless" [Jakobson, 'Two Aspects of Language'1987, p100]' (Osterwalder 1978 pp13/14).

His is an understanding of equivalence which is dependent on the projection – of poetic selection – into the combinatory text. Yet this projection is not just envisaged across the axes; it is also used in the sense that the equivalence is projected between the speaker (poet) and the reader (audience). In this sense this 'equivalence' is not one that is inherent in the message – the poetry itself – but in the expression of communication between the addresser and receiver. This interpretation by Osterwalder appears to be dissimilar to Jakobson's and clarifies that there is a particular Jakobsonian 'communication equivalence' within the definition of 'poetic

function' and that this cannot be understood without accepting the addresser/message/addressee model devised by Jakobson.[46]

This brief review of the work of theorists on Jakobson helps in identifying three important areas (equivalence, projection and similarity) in the construction of space within Jakobson's poetic function, and therefore, for the purposes of this thesis, a construction of a city poetic space. From these examples the following three points arise. Firstly, how does Jakobson's more semiotic model of poetic function release a city poetic? Kiparsky (1983), who regrets the constriction of comprehension of Jakobson's theory of poetic function by linguistics, leads research towards the semiotic analysis which, as this thesis proposes, releases greater complexity from the Jakobsonian model as well as providing a semiotic structure for a city poetic. It is argued on the strength of the poem, *Shades of Light,* which forms part of this thesis, that the city and human existence within it are an uneasy alliance. This indicates that the balance of power is unstable and unequal between the two. Any poetic form which represents this imbalance, a projection of forces between two sources, is bound, therefore, to be within a structural space which cannot be released by a linguistic analysis alone. Semiotics, which interprets both verbal and other indicative signs therefore provides a structure to analyse the city.[47]

Secondly, how does a grammar of poetry – including relational equivalence - provide a city poetic? Waugh's analysis of Jakobson's 'poetic function' shows how this model comprehends more than the linguistic and uses the term 'grammar' to define her exploration of the poetic structure which Jakobson's model defines.[48] Her analysis reveals that there is a semiotic interpretation of Jakobson's

model as well as a linguistic one. This semiotic, 'relational equivalence', constructs poetic grammar in a space that lies between the metaphoric and the metonymic poles. The complex nature of 'similarity' is highlighted and, in this thesis, factual similarity is interpreted as an aspect of a city poetic. This similarity releases both metaphor and metonymy into this space. This is the space which is used to construct a city poetic. The conception of a grammar of poetry rather than a linguistic analysis of its lexical or syntactical words releases a structure which comprises the overall form of the poem rather than just its linguistically defined parts. If a city poem is written in a particular way, then this form will be accepted as representing an aspect of the city, as, for example, a poem that revolves around an axis of some kind, as an expression of its form (see *Shades of Light*: 'Breaking the Vitriol' or 'Random' for example). 'Relational Equivalence' is a definition of the use of space between the two axes as suggested by Jakobson and developed within this thesis. It is not a linguistic definition. It is a definition that interprets iconicity. Again the imbalance of forces between the city structure and the humans living within it, is complemented and expressed by the play of poetic equivalences as suggested by the relational equivalence – in this case, factual similarity rather than imputed similarity (this latter is further explored further in Chapter Three).[49]

Thirdly, how does the orientation towards the encoder, especially in modernist poetry, realise a city poetic? Osterwalder's work (1978) on T.S. Eliot concentrates on the metaphoric and metonymic poles rather than Jakobson's theory of poetic function and the construction of space between these two poles. But his work remains important because of his central emphasis on the encoder-orientation of

this modernist poet. Osterwalder's emphasis on the poet's relationship with the poetic message, as one whereby the poet provides a controlling force for this poetic message, is crucial in accepting that not only does Jakobson's theory state that poetry is a message which concentrates on the message for its own sake, but also that the 'Formalist' definition of 'function' can include the role of the poet, where this role releases information about the structure and 'literariness' of the text. This accepted emphasis does two things: firstly, it describes the strength of the poetic function as a process of communication between the poet and the text and within this it produces a strong poetic space which can be realised by the space constructed by the axial model. The notion that a city poetic space exists within this model arises because the reader is compelled to look to both the poet and the text for a scientific and structuralist form or grammar in the poetry which releases its meaning – i.e. as in this thesis, that there is a structure of a city poetic. This is the central argument of this thesis. Secondly, it is in direct antithesis to some leading theories of the practice of reading and reader response theory.[50] The encoder orientation introduces the need for the poet's control of the message to be acknowledged and accepted as a necessary part of the construction of the poetic message. Again the play of forces within the city require an acceptance of the poet within the poetic function of the message otherwise the forces are not counterbalanced – the city structure would just override the human.[51]

Critics and theorists have variously interpreted Jakobson's theory of poetic function with regard to linguistics and semiotics, equivalence and similarity, encoder and decoder as can be seen from the above. This section now considers how Jakobson's use of the verb 'to project' has been

reinterpreted by some other critics and theorists. The Formalist insistence that 'function' enables literary works to be understood and analysed with reference to the poet, only if such reference analyses the grammar and function of the poetry (see above), indicates that the quality of the 'projection' is not primarily attached to the poet or encoder but rather to the poetry and the message (as within Jakobson's own model). Andersen (1991), in his desire to clarify what he sees as Jakobson's imprecision, defines a 'projection principle' and a 'projection thesis'. It is important to note that these terms are not Jakobson's but are Andersen's definitions. Andersen has transferred the action of the verb 'project' into the noun phrases: 'projection principle' and 'projection thesis'. This fundamentally subverts the action of the poetic function as defined by Jakobson. For example, Andersen ascribes the projection to the author/sender of a message, rather than understanding that the poetic function itself includes the action of projection.[52]

He concludes that these are semiotic not linguistic structures (1991, p290). Although Andersen makes a number of interesting points, his definition of 'equivalence' makes no reference to parallels and does not seem to coincide with Waugh's identified 'relational equivalence' – that is equivalence based on repeated combinations of grammatical structure rather than repeated syntax. He refers Jakobson's theory of poetic function back to Aristotle's three categories of language, rather than to Russian Formalism, and the source for his material is not quoted from Aristotle first hand.[53]

In his summary Andersen demonstrates that he has not fully understood how Jakobson derived his understanding of

'projection' and he falls back on his own redefinition of terms.[54] His understanding of Jakobson highlights how Jakobson's apparently simple definition of 'poetic function' can be seriously misunderstood. The root of the problem is that he has not accepted the Formalist concept of 'literariness' as primary within Jakobson's theory of poetic function. This means that either the poet or the poetic text, perforce, becomes prioritised - the poet or perhaps even the poetic text does the projecting rather than the 'poetic function'. How, then, does the Formalist understanding provide a city poetic? Once again, if the balance of power between the city structure and the humans living within it is understood as central to city existence (a kind of 'citiness') then the requirement is that there must be a structure of poetry which will express it. This structure, as understood through the concept of 'literariness' will potentially express two forces by virtue of the verb 'to project' which describes the movement between selection and combination – all the properties of the paradigm (including simultaneity and metaphor) with the properties of the syntagm (including the passage of time, metonymy and contiguity) therefore releasing the poetic and narrative forces. This process can only happen if the Formalist 'literariness' is accepted as a process of understanding poetic form – rather than the prioritisation of the poet and/or the text.

A similar failure to understand this point is characteristic of Richard Bradford (1994). Like Andersen, he formulates his own definitions and categorizations rather than exploring Jakobson's. He, too, refers to the 'Projection Principle', and though Andersen's paper precedes Bradford's, Bradford makes no mention of Andersen's paper.[55] Bradford writes: 'Jakobson's projection principle consists of three interwoven

elements: the syntagmatic and paradigmatic axes and the parallelism of the poetic line' (p185).

He devises other definitions: the double pattern, the sliding scale.[56] Bradford's interpretation of free verse in his section on 'Space and Time' contributes to the continuing discussion between the proponents of formally devised poetry and those of free verse:

> The proversa modernists might have rejected the schema of metrical regularity, but by retaining the mysterious phenomenon of the line they maintained a crucial element of the versus tradition: the tension between the materiality and the signifying properties of the sign. Their reason for not abandoning the line is the same one that has motivated Jakobson's belief in the poem as the ultimate object language (1994, p199).

But the line can, of course, be both significantly reworked and redesigned, and the elements of poetic function will remain operative. Combination and selection do not necessarily need a regular system of lines to operate. As there is an attempt to demonstrate, with the aid of computer software, 'Adobe Indesign', in the 'Fame' section of *Shades of Light*, lines of poetry can be fluidly placed. Allen Fisher, Susan Howe, Ian Hamilton Finlay are examples of poets whose work calls into question the nature of the regular line as such with their experiments in poetic form. From the point of view of a city poetic, the suggested irregularity of line constructs a poetic, from a more conceptual area, emphasising the scope of iconicity. With regards to a city poetic, it can be suggested that the system of lines as verticals, horizontals, angles, diagonals, axes represents aspects of city structure which impose themselves upon the inhabitant and the poetic form expresses this (see *Shades of Light*, 'Fame' section especially, for examples of the more conceptual structure. Other sections of this poem express this

sense of lines crossing, intersections, fragmentation, more from the point of view of how the subject matter of the poetry is arranged and the kind of poetic tropes used than the placing of the lines).

In this chapter's exploration of the fundamental nature of Jakobson's definition of 'poetic function', it should be noted that Jakobson, according to some theorists, has a debt to Husserl. Bradford analyses Husserl's philosophical influence on Jakobson. [57] This analysis is much more fully explored by Steiner (1984) but is, regretfully, beyond the scope of this thesis.[58] For the purposes of this thesis it would seem (with reference to Erlich (1981), Steiner (1984) and Holenstein (1976)) that Jakobson's theory of poetic function (which Linda Waugh examined in detail without significant reference to Husserl) is grounded in communication with careful acknowledgement of context and meaning – addresser/message/addressee. Two observations are of particular importance in this respect: firstly, language is empirical and can be analysed logically (as object); secondly, language is emotive and interpreted, through the 'impact of the context' (Erlich 1981 p185). As Holenstein states: language ""is concerned with the grasp of the essential features common to objects of the same category"" (quoted from Holenstein in Steiner 1984, p201). This provides a scaffolding from which a city poetic can be derived: the city is empirical and can be analysed logically (object); the poetic is emotive and provides the 'impact of the context' with reference to essential features that are common to the city's inhabitants.

Bradford goes on to define the primary position of the encoder in formulating the poetic message when he highlights the importance of selection *into* combination in

Jakobson's poetic function (Bradford, 1994, pp34/35). This introduces one last possible development of Jakobson's theory of 'poetic function'. Any in-depth investigation into the use of the verb 'to project' in Jakobson's definition of 'poetic function' raises another possibility, as demonstrated by Turner (1977). His paper attempts to discover a system of universal narrative (cf. Levi-Strauss), suggesting, departing from Jakobson's model of a single model of projection, projection from the axis of combination upwards into the axis of selection as well:

> In Jakobsonian terms, the point might be formulated as follows: the poetic function projects the principle of equivalence from the axis of selection to the axis of combination [thus much is pure Jakobson], in such a way that the principle of combination is reciprocally projected onto the axis of selection...Combination, in other words, is infused with a paradigmatic quality (p145).

If this is accepted it would mean that equivalence has a double movement of projection. Jakobson's equivalence projects from the axis of selection and therefore this axis has a controlling influence, although Jakobson insists that the message is the dominant part of the model. Turner describes this double movement as provoking 'tension' between the two axes (1977, p145). If the projection takes place from the axis of combination into the axis of selection then this would enable a poetic which delivered its message primarily from within a prose construction and with all the attributes of metonymic combination. Jakobson's model of projection within poetic function does not comprise this reciprocal movement. Perhaps it can only be interpreted as projecting meaning onto (or into) the reader? Turner seems to suggest that it can project meaning into the text - consider a perception of something arising from the perceived two dimensional horizontal plane of the page – namely a

projection of, for example, metonymy into selection (lyric), rather than metaphor into combination (narrative).

Such a model, at first sight, might seem difficult to accept; but Jakobson makes his own position very clear: his model for poetic function is focussed on the message and this is the dominant aspect of the poetic form (see essays on 'The Dominant' and 'Linguistics and Poetics' (both in 1987). However, if it is accepted that projection can take place from the axis of combination into the axis of selection then this would presuppose the possibility of a dominant combinatory, metonymic form which touches on the simultaneous or similarity axis of selection. This would be a model for contemporary poetry which abandons metaphor and simile and relies on contiguity and its related aspects – metonymy, meronymy for example. This is a model which has in fact been used in *Shades of Light*. This model also provides a double movement within the iconic space which, it is proposed, provides a space for a city poetic. It can certainly be suggested that a city poetic interprets an upward projection of the kind suggested by Turner.

It seems that the model of poetic function is understood as both a Formalist model and a semiotic one, rather than a linguistic one. This chapter has discussed in detail the definitions and understandings of the terms of 'equivalence', 'similarity' and 'projection' within Jakobson's 'poetic function'. A city poetic can be understood as comprising: the semiotic; a grammar of poetry; the encoder as part of the poetic message; and projection, which includes the function of movement, from both axes – the axis of selection and the axis of combination – in the search for a balance between the message, the poet and the subject, the city. It has been found to be essential that the Formalist definition of 'function' is

vital in interpreting the emphasis on the communication of the message within the poetic form. This is essential Jakobson. Chapter Two goes on to consider, in detail, the derivation and structure of Jakobson's axes with the aim of explaining more fully how the communication of the message relies on this Jakobsonian structure.

Chapter Two

Jakobson's Axes and City Space

This chapter develops the close examination of Jakobson's 'poetic function', as discussed in Chapter One ('The poetic function projects the principle of equivalence from the axis of selection into the axis of combination'), into an axial model of his theory. The purpose of the following analysis and development of the Jakobsonian axial model is to define a poetic structure for a city poetic. It is important to note that the complexity of any poetic cannot be defined by a single diagram. The search for a genre of a city poetic does, however, lean towards a structure that reflects itself; this does, in fact, give rise to a consideration of the iconicity of the city. The rich material of city life, the demands made by the city, the response and interpretation of the environment - all need poetic tools that are not necessarily based on the lyric, driven by metaphor or interpreted without reference to its characteristics and energies. The axes of selection and combination provide a useful framework from which a city poetic can evolve. The intersections of a graph, the points of intersection resulting from the impact of metaphoric material on the narrative and possibly (see Turner's theory (1977) of metonymic to metaphoric projection in Chapter One) the reverse force of impact – that of narrative, or metonymic sequence on the metaphoric - is a nexus of forces which, it will be argued, provide an expression which reflects the forces at work within a city environment. The space which is constructed by the Jakobsonian axes and their attributes is the space which is occupied by the city poetic. Where these attributes connect, collide, intersect, causes the construction

of the city poetic. Jakobson's 'poetic function' provides, as has been seen in Chapter One, a process of communication between the poetic message and the encoder and decoder of that message. If this poetic function occurs within this constructed axial space, as it will be argued it does, then the city poetic arises from this function of space.

This chapter begins with a close examination of the development of the axes with reference to Saussure and Jakobson. It is hoped that such an examination will avoid reinterpretation which might be erroneous. It is generally accepted that Jakobson's use of the paradigm and syntagm, the axis of selection and the axis of combination can be traced from work done by Saussure (but see reference to Belyj (in Helle (1994) below). But Saussure's ideas are not identical to Jakobson's, whose development of the original ideas provides meaning beyond a linguistic analysis. This chapter examines Jakobson's response to and development of Saussure[59] and goes on to expand Jakobson's interpretation. In *Six Lectures on Sound and Meaning* (1978 p100) Jakobson writes about the importance of accuracy with respect to the axes and their value:

> Saussure on many occasions warned that linguistics, and all sciences which are concerned with values, must be very careful to ascertain the axes on which the entities under consideration are located. He rigorously distinguished two axes: "(1) *the axis of simultaneity* (AB) [syntagm] which concerns relations between coexisting things, and from which any intervention by time is excluded, and (2) *the axis of succession* (CD) [paradigm]" [and see Saussure (1966), Ed. Baskin, p80].

It is important to note that Saussure (in Engler (2008) p237) has interpreted these axes with the paradigm and the syntagm as having almost diametrically opposite values to those in Jakobson's interpretation. These axes are diagrammatically

depicted in Saussure's text as medially intersecting each other. Saussure's axes are used for linguistic analysis only, as Jakobson explains:

> Whether it is a matter of words within a syntactical unit, of morphemes within a word, or of phonemes within a morpheme, it is always a matter of things ranged in succession to one another, i.e., on the axis of succession. On the other hand, in language each of these units necessarily belongs to a system of similar and opposable values. These series of interdependent values are ranged on the axis of simultaneity [for Saussure this is the syntagm]. Thus, on the axis of succession [for Saussure this is the paradigm], *amō* might be linked with *patriam*, or more accurately the transitive verb combines with the accusative of the noun; and, on the axis of simultaneity, *amō* is connected on the one hand with *amās, amāmus, amābam* etc., (1978, p101).

However, in Chapter V of his *Course in General Linguistics* (1966) Saussure writes of his theory regarding syntagmatic and associative relations, that:

> words acquire relations based on the linear nature of language because they are chained together. This rules out the possibility of pronouncing two elements simultaneously. The elements are arranged in sequence on the chain of speaking. Combinations supported by linearity are *syntagms* (Saussure (1966), Ed. Baskin, p123)

and:

> The syntagmatic relation is *in praesentia.* It is based on two or more terms that occur in an effective series. Against this, the associative relation unites terms *in absentia* in a potential mnemonic series (Saussure (1966) Ed. Baskin p123).

It would seem from this that the syntagm therefore represents the combinatory meaning and the association represents the paradigmatic. Saussure illustrates his theory with the famous architectural example:

> On the one hand, the column has a certain relation to the architrave that it supports; the arrangement of the two units in space suggests the syntagmatic relation. On the other hand, if the column is Doric, it suggests a

> mental comparison of this style with others (Ionic, Corinthian etc.) although none of these elements is present in space: the relation is associative (Saussure (1966) Ed. Baskin p124).

Saussure describes the associative grouping as being a paradigm (p126), as opposed to the syntagm which is 'always composed of two or more consecutive units' (1966, p123).[60]

Saussure's theory of syntagmatic and associative relations (see Saussure (1966) Ed. Baskin pp 125-127) is a prototype for Jakobson's axial model with its paradigm of simultaneity and syntagm of combination. It is Saussure's theory combined with Jakobson's 'poetic function' that produces further development of the axes. The debt to Saussure, and the development of his ideas, is acknowledged by others, for example Ladislav Matejka once a member of The Prague Linguistic Circle (see 1978).[61]

What is less well known is the debt to Alexander Belyj's contribution to this metaphoric and metonymic categorization. His work *O Simvolizme* (1910) has never been translated into English. He was a contemporary of Jakobson and his interest in poetry led him to 'clearly isolate metaphor and metonymy and arrange them in a relation of opposition as two different types of connections' (Helle, 1994). Belyj, anticipated the formalists with his ideas which were acknowledged by Eichenbaum in 1923 (in Helle (1994) p41). His work is mathematically inspired and deserves more study.[62]

The purpose of this thesis is to establish the possible genre of a city poetic. The above paragraphs indicate that the model of the axes has been interpreted and developed by Jakobson

from its earliest records and that the space between them contains values or attributes which are useful to the realization of a city poetic. Saussure's use of the axes and Jakobson's development of them, which includes time as a value, are crucial in constructing a space within which this poetic can be envisaged, both iconically and in terms of movement which can be interpreted poetically. Of course, Jakobson's criticism of Saussure's definition of synchrony and diachrony is central to the former's development of Saussure's ideas. In his *Six Lectures on Sound and Meaning* (1978) Jakobson explains his objections to Saussure's definition of synchrony and diachrony with reference to axes. He is critical of Saussure's understanding of time. For Jakobson, time is in itself a value: 'In postulating that the science of language has values as its object, the Saussurian doctrine failed to take cognisance of the fact that in a system of values the time factor itself becomes a value' (1978, p106).[63] It is hoped that the above discussion has established that the axial model has not only its basic structure of the two axes but that time is also a part of the model. Diachrony is an attribute of the combination syntagm and synchrony is an attribute of the simultaneity paradigm (see diagram below).

The paragraphs above illustrate Jakobson's interest in time as a function of the axes. The following paragraphs illustrate his use of the metaphoric and metonymic poles with reference to time and the axes. His chapter entitled 'The Metaphoric and Metonymic Poles' (in *Fundamentals of Language* (1971) pp90-96) explores the two categories of writing – metaphoric and metonymic with reference to art, Russian folk tales[64] and fiction. 'In Russian lyrical songs, for example, metaphoric constructions predominate, while in the heroic epics the metonymic way is preponderant' (Jakobson 1971, p91). He uses the example of cubism to

describe how an: 'object is transformed into a set of synechdoches' and film where 'close-ups' are synechdochic and 'set-ups' are metonymic (Jakobson, 1971, p92). Jakobson's theory of the functions of metaphor and metonymy is clear and is worth quoting at length:

> Similarity in meaning connects the symbols of a metalanguage with the symbols of the language referred to. Similarity connects a metaphorical term with the term for which it is substituted. Consequently, when constructing a metalanguage to interpret tropes, the researcher possesses more homogeneous means to handle metaphor, whereas metonymy, based on a different principle, easily defies interpretation. Therefore nothing comparable to the rich literature on metaphor can be cited for the theory of metonymy. For the same reason, it is generally realized that romanticism is closely linked with metaphor, whereas the equally intimate times of realism with metonymy usually remain unnoticed. Not only the tool of the observer but also the object of observation is responsible for the preponderance of metaphor over metonymy in scholarship. Since poetry is focused upon the sign, and pragmatical prose primarily upon the referent, tropes and figures were studied mainly as poetic devices. The principle of similarity underlies poetry; the metrical parallelism of lines, or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast: there exist, for instance, grammatical and anti-grammatical but never agrammatical rhymes. Thus, for poetry, metaphor, and for prose, metonymy is the line of least resistance and, consequently, the study of poetical tropes is directed chiefly toward metaphor (Jakobson 1971, pp95/6).[65]

It is possible to suggest that this emphasis on metaphor as a poetic trope and metonym as a prose trope no longer holds true since the development of North American 'Language Poetry', where metaphor has been strongly contested as being the mainstay of poetry and the significance of icon - and metonymy as the prime grammatical force has been developed.[66] This has implications for the development of a city poetic as it enables what might be regarded as

fragmentation and disassociation is, in fact, a viable poetic structure of metonym and synechdoche.

As in the use of all axial models, the nature of the Jakobsonian axes is to produce a space which lies between them which can be interpreted according to the variables placed along them. Thus it would seem that the text not only occupies the syntagm by virtue of its combinatory narrativity (which must, perforce, include a passage of time) it also occupies a meaning interpreted by the paradigm by virtue of, for example, metaphors (which must construct two or more ideas simultaneously) used within the text. The construction of time and simultaneity within the axial model has been explored above. This space is further defined with the use of 'parallels' which Jakobson develops from Hopkins and which will be explored later in this chapter. The diagrammatic representation of this space is reproduced below and forms a central part of this thesis.

Jakobson is careful to say that any metonym and any metaphor may contain a part of the other attribute. His key definition however places the metaphoric activity as the dominant activity which is thrown from the paradigmatic metaphoric axis into the syntagmatic, metonymic one. Here is his definition again: 'The poetic function projects the principle of **equivalence** [my emphasis] from the axis of selection into the axis of combination.' As previously noted in Brogan's definition of 'Equivalence' (Preminger and Brogan (1993) pp380/1), there is a temporality within this model. The syntagm, combination axis inevitably incorporates a measurement of time because it combines the words into text, narrative and form:

> since the syntagmatic axis presents the sequential unfolding of meaning in language, even as the

> paradigm represents the axis of simultaneity, **equivalence** in poetry serves to embed the atemporal within the temporal: as the lines proceed through their sequent schemes of meaning, **equivalence** counterpoises a firm (if subliminal) sense of unchangingness, of the re-creation of the now which came before in the now which is now (Preminger and Brogan, 1993, pp380).

So what is 'the principle of equivalence'? A principle (fundamental law) that there is equivalent value[67] between two things, a balance. It is useful to quote Preminger and Brogan again: '**Equivalence**, however, is not the meter but the system which *makes the meter possible*:' and 'Meter, then, is a synecdoche for **equivalence**, but **equivalence** is a metonym for parallelism' (p380).

The definition of axial space is becoming clear: poetic function throws the law of metrics from selection (metaphor in lyric poetry for example) to combination (metonymy, prose text). We have axes delineating a graph with spikes of activity which are thrown downwards from the paradigmatic axis towards and along the line drawn to describe the progress of the text as a whole (syntagm).[68] If we accept Brogan's inclusion of temporality then we have to accept that it is the syntagm which measures intervals of time, through combination, and the paradigm which measures the strength of the projectiles (metaphoric spikes), through selection. It is important to remember that Jakobson states that it is 'the dominant which guarantees the integrity of structure' (1987, p41). This characteristic goes back to early Russian Formalist theory:

> The dominant specifies the work. The specific trait of bound language is obviously its prosodic patterns, its verse form....Verse in turn is not a simple concept and not an indivisible unit. Verse itself is a system of values...it possesses its own hierarchy of superior and inferior values and one leading value, the dominant,

> without which...verse cannot be conceived and evaluated as verse (1987, pp41/2).[69]

Formalism accepts that a poetic work is a structured system and that this structure arises from its own 'literariness'. The dominant poetic message is constructed by other properties – in this thesis, identified as the axes and their attributes. A city poetic, this thesis argues, naturally arises from this model because it is a record and an interpretation of life which is governed by time (for example: work hours, school time) and defined space (for example: inside buildings, outside on streets).

One further exploration of the use of axes is to construct a model for poetics which is similar to the usual mathematical structure of graphs. The mathematical convention, as defined in the textbook by Northledge, dedicates the paradigm to the dependent variable and the syntagm to the independent variable:[70]

> When scientists draw graphs, they use the following convention [dependent variable/paradigm and independent variable/syntagm]. That is, you should plot the independent variable on the horizontal axis [syntagm](these are the variables you have chosen) and plot the dependent variable on the vertical axis [paradigm] (these are the values you have measured at chosen intervals). So, in this example, the axes should look like this: Height [vertical/paradigmatic axis] and Time [horizontal/syntagmatic axis]. We say that "the height has been plotted against the time (Northledge, 1997, pp378/9).

This means that in an experiment, a chosen variable, within the terms of the experiment – for example a value which is tested once every hour – is the independent variable (in poetic terms, the combination syntagm) and the observed value, which varies, and is tested every hour becomes the dependent variable (in poetic terms, the selection paradigm).

We have a graph therefore which tests the poeticity as we proceed through the narrative patterns of the text.

Is this what Jakobson really envisaged? How is a diagram useful in the interpretation of poetry? Is this model something that he would have found useful and capable of supporting his interest in 'literariness', a study of empirical knowledge of poetry? In theory perhaps yes, but in practice, susceptibility to poetry is unquantifiable in so many ways, as he himself acknowledged. Poets have already tested the parameters of the structure that Jakobson has explained:

> Textbooks believe in the occurrence of poems devoid of imagery [and see Jakobson's discussion of "I Loved You" by Pushkin, (1987) pp128-132], but actually a scarcity of lexical tropes is counterbalanced by gorgeous grammatical tropes and figures. The poetic resources concealed in the morphological and syntactic structure of language – briefly, the poetry of grammar and its literary product, the grammar of poetry – have been seldom known to critics and mostly disregarded by linguists but skillfully mastered by creative writers (1987, p90).

Perhaps his forerunner, Belyj explains the diagrammatic representation more usefully when he explains the metaphor as 'the total fusion of two signs into one' whereas the metonym is a 'juxtaposition by virtual of accidental relations of contiguity' (both quoted from Helle (1994) p42). This thesis argues that the diagrammatic representation of the attributes of two different extremes (poles) of poetic expression – metaphoric and metonymic – provide a structure which closely reflects city existence; for example: time vs. simultaneity, selection vs combination, combination (which in metonymic terms includes parts of wholes) vs. selection (which in metaphoric terms includes images arising from combined words which construct a sense of city in a single moment). This is a semiotic interpretation of

Jakobson's theory. It is a development of his theoretical model of poetry in a number of ways. It interprets the metonymic in poetic terms, which is something which Jakobson did not include in his theory of poetic function (1987, p114).

Jakobson's own analysis of poetry was strongly linguistic.[71] How does his semiotic oriented model of poetic structure fit with this practice? Although Jakobson expressed an interest in Einstein's theory of relativity,[72] he does not seem to be mathematically influenced. It is important, therefore, to understand that any diagrammatical representation of his ideas must include attributes which both interpret the diagram and also interpret his ideas carefully. It would seem therefore that the axial model can only be fully interpreted if the values of time and movement are considered of equal value to the structure of the space constructed by the axes. This, then is not a mathematical diagram in the sense that each value is measured only at its intersection with another one, it is a diagram which measures equivalence both through intersection and through the projections towards intersection. Linguistics is not a method of analysis which can encompass such a model.

In *The Framework of Language* (1980d) Jakobson explores his interest in linguistics as a part of semiotics. He acknowledges that signs can extend beyond language and its linguistic study:

> Those who consider the system of language signs as the only set worthy of being the object of the science of signs engage in circular reasoning....The egocentrism of linguists who insist on excluding from the sphere of semiotics signs which are organized in a different manner than those of language, in fact reduced semiotics to a simple synonym for linguistics (1980d, p19).

The necessity for the acknowledgement of the semiotic recurs throughout Jakobson's work. Jakobson turns to Peirce for a working definition of semiotics "'a genuine symbol is a symbol that has a general meaning"' (Jakobson, 1987, p427). (Semiotics is also defined as the science of signs, the acknowledgement of the importance of the meaning of words in relation to text and environment, rather than just the words themselves (see Torop, p218 and Petrilli, pp260-2, in Cobley (2001)) It is on the strength of this emphasis that it is possible to construct a mathematical type of model which interprets Jakobson's theory without the danger of reinterpretation.

Jakobson's definition of the axes arose from his work on Aphasia (in *Fundamentals of Language* (1971)). This work is not today considered as scientifically credible.[73] A recent edition of *Aphasiology* (2010) has variously reassessed Jakobson's ideas on aphasia negatively or as of little importance (see Ardila, Buckingham and Marshall, all in the same issue). However his definition of two types of language strike a chord for the literary theorist and for the poet:

> I discovered...that the two principal types of aphasia were related in much the same way as were metaphor and metonymy. In one type, the patient experienced some degree of difficulty with associations by similarity; in the other, he experienced a comparable difficulty with associations by contiguity. At the same time, his fundamental linguistic operation suffered; in the first case selection (the paradigmatic axis), and in the second, combination (the syntagmatic axis). The first type of anomaly is primarily manifest in the process of perception, in the decoding activity of the receiver, and the second type in emission, in the encoding of the message by the speaker (Jakobson and Pomorska, *Dialogues* (1983) p130).

If we remove the model of the axes we are left with two polarities of trope – metaphor and metonymy – and potentially their attributes which may be interpreted as their less extreme forms (see diagram below). In *Fundamentals of Language* (1971 pp90-96) Jakobson defines the two poles. He uses styles of painting as examples once again, the synechdochic nature of cubist painting and the metaphoric structure of the surrealists (p92). He writes that romanticism is associated with metaphor and realism with metonymy (p95):

> The principle of similarity underlies poetry; the metrical parallelism of lines, or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast: there exist, for instance, grammatical and anti-grammatical but never agrammatical rhymes. Prose on the contrary, is forwarded essentially by contiguity (1971, pp95/6).

The usefulness of the axial model is that it provides us with a system of opposites, contrasts, equivalences and balances which interpret poetic language in a very useful way. The visual model, the mathematical interpretation of its presentation makes the system of poetic function clearer. It can also be considered crucial to understanding Jakobson's analysis of poetic function as it represents his theory in a semiotic form, and interprets his own stated interest in linguistics as part of semiotics, as can be seen from some examples of his analysis of poetry, where poetry arises from the visual - as in his interpretation of Blake and Klee (1987) - as well as through the linguistic. This semiotic model provides an iconic structure for a city poetic. City life with its environment of buildings, streets, squares, parks, high rise blocks and underground amenities (the tube, sewers, car parks, electric and phone cables for example), is a life encircled and encompassed by levels, interstices and

crossings, the forces of interaction between them and the impact on the city dweller. *Shades of Light*, attempts to interpret this structure poetically in a number of ways. For example, the six sections of the poem which derive from the Petrarchan sequence of triumphs, is, in itself, a constructed pattern of movement through levels of time and process which illustrate this sense of diagrammatic connection and movement.

In an effort to establish Jakobson's own contribution to the axes and their meaning, it might be of interest to refer again to Saussure here. Now that there is an English translation of Engler's edition of Saussure (2008),[74] it would be wilful to persist in referring solely to the edition of Saussure's work on linguistics translated by Baskin (1966). On comparing the editions there are a number of problems immediately apparent. The greatest being that this new edition reveals how much the edition translated by Baskin (1966) edited by Bally and Sechehaye (1915) is a constructed narrative.

The detailed examination of Saussure's axes and Jakobson's interpretation of them is of historical importance in understanding Jakobson's own input into this diagrammatic representation of literary theory. It also clarifies the degree of interaction between them. Jakobson was aware of the Engler edition in French and preferred it to the Bally and Sechehaye. He read and analysed Saussure directly from Saussure's notebooks (see 'A Glance at The Development of Semiotics' (1987 [1974], pp446-8).[75] Jakobson also notes Saussure's apparent ignorance of the history of interest in semiotics (again see 'A Glance at the Development of Semiotics (1987) pp444/5).[76] Engler's edition reproduces Saussure's own drawing of the axes (2008, p237). This is inserted in Saussure's own notes (3339=1319=1322) 'The

real truth is that even disciplines which deal with *things* ought really to respect more fully the difference between the two axes on which the things exist' (2008, p237). However his diagram does not clearly indicate which axis designates which: the headings are: 'axis of contemporaneity; (in which the Time factor can be made to *disappear*); and axis of succession (things X Time)' (2008, p237). It is possible that the axis of contemporaneity can be seen as the paradigm; that the succeeding sentence: '(in which the Time factor can be made to *disappear*)' refers to this axis; and that the last heading: 'and axis of succession (things X Time)' refers to the syntagm. Jakobson in fact refers to the Bally and Sechehaye version of the diagram of the axes in his *Six Lectures on Sound and Meaning* (1978, p100) rather than the version reproduced in the Engler (2008) edition, and which may have been available in the French Edition by Engler (1967) (see Endnote 74 above). Clarification of the exact nature of the two axes is important if this axial model is to be accurately used to represent the parameters and movement of a city poetic.[77]

As can be seen from this discussion of the axes at the beginning of this chapter, this short further detail above, and as indicated by the discussion below, there can be differences in interpretation of the axial model. The use of mathematical logic is suggested by Saussure's theories. Jakobson's theory of the axes has been examined in a range of different ways by various theorists. In the article by Balzer and Göttner (1983) mathematical logic is used to demonstrate a Theory of Literature and how this can be defined by different literary genres. Their understanding of the axes is that the word 'projection' means 'shifted': '"Projection" here means a restriction of the principle of selection Therefore the equivalence classes of words of similar meaning are

narrowed down by the principles of poetical combination. For example by alliteration' (1983, p491, and see endnote 28). Balzer and Göttner seem to indicate that equivalence is not projected but is interpreted as being part of the selection itself (1983, p490).[78]

This article is replied to (and refuted) by Barsch and Hauptmeier (1983) who construct their own version of Jakobson's axial model. Their version seems to be reinterpretation rather than interpretation as their understanding of the differences between equivalence and parallelism is not clear. They argue that Jakobson's theory of poetics is linguistic rather than semiotic.[79]

This conclusion is not borne out by Jakobson's own definition of equivalence –where he states that the equivalence is not just a syntactical device but one where there is patterning of structure as well as grammar. Parallelism is a method of exploring patterns in poetry that refer backwards and forwards through its linear structure – this is therefore a definition of structure and form, whereas equivalence pertains to the nature of the poetic language and is therefore rather a semantic or syntactical structure. Barsch and Hauptmeier seem to indicate that Jakobson uses the words 'parallelism' and 'equivalence' interchangeably (1983, p551).[80]

With reference to the papers quoted from in the preceding paragraphs, it is clear that the use of logic to analyse a theory of literature has not been useful. Barsch and Hauptmeier (1983) particularly, seem to have misunderstood the Jakobsonian terms. However it is clear that the axial model is fascinating and, in their efforts to clarify it, theorists have adapted it through a number of methods.

Returning to the axial model, it is important to note that Jakobson does not give us a diagrammatic representation of his axes. A number of other theorists have attempted this representation and with varying degrees of success (see Bradford (1994), Chandler (2002), Hawkes (2003), and Turner (1977). However Jakobson's own use of the term 'axis' in conjunction with his own interest in the semiotic and the visual (see above and Chapter One on Poetic Function) make such a representation possible. It would be a mistake to think of the representation as in some way more clear or complete than Jakobson's own interpretation. Many have expressed frustration (for example: Dirven (1993), Kiparsky (1983)), that Jakobson's theories have not been more analyzed and developed.

Jakobson himself refers to the axis of paradigm and the axis of selection in his central definition of poetic function and, without being too mathematically precise about it, the structure of the axes, including the poetic functions of projection and equivalence, suggest a graphic interpretation. It is this diagrammatic representation of Jakobson's theories that is now explored.

Fundamentally, Jakobson in his famous paper, first published in 1960, 'Linguistics and Poetics' (1987) combines his two diagrammatic representations of communication before emphasizing the poetic component:

CONTEXT/*REFERENTIAL*

ADDRESSER/ MESSAGE/*POETIC* ADDRESSEE/

EMOTIVE CONTACT/*PHATIC* *CONATIVE*

CODE/*METALINGUAL*

Jakobson states that the MESSAGE/POETIC category is the 'focus on message for its own sake, [it] is the poetic function of language' (1987, p69). And as has been shown in Chapter One, the Russian Formalist definition of 'function' includes the process of communication. He goes on to make his definition of paradigmatic and syntagmatic axes with reference to poetry and prose quite clear – this is the primary definition again:

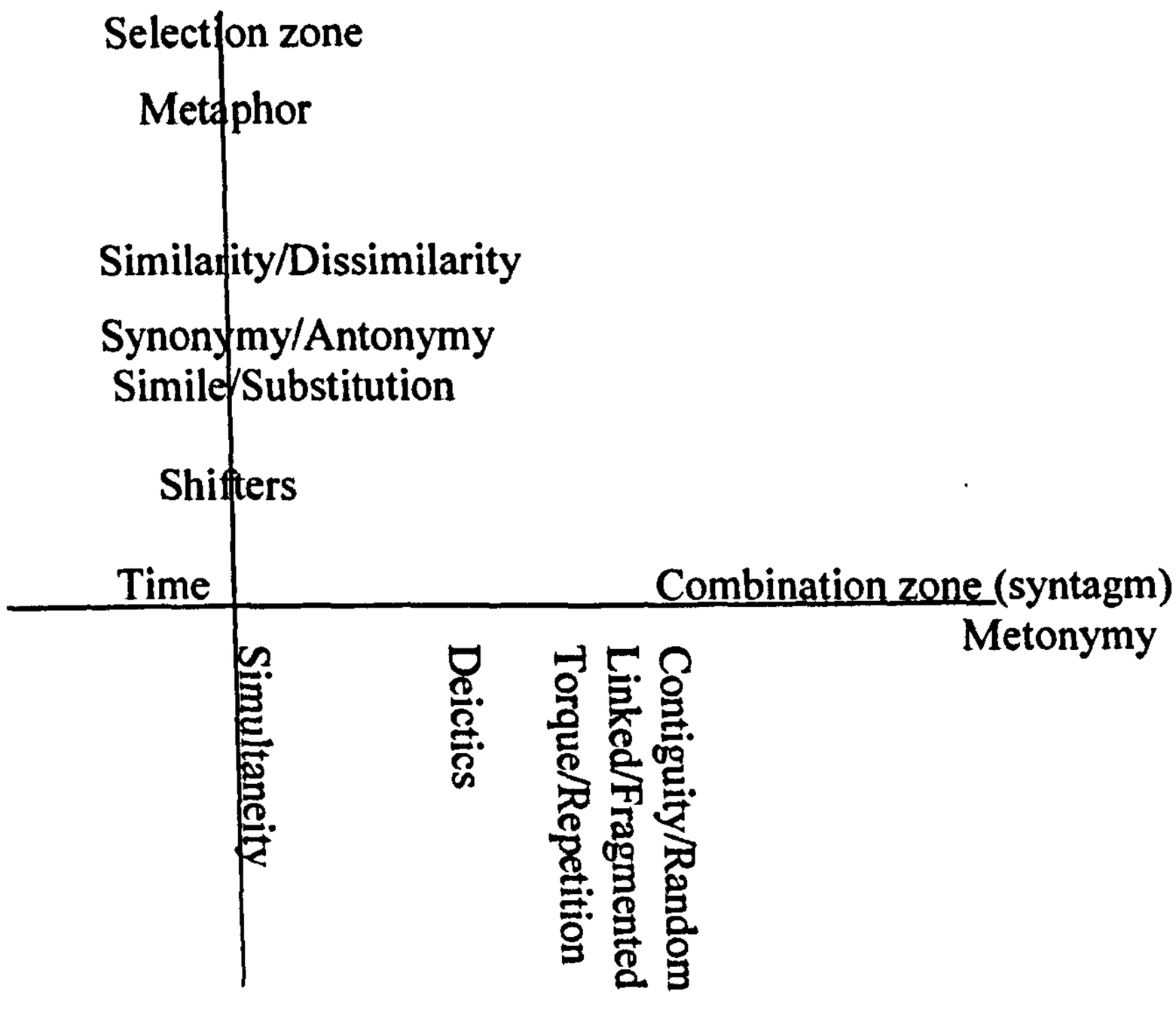
> What is the empirical linguistic criterion of the poetic function? In particular, what is the indispensable feature inherent in any piece of poetry? To answer this question we must recall the two basic modes of arrangement used in verbal behaviour, *selection* and *combination*.... The selection is produced on the basis of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination, the build-up of the sequence, is based on contiguity. *The poetic function projects the principle of equivalence from the axis of selection into the axis of combination* ('Linguistics and Poetics' (1987) p71).

A poem 'Triumvirate', from the section entitled 'Discipline' in *Shades of Light*, is an experiment on the basis of the structure suggested by the graph below. It is, however, based on an earlier version of this following graph. For further details of this please see the poem itself and the accompanying commentary.

Without yet referring back to Jakobson's text it would seem possible to arrange an axial diagram which represents poetic function as below.[81] This is a diagrammatic representation of Jakobson's theory of poetic function. It will be used as a potential source for the structure of a city poetic. Elements of this diagrammatic representation can be found in *Shades of Light*, the poem which forms half of this thesis. The attributes, as indicated in the diagram below, have been selected with a view to careful interpretation of Jakobson's theories. Where terms are introduced which are not

Jakobson's own, these have been added with both reference to his own theories and also to the symmetrical balancing of attributes of the two axes. Dirven (1993) has drafted a diagram of Jakobson's axes which describes some of Jakobson's attributes of metaphor and metonymy. But his analysis is directed towards the construction of his own theory of multiple syntagms within Jakobson's theory of poetic function rather than an analysis of the axial model.

Jakobson's axial model, proposed as a structure for a city poetic:



Or:

metaphor is defined by:

similarity/dissimilarity

synonymy/antonymy

simile/substitution

and metonymy is defined by:

contiguity/random

linked/fragmented

repetition/torque

The denominations attributed to these axes in this diagram need some detailed explication. This is especially necessary where the terms are not used by Jakobson himself in his understanding of the axes, and also where the terms are used to describe attributes which interpret Jakobson's theories but are not used by Jakobson himself.

The mathematical component of this graph indicates that the paradigm is the dependent variable (Simultaneity) and the syntagm is the independent variable (Time). The experimental component of the graph indicates that it is the attributes of Simultaneity which are the potentially unexpected variables as against the attributes of Time which are understood as sequential and proportioned. In this literary context, this indicates a progression of narrative.

In the following paragraphs the properties of the attributes of the axes are closely defined. It is important to bear in mind, at all times, Jakobson's own definition of these terms. The importance of this model in the construction of a city poetic will be explored once the attributes have been explained.

The words paradigm and syntagm merely describe the axes themselves. The categories of selection and combination have been moved to the furthermost edges of the axes because they represent the categorisation of the other attributes. Metaphor governs the Simultaneity axis and Metonymy governs the Time axis. The other forms of Equivalence mentioned by Jakobson are also placed on the Metaphor axis: synonymy/antonymy and similarity/dissimilarity (Jakobson, 1987, pp71 and 99). It could be suggested that there is a gradation of complexity in these attributes, so that simile, for example, is not as complex a form as metaphor. On the graph it is paired with

substitution.[82] There is the possibility that other poetic forms could be mentioned here. This graphic diagram is proposed as a basis for discussion rather than as a definitive structure. With reference to the scope of this thesis, and as will be explored in Chapter Three, it would seem appropriate that Shifters should be on the Simultaneity axis and Deictics on the Time axis. Shifters (pronouns) are placed on the Metaphoric axis because they denominate the same people in different ways depending on the person who uses them, without reference to time. Deictics are on the metonymic axis because they register a sense of place (which cannot be simultaneous) and time (e.g. before and after).

As mentioned above, the Time axis is governed by Combination and Metonymy. Other designations, which Jakobson does not include in his analysis, are included on this graph. It would be a mistake to consider Metonymy as having less complexity than Metaphor. It is, as identified by Jakobson less well understood and analysed.[83] His own analysis is more restricted than that of the metaphor. This axis is must be considered as still under consideration – theorists are successfully advocating that the metonym can be as poetic as the other as in, for example, metonymic allegory (see Dirven; 1993, Silliman, 1995; Wilson, R 1994). On the graph above, categories are included on the combination syntagm which correspond to the categories placed on the selection paradigm. Jakobson has itemized the metaphoric attributes clearly but the metonymic attributes are here named and explored for the first time as part of the graph.[84] This thesis explores as yet uncharted territory.

The suggestion is that Metonymy has attributes, just as Metaphor has and that these have balancing attributes which can include their opposites:

contiguity/random (cf. similarity/dissimilarity);
linked/fragmented (cf. synonymy/antonymy);[85]
torque/repetition (cf. simile/substitution).

The properties of metonymy are not yet fully understood and it is another thesis to analyse the scope of their use with respect to American Language poets, for example. Suffice it to say, for the purposes of this thesis, that the term 'torque' is used and defined by Ron Silliman (1995). Other categories, suggested on this graph, have yet to be defined and understood poetically. These terms are: Random (as paired with Contiguity); Linked/Fragmented; Repetition (as paired with Torque).

'Torque', a term originally used in physics and engineering,[86] is a term defined, with reference to prose and poetry, by Ron Silliman (1995). Silliman explores its dislocative effect on prose and then defines it as a quality of poetry, with reference to the impact of line breaks: 'continual torquing of sentences is a traditional quality of poetry, but in poetry it is most often accomplished by line breaks, or by other devices such as rhyme. Here [where Silliman is considering a prose example by Perelman] poetic form has moved into the interiors of prose' (1995, p89). Line breaks in poetry can delineate quantity and measure, and Silliman goes on to elaborate his definition of torque: 'But the torquing which is normally triggered by linebreaks, the function of which is to enhance ambiguity and polysemy, has moved directly into the grammar of the sentence' (1995, p90). This for Silliman results in a 'new sentence, that is, a sentence with an interior poetic structure in addition to interior ordinary grammatical structure' (1995, p90).

For the city poetic this defined double force – rotation and vertical or horizontal pressure not only accurately delineates

the movement implied by Jakobson's axes but it also, provides a structure for certain kinds of pressured response to life in the city. This may not be fragmented or random as such but twisted and pushed apart (or pulled together) into certain verbal structures and meanings. This term therefore provides a tool for analyzing and understanding how a city poetic may be constructed and may also provide a tool for a poet to interpret city existence. The original link of torque to prose by Silliman, indicates its affinity with combination. It is placed on this graph and paired with repetition. This highlights the way in which its characteristic method of operation, i.e. that of constantly breaking the combined apart, is paired with an attribute – repetition – which, by its very definition, is a kind of 'opposite', having a resistance to consecutive narrative. In other words, repetition is, or seems, non-sequential and apparently incapable of change, including through force.

Repetition would seem to be an odd choice for a poetic device. It might, in a very fundamental form, result in a word which is repeated throughout a poem, either in conjunction with other words, or just simple repetition. This can be as in the use of a refrain, the use of 'found' elements in a poem (random or deliberate choice of text from other documents which are inserted into a poem).[87] A city poetic may well include the use of repetition as an important device as much of city life is repetitive. Much of the nature of the city itself, is also repetitive – streets, rows of houses, working five days a week for example.

The other two pairings mentioned in the diagram above – contiguous/random and linked/fragmented are now considered. That which is contiguous is determined by that which abuts it (this can be on any side). Therefore the

opposite (cf Jakobson's linkage of similarity/dissimilarity) is Random. This is an attribute which is not determined by what is on either side of it – or indeed by what is above or below. Perhaps the poetry of Jack Spicer and Barrett Watten can be understood to illustrate this structure. Silliman in *The New Sentence* (1995) considers both these poets. 'Found' poetry – where random texts are pulled together to construct a poem, is an extreme example of this (see Lopez *Data Shadow* (2000)). Silliman indicates that although the construction of both Spicer's and Watten's poetry may appear to be random collocations of words and sentences, there are, as in 'torque', tropes to be found within the text despite this. It might be asked why these categories are placed in the combination zone and are seen to be part of metonymy. It is because that which is combined can also be split apart, and that which uses parts of a whole are easily recognizable as part of the metonymic – as for example in the accepted term 'synechdoche' which is a type of metonym. For the city poetic it can be readily accepted that life contains much which is both a part of life – contiguous – and much which appears also to be random – the drunk on the street, the mugging, the chance encounter, the job termination email.

It needs to be clarified as to why these terms belong to the metonymic syntagm, the combination zone. Torque, where there is deliberate twisting of syntax or semantics to construct a sequence which is perhaps rich in sound and rhythm is not concerned with the metaphoric. Repetition, where words and phrases may be repeated without attention to logical meaning, is obviously a combinatory form rather than a metaphoric one.

The terms Linked/Fragmented are balanced on the above graph by Synonymy/Antonymy. It has been suggested above that these may be a less complex attributes than either similarity/dissimilarity or contiguity/random. Within the metaphoric paradigm, synonymy (two words which are different but mean the same, (see Wales, 2001) and antonymy (two words which designate opposite characteristics (see Wales, 2001); for example: old heart/young love describe a form of metaphoric construction. They define how selection occurs in the construction of the metaphor. Within the Metonymic syntagm the attributes of linkage and fragmentation can be seen to define how combination occurs in the construction of the full metonymic: porch and shadow may be linked, shelter and mad may represent fragmentation of a physical environment. The linkage and fragmentation are a combination and therefore metonymic not metaphoric in the context. The speed and complexity of events within the city can be accurately recalled and interpreted through the use of these two devices within the poetic.

The central question is how does this graph construct a space which demonstrates a proposed city poetic? How is the city space represented as poetic space in the graph? Jakobson's definition of poetic function is (as Culler (2001) sees it) almost irritatingly simple but it does however provide a useful and definitive structure which releases scope for clearly understanding the attributes of poetic structure. This thesis contends that this structure as a whole is a semiotic structure and cannot be fully understood within a linguistic or literary discipline. This justifies the representation of Jakobson's definition of poetic function as a graph. Any graph constructs a space between its two axes. The axes generate intersections of the independent (in this case

combination/metonymy) variable and the dependent (in this case selection/metaphor) variable. These intersections or interstices measure a doubly defined quality which takes place in the space provided by the graph. This thesis argues that these sequences of intersections provide the iconic and grammatical poetic space to record the city in poetry. Or to argue backwards – the city is represented and recorded by intersections of selection and combination; time and simultaneity, torque and substitution for example. As a poet it would be preferable to state that any selection/combination can be used together and each interstice will give rise to a particular poetic structure and content. Jakobson uses the term 'equivalence' as the defining quality of the space between the axes. This 'equivalence' is further described and defined by the definition and use of 'parallels'.

This term has not, as yet, been defined. It is not possible, unfortunately, to examine the full scope of this important poetic and literary form within the space available in this thesis. However, the relevance of parallels to the construction of a city poetic are explored here. Parallels were first defined by G.M. Hopkins and taken up by Jakobson (see 'Poetry of Grammar and Grammar of Poetry' [1960]; 'Grammatical Parallelism and Its Russian Facet' [1966] and 'A Glance at The Development of Semiotics' [1974], all in 1987). Jakobson acknowledges Hopkins' paper, 'On the Origins of Beauty' [1865] (1959), as one of the greatest contributions to poetics (1987, p127). He agrees with Hopkins that 'on every level of language the essence of poetic artifice consists in recurrent returns' (1987, p145). Jakobson quotes from Hopkins' essay 'Poetic Diction' (1987, p145):

> The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of

> parallelism, The structure of poetry is that of continuous parallelism, ranging from the technical so-called Parallelisms of Hebrew poetry and the antiphons of Church music to the intricacy of Greek or Italian or English verse (1959[1865], p84).

Hopkins' essay 'On the Origin of Beauty', is a definitive discussion on this aspect of poetry.[88] This element of the repeated parts, the repeated structure within a work of art, is vital to its artifice and indeed beauty. The parallels, by definition, refer to the structure of the poetry as a whole, are not, therefore attached to either selection and metaphor or combination and metonymy, they are constructed by poetic tropes to form the poem – this is the poetic space. For the purposes of this thesis, the city poetic will contain artifice which responds to, is controlled by, and evokes the city structure. The parallels enable an iconicity which develops this particular city artifice. They enable patterns of lines, intersections, repetitions of sounds and acknowledgements of parts of the whole, all of which contribute to a representation of a city existence. The element of iconicity in poetry is more apparent in a city poetic than in say, for example, romantic poetry, in that the structure of the city readily impacts on the structure of the verse. Poetry that has emotions as its central theme, rather than the structure of the environment, forms combinations of words and emotions from the language and its symbolism, rather than from the structure of the poetic form itself. It is with regret that this comparison cannot be developed here. De Man's (1984) analysis of romantic poetry is touched upon in the Commentary on 'Time' in *Shades of Light*.[89]

Any consideration of the construction of space between the axes must include a reference to the Formalist understanding of movement. Formalists were committed to the 'literariness' of the study of literature – the science of its

construction and their analysis of the Russian *byt*, has a bearing on this study. It provides an understanding of a sense of movement through the axial space. *Byt* is a crucial word in the vocabulary of the formalist poets and its understanding contributed to their poetry and their poetics. This is not a word which is easy to translate. Comments on this term – *byt* – are to be seen in the context of the focus of this thesis which is to construct a city poetic. Conceptions of movement, time, plus aspects of how it is measured, in the context of the city, provide a framework for the construction of a poetic space. *Byt* as an attribute of Jakobson's axes is therefore considered here.

Jakobson's sense of immediacy and the importance of movement is developed through his relationship with the poet Mayakovsky. The chapter 'On a Generation that Squandered its Poets' (Jakobson, 1987, pp273-300) is a moving tribute to the poet Mayakovsky who committed suicide in 1930.[90] Mayakovsky was a passionate and gifted poet of the revolution:

> The poet's revolutionary call is directed at all of those "for whom life is cramped and unbearable," "who cry out because the nooses of noon are too tight." The ego of the poet is a battering ram, thudding into a forbidden Future; it is a mighty will "hurled over the last limit" ..../Opposed to this creative urge toward a transformed future is the stabilizing force of an immutable present, overlaid, as this present is, by a stagnating slime, which stifles life in its tight, hard mold. The Russian name for this element is *byt* (Jakobson 1987, p277).[91]

From this, it can be seen that Jakobson understands words as having their own intrinsic energy and that this can contribute to his understanding of both poetry and its function.
This creativity is engendered where the moveable hits the immovable – thus interpreting functionalist communication.

Schooneveld and Armstrong (1977) discuss the meaning of the verb *byt* and Jakobson's work in this area. They examine the significant meaning and resonances of this part of the Russian 'to be'. *Budu* is usually translated as 'I will' or 'I will be'; *bavit* means 'to cause to be'. The interest this has for the interpretation of *byt* is that the present tense of *byt* is not used and instead the word denotes a noun - *byt*. The concept of *byt* is therefore that of a stasis which is felt as an obstructive, immobilizing force.

What is considered here is the energising which results from the rejection of *byt* – the embrace of movement as a principle for poetic expression. The Formalist poets sought to reduce the distance between life and art. Rejection of *byt* would seem ideologically central to this ambition. It was perceived as a stasis and impediment to both life and art at one and the same time. This has implications for a city poetic as explored by Dalgård in his paper (1987).

Dalgård (1987) analyses selected city poems by Brjusov, Blok and Majakovskij. He contributes detailed observations on the nature of city poetry based on the poems he discusses. He observes how the poets' use of colours, viewpoint, fragmentation, create confusion or complexity, dissolution of time of day – light and dark – and the blurring of the edges, also contribute to an urban poetry.

He discusses poetry by Brjusov, Blok and Majakovskij with special reference to Majakovskij's poem of the city 'Adišče Goroda' ('Invocation of the City') where *byt* is used to describe 'the poet's attitude to the humdrum of everyday life (*byt*) in the urban hell' (1987, p8).

> I have analyzed a series of poems with one common theme – the city. But they are about more than the city; they are about the individual in the city, about the city versus the individual, the present versus the future. The literary theme of the city has changed from being a tribute to the rulers (e.g. Lomonosov) to a direct criticism of the present with/without hope for the future. The city has always played a role in the literary tradition, but not until around 1900 did it become a deliberate and subtle part of the description of something more than the concrete city. It developed into urbanism. The symbolists Blok and Brjusov wrote very urbanisitic poetry, but the most intense urbanist was Majakovskij.....
> Majakovskij's city is not a whole. It is seen in fragments and the structuring principle is associations. The broken look of the city is in itself a symbol of a disintegrating world. Majakovskij has, in my opinion, in an eminent way drawn on all the structural parts of poetry to illustrate this view of the world (1987, pp16/17).

The problem for Mayakovsky, and for the city poet today, is that Mayakovsky hated the city. His poetic skill in representing it does indeed give rise to 'urbanism' but the romantic antipathy to the city – the city as an anathema to the soul, is still present. There needs to be a positive interpretation of city space so that a city poetic can emerge as a specific form of expression. Elena Guro, a poet and writer, contemporary of both Jakobson and Mayakovsky, has a more positive interpretation of city space (see Commentary for *Shades of Light* Fame Section).

There is one further issue concerning poetic space which should be considered. The way in which Jakobson analyses space has implications for this exploration of poetry; see 'The Factor of Space' in his *Dialogues* (with Pomorska, 1983). His exploration is based on a geographical contiguity or distance between the addresser and the receiver.[92] He is also interested in 'the question of space in relation to changes in language' and that 'neighborhood can

be traded for kinship' (p79). He writes that time is vital to an understanding of space:

> If one stops giving credence to the myth of an immobile system and includes time as internal factor in the analysis of linguistic systems, then one should include space as well in the set of internal linguistic factors (1983, p80).[93]

Jakobson's chapter on space is brief. He does not attempt to link it to his semiotic theory of axes and poetics. Nevertheless there are ideas that can be carried over into the theory of a city poetic. He refers to the occurrence of a change in the language which becomes established and then is habitually used. The language thus changes its vocabulary and emphasis; peer group language or even dialect can be established. A city dweller's poetic would, one might expect, thus easily incorporate its own environment. The contiguity of the dweller in the city to the city itself would result in an exchange of 'language' which could be expressed in words poetically – with the use of metaphor, metonym, iconity, allegory, particular parallelisms.

This is no different from any other environmental influence on any other form of poetic expression, but it is clear that the Jakobsonian definition of space, within this context, results in the consideration of a poetics that arises from the environment without just being a poetics of place – it is a poetics of space - city *is* text, rather than city as text. The graph comprises of two axes, the space is constructed by them, between them. There is a variable and an invariable. The paradigm is the axis of simultaneity – therefore without movement of time. The syntagm is the axis of contiguity and therefore contains narrativity and the passage of time. The Jakobsonian poetic function projects poetic language into the narrative or onto the contiguous syntagm. It would therefore

seem that one of the major properties of the space between the axis is movement. This highlights again the Formalistic idea of 'function' - that it contains, and is enabled by, communication.

This thesis contends that it is one thing to consider the poetic syntax of the space and it is another to consider the poetic semiotic of the space. How is the space constructed? Jakobson's acceptance of Hopkins' understanding of parallels provides a part of the answer here. It has been established by means of the examination of poetic function above that the axes are dependent on each other. If one axis is removed then there is no space. Without the space there is no poetic function.

To put it another way, the space is not only constructed by the movement in time of the syntagmatic narrative it is also constructed by the projection of the poetic language. There is a mixture of movement, a variety of juxtapositions. How is the meaning of this space to be interpreted? Perhaps through repeated intersections with differing combined characteristics – the clashing and combining of the forces from the two poles of language. The relationship of this to a city poetic is that the connection lies in the assessment and reassessment of the perception of the poetic simultaneity within the narrative as time passes. Thus a city poetic is not a poetry of place but a poetry of space. The axial diagram provides an iconic representation of this space.

The suggestion of this thesis is, that any of the qualities from the two axes can combine at a point of intersection and produce a poetic effect (for example: fragmented antonymy or random dissimilarity). They can also repeatedly combine and refer to each other (to form parallels, to embody

movement- impact and forces within the poem as a whole, as explained above). The suggestion of this thesis is also, that this understanding of poetic form provides a poetic structure which is very much suited to a genre of a city poetic. Equivalence is of course a poetic function, regardless of the poetic form or genre. Jakobson's definition states that the 'poetic function projects the principle of equivalence from the axis of selection into the axis of combination'. The suggestion in this thesis is that there is also a poetic that projects the principle of combination into the axis of selection. As Turner suggests (1977 and see Chapter One) the equivalence can be projected from both axes. This thesis proposes that if projection is accepted as occurring from both axes then the equivalence exists *between* the axes, and is not positioned *on* the axes.[94] This is a deep understanding of the space which, it is suggested, interprets city space as iconic as well as poetic. City space is where attributes collide, impress upon each other, balance the forces of the human and the constructed object. This thesis proposes that this understanding and interpretation of Jakobson's 'poetic function' (remembering the importance of communication within the Russian Formalist understanding of 'function') is a structure for a hitherto undefined genre of a city poetic. This chapter has considered the history of the axial model with detailed reference to Jakobson and Saussure. The axes have been depicted with their attributes and they have been interpreted as a semiotic model. Misunderstandings of Jakobson's theory of the axes and their attributes have been investigated. The understanding of the space between the axes and its relevance to a definition of a city poetic has been assessed.

The above chapter has indicated how Jakobson's axes can be interpreted with respect to both linguistics and semiotics – as

suggested by Jakobson himself. The axes are defined by attributes and these, in conjunction with the diagrammatic representation of Jakobson's theory of poetic function above, inform the structure of a suggested genre of a city poetic. This structure is realized by the construction of the space between the axes. This axial structure originates with Jakobson but is developed, in relation to a city poetic, by this thesis.

The third chapter of this thesis explores the role of the narrator within a city poetic with specific reference to deixis and shifters and the importance of their use in the construction and understanding of women's interpretation of a poetic of city space.

Chapter Three

Deixis, Shifters, Women and the City Narrator

As mentioned at the end of the previous chapter, Jakobson's geographically based interpretation of space and distance provides a basis for the consideration of deixis (how people define themselves in terms of placing) and shifters (how people define themselves in relation to each other in terms of identity). Jakobson's construction of distance is both linguistic and semiotic. This fact is used here as a springboard for a discussion of how a theory of city space may be developed poetically. Within the model of Jakobson's axes – a model which strongly informs this thesis – the construction of space is an important element. How city inhabitants define and place themselves within this space will be made evident here through the understanding and use of shifters and deictics. There is a further suggestion that there may be a gendering function within the use of deictics and shifters which, in turn, may construct a city poetic with a specific reference to women. These terms require careful definition and analysis. This thesis focuses on Jakobson's poetic and semiotic theory; and whilst this chapter begins with his ideas on shifters, it goes on to describe a potential genre of a city poetic which is a substantial development of Jakobson's original study.

The discussion of deictics and shifters below is complex. Theorists have categorised and defined these two terms in different ways. For the purposes of this thesis – which is to theorize a genre of a city poetic exemplified in *Shades of Light*, it is important that these two terms are kept separate

and their differing attributes are clearly and fully understood. Deictics is the use of adverbs of time and place (here, there, now, then) in order to position people and things in relation to each other, both in time and place. They are pointers. As such, this thesis argues that they belong to the combination syntagm as they represent a sequence of events within time and place. On the other hand, shifters (that is, personal pronouns - I, you, she, we etc.), this thesis argues, belong to the selection paradigm because they mean more than one person at the same time (see the axial diagram in Chapter Two). The personal pronouns are here categorised as shifters because, for example, the person who is 'I' from one position (the addresser) is 'you' from another position (the addressee). This sense of the positioning effect inherent in the shifter may be why personal pronouns tend to be classed as deictics. For the purposes of this thesis shifters and deictics are kept separate[95] because they have an impact on the role of the narrator within the city poetic, including a gendered role. There follows an analysis of shifters and deictics respectively, with reference to Jakobson's theories.

In his 'Shifters, Verbal Categories, and the Russian Verb' (in *Fundamentals of Language* 1971) Jakobson uses a model with the Message (M) and the Code (C) to define shifters where 'Any message is encoded by its sender and is to be decoded by its addressee' (1971, p130). This gives rise to: four DUPLEX types:

1) two kinds of CIRCULARITY – message referring to message (M/M[reported speech]) and code referring to code (C/C[proper names]); 2) two kinds of OVERLAPPING – message referring to code (M/C[autonymous mode: message referring to code]) and code referring to message (C/M[meaning reliant on message]) (1971, p130).

Theorists, including Jakobson, have tended towards an amalgamation of the two terms: shifters and deixis. As stated above, this thesis seeks to keep them separate, although the reasons for combining them can be compelling. Jakobson refers to Peirce in his early statement of how the two categories are linked:

> According to Peirce, a symbol (e.g. the English word *red*) is associated with the represented object by a conventional rule, while an index (e.g. the act of pointing) is in existential relation with the object it represents. Shifters combine both functions and belong therefore to the class of INDEXICAL SYMBOLS (1971, pp131/2).

To classify a word as a shifter is to understand that it has more than one meaning in relation to its object – both you and I can be 'I'. The shifter's relation to the object is the key to the transference of this category into the wider category of the deictic. Jakobson emphasises the importance of context again with reference to Benveniste. He insists that: 'the pronoun 'I' cannot be understood without its context – i.e. the message. 'Every shifter, however, possesses its own general meaning. Thus *I* means the addresser (and *you*, the addressee) of the message to which it belongs' (1971, p132).

In his paper 'Language in Relation to Other Communication Systems' ([1968] in 1971b) Jakobson refers once more to Peirce's work on indexical signs and refers to context as a 'cultural frame': 'Even the gesture of pointing at an object has diverse symbolic connotations depending on the cultural frame which endows this deictic sign with such meanings as degradation, malediction, or cupidity' (1971b, pp700/1). Even though Jakobson has linked the shifter with the indexical sign (see quote above) he still only uses the term shifters with respect to personal pronouns and verb tenses.[96] The terms 'deixis' and 'deictics' have wider applications

than this. Verbs can also be categorised as shifters as they have present, future and past tenses – for the purposes of this thesis this form of shifters is not explored in as much detail. In a later paper (1980b) than the above mentioned essay, Jakobson highlights the etymology of the words 'verse' and 'prose' in his exploration of verb tenses as shifters. In so doing he indicates the importance of tense in poetry and how, within poetry, shifting tenses can be applied within the same poem:

> As the etymology of the Latin term *versus* suggests, verse contains the idea of regular return, in contradistinction to prose, the etymology of whose Latin term *prosa* (*proversa*) suggests a forward movement. The experience of verse always includes the unmediated sensation of present time, a backward glance at the impulse of the preceding verses, and a vivid anticipation of the verse to follow (1980b, p25).

Jakobson relies on work by Jespersen and goes on to define shifters as referring to verb tenses and pronouns:

> For example, past tense is a shifter because its literal meaning is a designation of an event anterior to the given speech-act. The first person of a verb, or a first-person pronoun, are shifters because their general meaning contains a reference to the author of the given speech-act; similarly, a second-person pronoun contains a reference to the addressee to whom this speech-act is addressed. If addressors and addressees of a dialogue change, then the material meaning of the forms "I" and "you" *shift* (1980b, p26).

Despite this description of 'shifting' the term 'shifter' is now rarely used. Monika Fludernik's paper: 'Shifters and Deixis: Some Reflections on Jakobson, Jespersen, and Reference' (1991) provides a critique of Jakobson's 'shifters'. She argues that Jakobson is not clear in his use of the words 'message' and 'code' and that his use is not consistent with his use of these same terms in his paper 'Linguistics and Poetics' (1987, pp62-94). Fludernik's paper demonstrates

the confusion that arises when these terms are defined by the different schools of linguists, philosophers, narratologists, or as literary terms. Her understanding, based on linguistics, of the connection between shifters and deictics is quoted and indicates how confusion can easily arise:

> One first point to make about Jakobson's analysis here is that he concentrates on the verbal categories, so that temporal and spatial adverbs, whether he considers them to be shifters or not, are not actually mentioned. However, since mood and tense are considered to be deictic categories, adverbs of time and place should be as well (1991, p198).

Further linguistic analysis is provided by Herman Parret, who pays tribute to Jakobson's contribution to linguistics in his paper: 'Deixis and Shifters after Jakobson' (1991). He describes Jakobson's work as 'the origin of the interest in deixis in contemporary linguistics' (p339). He refers to the subjective orientation of deixis: 'How is deixis organized and how can shifters be defined once the subjective origin of discourse is accepted as a fundamental principle...?' (1991, p325). This definition refers back to Bühler's defining work: *Theory of Language: The Representational Function of Language* (1990) which orientated deixis as centred on the person, and therefore as egocentric.

Bühler's work on deixis, originally published in 1934, is worth briefly considering in the present context because it provides the basis for the development of this linguistic field into the study of the use of verbal expression in poetry and prose. He termed this use: 'imagination-oriented deixis'.

For Bühler, deixis is egocentrically determined:

> Let two perpendicularly intersecting lines on the paper suggest a coordinate system to us, 0 is for the origin, the coordinate source...My claim is that if this arrangement is to represent the deictic field of human language, three deictic words must be placed where the 0 is, namely the deictic words *here*, *now* and *I*

> (1990, p117) [Buhler's text includes a simple diagram of the two axes forming a cross with the '0' drawn around the interstices].

Bühler goes on to define this deictic egocentricity as the *origo*; a choice of defining term which reveals it's double meaning of: origin, and the importance of the egocentric source of deixis. Bühler gives a description of the body placing enabled by deixis:

> When the same person uses words like *in front – behind, right – left, above – below*, another fact becomes apparent, namely the fact that he *senses his body* , too in *relation* to his optical orientation, and employs it to point. His (conscious, experienced) *tactile body image* has a position in relation to visual space (1990, p145).

He then explores the nature of movement of the *origo* within the use of spatial and temporal deixis which results in different placings of the *origo* within his/her context. At this stage it is important to understand that the subjective, the *origo*, has linguistic origins rather than philosophical, political or psychological ones. However it is my intention here to explore the imaginative function of deixis rather than the considerable linguistic intricacies of its development. The previous chapter diagrammatically represented the two Jakobsonian axes with some of their attributes. For this reason, despite the complex history of the development of shifters and their absorption into deixis, this thesis contends that a categorisation which keeps the role of the shifter closely related to personal pronouns is the best definition to further understand the role of the narrator – particularly with reference to gender and space in the city - within a poetic context. This would seem to assert that there is a 'literary deixis' (and see reference to Fludernik's concerns above (1991)). However, this is not necessarily a consensual

position. One theorist who disagrees with this point is Keith Green.[97]

Keith Green's unpublished PhD thesis introduces the understanding of deixis in lyric poetry (1992a), using John Lyons' definition:

> 'By deixis is meant the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee' (Lyons, 1977, p 637).

Green, in his introduction to *New Essays in Deixis: Discourse, Narrative, Literature* (1995) argues that 'care must be taken not to overstate the pragmatic element in any utterance, because language, and most particularly deixis, functions at the intersection of symbolic (in the semiotic sense) and pragmatic meaning' (1995, p12). He goes on to build on the defining work by Benveniste[98] and continues to develop his interest in deixis within the field of the imagination[99] where he argues that the deictic *I* can be emotive as well as subjective. His own work on deixis and the lyric poem demonstrates it can be strongly indicative of subjective emotion (see unpublished thesis (1992a and also 1992b) but that there is no specific literary deixis as such.[100]

It is important to note that the study of deixis is complex and has been developed for differing purposes by different disciplines. Green correctly identifies the importance of *I* within the lyric poem. As will be argued below, non-lyric poetry can also express the complexity of the shifter *I*. The concern in this thesis is to understand the interaction between people and the city within time, place and space, notably city space. It is for this reason, that this thesis proposes that the

terms 'shifter' (the *I*) and deictic' (*here, now, there, then*) are equally important but not as a combined category, rather as two separate categories of terms. A more traditional use of deixis (see Levinson, (1983,) is the combination of the shifter and the deictics (see Levinson (1983) as quoted in Green, 1995). Green has developed his use of deixis with specific reference to Gisa Rauh. He proposes six categories.[101] He provides full definitions of these including two categorised as *Origo*-deixis and Spatio-temporal deixis.[102]

Green uses Jakobsonian based terms to define the terms of his categories of deixis - *coding, content and receiving* which are understood as being the sender, message and receiver. Green does not actually provide a definition for these terms in this paper but he is clearer in his unpublished thesis.[103] Green's work is important because it establishes the use of deixis as a useful method of analysis within poetry.

Spatial deixis is most commonly described by adverbs of place - *here, there, under, through* - for example. There is also the placing that is registered by the placing of the speakers and the text in relation to each other, and this can occur in a variety of combinations. Jakobson's use of 'distance', discussed earlier, where the common language or code provides the degree of understanding in communication, the closeness or distance in comprehension, can be seen as a part of spatial deixis. It is this understanding of placing which reflects on the position of the narrator in relation to the content and context of the text and assists in this thesis' proposed genre of a city poetic.

This thesis has studied Jakobson's axes and their interpretation of place, time and space. Any study of deixis

within the context of this thesis must therefore include time as a deictic function as well as space. It is important to interpret deictics with the context of their use, and it is necessary to unravel this complex web of definitions and categories. Green makes some important points. Poetry, which is generally more concerned with the metaphoric, expertly, through Jakobson's categorisation of the metaphoric axis with its attribute of simultaneity, provides a construct which realises the simultaneous interpretation of personal pronouns – the shifters – 'I' and 'you' for example. In terms of the narrator within poetry this provides for a complexity of identification between poet and reader which is not obtainable from a prose text, where the 'I' and 'you' of the narrator and reader are posited within the sequence of the narrative rather than within the metaphoric expression of poetry. This is a definition of 'shifter' with specific reference to poetry. This would seem to mean, therefore, that poetry which is metonymic might deal with the narrator in much the same way as prose, but as has been seen in Chapter Two, metonymic poetry does not necessarily entail consecutive narrative; rather, its fragmentary nature might promote simultaneity, though in a different way to the metaphoric structure (and see Wilson, 1994).

Deixis on the other hand, if it is interpreted as the use of the adverbs of time and place, and includes changing tenses of verbs, remains on the combination axis. The meanings imparted by deixis do not allow simultaneity. These suggested definitions of shifters and deixis, with their origins in Jakobson and with the aid of the diagrammatic representation of his theory, give rise to further attributes on the axial model and are useful in providing further structure for a city poetic. The awareness and use of deictics and shifters within city poetry facilitates a specifically focussed

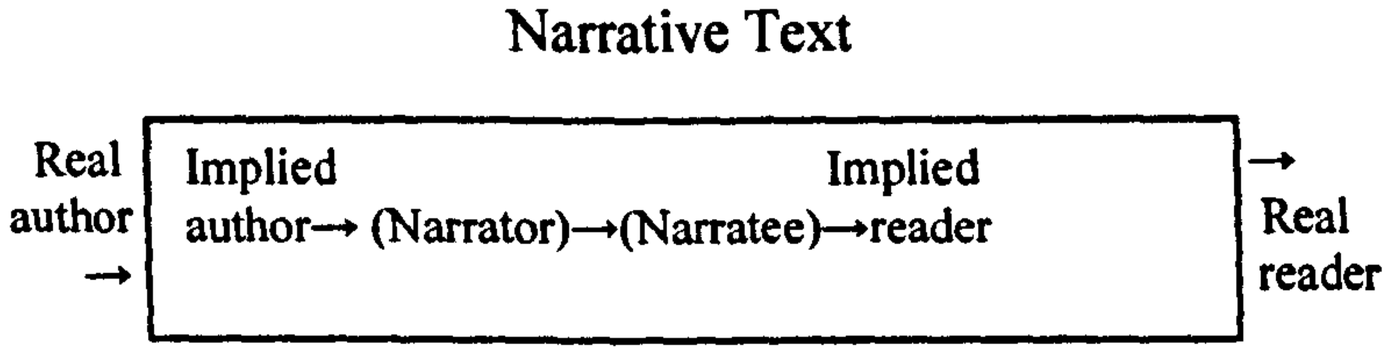
poetic which reflects the nature of city space. This is governed by both the sequence of time and simultaneity; place and movement which dislocates; it reflects the strong interplay of forces between the inhabitant and the city itself (the crossing over between forces and their impact). The role of the narrator is therefore constructed in a special way. This is examined further, later in this chapter.

If shifters and deictics are accepted as separate categories then there arises a further contention, that the placing of the narrator within a poetic text is more readily understood through an analysis of shifters within a semiotic and linguistic analysis than through a strictly narratological placing – by which is meant a set of stable narrative functions. With reference to Jakobson's axial model, shifters and deictics have not only a literary context but also a semiotic one, rather than a linguistic one.

Within this thesis the issue of 'voice' is discussed through the stylistic designation of the 'shifter'. The shifters need to be understood as 'interpreters' of voice and levels of voice – but not necessarily in a narratological sense. The function of the shifter as narrator within poetry might seem susceptible to an analysis which reinterprets narrative levels. This would be a linear and horizontal designation of process (see Booth (1991), Chatman (1978), Oliver (1989), Rimmon-Kenan (2002) [1983]), the kind of analysis which, in fact, becomes problematic when considered with respect to poetry rather than prose fiction, the latter being the genre from which the model arose and for which it was designed. As poetry deals more with metaphoric language than prose, thus necessitating a paradigmatic (metaphoric) analysis rather than a syntagmatic (metonymic) analysis, then it would seem appropriate to use the model of narrative levels as a (vertical)

paradigm. This model is not useful because of the problem of placing the reader at the lowest position of the paradigmatic axis. As can be seen from the discussion below, this placing does not adequately interpret the function of the reader in relation to the text.

From within the debate of narratology Chatman produced a diagram of narrative levels (1978). This diagram is fundamental to any understanding of a narratological study of the structure of fiction. Rimmon-Kenan (2002), in a well-known discussion, has postulated a diagrammatic analysis which slightly amends Chatman's. What is less well known is the reworking of the diagram by Douglas Oliver in his *Poetry and Narrative in Performance* (1989). He regards poetry as fiction which, for him, justifies his use of the narrative levels structure. Chatman's diagram of narrative is reproduced here (1978, p151):



Rimmon-Kenan (2002, pp86-90) oddly omits Chatman's 'Narrative Text' from this diagram. She then goes on to argue that the Implied Author and the Implied Reader are not valid elements in this equation.[104]

The variations in narrative diagrammatic representations and schema demonstrate that there is more than one interpretation of narrative levels – and here, both of them in relation to fiction. Douglas Oliver in *Poetry and Narrative*

in Performance suggests some further variations to the narrative levels. He bases his discussion on Booth and Rimmon-Kenan but in his chapter entitled: 'Poles Apart and Together' he analyses Chaucer's *House of Fame* and suggests an interesting diagrammatic structure of the role of the narrator in poetry which is vertical but contains un-named components or links – perhaps suggested further layers of narrative position (1989, pp140-145). He bases his discussion on Chatman's diagrammatic representation. His suggested application of this diagram to poetry places his analysis in a vertical sequence. He makes substantial changes to include his analysis of voice and the subjective and objective poles. His understanding of the relationship between the 'I' of the poet and the 'I' within the poem is a significant use of the category of the shifter at work in poetry:[105]

> Making the diagram vertical rather than horizontal provides a link with Jakobson's metaphorical paradigm rather than along a selection syntagm. This immediately places the diagram in a position to provide a metaphoric interpretation. We are no longer assessing the narrative levels with reference to combination and metonymy, but with reference to selection and metaphor. A vertical diagrammatic construction of Chatman's model is attempted below (but where does the text itself go – is the text the paradigm itself?):

Metaphor/Text

Real author

Implied author

(Narrator)

(Narratee)

Implied reader

Real reader

As Jakobson himself pointed out prose naturally seeks out the combination syntagm and indeed narratologists have interpreted prose levels in just such a way. The suggested format of the graph has been re-arranged and the greatest complexity of the paradigm is placed at its head. This perforce places the author at the position of metaphor and the real reader at the suggested lowest position at the interstice with the combination syntagm.[106] Perhaps it is preferable to work with Rimmon-Kenan's simpler formula of four processes where the paradigm itself is the text:

Metaphor

Text

Real author

Narrator

Narratee

Real reader

Why use a diagram of a structure that has been devised for prose and place it in the position of a poetic axis? It is useful here, perhaps, to refer back to Jakobson's definition of the etymology of verse and prose and consider the use of verb

tenses in poetry.[107] Another is the determined effort to come to some kind of systematic understanding of the relationship between the poet (the poet's voice) and the reader, through the text, which more closely represents the poetic dynamic rather than the prosodic. It would seem that the narratological model is of very limited use to interpret the relationship between the poet (author), text and reader. The possible dynamic between author and reader through the prose text, however, would seem to be readily, metonymically interpreted through the combination syntagm. The suggestion of using the trope of the metonym enables the reader to perceive the text of the novel as representing a metonymic part of the whole author - in the sense of how someone can be represented by an attribute, a particular aspect of authorial style for example. But if the levels are placed along the metaphorical paradigm then the relationship of text to poet becomes more one of selection. This is in the sense of the interpretation of the poem – that it becomes something that is perceived as a substitute for, or a similarity with, the author. A metaphor is a figure of speech where one thing is described in terms of another. Thus, for example, a metaphor in a poem gives the reader an interpretation of how the poet is representing an idea. The poem is not primarily understood to be a part of the author – as standing in as part of the author as in the metonymic combination – but as a simultaneous metaphorical equivalent of the poet. The poet, and therefore the poet's voice, is standing in relation to the narrator and the text in a different way to the prose author. This, as has been indicated by Oliver (1989) is the action of a shifter.

Within the scope of this thesis, one further category of deixis still needs to be mentioned – that of temporal deixis. As well as being described by adverbs of time – *after, before, now,*

then – it is further described by the terms *anaphora* and *cataphora.* The deictic areas of *origo* and *spatio-temporal* are highlighted as they interpret most fully the axial space created by Jakobson's axes, and which have been explored more fully in Chapter One. The nature of time passing, inherent in both the verbal tense and the adverbs of time, indicate that these categories of deixis belong to the combination syntagm. The deictic use of the terms *anaphora* and *cataphora* originate with Bühler (1990, p138). They derive from the actual construction of Greek texts which were written on scrolls. Thus what had come before, was above the text – *anaphora* – and that which was to come, was below the text – *cataphora.* These terms are used for the deictic defining of verbal tenses and adverbs of time – past, present and future and once, now and (interestingly) then – this adverb having a dual time held within it – as in '*then* you will know' and '*then* it became clear'. Deictics appear simple but quickly become complex when applied to human speech, and much more so when applied to the detailed construction of poetry.

The use of deictics in an understanding of city space is useful in another way, over and above its syntactic function. Its very nature includes the movement of the *origo* though time, place and space and the distance between subject and object. What form do deictics take when used in poetry? Green has stated that there is no specific literary deixis, that there is only difference in degree in comparison with prose (1992b, pp133/4 and see Endnote 97). However, this thesis has argued (see above) that a literary definition of deixis rather than semantic or linguistic for example, assists in an accurate interpretation of poetics.

The argument has been made in the preceding paragraphs that shifters and deictics are two separate categories of language with independent attributes. Shifters, with their comprehension of pronouns which simultaneously indicate different people, are, it is suggested, best placed on the selection/metaphoric paradigm of the Jakobsonian axial model. Deictics, with their defining property of pointing or placing of things and people in relation to place and time, are best placed on the combination/metonymic syntagm of this model. It has also been suggested that the complexities of shifters and deictics are best understood in literary, and with reference to the Jakobsonian axes, semiotic terms. The paradigmatic placing of shifters releases their attribute of simultaneity and provides an understanding of the role of the narrator in poetry which allows a metaphoric identification with the poet and the poet's voice which a more combinational narrative (or prose narrative) placing does not provide. This definition allows for a fuller interpretation of 'city *is* text', a phrase which has already been explored as a development of 'city *as* text' (see Commentary for 'Time' section of *Shades of Light*). It is a further contention of this study of shifters and deictics that there is a gendered function of these terms which provides a specific women's voice in poetry. This is an opportunity to delineate a frame of reference within this thesis: that of the role of the narrator in a city poetic, with special reference to women in the city, and within the city space , as it is provided by the 'shifter'.

Women have expressed difficulty with either a certainty of who the 'I' in their poetry really is (see Riley and Tarlo below) or they have expressed unease with the use of pronouns which appear to be gender neutral ('he' for example) and which, in general, do not encompass their sense of self or position in relation to either the subject-

matter of the poem or themselves in relation to their world. The purpose of the exploration of women's use of shifters and deictics, below, is to establish how the different uses to which they are put reveal the importance of women's need to attend to placing and timing within space; and with reference to shifters - how this deictic placing and timing needs to be accompanied by a paradigmatic identification between self and city. If uncertainty is expressed about the nature of the 'I', as a sense of self, then this complexity cannot be explored. It simply becomes a self reflective pursuit. Perhaps this is why women have not confidently explored themselves in relation to the city? The discussion below highlights some of the key areas of difficulty. As current usage of the terms 'shifter' and deictic' are amalgamated under the umbrella term of 'deixis' in the references quoted below, the literature can at first sight seem confusing.

With reference to specific examples of modernist poetry by T.S.Eliot and Ezra Pound, Tate (in Green, 1995) analysed the impact of deixis on the position of the gendered subjective perspective. She suggests, quoting Virginia Woolf, that women have been aware of the linguistic fragmentation of person and its effects (1995, p132). She continues by observing that in modernist poetry 'the attempt to efface the author from the text may be a contributory factor in the production of a fragmented and distorted writing' (1995, p133). In her analysis of *Canto XVII* by Pound she concludes: 'Deixis emerges as a particular kind of organising frame or schema for structuring spatial and temporal reference in relation to person' (1995, p135). Deixis contributes to a strong analysis of the authorial, persona and narrator complex. It also contributes to the interpretation of events detailed within the poem and their relationship to this complex – both in terms of positioning and time. Tate

continues: 'Deictic frames, then, are both content-reflecting and context-creating' (1995, p135). She refers to 'shifters' as deictics and her analysis assumes that deictics are largely a category of language which determines the person in relation to the reader and the text.

Another analysis, by Semino (also in Green, 1995), considers the perceived distance between the poetic persona and author. She studies poems by Wordsworth, Hughes, Larkin and Elizabeth Bartlett. Her analysis suggests that in poetry, the narrator is both author and witness, and that time is both present and past. [108]

She has chosen poems that use increasingly complex narrator positioning within the poems. Her final choice of poem: 'Charlotte, Her Book' by Elizabeth Bartlett illustrates how the poet constructs a persona/narrator who is both dead and referred to in the third person and yet the interpretation of a single persona/narrator coheres. She makes no reference as to whether a gendered analysis affects her observations.[109]

It is this kind of analysis which illustrates how shifters (and again, like Tate, Semino gives 'shifters', the name 'deictics') contain more than one person at the same time in poetry. This results in the necessity of discarding the syntagmatic models of narrative levels. It provides a basis for a paradigmatic placing of such levels (as described above and with reference to the Jakobsonian metaphoric paradigm). The complexity of interaction between the person and voice that Semino highlights as existing in the poems she analyses means that single categorisation of either real or implied author for example is just not complex enough. Both Tate and Semino use the term 'deixis' to involve both the nature

of the persona/poet and the placing of these in poetry, as perceived by the reader.

As was suggested at the beginning of this chapter, deixis does not just play a role in respect to lyric poetry. Jeffries analyses non-lyric poems by Carol Ann Duffy (in Jeffries and Sansom (Eds.) (2000) pp54-68), using deixis as an umbrella term for both 'deictics' and 'shifters'. This has the effect of placing the shifters, which are the personal pronouns, within the pointing definition of the deictic. It is possible that this has a curious effect of emphasising distance between the persona and the author – as if the author were always pointing him/herself out; rather than the understanding of the shifter as a part of speech that reveals a simultaneity of different positions of the speaker from within the text. Jeffries' analysis is based on stylistics and discourse, demonstrating that Duffy's use of personal pronouns reveals new levels of meaning in the changing perspective in relation to the poet, her voice, and the distance the reader feels from the text, the persona and the poet's voice. It is the techniques of the poet that are most important here, not a consideration of whether the poet feels sure of themselves – the position which is of more interest to Harriet Tarlo and Denise Riley (of whom more below). This is a difference of emphasis which lies at the heart of a gendered perception of shifters (although, as can be seen from Jeffries above, for most, this would be encompassed by the use of the word 'deixis'). For the purposes of this thesis the interest is in the technical capacity of language rather than an exploration of whether the author feels empowered to use the personal pronoun at all. Jeffries also considers examples of Duffy's use of adverbs of place and time and personal pronouns. The result is a clear analysis of how Duffy creates the effect of drawing the reader into the events of the poems:

> Increasingly it seemed that my findings were pointing towards a very subtle and quite varied exploitation of a number of deictic dimensions in English. These could be used "straightforwardly" by emphasising proximal deixis of place, time or person, but were also very often concerned with challenging the very basis on which deictic opposition rests. Thus the distinctions in Duffy's poems between "there" and "here", between "me" and "you" and between the past and the future are repeatedly blurred and their identities made to fluctuate. The result for the reader, I would claim, is that by different means we are time and again drawn into the centre of the poem. Sometimes we are addressed directly, sometimes the generic nature of the narrative seems to be all-inclusive (2000, p68).

Jeffries has followed up her interest in deictics with a further paper: 'The Role of Style in Reader-involvement: Deictic Shifting in Contemporary Poems' (2008).[110] She introduces the term 'deictic shifting' (from McIntyre's work on point of view in drama) to explore how, in poetry, the poet may describe apparently contradictory material which shifts the reader between differing times, places and personae, whilst at the same time the reader fully accepts that the persona of the poem has coherence. Jeffries defines this as 'deictic centre'. She discusses lyric poetry by Peter Sansom and Mebdh McGuckian. Deictic shifting identifies the:

> deictic triggers in a text which cause the reader to view the text world from a different angle. Thus, it is thought that the way that deictic expressions work in narrative is that they cause the reader to take up the deictic positioning of the character, pace and time which are indicated by the textual triggers (2008, p71).

This definition shifts the purpose of the deictic from the exploration by the poet to the phenomenal world in a poem, to a purpose which describes the process of identification by the reader to the narrative.[111] As has been pointed out above, this is something which can be understood and constructed by the poet (see Duffy above). This is rarely the same as the critic's position of the close reading of a text in order to

reveal its complexities. It is an interaction between the poet and the text itself for the reader – thus validating the Jakobsonian concept of 'literariness', the discourse of a poetic text arising from within itself.

Harriet Tarlo has identified that shifters have informed her poetry (in Etter, 2010, p115), and several of her poems in *Poems 1990-2003* (2004) demonstrate her accentuated use of shifters and deictics. But these poems are not about the city and the effect on the narrator needs to be demonstrated. She discusses the role of the gendered narrator with reference to shifters in her essay: '"A She Even Smaller Than Me"' (in Mark and Rees-Jones, 2000, pp247-270). She examines the gendered pronoun 'I' in the poetry of Rachel Blau DuPlessis, Frances Presley, Fanny Howe, Denise Riley and Adrienne Rich[112] amongst others. The poetry she examines includes non-lyric poetry. Her discussion indicates that she understands the poet as author and as persona in lyric poetry to be closely linked. Less formal, freer forms of verse might well release more complex relationships, although, as has been indicated above, lyric poetry (Bartlett's 'Charlotte, Her Book) can be very complex in the expression of the relationship between the poet and the personal pronouns in the text.

As part of the feminist debate, Tarlo tackles the issue of the gendered, apparently neutral pronoun. She examines closely the poem 'Miro' by Frances Presley where the pronoun 'he' breaks the neutral gendering of the poem – rather than the pronoun 'she'.[113] She also highlights the use of the multitudinous self in a poem by Fanny Howe – where in a poem from her sequence 'O'Clock' the use of the pronoun 'she' cannot also contain the meaning of the pronoun ' me' as used in the poem. Fanny Howe also makes the context

play its part: '"No she without a where, no I without a when"' (as quoted in Mark and Rees-Jones, 2000, p255). In her analysis of other poets in this chapter – Riley and DuPlessis for example – the exploration of the deictic 'I' is not contextualised by the deictics of place and time. Perhaps this is why the poetry explores the nature of the gendered self, in itself, rather than the placing of the gendered self within a world. This is a key area for the construction of a city poetic – in order to register the existence of the city, the person and the environment must combine. Here, however, the exploration comes close to turning in on itself. In fact, the example that Tarlo uses from Riley specifically writes out the contexts of time and place and expresses, possibly necessarily, a loss of anchorage: 'I can't get to things there, I'm here, thrashing around in a meadow of my own/that days won't end, that they will' ('Slip' by Denise Riley quoted in Tarlo, in Mark and Rees-Jones, 2000, p261).[114]

Tarlo, in this chapter on shifters concludes:

> I have looked at a diverse group of poets here, united only by a degree of formal experimentation, yet all regarding the shifter as an element of language in need of interrogation. In all these poetries, these nominatives without a name, referees without referents, become highly charged. Whether gender-specific or gender-mysterious, their usage by women poets has created a challenge to androcentric language at least as powerful, and often more subtle, than that of linguists (Mark and Rees-Jones, 2000, p268).

It can be seen from the discussion above that analysing the role of shifters in poetry, without reference to deictics (as a separate category) can result in analysis that is self referential rather than placed within an environment. The focus of this thesis is the construction of a genre of a city poetic - the poetic is placed within and of the city. Within this focus, this thesis highlights women's expression within a

city poetic and how, without the combined use of shifters and deictics, this expression is not going to develop.

Deictics can be used in any kind of poetry and can be understood in simple categories or in the more complex discourse categories as mentioned above. However their most common and perhaps most powerful forms are based on adverbs of time, place. It is suggested that this, in conjunction with shifters, constructs a deictic space of time, place and person as a very relevant tool for a city poetic. An understanding of the use of shifters and deictics in both lyric and non-lyric poetry has been attempted by summarising the work above. The vital importance of context for the personal pronoun or shifter has been highlighted. Within a city poetic, where one's placing – in place and in time – is crucial, the deictics are vital for the poet's expression. This discussion has emphasised the need for the use of shifters as well as within deictics providing a context of place and time.[115] The contribution from the feminist debate has highlighted the importance of the use of both of these categories. As regards city poetry, the axial nexus of time, place and space which has been explored in Chapter One above provides a simple and clearly appropriate reason for using deictics and shifters to construct a city poetic.

Benveniste contributes a further analysis of deictics and context which has special importance for poetry. His view is that deixis, in itself, is not useful as a tool for analysis:

> unless one adds that the deixis is contemporary with the instance of discourse that carries the indicator of person; it is from this reference that the demonstrative takes its property of being unique and particular each time...The essential thing, then, is the relation between the indicator (of person, time, place, object shown, etc.) and the *present* instance of discourse (1971, p219).

For Benveniste, spatio-temporal deixis - the context of place and time – is equally important to the pronominal deictic. This combination provides a coherent foundation for a city poetic. The placing of the person within the city environment is a balance in time, though not necessarily an equilibrium, between the city itself and the humans within it. This placing of the person provides a basis for examining position as a point of view.

Mark Bruhn's article 'Cognition and Representation in Wordsworth's London' (2006, pp157-177) uses cognitive linguistic theory as defined by Stephen Levinson (2003) to analyse sections of *The Prelude* by Wordsworth. What is relevant here is Bruhn's exploration of deixis which he develops in relationship with the viewpoint constructed by the human body and the angles with which the environment is thus dramatically perceived: 'Our bodily axes are simultaneously transposed to this fixed point, which permits the naming of angles: left, right, upstage, downstage, etc. With ground and point of view in place...' (2006, p6, online downloaded version).[116] Referring to a specific part of Wordsworth's depiction of the crowded streets of London, Bruhn analyses how the poet constructs a sense of the sublime:

> Wordsworth again depicts himself on a body tour "amid those overflowing streets," "going forward with the crowd"; the deixis enforces a relative frame of reference on the spatial array, such that we map our bodily axes onto our narrator's and envision the scene from his mobile point of view, with "The face of every one/...pass[ing] by" (7.632-34). Thus we seem "to look" and look again at face after face, or point after point in a complex spatial array whose interstitial units or "chunks" provide a conceptual ground for a description of our and others' motion (2006, p12, online downloaded version).

This dramatic representation– both in terms of placing and content – is a very interesting development of the origo and its function within the imaginative scope of the poetic. This introduces the immediate intimacy between the shifter in poetry with the body. This is a debate which has interested feminist poets and theorists. It should be noted however, that the shifter should be linked to deixis if it is to avoid self-reflection which represents loss of place or identity. However, this debate needs to ensure that it is an exploration of the poetic rather than the rational. For the purposes of the construction of a city poetic, this is an important point. There is little scope for a city poetic which is based on a list of places, the great and good, the chronology of events.[117]

It is here that this analysis of the function of deixis and shifters within a city poetic is widened to provide a sense of the aesthetics behind this analysis. How is a genre of a city poetic to be understood? The analysis of Veronica Forrest-Thomson, who, although she appears not to have perceived gender in her work and analysis, is helpful here. She has written of the opposing forces in poetry of artifice and irrationality (1971). She suggests that:

> *artifice* differs from irrationality in being based on systematic procedures, and from rationality in the fact that these procedures are an attempt to articulate a structure that is more fundamental, and in many ways destroys the normal procedures of rational discourse (p127).

How is this investigation of how the meanings in contemporary poetry are constructed to be reconciled with a gendered approach to grammar in its modern guise of the discourse of stylistics? The tension in this debate is that the stylistics (in this thesis specifically shifters and deictics) seeks to promote the rationality of the verse – who is speaking? Who precisely is the narrator? What are they

saying – how and to whom? All poets, she concludes, can use artifice without being considered irrational:

> Thus we may be able to increase our grasp of our own mental processes by a deliberately *artificial* enrichment of the implications of the forms of language which created them; and to restore poetry to the status of an intellectually respectable activity without forcing it into the norms of rationality (1971, p133).

Forrest-Thomson provides the theoretical opening for this thesis to discuss how a gendered narrator and city poetic may be constructed: that it will contain artifice, may appear to be irrational and may have a particular artifice, a particular irrationality within the city poetic as a genre. The importance of this definition of artifice is that charges of rationality and/or irrationality cease to be significant when discussing the gendered 'I' within a city poetic. This is especially important when refusing to support arguments concerning women's contribution that are closely based on an essentialist analysis of the body (see Ashton (2007a) below).

Forrest-Thomson, although she refers to Jakobson as a linguist,[118] read his paper on shifters (in *Fundamentals of Language*, 1971) and has obviously developed his ideas in her analysis of T.S. Eliot's 'The Waste Land'. Her analysis of artifice is based on a complex model of categories.[119] Her understanding of artifice appears to have similarities with Jakobson's 'imputed similarity'. Charting the full scope of these two interpretations of artifice is, unfortunately, beyond the scope of this thesis. However Forrest-Thomson understands the artifice of deictics[120] and shifters[121] in poetry very well. Her analysis of shifters in Eliot's 'The Waste Land' interprets her theory of the 'disconnected image' prevalent in modern and contemporary poetry. This

interprets the 'I' as a structured force within the poem.[122] For Forrest-Thomson, rationality impedes artifice: 'In its anxiety to get at the "meaning" *behind* the words it would overlook the meaning *of* the words' (1978, p163). The aesthetics of artifice in poetry must overcome rationality. It is with this in mind that the investigation of women's interpretation of 'I' must be further pursued.[123]

The following paragraphs therefore attempt to summarise various positions taken by different women and their theories which illustrate how the perception of 'I' affects the capacity to exist as a narrator within poetry. In Jan Montefiore's book *Feminism and Poetry* (2004),[124] Buck's Introduction indicates that 'feminine difference' is located in the language rather than the form of the poetry.[125] Montefiore, however, (2004, p75), when discussing lesbian poetry states that the subject matter is what differentiates this particular kind of poetry not the poetic language.[126] Montefiore, quoting from Wordsworth's preface to his *Lyrical Ballads*, provides the basis for the poet as using ordinary language to speak to all humanity. As Buck suggests, the development of this is seen in Lilian Mohin's Introduction to *One Foot on the Mountain*: '"man speaking to men" is transformed into a poetry of "women speaking to each other"' (ibid, p11).[127]

As an example of the inherent properties which women's poetry may manifest, Montefiore suggests that the influence of psychoanalysis and the work of Irigaray tend to an understanding of women's language as based on the body, plus 'imagery of water, oceans and dissolution' (ibid. p178). But men's use of water imagery is, however, also well known (see for example: 'Bateau Ivre' ([2009, 1871]) by Rimbaud, 'The Triumph of Time' (1982[1866]) by Swinburne and 'The Ship's Orchestra' (1996 [1967]) by Roy

Fisher). This approach to women's poetry – is it a difference based on language or form? – seems to be inconclusive. Shifters and deictics have been defined and explored above with the possible gendered implications indicated. The question of whether the shifter is expressed only within lyric poetry has also been addressed. But does this examination countermand Forrest-Thomson's remit, that this is all an attempt to rationalise poetic artifice? Further analysis of the complexity of 'shifters' which explores irrationality as centrally important, is needed.

Within a gender analysis in poetry the shifter 'I' is necessarily prioritised. This is considered doubly important because of the tension between the lyric and the role of the first person within it. The lyric becomes problematic. Denise Riley has questioned this pronoun's meaning extensively, both in relation to herself and drawing on her understanding of Wittgenstein. In *The Words of Selves* (2000) she explores her sense of difficulty in saying who she is and speaking without feeling that she is not truthful. In her chapter entitled 'Linguistic Unease' she writes:

> When I – for I can't speak for anyone else, and yet probably this emotion is widespread – when I write *I* and follow up the pronoun with a self-description, feelings of fraud grip me. Not always: I can easily say, "I'm worn out; I've just got the shopping bags home on the bus", but certainly can't say, for instance, 'I'm a writer'. Then only under the most baroque circumstances would I have to utter, "I'm a woman" (2000, pp59/60).

She goes on to explain further: 'But suppose you [not 'I'?] suspect that language itself also possesses its own designs and that your word is already not "half" but wholly "someone else's" – is already *everyone* else's – and can only be copied, or stolen back again?' (2000, p63). This is the language of criminality – fraud, theft. The problems lie with

the strong sense of ownership and non-ownership, control and lack of control. It seems that Riley has a sense that language is in control – has its own designs – and that she is not empowered by it but is limited by it – she cannot use it to describe herself as either a writer or a woman.

Riley goes on to explore the problem of the lyric 'I' in her chapter: 'Lyric Selves' (2000, pp93-112). This chapter is written around a poem that complements the text of the essay. Her poem about Delphi: 'The Castilian Spring, a First Draught' is the source for discussion of the lyric 'I':

> The question of the speaking 'I', and of its possible egotism, arises immediately here. Is the lyric 'I' an irretrievably outdated form, as some would argue, a poetic version of that overthrown omniscient narrator we used to hear such a lot about and shouldn't much like to meet? But you [not I] can also have an impersonal lyric 'I', not at all confessional or self-aggrandising. Lyrical self-presentation distils all these worries, which are old enough [this is a reference to classical Greek poetry]. The less that the poetic work is taken to be only consciously generated by its author, and the more archaic and dubious aspirations to technical control begin to sound, then, paradoxically, the more important the actual figure of the poet may become. Presenting the self and it fine sensibilities reaches fever pitch within some contemporary poetics. Poetry can be heard to stagger under a weight of self-portrayal, having taken this as its sole and proper object. Today's lyric form, frequently a vehicle for innocuous display and confessional, is at odds with its remoter history (2000, p94).

It is not a correct procedure to use one poet's thoughts about one of her poems to define an extensive theory of the pronoun 'I' and the restrictions of the lyric form, but this passage does illustrate clearly how attributes have accrued to this particular shifter and its function in shaping a particular form of verse for women. Interestingly, this passage makes clear that Riley accepts and builds on her understanding of the development and usage of language – she is more

confident in her use of the first person pronoun than her earlier essay suggests.[128] It is interesting to compare this personal position with T.S.Eliot's use of shifters analysed by Forrest-Thomson above.

Language has its own history, processes of development and usage. Even within the scope of our native language it is too large a tool to control. Each time we speak, our efforts reflect both a working relationship with it, and a negotiated settlement with its meanings and implications. Confidence in handling the relationship between the self and language as a process of development, places the poet within the language, places the poet as narrator within the poetic. One is therefore neither thief, nor fraudster, nor lost in relation to oneself. This understanding can be usefully understood as an aspect of synchrony and diachrony, as developed by Jakobson from Saussure (see Chapter Two of this thesis). Time is a vital deictic aspect of the development of language, as much as the deictic of place. This yields a fluidity of language that should be flexible enough to reassure any poet's efforts to validate self as well as communicate.

Women have extensively questioned the nature of the pronoun 'I' in relation to themselves. Women's poetry has been criticised as having a poor grasp of form, even within the chosen preference for free verse.[129] Claire Buck quotes Lilian Mohin from *One Foot on the Mountain*: 'The demand for accessibility is also represented by the decision to use a free-verse form, a choice shared by virtually every poet in the anthology and endorsed by Mohin's sceptical approach, in the introduction, to "traditional academic standards of poetic craft"' (as quoted from Acheson and Huk,1996, p88). It has also been criticised as being too heavily dependent on straightforward story telling – that we have stories that we

demand are told – to act as witness in effect, and that poetic form, in itself, is therefore neglected.[130]

This discussion is an attempt to arrive at an understanding of women's perceived role as narrator in poetry. The sense of self is further complicated by women expressing a sense of dislocation in their poetry, the woman writer who is not identified as to place (as in Riley – see above and Duffy 'A Stranger Here Myself' (in O'Brien, 1998, pp160-170). Within the scope of this thesis the 'I' is positioned within the urban space ('In spite of the current academic fixation on the idea that all is rhetoric it seems impossible to deny that cities are concrete realities': Patrizia Lombardo (2003) pvii). It might be useful to suggest that expressing diffidence about the exact nature of the 'I' in itself, is not rewarding; there are several natures, several functions and the city provides an environment for their expression and meaning. The 'I' is within space, constructed space,[131] and the living (or indeed the dead) remain alive within it, whoever and however. In order to function, the narrator needs to send a message out to someone who hears/receives. The narrator needs a location, or a process of locating. This can be done in a number of ways. Vicky Bertram explores this in *Gendering Poetry*:

> The pre-eminent position of the lyric 'I', and the poem's movement from the private to a public sphere, are related to certain characteristics of the lyric mode, which is the most egotistical creative genre. In writing it, you describe the world through your own eyes, you cover everything with your words, your mark.[132] Poets have to summon considerable authority in order to manage this feat. The reader has to yield far more radically to the poem's authority (2005, p45).

Bertram goes on to analyse the poetry of Eavan Boland and Gillian Clarke whose use of the lyric 'I' has carved out a voice of authority in their poems and the personal mood of

the poems can be 'earnest, sombre, meditative – even, at times, didactic' (Bertram, 2005, p83).

Within the scope of this thesis, the subsequent paragraphs are an invitation to greater research as well as an overview of the role of the narrator within women's poetry. Women have explored the multiple I (heteroglossia),[133] the expressive voice[134], repudiation of lyric (see discussion of Denise Riley's poetry above), 'I' as witness,[135] the removal of this troublesome shifter altogether (as can be case in modernist poetry (see Jeffries and Sansom (2000) above) and as in poststructuralist poetry (see Kinnahan, 1996, p630). Bertram also identifies the 'Dominant Subject Positioning' in her analysis of how women adapt their reading of the poetic text according to an unspecified gender in a poem and that this has bi-furcating and damaging effects (Bertram, 2005). Mulford (see Kinnahan (1996) pp645-7) and Maguire[136] have questioned women's 'I' within the wider contexts of communist and postmodern politics respectively. And see Bertram (2005, p 37), where she quotes Sara Mills' dissatisfaction with Kristeva and her lack of interest in social context.[137]

Further exploration of the nature of the personal pronoun is carried out by Tarlo (1999, pp94-112). She discusses women's poetry that is '"avant-garde", "experimental", "innovative" or "postmodern" (1999, p95). She proposes that the collection *Out of Everywhere* (O'Sullivan, 1996), despite it containing very few U.K. women poets, illustrates that:

> What this work shares above all is a provisionality, a refusal to tell a simple story or resolve into a single meaning, and its clearly related exploration of and experimentation with language' (1996, p95). She examines the poetry of Rachel Blau DuPlessis: 'Her

> [DuPlessis] draft, "She", examines the position of the female pronoun in our language and culture, whilst in "Me" she seeks a new female self, suggestive of Julia Kristeva's theory of the "subjective-in-process", or series of "selving[s] as opposed to singular self" (Tarlo, 1999, p99).[138]

Tarlo, with reference to DuPlessis's poem 'Me' (DuPlessis, *Drafts 3-14* 1991, p24), shows how this poem explores 'this moment of language acquisition when the girl-child exists in a state of resistance to definition as a single separate 'she' (Tarlo, 1999, p100). This is based on Kristeva's idea of how women's language can exist 'on the edge of the semiotic (pre-linguistic) and (symbolic (post-language) state...'the newly born woman' (1999, p100). Tarlo, with Clair Wills (in Wills (1994), pp34-52), criticise this internal emphasis saying that it denies the physical reality of women in the world. As discussed above, this is ratification of the need for the combined use of shifters and deictics in city poetry. As Tarlo comments, for DuPlessis, the poem 'Me' explores 'polyphonous voices' and 'reiterates the powerful sense of forces which stifle the woman's voice and insist the page is blank' (1999, p101). This might be a justified position but can, of necessity, be problematic.[139] Duplessis' position is, however, exploratory rather than prescriptive.

Ashton's article 'Our Bodies, Our Poems' (2007a) identifies DuPlessis's interest in 'the poetry of shifters'. Duplessis is quoted as wanting: '"the poetry of shifters, a pronominal poetry, where discourses shift, tones shift, nothing is exclusive or uniform, the 'whole' is susceptible to stretchings and displacements, the text marks itself, and there is no decorum"(p144) (in Ashton (2007a) p217[from DuPlessis 2006]). Ashton further notes that: 'Innovation ("fabrication" for DuPlessis) thus becomes a necessity for women poets precisely because they imagine there is no

authentic self to express; there is only the possibility of rupture, artifice, and distortion' (2007a, p222).

This is a position which highlights the necessity for the irrational as a cogent creative force. This is explored, in a non-gendered way by Veronica Forrest-Thomson who argued that artifice is essential to poetry – including innovative poetry. Eavan Boland has echoed this, as quoted in Bertram (2005) '"A poem is not *about* an experience; a poem *is* an experience"' (p141).[140] However, this is not a similar emphasis to DuPlessis who sees the artifice, amongst other forms, as an enforced position.

The central argument in Ashton's article is to indicate how closely some forms of contemporary and innovative poetry are linked to the physical human body – with a gender analysis. She develops her argument through examples from paintings. She observes for example, that Jackson Pollock's "splatter" technique resembles male urination. She quotes from Linda Kinnahan's ideas:

> Just as [Charles] Olson's "Proprioception" had words filling pages at cross-angles like Pollock's splatters across the canvas, Fraser's poems, described as appearing on "oversized" pages that allow each poem...a generous margin, an enclosure of white space that often gives the poem the impression of floating," immediately recall Mitchell's "subtle emphasis on the central area" (and we might say, Frankenthaler's [menstrual or urine] "stain" (Ashton (2007a) p224).[141]

The artist's female body provides a 'form as something the artist's own body caused her to make' (Ashton, 2007a, p224). Ashton links her theory to women poets DuPlessis and Hejinian:

> Now these [women] poets are no longer in the anthologies by virtue of being women, but the argument has been inverted – they are in the anthologies because there is something distinctively

gendered about their poems. They are distinctively gendered, it would appear, *because* they have been produced by women's bodies. It is as if the woman poet's formal innovation were something akin to a mollusk's secretion or its shell, The body in this context begins to look like a superior technology for achieving (to recall DuPlessis's criticism of the feminist poetry of the 1970's), an "aesthetic of sincerity, authenticity" (Ashton (2007a) p225).

But it is hard to make this essentialism encompass the poetry (or other literary forms) that women have actually written. Although, as Ashton writes in her conclusion, this is the logic of the gendered artefact which ratifies that form related to the female body is more important than content for women's poetry.[142]

In this return to the original search for a women's aesthetic, in terms of content and form, if a relationship to the body is accepted as a fundamental gendered position, it removes other basic creative techniques and methods from an important position in women's creative endeavour. This means that examination and use of form which has little or nothing to do with women's bodies become inaccessible to and perhaps unjustified for women. It is an important argument of this thesis that the forms – both iconic and in terms of the grammar of poetry - provide a complex and useful springboard for women to express themselves within a city poetic. For the purposes of this thesis, urban placing must be a priority consideration. There is the possibility of a kinship of language within a city poetic for women. Dowson and Entwistle (2005) in their chapter: 'Part III 1980-2000 Overview' comment:

> The most striking features of poetry in these decades are urban realism or pastoral, making the ordinary strange and the prevalence of diverse dialects which run across a breathtaking range of forms and themes. We find women noticeably confident with idiomatic speech, in the seemingly personal expression required

> by the lyric as well as their previously preferred dramatic monologue and dialogue where they now take more risks in playing the literary off against the vernacular (2005, p171).[143]

Dowson and Entwistle also quote Carol Rumens Introduction to her *New Women Poets* (1990): '"There may be no startling formal discoveries: what is new, I think, is the emergence of a kind of late twentieth-century dialect, a montage that reverberates with the noise, colour, slanginess, jargonising and information-glut of daily life" (p15)'(Dowson and Entwistle, 2005, p185). These comments are not, unfortunately, followed up by any further analysis. Despite extensive searches, women's city poetry has been located but remains hard to find.[144]

As has been seen by the above analysis, women have expressed a strong sense of self as dislocated, and therefore as not located anywhere. Wendy Mulford explores this sense of dislocation fully in her poem 'p.'in: *and suddenly supposing*. Her use of deictics in this poem is revealing: 'outside the house is not inside the house and people live inside the house/they do they do not live outside the house which makes outside the house a very much nicer place to be. the child lived outside the house' (2002, p66).[145]

Further difficulties for women have been explored. Women have queried their non-existence in terms of not being published, not being read/used in criticism/allowed to be part of poetic schools and heritage.[146] Women have also attempted to find single or simple ways forward by criticising other women's categorisations and frames of reference. Dowson (1999) identifies what she calls 'women's affiliation complex' where she notes that women criticise difference in women rather than celebrate it. This

article also identifies the adverse effects on women's poetry of its neglect by other women poets and more significantly by anthologies and publishers in general.[147] The following quotation from Jane Dowson illustrates the complex relationship between women and 'I':

> Jane Holland's 'Pulse' [poem title] signals the gender-negotiation and pluralism we emphasis: "I'm not a woman poet./I'm a woman and a poet./The difference is in the eyes." In the "difference" on which Holland puns, the female 'eye'/'I' overwrites the disempowering effect of the male gaze traditionally inscribed in lyric poetry (2005, p3).

Whatever way the issue of the narrator in women's poetry is looked at, the sense of dislocation – whether it be a lack of placing or feelings of doubt as to who the 'I' really is, results in a position that has not been useful for the construction of women as narrators and a city poetic. The placing of the self as narrator within the city is an area of recognition still to be clearly and fully expressed in poetry.

If it is understood that women definitely have a sense of dislocation, that they are strangers in their own country, are outsiders – then this is a sense of a lack of placing. If the urban poetic requires a strong interaction with place, time and space then this sense of dislocation will hinder a sense of being a part of that city space. If it is understood that women have difficulty in defining the 'I' then this is a lack of control of the narrating process. This highlights the need for women to especially look at the importance of deictics and shifters within the construction of a city poetic because it provides the tools which place the self within the concrete reality.[148]

This does not preclude other requirements, other methods of expression or other lines of enquiry towards a city poetic. The iconicity which derives from the axial diagrammatic

representation of poetic space (see Chapter Two), and is inherent in a city poetic, is also of great importance. Such an emphasis on the shifter is not a statement of required form – lyric or concrete poetry for example; nor is it a statement of required content – reference to buses or street names; it is not an insisted demand of who the 'I' is – simple, single, interdiegetic (see Bertram, 2005, p53) or multiple.[149] The proposals are that any women's aesthetic is not required to experiment with innovative linguistic forms/language though of course it might; it is not exclusive of political reality – though of course it may well contain political comment; it refutes the exceptional exclusion of women poets and their work from the canon of literature by the placing of the poetry on the page – or on the sound track etc. Within this thesis the aesthetic of the gendered city poetic therefore arises from this specific exploration of form (deictics and shifters), its use with certain context (city location) and its development through certain content (women's life in the city) towards an expression of women as narrators of the city. Forrest-Thompson's definition of the poetic aesthetic of artifice still operates parameters for these suggested forms and content. It is still poetry that is being written – not history or sociological survey. Complex expression of shifters can be understood within the irrational artifice that Forrest-Thomson defines as centrally important to poetry. Who the 'I' is, need not be rational to be powerful and effective. The narrator is not a chronicler but a constructor of poetry that, arising from the city, includes fragmentation, irrationality, the random. Ultimately, in fact, any doubts concerning the 'I', for women, can be used to advantage.

In this chapter shifters and deixis have been defined and explored. Women's relationship to the 'I' has been explored from a number of different viewpoints. The conclusion

would seem to be that in order for women to emerge as city narrators, as writers of city poetry, there needs to be a certainty of both self, and self within this environment – something which may not be so strongly demanded within poetry which is not about city life. Women have indeed written city poetry (see endnote 144) and the detailed analysis of how the 'I' and the sense of place is constructed in general is work that still needs to be undertaken. It is with regret that this is beyond the scope of this thesis. The concluding paragraphs of this thesis are a summary of how Jakobson's semiotic axial model provides a city space in relation to self and the environment.

Genre, as defined in the Introduction to this thesis, is defined by both content and form. The form is explored by the semiotic structure of Jakobson's poetic function – equivalence, projection, the axes of selection and combination – the metaphoric and metonymic. This provides a model for the space which interprets both a city poetic and the person within time, place and space. The contention is that a city poetic is constructed both by content and in terms of the language register or dialect used (see pp93/4 and endnote 93). The inclusion of the shifter and the deictic within this register provides a structure for a gendered city poetic. It is further contended that the axes construct a space which interprets the city through its iconic structure. This is understood to be factual similarity. This structure also provides a structure for the imputed similarity which Jakobson notes as being the fundamental structure of poetry – namely parallels. It is the Russian Formalist parameters of the function of message as the dominant mode of the poetic, and the movement provided by function from the encoder to the decoder which then further describe the framework for a specific city poetic.

The poetic which arises from the structure of Jakobson's poetic function and axes gives rise to a city poetic. The gendered contribution is in the emphasis of the shifter and the deictics within the poetic. This thesis contends (argues keenly), that this is a significant contribution to a genre of a city poetic.

Conclusion

This thesis has closely examined Jakobson's fundamental theories of 'poetic function' and his metaphoric and metonymic poles with the purpose of constructing an iconic representation that will encompass and enable a city poetic. It was found that insufficient attention has been paid to the complexity and the semiotic nature of Jakobson's theories and that this close examination does indeed give rise to a semiotic axial model which interprets the space which defines a city poetic. This research is important for bringing to the attention of other researchers not only the importance of Jakobson's work as a whole, which has been much neglected in recent decades, but also the importance of his semiotic theories in relation to the analysis of poetry. The axial model which is proposed in Chapter Two of this thesis coherently develops the scope of Jakobson's axes, adding to the attributes that he originally designated. The iconicity which would seem natural to a city poetic has been interpreted through Jakobson's theory of similarity to include iconicity, and factual and imputed similarity, and the latter's relationship to poetic artifice. Gender has been interpreted through the close analysis of 'shifters' and 'deictics'. This thesis proposes the decisive splitting of these two terms in order to reveal the gendered voice within a city poetic. The metaphoric affinity of 'shifters' and the metonymic affinity of 'deictics' are an exciting interpretation of these two stylistic terms which, as this thesis indicates, can be very usefully applied to poetry and, in this thesis, to a city poetic.

This thesis began with the question: 'Is there a genre of a city poetic defined by poetic space and what is women's

contribution to this poetic?' Contemporary city poetry written by male British poets has recently received much acclaim: Allen Fisher, Roy Fisher and Iain Sinclair for example (Barry, 2000; Hampson and Barry 1993, Kerrigan and Robinson, 2001, Thurston, 2001, Sheppard, 2005). Women poets were perceived as lacking a sense of place (see Barry 2000). This starting point gave rise to a number of other questions:

why was place seen as important in city poetry?

why has men's poetry expressed this sense of place with relative ease?

why has women's contribution – if it existed at all – been overlooked or misunderstood?

The next question arising from this was whether there is a genre of city poetry as such. This required a definition of genre as an informed basis for the argument conducted within this thesis. The definition of genre (see Introduction) as comprising both form and content has been seen as useful here.

This thesis is practice-led. The long poem *Shades of Light* forms half of the thesis as a whole. This book length poem establishes a significant contribution to poems about city life and specifically about London. It marks a substantial development in the context of other long poems about London (especially see Eliot (1972[1922]), A Fisher (2004, 2005) and Jones (1972[1952]). The importance of long poems by women as a contribution to a poetic form dominated by male poets has been seen as a challenge by Alice Notley (see her essay 'The "Feminine" Epic' in *Coming After*, 2005). Her response was to write *The Descent of Alette* (1996[1992]), a mythically based poem about a subterranean London ordeal.

Specifically with regard to *Shades of Light*, the following question arises: how is the combination of thesis theory and poetic praxis to be assessed? In practical terms this thesis was posited by a poet, a woman and a city dweller. The poem was first drafted before the theory part of the thesis was fully researched. After three significant re-draftings and other alterations, the poem was completed within a period of five years. During this time the theory was fully researched. The final writing up of the theory largely took place after the poem was considered finished. The definition of a 'practice-led' thesis would seem to require this sequence and combination of writing, research and writing up.

The poem has commentaries for each of the sections, endnotes and a short bibliography. These comprise a reflection on the sources for the poem and allusions which arise from it. The endnotes provide references for these. It is fully intended as a complete book length poem in its own right. Although the thesis argument was present throughout the poem's construction, it is important to recognise that in any creative work, developments and changes in approach may occur. A poem that takes five years to write will have form and content at the end of it that would not be the same as that provided at the beginning of the poem. This was accepted by the writer at the outset and promoted a firm commitment to writing the poem consistently in sequence. All work, all re-drafting began at the beginning of the poem and concluded with the end.

The thesis research was done at the same time as the poem and was drafted over the period of the same five years. The writing up, however, has taken place within the final year. Connections between the theory and the practice are linked through this concurrence of effort, but it must be

acknowledged that the integrity of creative effort did not allow the theory to dictate terms and vice versa. It would seem impossible to interpret all the issues arising from the theory, in the poem, and again, vice versa. One clear issue which derives from both the theory and the practice of this thesis is that an anthology of women's poetry of the city is much needed.

This practice-led thesis leads to a conclusion which arises from both parts of the thesis. It will be noted that the last poem of *Shades of Light* 'Caravanserai' (see Appendix I) is an example of the use of deixis and shifters within a city poetic. As mentioned above, this expression of a particular part of the theoretical part of the thesis is not so clearly expressed at the beginning of the entire poem *Shades of Light*. It is suggested that this is appropriate within the development of the research during the five years of the thesis research.

There are a very large number of deictics and shifters within the poem 'Caravanserai' which forms the close of the entire poem *Shades of Light*. The lines cross iconically with the police officer looking towards the junction, the bus entering the scene, 'Gina being called in from the North of Euston, Camden. These crossings construct the space of the content of the poem. The wider sense of crossings is evoked by the title of the poem 'Caravanserai' which is Persian word for a hotel for merchants, built round a courtyard for the merchandise to be kept safe at night, and the traveller/narrator of the poem entering the city from her travels to be met with Roy whose eyes stare back towards the desert and the past/future, not into the here and now. And finally the 'now' is where the narrator goes, though this 'now' must refer backwards to the poem that has been as

there is no sense of where the 'now' is going or for what purpose.

Such a brief analysis contains only pointers and suggestions. What is the gendered contribution? Is it necessary to regard the narrator of this poem as either male of female? Other poems in *Shades of Light* are more gendered in content – 'Ms Pixel Writes' and '£50.00 Cash' for example. But as Chapter Three of this thesis points out, the content may not be the only key: the form, the shifters and deictics, the combination of self and place, the 'grammar of poetry' with specific reference to forms and tropes that represent the city, can provide the gendered response to the city space.

It is also important to mention the innovative use of Adobe Indesign software to construct the 'Fame' section of this poem. The combination of software skills to interpret one's own poetry is a skill which will, in this time of ever increasing use of technology, become more and more used. It is a demanding development of computer skills but vital if the poet is to remain in control of their own creative work. The use of this software interprets a factual iconicity from the city environment that the presentation of lines on the page through word documents cannot provide. This thesis is strongly grounded in interpreting this factual iconicity in conjunction with a 'grammar of poetry' which interprets the city: an environment which cannot be interpreted through the more traditional lyric and romantic ideologies alone. There is little peace or relief from stress in the city. Representation of city life through poetry needs to reflect these demands.[150] This is a central quest of this poem *Shades of Light* and a central argument of this thesis.

The in-depth research into Jakobson's theories of poetic function and poles of language in this thesis revealed a fundamental lack of interest in developing his ideas in recent decades. It was observed in Chapter One that although his supporters outnumber his detractors, since the decade after his death in 1982 (the definitive collection *Language in Literature* was published in 1987), there has been a great reluctance to research Jakobson's work further than in the occasional academic article or as a basic textbook repetition of the central theories (see Bradford (1994) and Joseph (2001), for example). Culler's strong antipathy to Jakobson which arose from his interpretation of Jakobson as merely a linguistic theoretician, and his own support for reader-response theory (2001, 2002) must be considered as a major factor in this lack of interest in Jakobson. This thesis, in its development of the theories of Jakobson's poetic function and his work on poles of language to construct the form and the content of a city poetic has resulted in a strongly argued rehabilitation of the importance of Jakobson's ideas. This thesis has cogently argued, contrary to the usual interpretation, that his theories contained semiotic analysis from his earliest research. This thesis has proved that it is simply insufficient to identify Jakobson's practical linguistic analysis of poetry as the full scope of his analysis of poetics.

The city space which is constructed through Jakobson's axial model, the iconicity and the grammar of poetry within this space provide the poetic structure for this city poetic. Jakobson's theories provide the foundation of the theory of this thesis. The development and re-evaluation of these theories, which this thesis proposes, and uses (in the poem *Shades of Light*), are strongly grounded from within these theories and are not reinterpretations.

Chapter One of this thesis has been rigorous in its investigation and interpretation of Jakobson's 'poetic function'. It has been demonstrated that, where some simply re-state and others reinterpret, Jakobson's *own* theory of poetic function deserves deep and renewed analysis. The detailed examination of 'equivalence', 'projection', 'selection' and 'combination' reveal a complexity of literary analytical tools which bridges linguistics, semiotics, structuralism and stylistics. The semiotic qualities of these terms have been identified as comprising part of their function. Where Jakobson's contribution to poetics has often been seen as merely linguistic, this has had a very damaging effect on Jakobson as a theorist in recent decades (see Culler, 2001, 2002). This close examination of Jakobson's own definitions demonstrates incontrovertibly that his understanding of poetic function is fundamentally semiotic. Chapter One suggested, in the concluding paragraphs, that, by utilising Russian Formalist theory of communication – function and movement – Jakobson's own theory of poetic function can be expanded. Turner's suggestion (1977) of a reverse projection from the axis of combination into the axis of selection is a crucial contribution, especially in the light of the Language Poets' antipathy to the lyric and their search for a new poetic (see Ashton, 2007a).

These layers of understanding have been carefully applied to Jakobson's other central device for literary analysis – that of the metaphoric and metonymic poles. Again, these have been rigorously investigated with reference to the history of their development and specific attention has been paid to Saussure's legacy. This has, unexpectedly, turned out to be of rather indirect lineage. This thesis has examined the sources for Jakobson's theory of the poles in depth. Again, research reveals that many re-state or reinterpret Jakobson's

theory without understanding the complex nature of his definitions of poetic theory.

In Chapter Two, the poles of language have been explored as providing an axial structure which holds various attributes. Again careful attention has been paid to Jakobson's own interpretation of these attributes. The results are rich and informative. This thesis has proposed a new development of attributes on the combination or metonymic pole. This is the pole, especially in relation to poetry, which Jakobson himself indicated was lacking sufficient research (1987, pp89/90).

This chapter then develops and defines the semiotic model of the axes, including these additional metonymic attributes. In so doing, this thesis provides a strong and fresh development and interpretation of Jakobson's theory. This axial space holds the poetic function, projection and equivalence. The poetic space provided by this model has been explored with reference to parallels, iconicity, the 'grammar of poetry' and Russian Formalist understanding of 'function', movement and communication.

The parallels are a device which Jakobson develops from Hopkins' invaluable work (1959 [1865]). Iconicity is a more complex device. Given the length of this thesis it has been little more than outlined. An in-depth study of this and, more specifically, of city iconicity would yield important analytical material. The iconicity has two facets – factual and implied. These terms are complemented by Jakobson's interest in factual and imputed similarity. The whole construct of iconicity and similarity is comprised within the notion of artifice in poetry. This has been analysed in Chapter One with reference to Jakobson and his understanding of Peirce, and touched on with reference to

artifice and Forrest-Thomson (1978) in Chapter Three. It is this aspect of Jakobson's theoretical work on poetry that is the most complex. It is with regret that the scope of this thesis dictates that it stop where a deeper analysis of these literary categories would be an exciting and interesting development. This thesis has suggested that there is a radical affinity between Forrest-Thomson's theories and Jakobson's. Her own poetic use of shifters needs further research.

This thesis has proposed that for the practice of a city poetic, there is an iconic exploration of a city poetic space provided by Jakobson's theories. The semiotic axial model presented as a diagram is suggested as an iconic representation of this space, in itself. Within Formalist expression of 'function' as movement, this space provides a structure for the forces, stresses and interstices which represent city life. The axial model is particularly illustrative of how the attributes of the poles describe movement and the forces which collide and jostle, providing a theoretical basis for poetry which represents, including iconically, the environment which is of particular relevance to the city. Jakobson's own analysis of space and the importance of time, kinship (including a dialect of poetic language) and distance as aspects of it, provides a further framework for communication by, for and between city-dwellers and this contribution towards the construction of a poetic of space.

In Chapter Three, the role of the narrator, with an interest in the gendered narrator, formed the third and final part of this thesis. It is an important aspect of the poetic representation of city life that women's voice is expressed within it. It is with this in mind that the terms 'shifter' and 'deictic', which were introduced into the axial model, were closely examined.

The history and development of these terms have been carefully explored, the various definitions examined, and, with reference to Jakobson, this thesis has suggested that the two terms should be kept separate. The 'shifter', it is proposed, defines the personal pronouns as being in a metaphoric, simultaneous category. As such, they have particular relevance for the narrator and voice in poetry. Again this is a development of Jakobson's own definition of 'shifters' which did not include ascribing them a position within the axial model. Research by Green (1992a, 1992b, 1995), Jeffries and Sansom (2000) and Jeffries (2008) has validated the study of the use of 'deictics' and 'shifters' in poetry. This thesis has proposed that 'deictics', as words which denote time and place, are combination terms and therefore belong to the metonymic syntagmatic axis – they cannot be simultaneous. This is a crucial and original proposal.

Chapter Three has also explored narrative levels and has suggested that, with regard to poetry, their metaphoric and paradigmatic placing rather than their syntagmatic use for the analysis of prose provided a useful structure for the role of the narrator in poetry. This thesis has then suggested that the combination of the two separate stylistic categories of 'deixis' and 'shifters' enables the syntagmatic 'deictic' placing and the metaphoric personal 'shifter' voice for women to construct a city poetic space and identity. This contributes to an important and increased understanding of women's identity and voice within a city poetic.

With regard to genre, this thesis concluded that there is a genre of a city poetic. The construction of city space though Jakobson's 'poetic function' and the axial model which contains a 'grammar of poetry', the use of the attributes of

the axes, and especially the use of the 'deictics' and 'shifters' to provide location and placing, identity and voice all provide a structure for such a poetic. This thesis concludes therefore, that the genre of a city poetic is necessarily constructed first by its form and secondly by its content. As prefigured in the Introduction to this thesis, linguistics, semiotics, structuralism and stylistics all play a part in this constructed poetic. The primary debt is to Jakobson for providing the Russian Formalist constructions of poetic function and the poles of selection and combination which form the basis of this proposed genre.

In addition, Jakobson's Russian Formalist 'literariness' provides the link between this thesis' research into a city poetic and the practice-led part of the thesis which is the interpretation of it. The Formalist commitment to communication - and movement as a part of that communication - is a central inspiration for the 'Triumphs' or procession used as the basis for *Shades of Light*.

The genre of a city poetic is profoundly facilitated by both this Russian Formalist background and the iconic space produced by the Jakobsonian axes. This produces a structure which represents and interprets city life. As this thesis has stated, this definition of poetic space is semiotic rather than linguistic. It is accessible to the theorist through Jakobson's insights and interpreted by the poet through other parts of Jakobson's theories – encoder orientation for example. It is the gendered input through the 'shifter' and 'deictic' which provides understanding of one further component – that the poetic space is not just a city poetic space but also a space which interprets identity: in this case with reference to gender.

This thesis has demonstrated that the axial model provides this structure and that the 'deictics' and 'shifters' provide an enabling input for a gendered response. Where men's poetry of the city is now widely available, though not yet clearly perceived as a genre as such, women's city poetry is not generically identified or discussed. Further work on the content as well as the form would provide useful and interesting insight into women's concerns within the city – for example, the interpretation of waste land (see Commentary for Time and discussion of Schneider's poem 'The Roundabout' (from *Exits*, (1994), in *Shades of Light*).

In order to survive in a city, recognition of the conflation of life, time and place in a space which arises from this existence seems necessary. Response to change and movement is essential: as argued in Chapter Two (see also Endnote 90, below) there can be no stasis or *byt*. The city dweller needs access to a poetic which reflects the balance between the demands made of the city dweller by the city and the structure of the city and its own forceful requirements. From this arises an emphasis on the literariness of the poetry – the need to experiment with form, including an appropriate iconicity, to find a literary expression which interprets this space and not just a personal expression without a sense of place. The poem *Shades of Light* makes several differing attempts to explore both tropes (for example: meronymy, hyponymy, rhemes, themes) and grammar of poetry in this search for the city poetic (for example the processual layout of 'Images Attached' and 'Shaking out the Syntagm').

This thesis has demonstrated that there is a theory and a practice which provide the basis for a genre of a city poetic. It is with a future discussion of both theory and practice in

mind that this practice-led thesis suggests a poetically oriented categorisation of a city poetic genre. This thesis concludes that city poetic space, as described by a development of Jakobson's axes and developed and defined in this thesis to interpret city poetic space as a genre, can be understood as having the following metaphoric and metonymic poetic forms:

City is selection: has similarity/dissimilarity, synonymy/antonymy, similes/substitutions

City is combination: has contiguity/is random, is linked/fragmented, is repetitious/all torque

City is text

City is axial and has intersections

City is viewpoint

City is iconic

City is code

City is grammatical/measured

City is recursive both in relation to itself and in relation to us – this includes projection

City is place x time = space

City is diagrammatic

City is parallel

City is shifting

City is deictic (personal, judgemental) also emotional[151]

City is narrative

City is communication

City is a constructed other – empirical[152] and of artifice

City is metaphoric in relation to people and metonymic in relation to people

City is simultaneous and endless

City is movement – in itself, in relation to people (double movement) [153]

City is space – from zero to more than anything

City is chaos – both in itself and as constructed by people (as in chaos theory)

City is fractal – repetitive and self-reflexive

City is liminal (on the edge) – both empirical and metaphoric

City space is parallel space

City is communication between the earlier and later self - cataphoric and anaphoric[154]

City signs itself onto people

City is not abstract nouns – Beauty, Peace, Freedom

City is relational

City is its own sign (atlas, map)[155]

City is full of signs[156]

City is directional

City is witness – interpretive of distance (see Brecht's Alienation effect, 1965)

This thesis has already suggested that an anthology of women's city poetry is overdue, and that particular subjects and interpretations of city attributes may well be expressed in women's poetry once research is done (for example the use of waste ground as imagery or as poetic settings). This thesis has also suggested that a metaphoric interpretation of both text (city *is* text) and narrator (poetic voice) would provide a basis for a genre of a city poetic.

With regard to Jakobson, other suggested future developments of the above theory and practice include: further practical poetic exploration of Jakobsonian axial space within city poetry; increased understanding of artifice and imputed similarity with special reference to iconicity in city poetry; investigation into the links between Jakobson's understanding of factual and imputed similarity and Peirce's theoretical categorisations of language; research into Jakobson's theories - including further translations of his

extensive writings; further research into Jakobson's definition of 'function' and its impact on poetic theory; further research into the semiotic as well as linguistic implications of Jakobson's theories.

Finally, this thesis, will, it is hoped, provide the basis for the establishment and acceptance of a genre of a city poetic and encourage both further research and the writing of poetry based on city life. It is hoped that this thesis has also gone some way in providing the tools which women may need to establish their voice within this genre of a city poetic.

Appendix 1

Caravanserai[157]

This evening in *those* lambent haven rooms
your words spoke to me of a hot desert wind
scoring rustling dry grasses remembering
the support of your luxuriant cushions
hot dusky entrails murmur echoes desire
swaying changing deciding silks slide me *out*
tasselled tentacles tip me *in* heated
sweat and dust all deadened by travelling
bright blue sky fretfully foretells bad weather
perspectives stretch *out* mind unendurably
blinded eyes search for fading and evening
unthinking unseeing shadowed shutters
blinking for comfort starving is more friendly
black dot *in* so much sanded grey streak and stone
but the feelings of hot excitement unknot
pit and pitch of arriving messages *here*

shadows fall *round* the young man sitting
in the dust *under* the young plane tree
behind Euston *with* bedroll nervously
touching the bandage *over* his eye
in dusk and sodium his unwashed
hands blood streaked the white bandage shows
glimpse of dried blood *in* a whiter light
ambulance man hovers *by* the rank
a policeman opens a notebook
holds a pen red perforates the dark
'Can you tell me your name?'
'Roy Gibbs'
'Thank you Roy, nice to meet you.
Got *anywhere* to go Roy?'
Cubits and amulets measure real
time silence before his clear reply
'There's my sister 'Gina'
The bus is due any minute *now*
edges govern sight and sound
'Do you have a phone Roy?'
'That's what they took'
'Shall I phone 'Gina for you Roy?'

Roy nervous touches **his** painful eye
'Have **you** got 'Gina's number Roy?'

'Hello is that 'Gina? Do you have a brother 'Gina?
'Listen to me 'Gina can **you** pick him *up*'
'Camden yes'
'Can **you** get *on* a bus Roy?'
Roy is *too far away* to measure
'OK, Roy! Roy!
'Gina will come for **you.**

You won't move will you Roy? Just stay *here*
she will be *here in* half an hour'

Radios call **they** are *on* the move
the ambulance man gets in **his** cab
the policeman goes *to* **his** motorbike
listens to voices instructions waits
stares *towards* the dusty road junction
the bus is coming
and the *now* lit windows are too few
to catch the mottled sitting figure
in shaded dust *beneath* the plane tree
Roy and 'Gina disappear *away*
no light nothing personal pulling
past the 5 star hotel the doorman
stands *in* the window facing the street
talking *by* mobile *to* the woman
right outside in a waiting taxi
derelict hospital
the brand new hospital
this is **my** last portal
into the centre *now*

[Approximately 40 deictics (in *italics*) and 30 shifters (in **bold**)]

Endnotes

[1] Jakobson's interpretation of aesthetic function is radical whereas for Shklovsky (in Lemon and Reis 1965), writing in 1917, defamiliarisation occurs largely at the level of metaphor or as a technique to awaken the reader by using hitherto unfamiliar subject matter or imagery (from 'Art as Technique' 1965). Other Russian Formalists, on the other hand, interpreted the term much more radically with their experimentation with 'supraconscious' poetry or *zaum*, some of which was written by Jakobson himself under the name of Aljagrov. It is a difference which highlights the formalist intention of establishing poetics as a system of technique rather than as a categorisation of style.

[2] It is a 'structured system', Jakobson adds:
'The reader of a poem or the viewer of a painting has a vivid awareness of two orders: the traditional canon and the artistic novelty as a deviation from that canon. It is precisely against the background of the tradition that innovation is conceived. The formalist studies brought to light that this simultaneous preservation of tradition and breaking away from tradition form the essence of every new work of art' (1987, p46).

[3] 'The object of study in literary science is not literature but "literariness", that is, what makes a given work a *literary* work' (as quoted by Èjxenbaum (1927) in Matejka,1978).

[4] Interest has grown in recent years in 'umwelt'. This derives from Uexküll's biosemiotic theory which defines how any living organism perceives and responds to its world (see Cobley 2001b).

[5] Also see WAUGH, L (1980) 'The Poetic Function in the Theory of Roman Jakobson', *Poetics Today* vol.2, No.1a, pp57-82

[6] From Gerard Manley Hopkins "Poetic Diction" [1865] in *Journals and Papers* 1959, London, p84; as quoted from Jakobson (1987) p451 and note no.28, p533

[7] In the same essay Jakobson gives further credit to Hopkins: 'The parallelism alluded to by the master and theoretician of poetry, Gerard Manley Hopkins, is a referral from one sign to a similar one in its totality or at least in one of its two facets (the signans or the signatum)' (1987, p 452).

[8] Jakobson's exploration of poetic parallels in 'Poetry of Grammar and Grammar of Poetry (1987, pp 121-144) and 'Grammatical Parallelism and Its Russian Facet (1987, pp 145-179) investigates this poetic form in Russian poetry.

[9] Two examples which provide easily accessible knowledge of his meaning are Hebrew poetry in the Old Testament and the 'Song of Hiawatha' by Longfellow. (see Wales, 2001, pp283/4 for further examples). He refers to both these examples in 'Grammatical Parallelism'.

[10] See Jakobson's study of the statues of horses in Pushkin's work (1987, pp318-367).

[11] As Wales (2001) points out: 'Formalism/formalism is sometimes found as a generic term to cover not only Russian Formalism (itself confusingly sometimes written with lower case 'f'), but other critical movements independently concerned with the formal autonomy of literature e.g. New Criticism' (p159).

[12] In praise of Jakobson, Culler writes: 'None has done more than Jakobson to show the importance of syntactic parallelism and grammatical tropes in poetry, and that aspect of his work is not in question here' (2002 p67). Significantly, these terms are referred to within linguistic frames of reference.

[13] Culler identifies semiology with the French structuralists with whom he expressed great sympathy (2002, p7). He suggests that 'linguistics [is] not [used as] a method of analysis but as the general model for semiological investigation. It indicates how one should go about constructing a poetics which stands to literature as linguistics stands to language' (Culler, 2002, p300). However, Culler's interest in reader theory pre-empts any further interest in semiotics as understood by the Formalists and Jakobson.

[14] See Jakobson 'The Grammar of Poetry and the Poetry of Grammar' (1987 [1960], pp121-144)

[15] Fludernik insists that shifters are a manifestation of speech rather than text. She also insists that literary as well as linguistic considerations need to be taken into account when defining the basic aspects of shifters (1989/90, p99). A part of her argument is that instead of binary positions of equal importance between first and second person pronouns there is a process of scale, which differentiates the importance in a message of the first and second person pronouns. This is a development of Benveniste and Banfield (see Fludernik 1989/90, p 108/9).

[16] This indicates an understanding of the special position of pronouns in language. If these are placed within the category of deixis rather than that of shifter, then the 'pointing' characteristic becomes emphasised. This must have an impact on how the text is read and particularly how the use of the pronoun 'you' in the English language is understood, and with it some implications, perhaps, for the female narrator.

[17] See 'Two Aspects of Language' (1987) [1956] p114.

[18] The addition of deictics and shifters is explained in Chapter 3 of this thesis.

[19] Fisher's long poems about London: *Place* (2005) (various books 1974-1981) and *Gravity* (2004) both provide background on how London is represented poetically.

[20] 'In poetry where similarity is superinduced upon contiguity, any metonymy is slightly metaphorical and any metaphor has a metonymical tint' ('Linguistics and Poetics' in 1987, p 85). His central requirement was that the study of linguistics remain within the province of the study of poetics.

[21] The influence of the revolution in Russia and the tremendous upheavals in cultural thought which accompanied the political revolution led to the study of the dynamic between stasis and kinesis. This is developed with special reference to the theory of relativity by Einstein, new at the time. The Formalists combined their interests of revolution and the movement of time to express strong antipathy to stasis which is interpreted by the Russian word *byt* (see 'On a Generation that Squandered its Poets' in Jakobson (1987) pp 273-300: 'Opposed to this creative urge toward a transformed future is the stabilizing force of an immutable present, overlaid, as this present is, by the stagnating slime, which stifles life in its tight, hard mold. The Russian name for this is *byt*. ....The revolt of the individual against the fixed forms of social convention presupposes the existence of such a force. The real antithesis of *byt* is a slippage of social norms that is immediately sensed by those involved in social life' (1987, p277). See also Pomorska 'Majakovskij and the Myth of Immortality in the Russian Avant-garde' (1985) IN *The Slavic Literatures and Modernism: A Nobel Symposium* (conference papers) Sweden pp49-70.

[22] In a translation of Jakobson's and Tynjanov's article 'Problems in the Study of Language and Literature (1980) Trans. H Eagle, an Editors' note is added which succinctly explains some of the political background in defining 'function':
'The modern science of language and literature abolishes this opposition between theory and history, and assumes that a theoretical analysis is impossible without a consideration of the dialectics of history (the flow and change of literary and linguistic values) and vice versa – historical research cannot be fruitful without a theoretical recognition of the specific aspects of its material.
'Instead of the question posed by the old science "why?" we find in the forefront the question "what for?" (the problem of functionality). Research deals not merely with constructive functions (functions of elements constituting a literary fact), and not only with immanent literary functions of various genres, but also with the social function of the literary series in various periods.
'Thus the science of language and literature moves from the category of historical disciplines to the category of social, or sociological disciplines' (1980e), p31.
[23] see 'A Glance at the Development of Semiotics' (1987, pp 436-454[1974])
[24] mora –which is the Latin for 'delay'. 'A unit of metrical time which denotes the duration of a short syllable....The time occupied by a long syllable in quantitative verse is two *morae*' (Cuddon, 1999, p518 and see Preminger and Brogan, 1993, entry for 'Duration' pp312/3).
[25] see also Jakobson 'Linguistics and Poetics' (1987) p83: '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" (Hopkins, *Journals and Papers* (1959) [1865] p85). In fact this is not what Hopkins says. He wrote: 'To the marked or abrupt kind of parallelism belong metaphor, simile, parable, and so on, where the effect is sought in likeness of things, and antithesis, contrast, and so on, where it is sought in unlikeness'. Jakobson's meaning reflects the Hopkins text, although his quotation marks indicate that Hopkins wrote different words.
[26] Dinda Gorlée in 'Jakobson and Peirce: Translational Intersemiosis and Symbiosis in Opera' notes that 'One common feature shared by musical and poetic language alike is the role of repeated projection of paradigmatic (that is, structural) equivalences upon the syntagmatic (that is, serial) chain of signs. In music, the organic synthesis of synchronism and progression produces melody, harmony, as well as polyphony' (2008, p348). Music so readily contains more than one sound at a time that verbal and written language must envy the complex simultaneous combinations of sound.
[27] 'In poetry, where similarity is superinduced upon contiguity, any metonymy is lightly metaphorical and any metaphor has a metonymical tint' (1987, p85).
[28] In Balzer and Göttner's paper: 'A Theory of Literature Logically Reconstructed – Reconsideration of the example: Roman Jakobson' (1983) their understanding of equivalence is that a process of shifting is taking place: 'in poetical texts the principle of equivalence is projected (shifted) from the axis of selection onto the axis of combination. "Projection" here means a restriction of the principle of selection. Therefore the equivalence classes of words of similar meaning are narrowed down by the principles of poetical combination. For example, by the principle of alliteration' (1983, p491). This example of interpretation of Jakobson's terms used in his definition of 'poetic

function' illustrates how subtle differences in interpretation can lead to large scale re-interpretation. Arguably, 'shifting' is not projecting and poetic combination is not a 'restriction'.

[29] see Genette and Morgan (1989) p205 and footnotes 6&7 p213

[30] 'A term coined by Charles Olsen in an influential 1950 essay on poetics to designate verse composed in open forms resulting from the poet's taking the stance of an object among other objects, rather than imposing himself upon content or materials.' (See Preminger and Brogan (1993), p976, entry on 'Projective Verse').

[31] The construction of the axes arises from work done by Saussure (see *Writings in General Linguistics* Eds. R Engler and C Sanders (2008 [2006] pp 237-240). As can be seen from Chapter Two, this is not a straightforward derivation.

[32] Jakobson continues: 'As tradition accumulates, the painted image becomes an ideogram, a formula, to which the object portrayed is linked by contiguity. Recognition becomes instantaneous. We no longer see a picture' (1987, p21). Perhaps the same could be argued with respect to letters and words – that is how we come to accept their meaning, without any apparent connection between the words on the page and the meanings of the words.

[33] 'Semiotic modelling' indicates a particular area of semiotic terminology. It would seem feasible that Jakobson's work would be more closely aligned to the Russian based understanding of this. (See Cobley (2001b) pp 223/4).

[34] Jakobson wrote in his *Selected Writings I* (1971a) 'Retrospect' : 'Those of us who were concerned with language learned to apply...the pictorial theory and practice of cubism, where everything "is based on relationship" and interaction between parts and wholes, between color and shape, between the representation and represented' (1971a, pp632).

[35] It might be expected, at this point, for reference to be made to more established works on Jakobson than are represented here. This thesis arose partly from a frustration that although Jakobson himself wrote a great deal, in a variety of languages and types of publication, analysis of his work tends towards a textbook level of representation, rather than interpretation (Bradford (1994), Chandler (2002), Chatman (1973), Hawkes (2003), Joseph (2001). In depth analysis such as Steiner's (1984) *Russian Formalism: A Metapoetics* are much rarer. Therefore much of the in depth analysis of Jakobson referred to in this thesis is from articles and conference papers rather than books. This is echoed in Sütiste's article Roman Jakobson and the topic of Translation: Reception in academic reference works (2008). This is a review of how many times he has been mentioned in recent years and with reference to which aspect of his theories. It is remarkable that many references allude to the same small part of his theories.

[36] Kiparsky states: 'An immediate consequence of this generalization is that principles like parallelism, the regular recurrence of syntactic patterns, which in traditional poetics stand out as exotic oddities, fall right into line as the predicted syntactic counterparts of metrical organization.....Thus, one corollary of Jakobson's idea is that it opens the way to an understanding of the *grammatical* texture of poetry, bringing to view a whole facet of poetic form of which traditional literary scholarship had only a dim and intuitive notion' (1983, p21).

[37] Kiparsky writes: 'Classical rhetoric...defined metaphor as based on the relation of similarity, and metonymy as based on "material" relations. Jakobson interprets metaphor and metonymy in firmly grammatical terms as involving the two axes of selection among members of linguistic equivalence classes (the axis of similarity) and combination into syntactic units (the axis of contiguity). These axes can be equated with the paradigmatic and syntagmatic relations of Saussure. The opposition

between metaphor and metonymy is of fundamental importance in Jakobson's poetic theory' (1983, p23).

[38] Waugh's use of the terms *signans* and *signatum* in this article refer back to Jakobson's understanding of Saussure (see also his *Selected Writings I*, Retrospect (1971a) pp629-660). The derivation of these terms and their associated words are as follows (not in chronological order or order of language of origin:
signum, (sēmeion) - the whole sign
signifiant, signans, signifier, (sēmainon) - the sound image
signifié, signatum, signified, (sēmainomenon) - the concept
St. Augustine wrote of sēmeiōsis - the action of signs.
The latin terms of signans and signatum were only adopted by Saussure in the middle of his last course (Jakobson, 1987, 'The Quest for the Essence of Language', p414).
Then there is Peirce, whose classification of signs and understanding of the nature of signs leads to his use of the word 'semiotic' (derived from the Greek: sēmeiōtikē) to describe the 'doctrine of signs' (Jakobson, 1987, p414).
Jakobson writes: 'From the end of the last century [19th] a similar discipline was fervently advocated by Saussure. Stimulated in turn by Greek impetus, he called it semiology and expected this new branch of learning to elucidate the essence and governing laws of signs. In his view, linguistics was to become but a part of this general science and would determine what properties made language a separate system in the totality of "semiological facts" [no ref.] (Jakobson, 1987, pp414/5).

[39] 'Since a poem is a sign, it is a combination of a *signans* and a *signatum*; it is *not*, as some studies of poetry have seemed to suggest a *signans* only. A poem is a *new intersubjective message-sign whose dominant function is an orientation toward the message-sign as a message-sign*. A poem is also a *system of systems of signs*, a complex and hierarchically ordered sign, made up of a variety of sign types, each with both a *signans* and a *signatum*, and in which the various sign are subordinated to the overall poetic function and coherence of the whole sign. As such, a poem is a *structure*' (Waugh (1980) p62).

[40] '"Equivalence in difference is the cardinal problem of language and the pivotal concern of linguists" (Jakobson, (1971)[1956]), where the equivalence is a *relational equivalence* based on sameness within a system' (as quoted in Waugh,1980, p64)

[41] 'If in the referential function the imputed contiguity relation is uppermost, in the poetic function it is closely combated both by factual similarity (iconicity) and by **imputed similarity** (artifice), thus creating a highly complex and hierarchized system of internal relations. Similarity proves to be not only the constructive device of the sequence but also of the internal relation within the sign as well as the relations between the signs as they occur contiguously in the sequence. In this fashion, the *signans* plays an active and constructive role in the creation and communication of meaning' (Waugh, 1980, p71).

[42] see Jakobson's 'Futuristic Verses' in *My Futurist Years* (1992 p251). These have been translated by Stephen Rudy with great care taken to render the sound of the poem as well as a literal translation. The imputed similarity of translating with reference to Jakobson is the subject of an article by Bruno Osimo (2008). Osimo argues that 'the notion of "imputed similarity" was not covered by Peirce's triad... the notion of translation may be the missing link' (2008, p315).

[43] For Waugh, the issue of central importance is that poetry interprets the word and meaning in very complex ways:
'One may say with Peirce, that in the referential or emotive use of language, the linguistic sign and the non-linguistic sign are in interpretive relation with one another. It is this status of interpretation which is

broken in poetic discourse, for here it is the *interpretive relation between linguistic signs* which is important...Thus a "literal" (i.e. referential) reading of a poem must be subordinated to a "poetic" reading (just as the referential function is subordinated to the poetic)' (1980, pp67/8).
This leads to an understanding of imputed similarity – the artifice of poetry see also Waugh (1980, p71) for an analysis of the tension between factual and imputed similarity in poetry.

[44] Due to restriction of space, the thoroughness and insight of Nänny's article (1985) cannot, unfortunately, be examined fully here.

[45] It should be noted that punctuation is a part of a poem's iconicity. This has been analysed with reference to *Shades of Light* (see Commentary for 'Love').

[46] A comparison can be made here with a friend of T.S.Eliot's, another poet, David Jones, whose *Anathemata* contains much reference to London both in direct subject matter and by allusion. He also writes extensive authorial notes. His chosen title reflects the ideation of the fragmentation of thought. The title contains the pun on the word 'anathemata' meaning both without theme and also that of divine fragments. Both of these are modernist poets. David Jones in the introduction to his poem illustrates Osterwalder's understanding of the poet's 'encoder-orientation'. He explains that he has 'glossed the text to open up the "unshared backgrounds" [C.S.Lewis in *Arthurian Torso* 1948] (in *Anathemata* 1972, Preface p14).

[47] As an aside, if it can be suggested that a rural as well as an urban environment can be represented by the same imbalance of power and play of forces, then this model represents a structure for a rural poetic as well.

[48] 'It is because there is a grammar of poetry that the focus on the message exists and because there is focus upon the message that the grammar of poetry exists' (Waugh, 1980, p78).

[49] Again if a rural subject can be represented with the use of axes as a central motivating structure then this model is appropriate for more than a city poetic.

[50] This is a direct reference to Culler's position in *Structuralist Poetics* (2002) p301. Culler does accept the need for the study of the text itself but only in terms of what it releases for the benefit of the reader: 'To read is to participate in the play of the text, to locate zones of resistance and transparency, to isolate forms and determine their content...' (2002),p302.

[51] The same would be true for poetry that covered subject areas other than the city – but would only be appropriate if the subject area included subject matter where the forces of the subject were overwhelming to the human.

[52] Andersen writes: 'Jakobson's formulation of the principle [of poetic function]....is tolerably clear, although in some respects it is not very precise. It is obviously not "the principle" that is projected, but relations of equivalence. Nor is it "the poetic function" that projects these relations of equivalence, but the author or sender of the aesthetically formed message. But such cavils aside, the principle and Jakobson's claim for it are clear enough: in verbal behaviour the operations of selection and combination may be executed in such a way that terms that are equivalent in the paradigmatic system of the code (grammar) enter contiguity relations in the syntagmatic chain of the message (text). This is the Projection Principle. Jakobson's thesis is that a predominance of precisely such selections and combinations will produce messages (texts) with such aesthetic qualities that they may serve a poetic function. I will refer to this as the Projection Thesis' (1991, pp288/9).

[53] Andersen again: 'Perhaps the most generally interesting thing about the Projection Principle is the fact that it explicates properties of messages by

referring to the processes of operations by which messages are produced in "verbal behaviour" (cf.1[poetic function above]). The principle, in point of fact, gives full recognition to all three modes of being of language: grammar (language as technique, Aristotle's *dȳnamis*), speech (language as activity, *enérgeia*), and text (language as product, *érgon*); cf Coseriu (1974:37[Anderson's ref])' (1991), pp290/1.

[54] Andersen, in his conclusion writes: 'The most serious difficulty with Jakobson's formulation of the Projection Principle arises from his use of the word *project*. This verb does not even begin to do justice to the creative process of poetic discourse, but rather begs the question of how an artist in fact contrives to perform the operations of selection and combination in such a way as to create an aesthetic object. What is worse, it fails to distinguish two crucially different kinds of equivalence relations in any poetic text, those that are generated by the Projection Principle, and which have no particular aesthetic value, and those which result from the poetic process properly speaking' (1991, p309).

[55] In his chapter on 'The Poetic Function (1994, pp9-34) Bradford's listing of the attributes of the two axes – paradigm and syntagm, are identical to Dirvan's (1993). Bradford does not refer to Dirven's work however.

[56] The double pattern is based on work by Chomsky and appears to be a re-interpretation of parallelism. The sliding scale defines how poetic or prosaic the language of the text is. The 'double pattern' is a model for poetic interlocking of selective and combinative elements of the poetic function.

[57] See Holenstein (1976) and (1983) and Steiner (1984): Peter Steiner describes Jakobson as Husserl's 'most faithful follower' (1984, p 257). Jakobson's Formalism goes beyond both OPOJAZ ideas on transrational language and the pre-Formalist conception of the poet's work as necessarily unfiltered personal expression (see Steiner 1984, pp 208-10 and 254-57).

[58] Steiner (1984, pp33-35) criticises Erlich's *Russian Formalism: History-Doctrine* (1981) for leaving out Bakhtin from the Formalist Movement which contained a number of groupings and which developed over time.

Husserl is recognised as a prominent influence on the thinking of the early Formalists. The history of the Formalist movement is complicated, crosses the boundaries of countries and is split by the events of the Russian Revolution in the early 20th century. But a simple summary is found in Erlich:

'Edmund Husserl, a philosopher who had a considerable impact on some of the Formalist theoreticians, made a fruitful distinction when he differentiated between the "object" (*Gegenstand*), the non-verbal phenomenon denoted by the word, and the "meaning" (*Bedeutung*), i.e. the way in which the "object" is presented. In other words, to Husserl the meaning is not an element of extra-linguistic realism, but a part and parcel of the verbal sign. But if this is the case, the Futurist watchword becomes an absurdity or at least a misnomer' (1981, p185).

Erlich's definition of this 'Futurist watchword' is on the previous page:

'The futurist could talk glibly about liberating the word from its meaning because he tended to reduce the verbal sign to its sensory texture – or what is perhaps the same thing – because he confused the meaning of the word with its referent' (1981, pp184/5).

This is, it seems, a root of supraconscious poetry or *zaum* and the formulation of new words that previously held no meaning but which produced new meaning. Erlich explains:

'Indeed, as the Formalist spokesmen could not help but recognize, no poetry, however non-objective, can dispense with meaning. Even in the most experimental poem of, say, Edith Sitwell or Ezra Pound, even in the

most bewildering passage from *Finnigan's Wake*, replete as it is with quasi-words, coined *ad hoc* from familiar morphemes, the meaning is always present somehow, even if in an "approximate" potential form. The impact of the context, as well as analogies with cognate "real" words, endow these bizarre products of the poet's linguistic fancy with a certain semantic aura' (Erlich,1981, p185).

Steiner interprets the same principle of Husserl – the split between the object and the meaning – to include the importance that Formalists and Jakobson, attribute to essence and context. Steiner, quoting Holenstein, identifies Jakobson's early commitment to 'literariness' arising from his commitment to Husserl's eidetic phenomenology [consciousness – mind can conceive of body] which '"is concerned with the grasp of the essential features common to objects of the same category"' (quoted from Holenstein in Steiner 1984, p201). This is, of course, an understanding of the existence of 'essences' in poetry (as indeed elsewhere).

Jakobson pursues Husserl's ideas when he investigates the three functions of verbal art: 'showing forth, naming, and meaning – [which] correspond [to] Jakobson's three goal-oriented verbal activities, or more precisely, functional dialects – the emotive, the practical, and the poetic' (1984, p203).

Steiner states that Husserl's influence on the Formalists, along with Saussure, was profound. How does this help to interpret Jakobson's theory of poetic function? Steiner analyses the different factions of Formalism and its development over a passage of time. He concludes that:

'Jakobson's conversion of the Husserlian expression from a logical to an aesthetic category was unorthodox to say the least, and generated certain problems that had to be solved as his expressionist model developed' (Steiner, 1984, p205).

and:

'With the expressionist model Jakobson could deny that the artwork was a mere psychological or sociological document without implying that it was therefore devoid of meaning' (Steiner 1984, p205).

Steiner then writes:

'Jakobson believed that poetic works are intersubjective signs involving some form of rationality which he conceptualized as the (imperfect) sharing of cognitive meanings. The OPOJAZ theorists who emphasized the transrational components of poetic language (the emotive and so forth) had in Jakobson's opinion lost sight of the social nature of verbal art' (Steiner 1984, p207).

It is Bradford who then appears to make everything clear by concluding that Husserl is the basis for Jakobson's theory of communication, using the Kantian theory of apperception: 'If, as Husserl argues, the apperceptive set involves the creator, the act of communication and the recipient as co-dependent elements, it follows that each will also depend upon contextual conditions' (Bradford, 1994, p33).

[59] It is regretted that the space available in this short thesis does not allow for a full examination of Saussure's own ideas concerning the axes of succession and association (Saussure's designations). See the Wade Baskin translation of Saussure's *Cours* (1966) and the Rudolf Engler edition which was published first in French in 1967 and which Jakobson would have had access to. The 2008 Engler edition of Saussure's *Cours* which this thesis refers to was first published in French in 2002 and apart from some differences in the order of the material presented is the same as the earlier edition. See also, Harris (1987)

[60] Saussure's analysis explores the dichotomy between the spoken and the written word. He is not, however, being fully binary in his analysis when he acknowledges that: 'Whereas a syntagm immediately suggests

an order of succession and a fixed number of elements, terms in an associative family occur neither in fixed numbers nor in a definite order' (1966, p126). His example is the French word: *enseignement*.

[61] Matejka writes: 'Both the Formalists and Structuralists paid close attention to Saussure's observations about the paradigmatic and syntagmatic usage of verbal signs, although they did not apply it without modifications. Eventually, the concept had to be substantially redefined, so that Saussure's syntagmatic procedure could embrace two varieties of combination, concurrence and concatenation, both distinguishable from the selection characterizing Saussure's paradigmatic procedure.
In Jakobson's studies, the opposition between paradigmatic and a syntagmatic procedure was early recognized as being connected with the two fundamental poles dominating the verbal operation: the metaphoric pole, making use of similarity, and the metonymic pole, making use of contiguity. In his study of Pasternak's prose (in (1987) [1927]), Jakobson applied the binary concept of the metaphoric and metonymic poles as a classificatory device of two profoundly different types of poetic creation. The opposition of the metaphoric and the metonymic, exemplified in the domain of verbal art, was linked in Jakobson's subsequent investigation with the very bases of human capacity in using verbal signs'(1978, pp293/4). And see also Matejka's article 'Jakobson's Response to Saussure's Cours' (1997) where Jakobson's critical approach to Saussure is analysed and acknowledged.

[62] It is with regret that the contribution by Belyj to the history of ideas concerning the axes is both neglected and lacking. His work definitely precedes the Formalists and, unlike Jakobson, his ideas on metaphor and metonymy do not rely on analysis of speech defects, but on his categorisation of different qualities of poetic language. Helle (1994) compares Belyj and Ejchenbaum: ' For Ejchenbaum, metonymy becomes more valuable than metaphor because metonymy does not detach the sign from its semantic series, but only results in a certain displacement of meaning, for example from part to whole, without any pretence of creating qualitatively new semantic dimensions, as does the metaphor. According to Ejchenbaum, metaphor thus leads us away from the sign and "over to the idea"....while poetic metonymy to a greater degree focuses on the intrinsic value of the poetic word. The word's concrete side is thus crucial, and not its transferred or symbolic meaning. For Belyj, on the other hand, the strength of poetry lies in the metaphor....This is because Belyj, in accordance with the basic conception of symbolism, in which art is supposed to create new syntheses and new symbolic universes, considers metaphor as the unique way of bringing together different spheres of thought' (1994, p43).

[63] The word 'value' should be carefully understood here. To quote from Saussure himself: 'the idea of value, as defined, shows that to consider a term as simply the union of a certain sound with a certain concept is grossly misleading. To define it in this way would isolate the term from its system' (Baskin (1966), p113). Or to sum up: 'The value of a term is not its '**meaning**', although this equation, which Saussure explicitly rejects, is nowadays commonplace' (see Cobley (2001b) p284).
Jakobson's argument is in respect to the nature of phonemes and their values and relations; with whether a letter must indicate links to another in the same word or whether the letter is regarded as freely available to be linked with any other usual combination in the language.

[64] Jakobson spent his university years studying comparative folk literature and language patterns of both Russia and Czechoslovakia and his extensive research was widely published – see Schooneveld (1971).

[65] Jakobson's early paper: 'Linguistics and Communication Theory' (1961) reveals his interest in the scientific and mathematical analysis of language. Referring to Tomashevsky's statistical investigation of verse

he postulated: 'a linguistic analysis of the verse structure...theory of verse based on the calculus of its conditional probabilities and of the tensions between anticipation and unexpectedness as the measurable rhythmical values, and the computation of these tensions..."frustrated expectations", gave surprising clues for descriptive, historical, comparative, and general metrics on a scientific basis' (Jakobson, 1961 p252).

[66] The following example is an extreme use of icon and responds very well to a Jakobsonian analysis. It is from: Nänny in Waswo (1985). This analysis is an illuminating explication of e.e. cummings poem 'r-p-o-p-h-e-s-s-a-g-r' 'which brilliantly combines the three chief poetic ways of iconic signification: namely spatial configuration, sequential motion and successive change' (p133). Nänny takes from the poem a selection of words and word parts and demonstrates how they form the shape of the grasshopper of the poem. It is, unfortunately, not possible to reproduce this diagram here. See also Nänny 1999).

[67] See footnote no. 3

[68] Dirven in his article: Metonymy and Metaphor: Different Mental Strategies of Conceptualisation' (1993) explores his preferred model which incorporates three syntagms. See also Turner's suggested reverse projection (1977) as mentioned in Chapter One.

[69] Once again the meaning of the word 'value' needs to be defined closely here. There does not seem to be any evidence that Jakobson is using the term here in a Saussurean sense – that it indicates a fixed value (see Harris (1987) p232). What Jakobson means is that the dominant, within his scheme, has a greater importance than other components. This use of the word is closer to the everyday usage of the word. It is not at all evident that Jakobson is developing Saussure's term here.

[70] See Northedge, A et al. (Eds.) (1997) pp378/9: 'The easiest way to show you how to draw a graph is to look at an example. In an experiment, the height of a fast-growing seedling is measured at 9 a.m. on most mornings. The results are shown below....The values for the time and height vary during the experiment, so these quantities are referred to as 'variables'. Since the time intervals were chosen, and the height then measured at these intervals, the height depends on the time. In other words, time is the *independent variable* and the height is the *dependent variable*.

[71] Richard Cureton sums up the uneasy response to Jakobson's detailed analysis of specific poems:

'Over the years, many of Jakobson's critics have pointed out weaknesses in Jakobson's numerically based analyses (e.g. Culler 2002) – and with some justification. To extend the scope and consistency of his analyses, Jakobson often fudges on his linguistic descriptions (or at least makes as though the language is more numerically ordered that it really is). On the other hand, even his sharpest critics must admit that *most* of the numerical symmetries that Jakobson observes are unarguable and that even when he bends his linguistic descriptions to suit his purposes, his analytical fudging detracts only slightly from his larger claim: the accomplished lyric poem is indeed sectioned in multiple ways by the ordered concentration and distribution of linguistic forms' (2000, p359).

[72] See Jakobson's 'The Generation that Squandered its Poets'(1987[1931])

[73] See Butterworths *Medical Dictionary* (1978) pp140/1 where over 50 causes and specific definitions of different kinds of aphasia are listed, indicating that medical science regards aphasia as having a number of aetiologies.

[74] This English edition was first published by Oxford University Press in 2006, reprinted 2008. It is a translation from the French edition – Éditions Gallimard (2002).Engler published an edition of Saussure's

Cours de Linguistique Générale in 1967 and this is the edition that Jakobson refers to in his paper 'A Glance at the Development of Semiotics' (1987)[1974]. A previously undiscovered paper of Saussure's was included in editions published from 1996 onwards.

[75] Jakobson notes: 'At present, thanks to the beautiful critical edition by Rudolf Engler, we are able to compare the direct accounts of Saussure's students and to get a far truer and far more precise idea of the original text of his talks' (1987 [1974], p445).

[76] 'His [Saussure's] attitude toward the *science de signes* and the name *sémiologies* (or sporadically *signologie*), which he imposed on it immediately, remains, it seems, completely outside of the current created by such names as Locke, Lambert, Bolzano, Peirce, and Husserl. One can surmise that he did not even know of their research in semiotics. Nonetheless, in his lessons he asks: "Why hasn't semiotics existed until now?"(1.52) [Jakobson's reference] (1987) [1974] pp444/5.

[77] It is possible that this diagram is further explicated on page240 (2008): where there are two more diagrams which seem to chart the progression of words through usage/time and that time, cutting through this usage indicates that a meaning can change, *at this intersection* (author's italics). He uses the example of the word 'similia' which is written several times in sequence:

Similia > Similia > Similia

Similia > Similia > Similia

The following reproduction of a second diagram and text indicates:

	Dissimile	
Similia < Similia	< Simile>	Similia > Similia

'The relationship *simile : dissimile* is something quite different from the relationship *simile—similia*, and yet this relationship nonetheless goes elusively and profoundly to the heart of the notion of value' (2008, p240).

Within the context of the text surrounding these diagrams, it might be possible to infer that he is demonstrating the development of language through time and intersected by time – that is that words continue the same then alter with the effect of another word at a particular time. If this is the case then there is some sort of prototype for Jakobson's theory of poetic function as interpreted through the two axes.

[78] 'Jakobson proceeds from two fundamental principles of order which, in his view, guide linguistic behaviour: *selection* and *combination*. Selection consists of a choice of words, expressions, syllables, accents, etc, by means of similarity-dissimilarity and synonymy-antonymy. Combination consists of forming grammatical sequences, sentences, phrases etc. out of previously selected items. Selection is governed by the principle of equivalence (of words, expressions etc.), while combination is governed by the principle of contiguity (of words expressions etc.)' (Balzer and Göttner (1983) p490).

[79] Their graph is a simple one – two axes with suggested alternative words in two columns projecting downward through a dotted syntagm which is parallel to the combination syntagm called a text syntagm (1983, p551). Barsch and Hauptmeier continue:

'The two paradigmatic classes are shifted against each other on the axis of selection such that "horrible" and "Harry" are combined with each other according to the rhetorical device of paronomasia. The principle of

equivalence, which is constitutive of each of the two paradigmatic classes, is thus structurally preserved on the level of syntagmatic relations, i.e., the expression "horrible Harry" contains e.g. an alliteration in terms of a structural principle of the interdependence of paradigmatic and syntagmatic dimensions (cf. e.g. Lyons 1969: p75f) [Lyons, J, Introduction to Theoretical Linguistics, 1969,Cambridge, Cambridge UP – this is 9 years after Jakobson's 'Linguistics and Poetics']. As a starting point, one may also describe Jakobson's definition of the poetic function as a specification ('projection of equivalence' instead of 'general interdependence') of that principle. Thus the 'core' of Jakobson's poetics turns out again to be linguistic' (1983, p551).

[80] 'The linguist who wants to test whether or not the poetic function is realized by a given text, must establish structural (not solely semantical) equivalence relations. Furthermore, he will have to explain how such equivalence relations are built up (as rhyme, metaphor,anaphora etc.) [with footnote: Concerning the domain of poetry, Jakobson often uses the notion of "parallelism" instead of "equivalence". It seems probable that G.M.Hopkins' definition of the structure of poetry as a continuous parallelism is largely equivalent to Jakobson's criterion of the poetic function (cf 1981[Linguistics and Poetics in 1987] p39)' (1983, p551).

[81] The terms used to delineate the properties of these axes come largely from Jakobson's 'Linguistics and Poetics' (1987, p71). It should be noted that the graph contains much that is primarily taken from Jakobson's own nomenclature.

[82] Jakobson suggests this in his discussion of linguistic units: 'in the combination of linguistic units, there is an ascending scale of freedom. In the combination of distinctive features into phonemes, the freedom of the individual speaker is zero: the code has already established all the possibilities which may be utilized in the given language. Freedom to combine phonemes into words is circumscribed; it is limited to the marginal situation of word coinage. In forming sentences with words, the speaker is less constrained. And finally, in the combination of sentences into utterances, the action of compulsory syntactical rules ceases, and the freedom of any individual speaker to create novel contexts increases substantially'(1987, p98). In his article, written with Hrushovski, Jakobson firmly places substitution on the selection syntagm (1980, p34).

[83] 'It is no mere chance that metonymic structures are less explored than the field of metaphor. Allow me to repeat my old observation that the study of poetic tropes has been directed mainly toward metaphor and that so-called realistic literature, intimately tied to the metonymic principle, still defies interpretation, although the same linguistic methodology that poetics uses when analyzing the metaphorical style of romantic poetry is entirely applicable to the metonymical texture of realistic prose' (1987, pp89/90). Though, as can be seen from Silliman, also quoted later in this section, the metonym is also applicable to poetry and not just to prose.

[84] This is not to say that there have not been significant attempts to delineate the nature and extent of the metonym. Dirven defines the metonymic forms in increasing levels of complexity. It is worth quoting his summary in full as his is ground-breaking analysis:

'There are not only different degrees in metaphoricity – as has already often been discussed in the literature – but there are also different degrees in metonymicity. The lowest degree of metonymicity is at the level of a linear metonym already discussed for the phrase *different parts of the country*, a next higher degree is at the level of a conjunctive metonym of the type *tea* for a 'large meal', which is non-figurative; a further type is at the level of a figurative conjunctive metonym as in *the Crown* for the (British) Monarch or Queen; still more complex is the inclusive metonym, which is always figurative as (*have*) *a good head* for 'intelligence'; the end of the continuum is taken up by metaphor, which

is always figurative and which has a non-contiguous, contrastive conceptual basis' (1993, p16).

[85] 'The addressee perceives that the given utterance (message) is a *combination* of constituent parts (sentences, words, phonemes) *selected* from the repository of all possible constituent parts (the code). The substitution set signs are linked by various degrees of *similarity* which fluctuate between the equivalence of synonyms and the common core of antonyms' (Jakobson, 1987, p99)

[86] 'Torque (moment of force or couple): The product of a force and its perpendicular distance from a point about which it causes rotation or torsion. The unit of torque is the newton metre, a vector product, unlike the joule, also equal to a newton metre, which is a scalar product. A turbine produces a torque on its central rotating shaft' (Daintith (2005) p823).

[87] A poem that consists of one word or phrase only results in a more metaphoric impact than might at first seem possible. This author has written two poems (both sonnets): one is 'please' and the second is 'thank you' repeated with attention paid to the variations in how and when these two words can be spoken and the resulting variations of meaning and impact. See also Jakobson's reference to Stanislavskij in 'Linguistics and Poetics' (1987, p67) where the phrase 'This evening' could be said in 40 different ways depending on the emotive context.

[88] Hopkins writes: 'All I want to shew is that there is a relation between the parts of the thing to each other and again of the parts to the whole, which must be duly kept. If from the volume of poems we take a dozen away, we agreed there is no difference, the remainder are neither better nor worse. But if from one single work of art, one whole, we take anything appreciable away, a scene from a play, a stanza from a short pieces, or whatever it is, there is a change, it must be better or worse without it' (1959, p97 [1859]).

[89] Fulford's article (2010) provides this summary of the romantic poet's flight from the city: 'As for poetry, from then [early 19th century] onwards Jerusalem would be imagined in the rural fringes, in Tintagel, in Dorset, in Adlestrop, in Little Gidding and Fern HillL it would no longer be seen in Paddington or St Pancras and along the Old Kent Road' (2010, p59).

[90] Mayakovsky in fact developed an esoteric definition of the function of time. This is discussed by Pomorska in (1985): Majakovskij and the Myth of Immortality in the Russian Avant-garde. The quest for the relationship between the word and the thing, between art and life for Majakovskij and the Russian Avant-garde was a quest for the two to be one and the same thing. '"Why should literature occupy its own little special corner? Either it should appear in every newspaper every day, on every page, or else its totally useless" [Majakovskij]...Consequently, the task of poets is *to make* new language. The radical side of this task was the theory of *zaum*, or the "supraconsious language"' (1985, p50).
In a poem in 1920 'Extraordinary Adventure' Majakovskij 'explicitly accuses the sun of generating time – that vicious circle, the senseless succession of days and nights' (1985, p54). Was this by implication an accusation that the sun generates *byt*? For Majakovskij time was a trap. How was he to resolve the antinomy (contradiction) between the poet and life? Pomorska identifies this struggle as an expression of *byt*.
Majakovsky transforms *byt* through 'poetization' (1985, p67). Much of this article is unfortunately in Russian and not translated.

[91] Jakobson quotes Mayakovsky more fully: 'Inertia continues to reign. It is the poet's primordial enemy, and he [Mayakovsky] never tires of returning to this theme. "Motionless *byt*." "Everything stands as it has been for ages. *Byt* is like a horse that can't be spurred and stands still."...."In fall,/winter,/spring,/summer/During the day/during sleep[/I

don't accept/I hate this/all./ All/that in us/is hammered in by past slavishness/all/that like the swarm of trifles. was covering. and covered with *byt*/even our red-flagged ranks.'" (Jakobson 1987, p278) and 'The poet is oppressed by the specter of an unchangeable world order, a universal apartment-house *byt*' (Jakobson 1987, p279). An early image of Mayakovsky is that he '"goes out through the city leaving his soul on the spears of houses, shred by shred"' (Jakobson 1987, p289) but he eventually feels that *byt* has defeated the poet (p280). He came to interpret the word as meaning not just '"rubbish with its own proper face," but "petty, small, vulgar rubbish....swarm of trivia"' (Jakobson 1987, p294).

[92] It is easy to see how Jakobson's theories are based on physical geography and political history:

'In order to draw closer to its neighbors, a community assimilates an element of language that has already taken root in surrounding communities, that is, an element that will facilitate mutual communication and bring the two groups closer together...The opposite phenomenon, the refusal to assimilate a neighboring linguistic acquisition in the name of safeguarding one's own tradition, provides an example of the reverse: temporal conformism and spatial nonconformism' (quoted from *Dialogues* (1983) pp83/4).

[93] It would seem that this is in fact an interpretation of Saussure's diagram of similia/dissimilie referred to earlier in this section. Jakobson's ambition was to see written a number of phonological atlases so that the influence of different geographical areas in history on each other could be accurately mapped and referenced. He wanted a 'geographic and social dialectology'. He speaks of the iconic cause and effect of imported changes in a language:

'As if to show off a thorough knowledge of the language of their neighbors, these speakers often transfer to their own tongue phonic or grammatical features of the foreign language. These borrowings, which at first are stylistic in nature, become emblems....Although this imitation affects at the outset only some isolated elements, bit by bit it is transformed into a fashion, which eventually acquires full citizenship and becomes an integral part of the mother tongue. Thus is a language alliance engendered. (quoted from *Dialogues* (1983) p87).

An example would be the importation of American pronunciation of English words as opposed to a UK English pronunciation when in the UK.

[94] Turner (1977) writes: 'In Jakobsonian terms, the point might be formulated as follows: the poetic function projects the principle of equivalence from the axis of selection to the axis of combination [thus much is pure Jakobson], in such a way that the principle of combination is reciprocally projected onto the axis of selection' (p145).

[95] This is not the way that Culler categorises deictics and shifters. He omits shifters and attaches the shifting nature of pronouns to deixis (2002, pp 192-199).

[96] Barthes, in *Elements of Semiology* (1977) writes:

'the *shifters* are probably the most interesting double structure: the most ready example is that of the personal pronoun (*I, thou*) an indicial symbol which unites within itself the conventional and the existential bonds: for it is only by virtue of a conventional rule that *I* represents its object (so that *I* becomes *ego* in Latin, *ich* in German etc), but on the other hand, since it designates the person who utters it, it can only refer existentially to the utterance (C/M [see earlier Jakobson quotation])...The *shifter* theory seems as yet to have been little exploited'(1977, pp22/23).

[97] 'I have maintained that "literary deixis" does not exist, and that the difference between the deixis of a lyric poem and of, say conversation is a difference in degree, not of kind' (Green, 1992a, p347).

[98] 'Benveniste (1971) refers to deixis as the system of internal references of which *I* is the key. That *I* is a function which presupposes other roles, most particularly *you*, as the 'other' of discourse. The third person functions in a completely different manner from that of the participants *I* and *you*. However, the third person can function deictically, and often features in the referential space of the unique *I*. As Benveniste states when discussing the relationship between the linguistic system and any individual appropriation of it, language is transformed into discourse where the *I* defines the individual and centre of that discourse' (Green, 1995, p19).

[99] Green writes: 'But I suggest that *I* is a function from agent to universe of discourse. The *I* will invariably be the agent of the utterance, and manipulates the deictic centre. Thus the *I* is the primary agent of subjectivity, marking out a universe of discourse where reference can function. The *I* is free from epistemic angst but is invested with the intersubjective linguistic and deictic authority whereby the utterance-contest is manipulated and determined' (Green, 1995, pp19/20).

[100] Green again: 'Part of my thesis rests upon the belief that if deixis operates in a different way in lyric poetry from the way it does in non-literary discourse, it does so in degree, not in kind. There are no special deictic terms or elements to be found in lyric poetry. Deixis is a fundamental element of human discourse (as Lyons 1977 notes, not all languages have tense, but they do have deixis)' (1992, p121).

[101] The six categories developed by Green, and defined in his paper 'Deixis: A Revaluation of Concepts and Categories' (in Green 1995) are:
i) Referential deixis
ii) *Origo*-deixis
iii) Spatio-temporal deixis
iv) Subjective deixis
v) Discourse deixis
vi) Syntactic deixis

[102] 'ii) ***Origo*-deixis** includes the first and second person pronouns and vocatives. It can be argued that all deictics relate to the *origo*, but I am concerned here with those elements which specifically do so in relation to participant voice. The vocative particle is included because it metonymically signifies the *origo*, although it does not have semantic meaning.
iii) **Spatio-temporal deixis** includes the temporal adverbs, all non-calendrical time units, the concepts of *coding time, content time* and *receiving time,* and the analogous *coding place, content place* and *receiving place*' (1995, p22).

[103] 'The linguistic phenomenon of deixis is a fundamental element of discourse. A Greek word meaning 'pointing', deixis has been adapted by linguists to refer to the encoding of the spatio-temporal context and the subjective experience of the encoder in an utterance. Initially used of a small body of words and expressions which link the encoder with the situation of utterance, deixis has been extended to cover a broad range of language fragments. A problem of delimitation arises because any utterance is the result of a relationship between the encoder, the language-system and the context in which the utterance takes place. Unless the meaning of deixis is contained, a pragmatic anarchy arises whereby it ceases to be a distance phenomenon' (1992a, pp1/2)

[104] Rimmon-Kenan quotes from Chatman:
'Unlike the narrator, the implied author can *tell* us nothing, *it* has no voice, no direct means of communicating. It instructs us silently through the design of the whole, with all the voices, by all the means it has chosen to let us learn' (2002, p148).
She indicates that this implies that there is no point in including in the diagrammatic representation of the narrating process something that is

'voiceless and silent' (2002, p87). She criticises Chatman, saying that within his model, the implied author has no voice. 'According to Chatman, every text has an implied author and implied reader, but a narrator and a narratee are optional (hence put in parenthesis in his diagram) (p150 [in Chatman]). When the latter are present, the communication proceeds from the implied author to narrator to narratee and finally to the implied reader. When a narrator and a narratee are absent, communication is confined to the implied author and the implied reader' (2002, p89). She goes on to argue therefore that if the implied author is to be properly differentiated from the real author and the narrator it must be understood as a 'set implicit norms....the implied author cannot literally be a participant in the narrative communication situation' (2002, p89).
She then argues for the 'inclusion of the narrator and narratee as constitutive, not just optional factors' (i.e. without the brackets; (2002, p89) and sums up by stating that for her only four of Chatman's narrative constituents are relevant – the real author, the real reader, the narrator and the narratee. She does not include the text itself in this list and does not use a diagrammatic representation of her preferences.

[105] Oliver's suggestions (1989) provide a basis for examination of voice in relation to text. Whilst his interest lies in establishing the relationship of that voice to objective and subjective poles, his work also provides insight into the function of the nature, including transformations of the 'I' in poetry – the special relationship of the narrator to the text and reader. His research highlights the function of the personal 'I' of the poet and the 'I' that the reader responds to, in the poem. This is a significant description of the 'shifter' pronoun at work, though Oliver does not name it as such: 'Depending on the sound, and on how we pace the emotional movement of our performance, our perception of the courage of the 'I' who speaks this poem is subtly affected ['Do not go Gentle into that Goodnight' by Dylan Thomas]. Again, the 'I' cannot be assimilated to the real Thomas, who had to resort to literature to create it. He has mimed what the death bed feelings are like in the music, which creates through form a repeatable experience in which this 'I', the Implied Poet (the word 'persona' would be confusing), is permanently accessible to us. That is why we can so confidently identify our own, Implied Reader's 'I' with it. We can say, 'If I were that "I" expressing those thoughts and emotions I would ideally, have made that verbal music when I gave my optimum performance (whatever that may actually be)." The 'I' has semantic, emotional and musical elements which give us its ideational form' (1989, p132).

[106] The narrator is placed in a position half-way down the paradigm. This would naturally place the narrator somewhere between the similarity and substitution position on the paradigm. This might perhaps therefore indicate that the narrator, as perceived in a poem is like (similar) to the real author (or implied author perhaps). This places the narratee closer to the substitution position – this does not mean a substitute for the author in any way but in poetic terms the narratee becomes substitutive part of the poetic expression within the poem. If the narratee is placed further up the paradigm the narratee is perceived as being in some way similar (a simile) to the author – real or implied.

[107] See Jakobson quotation on page 101 above (1980b, p25).

[108] In her analysis of Hughes' poem (Semino in Green, 1995) 'Wind' she concludes:
'Overall, the *persona* projected by the poem oscillates between two positions: that of immediate participant in the events of the fictional world, and that of narrator of past personal experiences. Deixis is instrumental in setting up this double perspective and in signalling shifts from one discourse role to the other' (1995, p153).

[109] Semino also writes: 'The analysis of three contemporary poems has shown how deixis can be used strategically to mark changes in the discourse role of a poem's *persona* and to set up interactions between different voices and perspectives. As a consequence, some doubts have been cast on the adequacy of the idea that poetry is characterised by the projection of single voices and uncomplicated discourse situation' (1995, p158).

[110] See also Entwistle (2010) where she discusses poetry by, amongst others, Zoë Skoulding and Catherine Walsh. Her use of the word 'deixis' appears to define positioning only, and does not include an exploration of personal identity.

[111] Jeffries uses a syntagmatic diagram of interlinking circles to diagrammatically represent this link between narrator and reader in the poetry – with dotted circles overlapping between the two defined circles to indicate the shifting between real and poem based persona towards the reader who is both real and also identifies with the poem's persona (2008, p81).

[112] It is outside the scope of this thesis to consider American poetry but a brief mention here of Ortega's article (2008) provides further insight into how women find themselves defeated by the city and are unable to discern a map from it but that the city forces them to provide a map from within themselves. Rich, writing love poetry in New York finds that she struggles to locate her identity in the city (2008, p323) and that she finds herself trapped by the city spaces (2008, p325): 'Rich's *flâneuse* has returned to the city streets only to discover that her privilege of sight empowers her to witness the "urban reality" but that it does not provide her with a means of changing that reality' (2008, p327). Herk identifies further problems for women's identity in the city in relation to the flâneuse (2007) She writes: 'It will be up to her to invent a new grammar that gives her room to loiter and listen, watch and wander, practice focus and intensity' (2007, p30).

[113] Tarlo writes: 'From a more radically feminist viewpoint...the implication could be that these poems by a woman writer are making the feminine gender the assumed norm when using the non-gender specific pronoun and the masculine the exception, a reversal then of the cultural status quo: here the 'he' not the 'she' is the other. These poems can therefore be seen to attempt a shift in consciousness in the direction ... [of] that of the engendering of the previously universal masculine' (in Mark and Rees-Jones, 2000, p251).

[114] Ian Gregson in *Contemporary Poetry and Postmodernism* writes about Roy Fisher's use of deictics and a constructed metaphorised self: 'In "Handsworth Liberties" references to place can easily be interpreted either literally as actual locations or metaphorically as states of mind. Sections 4 and 5, for instance, dwell repeatedly on interactions between "here" and "there" which can refer, at the most literal level, to places in the present, but can also refer to mind and environment, or now and then. "Here" can become "there" as a result of movement, but also as a result of change, and it is when the interaction between them is attended to that their relationship begins to be perceived and understood: "where here and there/change places, the moment/always a surprise: on an ordinary day a brief/lightness, charm between realities;/on a good day, a break/life can flood in and fill. (pp118-119) (Gregson, (1996), p186).

[115] Jakobson, in his analysis of Pasternak, mentions that: 'purely spatiotemporal contiguity creates the order of phenomena in the world' (in (1992), H. Baran and K. Pomorska (Eds.)). Jakobson's paper: 'The Language of Schizophrenia: Hölderlin's Speech and Poetry' (1980f,) also touches on the effect of the use, or in this case, non-use of deictics in poetry. Hölderlin, in his insanity, abandoned deictics and, as Jakobson

notes: 'such poems as 'The View', released from any deictic function, turn into uniformly ordered chains [of words] of abstracta (1980f, p143).

[116] In Hatt-Olsen's article on a poetic and art installation on the streets of Vaerløse near Copenhagen, the team wanted the city space to be 'filled with matter and energy' (2007,p88), and were delighted that a cyclist could read the installations as she cycled down the street, reading them from her eye level (see 2007, p94).

[117] This is a problem for Allen Fisher in his early *Place* series (2005) where the historical and factual material for his representation of London runs the danger of becoming unwieldy and under-interpretive. See also Petrarch's section on 'Fame' in his Triumphs which is a long list of the great and good.

[118] 'Linguists have tried to discover the rules of poetry but since they have approached the problem from the standpoint of linguistics they have met with failure' (Forrest-Thomson, (1978) p2).

[119] These include the terms: 'image-complex, 'artificial limitation/expansion', 'realistic limitation/expansion' and 'rational artifice' (Forrest-Thomson, (1978) p27).

[120] 'A contrast between 'now' and 'yesterday' of 'five years ago' in a poem does not lead us out into an empirical situation but tells us that a temporal contrast will be an important device for thematic organisation; and the same holds true for reference to 'I', 'we' and 'you': these oppositions, lifted away from external contexts, limit the invasion of the external world and provide scope for internal thematic expansion' (Forrest-Thomson (1978) p35).

[121] 'The fictionalized 'we', which refers not to an external class of persons but to a shifting function within the poem ['Homage to Sextus Propertius' by Pound], helps to distance the language from particular external contexts and to associate first-person pronouns with the self-reflexive process of reading and writing poetry' (Forrest-Thomson (1978) p35).

[122] Forrest-Thomson analyses the lines beginning 'Unreal city....' and ending "You! hypocrite lecteur! - mon semblable, - mon frère'". "'I' can be used without reference to any individual external to the lines; 'I' is Dante, Baudelaire, Eliot a poet, Tiresias as Eliot's persona. 'I' is also 'you', 'hypocrite lecteur', who perceives and organises these lines as a poem and who knows how to supply the physical context of London Bridge as a contemporary lead into the lines....The logical development of the sentences asserts that these are a single 'I', but we cannot work out an identity for it in terms of our models of rationality. It is a disconnected image in that it holds together the level of fiction which the poem asserts; it is a fictive and depersonalised 'I'' (1978, pp 41/2).

[123] Forrest-Thomson refers to 'The Triumph of Artifice' (1978, p146). It is obvious that the notion of triumphs interests her as she also refers to Shelley's 'Triumph of Life' and Swinburne's 'Triumph of Time' (1978, p146). The sentence which concludes her book is: 'But like all true artificers 'I' remains enigmatical, presenting only the words on the page' (1978, p163). Perhaps ultimately, her position is close to Riley's, as discussed later in this chapter.

[124] First published in 1987, reissued with additions in 1994 with an Introduction by Claire Buck

[125] 'Montefiore also examined the idea that a feminine difference could be located in the language of poetry rather than in a shared female experience expressed by the poem' (ibid., Introduction, p.xvii);

[126] See also Vicki Bertram's critique of Montefiore in 'Postfeminist Poetry?' p279, in Acheson and Huk (1996), pp269-292

[127] '"As Carol Rumens puts it, women are still left in a no man's land, 'Asking each time I gave birth to a sonnet,/is it a boy?'" as quoted in Dowson (1999) p16.

[128] See also Kinnahan on Riley (1996, (pp654/5 see below) and (2004) pp 207-221).

[129] Edith Sitwell wrote (as quoted in Dowson (1999), p16) 'Women poets will do best if they realise that male technique is not suitable to them. No woman writing in the English language has ever written a great sonnet [has she not read Elizabeth Barrett Browning or Edna St Vincent Millay?], no woman has ever written great blank verse. Then again, speaking generally, as we cannot dispense with our rules, so we find free verse difficult' (Sitwell in *Vogue* 1925: pp117-18).

[130] See Rae Armantrout's essay 'Feminist Poetics and the Meaning of Clarity' in Beach *Artifice and Indeterminacy* (1998) pp287-296, where the source of this statement – women's reliance on narrative – is traced back to Silliman. Armantrout engages with this view and reinstates and explores women's interest in form. See also Judy Grahn's ground breaking poem 'A Woman is Talking to Death' which is relevant. Although not British and written in 1974, the power of this poem as a witness to women's lives is undisputed (Grahn, 1978). The form is free verse and the content appears to be solely inspired by narrative. But the form derives from a context (which goes back to Alienation Effect from Brecht) of the poet as witness.

[131] It is interesting to note Roy Fisher's ambivalent personal relationship with Birmingham – the city that he thinks with (see *The Thing About Roy Fisher* (2001) in Kerrigan and Robinson, p16) – he is both unsure of his presence within the city and also his city poetry about Birmingham is about the city that no longer exists – it has all been redeveloped since he grew up there. No one questions the nature of his identity his 'I' as ill-defined or unsuited, this is who he is.

[132] Bertram's footnote here suggests this can be as literal for men as writing about semen. See also Ashton's article 'Our Bodies, Our Poems' (2007a) which has interesting observations on this.

[133] See Kinnahan (2004) pp212-226 for a full discussion: 'We find poets wielding the monologue and "hidden dialogic", double-voiced or multivocal lyrics and narrative to scrutinise social assumptions about class, race or gender discrimination as filtered through mythologies, idioms, dialects' (p214).

[134] See Clair Wills (1994) pp34-52. Here she discusses the expressive poets and forms of poetry vs. The experimental forms and poets and how this affects women's poetry: 'In relation to feminist issues I shall argue below that, despite the ostensible rejection of expressive forms [for example, the lyric], many experimental women poets are engaged in an exploration of alternative structures for the articulation of personal feelings and experiences' (footnote 4, p50).

[135] Again see Clair Wills (1994). She quotes from Maggie O'Sullivan: '"I'm a poet who is interested in the primacy of language, in what can be done underneath, behind, *with* language, if you like. I don't believe that expository language is the only means of being witness to confronting contemporary issues"' (p36).

[136] To quote from Maguire (1994): 'In other words, I think there are 'left' and 'right' versions of postmodernism. The former (at its best) places a postcolonialist and feminist stress on difference and otherness which, whilst emphasizing the deconstruction of meta-narratives (such as notions of gender and race) can retain a materialist and political analysis of inequality and injustice. The 'right' version of postmodernism, whilst having a similar stress on the deconstruction of metaphysics, revels unashamedly in the seamless free-play of signifiers which leads to an idealisation of the signifier deprived of the signified. But frolicking in the boundless ocean of contingency is not an activity open to the (increasing numbers) of poor, homeless and exploited. The unbridled relativism of certain aspects of postmodernism strikes me as being deeply

reactionary, the free-play of signifiers having more in common with so-called 'free' trade and the free-play of money markets than its promulgators would perhaps like us to believe' (1994, pp68/9). As an aside she notes that an impact on poetry might be understood as: 'Consumer culture is, by definition, metonymic otherwise consumption would cease' (op. Cit. p69).

[137] 'In 1989 Sara Mills applied Kristeva's ideas to a reading of a poem by Gertrude Stein; while Stein's style lends itself well to this kind of analysis, Mills was nevertheless dissatisfied with the result. She concluded that Kristeva's lack of interest in social and material contexts meant that her theories could only be of limited use to a feminist critique: "whilst the destabilizing which goes on in experimental texts is important, a more truly political writing is that which impels action or which changes consciousness"' (Mills in Murray (1989) pp106/7).

[138] This is DuPlessis's own phrase, from 'Language Acquisition' (1987), H.D. Centennial Issue, *The Iowa Review*, Vol.16, No.3, no page nos.

[139] The limitations of space within this thesis require limiting the study of women's city poetry to British based poets. Rachel Blau DuPlessis, the American poet has, however, made a particularly significant contribution to a poetic which uses shifters and deictics. Her poetry deserves to be mentioned within this final discussion.

[140] Quoted from Vicki Bertram(1998)

[141] Mitchell and Frankenthaler are two American women artists and this analysis is considered in more detail in: Norma Broude and Mary D Gerard (Eds.) (2005) *Reclaiming Female Agency: Feminist Art History after Postmodernism* Berkeley, University of California Press, pp373-383)

[142] Ashton elaborates: 'My point is rather that the success of that effort of inclusion – the elimination of unfairness – almost immediately transformed the commitment to equality between women and men into a commitment to celebrating the differences between them – the most distinctive of which is, of course, the body. The radicalization of that transformation by the theoretical avant-garde has simply redescribed the presence of a distinctive female experience or point of view as that of a distinctive female body. Indeed, the demand for formal innovation *is* the technology of this redescription, since it requires that the femininity of the poem be understood not as a function of its content but as a function of its form. Thus, even though the recent commitment to women as formal innovators has been accompanied by a critique of essentialism and a celebration of the performative, the logical basis of its agenda is utterly and literally essentialist' (Ashton (2007a) p228).

[143] Please see pp19/20 in the Introduction of this thesis for this interesting contribution to contemporary studies in 'social semiotics'

[144] The following list is largely British women's city poetry. This list is not comprehensive. Some of the books mentioned here contain only some city poems amongst other subjects. Some American poets, who either originally lived in Britain (Loy and Levertov), or who have written a very significant amount of city poetry (Lorde, Bergman's anthology) have been included. Many women poets have written individual city poems. These poems could be collected into an anthology, and see below:

BERGMAN, D (1992) (Ed.) *City River of Voices* New Mexico, West End Press

COGHILL, M (2006) *Designed to Fade* Exeter, Shearsman Books

CROWTHER, C (2007) *Stretch of Closures* Exeter, Shearsman Books

FEINSTEIN, E (2010) *Cities* Manchester, Carcanet

LEVERTOV, D (1979) *Collected Earlier Poems 1940-1969* New York, New Directions Books

LORDE, A (1997) *The Collected Poems of Audre Lorde* New York, W W Norton & Co.
LOY, M (1997) *The Lost Lunar Baedeker* Manchester, Carcanet
NOTLEY, A(1992) *The Descent of Alette* Harmondsworth, Penguin Books
OLSEN, R (2004) *secure portable space* Hastings, Reality Street Editions
POLLARD, C (2005) *Look! Clare! Look!* Northumberland, Bloodaxe Books
REES-JONES, D (2004) *Quiver* Bridgend, Seren
ROBINSON, A (2010) *The Finders of London* London, Enitharmon
RUMENS, C (2004) *Poems 1968-2004*Northumberland, Bloodaxe Books
SCHNEIDER, M (2008) *Encircling the Core* London, Enitharmon
WARDLE, S (2005) *Score!* Northumberland, Bloodaxe Books
WARNER, V (1998) *Tooting Idyll* Manchester, Carcanet

[145] Also see Kinnahan (2004) for a discussion of Denise Riley and a sense of dislocation in her poem 'The Savage': '"The savage is flying back home from the New Country/in native style dress with a baggage of sensibility/to gaze on the ancestral plains"' (p212). And see also Carol Ann Duffy 'A Stranger Here Myself' in O'Brien (1998).

[146] See Bertram (2005).

[147] See Jane Dowson (1999).

[148] It is frustrating that women poets have not acknowledged both theoretically and poetically, the power of the city and their role within it. This is a short quote from an article by Edwin Morgan: 'The Poetry and the City' where he notes Lyn Hejinian's response to the city as a poet: 'Urban life requires numerous, various acts of integration and reintegration, more than country life...not because country life was uneventful.....Urban life, on the other hand, at least in the U.S., where the milieu of the city included elements from so many and such diverse cultures, is radically self-conscious....difficult....But it resulted, at the same time, in an intensification of the epistemological conditions and investigations from which my poetics and my literary life continue to evolve' [quoted from Manuel Brito, *A Suite of Poetic Voices: Interviews with American Poets* (Santa Brigida, Gran Canaria, 1992, p75]. Hejinian does not identify any of the details of this evolution here.

[149] See Whitehead (1996) where she charts the development of several American feminist poets. In her chapter on the development of the movement in poetry she identifies that for women: 'The result is a multiple subject, not in the postmodernist sense of fragmentation and ever-elusive coherence, but in that any woman may never understand herself or be understood through gender oppression alone. Her identity is shifting, made up of multiple cultural locations' (1996, p53).

[150] This thesis cannot engage with questions such as 'What is poetry?' but it remains helpful to remember the Aristotelian categories of literary expression – mimesis and diegesis. This thesis poem seeks both to mimetically represent, through iconicity and through a grammar of poetry and diegetically interpret, a narrative voice of the city. Walker's unpublished PhD thesis (2008) provides a very clear overview of this: 'Poetry's mimesis of specific features associated with urban experience is fundamental to the concept of urban poetics. These features are mirrored in rhythms, tropes, structural devices, narrative shapes, and even the very syntax of a given text. Some subsets- in the larger set of urban poetics – include multiplicities, overlaps, slippages, schisms, difasismos [something represented by the coupling of two elements] poetic interrelations, collaborations, meccas, disjunctions, temporal dislocations, apo koinos [two clauses both having the same word in common, though not necessarily as a device to further a sense of continuity], and seams' (2008, p26).

[151] This is an interesting addition to the deictic function. This thesis has only discussed the pointing, placing and timing attributes of deictics. An example of the emotional use of deixis is: 'I am not interested in this planning business' (from Zandvoort (1967) p148).
[152] 'In spite of the current academic fixation on the idea that all is rhetoric it seems impossible to deny that cities are concrete realities' (Lombardo 2003, pvii)
[153] See Allingham (2008) for analysis of the syntagm of procession (Triumph) as interpreted within a city space.
[154] See Bühler (1990[1934] pp137-157), and see also Jakobson 'Language in Relation to Other Communication Systems (in *Selected Writings II* (1971b) p702)
[155] 'The city is a map of the city' this is a quote from Ciaran Carson's 'The Revised Version' in (2008) *Collected Poems* Oldcastle, County Meath, The Gallery Press
[156] 'The city is a poem, as has often been said and as Hugo expressed better than anyone. However, it is not a classical poem, a poem well centred on a subject. It is a poem that unfolds the signifier and it is this unfolding, in the end that the city's semiology should try to grasp and let sing' (Barthes 1970/1971, online reference, final paragraph)
[157] 'Caravanserai' is originally a Persian word meaning caravan and palace or inn, usually with a large courtyard. It describes accommodation for traders brought merchandise to cities.

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