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THE DISTORTED WORD: WORD DISTORTION IN MODERN BRITISH AND AMERICAN LITERATURE

by

Charles J. Stickney

A dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1973

This manuscript has been read and accepted for the Graduate Faculty in English in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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ACKNOWLEDGMENTS

In the beginning was my wife, Joyce. She suggested, when I was excited about this subject for a paper on E. E. Cummings, that I expand it into a Ph.D. dissertation and a book. My consciousness about word distortion was "raised" until I began seeing it everywhere. (It is everywhere.)

Professor Allen Mandelbaum of the City University Graduate Center helped as dedicated midwife to elicit the book from my mind with as few deformities as such a work can have. Always tactful and kind, he pointed out works and ideas which I would not have come upon by myself. He often provided perspective, and the antidotes to occasional scholarly despair. In the busiest and most intellectual of lives, he found time for this work and for this friendship. My debt to Allen Mandelbaum is very great.

Also of City University, Miroslav Rensky suggested many linguistic pitfalls, and advised me how to make, should I want to, wise additions. Samuel Levin also advised me on such pitfalls and counseled wise deletions. Marvin Magalaner made helpful comments on the entire manuscript. John Hollander had dropped fertile grains

of inspiration about poetic form into my mind. My thanks to these friends.

Thanks too to my colleagues and friends in the English Division at John Jay College of the City University for pregnant hints and speculations, as well as for helping, with the students, to make it an exciting place to teach and to learn.

For typing the finished copy, Edith Muth deserves highest praise both for her intelligent and conscientious care and her willingness to bear with my schedule and my changes.

Most of the delights in this study I owe to the authors whose works furnished me with examples of imaginative word distortion. I merely interpreted and analyzed them; they wrote them.

Lastly, thanks again to Joyce who carefully read over the final draft and forced me to be less confused and confusing. She is the toughest and best critic of my writing. She also bore up under the avalanche of index cards and books which had to share my life, and therefore hers. Scholarship is the most jealous, but not the fairest, of mistresses.

The faults of this book are all mine. And, frankly, so are many of the good parts.

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Chapter I

WORD DISTORTION IN LITERATURE

What is deviant is what is noticed. And when words deviate from their conventional forms, they can convey even more meaning and significance than they could ordinarily.

Word distortion in literature involves changes in the usual written form of what is normally considered a word. These changes in form can reflect changes in meaning or changes in sound structure only. They can be orthographical, such as intentionally deviant spelling, or graphical, such as odd capitalization or type size. The reasons for these changes can, and do, vary greatly in context, purpose, and significance. Nearly every writer will use word distortion at one time or another: some in slight, unimportant ways; others in ways central to their style and art. Although word distortion in literature is confined to no one time or place, in modern British and American literature it seems to occupy a more significant position than usual. One purpose of this study is to explore the purposes and processes, the meanings and methods of word distortion in that modern literature written in English.

Literary word distortions can have two general functions or purposes. One purpose is to foster realism, to imitate or mirror

the outside appearances of things. For example, the author may wish to show that a note was partially burnt on which was written "He is outside"; so he would distort the message to "He was outsi". The second basic purpose of literary word distortion is to promote aesthetic considerations, to create deviations which illuminate a word or concept's deeper significance. If one wished to point out, for instance, that life along a certain river in Germany was peculiarly bucolic, one could call that life "Ruhral." The author's purpose might be either the realistic, imitative one, or the aesthetic, creative one; obviously, when both purposes motivate the word distortion, it has a greater richness. An example of this combined purpose is a German realistically mispronouncing "this vale of tears" as "this wale of tears." But an aesthetic justification for "wale" is the sound-pun "wail," a tearful comment on the whole expression.

Word distortion may be used to imitate the peculiarities of a man's pronunciation. It may be used to show similarities with other words, significant words, as in a pun. It may be used to act out its own meaning, a sort of onomotopoeia of form, as in "sepa r a t e." But always written word distortion will force the reader to notice that word just precisely because it is deviant. The word becomes not merely a bland carrier of meaning, meant to fade silently into the shadows and not be noticed. Instead, it has more meaning and significance than does its conventional counterpart, and it is its distance from the conventional, its noticeable distortion, which makes the

reader dwell on the reasons behind and for that added significance.

The methods of describing and organizing the word distortions will vary somewhat from chapter to chapter, depending on the focus of the investigation. Realistic and aesthetic functions or purposes can utilize any of the processes whereby words are deformed; any process can serve any purpose. My basic arrangement or organization in this study will involve seven processes of physical word distortion and one process of non-physical word distortion. By "physical" distortion I mean that the actual representation of the written word will deviate in letters or in shape from its conventional written form. In the case where the "distorted" word is essentially a neologism---that is, a word that is new and therefore has no conventional form---that neologism is called distorted because it would strike, and is intended to strike, the reader as deviant or highly unusual. The non-physical word distortion does not alter the word from its conventional form, yet the word will also appear deviant in some way. Non-physical deviation may involve syntactic ambiguity or distortion, such as "eye hands nose" in which "hands" may be verb or noun. It may involve words used in very odd senses, positions, or in jarring ways---a semantic deviance. In poetry, the rhyme scheme or meter may cause the reader to pronounce the words unconventionally, as when "prove" is in the position to rhyme with "love." Not all verbal distortion has a physical marker to indicate it. Non-physical word distortion is different in kind from the main focus of this study,

that of the physical changes which make words deviant.

These seven processes of physical word distortion will be arranged in a hierarchy based on the size of the lexical unit they generally lead to after the distortion, with lexical units larger than the single word (as in combination words) considered first, followed by consideration of ever-smaller units, until finally single letters are treated. Often, more than one distorting process is at work on a word at the same time; when such complexly distorted words are discussed, they will be taken up for their most unusual or significant process or feature.

Combination is that process of physical word-distortion in which whole words, or contractions which stand for a whole word, are combined into one unit. Most often, the words simply have the space, which is conventionally between them, eliminated. Whole words can be added to another word at its beginning or end, or else within the word itself (example: "fleshhotpots"). The same letters cannot be utilized more than once in a combination. For example, "fleshhot" can be physically split on the page along the conventional boundaries of its component words, "flesh" and "hot," and the components are complete after that split. Therefore, "fleshhot" is an example of Combination. However, "fleshot" is not Combination; here, a physical split would leave one word, "flesh" (or "hot"), and a part of a word, "ot" (or "fles"). "Fleshot" is an example of Addition.

Addition involves adding non-inherent affixes, syllables, or

letters to a word. It is the involvement of physical parts of words, whether affixes or groups of letters or single letters, rather than whole words that differentiates Addition from Combination. These word parts can be added at the beginning of a word ("unindividual"), at the end ("happyic"), or within the word ("caiges"). Addition within the word can either split syllable boundaries ("heeap" for "heap"), or else can not split them ("manunkind").

Substitution deals with letters or syllables of a word exchanged for different letters or syllables. This process of distortion exchanges equal numbers of letters (as in "things as they err" ((not "are")) where e and r replace a and e). In the dual processes of Substitution-Addition or Substitution-Subtraction, letters are exchanged for a different quantity of letters only in words with the same or similar sounds ("big" in dialect becomes "beeg").

Transposition involves the switching of the positions of letters or syllables within a word ("eakspeasies" for "speakeasies"), or between two words (the Spoonerism "rish and foses" from "fish and roses").

Subtraction removes letters or syllables from a word ("owlin'" from "howling").

Separation involves the separation of the letters or syllables of a word from each other ("B l oom" for "Bloom").

Letter Emphasis gives individual letters prominence through selective capitalization, different type sizes or faces, underlining,

and so forth. For example, "wistFully." There is also letter emphasis for visual rather than for merely verbal reasons, as in "wormS" with its worm-like S.

In all of these processes of physical word distortion except Combination, the elements added, subtracted, or switched may be meaningful or not meaningful in themselves. Any process of word distortion (including the "non-physical" kind discussed above) can be at work with any other on the same word; for example, both Separation and Combination are deforming "body feel" into "bodyfee 1." These seven processes of physical word distortion involve actual changes in the conventional form of the word, and are the primary focus of my methodology and my organization.

There is nothing especially novel about any of these processes, but what is novel about this study is that nowhere else, I believe, have such processes been so systematically applied to so many word distortions in literature. But even as early as Aristotle, literary critics have commented on word distortion. In the Poetics, Aristotle wrote, "A word is lengthened when its own vowel is exchanged for a longer one, or when a syllable is inserted. A word is contracted when some part of it is removed.... An altered word in which one part of the ordinary form is left unchanged, and part is re-cast...."[1] It is rather humbling to find that this study, like so many others, is somewhat like an extended footnote to this Greek philosopher.

Other rhetoricians and linguists also have been busy classifying and naming techniques dealing with words distorted from their conventional forms. Richard Lanham, in his exhaustive listing of rhetorical terms, notes three, for example, which relate to my process of Addition: Prosthesis (Greek, "placing before or in public") describes the adding of a letter or syllable to the beginning of a word; Epenthesis and Interpositio involves the addition coming in the middle of the word; Paragoge and Proparalepsis, to the end of the word. Antisthecon relates to the process of Substitution, and Metathesis to Transposition. The rhetoricians' Synalepha, Syncope, Aphaeresis, Ablatio, Apocope, Synaeresis, the linguists' haplology and clipping---all deal with the process of Subtraction.[2] Literary critics use the term tmesis to describe the breaking of a word at the end of a line of verse in order to produce a rhyme, as when "kingdom" becomes "king/dom" in order to rhyme with "wing"---an instance of Separation. A "wrenched accent," an alteration of the customary pronunciation of a word by a shift in accent to better fit the metrical requirements of that specific poem in which the word is found, is an instance of non-physical word distortion. Description and classification of these word distortions is by no means new, but I have preferred to use my own descriptive terms which are simple and self-explanatory, rather than this welter of rhetorical and linguistic terms which are complex, foreign, and impossible to remember.

The emphasis throughout this study, however, will be on the literary significance of these linguistic distortions. In other words, what functions do word distortions serve in the literary works in which they are found. In this introductory chapter, the discussion has been general; in the following chapters, the discussion will be quite specific about each example of word distortion taken in its own context. General purposes and considerations are often too vague to illuminate all the aspects of so many varied examples. In all chapters, my concern is not merely to illustrate my processes sparingly and to show their various literary uses, but also to provide many interesting examples of all sorts, a compendium of word distortions. Only a large number of examples could indicate the subtle variations of each process or type, and the wide and surprising variety of the authors who utilized word distortion for literary purposes. Finally, the justification for so many examples is that they are interesting, amusing, or startling. Since no one method of arrangement could do justice to all their individual subtleties, various methods will be utilized in different chapters.

The basic arrangement of this study is simple enough. From this general chapter of purposes and processes of literary word distortion, we go to Chapter II where various past "classics" of word distortion will be analyzed in terms of my seven processes of physical word distortion, and of my process of non-physical distortion where applicable. Authors dealt with in Chapter II include Sheridan, Sterne,

Thackeray, Melville, and Lewis Carroll. In Chapters III and IV, I treat works of a modern author, James Joyce---taking up Ulysses and Joyce's early work in the first of these chapters, arranged and analyzed with my processes of word distortion. A central argument in this chapter concerns distortions as mimetic of daily Dublin life. The focus in the second Joyce chapter---on Finnegans Wake---is on the dream-like, aesthetic quality of his word distortions, which are analyzed in the usual way at first (from Combination to Letter Emphasis); then, since my basic method of analysis and arrangement does not do them sufficient justice, the distortions are treated in terms of numbers of words and numbers of different languages per lexical unit.

From one modern author in whose work word distortions are central we go to two chapters on such another---E. E. Cummings. My processes are sufficient to elucidate his language. The chapter on his prose books (Chapter V), especially Eimi, has as a main theme Cummings' distortions serving as a code or a shorthand. An example of his code is "unman" to denote an unfeminine Russian woman, and an example of his shorthand is "this country g. and g." to mean an ironic "great and good." In the chapter on Cummings' poetry (Chapter VI), a central theme is his emphasis on internal words within his words; for example, the "now" and "here" within "nowhere" when it is written "nowHERE." In all of the chapters dealing with specific works of Joyce and Cummings, every type of word distortion found in

these works will be considered; the central themes simply indicate a particularly important mode or purpose of their word distortion. The processes used to describe all of these distortions will be our seven types of physical, and one type of non-physical, word distortion; the direction of organization will be the usual one from consideration of larger units (e.g. Combination) toward smaller units (e.g. Letter Emphasis).

Following two chapters apiece on these two modern authors, we go to three chapters on word distortions of other modern and contemporary authors, authors to whom, although it is not a central concern, word distortion still plays a significant part. Here we will utilize our basic processes of word distortion for analysis, but not for organization. There are more ways than one to show a skinned word. Organization of the first of these three chapters (Chapter VII) will deal with the perceptual mode of word distortion as sound. Here speech defects, dialect, songs, and sound puns among other things will be explored in terms of specific examples from many different modern writers. In the next chapter (Chapter VIII), distortion perceived as sight and shape will be organized into sections on sight puns, intentional spelling errors, word-parts emphasized, concrete and shaped poetry, words acting out their meanings, and letters themselves as purely visual entities. In the third of these chapters on other modern writers (Chapter IX), the processes of word distortion will be used for organization and description; a theme here is the contrast

between distorted words enlarging the ordinary lexical unit---hyper-words, one might call them---and words which diminish, or are made smaller than, the conventional lexical unit---hypo-words, if you will. Combination and Addition are processes which produce hyper-words. Subtraction, Separation, and Letter Emphasis produce hypo-words. Substitution and Transposition basically do not change the physical size of the lexical unit they distort. In Chapter X, the last chapter, I will briefly treat word distortion's significance in our time.

Going beyond a mere listing of examples to their lexical analysis and their literary significance has been my goal in every chapter. Hopefully the reader will gain a greater insight into at least one aspect of language and literature. Noam Chomsky, writing of problems of lexis and syntax, in the final sentence of his book, Aspects of the Theory of Syntax (1965), notes that "for the present, one can barely go beyond mere taxonomic arrangement of data. Whether these limitations are intrinsic, or whether a deeper analysis can succeed in unraveling some of these difficulties, remains an open question."[3] This study may be a small part of the answer.

Language abstracts, deadens, and distorts experience, and so the literary writer and the poet try to reverse this trend by re-distorting and re-vivifying language to make it conform more closely with the thing observed and the experience felt. It is in some sense like onomotopoeia, trying to make the sound and the look of

language more freshly resemble that which it depicts or represents. One of the main ways in which this is done in modern English and American literature is by word distortion. At the very least, if word distortion does not make language and experience correspond more closely, it does force the reader to focus more attention not only on the message of the words, but on the words themselves. And so we, as investigators of the nature of literary language, are forced to focus attention on these processes and purposes of word distortion.

Notes

[1]Aristotle, On the Art of Poetry with a supplement On Music, trans. S.H. Butcher, ed. Milton C. Nahm (Indianapolis: Bobbs-Merrill Co., The Library of Liberal Arts, 1948), p. 29.

[2]Richard A. Lanham, A Handlist of Rhetorical Terms: A Guide for Students of English Literature (Berkeley: Univ. of Calif. Press, 1968), pp. 83, 43, 71, 11, 96 et al.

[3]Noam Chomsky, Aspects of the Theory of Syntax (Cambridge, Mass.: M.I.T. Press, 1965), p. 192.

Chapter II

SOME CLASSICS OF WORD DISTORTION

This century is witnessing a luxuriant growth of literary word distortion, but, as for most things, the seeds were sown by fertile literary minds of the past. Some major literary antecedents of modern word distortion will be treated in this chapter: Sterne's Tristram Shandy, Sheridan's The Rivals, Byron's Don Juan, Thackeray's The Memoirs of Mr. Charles J. Yellowplush, Melville's The Confidence Man, and Lewis Carroll's Alice in Wonderland and Through the Looking Glass. Each one of these works is perhaps the locus classicus of a certain sort of lexical deviance.

But that is not to say that their most celebrated distortions are their only distortions. In Laurence Sterne's The Life and Opinions of Tristram Shandy, Gentleman, published 1760 to 1767, we can find all types. For example, Combination produces "hypercritic," a very critical critic. Addition adds only an affix to the emptiness of the "many bleak and decemberly nights of a seven years' widowhood" of the widow Wadman.[1] Addition of a suffix, and Substitution of i for e, makes an adjective from a noun, pertaining to a man's obsession or idée fixe, in "Hobby-Horsical matter" and "Hobby-Horsically."[2] Addition of an odd prefix describes connoisseurs who fall so in love

with their subjects that they take on their characteristics, and "get all be-virtu'd, —be-pictur'd, —be-butterflied, and be-fiddled."[3] Addition of an English gerund ending to a Greek word helps to summarize Tristram's early years and education, in "A year and a half in learning to write his own name; Seven long years and more τύπτω-ing it, at Greek and Latin."[4]

Sterne's Substitution of words, but in English, changes bloodshed to a compound word more appropriate to battles over words or ideas in the "literary histories of past ages": "ink-shed."[5] Separation in love takes a novel lexical turn, with each "separated" word on a new line, in "LOVE is certainly, at least alphabetically speaking, one of the most/ A gitating/ B ewitching/ C onfounded/ D evilish affairs of life--the most/ E xtravagant/ F utilitous/ G alligaskinish/ H andy-dandyish/ I racundulous (there is no K to it) and/ L yrical of all human passions: at the same time the most/ M isgiving/ N innyhammering/ O bstipating/ P ragmatical/ S tridulous/ R idiculous—though by the bye the R should have gone first—But in short 'tis of such a nature...."[6] Music also may be the food of love, but in tuning a fiddle, its sound is rather tastelessly described through Letter Emphasis in "Ptr..r..r..ing ...tr...a.e.i. o.u.-twang."[7] Having the vowel letters in conventional order represents the proper tuning of each string.

Most generally, however, word distortion in Tristram Shandy involves the process of Subtraction. The entire word may be

subtracted explicitly as when Yorick has second thoughts about his previous delight over a sermon he wrote, and his comment of "Bravo" "was struck through sometime afterwards (as appears from a different tint of the ink) with a line quite across it in this manner, ~~BRAVO~~ ——as if he had retracted, or was ashamed of, the opinion he had once entertained of it."[8] Subtraction may result in code letters representing various names, but the reader is given no key to the code, as in "My Lord A, B, C, D, E, F... and so on...."[9] Less vagueness does result from a partial name subtraction, but enough vagueness remains to create an important mistake when the name is reconstituted. Mr. Shandy wanted the baby (Tristram) named Trismegistus, and tells Susannah to so tell the curate when he baptizes the boy. Susannah cannot quite remember this odd name. " 'Tis Tris- something, cried Susannah——There is no Christian name in the world, said the curate, beginning with Tris——but Tristram. Then 'tis Tristram-gistus, quoth Susannah. —— There is no gistus to it, noodle! —— 'tis my own name, replied the curate, dipping his hands as he spoke into the basin——Tristram! said he...so Tristram was I called, and Tristram shall I be to the day of my death."[10] And Mr. Shandy specifically did not want him called Tristram.

Subtraction of letters within a word is often indicated in Tristram Shandy by a dash. The ostensible reason for this subtraction is usually because the word spoken is a taboo word, a word not polite to utter. Phutatorius, at a gathering of divines and therefore

unable to indulge himself in even the mildest of oaths, gets a hot chestnut rolled into his open fly. Feeling the consequent pain, and worrying about what exactly it is that is in there, "he leapt incontinently up, uttering as he rose that interjection of surprise so much descanted upon, with the aposiopestick break after it, marked thus, Z——ds——which, though not strictly canonical, was still as little as any man could have said upon the occasion...."[11] Most explicitly analyzed, the dash takes the place of the innards of "Zounds," a word that is itself a polite distortion of the oath, "God's wounds." Uttering "the desperate monosyllable Z——ds" a few pages earlier, Sterne first spells it out fully in capital letters, indicating volume and vehemence, and then points out another reason behind the dash: "ZOUNDS!————————Z——ds! cried Phutatorius, partly to himself——and yet high enough to be heard...."[12] Dashes seem to indicate less volume. Taking the name of God in vain usually is modified by subtraction, which could be thought of also as substitution of a specific number of dashes for a specific number of letters. " 'Good G--!' cried my father, making an exclamation, but taking care to moderate his voice at the same time...." The same two letters are subtracted, however, without the lowered voice, when, saddened by the incipient death of Le Fever in the story, Uncle Toby cries, "He shall not die, by G--." God loses only one letter elsewhere in "G-d damn you," yet later on the same page there is the complete and unexpurgated "God Almighty the Father damn you." Whatever one calls God, His name usually

loses letters, as in "L--d! said my mother."[13] "Damn," being a taboo word or curse also, has subtraction performed on it: "D--n them all, quoth Trim." Literary justification for the word distortion is made explicit in "If I do, said I, I'll be d----d. The word was but one half of it pronounced...(so there was no sin in it)...." Another fundamental taboo word is expressed with missing parts in "bare a---'d." Elsewhere, Mr. Shandy jocularly asks about Uncle Toby's "ass," meaning his hobby-horse, and so the word is printed in full since the meaning is not vulgar. Toby thinks he means his backside, and so answers with a lexical subtraction since the part in question is a verbally delicate one. "My A—e, [Asse] quoth my uncle Toby, is much better." Words connected with excretion are taboo and receive the same expurgating treatment: "sh--t-a-beds" are shit-a-beds, and "as good a bull as ever p-ss'd" lost an i.[14] Not always are the number of hyphens, or the length of the dash, directly equal to the number of letters removed.

Natural functions such as excretion and sex are often expressible only after subtraction, and Sterne parodies these subtractions by placing the full word near its expurgated twin, or by having its meaning so plain that plain expression seems supererogatory. For example, "The old mule let a f——" would be understood with little ambiguity by everyone, especially everyone who knew mules.[15] Ambiguity, however, does play a part in the lexical subtraction in Slawkenbergius's tale in which the woman, with her dying

breath, implicitly reveals her disappointment in not having had sex with Diego: " ' 'Tis a bitter draught, Diego, but O! 'tis embittered still more by dying un——' She could proceed no farther. Slawkenbergius supposes the word intended was unconvinced, but her strength would not enable her to finish her letter."[16] He is being discreet, or perhaps simply obtuse. Dashes or hyphens are used also to indicate interruption, as when Corporal Trim begins his story of the King of Bohemia, and Toby keeps interrupting: "There was a certain King of Bo--he----" does not approach the end of the country's name.[17] With only part of the word subtracted, the part that remains will often allow the accurate re-composition of the distorted word. But dashes can take the place of the entire communication, of all the words, without giving the reader any idea as to what the meaning is. Sterne has his fun, and will subtract the entire group of words directly after he tells the reader that something particularly important will be said. Reading a document about charges for riding in a French post chaise, Tristram notes, " 'Tis a pithy prolegomenon, quoth I——and so read on——————————."[18] Here follow five lines of neat dashes of equal length. Information promised is often not delivered in Tristram Shandy.

The asterisk does very much what the dash does. Sterne makes an even greater use of this method of lexical subtraction (or substitution, if you will look at it that way) than that of the dash. Asterisks nearly always, unlike the dash, take the place of the entire

word. And that entire word is generally a taboo word, a curse, or a word dealing with physiological processes or anatomical entities related to excretion or sex. Leaving the crucial word out entirely, and putting asterisks in its place, is expounded on and analyzed by Sterne himself in " 'My sister, mayhap,' quoth my uncle Toby, 'does not choose to let a man come so near her ****.' Make this dash, ——'tis an Aposiopesis. ——Take the dash away, and write Backside, —— 'tis Bawdy. ——Scratch Backside out, and put Cover'd way in, —— 'tis a Metaphor; and, I dare say, as fortification ran so much in my uncle Toby's head, that if he had been left to have added one word to the sentence, —— that word was it."[19] Toby was interrupted by Mr. Shandy's tobacco pipe snapping; Sterne has Tristram "not say whether my uncle Toby had completed the sentence or not" in order for the asterisks to represent ambiguously either the bawdy word itself or merely empty space-sound. No one word could have improved the sentence as it stands, Tristram notes, and the world stands indebted to the snapping of his father's pipe for "one of the neatest examples of that ornamental figure in oratory which Rhetoricians style the Aposiopesis." Sterne playfully informs the reader of the Classical technicalities of the writer's craft which analyze and lie behind his fiction, while at the same time appearing to concern himself with imparting verisimilitude to that very fiction.

Subtraction of the entire word, with asterisks indicating that subtraction, can imply a bawdy meaning regardless of the context. The

very presence of an inoffensive * conjures up the puritanical hand of the censor who is concerned with censoring "you-know-what." Usually, however, sex is strongly implied. Speaking about Gallus, the Roman who died perhaps fornicating with his wife, Tristram notes, "He died, said my father, as **********——And if it was with his wife, said my uncle Toby——there could be no hurt in it."[20] Many possibilities which exist are virtually ruled out here because the asterisk implies that a lewd meaning was removed. Not only sex, but the organs thereof are subject to asterisk-ical transformation. "Let us go back to the ******——in the last chapter" refers to the problem with Tristram's accidental circumcision. This is described, by subtraction not actually describing it, later on in the book, as "That the nursery window had not only *********;——but that *****'s also."[21] Tristram's accidental circumcision, when the window sash falls on his penis, is rendered by about five lines of asterisks (abbreviated here). Excretion, or even the place or object in or with which it is done, are "unmentionables" and so Sterne indicates timidity at verbalizing them by putting in asterisks. "The chambermaid had left no ******* *** under the bed" hides the chamberpot under a polite disguise.[22] Even the portion of a man's clothing which is adjacent to that organ of generation and excretion is camouflaged with subtraction (or substitution) of asterisks. Talking about Yorick's supposed breach of decorum by allegedly rolling a piping hot chestnut into the fly in a man's breeches, some take this action as a symbolic comment upon

the licentious book written by the owner of that fly: "...his chucking the chestnut hot into Phutatorius's ***-***** was a sarcastical fling at his book---the doctrines of which, they said, had inflamed many an honest man in the same place."[23]

Bawdy meanings will often be whispered, and Sterne also implies this lowered voice by his asterisks. They can show that something is being said, although what is said is said too softly to actually be heard. The possibility that the forceps will damage or crush the penis during birth is expounded on: "...because, Sir, if the hip is mistaken for the head, ——there is a possibility (if it is a boy) that the forceps **********—— What the possibility was, Dr. Slop whispered very low to my father...."[24] A soft aside is whispered, as "...he beckoned to the corporal to come close to his chair, to ask him the following question, ——aside. ————********."[25] Six lines of asterisks follow the phrase, "for these private reasons."[26]

Any reasons, provided they be necessary to the meaning or important to the reader, are often liable to end up as empty asterisks. Asterisks take the place of an answer as though the answer was given. "You are wrong, —said my father..., and for this plain reason ******" and the asterisks proceed on for three lines. Two hundred pages later, there is a summative "And accordingly *******" and the asterisks go on for several lines.[27] The most important part of the sentence is left out in " 'tis evident thereupon to me that a French post horse would not know what in the world to do, was it not for the two

words ****** and ******, in which there is as much sustenance as if you gave him a peck of corn...."[28] Asterisks take the place of names which might be best to keep hidden. There is "a grand confederacy, with ***** and ***** at the head of it...." Yorick says about his head that it was "so bruised and mis-shapen'd with the blows which ***** and *****, and some others, have so unhandsomely given me in the dark...." Some place in particular is lost in "journeying to the visitations at ****." Now names of nobility or otherwise powerful people are also best transformed into non-specific asterisks. A footnote mentions that "Mr. Shandy is supposed to mean [by Confucius] ***** ***, Esq., member for ******, and not the Chinese legislator." A noble lady at least retains some initial shred of identity as the "Countess of K*****." Dedicating a book to someone special loses some of that special particularity in "Having, a priori, intended to dedicate The Amours of my uncle Toby to Mr. ***———I see more reasons, a posteriori, for doing it to Lord *******."[29] No doubt the reasons too would have been reduced to asterisks had there been the need to state them.

Asterisks and empty space combine in an invitation by an angry Tristram in France to the reader. Following nearly a full line of empty space, Tristram says, "I leave this void space that the reader may swear into it any oath that he is most accustomed to—— For my own part, if ever I swore a whole oath into a vacancy in my life, I think it was into that----*** **** **, said I...."[30] This whole

oath is a hole in the communicating words; the reader must participate in the filling up of that hole by his supplying the words suitable. Sklovsky, the Russian Formalist critic, noted the playful "omission" of several chapters of Tristram Shandy which showed Sterne's distortion of the conventional literary form of the novel. "It is this taking cognizance of form through violating it that constitutes the content of this novel."[31] The same thing of course could be said about word distortion in general. Order of chapters is sometimes switched in Tristram Shandy. Chapters XVIII and XIX in Volume IX are left out, but at least their chapter numbers remain. Chapter XXIV and ten pages in Volume IV are left out entirely. And to allow the reader to draw the widow Wadman so that her charm strikes his own particular mind, Sterne leaves some blank space on the page.[32] Subtraction sometimes to utter emptiness is the basic method of word distortion in Sterne's Tristram Shandy.

Richard Brinsley Sheridan's play, The Rivals, dates from 1775, and identifies a certain type of word distortion with one of its characters. The distortion is the malapropism; the character is Mrs. Malaprop. Sheridan is surely not the first to indulge in malapropisms. Shakespeare has his Mistress Quickly and his Dogberry mutilate their English smashingly. But Mrs. Malaprop carries off the honors. And just what are those honors for? What exactly does her word distortion consist of? No word is misspelled, nor is any physically warped, as are many of the modern malapropisms of , say, Sean O'Casey. As

Julia says in The Rivals, "Mrs. Malaprop... with her select words so ingeniously misapplied, without being mispronounced."[33] For example, Mrs. Malaprop does not heed her own warnings as she speaks to Sir Anthony Absolute about the proper education for a young girl. She simply substitutes other words for orthography, apprehend, and contiguous. Another way of viewing this type of word distortion is as a non-physical distortion, where it is the meaning which is contextually deviant. She says, "I would have her instructed in geometry, that she might know something of the contagious countries;---but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell and mis-pronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying."[34] Despite the obvious misapplication of words, her sentences are often more significant than if she had said what she had intended.

Mrs. Malaprop often says the opposite of what she meant to say. She says threateningly to her maid, Lucy, that "if ever you betray what you are intrusted with...you forfeit my malevolence forever."[35] Instead of the words apprehend, arrangement, and epithets, she declares to Captain Absolute, "Sure if I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs!"[36] What she actually says is usually more true and appropriate than what she meant. Real words are substituted for the intended words, and many of those real words she uses mean a lack of legibility or intelligibility on her part. She says to Lydia

Languish about Lydia's lover Beverly that she hopes "you will promish to forget this fellow---to illiterate him, I say, quite from your memory."[37] Mrs. Malaprop says to Sir Absolute that his son, the Captain, should present his suit of marriage to Lydia, her niece, and transforms Lydia's "eligibility" as a marriage partner in "I hope you will represent her to the Captain as an object not altogether illegible."[38] This non-physical distortion, this substitution of words which sound like the word meant, but are often opposite in meaning to it, this malapropism is the heart of the character of Mrs. Malaprop.

Byron wrote his picaresque epic poem Don Juan, published from 1819 to 1823, utilizing end-rhymes. But not all of these end-rhymes are strict rhymes. For example, in Canto I, Byron rhymes "species" with "vicious," "together" with "either," and "common" with "woman." These sound like off-rhymes, "non-physical" distortions when written, but rhymes which cause the reader to distort the usual pronunciation of the word to make it conform more with the sound of the word which came first in the rhyming pair. Also in Canto I, the rhyming pair interchanges their i's and e's when "appendix" is rhymed with "index."[39] Pronunciation may well have differed in Byron's England from that of our own country and age. Byron's own personal pronunciation may also have allowed him to rhyme words which may sound like off-rhymes to us, but not to him. When he rhymes words from another language with English words, he takes more leeway than usual. In Canto I, he writes, "Let not a

monument give you or me hopes, / Since not a pinch of dust remains of Cheops." Ancient Egyptian names are less certainly off-rhymes than is Byron's incorrect hard c in Spanish when in Canto II he rhymes "Salamanca" with the distorted "Sancho Panca," meaning Sancho Panza, Don Quijote's faithful follower.[40] The English are notorious for their willful distortion of foreign words; even Byron's title is a Spanish name, but is pronounced "Don Jew-en" as the rhymes and meter indicate, instead of the one-syllable Spanish "Done Wan."

One technique which Byron utilizes for humor is rima franta, rhyming one word with two or more. "Since, in a way that's rather of the oddest, he/ Became divested of his native modesty" in Canto II rhymes two words with one. Other examples in Canto II are "physic" rhyming with "sea-sick," and "ask it" with "basket." In Canto V, "risk or" rhymes with "whisker."[41] Margaret Schlauch, when talking of the extensive use of feminine rhyme in Don Juan for humorous purposes, mentions two lines which rhyme two words with one: in the dedication, "Bob Southey! You're a poet---Poet-Laureate" which last word rhymes with the last two of "Although 'tis true that you turned out a Tory at."[42] The word "Last" comes at the beginning of the next line. Triple rhyme is defined as rhyme where "the correspondence of sound lies in three consecutive syllables, as in 'glorious' and 'victorious.'"[43] Usually used for humorous or satiric verse, Byron and Ogden Nash are its most famous practitioners. When the three consecutive syllables of triple rhyme are, in one line, in three separate words,

and in the following line, in one longer one, we get an even greater sense of incongruity and surprisedly satisfied anticipation, both of which, I believe, combine to produce the humorous effect. In Canto IX, a couplet goes, "---and I think he was more glad in her/ Safety, than in his new order of St. Vladimir."[44]

But rhymes, although off-rhymes, still do not physically distort the word itself on the page. There might be wrenched accents, where the metrical accent does violence to the word accent, but when is the word changed from its conventional orthographic shape in Don Juan? Addition produces the last word of this couplet in Canto I: "And that the Edinburgh Review and Quarterly/ Treat a dissenting author very martyrly."[45] "Martyr" is not a word which conventionally takes the adverbial suffix. Subtraction is generally the method of actual physical distortion in Byron's poem. An e is removed, and an apostrophe put in its place, in the pair of end rhymes in Canto I, "fix'd" and "mix'd."[46] This sort of subtraction is not unconventional; neither is Byron's subtraction involving the word, "them." Talking of Juan's mother in Canto I, "Her thoughts were theorems, her words a problem, / As if she deem'd that mystery would enoble 'em." So much for verbal obscurity. In Canto VI, we have a Turkish woman's "haram" (harem) rhyming with the therefore-necessary subtraction, "share 'em." In Canto X, "bottom" rhymes with "forgot 'em."[47] Even more letters are removed from the word if it is a taboo word. However, the rhymes force the reader to actually pronounce the word, at the very

least in his mind; the reader is the one who must himself create the taboo word from the rubble of the word disemboweled by the process of word distortion called Subtraction. In Canto I, "stammer" rhymes with "D--n her" ; "rod" rhymes with "By G--d!" Canto IV has "more" rhyming with "wh-re"; Canto XI has "riches" rhyming with "b-----s."[48] The reader of my work can participate in filling in Byron's blanks.

Byron, as a satirist, has influenced both the attitude and the form of various poems by modern authors. W. H. Auden's book Letters From Iceland has his "letters" to Byron. And Ezra Pound has his poem in Personae titled "L'Homme Moyen Sensuel" with a quote from Byron under the title. Pound duplicates in it many of the sorts of distortions we dealt with in Byron's Don Juan. There are, of course, many feminine rhymes: "Though males of seventy, who fear truths naked harm us, / Must think Truth looks as they do in wool pajamas." Here are two words rhyming with one. Another case of this also involves Byron's characteristic subtraction of "them": "('Tis an anomaly in our large land of freedom, / You can not get cheap books, even if you need 'em.)" Three words rhyme with one in "Henry Van Dyke, who thinks to charm the Muse you pack her in/ A sort of stinking diliquescent saccharine." Four words rhyme with one in "And timorous love of the innocuous, / Brought from Gt. Britain and dumped down a'top of us." Foreign pronunciation of a foreign word allows Pound to achieve rhyme in "The flood of limbs

upon Eighth Avenue/ To beat Prague, Budapesth, Vienna or Moscow" where a footnote tells the reader to pronounce "Moscow" like respectable Russians do: 'Mussqu.'" Subtraction of most of the word needs the context and the rhyme to make us replace it correctly: "And heard a clergy that tries on more wheezes/ Than e'er were heard of by Our Lord Ch.... J....."[49] These are just some of the Byronic rhymes in the Byronic parody of Pound's.

First published in Fraser's Magazine in 1837 and in book form in America in 1838, William Makepeace Thackeray's The Memoirs of Mr. Charles J. Yellowplush illustrates that, as Lady Ritchie pointed out, "while Thackeray was certainly not the earliest writer to introduce inaccurate orthography, he was the first to achieve success with it."[50] In notes to his friends, Thackeray sometimes would indulge in whimsical spelling for fun, once distorting words to sound as though he had a cold in his nose. Yellowplush was a lower-class English servant who had pretensions, and his spelling reflects both his background and his hopes. Addition of an initial h is the mechanism which creates his cockney-ized spelling of "hera" for "era," and "hofficer" for "officer." But this added h can be more significant than merely indicating his lower-class origin. This initial h can create new words, or words within words, which are pertinent to the context. When women are annoying him, he is "drove mad with hagony." The army indicates its function when it is spoken of as the "harmy."[51] The marriage altar alters a woman's freedom when one is "leading her to

the halter." A nobleman's nobility is altered by the rabble in "Honrabble Halgernon Percy Deuceace, youngest and fifth son of the Earl of Crabs." The joys of eating with gusto are implied in "I'm too retched to have any happytite." Different processes of word distortion can produce the same sort of pertinent words through "uneducated" orthography. Substitution of k for c, and subtraction of a t, makes an instinctive and unpleasant smell in "Gamblers know gamblers, if not by instink, at least by reputation." Substitution plus an additional letter shows the luck in luxury ("ellyance and lucksry"), and the pain involved in earning a coin called a soverign ("half a suffering"). Substitution makes the laundry bill tower even higher, when it is "amountain, at the very least, to" a lot of money. Substitution of g for k describes a more fully curvaceous girl and "her pretty angles and feet."[52] Amusing and relevant new words are created by word distortion in Thackeray's Yellowplush memoirs.

Substitution of certain letters illustrates a certain lower-class English pronunciation. The w substituting for the v turns "vex" into "wex," "vampire" into "wampire," and distorts "vittles," a distortion of "victuals," in "The three W's is my maxim: plenty of work, plenty of wittles, and plenty of wages."[53] Y takes the place of a in "torn pinnyfores," "sofy," and the Latin "terry firmy."[54] Substitution of unequal numbers of letters, yet which have the same sound in English, provides the lexical mechanism for using x in place of cks in "trix" and "I got kisses, and sometimes kix" and also eliminates the need for

a silent h in the pugnacious "wax on her great red ears" meaning "whacks." X also substitutes for ct in "subtraxion."[55] Charles Yellowplush, the narrator, has been a "sometime footman in many genteel families" to quote the subtitle of the book, and so his own lower-class ignorance is parodied by unorthodox orthography. Although many highly educated advocates of simplified English spelling may prefer the very same unorthodoxies as Yellowplush practices, until these simplified spellings become conventional they will probably be considered a mark of the uneducated. Another mark of the uneducated is to distort lexically languages other than the native one. Non-native languages are even more prone to distortion, and are more prone to be used, by those who are uneducated, for pretentious reasons. Yellowplush, below the (as usual) misspelled note sent to Mr. Deuceace, writes, "The athography of the abuv noat, I confess, is atrocious; but ke voolyvoo? I was only eighteen, and hadn then the expearance in writing which I've enjide sins."[56] French takes a beating in "I made my first ontray into fashnabl life." A head-to-head conversation becomes a "tator-tator"; goose-liver paté is smashed into "patty defau graw."[57] Most of his distortions of French translate the actual sound of French into a phonetic English rendering. One substitution which renders certain words in any language into a common sign is by replacing letters with numerals. A half becomes something "which 1/2 kild him."[58] "Kild" involves the subtraction of an l and an e.

Subtraction and Substitution co-exist with the conventional

words when the written word of the upper class is reproduced correctly, and adjacent to it, Yellowplush distorts those same words in his usual way: "...and what do you think he writes on it? Why, as follos:--- 'For the Honourable Algernon Percy Deuceace, &c, &c, &c. With Prince Talleyrand's compliments.' Prince Tallyram's complimints, indeed!"[59] Talleyrand and compliments are misspelled to indicate Yellowplush's pronunciation and orthographical ignorance. Letters are sometimes removed or subtracted from the middle of words, as when "gentleman" becomes "genlmn," or when gooseberry bushes shed letters in "goosbry bushes." Subtraction lops off letters from the ends of words too, as in "goin," "kep," and "gav," instead of the conventional going, kept, and gave.[60] Subtraction reaches nearly a limit as one letter takes the place of an entire word. But Substitution is also involved in each of the two following examples, since neither of the substituting letters were present in the words they supplant. "Cue" is transformed when someone "had his q from Lady Griffin." "Eyes" are changed when someone "looked the same way with her i's."[61] Once one, through ignorance or desire, is not bound to conventional spelling, then one is also not bound to distort words the same way each time. "Wrote" is distorted to "rote" and "roat"; "bosom" changes shape in "buzzom" and "busms."[62] English allows this sort of alternate distortion because its spelling has less consistency than most languages, and the same letter can represent different sounds, as the same sounds can be represented by different letters or combinations.

English spelling is one of the things that changes when the writer is portraying dialect. G. P. Krapp discusses some of the background and history of various dialects in American literature in his book, The English Language in America.[63] American-Indian dialects in our early literature were treated by James Fenimore Cooper. The rustic, yet shrewd, Yankee, and his dialect distortions of the standard language, first made his appearance as Jonathan in Royall Tyler's play, The Contrast, in 1787; and the Yankee character made his most famous appearance as Hosea Biglow in James Russell Lowell's Biglow Papers in 1848 and in 1866. Negro dialect first appeared in English literature in Defoe's The Family Instructor (1715),and in American literature in Cotton Mather's Angel of Bethesda (about 1721). Puns, most popular and considered quite significant during Elizabethan and Jacobean times, are now once again being used in imaginative literature for more than humor.

One work which combines both American-Negro dialect and puns is Herman Melville's The Confidence-Man: His Masquerade (1857). As H. Bruce Franklin has pointed out, after Moby Dick (1851), Melville's language became rich with 'Joycean' puns, and many of them are found in The Confidence-Man.[64] Even the title is a many-leveled pun: a confidence-man is precisely that person in whom you can have no confidence, and yet can you be assured that the author of this work is the one in whom you can believe. The lack of certainty wherever you turn in the novel depends much on the basic

ambiguity of the punning form. Sometimes a pun may advance a metaphor, as when a drover is questioning the poor Negro cripple, Black Guinea: " 'But where do you live?' 'All 'long shore, sar; dough now I'se going to see brodder at der landing; but chiefly I libs in der city.' 'St. Louis, ah? Where do you sleep there of nights?' 'On der floor of der good baker's oven, sar.' "[65] Foreshadowing the metaphor of the baker, representing the sun, the word "dough" is dialect spelling for "though" as well as something which is baked in an oven. A pun based on a dialectal distortion may have even more cosmic reverberations, as when Black Guinea says, "Oh, sar, I am der dog widout massa." Franklin notes in a footnote that, besides being the dialect form for "master," "massa" suggests that Guinea's lack of a master may leave him without mass or weight or position in the human community.[66] Speaking of his list of confidence-men, Black Guinea declares that "dis poor ole darkie is werry well wordy of all you kind ge'mmen's kind confidence."[67] Worthiness is often opposed to verbosity, or "wordiness," and confidence is best kept from confidence-men. Puns can and do contain opposite meanings, and dialectal spelling distortions make the puns in Melville's book.

Meanings can also be contained in pictures. Words have been arranged to make pictures in the past; for example, in the Elizabethan age, poems were shaped as altars, wine glasses, keys, columns and roses.[68] Emmett Williams, noting antecedents to contemporary Concrete Poetry, tells of the "poem as picture: to the Calligrammes

of Apollinaire, the mouse's tail in Alice [in Wonderland], the permutational poems of the cabalists, the anagrams of the early Christian monks, the carmina figurata of the Greek Bucolic poets, the pattern poems of the Babylonians, picture-writing itself."[69] In Lewis Carroll's Alice in Wonderland and Through the Looking Glass, there are visual analogies to the semantic content. His verse beginning "Fury said to a mouse" was originally printed in the shape of a mouse's tail curling down the page.[70] In Looking Glass, smaller type is used when a tiny gnat is speaking (naturally in a tiny voice) to Alice.[71] Shape and size are analogous to meaning.

Carroll's most significant word distortion is the portmanteau word, a word which has elements of more than one word in it. But we will deal first with his partial words, or hypo-words. Misunderstanding and confusion come when someone mistakes a partial word for a complete one. Speaking of fish, " 'Oh, as to the whiting,' said the Mock Turtle, 'they----you've seen them, of course?' 'Yes,' said Alice. 'I've often seen them at dinn---' she checked herself hastily. 'I don't know where Dinn may be,' said the Mock Turtle; 'but if you've seen them so often, of course you know what they're like?' "[72] Separation, addition of "o's," substitution of o for u, and letter emphasis by selective capitalization are the processes of word distortion at work in the Mock Turtle's song, "Beau--ootiful Soo---oop!/ Beau--ootiful Soo---oop!/ Soo--oop of the e--e--evening,/ Beautiful, beauti--FUL SOUP!"[73] Separation yields another misunderstanding,

based on a pun, when Alice timidly asks, "Am I addressing the White Queen?" The Queen retorts, "Well, yes, if you call that a-dressing."[74] Alice means she is saluting her; the White Queen means that she has been "a-dressing herself for the last two hours" in clothing, and is still a mess.

Mixing up the conventional order of letters is another way Carroll has of distorting words. John Skinner ties Carroll's works and life together as he notes, "When the Dormouse tells the story of the three little girls who lived in the treacle well---Elsie, Lacey, and Tilly---he uses variations of the names of the children Lavinia, Alice, and Edith. Elsie is a pronunciation of the initials of Lavinia Charlotte; Lacie is an anagram for Alice; and Tillie was the pet name used for Edith. Later, 'Lory,' the parrot, may be traced to Lorina, and 'Eaglet' is a childish pronunciation of the name Edith."[75] Carroll twisted names and words around to find new meanings in them; he said, "Still, you know, words mean more than we mean to express when we use them: so a whole book ought to mean more than the writer meant."[76] He noticed that when "live" is spelled backwards, it becomes "evil." In Through the Looking Glass, Alice finds the title and first stanza of "Jabberwocky" to be written backwards, and so must hold it up to a mirror to read it.[77] Anagrams and acrostics were particularly prominent forms for the Puritan elegies in the mid- and later 1600's in America, as Roy Harvey Pearce points out, since the "Puritan elegist might well believe that in a man's name God had

inserted evidence of his nature and his fate."[78] Carroll turned words and names around by transposition of their conventional order so as to add meaning.

Adding meaning is, by definition, a function of the pun. Puns sometimes rely on different meanings of the same word. The mouse in Alice recites to everyone a dull, "dry" history in order to dry everyone off since they are literally wet. A "Caucus-race," only figuratively a race, is run by the Dodo for the same purpose---only the "race" involves physical running.[79] Part of a name becomes part of a phrase in Looking Glass: a horse-fly is a "Rocking-horse-fly" who looks like a rocking horse; a butterfly is metamorphosed into a "Bread-and-butter-fly" whose "wings are thin slices of bread-and-butter, its body is a crust, and its head is a lump of sugar."[80] A word usually used figuratively develops a more literal sense as, for example, a crab speaks to its mother "a little snappishly."[81] This sort of thing, now called a "Tom Swiftie," became very popular recently. A word is used in two different senses in an explicit pun, when the King asks the Queen in Alice if she ever had "fits" and she declares "never," promptly then going into a furious fit. Remarking about the song disrespectful of the Queen which said she had a fit, " 'Then the words don't fit you,' said the King, looking round the court with a smile. There was a dead silence. 'It's a pun!' the King added in an angry tone, and everybody laughed."[82] Not all puns are meant to be funny from the speaker's point of view. The Knight in

Looking Glass had troubles with his helmet: " 'It took hours and hours to get me out. I was as fast as--- as lightning, you know.' 'But that's a different kind of fastness,' Alice objected. The Knight shook his head. 'It was all kinds of fastness with me, I can assure you!' he said."[83] "Fast" means both speedy and stuck, and both meanings are utilized with no physical word distortion.

No verbal distortion either is necessary in another sort of pun. Here the sound of two different words is the same; visually, in their spelling, one can perceive the difference. A daisy in Looking Glass mentions to Alice that a tree could protect her because it could bark and scare away intruders. The tree could go "Boughwough" and "That's why its branches are called boughs."[84] "Bough" is a sound-pun on "bow." A letter is misunderstood as a whole word when the Mad Hatter says, "...the twinkling of the tea---' 'The twinkling of what?' said the King. 'It began with the tea,' the Hatter replied. 'Of course twinkling begins with a T!' said the King sharply. 'Do you take me for a dunce? Go on!' "[85] "Tea" sounds like T, a punning subtraction. The expression "of course" is often utilized in pointing out the most nonsensical of the situations or mistakes, which emphasizes the determined oddity of Wonderland. In Alice, the mouse tells his "long and sad tale," but Alice thinks he means "tail" and so visualizes his told "tale" as curling down the page. In two modern editions (Nonesuch and Signet), there are broken words, such as "take no de-/nial" and "will prose-/ cute you."[86] But in the facsimile edition

of the original, no words are broken or separated by line breaks; one reason for this may be that the facsimile edition has larger pages and therefore can print the words out in the curling shape required and at the same time retain legibility. Hearing "tale" as "tail" is an example of psychological distortion, since in one sense, neither word is changed from its conventional letters-order. In another sense, it is an example of substitution of i for l, and l for e. Another way of viewing this process of word distortion is that of a substitution of i for e, and transposition of the l from third position to fourth in the word. Three of the letters are the same in both words; the relative position only of one has to be changed.

The first three letters of another sound pun (which relies on the sense of sight for recognition, but on the sense of sound for its similarity) do not change, but two others are substituted and one added, yet also without any physical distortion. The distortion is simply a matter of exchanging one word for another that sounds identical to it. The Red Queen in Looking Glass asks Alice, "How is bread made." " 'I know that!' Alice cried eagerly. 'You take some flour---' 'Where do you pick the flower?' the White Queen asked."[87] Another such pun in Alice goes, " 'And how many hours a day did you do lessons?' said Alice, in a hurry to change the subject. 'Ten hours the first day,' said the Mock Turtle: 'nine the next, and so on.' 'What a curious plan!' exclaimed Alice. 'That's the reason they're called lessons,' the Gryphon remarked: 'because they lessen from

day to day.' "[88] Both words are conventional and undistorted; one is misunderstood for the other which causes the only actual word distortion.

The words in the puns we have just treated rely on identical sound to connect them. Lewis Carroll also creates puns based on a mere similarity of sound, and occasionally on a rather far-fetched similarity. Here are the puns we groan at, the ones which give the pun its bad name. In Alice, the Mock Turtle, in a section filled with such word-play, says, " 'we went to school in the sea. The master was an old Turtle---we used to call him Tortoise----' 'Why did you call him Tortoise, if he wasn't one?' Alice asked. 'We called him Tortoise because he taught us,' said the Mock Turtle angrily. 'Really you are very dull!' "[89] A literalization of this type of pun is " 'Why, if a fish came to me, and told me he was going on a journey, I should say "With what porpoise?" ' 'Don't you mean "purpose?" ' said Alice. 'I mean what I say,' the Mock Turtle replied...."[90] And he does. Fish do go on trips in Wonderland with another fish called a porpoise. Everyone seems to be prone to such misunderstanding as similar sound can produce. "You see the earth takes twenty-four hours to turn round on its axis----" says Alice, but she is interrupted by someone who has only one thing on her mind. " 'Talking of axes,' said the Duchess, 'chop off her head!' "[91] Here the sounds are similar enough; the misunderstanding illustrates the obsession of the Duchess. In Looking Glass, the White Queen sings a riddle to Alice

about a fish in a dish: "Which is easiest to do, / Un-dish-cover the fish, or dishcover the riddle?"[92] When "dishcover" is meant to suggest the two words involved with the fish, it is separated with hypens. When "dishcover" is meant as a sound pun on "discover," it is kept together as one word.

One word which has two separate meanings, like our first sort of pun, is found with a pun of identical sound, and one of merely similar sound. In Alice in Wonderland, " 'Boots and shoes under the sea,' the Gryphon went on in a deep voice, 'are done with whiting. Now you know.' 'And what are they made of?' Alice asked in a tone of great curiosity. 'Soles and eels, of course,' the Gryphon replied, rather impatiently: 'any shrimp could have told you that.' "[93] Whiting is both a fish and the opposite of blacking for boots. Fish names sound like names of parts of shoes, and so the two different types of things are connected by their sound similarity. Words which sound only slightly similar, our far-fetched puns, brilliantly connect education with unpleasantness. In this justly famous, and surprisingly bitter, section of Alice, the Mock Turtle describes his course of education: " 'Reeling and Writhing, of course, to begin with,' the Mock Turtle replied; 'and then the different branches of Arithmetic---Ambition, Distraction, Uglification, and Derision.' " This from Carroll, whose real name was Charles Dodgson, and whose primary profession was Professor of Mathematics. Reading, writing, addition, subtraction, multiplication, and division---all degraded by their

replacement with words implying painfulness. Alice goes on, by asking "What else had you to learn?" "'Well, there was Mystery,' the Mock Turtle replied, counting off the subjects on his flappers---'Mystery, ancient and modern, with Seaography: then Drawling---the Drawling-master was an old conger-eel, that used to come once a week: he taught us Drawling, Stretching, and Fainting in Coils.' " And a crab taught them "Laughing and Grief."[94] That is, Latin and Greek. That history is mysterious is an implication of Carroll's punning; study of the land is, for fish, not as necessary as study of the sea. Painting in oils is made unpleasant. These puns are a significant comment on Carroll's view of the education of the time. In a sense, substitution of a word which sounds somewhat similar for a different word---a pun---can encompass the following malapropistic error on Alice's part. As she falls down the rabbit hole, she thinks about the other side of the world, and tries to remember what it is called. " 'The antipathies, I think---(she was rather glad there was no one listening, this time, as it didn't sound at all the right word)."[95] The word she meant was "antipodes"; the word that Carroll meant was the word he put down, which would connect in the reader's mind the concepts of opposites and hatefulness, a possible comment on the English dislike or distrust of foreigners.

Addition of an incorrect comparative form also indicates Alice's youth and relative inexperience with language. " 'Curiouser and curiouser!' cried Alice (who was so much surprised, that for the

moment she quite forgot how to speak good English)."[96] Alice was growing taller and taller from eating the cake, and so things were getting more and more curious. Another addition at the end of a word describes odd pronunciation. Speaking to the Rabbit's gardener, " 'Now tell me, Pat, what's that in the window?' 'Sure, it's an arm, yer honour!' (He pronounced it 'arrum.')"[97] Only distorted is the word which describes the way Pat spoke, not the word itself that Pat spoke, i.e. the word within his quotation marks.

Summing up some of the linguistic techniques of Lewis Carroll, James Atherton noted condensation ("Your Royal Highness" becomes "Yrience"); accretion (" 'Litterature' is the name he [Carroll] gave to the unwieldy pile of disconnected notes he accumulated when he was preparing to write Sylvie and Bruno"); "word ladder" or "doublets" which is a game Carroll invented "in which the players turn one word into another by altering one letter at a time but always making a word," as for example---mead, mard, hard, etc.; palindrome, in which the order of letters in a word is reversed---" evil is the opposite of live"); and Carroll's most famous invention, the "portmanteau word."[98]

Portmanteau words are made by telescoping two words into one. Humpty Dumpty explains some of the "Jabberwocky" poem to Alice: "Well, 'slithy' means 'lithe and slimy.' 'Lithe' is the same as 'active.' You see it's like a portmanteau--- there are two meanings packed up into one word."[99] The li would be part of both of these words---lithe and slimy. Humpty Dumpty goes on: "Well then,

'mimsey' is 'flimsy and miserable' (there's another portmanteau for you)." Here the depth of lexical interpenetration is less graspable. The ims in mimsey are in flimsy, but are in a different order, though adjacent, in miserable. "Miserable" is hard to fit into that particular portmanteau. More oblique in suggestability, and yet much more physically interpenetrating, is the following exchange: " 'And 'the wabe' is the grass plot round a sun-dial, I suppose?' said Alice, surprised at her own ingenuity." Humpty Dumpty replies, "Of course it is. It's called 'wabe', you know, because it goes a long way before it, and a long way behind it----' " Subtraction of the y from way, and of the latter parts of the words behind and before, and the subsequent combination of the resultant first two letters from these words, yields wabe. Carroll himself, in his History of the Snark, explained the process by which portmanteau words are made: "For instance, take the two words fuming and furious. Make up your mind that you will say both words, but leave it unsettled which you will say first. Now open your mouth and speak. If your thoughts incline ever so little toward fuming you will say fuming-furious; if they turn by even a hair's breadth toward furious, you will say furious-fuming; but if you have that rarest gifts, a perfectly balanced mind, you will say frumious."[100]

But not all portmanteau words can be un-telescoped and accurately separated into their component parts. Humpty Dumpty partially explained that line from "Jabberwocky," "and the mome

raths outgrabe, "by saying that "outgrabe" is the past tense of the verb "outgribe." This seems logical, knowing how tenses change verbal sound-patterns in English. But how to figure out the meanings of many of the unanalyzable words, the words which cannot be separated into their component words. Alice felt that the first stanza of "Jabberwocky" seemed to fill her head with ideas, only she did not know exactly what those ideas were. Charles Hockett noted that Carroll allows us certain information by his use of regular English words like "and" and "the," and by clues as to the syntax of the lines.[101] "Mome raths" must be a noun, whatever else it is, because it comes after the recognizable "the," which can only precede a noun. After the noun, the usual English sentence structure will have a verb, and so we take "outgrabe" to be a verb, and Humpty Dumpty tells us about its tense. The structure of the utterance tells us about the probable parts of speech of those words whose meaning we could not grasp because their components are unrecognizable. Some conventional English words in the poem also help make plain the trend of the action, which helps us to take a stab at the meanings of individual words through their context. The abstract relationships of the grammatical skeleton give some meaning to the words which flesh out this skeleton, but that meaning is not finally or precisely determined by those abstract relationships. Hockett used the same connective, skeletal words as in the "Jabberwocky" stanza, and put in different, conventional words in place of Carroll's neologisms in two separate

stanzas. In one of these stanzas, Hockett created a merry feeling (" 'Twas morning, and the merry sunbeams did glitter and dance in the snow"); in the other, a somber one (" 'Twas stormy, and the tall pines did quiver and tremble in the gale").[102] Syntactical relations can only tell a limited amount about semantic meaning.

Even the author can tell only a limited amount about the meaning of his words. Or else, which may be the same thing, he can explain his meanings in different, contradictory ways. Often, explanation comes after composition. Carroll, so John Skinner speculates, later analyzed the words he had first unconsciously put down. Carroll himself is quoted: "I'm afraid I can't explain 'vorpal blade' for you---nor yet 'tulgey wood'; but I did make an explanation once for 'uffish thought':...It seems to suggest a state of mind when the voice is gruffish, the manner roughish, and the temper huffish. Then again, as to 'burble': if you take the three verbs 'blest,' 'murmur' and 'warble,' and select the bits I have underlined, it certainly makes 'burble'; though I am afraid I can't distinctly remember having made it that way."[103] Here, Carroll's tongue seems so much in his cheek it is a wonder he can speak at all. Humpty Dumpty acts as the author's mouthpiece in Through the Looking Glass, as he explains what some of the words of "Jabberwocky" mean. Toves "are something like badgers---they're something like lizards---and they're something like corkscrews." There is no linguistic identity in common between Carroll's word "toves" and words which explain

what are its component objects or component words. Portmanteau words are telescoped components. These particular neologisms are unrelated to the words or objects which are part of their nature. A rath, so Humpty Dumpty declares, is "a sort of a green pig."[104] Here the words give no clue as to what they mean; the explanations are arbitrary and divorced from any specific lexical clue. In Mishmash, one of the newspapers Carroll wrote in 1855 while at Oxford, he explained in another way some of the terms he invented in "Jabberwocky."[105] "Slythy" is compounded of "slimy" and "lithe," therefore meaning smooth and active. This word, as we have seen, is a portmanteau word which allows its component words to peep out from the portmanteau combination. "Wabe," defined before by Alice, is here "(derived from the verb to Swab or Soak) the side of a hill (from its being soaked by the rain)." "Wabe" derived from "way before and behind" may be absurd, but there is a lexical connection. "Wabe" as the side of a hill is not only absurd, but is further from its lexical origins. "Outgrabe" is the past tense of the verb "to outgribe." So far, so phonetically logical. But "it is connected with the old verb to Brike or Shrike from which are derived 'shriek' and 'creak' " and therefore means "squeaked." How and what is the connection between Carroll's neologism and its putative origins? "Gyre," which context and sound prompts one to believe it relates to "gyrate," comes, in Carroll's words here, to be "derived from Gyaour or Giaour, 'a dog' " and means "to scratch like a dog." The author is surely "having us

on." He finally calls "Jabberwocky" "an obscure, but yet deeply affecting relic of Ancient Poetry," specifically of Anglo-Saxon poetry. Some words give us meaning without explanation, and others hardly give us a sensible meaning with it.

What explanation can one give for an author indulging himself in this type of linguistic distortion? Lewis Carroll stammered, as did all the children in his family, so we are told by John Skinner,[106] and perhaps his preoccupation with long, odd, complicated words is a reaction against this trait, or an attempt to control it. Carroll also had a "portmanteau" personality which somehow never coalesced: he was the child-like, whimsical Lewis Carroll, and he was the pedantic and forbidding Professor of Mathematics, Charles Dodgson. He did not allow these two selves to mix. As noted by Freud, nonsense permits hidden impulses to be shown in disguise.[107] Wit, word distortions, strange new words---these allow the writer or speaker to manipulate the world by manipulating words about the world. New words can mean more than merely new concepts; they can also mean a new world. To approach an understanding of the author himself is not to approach the meaning of the work, but it adds to our enjoyment and appreciation of what is involved in the total literary process and purpose. Man in history has not really changed at all, and neither have his basic reasons for doing things. As we will see, many of the literary word distortions, their purposes and processes, have not changed much either.

Notes

[1]Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman, ed. James Aiken Work (New York: Odyssey Press, 1940), pp. 103, 547.

[2]Ibid., pp. 77, 95

[3]Ibid., p. 88.

[4]Ibid., p. 403.

[5]Ibid., p. 87.

[6]Ibid., pp. 551-552.

[7]Ibid., p. 371.

[8]Ibid., p. 429.

[9]Ibid., p. 14.

[10]Ibid., pp. 287-288.

[11]Ibid., p. 322.

[12]Ibid., p. 318.

[13]Ibid., pp. 5, 182, 425, 647.

[14]Ibid., pp. 138, 524, 527, 585, 632, 646.

[15]Ibid., p. 508.

[16]Ibid., p. 269.

[17]Ibid., p. 560.

[18]Ibid., p. 528.

[19]Ibid., pp. 100-101.

[20]Ibid., p. 357.

[21]Ibid., pp. 185, 433.

[22]Ibid., p. 376.

[23]Ibid., p. 323.

[24]Ibid., p. 188.

[25]Ibid., p. 398.

[26]Ibid., p. 464.

[27]Ibid., pp. 391, 626.

[28]Ibid., p. 503.

[29]Ibid., pp. 30, 31, 313, 382, 457, 597.

[30]Ibid., p. 529.

[31]Victor Erlich, Russian Formalism: History---Doctrine (The Hague: Mouton & Co., 1965), p. 193.

[32]Sterne, pp. 470-471.

[33]Richard Brinsley Sheridan, The Rivals, in British Dramatists from Dryden to Sheridan, ed. George H. Nettleton and and Arthur E. Case (Boston: Houghton Mifflin Co., 1939), p. 808.

[34]Ibid., p. 809.

[35]Ibid., p. 810.

[36]Ibid., p. 821.

[37]Ibid., p. 808.

[38]Ibid., p. 809.

[39]Byron [George Gordon Nöel, Lord], Don Juan, in Complete Poetical Works, Cambridge Edition, ed. Paul Elmer More (Cambridge, Mass.: Houghton Mifflin Co., 1933), pp. 752, 754.

[40]Ibid., pp. 773, 778.

[41]Ibid., pp. 774, 776, 792, 850.

[42]Margaret Schlauch, Modern English and American Poetry: Techniques and Ideologies (London: C.A. Watts & Co. Ltd., 1956), pp. 135-136.

[43]William Flint Thrall and Addison Hibbard, A Handbook to Literature, rev. C. Hugh Holman (New York: Odyssey Press, 1960), p. 419.

[44]Byron, p. 896.

[45]Ibid., p. 772.

[46]Ibid., p. 746.

[47]Ibid., pp. 748, 864, 914.

[48]Ibid., pp. 766-767, 772, 818, 923.

[49]Ezra Pound, "L'Homme Moyen Sensuel" in Personae: The Collected Shorter Poems of Ezra Pound (New York: New Directions, 1950), pp. 239, 240, 241, 243, 245-246.

[50]General Grant Wilson quoted in Lady Ritchie's Introduction to The Works of William Makepeace Thackeray (Centenial Biographical Edition, 1910-1911; rpt. New York: AMS Press, 1968), V, xliv, xliii.

[51]Thackeray, The Memoirs of Mr. Charles J. Yellowplush in Works, V, 2, 5, 6, 7.

[52]Ibid., pp. 8, 9, 11, 15, 26, 29, 42.

[53]Ibid., pp. 17, 18.

[54]Ibid., pp. 7, 20, 46.

[55]Ibid., pp. 4, 5, 8.

[56]Ibid., p. 115.

[57]Ibid., pp. 5, 20, 33.

[58]Ibid., p. 37.

[59]Ibid., p. 33.

[60]Ibid., pp. 2, 7, 8.

[61]Ibid., pp. 84, 56, cf. p. 85.

[62]Ibid., pp. 35, 73, 78, 85.

[63]George Philip Krapp, The English Language in America (New York: Frederick Ungar Publishing Co., 1966; orig. ed. 1925), pp. 231, 262-273.

[64]Herman Melville, The Confidence-Man; His Masquerade ed. H. Bruce Franklin (Indianapolis: Bobbs-Merrill Co., 1967), p. xiv.

[65]Ibid., p. 16.

[66]Ibid., p. 15.

[67]Ibid., p. 20; cf. p. xxi.

[68]S. V. Baum, ed., EET I: eec : E. E. Cummings and the Critics (East Lansing, Mich.: Michigan State Univ. Press. 1962), in Introd. by Baum, p. viii.

[69]Emmett Williams, ed., An Anthology of Concrete Poetry (New York: Something Else Press, 1967), p. v.

[70]Charles F. Hockett, A Course in Modern Linguistics (New York: Macmillan, 1958), p. 560.

[71]Lewis Carroll (pseud. of Charles Dodgson), Through the Looking Glass, in The Complete Works of Lewis Carroll (London: The Nonesuch Press, 1939), p. 157.

[72]Carroll, Alice in Wonderland, in Works, pp. 98-99.

[73]Alice, p. 103.

[74]Looking Glass, p. 179.

[75]John Skinner, "Lewis Carroll's Adventures in Wonderland" in Psychoanalysis and Literature, ed. Hendrick M. Ruitenbeek (New York: E. P. Dutton & Co., 1964), p. 239.

[76]Ibid., p. 240.

[77]Looking Glass, p. 140.

[78]Roy Harvey Pearce, The Continuity of American Poetry (Princeton: Princeton Univ. Press, 1961), pp. 29, 31.

[79]Alice, pp. 32-33.

[80]Looking Glass, pp. 159, 160.

[81]Alice, p. 37.

[82]Ibid., p. 117.

[83]Looking Glass, p. 222.

[84]Ibid., p. 145.

[85]Alice, p. 108.

[86]Ibid., p. 35.

[87]Looking Glass, p. 233.

[88]Alice, p. 95.

[89]Ibid., p. 93.

[90]Ibid., p. 100.

[91]Ibid., p. 61.

[92]Looking Glass, p. 242.

[93]Alice, p. 99.

[94]Ibid., pp. 94-95.

[95]Ibid., p. 17.

[96]Ibid., p. 23.

[97]Ibid., p. 42.

[98]James S. Atherton, The Books at the Wake (New York: Viking Press, 1960), pp. 124-136.

[99]Looking Glass, pp. 198, 199.

[100]Lewis Carroll, History of the Snark, quoted in Thrall, et al, A Handbook to Literature, p. 372.

[101]Hockett, Course, pp. 262-263.

[102]Ibid., p. 262.

[103]Skinner, p. 229.

[104]Looking Glass, pp. 140-142, 198-199.

[105]Skinner, pp. 229-230.

[106]Ibid., p. 222.

[107]Ibid., pp. 219,240.

Chapter III

JAMES JOYCE: DISTORTION AS DAILY REALISM IN ULYSSES

James Joyce towers among the moderns in his development of a creative language, creative language which had its official roots, according to William York Tindall, in Wordsworth's 1798 edition of Preface to the Lyrical Ballads.[1] But at the heart of Joyce's linguistic creativity is word distortion. The distortions in Finnegans Wake will be treated in the following chapter; here we will deal with Joyce's earlier works, and in particular, with Ulysses. Most of the word deviations in the early works and Ulysses are created less for "poetic" significance than for their "work-a-day" significance; they are generally ordinary men's ordinary distortions of language, reflections of the common daily life of Dublin or any city. Mis-printed newspapers, slang, dialects, baby talk, abbreviations, malapropisms, all form an appropriate linguistic background for the sense of "real life" exuded by these early works of Joyce. The general tendency and arrangement of this chapter, as with most of the following, is from processes of word distortion dealing with larger units to those dealing with smaller units, from processes of Combination to Letter Emphasis. Deviations from this general arrangement will be made whenever something will be

gained by it.

Joyce seems always to have been fascinated by the magic powers inherent in certain words. Harry Levin has rightly said that "the real romance is between Joyce and the language."[2] In the first paragraph on the first page of the first story in the early Dubliners, the young boy thinks of Father Flynn's third stroke: "Every night as I gazed up at the window I said softly to myself the word paralysis. It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. But now it sounded to me like the name of some maleficent and sinful being."[3] This boy is Joyce, and the sounds of the names of things always have powers to conjure up visions for him. "Name of God" in Latin is tied together, somewhat incorrectly by Bloom in Ulysses, by a similarity in sound: "Dominenamine" (p. 103; page numbers in parentheses will refer to Modern Library edition of Ulysses, reset and corrected, 1961). Later it is reversed and further distorted, "Naminedamine" (p. 257). "Damine", with a substituted for o, could imply "dam-nation" by the "Domine." "And the Word was God" is part of Joyce's Credo; however, it is not always the religious Word.

A change or distortion of the name of a thing might imply either a characteristic of perception or a characteristic of its nature. Bloom distorts a name because it looks like words: "...Aaron Figatner's name. Why do I always think Figather? Gathering Figs, I think." (p. 259). Here an h substitutes for an n. Pseudo-saints'

names are created to resemble words and to indicate their primary traits: "Brother Aloysius Pacificus and Brother Louis Bellicosus and ..." (p. 339).

Names of characters themselves are slightly changed to illustrate their characteristic nature and activities. The mischievous Buck Mulligan is called "Puck Mulligan" (pp. 215, 216), and when talking of cuckolds, "Cuckoo! Cuckoo! Cuck Mulligan clucked lewdly." (p. 212). Substitution was the process of word distortion. The eclectic John Eglinton is transformed: "John Eclecticon doubly smiled." (p. 214). Eglinton's nationality is changed by splitting his name by the process of Separation: "O, the chinless Chinaman! Chin Chon Eg Lin Ton." (p. 215). And later, Christ's ethnic and religious origins are shown by an addition to his name: "Christbaum." (p. 496). Father John Conmee's benevolent love for the world is somewhat ironically shown, I take it, by the addition of a new word "don" which creates a new context, and so mentally changes the name "John" to "Juan": (non-physical distortion) "don John Conmee." (pp. 223, 224, 561). Joyce will spell a word wrong in order to bring in the meaning of a word that the mis-spelling suggests. For example, Joyce writes, "Cordelia. Cordoglio. Lir's loneliest daughter." (p. 192). This "Lir" includes not only Shakespeare's King Lear, but also Mananaan MacLir, the Irish hero, who is mentioned just three pages earlier (p. 189).

Some names are made of words, and emphasizing these words transforms the name. "Rip van Winkle we played. Rip: tear in

Henry Doyle's overcoat. Van: breadvan delivering. Winkle: cockles and periwinkles." (p. 377). Yet here this distortion, true to the artistic base of everyday life in Ulysses, is the characteristic of a game that Bloom played as a child, although the "Rip van Winkle" motif recurs throughout the book.

Leopold Bloom in his wanderings on this day undergoes many transformations which are often reflected in the distortions of his name. Techniques here are subtraction of m, and combination: "Bloo" (p. 256); "Bloowho went by" (p. 258); and "Bloowhose dark eye read" (p. 259) are similar-sound combinations. "Greaseabloom" is what he is called because the barmaids think he has a greasy nose and eye. (p. 260). Bloom, who is Stephen Daedalus's surrogate father, combines names with Simon Daedalus, Stephen's actual father in a significant coinage: "Siopold!" (p. 276). In the Circe episode, Bloom sees himself multiplied in mirrors when he is still out of breath from running; this distortion mirrors both panting and images: "lugubru Blooloohoom." (p. 434). As he regains his breath, he and his name regain their equilibrium: "puffing Poldy, blowing Bloohoom." (p. 434). When Bloom creates the New Jerusalem, it is of course, "the new Bloomusalem in the Nova Hibernia of the future." (p. 484). When Bella Cohen and Bloom exchange sexes, Bella becomes the masculine "Bello." (p. 530). In the Eumaeus episode, there is a misprint, a subtraction of l, in the newspaper account of the mourners at Dignam's funeral: "L. Boom." (p. 647). Bloom, when young, fooled around

with distorting his name anagramatically (Transposition); "Molldopeloob" is one of the results. (p. 678). And later, Bloom talking to Stephen undergoes metathesis in a most technically explicit way for Joyce: "Substituting Stephen for Bloom Stoom.... Substituting Bloom for Stephen Blephen...." (p. 682). When names and words are conceived like this, not so much as a whole or Gestalt, but rather as entities containing within themselves moving and interchangeable parts, the possibilities of significant word distortions become enormous.

But Joyce apparently did not always so conceive of words. His poetry, early as it was, tries to create a distorting field of tension or conflict by combining words. "Slimesilvered stone" uses words so unlike in meaning, yet alike in sound and alliteration, that their combination creates tension.[4] An interesting example of a combined word which has more overtones is in the poem "Nightpiece" from Pomes Penyeach: "A starknell tolls...."[5] "Starknell" means "star" but also contains the word "stark," a word particularly appropriate to this bleak poem. This might have provided the impulse which led Joyce to combine the words. And the "distorted" title of the book of poems (transposed "Pomes") implies more perhaps than studied illiteracy. "Pomes" is like the French word "pommes", which means apples and might be an allusion to the apple of the Tree of Knowledge in the Garden of Eden. In Finnegans Wake, this would not be an overly-subtle reading; here, it may well be.

Combined words in Ulysses are combined for various reasons.

"No teeth to chewchewchew it" (p. 169) is as repetitive as actual chewing. "Davy Byrne smiledyawnednodded all in one" (p. 177) makes a combined action into a combined word. The several poets who are reputed to be Shakespeare here link names: "Rutlandbaconsouthhamptonshakespeare." (p. 208). There is a parody of Germanic length of words in a horrendous title, so long I won't include it (cf. page 307). Tiredness and fogginess are combined in the word "brainfogfag." (p. 436). Similar sounds have their connotations milked in "sucksucculent her breast dry." (p. 516). Rhymed words are paired in "glareblareflare scudding they scotlootshoot" (p. 578); "ickylickysticky yumyum kisses" (p. 586); and in the chaotic combination, "Helterskelterpelterwelter." (p. 587). A combination with a suffix, a grammatical shift, is "not easily getatable." (p. 628). A proper name standing for an activity is involved in "Sherlockholmesing him up." (p. 636). But these words, while novel and poetic combinations, nevertheless do not constitute intra-word distortions, except in the sense that any very unusual context in which a word is embedded can be said to transform that word.

However, words between parts of other words, or anastomosis, are more obviously distortions or violations of lexical integrity. Sometimes these words were originally combination words themselves. "Fleshhotpots of Egypt" (p. 513) and "for whose lust my old grandoldgrossfather" (p. 569) are examples of words where the injected adjectives make pertinent additions to the meaning.

"Bloohimwhom" (p. 264) is the name "Bloom" which contains the words "him," "who," and a suggestion of "whom." "Lidlydiawell" indicates the cozy closeness of Lydia the barmaid all wrapped up with Lidwell. (p. 278). Molly Bloom, having neither punctuation, apostrophes, nor shame, in her soliloquy, will combine words and contractions of words which together sometimes form other complete words in their own right, although the meanings are usually irrelevant. For example, "and then wed have a hospital nurse" makes the contraction "we'd" into "wed." (p. 738). Other words created in this way are "shed" from "she'd" (p. 733); "hell" from "he'll" (p. 776); and "were to be always chained up" from "we're." (p. 777).

Particularly relevant contractions, combinations, and additions are found earlier in Ulysses where the distortions of the words imitate or allegorize the meanings. "Her wavyavyeavyheavyeavyevyevy hair un comb: 'd" (p. 277) interweaves "wavy" and "heavy" into a wavy, weighty word, and shows the hair's straggly and knotted nature in the word "un comb: 'd." Another fine example of a word distorted to be analogous to its meaning is "endlessnessnessness..." (p. 276) (the ellipsis is also from Joyce). The ellipsis and the extra syllables make a theoretically endless word out of "endlessness." Here is distortion at its most poetic, where the word itself acts out its own meaning.

An interesting variant of the word-within-a-word occurs when a non-word is given the status of a word, and then is transformed in

some way. In "Like Cashel Boylo. Connoro Coylo Tisdall Maurice Tisntdall Farrell" (p. 286), the "is" in "Tisdall" is made into a word and then switched into the "isn't" in "Tisntdall." In "Keep the durned millingtary step" (p. 425), military precision is transformed into the milling about of recruits through distortion by addition and amplification of the part of a word into a word of its own.

A word which sounds similar to another word (which word would be complete in itself except that it is found here as part of a complex word) can be substituted for the latter one in a complex word with poetical results. An example will make this generalization clear: "...vast manless moonless womoonless marsh." (p. 283). Here, the moon displaces man, and the moon and the woman are integrally associated. Similarity in letters and sound make this distortion possible. It is this same similarity which makes it possible to indicate what words words are made like (or of) without touching or physically distorting the words themselves; the words adjoining are created out of the suggestive possible distortions. "With the greatest of alacrity, Miss Douce agreed. With grace of alacrity... she turned herself." (p. 261). Here, "greatest" and "grace" are echos of each other. "Caraway seed to carry away" (p. 425), and "Madden back Madden's a maddening back" (p. 426) are examples of complex words emitting other words which echo them.

When the words combined have lost their separate integrity, they can be said to be "blended." Basically, this is the process of

Addition. Joyce used this device as early as his book of poetry called Chamber Music. "And the wise choirs of faery/ Begin (innumerous!) to be heard."[6] "Innumerable" and "numerous" are the two words blended here; "in" is added to "numerous." In Ulysses, there are many instances, such as "azure eyed Blazure's skyblue bow and eyes" (p. 266) where Blazes Boylan is merged with his beautiful blue eyes. Leopold Bloom merges several words and senses in his reverie on Molly's rump: "the plump mellow yellow smellow melons of her rump." (p. 734). Blending gives you two or more words from one lexical unit.

Joyce will add syllables to words either at their end, as in "exhibitionististicicity" (p. 512), and "Iagogo" (p. 567), or in the middle of the word, as in "Lugugugubrious" (p. 283), where the extra "gugugu" might possibly be imitative of the sound of weeping. Letters rather than syllables may also be added, here to indicate either a sense of speed or the way the words are to be lengthened phonologically: "waiting to guiiiide him toooo me waiting nor speeeed his flying feet." (p. 757).

Words are distorted by changing their syntactic functions, or parts of speech,in a grammatical shift. A noun becomes an adjective in "the feety savour of green cheese." (p. 173). A noun becomes an adverb in the word "spreeish. Let off steam." (p. 81); a noun becomes an adverb with an extra meaning in "japanesily" in which both "Japanese" and "easily" are blended in a description of a graceful

Japanese movement. Nouns become verbs: "syrupped with her voice" (p. 265); "eeled" (p. 229). Two adjectives and an affix are made into an adverb: "greengoldenly." (p. 49). And adverbs are turned into verbs as in "I am almosting it." (p. 47). The addition of affixes associated with certain parts of speech, and the syntactic location of the words, provide the mechanism of transformation. Odd added affixes which do not change the part of speech are also found in Ulysses. For example, "dislove" (p. 49); "incorrupted" and "inilluminated" (p. 383). And the same word used as two different parts of speech and with two different meanings is here too: "...red rose rose slowly." (p. 286).

Etymologies of words underlie some distortions: "Vulcanic lake" shows Vulcan as the source of "volcanic." (p. 61). In "trying to peacify him," peace is the object of pacification. (p. 342). Harry Levin, speaking of Vico's book, Scienza Nuova, and of Vico's influence on Joyce, says, "In the etymologies of words, he [Vico] discerned the lost wisdom of the ancients."[7]

Some of the ancients are conjured up by Bloom when he is glancing over the food in Davy Byrne's Pub. "Ham and his descendants mustered and bred there." (p. 171). This allusion to the Old Testament is in the form of a pun, an instance of paronomasia. "Come forth, Lazarus! And he came fifth and lost the job" (p. 105) is another example where the word spelled is transformed into another word by a non-physical contextual distortion. Puns, examples of

paronomasia, which depend on distortions of sound to link up their punning meanings are provided by characters primarily in jokes. The answer to Lenehan's riddle, "What opera is like a railway line?" is "The Rose of Castile," i.e. "rows of cast steel." (p. 134). Waiting to see Blazes Boylan, someone impatiently says, "Tell him I'm Boylan with impatience." (p. 232). Molly Bloom, speculating on a writer of dirty books, says "...Paul de Kock. Nice name he." (p. 269). Harry Levin declares, "Now when you bring discordant sounds and associations together, you have created a pun. If the associations remain irrelevant, it is a bad pun; if they show unlooked-for relevance, it is better; if the relevant associations are rich enough, it is poetry."[8]

But most of these puns in Joyce's work before Finnegans Wake are neither particularly relevant nor particularly rich; they are every-day distortions of language, common more to the street than to the poem. Joyce, especially in Ulysses, is concerned with capturing the "sense of felt life" of a day in Dublin. Without these every-day distortions, ordinary men's ordinary changes of language, Joyce would have lost a good deal of this realism.

Paronomasia can occur inadvertently, as in some of Molly Bloom's malapropisms: "imagine paying 5/- in the preserved seats" (p. 774); or "had I frequent omissions" for her vaginal discharges (p. 770). She also refers to Bloom's "omission" when she means his sexual emission, yet this distortion has more significance because

Bloom often "omits" normal sex with her. (p. 770). Malapropisms are used by Joyce to carefully conjure up a mood or focus attention, as the following focus attention on Hell and the Last Judgment: "Thrust syphilis down to hell" (p. 427); "Trumpery insanity" (p. 427); and "unwell in his abominable regions" (p. 427). When paronomasia is used purposefully by the characters, the effect is often witty, descriptive and pertinent. "She used to say Ben Dollard had a base barreltone voice." (p. 154). Someone asks "'...but why did you leave your father's house?' 'To seek misfortune,' was Stephen's answer." (p. 619). Here "my fortune" was the cliché expected. "Au reservoir, Mossoo. Tanks you." (p. 426) depends on the similarity between reservoirs and tanks. "Born out of bedlock" (p. 493) and "lily of the alley" (p. 512) are interesting variations on common phrases. And to describe the sallow look of Parnell's brother, "Poached eyes on ghost" is appropriate. (p. 165).

Neologisms in the manner of Lewis Carroll are also found in Ulysses. These "nonsense" words are very subtle blends of syntactic expectations and sounds similar to familiar words. Examples are "fubsy" (pp. 40, 571); "stogged" (p. 41); "his heart quopped softly" (p. 181); "plappering" (p. 262); and "galoptious" (p. 169). Akin to these nonsense words are the words distorted in private sorts of baby-talk. Molly Bloom calls Leopold, "Poldy." (p. 62). Their daughter Milly calls him "Papli." (p. 66). Bloom himself calls the cat "pussens" (p. 55). Similar sounds account for the silly variants:

"...coming from the vegetarian. Only weggebobbles and fruit" (p. 165); and "old chap picking his tootles" instead of teeth. (p. 169). A dog's bark becomes his name in "O the big doggy-bowwowsywowsy." (p. 174). Since a baby talks baby talk at all times, Joyce includes a baby trying to imitate "I want a drink of water." It says, "A jink a jink a jawbo." (p. 346). If words were the only means of communication, with distortion this great, there would be a lot more thirsty babies.

Then there are the nonsense refrains of songs, or nonsense in lieu of the refrains. Most of these are just used for realism of character-language and the rhythm of utterances. "With you tooraloom tooraloom." (p. 106). "The rum the rumdum." (p. 180). "While you're coming through the rye. Diddlediddle dumdum. Diddle-diddle." (p. 157). But Joyce manages sometimes to create a nonsense refrain which can evoke a great deal that is pertinent: "Tara tara. Great chorus that....Tara: bom bom bom," sings Bloom. (p. 168). "Tara" is the ancestral home of the great Irish kings, and "bom" could evoke "Bloom" since Bloom's name is distorted to "Boom" in the newspaper account of Patrick Dignam's funeral.

Distortion of words by means of transposition of letters, or metathesis, is a common Joycean technique. However, transposition may be suggested, while addition is done. "Do ptake some ptarmigan," (p. 175) is an amusing parody of certain incompatibilities (or nincompatibilities) of spelling and pronunciation, reminiscent of

Flanders and Swann's recent song about the "g-nice g-nu." More meaningful and orthodox metatheses occur in a dream-speech of Bloom's about rich Dutch capitalist traders (both on page 479). They shoot "peasants and phartridges" instead of pheasants and partridges, but while they are hunting and living well off their profits, the Irish peasants starve; "peasants" are perhaps really their game. "But their reign is rover for rever and ever..." brings the "r" from "reign" to "ever" and "over." Strictly speaking, this is Addition. Yet they are rovers of the seas and it is due to this that their reign continues.

Another nautical example is where the initial letters of paired words are changed through substitution in order to both distort the name of Sinbad the Sailor and give him new qualities by making new words. Bloom is about to fall asleep after his wanderings. "He rests. He has travelled. With? Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailor...." Altogether there are fourteen variants of Sinbad's name and role. (p. 737). His final role is "Darkinbad the Brightdayler," a lexical combination of cosmic opposites.

Metathesis, or transposition of letters, has cosmic overtones when certain words are spelled backwards. "Doooooooooooog!" is "God" spelled backwards (with the unlucky thirteen letters too); this is part of the conventions of a Black Mass celebrated by Buck Mulligan and Rev. Love in the Circe episode in Ulysses. (p. 600). Other parts

of this Black Mass are also spelled backwards. The Voice of all the Damned sing, "Htengier Tnetopinmo Dog Drol eht rof, Aiulella!" (p. 599), which turned the right way means "Alleluia! for the Lord God Omnipotent Reigneth." A more mechanical, less significant distortion of this kind occurs when Bloom sees the typesetter at the newspaper reading the words backwards when setting type: " mangiD kcirtaP" is reversed "Patrick Dignam." (p. 122).

A substitution rather than a transposition of letters occurs, similar to that in the "Sinbad" passage except that here the exchange of letters takes place in the middle of the word instead of at its beginning. Bloom gets sexually excited and thinks, "Tipping her tepping her tapping her topping her. Tup." (p. 274). Focusing on addition in the middle of a word, Joyce elsewhere writes, "My eppripfftaph. Be pfrwritt." (p. 257). This distortion of the word "epitaph," to indicate flatulence, includes the letter-combination "r.i.p." for "rest in peace."

Joyce also focuses on changes in the innards of words in his section on birth, the maternity—Oxen of the sun episode: "the university of Oxtail" (p. 393) is not only a parody on the name "Oxford," but also suggests that the foetus has now matured to the point where it has developed a tail. Looking at the tail end of words, Joyce has his characters distort them by combining other languages with English. For example, Latin: "businum barnum buggerum bishop." (p. 509). Lenehan does this addition characteristically with Latin ("Muchibus

thankibus," p. 140), and with French ("Thanky vous," p. 130).

Anagrammatic changes involving transposition are usually more complicated to decipher. Here the words are turned inside out. Bloom notices the advertisement for Plumtree's Potted Meat in the gristliest part of the newspaper, the obituary section. "The name on the label is Plumtree [Potted Meat] . A plumtree is a meatpot, registered trade mark. Beware of imitations. Peatmot. Trumplee. Montpat. Plamtroo." (p. 684). "Peat" for burying, and the Last "Trump" are suggested perhaps by these distortions. A less suggestive anagram is the "spoonerism," "I hear feetstoops." (p. 128).

Words are also distorted by switching syllables to the words following. "Goodgod henev erheard in all" (p. 256) reduces itself to an iambic line of four feet, accentuating the foot divisions. The same is true of a similar line (p. 447) where the words are split at foot boundaries and combined within those boundaries: "Goodgod. Inev erate inall." At work are Combination and Separation.

Molly Bloom's famous distortion of "Metempsychosis" breaks this complicated word down into smaller words akin to the complete word only in sound: "met him pike hoses." (pp. 182, 269, 284, et al). This word eventually loses all pretense to being a word during her soliloquy in the night: "...and that word met something with hoses in it." (p. 753-754).

"Met him pike hoses" has nothing in common with "metempsychosis" but the sound. Other words, however, are broken down

into words with similar meanings. An example involving substitution and separation is "Ah, lure! Alluring." (pp. 256, 275). More unusual is the case where a part of a word, meaningless by itself, develops various meanings through its context. The Quaker librarian is always "creaking" around, trying to be of help to people in his job. "O! Father Dineen! Directly. Swiftly rectly creaking rectly rectly he was rectly gone." (p. 211). This "rectly" could connote the words di-rectly, rectitude, erectly, rector, and so forth, all of which are appropriate to the librarian and allowed by the absence of the restrictive word-particle which would have completed the word.

Some word parts produced by subtraction are nearly complete enough in themselves. These parts lack prefixes: "candescent" for "incandescent" (p. 26), and "kohol" for "alcohol" (p. 476). Other words simply stop before they are completed. "He saved the situa. Tight trou. Brilliant ide." (p. 268). "Best value in Dub." for food in a pub in Dublin. (p. 271). The formality of Bloom's relationship with his pen-amour Martha Clifford, comes out in his note to her, "Accept my poor little pres enclos." (p. 279). And when Bloom throws away the throwaway into the Liffey River, the words on it stop when it hits the water, and so "Elijah is coming!" ends up "Elijah thirtytwo feet per sec is com." (p. 152). Here there is no ambiguity as to the total word. Names also are stopped before they are complete. "First Lid, De, Cow, Ker, Doll, a fifth: Lidwell, Si Daedalus, Bob Cowley, Kernan and Big Ben Dollard." (p. 290). Being parts of names, not

words, these require special knowledge before they can be interpreted.

While Bloom is eating, a word part assumes an interesting relation to its designated object. "Bloom ate liv as said before." (p. 271). This "liv" is "liver" partly eaten. The word disappears as the object it designates disappears. Eating one's words for Joyce is an artistic challenge. Elsewhere, "Table talk. I munched hum un thu Unchster Bunk un Munchday." (p. 170). Words are munched and digested along with the food. This technique is carried much further in Finnegans Wake, as Stuart Gilbert points out.[9]

Words are also shortened by the removal or subtraction of some of their letters, "Yrfmstbyes. Blmstup....Bloom stood up." (p. 286). This distortion and combination of parts of words can be difficult to interpret even in context. Easier to interpret is an example where only vowels are removed and hyphens put in their place: "the favorite Dublin streetsingers L-n-h-n and M-ll-g-n." (p. 307). Impossible for me to understand is the following removal of letters: "both of them being e. d. ed" (p. 613). It might mean drunk or exhausted by virtue of its context, but its sense remains illusive.

Certain types of word-part removal are characteristic of poetry, and are not unusual at all. Stuart Gilbert cites the following examples and their technical names from pages 122-123 in Ulysses: "tho' quarrelling" (Apocope); " 'neath the shadows" (Aphaeresis); and "o'er" (Syncope).[10]

Word-parts are sometimes simply abbreviations used in

common slang. A student at Oxford is an "oxy chap." (p. 7). Rich people are "rotto with money" rather than "rotten." (p. 22). A sure thing is a "dead cert." (p. 128). The same abbreviation can stand for different words, as in "half a mo" for "moment" (p. 85), and "There be many mo" for "more." (p. 199). At other times these abbreviations are part of the technical language of trades: "Mortar and pestle. Aq. Dist. Fol. Laur. Te Virid." as Bloom notices at the Chemist (Druggist). Newspaper ads are seen: "Resp girl (R.C.) wishes to hear of post...." (p. 160). Titles and honors are parodied by the abbreviations: "right honourable sir Hercules Hannibal Habeas Corpus Anderson, K.G., K.P....."etc etc (p. 344). Samuel Pepy's special literary style is parodied in the Oxen-of-the-sun episode partially by means of his abbreviations: "Leop. Bloom...Vin. Lynch ...Stephen D." (p. 397). But these distortions by subtraction are generally non-literary, pulled straight from the every-day speech patterns of ordinary people.

Joyce also abbreviates words to the ultimate degree; that is, he leaves them out entirely, relying on context alone to supply them. Here are some examples of his anacoluthon. Talking of a ship or a sailor "out of" a place, he leaves it uncertain: "There's whatdoyou-callhim out of." (p. 61). An air of mystery broods over the Church and the Mass by them not even being mentioned: "Queer the whole atmosphere of the." (p. 82). Bloom thinks of death coming for a man, and cutting off his desires and talk: "Wait, I wanted to." (p. 110).

Lack of desire to mention the unpleasant accounts for the following deletions. About dead Dignam's son, someone asks, "Was he there when the father?" (p. 103). Not only death but defecation also is unmentionable; Bloom, sitting on the privy, thinks, "Hope no ape comes knocking just as I'm." (p. 67). As we have seen, some anacoluthon might be due to censorship, some to mystery. This is a useful device which distorts the ending of the sentence by leaving it somewhat uncertain.

Uncertainty as to what a word is when only part of it is known, still leaves something of that ambiguity of possibilities even after that word is completed. For example, "A sober Y.M.C.A. young man... placed a Throwaway in a hand of Mr. Bloom. Heart to heart talks. Bloo... Me? No. Blood of the Lamb." (p. 151). Bloom is still tied up with blood of the lamb in some way.

This same playing with the core of the name "Bloom" is part of a group of sounds which resemble, or become, words, a sort of onomotopoetic distortion. The gong of a tram warns Bloom out of its way: "Bang Bang Bla Bak Blud Bugg Bloo." (p. 435). Implied by these sounds are the words back, blood, crushed like a bug, Bloom. A doorhandle turns: "Theeee," echoing the word "thee" just before. (p. 525). As Bloom thinks of having sex at home, a horse nearby neighs, "Hohohohohome," laughing at his hopes. (p. 607). Stephen's ashplant dragging behind him makes the sound "Steeeeeeeeeeephen" proclaiming its ownership. (p. 20). Here the sounds of things, the

noises they make, become words. But the distortion of a purely mechanical kind operating on Bloom's grandfather's words spoken on a gramaphone that is running down produces nothing of significance, except to imitate the actuality of every-day life. "Kraahraark! Hellohellohello amawfullyglad kraark awfullygladaseeragain hello-hello amarawf kopthath." (p. 114).

Spelling words the way they sound can, at times, distort their meaning. In Molly Bloom's soliloquy, she thinks of Simon Daedalus and his voice: "...goodbye sweetheart he always sang it not like Bartell dArcy sweet tart goodbye." (p. 774). A sweetheart is debauched into a sweet tart simply by a shift in emphasis in a song. But usually in Ulysses, and Joyce's earlier works, these distortions of sound are poetically insignificant. They can signify merely mispronunciation. In Portrait of the Artist as a Young Man, Stephen Dedalus, when just a baby, mispronounces the words of a song. "O, the wild rose blossoms On the little green place. He sang that song. That was his song. O, the green wothe botheth."[11]

In "Grace," a story in Dubliners, there is a strange distortion of speech which is only explained by reading farther. " 'I 'ery 'uch o'liged to you, sir, said the injured man....I hope we'll 'eet again. 'y na'e is Kernan."[12] At first we assume that the distortion is due to drunkenness, since he fell down the stairs and had been drinking. On the next page, however, we realize his subtractions are due to his having bit off part of his tongue in the fall: " 'y 'ongue is hurt."

Distortion can come from the accent of the speaker: "Whusky!" for "whiskey" (p. 39); "eyetallyano" for "Italian" (p. 321); and "Jaysus" for "Jesus." (p. 216). It can come from the special accentuation given a word in a song: "The Hannigan famileye" (p. 42) must rhyme with "why." Or "He's as bad as old Antonio. He left me on my ownio." (p. 97, 632). The spelling changes, yet here it does not have to in order to rhyme: "Your head it simply swurls. Those pretty little seaside gurls." (p. 109). Lengthening in the form of diaeresis, is found in "Co-ome thou lost one, Co-ome thou dear one." (p. 117). Distortion takes place when the Bootpolisher mimics Miss Douce's high-falutin' accent: "...your impertinent insolence. ---Imperthnthn thnthnthn, bootsnout sniffed rudely." (p. 258). Distortions of sound can also come from dialects or their imitations. "Domine Deasy kens them 'a." (p. 37). "De boys up in de hayloft." (p. 38). "I zmellz de bloodz odz an Iridzman." (p. 45). "Pilate! Why don't you old back that owlin mob?" (p. 219). And for an Eastern note, we have "Li Chi Han lovey up kissy Cha Pu Chow." (p. 333). All dialects, a towering Babel let loose, can be found on pages 424 to 428 in Ulysses. Joyce here imitates every variety of English gone mad, a real confusion of tongues.

Joyce will sometimes imitate sounds rather than words, an onomotopoeia more pure than the onomotopoetic sounds-words discussed earlier. "Dringadring!" sounds the bell at Mass. (p. 40). Bloom's cat meows three slightly different ways: "Mkgnao!";

"Mrkgnao!"; and "Mrkrgnao!" (p. 55). Bloom blows some fluff off someone: "Excuse, miss, there's a (whh!), just a (whh!) fluff." (p. 83). Whispers and questions come from a Confessional as Bloom imagines, "And I schschschschschsch. And did you chachachacha-cha?" (p. 83). A door creaks: "ee: cree:" (p. 117). Joyce writes out the lexicon of the waves: "a fourworded wavespeech: seesoo, hrss, rsseeiss, ooos." (p. 49). And the sound of a newspaper printing press: "Sllt. Everything speaks in its own way. Sllt." (p. 121). Truthfully, everything does speak in its own way, and if that way seems distorted, then the way words (and sounds) are spelled must mirror that distortion, for that distortion gives it reality and life.

Harry Levin states, "A full reading must be simultaneously oral and literary, 'synopticked on the word,' dividing our attention between vocal and verbal images. Joyce is interested in both the sound of a word and the figure it cuts on the page."[13] We've seen some of the ways in which distortion operates in the realm of sound; the figure a word cuts on the page can also result from its distortion. "Oomb, allwombing tomb" (p. 48) relies on the "o" sounds, and the paradoxical rhyme of "womb" and "tomb", but the letter "o" also looks like a hole, whether in the ground for burial, or in the mother for birth. The womb and the tomb are tied in the circle of the letter "o," both in sound and in sight.

An even more certain visual distortion or transformation of words comes about by removing parts of letters. "POST NO BILLS.

POST 110 PILLS." (p. 153). This visual transformation through Letter Emphasis is created on every subway station and abandoned house.

Another visual technique of word distortion is common to advertisements. Bloom has, as one of his customers, the Pub-owner Alexander Keyes. Bloom decides that his ad should remind people not only of his name and the name of the Pub, but also of the fact that he is from the Isle of Man, which has as its symbol, crossed keys. So he works out an ad like this: "House of Key(e)s." (p. 120). The "e" is both in and out of the word, depending on which "key" is being considered. Another visual distortion is even more common to every-day life. The legend in Bloom's hat is read, "Plasto's high grade ha." (p. 56). "Ha" is the only part of the word "hat" that can be seen. Both ears and eyes are used to provide justification for the distortions of language which mirror real life.

There are also transformations of words for the sake of rhythm. Eglinton talks about Shakespeare's Will, and the fact that he left his second-best bed to his wife, Ann. A little song is made out of it: "Punkt/ Leftherhis/ Secondbest/ Bestabed/ Secabest/ Leftabed." (p. 201). These distortions for rhythm can consist of the addition of an extra letter and transpositions of them. "Big Benaben. Big Benben." (p. 257). Big Ben Dollard is a good singer, and so rhythm is important for him. "Big Benaden Dollard. Big Benben. Big Benben." (p. 287).

Even the rhythmic movement of letters within words occupied

Joyce's mind early in life. In The Portrait of the Artist, Joyce writes of young Stephen Dedalus who is depressed about his sins. "He pressed his face against the pane of the window and gazed out into the darkening street. Forms passed this way and that through the dull light. And that was life. The letters of the name of Dublin lay heavily upon his mind, pushing one another surlily hither and thither with slow boorish insistence."[14] The dim forms of people, the letters of a word, the name of this city, life itself, all are intertwined in Joyce's mind throughout his life. Letters themselves, the atoms of the alphabet, are spelled out and made words, and yet within the context of every-day life in Dublin. Bloom hears schoolboys memorizing the alphabet: "Ahbeesee defeegee kelomen opeecue rustyouvee double you." (p. 58). Here are hidden the words "rustyou" and "double you," perhaps a comment on the decay and/or growth of the boys, but surely a realistic sound of Dublin life. A popular song of the time has its letters spelled out too: "Has anybody here seen Kelly? Kay ee double ell wy." (p. 97, 112). A folk superstition also produces a lexical unit from a single letter: "June has no ar no oysters." (p. 174). And the spelling of words in proofreading at the newspaper presses is under a section heading called "Orthographical": "...the unpar one ar alleled embarra two ars is it? double ess ment of a harassed pedlar while gauging au the symmetry...." (p. 121). The difficulty and uncertainty of spelling complicates words.

Yet there is always a mystery in distorted words. They

conceal as well as reveal. Proofreading in a newspaper goes awry, and a mechanical error is allowed to obliterate the message. "John Power eatondph 1/8 ador dorador douradora (must be where he called Monks the dayfather about Keye's ad)...." (p. 647). Bloom saw this distortion in the daily paper. The mystery in a word distortion is sometimes a sign of changing language and history; for example, where the old-style "s" is like the "f." Bloom has an old book, published in 1711, with the title and written inscription, e.g., "dated this tenth day of May 1822 and requefting the perfon who should find it, if the book should be loft or go aftray, to reftore it to Michael Gallager." (p. 709).

Mystery comes through lack of understanding of a motive or knowledge of the sender of a message. Here the distortion consists of the word being separated into single letters. "Did you see that bloody lunatic Breen round there, says Alf. U.p. up." (p. 320). Someone sent Breen a postcard with the letters "u" and "p" on it and he can not understand its meaning, but he knows he wants to sue someone about it.

Another mysterious distortion occurs when Bloom remembers the memnonic formula for the colors of the spectrum. This mystery depends on knowledge, and the distortion consists of the initial letters of words making a formulaic word: "Roygbiv Vance taught us: red, orange, yellow, green, blue, indigo, violet." (p. 376).

It takes Stuart Gilbert, or a member of Naval Intelligence, to decode the mystery of Bloom's cryptogram regarding "his correspondence with Martha Clifford, and her transliterated name and

address 'in reserved alphabetic boustrophedontic punctuated quadrilinear cryptogram (vowels suppressed) N.IGS/ WI.UU.OX/W. OKS.MH/Y.IM.' " And Gilbert adds in a footnote, "To solve superimpose an alphabet from left to right on one from right to left. The second word, a secret name, is 'reserved'; the clue to this reservation may be found in the Black Mass of Circe."[15] Here, difficulties of understanding are at their greatest.

Distortion of words and letters lends an aura of mystery and significance to the works of Joyce. Ulysses, and to a much smaller extent his earlier works, go only so far in significant distortion. Most of the word distortions are functions of every-day life, ordinary men's ordinary distortions, transformations of language which mirror the common world of man. But it is just this common life which has the possibilities of mysterious depths which can be illuminated and illustrated by word distortions.

Stephen Dedalus in Ulysses thinks about what he is, and how much of himself he owes to others. His thought takes the form (p. 190):

I, I and I. I

A. E. I. O. U.

Richard Ellmann suggests one biographical possibility about the writer "A. E." (George Russell) having loaned the young Joyce some money.[16] But surely the "I" is Stephen Dedalus. His "I. O. U." is devoted to, and part of, all the vowels, which in some sense may

represent the whole language. His "I" and identity is part of what he owes to this language. And Stephen Dedalus here is James Joyce.

Notes

[1]See Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York: New York Univ. Press, 1956), p. 217.

[2]Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn.: New Directions, 1941), p. 194.

[3]James Joyce, Dubliners (New York: Modern Library, 1926), "The Sisters," p. 7.

[4]James Joyce, The Essential James Joyce, ed. Harry Levin (London: Penquin, 1963), p. 343.

[5]Ibid., p. 344.

[6]Ibid., poem XV, p. 334.

[7]Levin, James Joyce, p. 142.

[8]Ibid., p. 185.

[9]Stuart Gilbert, James Joyce's Ulysses: A Study (New York: Random House, Vintage ed., 1952), p. 210.

[10]Ibid., p. 195.

[11]The Essential James Joyce, p. 53.

[12]Dubliners, pp. 193, 194.

[13]Levin, James Joyce, p. 176.

[14]The Essential James Joyce, p. 137.

[15]Gilbert, p. 379.

[16]Richard Ellmann, James Joyce (New York: Oxford Univ. Press, 1959), p. 184 and footnote.

Chapter IV

JAMES JOYCE AND FINNEGANS WAKE: DISTORTION AS AESTHETIC DREAM

James Joyce's Finnegans Wake probes a limit. The limit is that of readability. In no other book have the most complex sorts of word distortion been so central and pervasive, and naturally enough, the greater the amount and the level of distortion, the greater the obscurity. But obscurity, as Joyce recognized, allows shadowy figures the substance they could not have in blinding daylight. And obscurity allows more possibilities, more inclusiveness, more open-endedness in that vast aesthetic dream that is Finnegans Wake.

Obscurity is natural to the night. Richard Ellmann, in his biography of Joyce, writes of the earliest years of the composition of the Wake:

> "That Finnegans Wake should be a night book as Ulysses was a day book was also already decided [in 1922-23]. The night required and justified a special language. 'Je suis au bout de l'anglais,' Joyce said to August Suter, and he remarked to another friend, 'I have put the language to sleep.' As he explained to Max Eastman... 'In writing of the night, I really could not, I felt I could not, use words in their ordinary connections. Used that way they do not express how things are in the night, in the different stages---conscious, then semi-conscious, then unconscious. I found that it could not be done with words in their ordinary relations and connections. When morning comes of course everything will be clear again....

> I'll give them back their English language. I'm not destroying it for good.' "[1]

In 1926, defending his work on the Wake (then known as Work in Progress), Joyce wrote to his benefactor, Harriet Shaw Weaver: "One great part of every human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cut-anddry grammar and goahead plot."[2] The language must be transformed into something not "wideawake," something more than English, something which works on a level deeper than consciousness.

It could happen in a dream. Ellmann writes,

> "Joyce wished also to invade the world of dreams. From his youth in Dublin, in spite of his distaste for Freud, he had taken a great interest in dreams...and in their interpretation....He said to Edmond Jaloux that his novel [the Wake] would be written 'to suit the esthetic of the dream, where the forms prolong and multiply themselves, where the visions pass from the trivial to the apocalyptic, where the brain uses the roots of vocables to make others from them which will be capable of naming its phantasms, its allegories, its allusions.' "[3]

Multiplication of forms is needed to provide new one-word lexical units which, in themselves, embody several previously unrelated words and ideas. Similarity in sound or sight provides a justification; the infinite maneuverability of letters into words allows it. In a dream as in the subconscious, things and words are more maneuverable and plastic than they are in our waking consciousness, and their plasticity makes for both ambiguity and a richness of associations.[4]

Whatever Joyce felt about Freud, Freud's works on dreams

are most relevant to Joyce's techniques in the Wake. One of Freud's footnotes to his The Interpretation of Dreams states, "Dr. Alfred Robitsek calls my attention to the fact that Oriental dream-books of which ours are pitiful plagiarisms, commonly undertake the interpretations of dream-elements in accordance with the assonance and similarity of words....Information as to the extraordinary significance of puns and the play upon words in the old Oriental cultures may be found in the writings of Hugo Winkler."[5] Assonance and similarity of words, puns and their significance--- certainly central to Joyce. Condensation in dreams is also discussed by Freud: "The condensation-work of dreams becomes most palpable when it takes words...as its objects. Generally speaking, words are often treated in dreams as things, and therefore undergo the same combinations as the ideas of things. The results of such dreams are comical and bizarre word-formations."[6] These condensed word-formations, or the "language of polysemantic verbalism" as Margaret Schlauch phrases it, give language a depth appropriate to the complex imagery of dreams.[7] Nevertheless, however appropriate the language and techniques of dreams are to the Wake, Adaline Glasheen emphasized the "sharp, waking, verbal wit" of it all.[8] Joyce, like Homer, nods but rarely.

Joyce's Ulysses, a "day" book, has in it the germs of many of the ideas and techniques carried to the edge of intelligibility in his later work. The interior monologue encouraged Joyce to combine, blend, and blur words; language can be less social and intelligible in

the unbuttoned privacy of our own minds. Traditional syntactical and lexical arrangements are distorted, puns are attempted, sounds and associations are followed where they lead. Joyce made many linguistic innovations which his predecessor in the interior monologue, Dujardin, failed to do.[9] In letters to his friends about Ulysses, Joyce played with language in a manner reminiscent of the later Finnegans Wake. To Frank Budgen, he wrote in 1920, "Nausikaa [in Ulysses] is written in a namby-pamby jammy marmalady drawersy (alto la!) style with effects of incense, mariolatry, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions, etc. etc."[10] In 1923, he wrote to Harriet Weaver and referred to Ulysses (or perhaps just the Penelope episode) as his "mistresspiece."[11]

An interesting conjunction of subject and distortion illustrates just how far Joyce has traveled between Ulysses and the Wake. Harry Levin, referring to an episode in Ulysses, speaks of Joyce's use of "half-chewed syllables for the sounds of Bloom's lunch: 'Table talk I munched hum un thu Unchster Bunk um Munchday....' "[12] Stuart Gilbert, in his book on Ulysses, chooses a similar incident in the Wake to expound on:

> "...the mastication of food and its disintegration being reflected in a congruous treatment of language, as in the following description of a meal. 'All the vitalmines is beginning to sozzle in chewn, fudgem, kates and epas and naboc and erics and oinnos on kingclud and xoxxoxo and xooxox xxoxoxxoxxx till I'm fustfed like fungstif.' Here the 'masticated' words can easily be reconstructed by the reader: kates being 'steak', kingclud 'duckling', oinnos 'onions' (with, obviously, a tang of Greek wine) and so on. In the final stages of this metabolism

> alphabetic differences are reduced to a minimum, letters becoming mere noughts and crosses (vowels and consonants) and a mess of cabbage (xoxxoxo), followed by boiled protestants [potatoes] en purée (with a dash of beef extract), completes the bellyful."[13]

The words in this later episode try to reflect the more complete chewing and digestion of the food by a more complete distortion. Commenting on this sort of thing, Joseph Prescott says, "The most important principle in the Ulyssean word-technique is the anastomosis of style and subject. Essentially this is onomotopoeia triumphant, commanding every possible means of reproducing the experience in words."[14] Word distortion in Finnegans Wake reflects not only the experience being undergone by the characters in it, namely sleeping and dreaming, but also reflects the increased significance attainable when words are blended together and their respective concepts, references, and associations intertwine and comment on one another. Succinctly, Ellmann sums up the route traveled between books: "In his earlier books Joyce forced modern literature to accept new styles, new subject matter, new kinds of plot and characterization. In his last book he forced it to accept a new area of being and a new language."[15]

But what were the books or influences which helped propel Joyce down this road? James Atherton, in his study of the books in and behind the Wake, gives many of these:

> "The logic is taken from Lévy-Bruhl's works on primitive psychology, from some aspects of the theories of Giordano Bruno and Nicholas of Cusa, and--to a lesser extent---from

> Freud. The style was prescribed, in the very year that Joyce entered university, by Arthur Symons in his book, The Symbolist Movement in Literature, from theories propounded by Mallarmé. Joyce added to it Pound's dictum that every word must be fully charged with meaning; and developed it by using techniques from Wagnerian opera and other forms of music, by applying theories promulgated by painters, and by constant and unwearying experiment."[16]

Benstock mentions aspects of non-Western culture; Bonheim speaks of nonsense verse and word games.[17] But literary or cultural influences were not all; words he heard in the streets or in cafés would do quite as well. Said his friend, Eugene Jolas, "Joyce retained all such scraps of conversations, lopped-off syllables said in moments of inertia or fatigue, jeux de mots, alchoholically deformed words, slips of the tongue---all the verbal grotesques and fantasies which he heard issuing in unconscious moments."[18]

The ways in which the unconscious mind worked fascinated Joyce, and Freud's theories, despite Joyce's explicit distaste for many of them, did explain those ways of working. There are the mechanisms of verbal association, both in the interior monologue in Ulysses and in the more fluid movement of the Wake. Portmanteau words where even the smallest of small talk could yield the utmost significance. Verbal wit and its techniques---condensation, displacement, allusion---as the basis for his neologisms. Dream devices suggested by Freud's The Interpretation of Dreams.[19] They are all present at Finnegans Wake.

And so is Jung and his ideas. Joyce knew Jung quite well in

Zurich and Paris, and there seems to be suggestions of Jung's theories of the collective unconscious, archetypes, and myth involved in the Wake. Allusions to both Freud and Jung can also be picked out.[20] Stanley Edgar Hyman, concerned with the methods of modern literary critics, could have been speaking of Joyce: "From psychoanalysis critics have borrowed the basic assumptions of the operations of the subconscious mind, demonstrating its deeper 'wishes' through associations and 'clusters' of images; the basic mechanisms of dream-distortion, such as condensation, displacement, and splitting which are also the basic mechanisms of poetic-formation; the Jungian concept of archetypes, and much else."[21]

Freud's idea that stuttering indicates guilt is found, not only in the Wake, but also in the works of Lewis Carroll. James Atherton points to many other similarities between the two writers. Many of the strangest features of Joyce's latest work were merely logical developments, writ large, of Carroll's techniques, primarily that of the portmanteau word. Both saw the huge difference which a slight change in the letters of a word could make in its meaning. Both portrayed the dream state through bizarre verbal coinages. Yet Joyce did not really know Carroll's work, and had to work out for himself his techniques of "distorted spelling and polysemantic coinings."[22] Joyce, in a letter to Miss Weaver in 1927, wrote, "I never read him [Carroll] till Mrs. Nutting gave me a book, not Alice, a few weeks ago---though, of course, I heard bits and scraps."[23] Nevertheless,

while Joyce may have discovered Carroll late, Fred Higginson points out that "Carroll and his works appear somehow on almost every page" of the Wake.[24] Adaline Glasheen notes in her Census of the characters of the Wake: "Alice in Wonderland and Through the Looking Glass (Alice Liddell)--- Lewis Carroll's child heroine. Joyce identifies her with the child Issy and Lewis Carroll with the elderly man who tampers with her."[25] However, a way in which Joyce outstripped Carroll in the use of his own devices is by telescoping words in many languages, giving a much wider range to the Wake than could have been possible using Carroll's solely-English telescopings. Joyce also, as Stuart Gilbert says, "compresses allusions rather than single words" in his telescopings.[26]

Another writer whom Joyce implied was an ancestor of the Wake was Lawrence Sterne, with his Tristram Shandy.[27] Critics have pointed out forebears in comic paradox such as Rabelais and Shakespeare; others have mentioned literary parallels with Joyce Cary, Henry Green, and Christopher Fry.[28] But whatever his influences on, or connections with, other writers, Joyce is definitely sui generis.

His uniqueness rests, in Finnegans Wake especially, on his distortion or transformation of the word. As Joseph Prescott puts it, "...far and away the most revered thing in his life is the Word...."[29] Yet it is precisely and paradoxically because the word is revered that it is distorted. The English language has grown too abstract, has purged its sensory, tactile qualities for anemic generalities, has

become too sophisticated and emaciated. Both Samuel Beckett and William Carlos Williams have noted this; Williams queries, "Joyce maims words. Why? Because meanings have been dulled, then lost, then perverted by their connotations (which have grown over them) until their effect on the mind is no longer what it was when they were fresh, but grows rotten as poi---though we may get to like poi."[30] Beckett too sees the "endless verbal germination, maturation, putrefaction, the cyclic dynamism of the intermediate"[31] which Helmut Bonheim endows with a mythological significance: "the disintegration of his language repeats the Osiris myth in verbal form, and the dismemberment is followed by a methodical reconstitution."[32]

The significance of Joyce's word distortion has been variously interpreted. In a summary of the main axioms of the Wake, and their originators, Atherton writes of the "structure of the universe" in the book: "b. As each atom has its own individual life (according to Bruno) so each letter in F.W. has its own individuality. /c. Each word tends to reflect in its own structure the structure of the Wake. /d. Each word has a 'predestined ambiguity' (Freud), and a natural tendency to slide into another state."[33] Myriad meanings flash out from each word. Each letter added can mean a new word, a new concept, a new world. Harry Levin, talking about Joyce's "epiphanies," those sudden manifestations of innermost reality, says "Listen for the single word that tells the whole story."[34] That statement was concerned with Joyce's earliest works. And at the

very end of the Wake, Joyce's last book, all dream, the entire book, his whole world, can be remembered and encompassed in each word. As the night and book draw toward their termination, "What has gone? How it ends? Begin to forget it. It will remember itself from every sides, with all gestures, in each our word. Today's truth, tomorrow's trend." (Finnegans Wake, Viking Press Edition with author's corrections, Compass Books ed., 1959, page 614, lines 19 to 21; henceforth abbreviated as 614:19-21)

His concern with the individual word is matched by his ingenuity in its remaking. Parts of words are molded into the shape of a word, a new word which yet remains those words whose parts were included in it, as well as suggesting other words. The suggestability is vast through utilizing this technique.

However, the early drafts of Finnegans Wake, as various critics who have studied its genesis have discovered, are written in most un-Joycean standard English. This fairly standard English narrative framework was then elaborated on until it finally became the resonant, suggestive book we know. The language was added to the basic framework, as in a bit-by-bit construction, an objet trouvé collage, a mosaic.[35] A. Walton Litz summed it up, and noted its strength: "Joyce's method was that of accretion, and such method has no inherent boundaries."[36] One could go on forever; Joyce himself went on for at least seventeen years. A method we will later use to organize and stratify the distorted words in the Wake also has no

inherent boundaries: the number of blended words which could be within any one lexical unit could theoretically be endless. So could simple combination of words with each other.

This openness of texture and suggestion in Finnegans Wake has an admiring, but jaundiced, eye cast upon it by Clive Hart.

> "Joyce's verbal success in Finnegans Wake is due in part to a simple confidence-trick. The universality of his themes and the breadth of their treatment make virtually any verbal or symbolic felicity relevant to the text so that an effect of brilliant appositeness is sometimes achieved more easily than is at once apparent. If the pieces in a jig-saw puzzle are made small enough and numerous enough, a piece of almost any shape can be made to fit---especially if the picture consists of several superimposed patterns."[37]

Almost anything can fit, and fit almost anywhere, and while this does make for brilliant serendipitous connections, it also makes for a carelessness as to where and what things can be placed. Any place means no absolutely correct special place. Joyce left in the Wake a "come in" he said to someone who came to the door while he was dictating part of the manuscript. When it was read back to him, he thought for a moment and said, "Leave it in." Revisions of successive drafts of the Wake by addition and distortion of words will obscure and blur the original narrative structure; the effect will be more diffuse; the emphasis will shift, as Litz points out, from "primary to secondary qualities of language."[38]

One secondary quality of words which was most important to Joyce was their sound. "In later years he defended Finnegans Wake as music," says Ellmann.[39] Joyce's gift was, as Murray Schafer

has it, "for charging individual words with an expansive power to hang on bell-like in the auditative memory."[40] But words are meanings as well as sounds. And so another parallel of Joyce's language with music is its polysemantic nature, akin to the musical chord or to polyphonic music. Each word, through skillful distortion, can be made several other words at the same time; each chord or each moment of polyphonic music can contain several notes or musical themes.[41] In other words, many things can be said, or be happening, simultaneously. Word distortion is the basis of this primary and important effect in Finnegans Wake.

Much has been made of Joyce's being almost blind, one main reason why critics have concentrated on his auditory skill, so it is sometimes comforting to be reminded of the basic postulate of the Wake, that of a mind asleep in the night, with both eyes closed.[42] Yet Joyce's puns are visual more than aural. Clive Hart points out, "Most of Joyce's neologisms are more easily understood by eye than by ear. Tricks and coincidences of typography and orthography allow greater virtuosity than do their audible equivalents. Joyce is undoubtedly writing for the ear nearly all the time, but most of his attention is devoted to the appearance of the words on the page."[43] That Joyce was aware of the difference between how his words looked on the page and how they would sound is obvious; in a letter to Harriet Weaver in 1924, he said, "If ever I try to explain to people now what I am supposed to be writing I see stupefaction freezing them into silence. For

instance Shaun, after a long absurd and rather incestuous Lenten lecture to Izzy, his sister, takes leave of her 'with a half a glance of Irish frisky from under the shag of his parallel brows.' These are the words the reader will see but not those he will hear. He also alludes to Shem as my 'soamheis' brother; he means Siamese."[44] He probably also means "so am his." That two senses, visual and aural, are both involved allows more words and suggestions of words to be present in each lexical unit. As Joyce put it in the Wake, "the sound sense sympol" (612:29) where the sound is the same, and the pun is a sight one. In the ear, the word is only "simple"; for the eye, all the letters except for a one-letter substitution yield "symbol." Most such words in the Wake, however, are not strictly homonymous, but are merely close enough to each other visually or aurally so that a slight distortion of one will produce, in the reader's mind, the other.[45]

By now it is plain that, as his friend Stuart Gilbert says, "Joyce had his own ideas about orthography...."[46] Careful of the great significance of his lexical, or orthographical, distortions in Finnegans Wake, Joyce wrote to Miss Weaver in 1926 about the section on the first four watches of Shaun: "While reading it could you make a complete list of words misspelt. Some, of course, are intentional, most, but there must be others overlooked by my dim sight."[47] Distortions add meanings to the Wake, and Joyce loves to add. The more, the better. He includes everything and needs to discard almost nothing. No opposites, no alternatives, no

contradictions need be hesitated over. "Include" is his central principle. William Empson notes that inclusion of double meanings can lead to confusion about how they are to be taken: does comparison of the universe with a sexual incident demean the universe, or does it rather enoble the incident?[48] But despite the width of the book's focus, with the resultant possibilities for inclusiveness, there were the problems of coordinating and fusing together parts of the Wake, especially during its early stages. In 1924, Joyce played with words in describing his agony: "Complications to right of me, complications to left of me, complex on the page before me, perplex in the pen beside me, duplex in the meandering eyes of me; stuplex on the face that reads me. And from time to time I lie back and listen to my hair growing white...."[49] What will channel the meaning to his desired destination, what will show us Joyce's intention, is less the structure or process involved in the distorted neologism than the context in which it is found. Probably syntax should be added to context to more fully explain this channeling of lexical suggestion; for example, "a kink in the pacts" [614:6-7] strongly suggests "a kick in the pants" while a "kink" in "pacts" would make sense of a sort by itself. The ways in which words could develop new meanings while retaining their old ones, the ways in which things could vary and still be the same, were permitted by Joyce's word distortions.[50]

In searching after new meanings, Joyce discovered the restrictions of the English language. In fact, all conventional language

has restrictions; Joyce preferred to use a personal code for the important primary characters of the Wake. An example: Joyce writes in a letter that he is "uncertain whether I shall start on the twilight games of , and which will follow immediately after or on 's orisons, to follow d."[51] This code is not only a time-saving shorthand, but also serves to indicate their respective characters. denotes Shem, an impotent Earwicker without the middle "penis" of his . Shaun as is somewhat feminine, but without the solid base of Anna Livia's . Anna Livia's symbol, the , also stands for the vagina. Joyce was feeling the constraints of his native language long before he tackled the task of writing the Wake. In a chapter dealing with Joyce during the years 1915-1916, Ellmann writes,

> "He sometimes used Ulysses to demonstrate that even English, that best of languages, was inadequate. "Aren't there enough words for you in English?' they asked him. 'Yes,' he replied, 'there are enough, but they aren't the right ones.' He had to make neologisms. 'For example, take the word battlefield. A battlefield is a field where the battle is raging. When the battle is over and the field is covered with blood, it is no longer a battlefield, but a bloodfield.' [A footnote says, 'In Finnegans Wake (10), he goes further by making it bluddle filth.] This idea, premonitory of F.W., was much on his mind, and he remarked a little later to another friend, 'I'd like a language which is above all languages, a language to which all will do service. I cannot express myself in English without enclosing myself in a tradition.' At a time when others were questioning the liberties he took with English, Joyce was conscious only of its restraints upon him."[52]

So Joyce took all languages as his raw material, and with them all mixed and distorted often far beyond recognition, he created

perhaps the most condensed book in history. More lexical and meaningful possibilities are packed into its length than into any other book; the problem is that so many of these possibilities (and so much of its meaning) are so difficult to unpack.

When Joyce was living in Trieste, as Ellmann notes, "Joyce was particularly taken with the dialect; if Dublin speech is distinctive, Triestine speech is much more so, having its own spellings and verb forms and an infusion of Slovene and other words. Not only was Triestino a special dialect, but the residents of Trieste, who had congregated there from Greece, Austria, Hungary, and Italy, all spoke the dialect with special pronunciations. The puns and international jokes that resulted delighted Joyce."[53] He loved to play with words, and one of his favorite games was speculating on or discovering the etymology of words. Even his imperfect knowledge of Greek aided, in fact goaded, him on to wilder speculations with his friends about the origin of Greek words.[54] As the boy in Stephen Hero, "He read Skeat's Etymological Dictionary by the hour...."[55] Throughout his work, he was preoccupied with etymology. Margaret Schlauch writes, "when he says that one pugilist's fist is 'proposed' under the chin of another, he intends the word as Latin proponere, 'to place under'; and he is capable of using 'supplant' as 'to plant under' in describing the Gracehoper (i.e., Grasshopper) of Finnegans Wake; 'he had a partner pair of findlesticks to supplant him.' "[56] This etymological rendering helps make the language less deadening and

abstract; words and their meanings can again be visualized. Shem in the Wake, who is Joyce himself, is in trouble with his brother for his etymological concerns: "Shaun will excommunicate Shem. Why? For his 'root language' (the rude language of the creative thunder-peal) that he put into his invention of letters."[57] To trace the origins of words is very like tracing the origins and history of man. As Vico theorized, Vico whose idea of cycles in history is central to the book's structure, man's history may be seen in the structure of his words, in their etymology.[58]

With man's history and ideas able to be compressed within individual words, how much more can be compressed within composite words, words which themselves are blends of several other words. Words in which this blending has taken place are called portmanteau words or puns. What Joyce added to the Wake as he worked on it was primarily extra meanings, not merely musical qualities or emotive suggestions. Clive Hart calls his portmanteau words "a massive concentration of pure denotation jostling around in a confined space."[59] And it is a confined space; Hart finds that the average number of letters in the words in the Wake is approximately the same as that of the normal literary English word.[60] So Joyce gets more meaning for each letter and word he uses, indicating a most skillful job of blending, a maximization of meaning.

Portmanteau words involve the juxtaposition and fusion of two or more different words, and all of each of their denotations and

connotations and conceptual frameworks. Whatever their previous differences, these formerly individual words must join each other under the same lexical roof, and must learn to live with one another. Very often, these strange bedfellows will clash, and from the resultant tension will come more meaning than they ever could have produced by themselves as individual words. But in order to produce this meaningful tension, they must interact in some way both with each other and with their context. Speaking of compounding these words in Finnegans Wake, A. Walton Litz says, "One of these 'rules' is that the various components of a portmanteau word must have an explicable relationship to each other, and must combine to create a unified effect which is appropriate to the context. Another is that the original or 'base' words must not be completely obscured in the process of deformation."[61]

Puns will also bring two or even more words together in a single lexical entity, but rather than words blended together as in the portmanteau, a pun would consist of one word being used in lieu of another which is similar in sound to it. Through word distortion, naturally, any word can be made more similar to a greater number of words by its undergoing different orthographical changes. A pun, like a portmanteau word, can be in some sense a metaphor, a connection made between disparate things. In the Wake, many things are connected which are opposites, and many of these are joined within the same lexical entity. The word "betrue" (459:20) means in its context

"betray." Resolved contradictions and actualized impossibilities, the particular merged with the general, are inherent in the pun and portmanteau word as they are inherent in the dream state around which the Wake is created.[62]

Joyce's use of the pun has venerable antecedents. "Gaelic literature and speech," notes Vivian Mercier, "has always cultivated the pun and other verbal tricks, as well as that overelaboration of form which is also present in Celtic decoration."[63] William Shakespeare was another punster, and as Frank Budgen remembered, "Rebutting the charge of vulgarity against the use of the pun, he [Joyce] said: 'The Holy Roman Catholic Apostolic Church was built on a pun. It ought to be good enough for me.' "[64] But Joyce is the greatest exploiter ever of the possibilities of the pun; with it, he tries to expand the sheer amount of meaning compressible in a single word, as well as expanding the possibilities of language in general. Yet despite the incredible ingenuity and pertinence involved in his puns, despite his own elucidations in his letters of the significance of many puns and plays on words, some critics have seen Joyce's punning to be an end in itself rather than the means to achieve a greater significance.[65] We can postpone our decision on this question until we have discussed more fully many of these puns and portmanteau words as word distortions. As a general summation on the pun's usefulness, however, Bernard Benstock notes,

> "Joyce's puns usually have three levels of significance: as serious linguistic manipulations they allow the author to include

> various concepts, overlapping themes, and levels of meaning in compressed form; as humorous concoctions they grate against our dulled senses--- they are the stumbling blocks that make us conscious of every step we take through the Wake; as a poetic device they are controlled by a rhythmic logic that creates individual sound patterns at once familiar in rhythm and new in sound."[66]

The portmanteau word and the pun are Joyce's primary techniques in Finnegans Wake. But different critics note other methods, many of which involve word distortion, and call these methods by names appropriate to their interests. Studying the techniques used by Lewis Carroll which were later used by Joyce, Atherton sees the following in Finnegans Wake: "condensation" as in "gottrdmmrng" (258:1) which is minus most vowels for "Gottermammerung"; "accretion" as in "Healiopolis" (24:18) in which an "a" is added to Heliopolis, the city of the Egyptian sun-god, in order to also implicate T. M. Healy who was a Governor-General in Dublin and lived in the suburb of Chapelizod, where Earwicker resided; "word ladder" as in "Item...Utem...Otem...Atem...Ahem!"(223:4); "palindrome," words spelled backwards; and "portmanteau words."[67] Descriptive analysis of Joyce's techniques can be in the non-technical categories of Harry Levin (numbers in parentheses are the pages of the Wake): "From the pedantic jargon (121) and childish lisping (396), the young men's blarney (407) and old women's chatter (101), we distinguish Earwicker by his intermittent stutter (45) and catastrophic hiccup (454). He is usually submerged in a welter of dialects and documents---pidgin English (485), American slang (455), vulgar Latin

(185), liturgical responses (470), legal forms (545), advertisements (181), riddles (170)."[68] Or the categories can be quite technical as, for example, those of Margaret Schlauch: the language "can easily be classified by a philologist as examples of reduplication, alliteration, assonance, primitive types of apophony, assimilation, dissimilation, sandhi variants and the like."[69]

Another method of analysis is the one we have been using, and will use, throughout this entire study; the eight processes of word distortion. This method only elicits a portion of Joyce's achievement, and so will be supplemented by another method further on.

Examples of simple Combination in Finnegans Wake are "toofarback" (4:19-20), "earwitness" (5:14) and "wenchyoumaycuddler" (608:25). The Liffey River's "hitherandthithering waters" involves both Combination, and a grammatical shift from an adverbial expression to an adjective, gerund, or a verb.[70] Two processes of word distortion, Combination and Substitution, are operating in "endnessnessessity" (613:27), if "necessity" is meant to be suggested. A solid literary significance lies behind the following instance of Combination and Transposition in an example noted by Adaline Glasheen: "The father [HC Earwicker] looks at angelic Kevin [Shaun] on the left and devilish Jerry [Shem] on the right. It is not easy to tell them apart, the good from the bad, both seem worth something ---so HCE leaves his blessing between them, 'Kerryjevin.' "[71] Word-blending, often a matter of Subtraction first and then Combination of

the remaining stumps, can be seen in the word "improssable" (609:6), a blend of the improbable and the impossible. "Exuberant" has Subtraction performed upon it, and the stump is placed between "super" and "abundancy" and combined to produce "superexuberabundancy plenty" (612:5). Most often, a few distortion processes will be at work on the same word.

Joyce, as we mentioned before, loved mischievious misspellings. Parodying the often ridiculous orthography of English, Joyce in one of his letters wrote, "Mr. E. H. Knight, manager [of Euston Hotel]. I met him every morning and wished him good kday, Mr. Knight. He is a very knice kman."[72] The extra "k's" are an example of the process of Addition. Addition of only one letter can produce another word: "the broadest way immarginable" (4:19) adds an r to "immaginable" and adds the idea of no margins. A "tete in a tub for to watsch the future of his fates" (4:22) has "watch" plus s which, with context, produces the suggestion of "wash." "All" and "altitude" combine when just an extra l is added in "alltitude" (4:33). Talking of a Dublin ale, the word "famous" becomes "foamous" (7:12). Adding two letters combines "lyrical" and "illyria," Shakespeare's mythical land, in "illyrical" (615:4). Addition of u and e, and Substitution of e for i, puts both you and me in "And let every crisscouple be so crosscomplimentary, little eggons, youlk and meelk" (613:10-11); the yolk and milk develop a personality. Addition and Substitution can lexically distort, and thereby increase the meanings

in "sinduced" (4:9) where "sin" and "seduced" come together. Add an a and substitute y for e (and subtract r) and you have "yeastyday" (4:21), a yeasty yesterday. Speaking of Finnegan the hod carrier, "this man of hod, cement and edifices in Toper's Thorp piled buildung supra bildung pon the banks...." (4:26-28), we see an added u makes the German word bildung, meaning "education," into the English "building," with excretory suggestions of "build dung," a motif in the Wake. You could also view the process as a substitution of u for i in "building" if you prefer. It all depends what word you start out with.

Substitution involves one letter changed for another, or an exchange of unequal quantities of letters which give the same or a similar sound. Ireland and ore, a source of riches for England, merge in "oreland" (352:9). A u in place of an o lends suggestions of "rump" which is related to Humpty Dumpty's allusion to the fall of Finnegan, in this "mis-spelling" of "promptly": "prumptly" (3:20). A fall and a phallus make the phonetic substitution of ph for f have a point in "Phall if you will, rise you must" (4:15). The phoenix of rebirth and the finish, as end, merge in "phoenish" (4:17). Tight and rigid righteousness are in "tighteousness" (5:18). An old faded photograph of a western scene of yesteryear is discerned in "only a fadograph of a yestern scene" (7:15). Joyce in a letter substitutes two letters for one with a similar sound, ah for i, as he puns on "Allah who is infallahble...."[73] This last example involves the dual process of Substitution-Addition.

Transposition of letters can involve juggling between two words, as in the Spoonerism: "a gent who prayed his lent" (89:15) where he might also have paid his rent, and played, and so forth. It can be a real mixing of letters, as in the brilliant and evocative "Ondt" in the "Ondt and the Gracehoper," Joyce's version of the "Ant and Grasshopper" of La Fontaine's fable. Adaline Glasheen says, "I have read that 'Ondt' is the Danish word for 'evil': it is also an anagram of Don't."[74] Transposition might take whole syllables as units and reverse their position in the word. Tactics come out like the game of "tic-tac-toe" in "tictacs" (9:6). Switching a k and d indicate that one is not quite wideawake yet in "Into the wikeawades warld from sleep we are passing" (608:34). Whispering turns the syllables backwards in "the Aranman ingperwhis through the hole of his hat" (121:11-12). All the letters of a word could simply be transposed into reverse order as in "when is a nam nought a nam" (607:11-12), or "Pu Nuseht, lord of risings in the yonderworld" (593:23); a "man" and "the sun up" are backwards, the latter metamorphosed into a mock Egyptian god. Magalaner and Kain cite several pregnant examples of this transposition reversal. "Wehpen, luftcat revol" (388:3) is reversed "nephew, tactful lover" which refers to Tristan, lover of Iseult and nephew of King Mark, Iseult's husband. Also there are associations of weapons like a lifted revolver, which has a phallic significance. "Revol" is also like a revolt, revel, and rebel. Mark of Cornwall is reversed as "Kram of Llawnroc" (388:2) and Tristan and Yseut (Iseult) are head

over heels in "natsirt" and "Tuesy" (388:4 & 3). Magalaner and Kain suggest that Joyce uses complete transposition here because, in the Tristan legend, he himself chooses an alias like Tantris, an anagram of his name.[75] Bonheim gives another such transposition: the title of the pantomime of the history of HCE and his family is "Oropos Roxy and Pantharhea" (513:21 f.); "Oropos" is "soporo" (Latin for "I sleep") backwards, and suggests Oedipus Rex with implications fitting into the incest motif of the Wake.[76] Benstock explains another backwards word by discussing the Egyptian setting on page 237 (lines 25 to 27): "The mock-Egyptian nonsense syllables Elleb Inam, Titep Notep add to the setting and assure that the Amenti [Egyptian Book of the Dead] significance is not overlooked, but they can also be read backward as belle mani, petit peton---beautiful hands, small feet--- which Mason reminds us characterizes Joyce's brother, but which Kevin Sullivan credits as a characteristic of Joyce himself."[77] Latin, French, even mock Egyptian---Joyce moves out past English and we as readers find keeping up with him more and more difficult. Benstock also elucidates a seemingly simple word which, upon inspection, shows significant depths: "in the Mookse-Gripes fable Joyce caricatures Adrian IV with 'vacticanated' ears (152:23) as a 'dogmad Accanite' (158:3).... Dogmad not only implies 'mad dog' and 'dogma-mad,' but also 'Goddam' when each syllable is reversed."[78] Inversion is also a psychological process---the use of the opposite word in place of the word consciously meant---which Freud discusses in terms of dreams:

"Moreover, inversion, or transformation into the opposite, is one of the most favoured and most versatile methods of representation which the dream-work has at its disposal."[79] Inversion, both in this sense and in the sense of transposition or reversal of letters, such as "god" to "dog," seems germane to the postulates of that Viconian "night" book, Finnegans Wake.

Separation is the main process of word distortion in "Sea vaast a pool" (338:14) which reminds the reader of the Biblical Flood and of Dublin (Black-Pool) and of the sea; when un-separated into the word it sounds like, it becomes "Sevastopol" where a famous battle took place. "The cara weeseed" (625:24) splits a caraway seed into the Italian for "dear" (cara) and the idea of smallness (wee).

Subtraction is the next process. The word "mournin" (6:14) lost a g from "mourning," but since it is in the context where "morning" would be found, it is a pun in which a u seems to have been added. Subtraction alone and simple takes place as Dublin loses all vowels in "Dbln" (13:14); an umbrella develops holes in "umbr" (620:1); and the building is incomplete in "be buildn our bankaloan cottage" (624:7).

Letter Emphasis is the process in an example discussed by Bonheim: "Like his son Shem, HCE is "CelebrAted!' (421:21) in the grim trencher of Ate, goddess of vengeance."[80] "Ate" is also past-tense of "eat." Selective Capitalization was at work on the capital A. Capitalization in odd places is only one way in which letters are

distorted from their conventional state. Another way is simply to consider them as shapes. Joyce's "p's" and "q's" are minded by Benstock: "Joyce also offers a nonmusical pattern of sounds involving p's and q's, also indicating the girls in the park. The choice of these sounds probably has a lot less to do with their significance in Gaelic sound changes than with the dictum of propriety ('mind your p's and q's') against which all the characters in the Wake sin, and the urinary meaning of 'pee,' as well as the form of the two letters, both being yonic in shape with a small tail attached. The Prankquean as such is a combined p-q female...." A footnote to all this states that "At one instance the vagina is termed the q district ('the Cutey Strict'--364:31)."[81] At this magnificence of obscene imagination, one can only marvel. Yet Benstock may not be over-reading. Joyce encourages the reader to make the wildest connections because Joyce himself makes them. A more masculine letter than the p or q is discovered lying on its side: ⌊⌊ (6:32). The letter E on its side portrays HCE, as Finnegan, dead and lying on his back; the middle line represents most probably an erection. Each letter counts in the Wake. It might add a whole new word to the word it is added to; as we have also seen, a letter even by itself can be significantly a fertile and pregnant entity. Joyce could sidestep saying or writing a word by kiddingly spelling it out as one does with obscenities in front of children. In a letter of his, a Cockney accent is parodied and words are suggested by the spelling out of "hell" so as not to offend the

sensibilities of the Pope and the lady recipient of his letter: "The pope was to have broadcast to Dublin...but the chief engineer of the nether-world played aitch he double ell with the ether so that he was not heard."[82] Even punctuation has its significance in his last book. Ambiguity and opposites develop through lack of a central apostrophe. Ellmann writes of Joyce in 1922 and 1923: "Actually he did know the title [of the Wake] at least, and had told it to Nora in strictest secrecy. It was to be Finnegans Wake, the apostrophe omitted because it meant both the death of Finnegan and the resurgence of all Finnegans. The title came from the ballad about the hod-carrier who falls from a ladder to what is assumed to be his death, but is revived by the smell of the whisky at his wake."[83] Joyce looked for, and discovered, meaning in even the slightest of word distortions.

Meaning is added because words are added. And words can be added by any of the processes of word distortion just discussed. But simply showing the processes at work, in our hierarchy from Combination to Letter Emphasis and Non-physical Distortion, would not elicit the particular Joycean condensation which is able to crowd more and more meaning into each lexical unit than was previously thought possible and intelligible. Perhaps a more relevant hierarchy of organization in Finnegans Wake to illustrate how distortion compresses or adds meaning is to give examples and explanations of lexical units which have increasing numbers of "words" within them. These interior words could either be physically present within the

Joycean portmanteau word, the actual letters in their right order, or be merely suggested by this distortion. The result in both cases is a semantically richer entity than the undistorted word of common speech.

Despite the famous polyglot nature of Joyce's word coinages, approximately half of all the word units are created with English materials.[84] Stuart Gilbert comments that "it seemed to some that he was using his incomparable command of the English tongue merely to play havoc with it. There is nothing, however, in the Letters to suggest that Joyce had any such subversive purpose, nor in conversation with him, though we often had occasions to discuss linguistic problems and paradoxes, did I ever hear him voice a grudge against the language which provided the bricks and mortar of his verbal architecture."[85] Using our hierarchy of organization toward increasing numbers of words, present or suggested, within Joyce's lexical entities, we will first concentrate on those distorted words which encompass English words. Later we will deal with words in other languages.

After word distortion, only one word might be present, but other words would be suggested by it. For example, a word is suggested by "celescalating" (5:1): "celestial." But only "escalating" is actually present physically. In "tragoady" (5:14), the one word which is present is "goad," but "tragedy" and "goat" are both suggested. Several words are suggested with only one being physically present in "venissoon" (3:10). "Soon" is detachable from the longer distortion

while "very soon," "venison," and "Venus son" are evoked by it.

Or one word may suggestively spawn two, and as God also discovered, a good place to start is with Adam. This name, when distorted by the processes of Separation, Substitution, and Addition, can produce several series of two words each: "a dim" (96:28); "add them" (396:4); and "a dome" (541:5). Joyce, in a letter to Miss Weaver in 1928, explains a passage of the Wake, and points out the suggestions of a distorted word containing two words actually present in it: "glowcoma = fireside and repose, glaucoma."[86] Here are two combined English words, complete and undistorted, which because of their combination and context suggest a whole other word. Joyce has many such vivid and significant combinations. An echo of Joyce's poverty is in "always trying to poorchase movables" (443:30-1) in which being "poor" and having to "chase" his furniture are words actually present in the suggested word "purchase." "Foliages" is suggested by "follyages" (8:4). "Golden" is suggested by another blend of metals in "his goldtin spurs" (8:18). "Cartridges" is suggested by two words which relate to when man may use them, in "curtrages" (11:19). Pagliacci-like, laughter is emitted by "laughtears" (15:9). Descending from the sun, "By the light of the bright reason which daysends to us from the high" (610:28-29) we get a mythological word distortion. Telltale is whispered by "the delldale dalppling night" (7:2). If one r can be used twice (at times Joyce lets us do so), then "foriver" (13:17) suggests forever, and has in it "for" and "river."

Just a matter of shifting word boundaries. There are also combinations where two words are actually present, but many are suggested: "sowlofabishospastored" (612:8). "Sow" and "pastor" are present in the flesh, but since this is in the episode of St. Patrick and the Archdruid, many religious overtones are given off, as well as some curses---bishop, hospice, horse pastured, son of a bitch, bastard.

In lexically distorted entities where three words are actually present, Joyce's condensing power is still more evident. Words which very nearly contain three complete words approach this state of compression. Because of an extra i, "muzzlenimiissilehims" (5:16) still retains "muzzle" and "him," but lacks "missile." This word, which involves a fall from heaven, also suggests "enemy." An e instead of an o keeps three words from being present in "a grand funferall" suggesting "funeral" (13:15). A shifting word-boundary in "forover" (13:18) prevents the perpetual presence of "for," "rover," and "over." A "harpsdischord" (13:18) has an added h to make the pun on a musical "chord." But Clive Hart discusses a true triple-word word: "Such puns exist in their own right as self-sufficient little ideograms. A good example is the word 'paltipsypote' (337:24) from the 'Scene in the Public,' which neatly integrates 'pal,' 'tipsy' and 'pote' into the idea of 'participating' in a round of Guinness."[87] Three English words, complete, undistorted, and simply combined, are in Joyce's "dear sweet Stainusless" (237:11). Adaline Glasheen in her Census notes about this name: "Stainusless--- St. Stanislaus Kosta, Confessor---

a young Polish nobleman, model of religious perfection. As a joke, Joyce may join on his atheist brother Stanislaus."[88] A similar word echoes the name of the city from which Joyce exiled himself. Dublin queries "dear, dirty doyoubelong" which reflects Lady Morgan's "dear, dirty Dublin."[89] These words all have a great deal of relevance to the word they both take the place of, and suggest. Words in which there is more obvious distortion yet still three English words present are "thuartpeatrick" (3:10) in which "art," "peat," and "rick" exist, and "thou" and "Patrick" are evoked; and "comfreshenall" (619:15) in which "fresh," "all," and "hen" exist, and "come" and "and," and the whole word "confessional" are evoked. Litz comments on another of significance: "Papacocopotl." "Papa" relates to the hero HCE who is all fathers. Popocatepetl is a mountain; HCE is identified with all mountains. "Coco" is the body of the god in the Wake, and suggests HCE in his sacramental role. "Pot" reminds the reader of HCE's Phoenix Park indiscretion. The entire word may suggest his guilty stammer.[90]

Now the easiest way to create lexical units which contain several words which are actually present within them is by simple combinations of undistorted words. Joyce will do this too: "Burymeleg and Bindmerollingeyes" (11:6-7). Here there are three and four words in one. But these words are not condensed except insofar as there is no longer any space between them; in other words, just their word boundaries are eliminated. Artistically, this process is of much

less significance than is Joyce's lexically distorting condensations. How shifting word boundaries can allow letters to shift their physical presence from one word to another within a lexical entity is illustrated by the following where four words are physically present: "fungoalgaceous" (613:18). Here are "fun," "goal," and utilizing the al more than once, "alga," and "algaceous." "Fungus" is suggested, as the cycle of the book comes round to morning and vegetal decay. The shifting word boundary is a fertile source of words within words, while also providing the greatest possible compression; duplication of the same letters is eliminated since the same letters can be in more than one word at the same time. Shifting word boundaries, or ambiguous separation, provides four words in "his ville's indigenous romekeepers, homesweepers, domecreepers" (6:4-5). The s may shift position, from "home" and "sweepers" to "homes" and "weepers." Both pairs could be supported by the context. Robinson and Campbell speak of Sir Tristram's "penisolate war" of page one (line 6) of the Wake, noting

> "the war is designated 'penisolate,' which suggests 'late, or recent war of the penis,' a designation not inappropriate to the gest of a Tristram. But the word may also be read, 'penisolate,' whereupon it suggests a war waged with the pen, not by a robust extrovert, but by an isolated, introverted man of letters. The Tristram figure will later split into such antipodal characters, giving battle to each other. Finally, if we read 'Peninsular War,' we shall be reminded of the Anglo-Irish Dubliner, Arthur Wellesley, first Duke of Wellington, who in the Peninsular War waged his first great battle against Napoleon."[91]

Utilizing the same s twice, we can also get "penis so late"

which has other connotations. An obvious case where the same letter must be used twice is in "twone" (3:12) for both "two" and "one." Four English words are present in another example, but here the suggestions begin to take precedence over the words actually present: "the skirtmisshes began" (21:19) relate to the sexual skirmishes between Jarl and the Prankquean. Benstock points out "she," "he," "skirt," and "miss" in the word, with suggestions of Moses and skirmishes and mishe, which means "I am" in Gaelic. He notes too the echo of Lewis Carroll's Misch-Masch.[92]

Suggestion of words, rather than their actual physical presence, involves perhaps more subtlety of word distortion in order to remain both significant and intelligible to the reader. Regarding "here is a homelet not a hothel" (586:18), Benstock comments that "home, hamlet, and Prince Hamlet are juxtaposed against hotel, house of God (Beth El), brothel, and hot Hell."[93] Referring to the revisions of a passage of the Wake (on pages 535 and 536) during the years 1929 and 1930, Litz writes, "The alteration of 'Everseptic' to 'Everscepistic' reflects a characteristic compression, for here three attributes of HCE have been merged into the original word. His identification with all mountains is in 'Everest'; he is a 'sceptic'; he is tainted--'septic'— and at the same time 'pistic,' pure as the oil with which Mary anointed the feet of Jesus."[94] Atherton shows us the lexical suggestions in the phrase "arpists at cloever spilling" (508:33) which include "Hans Arp's [name], and puns on clover/clever for

Arp's experiments in poetry with distorted spellings."[95] By substitution of the letter P for C in the proper context, several meanings are set loose. "Same Patholic" (611:10) suggest St. Patrick, Catholic, and pathology. A more meditative echo of "Roman Catholic" is spawned by "Rumnant Patholic" (611:24). Even a word which is only lexically distorted suggestion, which has no real word present within it, can yield a good deal in an appropriate context. In "what a pentschanjeuchy chap he was!" (4:25), we detect the Pentateuch, the first five books of the Bible considered as a unit, as well as the clowning of Punch and Judy.

In a valuable appendix to his book Joyce-Again's Wake, entitled "Demonstration of Pun Possibilities in the Tale of Jarl van Hoother," Benstock points out the words suggested by two words simply compounded; "ribberrobber" (21:8) yields river-robber (pirate), river-rover (sailor), rib-robber (Eve), and a joker-thief.[96] For his suggestions[97] emanating from two other simple words compounded into one, "lovesaking eyes" (21:8-9), I will point out in my own terms the reasons which allow for these pun possibilities. For lovesick, there is a substitution of ic for a; for love-seeking, there is the Irish pronunciation of "sake" for "seek"; for love-making, an m substitutes for an s; and for love's aching, basically the word boundaries are changed, with s going to "love" instead of to the following word. One distorted word, not merely straight compounded words, also radiates vast suggestibility: "when Adam was delvin" (21:6), Benstock notes

"When Adam Delved," and dwelling, delving, deviling, Devlin, drunk (of wine), and elfin.[98] Since Joyce's book accepts nearly any and every possible meaning as a relevant one, even words which are not distorted could be viewed as encouraging suggestions that those words are not only what they are, but are something else as well. The fact that they are lexically distorted not only encouraged such suggestions, but actually demanded them.

Speaking of suggestibility, Campbell and Robinson say, "often a Joycean word will mean more than the sum of its parts, just as a musical chord means more than the sum of the notes composing it. An example occurs in 'persequestellates' in which 'pursues' vibrates with overtones of Persse O'Reilly, Stella, love quest, and persecutions."[99] In his Concordance to Finnegans Wake, Clive Hart has a large section called "Overtone" in which "are listed English words suggested by, but not orthographically present in, Joyce's distorted and compound words."[100] These overtones are suggested by context and sound. In the Concordance, there are 194 suggestions of the word "Dublin" where the word is merely suggested, and not orthographically present.[101] Benstock elucidates some of the vast suggestibility of Joyce's puns in an exhaustive and interesting footnote to Joyce's

> "the rhymer that lapped at the hoose that Joax pilled" (369:15): Hoose is most like 'house,' of course, but may also be read as 'hoax,' 'hose,' 'host,' and possibly even a 'hooch-boose' portmanteau of slang terms for whiskey. Joax has infinite possibilities: Jove, Jehovah, Ajax, Jacob, Job, John, Joyce, Jesus, Jones (the professor of the riddles chapter), Joe (the Earwicker's manservant), Jukes (the depraved family), et al. By

> adding the cumulative possibilities inherent in the other parodies of 'The House That Jack Built' discernible in the Wake, a partial list of pun possibilities in this phrase includes: (1) the house that Jack built, (2) the house that God (Jove, Jehovah) built, (3) the house (temple) that Samson pulled (down), (4) the hoax that Jesus pulled, (5) the hoax that Joyce pulled, (6) the jokes that Joyce piled (up), (7) the horse that Ajax pulled, (8) the hooch-boose that the host (HCE) spilled, (9) the host (HCE) that Joyce built, (10) the hoax that the Holy Ghost played, etc. Fritz Senn suggests Hose (German, trousers) being pulled down."[102]

They seem never-ending, these possibilities. And in a sense they are never-ending, almost unrestricted. Even at times, although there is no physical distortion of the words themselves, suggestions radiate out in ever-increasing circles of significant possibilities. Once again, I will pile up Benstock's words, who writes of a

> "case in point [which] illustrates what Joyce can do with just the silent echo of a pun, where actually no pun really exists in the sense of tampering with language, and yet the dual sense upon which puns are based can be evoked. In the Mookse-Gripes fable, Nuvoletta attempts to attract the attention of the contesting 'ecclesiasts,' only to realize they are incapable of heeding her temptations; she therefore dismisses her efforts as 'mild's vapour moist' (157:23). The poetic echo here is of 'love's labour's lost,' yet the words Joyce chooses do not actually pun with the Shakespeare title. Nuvoletta's efforts are futile, and indeed her labors of love are lost, and the reader understands the implied meaning from the literary allusion, while the words go on by their own way to odd secondary and tertiary meanings. As a cloud, Nuvoletta is vapor, and therefore moist. Literal sense would dictate that mild's reads my, but the omnipresence of Wagner's Mild und leise in the Wake adds the love-death aria to Nuvoletta-Isolde's song [in Tristan and Isolde saga]."[103]

Off-rhymes and verbal length and rhythm plus the trigger of vagueness of meaning of Joyce's phrase encourages the suggestions.

Names of things are most suggestive to Joyce. Quoting Joyce's "who gave you that numb?", Marshall McLuhan declares that

"the name of a man is a numbing blow from which he never recovers."[104] A name can be merely an arbitrary sign, or it can be as stunningly significant as a descriptive word. Joyce tends to transform names into significant descriptive words through word distortion. As Helmut Bonheim notes, most men's names in the Wake are ridiculed by being in the "demeaning disguise" of a pun.[105] Distortion in the name equals distortion of the reputation. Names in some way become closer to the things they mean or designate when they are metamorphosed into words which relate to the characters for whom the original name stands. When speaking of "will" as a word and as Will Shakespeare, Adaline Glasheen says, "When he can, Joyce associates important characters with common words, sometimes in direct references, sometimes to remind us that language is at once alive with people and a repository of the vaster race. Examples: HCE--he; Anne--an; Issy--is; Stella--still; O'Shea--she; Ham--him; Hamlet--let him; Cain--can; Abel--able; Butt--but; Noah--no, etc."[106]

The Bible provides many examples of names which are like words, which words describe an aspect of the character designated by the suggested name. With suggestions of Cain and Abel, Joyce has "keen... able" (102:2, 3); "fables... 'keen' " (159:14); "crime and fable"(275:20); "tables... chains" (283:13, 14); and "crime and libel" (419:33). Adam and Eve are re-created as "atoms and ifs" (455:17). Eve, like a part of Adam, is a part of other words: "eventide" (34:22); "evesdripping" (89:1); "Even" (235:4); "eaveswater"(173:30-1)

and "Eavens" (173:24) both on the same page with an added a; and the distorted "Hoddum and Heave" (296:6). The sons of Noah who repopulated the world after the Flood--- Ham, Shem, and Japhet--- suffer a sea-change into "Sam, him and Moffat" (87:10); "shame, home and profit" (275:20-1); and "shame, humbug and profit" (582:10). Sound of the words, as well as their being in the order, syntactic pattern, and context which would remind the reader of the list of Noah's sons, helps induce the suggestion into the reader's consciousness. Or subconsciousness. Abraham is fruitful and multiplies into three intact and tasty words (97:16): "Allbrewham."

Shakespeare is another important name for Joyce, a name which spawns many characters. There are "shaggspick" and "Shakhisbeard" (both on 177:32); "Shape your reres" (225:29); and "Shapesphere" (295:4). The most important character in Shakespeare for Joyce, if we can believe his Ulysses, is Hamlet. His name becomes food for thought in "homelette" (59:31); "omulette" (230:7); "Hamlaugh (84:32-3); "homelet" (586:18) in which he requests perhaps to be let home, since both Joyce and Hamlet were dispossessed of their lands; "let him" (pp. 81, 258, 364 passim); and "camelot prince of dinmurk" (143:7).

Other characters have names that are metamorphosed into words which describe aspects of their characters. Tristram, hero of romance, disguises himself as he did in Ireland as "tramtrees" (5:31), switching syllables; "Tristopher" (21:12); "tristinguish"

(66:29); "Tristitone" (92:7); "Tree...Stone" (106:36); "tryst" (119:30;491:12);"trieste" (301:16); "trisspass" (363:26); "treestem" (424:28); "trustyman" (480:3); and "tristich" (481:10). Alice in Wonderland, Lewis Carroll's character, is seen in Joyce's distorting mirror as "alliance" (7:33); "alicence" (32:3); "alisten" (237:9); "Alis, alas" (270:20); "Alo, alass" (407:27); "A liss in hunterland" (Joyce's footnote #7 on page 276); "alass" (293:22) where Alice is a lass; and a delicious girl in "Dalicious" (421:4). A historical character who killed many Irish Catholics, the very tough Oliver Cromwell, is himself mutilated as "cramwells" (p. 53) and "cramwell" (p. 512); his first name shows his end in "All over" (p. 105), "all over" (p. 163), and finally "allover" (pp. 66, 206, 224). The capital is gone and he becomes combined with his fathers.

Characters proper to the Wake itself have their names filled with descriptive words by the processes of word distortion. Finnegan turns into the actual words "Fillagain's" (6:14); "kin again" (121:15-6) in that significant phrase "here keen again and begin again to make soundsense and sensesound kin again"; "win a gain was in again" (358:19); "flamingans" (504:23) as tropical birds; "Timeagen" (415:15) where time blends with age; "kinagain" (594:4); "Phoenician" (608:32); and one of the last phrases of the ever-lasting book, "Finn, again" (628:14). Anna Livia Plurabelle slides into "analytical plausible" (299:26-7); "ham and livery" (586:35) as Anna Liffey; and "leapy" (146:23) as the Liffey River. And the two main characters, Shem the

Penman and Shaun the Post, mix and mingle and are distilled into a myriad of disguises, such as "shamed and shone" (p. 75--just page numbers for this lot; let the reader himself participate and ferret them out further); "Show'm the Posld" (p. 92) as Shaun poses as a saint, and is a show-off; "Shun the Punman" (p. 93); "alshemist" (p. 185) as Shem transmits base materials into gold; "shemming" (p. 190); "Pain the Shamman" (p. 192) where the primitive magic maker, the Shaman, is also a sham-man; "spume and spawn" (p. 324); "mesh" (p. 237) which is an anagram or transposition for Shem; "sham" (p. 415); "Shemese" (p. 425) for Siamese twins, the closest of brothers; "Sh the Po" (p. 453) where subtraction reduces Shaun the Post into the same syllables that begin his brother's name, Shem, and so make them identical; "Shaunathaun" (p. 462) makes Jonathan, famous brother, and Jonathan Swift, famous Irishman; "Shemuel Tulliver" (p. 464) is Samuel Gulliver, created by that Jonathan Swift. Now, as Shakespeare once said, "name me no names."

But the number of present and suggested words in English in each of Joyce's lexical entities, and the number of English words in his character's names, only illuminate part of Joyce's massive condensing powers. Joyce knew and taught many languages, and used words, both present and suggested, from these and other languages to further widen the range of lexical possibilities in the Wake. Writing in 1924 to Harriet Shaw Weaver, Joyce said about his Anna Livia section, "The river is named Anna Liffey. Some of the words at the

beginning are hybrid Danish-English. Dublin is a city founded by Vikings."[107] Joyce in his letters sometimes would mix several languages in one sentence, while keeping the words distinct. An example of a French-Italian mix is from a letter to Valery Larbaud in 1921: "Je vois beaucoup mieux ma non vedo l'ora di terminare con Bloom ora e poi sempre in secula seculorum. Amen!"[108]

In Finnegans Wake, the book's basic postulate of recording Everyman dreaming in all time and space allows Joyce to include all languages.[109] Critics point out many languages from the very beginning of the book; in the Mutt and Jute section where the native confronts the invader in a multi-lingual setting; even in the description of the man-servant Sockerson, Joyce worked in some Flemish words he had learned from his sixty-four lessons in that language.[110] Joyce has an interesting relation to the macaronic tradition, where more than one language is mixed together.[111]

Gaelic is a language with obvious significance to Joyce and Finnegans Wake. "Throughout FW Joyce plays with Finn and other Irish words, fionn (white, fair, beautiful); fion (wine); fiongal (fratricide or murder). I believe the Irish pronounce Finn as if it were 'Fewn'---hence he turns up in many 'funerals' in FW," notes Adaline Glasheen.[112] Vivian Mercier shows that many of the spelling distortions in the Wake are at least partially to reproduce phonetically the Dublin accent.[113] Regarding Persse O'Reilly in the Wake, Frank Budgen says, "Persse is as often spelt Kersse on account of the Irish

tendency to supplant the sound P with the sound K...."[114] Brendan O Hehir has provided us with a hefty Gaelic Lexicon listing just how often and in what way the Irish language is used in the Wake.

Another indispensable lexicon to foreign languages in the Wake is the German one by Helmut Bonheim. He suggests some of the multi-lingual complexity of Joyce's work when he mentions a limitation of his lexicon: "Most entries in the list are not to be explained by reference to German alone. 'Shenkusmore,' for instance, includes schenk (to give a present) and Schenke (a tavern or bar); but Joyce's spelling of the compound also tells us the proper pronunciation of Senchus Mor, the ancient Irish law, so that, were we to spell out the implications of the coinage, we would get something like 'ancient laws ministering to private greed' on top of 'give us another drink."[115] Gaelic and German mix their meanings for greater complexity. Of course, understanding and enjoyment of this significant complexity presupposes, at the very least, a knowledge of several languages, and at the very most, a knowledge of all Joyce knew or even hit on by accident. Approximations to the meanings, much less the significance, of the Wake seem to be all any of us can achieve. The Wake is thus like an ideal, never quite to be completely comprehended, but all the more valuable the closer we approach it.

As English words in Joyce's distorted lexical entities could be either present or merely suggested, so could words in other languages. German pronunciation may be imitated on a word coinage

made basically of English elements. Bonheim mentions that " 'Yellachters' imitates vulgar German pronunciation of Gelächter (laughter), on which is imposed the descriptive 'yell,' perhaps 'yellow,' and the English plural s."[116] Here the German is more suggested than actually present. There is a word made of three English words, present and undistorted, which yet echoes a relevant German word: in "he is smolten in our mist, woebecanned and packt away" (7:17-18), the words---woe, be, canned---mean he is sadly canned like a fish as the line and its context indicate. Now add the German wohlbekannt (well known) to this meaning, and you approach the fuller meaning Joyce probably intended. Then there are words which are spelled the same in both English and German, and each of their meanings is relevant in the context. In "weltingtoms extraordinary" (176:21) "welt" is the English "bruise" and the German "world"; "toms" are the British "Tommies," while the entire word sounds like "Wellington," the British General, born in Dublin, who defeated Napoleon. It all works out rather neatly. Here within the same undistorted word are two languages, another index I will use to show Joyce's lexical complexity. My concern now will be to arrange, in some sort of a rough hierarchy, words containing more than one language; the direction will be towards those words containing increasing numbers of languages, as before I arranged words containing increasing numbers of English words.

Words from another language, in an English context, suggest

English words similar to them which also fit the meaning. French is present and English suggested in "he sternely struxk his tete in a tub" (4:21-22); the French is tête (head), and the English suggestion is "teat." Describing Finnegan's building trade, masonry has French built in to this basically English word: "maisonry" (4:35) implying maison for "house." English words are present with a strong hint of Latin in "doominoom noonstroom" (613:3), where "doom" and "noon" are discovered in the corrupted prayer to "Our Father." The same two languages merge in "between antediluvious and annadominant" (14:17) where Anna (Livia) is dominant in our particular anno domini in the twentieth century, or simply in all time after her birth.

Two languages can merge with the result of ambiguous or even contradictory meanings. German and English words clash within "Fear siecken!" (8:5): German is Vier (four), wir siegen (we conquer), and siechen (waste away); English is "fear" and "sicken." Conquering and being conquered are implied. French and English provide ambiguity in "Sanglorians" (4:7) where the English "sang" and "glory" are deflated by the French sang (blood), sanglot (sob), and sans (without). It therefore could mean blood and tears with or without glory. German and Gaelic contradict each other in "Hump cumps Ebblybally! Sukkot?" (612:15), in which Gaelic Succat (or sukot) relating to St. Patrick's supposed baptismal (as well as to the Hebrew religious festival of Sukkoth), gives off a ring of "filth" (German, Kot). How pure the water with such opposite meanings circulating around in the word?

Joyce encourages all possibilities and opposites, and so any contradiction suggested would be welcomed by him to its place in Finnegans Wake.

Two languages can meet in a word without distortion and without contradiction. Here is German and Italian punning on the Machiavelli of The Prince: "The prince in principel should not expose his person? Machevuole!" (89:6-7) in which mache (German for "do") is attached to vuole (Italian for "like"). Also, the whole expression simply could be in Italian: "Ma che vuole?" (What does he want?). His philosophy is summed up in this brilliant distortion of his own, Machiavelli's, name. Usually however, the words within the lexical entities of the Wake are physically distorted, and so will often depend on their look or sound to suggest their undistorted paradigms. Gaelic and German are invoked in "mishe mishe" (3:9)---German mische means "mix" while mise (or mishi) in Gaelic is the emphatic "I" or "me." Latin and German are both physically present because there is a word spelled the same in both languages and both fit the semantic context in "lausafire has lost" (621:3). Laus means "louse" in German, and "praise" in Latin. As Benstock puts it, "Lucifer is both the louse-of-fire and the praise-of-fire (Prometheus providing fire for mankind); it is Lucifer's hellfires which light St. Michael on his journey---again a coalescence of the antagonists."[117] Benstock also comments on two languages, Italian and Egyptian, evoked in "You have not brought stinking members into the house of Amanti"

(237:25-27)---"The setting is unmistakeable Egyptian, but the subject is love. Amanti is Italian for lovers, but the house of Amanti is also a pun for the Egyptian Amenti, the Book of the Dead."[118] And the ingenuity in describing these meanings is certainly less than the ingenuity in writing them. A word in Dutch hovers over these three English words compounded: "onangonamed" (361:21). Onan, the masturbator in the Bible, goes named, but here in context Lewis Carroll is implicated; the Dutch word, meaning "disagreeable, offensive," is Onaangenaam. The variety of languages summoned up by Joyce in Finnegans Wake reflects the universality of the book.

Three languages---Sanscrit, Norwegian, and English---circulate around in "But she swaradid to him" (21:24) referring to the Prankquean. English gives up "swore," "did swear," "sword," and "war"; Sanscrit yields svara as "voice"; Norse yields svare as "answer." "War" and "did" are the only words physically present here. Of course, the fact that most languages present in the Wake are of the Indo-European family, of Latin or Teutonic origin, does allow a greater ease of discovering linguistic correspondences than if they were all utterly independent of one other. Still, Joyce's accomplishment is magnificent.

One word is in three languages without distortion in rare cases. One such case is in "Dies is Dorminus master" (609:28). Dies is German for "this"; dies is Latin for "day"; "dies" is English too. "Dorminus" is from Latin, "to sleep," and is similar visually

and aurally to domine, "God." Meanings might be that day is master over sleep, death is master over God, or this is God the master. And all of these possibilities seem valid under the circumstances of this all-inclusive book. Showing one of the later revisions of the paragraph beginning "First she let her hair fall..." (206:29 ff), we see river names interwoven into the text, and a greater punning density at each revision. Fred Higginson writes about this paragraph, " 'Butterscotch' becomes 'butterscatch' adding the river Tersa and emphasizing a 'buttery catch' pun.... 'fraguant' is 'fragrant' and the river Fragua, plus Spanish agua, 'water,' and perhaps Latin fragum, 'strawberry,' linking with 'strawbirry,' " another word in this paragraph.[119] But those three languages are eclipsed by the associations from five languages---German, Latin, Irish, Norwegian, and English---in this line referring to Jarl van Hoother (elucidated by Benstock): "he became a luderman" (21:30). Benstock suggests the following words as meant to guide the reader to the meaning--- Lutheran, lewder man, ladder man, Leute (people) and Mann in German, laundryman, lawndamaun (a "lout" in Irish slang), lud ("bleach" in Norwegian), ludere (Latin, "to play"), and Luder (German for "scoundrel").[120] Campbell and Robinson warn of the vast enterprise of discovering the murky bottom of Joyce's meaning, yet they plunge in with linguistic and mythological fervor.

> "Not content with this traffic in staple words [even in other languages], Joyce hangs numberless outriggers of association on every syllable. It is here that even the resourceful

> dictionary scholar loses his bearings....in the famous 'Washers at the Ford' chapter, Anna summons maids to her boudoir for HCE's delight. Into 'boudoir' Joyce inserts the letter l, and converts the word into 'boudeloire,' thus adding a river association 'Loire.' Clinging to the word also are the French associations, bouder, 'to pout,' and boue, 'mud.' Coquettes pout in a boudoir, and the Loire is certainly muddy. Mud, fertile river mud, the delta mud of the Nile, the life mud of the early agricultural civilizations, is throughout Finnegans Wake associated with the river mother ALP. The mud packs of her boudoir freshen up the pouting temptresses, who are to coax the old thunder father from his gloomy brooding."[121]

The deeper you go, the more there is.

Using so many (in effect, any) languages and their etymologies leaves open limitless suggestive vistas of possible puns discoverable in the Wake. Every language, every meaning, even contradictory ones, since the Wake reconciles all opposites in the Viconian cycles, can be included; if the meaning is not relevant in the immediate context, it quite possibly is germane to some aspect or theme of the book and so can be accepted. What meaning is there can often be ambiguous; it is difficult or sometimes impossible to be precise as to what word and what language it is meant to be. Is it, for instance, the Norse svare or the Sanscrit svara in Joyce's "swaradid"? Related languages, as so many are, propagate the imprecision.

His use of certain languages at certain times has significance, such as the Danish incorporated into the text when evoking the Dublin conquered by Vikings. But Bonheim found that German seemed to have no particular restrictions on its use, neither for special kinds of characters, nor for special situations. If a pun was there, he took

advantage of it in whatever language.[122] Concerned with what words to include in his German Lexicon to the Wake, Bonheim notes that the possibilities are huge:

> "in 'wielderfight' we would have to point out the wie (how) with which the word begins, the er (he) and the der (the), all of which would simply distract attention from the less apparent but more meaningful wieder (again). That Joyce intended the 'wieder' we know from the 'passencore rearrived' earlier in the same sentence, and from the reinforcement which the sense of wieder gives to one of the known themes of the book, that of cyclical repetition. Therefore the wieder has been included in the word list, but not the probably accidental particles wie, der, and er. The inclusion of every monosyllabic German word buried in Joyce's text would have quadrupled the size of this work, swelling the list with a mass of uninteresting and irrelevant data."[123]

Of course, monosyllables can be highly significant, as can be seen in these multi-lingual words which are appropriately enough nearly the last words in the Wake: "End here. Us then. Finn, again!" (628:13-14). "Us" is like the German aus (end, finished), out); fin is French for "the end"; and "End" is English. Three times is a lucky number. But polysyllables to end all polysyllables are the thunder-words, ten of them, each of which has one hundred letters except for the last which has one hundred and one. Within these thunder-words are two-hundred-odd names of gods and heroes and the men and women to whom they spoke.[124] Also within them are words in various languages. Leaning heavily on the German and Gaelic lexicons, here is a partial analysis of the first thunder-word, "The fall (bababadaalgharaghtakamminarr-onnkonnbrowntonnerronntuonnthunntrovarrhounawnskawntoohoohoord-enenthurnuk!)" (3:15-17): the present and suggested words in German

are "comb," "fool,", "poured" or "flowed," "thunder," and "medal"; the words from the Gaelic are "boisterous," "crack," and "thunder."[125] There are words also from languages other than these, no doubt. The meanings as well as the sounds are deafening.

Sometimes this complex noise can prevent the reader from following the plot. "We are borne," declares Harry Levin, "from one page to the next, not by the expository current of the prose, but by the harmonic relations of the language---phonetic, syntactic, or referential, as the case may be."[126] The syntax, noted W. I. Thompson, is the least complex and most straightforward aspect of the Wake; it is based on conventional English narrative and equational patterns.[127] The phonetic and referential patterns in the Wake, however, are much less conventional. Levin sees the plot as "little more than a series of verbal associations and numerical correspondences."[128] This view, while too exaggerated to be quite true, still implies the triviality and vagueness of whatever plot there is. Even Joyce implied as much in a letter to T. S. Eliot in 1932: "Fourthly, Ulysses is a book with a beginning, middle and an end and should be presented as such. The case is quite different with W.i.P. [Work in Progress, later called Finnegans Wake] which has neither beginning nor end."[129] At the time, of course, the book was not finished, and Joyce may later have changed his mind---but apparently he didn't. Without beginning or end, without a necessary sequence and culmination of events, a plot is weak. Also, with Joyce using practically anything for the book's

raw material, which insures much of its triviality, the way to keep the book itself from being trivial is by aesthetic shaping; through its form, it shall be art, or as it is put by Fred Higginson, "its structure has to take precedence over its materials."[130] Then what seems trivial might reflect the most significance, and what appears to be a minute particular may turn out to be the most universal; the aesthetic shaping is done through the multi-lingual puns and the wide-ranging allusions and associations.[131] And only word distortion allows so much condensation and cramming of meanings into such a confined space as a word unit.

Joyce intended to test the limits of language in Finnegans Wake. In a letter to Miss Weaver in 1925, he wrote, "What the language [of the Wake] will look like when I have finished I don't know. But having declared war I shall go on jusqu'au bout."[132] He continued to the end, too. Not only in the Wake --- he also published an article in a periodical in 1932 about the tenor John Sullivan which Joyce wrote utilizing the same sort of telescoped words and puns as in the Wake.[133] Joyce quite possibly did reach one sort of limit of language in this last book of his; more word distortion would make it unintelligible, and less distortion would make it less unique, condensed, and meaningful. However, the limit that Joyce reached is not without its detractors. One of the more linguistically cogent of these is the philologist Archibald Hill. He feels that language is arbitrary rather than onomatopoetic and expressive,"while Joyce believes that there is, or should be, a real

connection between the sound and the thing."[134] Hill sums up another criticism of Joyce's linguistics by noting that the social basis of language, its function as a means of communication, must rely on shared words, meanings, and references; Joyce has many words and references which are too private or esoteric to be comprehended even by the most well-informed reader. Few readers can bring to the Wake what Joyce requires of them. But communication was only a part of what he intended by writing Finnegans Wake.

Harry Levin remarks that Joyce came to equate language with experience.[135] And since his experience is that of an exile, so his language is cosmopolitan, sifting the world for its sustenance. But there is another analogy between Joyce's language and experience. "Over the years," as Bonheim notes, "his iconoclastic attitudes seem to have helped suggest techniques to him which he could apply to his chosen subjects---procedures of distortion and displacement and fusion...."[136] Harry Levin also comments on Joyce's use of the malapropism as "the literary expression of social maladjustment, the language of the outlaw."[137] Stanley Edgar Hyman deals with this conclusion as he compares Edmund Wilson's criticism with that of Kenneth Burke: "Where Wilson, for example, treats Joyce's puns simply as a complication of the meaning and translates them into intelligible statements, Burke translates the punning-form itself as a symbolic criminality, a rejection of Catholic pieties extended into rejection of the congruities of language, and thus reinforces the literal

with a symbolic 'content.' "[138] This analogy is not the whole story, of course, but it appears to be part of it. Ellmann tells how Joyce himself saw the significance of the linguistic and literary modes in the Wake: "He defended its technique or form in terms of music...on the importance of sound and rhythm, and the indivisibility of meaning from form....Finally, he defended his language both in terms of linguistic theory, as a largely emotional medium built up by sifting and agglutination, and in terms of the appropriateness of linguistic distortion to a book which traced the distortion of dreams and suggested that history was also paronomastic, a jollying duplication of events with slight variations."[139]

In a broader cultural context, Marshall McLuhan points out that our new electronic age sees things in depth rather than in the linear fragments fostered by the print medium. Joyce, while using the print form in the Wake, attempts to transcend it through his multi-leveled puns, and so like electronic man today he re-enters his tribal, non-linear cycle. Only in this age of the photograph and radio could Joyce have condensed the experience of the human race into the single sentence that is Finnegans Wake.[140] His puns and word distortions force the reader into the depths of words. And in these depths of Joyce's words there is no difference in time, there is no difference in space. All languages and all times merge and become inseparable. Each word can illuminate the simultaneity of several happenings and several themes.[141] Both E. E. Cummings and James Joyce tried to

make a whole work of art a simultaneous happening. "If Joyce could coin one kaleidoscopic word," wrote David Daiches, "with an infinite series of meanings, a word which said everything in one instant yet leaving its infinity of meanings reverberating and mingling in the mind, he would have reached his ideal. Finnegans Wake, for all its six hundred pages, is meant to be thought of as an instantaneous whole...."[142]

Condensation in time and space and meaning was a main reason behind Joyce's word distortion in the Wake. "He had to smelt the modern dictionary back to protean plasma and re-enact the 'genesis and mutation of language' in order to deliver his message," declare Campbell and Robinson.[143] Joyce re-enacts the creation of the world as every great imaginative writer must. And he discovered that the only way to keep the world undistorted as he knew it, was to distort the word as he found it. The undistorted world could only be mirrored by the distorted word.

Notes

[1]Richard Ellmann, James Joyce (New York: Oxford Univ. Press, 1959), p. 559.

[2]Letter of 24 Nov. 1926 in Letters of James Joyce (Vols. II and III) ed. Richard Ellmann (New York: Viking Press, 1966), III, 146.

[3]Ellmann, Joyce, p. 559.

[4]Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation (New York: N.Y.U. Press, 1956), p. 233.

[5]Sigmund Freud, The Basic Writings of Sigmund Freud, trans. and ed. by A. A. Brill (New York: Modern Library, 1938), footnote on p. 190.

[6]Freud, Interpretation of Dreams, in Basic Writings, p. 330, cf. pp. 320-336.

[7]Margaret Schlauch, "The Language of James Joyce," in Science and Society, III (1939), pp. 487-488.

[8]Adaline Glasheen, A Second Census of Finnegans Wake: An Index of the Characters and Their Roles (n.p.: Northwestern Univ. Press, 1963), p. ix.

[9]Margaret Schlauch, The Gift of Tongues (London: George Allen & Unwin Ltd., 1943), pp. 234-236. Cf. also Eugene Jolas, "The Revolution of Language and James Joyce" in Samuel Beckett et al, Our Exagmination Round his Factification for Incamination of Work in Progress (Norfolk, Conn.: New Directions, 1939), p. 86.

[10]Letter of 3 Jan. 1920 in The Letters of James Joyce, (Vol. I) ed. Stuart Gilbert (New York: Viking Press, 1957), p. 135.

[11]Letter of 23 Oct. 1923 in Letters (Vol. I), p. 206.

[12]Harry Levin, James Joyce: A Critical Introduction (Norfolk, Conn.: New Directions, 1941), p. 98, referring to p. 167 in Ulysses.

[13]Stuart Gilbert, James Joyce's Ulysses: A Study (New York: Random House, Vintage Edition, n.d., orig. ed. 1930), p. 210.

[14]Joseph Prescott, Exploring James Joyce (Carbondale: Southern Illinois Univ. Press, 1964), pp. 13-14.

[15]Ellmann, Joyce, p. 730.

[16]James S. Atherton, The Books at the Wake: A Study of Literary Allusions in James Joyce's Finnegans Wake (London: Faber & Faber, 1959), p. 28.

[17]Bernard Benstock, Joyce-Again's Wake: An Analysis of Finnegans Wake (Seattle: Univ. of Washington Press, 1965), p. 212; Helmut Bonheim, Joyce's Benefictions (Berkeley, Los Angeles: Univ. of California Press, 1964), p. 131.

[18]Eugene Jolas, "My Friend, James Joyce" in James Joyce: Two Decades of Criticism (augmented edition), ed. Seon Givens, (New York: The Vanguard Press, 1963), p. 13.

[19]Ellmann, Joyce, p. 368; Levin, Joyce, pp. 186, 187, 192; Frederick J. Hoffman, "Infroyce" in Givens, Two Decades, pp. 398, 402.

[20]Hoffman in Givens, Two Decades, p. 402; Magalaner & Kain, p. 219; Atherton, Books, pp. 250, 259.

[21]Stanley Edgar Hyman, The Armed Vision: A Study in the Methods of Modern Literary Criticism (New York: Alfred A. Knopf, 1948), pp. 4-5.

[22]Atherton, pp. 54, 124, 125, 127, 128.

[23]Letter of 31 May 1927 in Letters, I, 255.

[24]Fred H. Higginson, Anna Livia Plurabelle: The Making of a Chapter (Minneapolis: Univ. of Minnesota Press, 1960).

[25]Glasheen, Census, p. 6.

[26]Stuart Gilbert, "Prologomena to Work in Progress," in Exagmination, p. 58.

[27]Eugene Jolas in Givens, Two Decades, p. 12.

[28]Bonheim, Benefictions, p. 132; Magalaner & Kain, p. 262.

[29]Prescott, Exploring, p. 3.

[30]William Carlos Williams, "A Point for American Criticism," in Exagmination, p. 184; Samuel Beckett, "Dante...Bruno...Vico... Joyce" in Exagmination, p. 15.

[31]Beckett, Exagmination, p. 16.

[32]Bonheim, Benefictions, p. 86.

[33]Atherton, p. 53.

[34]Levin, Joyce, p. 29.

[35]David Daiches, The Novel and the Modern World (revised edition) (Chicago: Univ. of Chicago Press, 1960), pp. 134-135; Glasheen, Census, p. xiv; Thomas E. Connolly, ed., James Joyce's Scribbledehobble: The Ur-Workbook for Finnegans Wake (n.p.: Northwestern Univ. Press, 1961), p. xxi in Introduction; Clive Hart, Structure and Motif in Finnegans Wake (Evanston, Ill.: Northwestern Univ. Press, 1962), p. 34; Higginson, ALP: Making of a Chapter, p. 13.

[36]A. Walton Litz, The Art of James Joyce: Method and Design in Ulysses and Finnegans Wake (New York: Oxford Univ. Press, 1961), p. 97.

[37]Hart, Structure, p. 34.

[38]Litz, pp. 92, 114.

[39]Ellmann, Joyce, p. 393.

[40]Murray Schaefer, "Ezra Pound and Music," in Ezra Pound: A Collection of Critical Essays, ed. Walter Sutton, (Englewood Cliffs, N.J.: Prentice-Hall, 1963), pp. 138-139.

[41]Daiches, Novel, p. 129; Schlauch, Gift, p. 238.

[42]Benstock, p. 108; Ellmann, Joyce, p. 729.

[43]Hart, Structure, p. 36.

[44]Letter of 27 June 1924 in Letters, I, 216.

[45]Schlauch, Gift, pp. 236-237.

[46]Stuart Gilbert in Letters, I, 29.

[47]Letter of 7 June 1926 in Letters, I, 241.

[48]William Empson, The Structure of Complex Words (Ann Arbor: Univ. of Michigan Press, 1967), pp. 65-66; cf. Levin, Joyce, p. 178.

[49]Letter to Harriet Shaw Weaver, 16 Nov. 1924 in Letters, I, 222.

[50]Ellmann, Joyce, p. 563; Helmut Bonheim, A Lexicon of the German in Finnegans Wake (Berkeley: Univ. of California Press, 1967), p. 6.

[51]Letter to Harriet Shaw Weaver, 21 May 1926 in Letters, I, 241.

[52]Ellmann, Joyce, p. 410; cf. pp. 729-730.

[53]Ibid., p. 203.

[54]Ibid., p. 421.

[55]Quoted from Joyce's Stephen Hero in Vivian Mercier, "Dublin Under the Joyces" in Givens, Two Decades, p. 294.

[56]Schlauch, Gift, p. 232; Hoffman, "Infroyce," in Givens, p. 424.

[57]Glasheen, Census, pp. xlvii-xlviii.

[58]Atherton, Books, p. 34.

[59]Hart, Structure, p. 32.

[60]Clive Hart, A Concordance to Finnegans Wake (Minneapolis: Univ. of Minnesota Press, 1963), third page of Introduction.

[61]Litz, Art, p. 72; Prescott, Exploring, pp. 131-133.

[62]William Troy, "Notes on Finnegans Wake," in Givens, Two Decades, p. 307; Bonheim, Benefictions, pp. 139-140; Ellmann in Introduction to Letters, III, 5.

[63]Mercier, "Dublin under the Joyces," p. 297.

[64]Frank Budgen, "James Joyce," in Givens, p. 24; Ellmann, Joyce, p. 559; Matthew J. C. Hodgart, "Shakespeare and Finnegans Wake" in The Cambridge Journal, VI, Sept. 1953, as quoted in Atherton, p. 164.

[65]Theodore B. Dolmatch, "Notes and Queries Concerning the Revisions in Finnegans Wake" in Modern Language Quarterly, XVI, 2, (June 1955), p. 147; Letters, I, 247-248; Schlauch, Gift, p. 236.

[66]Benstock, p. 124.

[67]Atherton, p. 125-126.

[68]Levin, p. 176.

[69]Schlauch, "Language of Joyce" in Science and Society, p. 485.

[70]Schlauch, Gift, p. 252.

[71]Glasheen, Census, p. liv.

[72]Letter to H. S. Weaver, 20 Jan. 1926 in Letters, I, 239.

[73]Letter to H. S. Weaver, 9 Nov. 1927 in Letters, I, 261.

[74]Glasheen, Census, p. 193.

[75]Magalaner and Kain, p. 234.

[76]Bonheim, Benefictions, p. 84.

[77]Benstock, p. 127.

[78]Ibid., p. 93.

[79]Freud, Interpretation of Dreams, in Basic Writings, p. 352.

[80]Bonheim, Benefictions, p. 83.

[81]Benstock, p. 152.

[82]Letter to H. S. Weaver, 27 June 1932 in Letters, I, 321.

[83]Ellmann, Joyce, p. 556.

[84]Hart, Concordance, first page of Introduction.

[85]Stuart Gilbert in Letters, i. Introduction, p. 27.

[86]Letter of 23 Oct. 1928 in Letters, I, 274.

[87]Hart, Structure, p. 33.

[88]Glasheen, Census, p. 243.

[89]Quoted in Seon Givens, "Introduction" in Two Decades, p. x.

[90]Litz, Art, pp. 72-73.

[91]Joseph Campbell and Henry Morton Robinson, A Skeleton Key to Finnegans Wake (New York: Harcourt, Brace and Co., 1944), p. 27.

[92]Benstock, p. 285.

[93]Ibid., p. 208.

[94]Litz, Art, p. 91.

[95]Atherton, Books, p. 52.

[96]Benstock, p. 283; cf. pp. 267-296.

[97]Ibid., p. 283.

[98]Ibid.

[99]Campbell and Robinson, Key, p. 359.

[100]Hart, Concordance, Second page of Introduction.

[101]Ibid., p. 84.

[102]Benstock, footnote, pp. 202-203; cf. Schlauch, Gift, pp. 237-238.

[103]Ibid., p. 130.

[104]Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill, 1965), pp. 31-32.

[105]Bonheim, Benefictions, p. 73.

[106]Glasheen, Census, p. 278.

[107]Letter of 7 March 1924 in Letters, I, 213; Ellmann, Joyce, p. 706.

[108]Letter of summer 1921 in Letters, I, 169.

[109]Benstock, pp. 130-131.

[110]Schlauch, Gift, p. 236; Benstock, p. 131; Ellmann, Joyce, p. 592.

[111]Cf. Vivian Mercier, "James Joyce and the Macaronic Tradition" in Twelve and a Tilly: Essays on the Occasion of the 25th Anniversary of Finnegans Wake (London, 1965), pp. 26-35. I have not seen the essay.

[112]Glasheen, Census, p. 81.

[113]Mercier, "Dublin Under the Joyces" in Givens, p. 300.

[114]Frank Budgen, "Going Forth by Day" in Givens, Two Decades, p. 356.

[115]Bonheim, German Lexicon, p. 6.

[116]Ibid.

[117]Benstock, p. 250.

[118]Ibid., p. 127.

[119]Higginson, ALP: Making, p. 11.

[120]Benstock, p. 287.

[121]Campbell and Robinson, Key, pp. 358-359.

[122]Bonheim, German Lexicon, p. 8.

[123]Ibid., p. 7.

[124]Glasheen, Census, p. 256.

[125]Bonheim, German Lexicon, p. 11; Brendan O Hehir, A Gaelic Lexicon for Finnegans Wake and Glossary for Joyce's Other Works (Berkeley: Univ. of California Press, 1967), p. 1.

[126]Levin, Joyce, p. 184.

[127]William Irwin Thompson, "The Language of Finnegans Wake," Sewanee Review, LXXII #1 (Winter, 1964), p. 79.

[128]Levin, Joyce, p. 146.

[129]Letter of 22 Feb. 1932 in Letters, I, 315.

[130]Higginson, ALP: Making, pp. 15; cf. p. 13.

[131]Daiches, Novel and Modern World, pp. 130, 131, 133, 136-137; Glasheen, Census, p. xiv.

[132]Letter of 11 Nov. 1925 in Letters, I, 237.

[133]Article in The New Statesman and Nation, III, #53, 27 Feb. 1932, 260-261. Reprinted in The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann (New York: The Viking Press, 1959), pp. 258-268.

[134]Archibald A. Hill, "A Philologist Looks at Finnegans Wake," in Virginia Quarterly Review, XV, #4, (Autumn, 1939), pp. 652, 653.

[135]Levin, Joyce, p. 97.

[136]Bonheim, Benefictions, p. 1.

[137]Levin, Joyce, pp. 188-189.

[138]Hyman, The Armed Vision, pp. 30-31.

[139]Ellmann, Joyce, p. 716.

[140]McLuhan, Media, pp. 35, 281, 285.

[141]Ellmann, Joyce, p. 563; W. I. Thompson, "Language," Sew. Rev., p. 84; Litz, Art, 59, 124.

[142]Daiches, Novel, pp. 148-149.

[143]Campbell and Robinson, Key, p. 4.

Chapter V

E. E. CUMMINGS:
DISTORTION AS CODE AND SHORTHAND IN HIS PROSE

E. E. Cummings is best known for the unusual style of his poetry---and rightly so. But on everything he wrote---travel books, plays, lectures, memoirs, even letters--- the stamp of his unique style is deeply impressed. Word distortion is a cornerstone of that style spanning both his poetry and prose works, although the particular characteristics of word distortion do differ somewhat from the poetry to the prose. Central purposes or modes of distortion in Cummings' prose might be called, for want of better terms, code and shorthand. There is code in a word like "unman," meaning "woman," or like "aness" and "theness," standing for qualities appropriate to the mass-man and the self-fulfilled individual respectively. There is shorthand in a phrase like "the country g. and g." for "the country great and good." Code involves a lexical change which requires a certain familiarity with Cummings' conceptual schemes and language, while shorthand involves saying the same thing in fewer letters or words. Both in Cummings are logically related to the conventional words they displace or change, and both overlap each other. Perhaps "code-like"

or "shorthand-like" would be a more accurate way of describing these characteristic modes, terms tentatively adjectival rather than categorically a noun. But whatever we call these general types of word distortion, we will explore the specific prose examples on which the general names of code and shorthand are based. And the quintessence of Cummings' prose style is in his book Eimi.

Eimi is basically Cummings' journal of his month-long trip to Russia in the spring of 1931. He went there as "peesahtel y hoodozhnik," writer and painter, in an utterly individual capacity. His capacity was always individual; Cummings never believed in groups of any kind. In Russia, he found lots of people and lots of groups, but few individuals among them. However, since Cummings in Eimi primarily portrays himself and only incidentally Russia, as Charles Norman, his biographer, notes, he could keep the emphasis and the style individual.[1] Even the title itself, Eimi, indicates this accent on Cummings and on his individuality. Cummings, in his introduction to the Modern Library edition of The Enormous Room, engages in an imaginary dialogue with a person who questions him about his books. This person asks about the title of Eimi: "Entitled ee-eye-em-eye?/ Right./ And pronounced?/ 'A' as in a, 'me' as in me; accent on the 'me.'/ Signifying?/ Am."[2] Eimi is Greek for "am," the first-person-singular form of the verb, "to be." There are few words which could better imply a sense of individuality and life. Even in pronouncing the word eimi, Cummings puts the "accent on the 'me.' "

Cummings' sense of himself, his persona, saturates the entire book. Not only are his thoughts expressed, but the way he thinks those thoughts, the way he feels his feelings, is conveyed by his style. His style is meant to convey his own immediacy of perception, his vision unmediated by reflection or rumination on the events he describes. This uncalculated immediacy is both a goal and a working method of his writing, and permits Cummings to embody both sights and insights, the outside and the inside, into his unique, "as-it-comes" style. The less calculated and more automatic the style, the more personal and individual it probably is. And the more personal, the less likely will it be in language which has been hardened and conventionalized. Language must be made as fluid as the personality and perceptions it radiates from. Such a fluid language will invariably involve deviation from the ordinary.[3] Ordinary language has the virtue of clarity; the language of Eimi certainly lacks that virtue. Too many gratuitous non-syntactical details, and too little transition or explanation of them make the book obscure, even at times confusing. Norman Friedman calls the style a "notation technique which strives to keep as close as language will allow to the original experience."[4] This "notation technique" accounts for the elements of code and shorthand in the language of Eimi.

Cummings himself, writing to the Editors of Contempo in 1933, said that "Eimi's source equals on-the-spot-scribbled hieroglyphics," and "that, through my subsequent deciphering of said

hieroglyphics, not one incident has been revalued...."[5] The book retains this spontaneity of perception of a journal as the source, but at the cost of readability. Surely Cummings must have realized the obscurity of his language. Why then did he write in this way?

We have mentioned his desire for spontaneity and immediacy of perception. Perhaps his journal in Russia, which became Eimi with little change, was also meant to confuse the Russians should they discover it. As would a regular code or shorthand, in fact, to which only Cummings held the key. But why then publish it as such in America? Now the style of this book is also, as we will show, present to a certain extent in all of Cummings' prose. So our answer to the question of Eimi's style will partially answer the general question of Cummings' style. Norman Friedman suggests that Eimi's eccentricity might "enable Cummings to keep his identity in a subhuman superstate. He does so by remaining himself."[6] His constant emphasis on individuality may have driven him to deviate to an extreme from the conventional, even in his language, and especially in a place like communist Russia where the pressures to conform, to lose individuality, are intense enough to cause a corresponding extreme reaction in him. Cummings is an individual, and "mostpeople," non-entities of which Russia boasts a huge surplus, are not. Throughout his work, Cummings has taken the side of the person against the mass-man, of people against the state. The Enormous Room, for example, glorifies the individuals in a prison who are opposed to the stupidities and

trivialities of war-time French officialdom.[7] Individuals are responsive, spontaneous, and alive; society and government prefer the sterile, habitual, and planned. Therefore, Cummings makes his language individual, makes it distort the conventions which, being habitual, inhibit reflection, makes his style an analogue of a spontaneous human being. Cummings makes his language reflect his own, sweet self. Technique and theme, form and content, fuse in Eimi and in all his work.

Yet Cummings' books, while wildly eccentric and personal, do have their antecedents. Friedman mentions "archetypal suggestions" of Pilgrim's Progress found in The Enormous Room, and the archetype of death and rebirth as in Dante's Divine Comedy found in Eimi.[8]

The Enormous Room has in it too a short example of the kind of on-the-spot "telegraphese" (as Robert Graves called it) which constitutes the whole of Eimi, which was published eleven years later in 1933. This short example, found in Chapter V, consists of two versions, one from his notebook, and one which explains that paragraph. Cummings writes, "In one of my numerous notebooks I have this perfectly direct paragraph: Card table: 4 stares play banque with 2 cigarettes (1 dead) & A pipe the clashing faces yanked by a leanness of one candle bottle-stuck (Birth of X) where sits the Clever Man who pyramids, sings (mornings) 'Meet Me...' which speciman of telegraphic technique, being interpreted, means: Judas, Garibaldi, and

the Holland Skipper (whom the reader will meet de suite)--Garibaldi's cigarette having gone out, so greatly is he absorbed---play banque with four intent and highly focused individuals who may or may not be The Schoolmaster, Monsieur Auguste, The Barber, and Même; with The Clever Man (as nearly always) acting as banker."[9] And Cummings goes on to further explicate the episode which he shortened and encoded just before. This is the only passage in the earlier book in this vein; in Eimi the telegraphic technique is left as it flows from his perceptions in his notebooks. His perceptions are direct, and the code-like shorthand matches their directness. Reflection and revaluation come when the notebooks are translated into logical, conceptual, and conventional syntax and vocabulary. To keep reality fresh and undistorted, one must distort the conventional language. But these distortions of conventions will hinder the reader. This is the paradox behind books like Eimi and Finnegans Wake.

Ben Hecht is one of those readers who dislikes being hindered. After reading Eimi, Hecht tears into Cummings, calling him "the pedant gone a-wenching with the lingo" and lambasting his "very fancy style full of feather-stitchings, battenberg-work, misplaced punctuations, etc., etc., all of which must have driven the Covici-Friede [publishers of Eimi] printers nuts."[10] In this 1933 review entitled "Eimi, Eimi, Meimi, Mo," speaking ironically of the conservative subscribers to the anti-communist press, Hecht implies the code-like shorthand in which Eimi is written by his use of the word "decipher":

"The subscribers are assured that E. Cummings E.'s peculiar manner of writing is as easy as pie to decipher, that a deciphering will be rewarded by some fine literary nuggets, and that every red-blooded American should really do his best to wade through the thing." Deciphering Eimi is actually worth the effort; however, the point surely is not merely to get out of the book the information, plot, or ideas therein, but rather to submerge oneself in the perceptions and language of Cummings. This means, as in a poem, to see the content only in terms of its own particular form and language. To decipher and render in plain English is to emasculate and to change the meaning. Yet to decipher is the critic's function.

In Russia, Cummings had a different problem of deciphering. Quite literally, he did not understand the Russians. Their language was like an unknown code to him. His delight in seeing a word in English (and in English letters) is unmistakeable: "...luscious letters of decipherable (PANORAMA) word recalling childhood...." (Eimi, published by Covici, Friede, in New York, 1933. p. 57. A page number in parentheses will indicate the page from this edition). His use of the word "decipherable" implies his feeling that words are a code which, if properly understood, can yield up their meanings.

This coding is sometimes rather explicitly so. Cummings will act as his own Hays Office and delete his obscenities so that each reader must fill them in himself to the best of his imagination. A correspondent talks to Cummings about his joy at getting out of Russia.

"Leaving in two days, and the'(censored)'can kiss my'(censored).'" (p. 96) A stronger obscenity in the same situation is " 'what the (very much censored) do you think I am!' " (p. 96) Cummings simply supplies the word "censored" when he wants the reader to hear the correspondent's cursing. Another way in which Cummings implies a swear word is by using "sic" as though the previous word was an unintentional error. " 'It doesn't make a darn' (sic) 'bit of difference what the government is---' " (p. 5) "Sic" here means that the "darn" is at least a "damn" or quite possibly stronger.

His use of the word "etcetera," or its abbreviation, is another way Cummings has of saying something without actually saying it, of implying something as does a code or shorthand. "Etc." has a more varied use than the words previously mentioned. A cliché, probably lewd to boot, has "etc" substitute for part of it, as it implies that the reader knows what words will follow in "at least 2 really delicious allbutetc. girlies" who are perhaps nearly naked. (p. 3) Boredom and repetition at a Russian Customs Inspection goes on in "Etcetera, ad infin., time goes to sleep." (p. 8) Showing a speedy, sloppy scrawl is "I scribble the etc.'s name." (p. 41) "Ditto" is also a word used in the manner of a code or shorthand notation. Implying a mechanical ferocity, he notices a "roboty child smothered by ferocious Blau, swinging a ditto balloon...." (p. 3) Having just mentioned cigarette smoking, Cummings notes, "previously I'd abstained from ditto vice." (p. 95) In a listing of gifts he has brought for Madame Potiphar,

"ditto" refers to the overcoat pocket in which he has carried the gifts: " (5) a tube of lanoline---right inner ditto." (p. 62) "Ditto" sounds list-like.

Functional shift, a favorite Cummings device involving the process of non-physical distortion, changes the part of speech of a word without changing the form of the word itself. Articles such as "the" and "a" are turned into nouns to indicate to the Cummings initiate the qualities respectively of individuality and en-masse. Here are also grammatical shifts; the word has additions to change it. "And (look) pinetrees are, whose here Thelike together creates an Aful leaning." (p. 6) "Now it might have been Theness which begat Aness." (p. 199) Or a new verb can be created out of a sound, an onomotopoetic coinage: " 'Pff' he pffed" (p. 48) and " 'Hm' I hm" (p. 135). Or a noun can be left out entirely for various reasons in the code and shorthand notation which Cummings employs in Eimi. The word "room" is vacated in "a sunlitness highceilinged." (p. 18) A room-service waiter, a typical Russian non-entity, has his existence left out in "exit respectfully the respectful." (p. 19) A half-bald hotel clerk loses all in "to 1/2 bald my mentor speaks." (p. 20) Here are non-physical distortions or perhaps the ultimate Subtractions.

But most word distortions involved actual re-shaping of the word. Cummings' very name, the proper noun which stands for him, is altered in both a shorthand, because abbreviated, and a code, because the initial "C" is changed to "K": "(quoth K)" (p. 70) and "K

continues" (p. 71). When Cummings leaves Russia, this distorting K becomes a delighted C again (see p. 358). Cummings has returned to himself, if indeed he ever left. Communist distortion of the individual is symbolized by this "K." Letters can be even more explicitly a code. At a party, each guest gets a code letter having nothing to do with his initial or name; the letters are simply arbitrary and consecutive. This is a shorter way to describe the party: "(d) laughs, toasts cuddling among pillows (b)---(a) delicately expanding...." (p. 93) Just the descriptive adjectives give up their initials when describing a round-shouldered young comrade as "rsy." (p. 317) John Dos Passos in his memoir The Best Times mentioned that Cummings' speech sometimes was in code or shorthand. Cummings had "all sorts of cryptic ways of talking. 'Dos, d. your w.,' he would say when he thought I wasn't drinking fast enough."[11] Subtraction to the first letter, which stands for the entire word, can still be confusing, especially if there is both water and wine on the table.

Initial letters could require a context to define them, or could be somewhat independent of context. Our half-bald friend mentioned earlier becomes "hb." (p. 32) Lenin's Mausoleum is "LM" (p. 25), and Karl Marx is "KM," both important enough to be capitalized. So is "GE" for the General Electric representative in Russia (p. 22); here is a conventional U.S. abbreviation or subtraction and so nearly independent of context, as the previous ones were not. Even in his letters, Cummings abbreviated to initials. The "S. Revol." could fit either the

Soviet, Socialist, or Social Revolution. Freud's book Totem and Taboo is pared down to "T & T." Taboo words are clipped in "I don't give a g G damn" and "to give the D his d." Here, God and the Devil rate important capital letters. Subtraction in the letters also lops off just the endings of words, as in "unc" for unconscious, and the "Mu of Na Hi" for the Museum of Natural History in New York. Letters are removed from the middle and end of wheelbarrow to make "wh-b."[12] In Eimi, the beginnings of names are subtracted---Tweedledum and Tweedledee vanish like emotion in "our host's dum & dee faces betray no secrets." (p. 33) In Eimi, Cummings abbreviates with the initial letter of the word, the first few letters, first and last letters, or last few letters, as well as utilizing conventional abbreviations, and upper and lower case letters. These involve the processes of Subtraction and Letter Emphasis.

Nor does he only use letters to encode or shorten, to condense, his narrative. He will, utilizing Subtraction, put numerals in place of letters: "a man in a 1/2dug ditch looking at his bandaged 1stfinger" (p. 7); "our comrade 3some" (p. 14); and "watched by hard 1/2s of eye" (p. 108). He will even use the well-known symbols of mathematics to show meaning through a standard code. He will try "for the Nth time," an accepted phrase meaning infinity. (p. 12) As Cummings goes through the Moscow Railroad Station, his puzzlement is expressed in the unknowns of "escorted through X, and confronted by y...." (p. 14) Many of the American writers the Russians admire are

inveighed against as "all the yth and worse rate pro-Soviet" writers; the only worse might be zth rate. (p. 83) His comment on Soviet "bubbly" implies extreme contrasts mathematically: "That even a 1strate capitalist breakfast cannot quell devastations of nthrate soviet 'champagne' troubles me (American) not at all." (p. 103) "N" is infinitely bad. Since Cummings could not speak Russian, he expressed his lack of understanding by "Russian equals English equals square root of minus 1." (p. 10) Understanding is impossible.

When a language is not understood, it is like a code to which one does not have the key. Cummings hears a Russian word which is utterly incomprehensible to him: "(then) 'bfghjklmpqurstvwxyz' (or something, whimpers" some poor Russian. (p. 110) This series of letters is in approximately alphabetical order, rather than in any particular linguistic or Russian sequence, so as to show complete strangeness. But Cummings does begin to understand some Russian, and begins to incorporate it into his vocabulary. "Thankfully I spaseeba iz. Pleasefully iz pahjahlstahs me." (p. 62) "Thank you" and "your welcome" exchange pleasantries and languages. He also uses words from other languages, undistorted, as though they were English words. Latin, for example: "our disintegrator's love of rus---his hate of manmade urbs." (p. 36) The country and the city contrast here. In his play Him, Cummings creates a multi-language pun in the manner of Joyce: "Him: It's my play: the wily villain, trapped by armies of unalterable law and so forth, commits

harrycarissma with an atomiser...."[13] Echos of Japanese suicide--hara kiri--- and carissima, "most loved" in Italian, and charisma, power over people. Even in his letters, for Cummings' writings of all kinds are very much of a piece, he combines languages within the compass of one word. After a Russian-related limerick he wrote, Cummings signs the page, "Iski." The personal "I" plus the Russian suffix "ski." In fractured French, he names a fecal "pissoir" a "shitoir."[14] Lexical droppings are his joy.

Cummings made odd transliterations from the French, notes Dupee and Stade, and also played tricks with people's names.[15] Names of people have a special fascination for him; since their names represent them, Cummings often will distort their names to bring them closer, and make them more appropriate, to the characters of their owners. Many processes of word distortion and many literary purposes are served by these name-changes. The process of Transposition in an anagram is at work in "Clairsin Islew" (Sinclair Lewis---p. 56) in which may be found the suggested words "clear" and "askew," and the present words "sin" and "slew." Perhaps the purpose of an anagrammatic code is to avoid slander, or perhaps to create words relevant to the personality of the man who bears the name. In "the immortal phrase of Crank Frowninshield" (Frank Crowinshield---p. 75) we have "frown" and "crank" within the name, making a comment about his personality. "Lack Dungeon, the great American proletarian writer" (Jack London---p. 91) implies perhaps freedom

or emptiness. An "O'Jean Euneil heroine" (Eugene O'Neill---p. 39) may indicate femininity of the heroine or the writer. In his letters, Cummings also switches whole segments of names intact: "East Maxman" for Max Eastman, for example. Archibald MacLeish is tamed with a name like "macarchibald maclapdog macleash." Modesty is substitutionally implied in "John Figleaf Whittier." With his own name, Cummings also takes liberties. He is alias "Eldwood Eskalynn Comeinz." A man yelling up to him is invoked partially through Letter Emphasis, specifically Selective Capitalization; the varying pitch and accent and volume can be grasped immediately by the reader only by means of this word distortion. Conventional language could never have this specificity and precision: "begins holla-ing 'CUM ing, cumINS'...'Mr. CUMINZ' yes I said "Are YOU mr. cumminze?'...." His voice disconcertedly drops at the end when he sees the shabbily dressed author. Cummings also once signed a letter, "lay khyeu mangz."[16] This is "The Cummings" in phonetic French. Separation, Addition, and Substitution are here the processes of word distortion at work on his name.

A literary name which undergoes a change from the first two initials to a word which sounds like those initials is pointed out by Dupee and Stade: T. S. Eliot becomes "Tears Eliot."[17] "Tears" reminds the reader of Eliot's moans and weeping over the present human condition. In a letter to his mother, Cummings plays with variations of the sound of the name of Trotsky: "Tritesky Traitsky

treesky troetsky trootsky/ tritsky throughout/ Tretsky trahtsky troytsky/ trowtsky trowtsky trowtsky."[18] Cummings also plays with the many possibilities of the word "ben." "Ben" in Hebrew means "son of"; it also is a name in its own right, and a part of other words. In Eimi, he writes, "Mary mother of Joshua ben Lenin ben Joseph ben Franklin ben Stalin ben Roosevelt ben Big Ben ben Big Stick ben Evolent ben Lightningrod---" (p. 52). In this satirical modern "prayer," "ben" is both part of the word "benevolent" and separate from it.

Another part of a word, more obviously only a part of a word than is "ben," to which Cummings allows freedom and completeness (in a linguistic, not a semantic, sense) is the prefix "un." Subtraction of the rest of the word is the distorting process involved. He lets this prefix stand by itself in his poetry as, for example, when he is describing the world just before either night or a storm: "(silently all then known/ things or dreamed become un-"[19] But in Eimi, there is a constant use of prefixes of negation, such as "un" or "non," sometimes standing by themselves as though they were a complete word, and sometimes added to other words as prefixes. A non-male (i.e. female) Russian loses all self and sex in "non- volunteered to guide me." (p. 14) An "unyouth" (older person) who drives a taxi loses all connections except a hyphen as Cummings "dropped slowly coinless coins into the un-'s outstuck handless hand." (p. 104) Russia is negation-full as "a non-land of un-." (p. 160) A Russian train is

"un(non)train(less)" indicating its poor quality. (p. 259) When Cummings asks himself, "where in the unworld-nonworld am I?" he is in the negative nation, Russia. (p. 304) Minutes here are separated by, and added to, long periods of utter boredom in "unminnonute-lesses." (p. 342). Sometimes the prefixes "un" and "non" and the suffix "less" are combined together for an orgy of utter negation: Russia is "nonunless's terrestrial location." (p. 215) But the negating affix is usually combined with the word being negated, reminding the reader what is lost. Friedman discusses a change in Cummings' use of these negating prefixes in the poetry, a change which came a very few years before Eimi (1933) was written, and which concerns it as well. "As for the famous prefixes, there is a definite shift in their use after VV (1931), in that 'un-' and 'non-,' having been used chiefly for their aesthetic effect, as in 'unserious,' 'unclever,' 'unbold,' 'unsits,' and 'uneyes,' are now used mainly for their conceptual value, as in 'unmind,' 'undeath,' 'unexist,' 'unwishing,' 'unworld,' and 'unfools of unbeing.' "[20] Friedman feels that Cummings' later poetry is "conceptual" and allegorical in nature.

Carl Bode noted Cummings love of paradox, which often consists of simple reversal.[21] Lectures turn into nonlectures; Cummings in his letters many times calls himself a "nonhero" or an "unhero."[22] Writing to his friend S. Foster Damon in 1933 about the critical reception of Eimi, he uses his prefixes of negation to describe the unfriendly critics as "nongentleunmen of ny's pressless."[23] Selective

capitalization shows the New York press as negligible, as negative prefixes separate and negate "gentlemen." Critics writing of Eimi seize readily on these negative prefixes and suffixes as the heart of the book.[24]

Not only in his poetry, his letters, and in Eimi, does Cummings add the negative prefix to unusual words; although it is most characteristic of Eimi because Communist Russia seemed to him an almost wholly negative land, it is utilized for a negative effect everywhere. In Tom: A Ballet, when Simon Legree tears Tom's Bible in two and then dances on it, Cummings calls it the "dance of The Unbook." The "dance of The Unman" takes place when Legree is in Hell.[25] At the end of his "six non-lectures," Cummings writes, "So ends the last lesson of a nondivisible ignoramus....Now our ignoramus faces the nonanswerable question 'who, as a writer, am I?' with which his nonlecturing career began...."[26] Yet, despite the promise of the book title, i: six non-lectures, there are few examples of the odd "non" or "un" in these lectures. In Eimi, "un" is added constantly and quite uniquely. No light or dim light radiates from "unlight from smashed lantern." (p. 11) Bad meat in a Russian restaurant is "unmeat." (p. 25) An uncomfortable pillow is an "unpillow." (p. 35) An open window, but letting in little light or air, is called "Unshutness"; it is not open enough to deserve the word "open." (p. 31) A person who does not quite deserve individual status is called "unhe." (p. 68) Instead of "easy," something is "undifficult."

(p. 57) Instead of "older," someone is "unyounger." (p. 63) Dispersal negates the thing described, as "Mob, chuckling, unmobs." (p. 59) And "non" is frequently used for negating words, also distorting words by the process of Addition. Big, ugly Russian women are "nonmales" (p. 12) or "nonmen" (pp. 21, 28, passim). A big, uncomfortable Russian train is a "nontrain." (p. 11)

Most prefixes in Eimi are negative, added to words because Russia is a negative land for Cummings. But besides the constant "un's" and "non's," there are others. "Dis" for example: describing scenery around a beach in Odessa, "this nearly singularly uninviting nonsummit cragless or disprecipice" (p. 318); or an older person as "to the left unis an unembarrassed disyouth." (p. 420) "Infra" meaning "beneath" is another. An ugly, fat, whorish lady is an "infratrollop." (p. 15) In his play Anthropos or The Future of Art, Cummings has three characters, all doltish clowns, called "First Infrahuman Creature," "Second Infrahuman Creature," and "Third Infrahuman Creature."[27] These characters belong to a tribe of (perhaps) prehistoric men. "Ultra," meaning "beyond, further, or more than," is close to an opposite of "infra," yet sounds somewhat similar. "Ultraerstwhile" (p. 15), "ultrabenevolent" (p. 17), and a "huge ultrasomething" (p. 35) when Russia is meant, are found in Eimi. An extreme blending of several, mostly positive, prefixes climax "1 hyperultrainfra laudatory supergreeting." (p. 386) It is a rare positive prefix which is added in Eimi. Even actual words, words

which could stand on their own, are combined with other words or word-parts as though they were prefixes. "Was" in the following example connotes old or old-fashioned or used-to-be: "genial antigue wasman." (p. 8) "Where" here connotes the questionable and unknown: "trainless train hobbles Whereward." (p. 9)

The primary negative suffix added in Eimi is "less." It is most often found attached to a noun thus making an adjective, which adjective then precedes the same noun unadorned. Examples of this curiously balanced oxymoron will make it clearer: "of cityless city, of peopleless people" (p. 21); "the factless fact" (p. 36); "Virgilless Virgil" (p. 36) for Cummings' mentor in Russia; "doorless door" (p. 36); "and styleless style, and movingless moving, a subjectless subject of Old kingless King Karl" (p. 41) describing a pretty Russian woman. Russia has "writerless writers" (p. 106) and Moscow is a "cityless city." (p. 106) Cummings even writes of "meless me" in this land of pure negation. (p. 67)

He writes of travels in a Russian "train's Trainlessness." (p. 12) "Ness" as a suffix is neither negative nor positive, but rather changes the part of speech of the word to which it is added to a noun. Describing a decrepit train, he calls it "lonesome in hideousness, in rundownness, in outatheelness, in neglectedness, in strictly omnipotent whichnessandwhatness." (p. 10) This is called a grammatical shift, where the usual form of the word is changed or distorted to the form of another part of speech. Root significance of the altered word

does not change, however.[28] Cummings has certain favorites among suffixes too, such as "ish," an adjectival ending, and "ly," an adverbial ending. Both are often used together to blend functions of verb and noun, adjective and adverb. Standing "soishly among sunful skies" (p. 6) and "farawayishly" (p. 56) are examples. These favorites can be used singly as well: "YMCAish." (p. 7) In "every leafing leaf of every treeing tree," which adds the verbal "ing" to the nouns, the noun becomes a verb to show moving and growing. (p. 48) "Fully" is another often-used suffix converting words to adjectives: "noisefully eating" (p. 12) and "isfully" (p. 35). Nouns can also be made from verbs, or the auxiliaries of verbs, by Combination and, in this case, a plural s appropriate to a noun: "willbes and havebeens" referring to young and old Russian taxi drivers. (p. 14)

Simple Combination of words ordinarily not combined is further complicated by having their usual order reversed or transposed, as in "quickly he upspeaks" (p. 70) and "Self(shaved) and Turk-Turkess forthstart." (p. 157) Simple Combination without this lexical transposition was a hallmark of Cummings' early style in his poetry. In his ballet Tom, there is a series of combined words illustrating the zesty choreography of one of the dances: "Meanwhile, all yearngrovelling frantically fallrising blacks, led by ecstatically twiststraightening Tom, squirmspurt whirlsurgingly outward...."[29] In Eimi, there are also various sorts of simple Combination: "armears of windmill" (p. 3) because a windmill could look like either

or both; "clutterclutteredclutteringness" (p. 306) to describe much clutter in an old woman's room. There are combinations based on rhyme: "hugest (and to a dreamstreamlined) locomotive" (p. 3), and the rattling tramcar in "tinflimflamtram." (p. 44)

There are also combinations of complete words where one of the words is placed in the middle of another word, rather than, as usual, at either of the two ends. This word in the middle of another word can either break up the syllable boundary or not. "Turk and Turkess sprawl-droop, exallhausted" (p. 148) indicates complete exhaustion in one word. A bootblack humbly "salutesalaams" and "salsaluteaams" totally. (p. 322) Someone is "buttonmeholing" and "disanowpearing," which makes the actions instantaneous because all one word. Three types of motion in one action is represented in "Dog scramhopbles beside." (p. 67) He hops, hobbles, and scrambles all at once in a word which, like these others, contains inter-mixed words. Simple combination of words reduces separation between them, but does not take them out of the linear, left-to-right perspective in which one is read after the other. Combination with intermixing attempts, and largely succeeds, in eliminating this linear time by having the reader discover the meaning of all intermixed words at approximately the same time. An American whom Cummings meets in Moscow "gasps, sudflopdenpingly in nearest gutter" (p. 97); here the words "suddenly" and "flopping" are separated (another way of categorizing this type of word distortion) by parts of each other,

making the verb and adverb, the total action, merge instantaneously. Marianne Moore criticizes, or at least defines the limits of this sort of word distortion when she notes, "one is never going to be able to score words as one scores sounds, 'condesfusionpair' being not hard on the brain, but awkward for it...."[30] It is awkward to pronounce, certainly; it is a distortion primarily effective visually.

A distortion effective both aurally and visually is the following, involving the process of Addition and combining two opposites in one word: "all the microstelescopically rhetorical optipessimism." (p. 143) The latter portion of the words, respectively "copically" and "mism," do double duty for both opposing prefixes. Either the initial portion of the word or the latter portion of it can be used in this way where two prefixes, suffixes, or word-parts are completed by one lexical segment or root which is not repeated. Here the processes of Separation or Subtraction are at work: "Acci- or inci-(or both)dentally my poor old suitcase sprung one noble leak," (p. 32) The stress of listening at a Moscow theatre is implied too in "spiritless 'gypsey' songsters and -stresses bellowing semioperatic atrocities." (pp. 244-245) Wandering and meandering both fit into "wan-mean-dering." (p. 340) Hyphens indicate that the word-parts are incomplete or separated.

Hyphens are one of the ways to separate words or parts of words from each other when they are combined. Here words are combined, separated, and transposed with the aid of hyphens:

"re-Noo-cov-men-er-tor-ing chuckles." (p. 328) The "Noo Inglunder," Cummings' mentor in Odessa, is recovering from the jovial slap Cummings gave him, and so the words are breathlessly separated and mixed to indicate the temporary discombobulation. Words can be interwoven one with the other as well by means of parentheses. Progressive present and past tenses intertwine to show speed of leaving in "simultaneously hostess & hero, in fact linked, are(have)disappear(ing)ed. . . ." (p. 68) Steps blend in "And foots(feminine)teps" and "feetfootstepsfall." (pp. 75, 76) Parts of words added to, and separating, other words, combine with Selective Capitalization to illustrate a taxi violently roaring off: "wreNChing vio(screa)lent(ming)ly." (p. 137) A pompous American speaks and his attitude blends with his words, in "pom('comparisons')pous('are')ly ('odious')." (p. 315) William Troy calls this technique of direct imagery of Cummings, "simultaneous."[31] And so it is. There are even parentheses within parentheses: "slab reflecting upside (com(moveunmoving)rades) down" which describes the comrades and the slab of stone in Lenin's tomb. (p. 243)

Parts of words are also exchanged or transposed with parts of adjacent words. An Intourist guide shoving through the crowds at a railway station: Cummings writes, "abandoning baggage to bumrade, comweazel and the I fight through a station." (p. 277) The comrade is also a bum and a weazel. A multitude and myriad children playing mix in "mulmyritude change myrmultiad NowmultitudemyriadNow."

p. 320) More significant perhaps is blending, the process of Addition of syllables or letters to words, thereby creating new words. Cummings, in a letter to Hildegarde Watson, writes about a woman mentor who helped him at a reading of his poetry at Vassar College; she was called "womentor."[32] In the play Anthropos, as the Third Infrahuman Creature is looking for a slogan to control humanity, he suggests, "Taboogeyman'll get you if you don't watch out."[33] Addition of "Ta'makes "Taboo" and leaves "boogeyman." These blended words have shifting boundaries; "boo" is both the second syllable of "taboo" and the initial syllable of "boogeyman."

Parts of words, however, could be added to a word without creating a new word. These additions to words generally emphasize some quality of the original word's sound or meaning. A taxi screeching up to Cummings gets added "ea's" to denote the sound and its duration: "pullulating Petrovsky (screaeaeaming) flagship swirls up (screaeaeaeaming) up." (p. 136) A beautiful girl cowed by her husband has her description dragging its feet like the trapped fly: "at the glance marital, who imitates 1 now undead fly subsubsiding inininto glue." (p. 240) A toy saleman's way of pronouncing English is created by means of added letters in "Yesssmadmmm!" and "here is some-thing verry nice, sirrr." (pp. 224, 225) The twin torrents of a waterfall are mirrored by a torrent of letters: "wwaatteerrffaallll." (p. 423)

The addition to the word could be separated from it by

parentheses, leaving both words still somewhat apart. Utterly vulgar taste in knickknacks and furniture is given a phoney French elegance in "comfort modern(e)." (p. 109) Separation within the word itself, without any additions, is often used in conjunction with the opposite process of word distortion, Combination. Normal boundaries between words are eliminated by Combination, and boundaries within words are created by Separation. Spacing provides the primary means of Separation in the following examples. "I saw some thinga live Mov ing" (p. 199); "-sure ly-feel ingliv ingfeel ingbe ingfeel ingmoving" (p. 356); a man playing a handorgan where the pauses are punctuation, spaces, and combination, in "overa : ndover-who, turns; andover this--overo : vernessly." (p. 129); and a former-Ford-sedan dumpcart's wobbling motion shown in "rightfrontwheelpolygon ally wob b ling; and, stops." (p. 59) In the last two examples, the words themselves acted out the meaning.

Transposition of syllables or letters between adjacent words or within words is another distortion of the word itself without additions. Russia is "that little bit of Eaven on Hearth, Marxland." (p. 91) Heaven is even, as all are equal, and the earth is a cozy hearth? Perhaps. At any rate, the analogy is here that Heaven and Earth, at least partially and lexically, have exchanged places. In the following Transposition of letters within a word, the word is distorted to mirror the object's distortion. An Istambul taxi's "leftfrontwheel upon the saitcuse" smashed a suitcase almost beyond recognition.

(p. 391)

Puns are another lexical distortion of the word itself. Here, through the mechanism of Substitution of letters, is a homonymic pun from Cummings' play Him: "Elderly Woman (beckoning anxiously): Over here, Will! / Will (Overhereing): Hullo everybody."[34] "Hear" trades an a for r, and an r for e to become "here"; the process could also be viewed as a transposition of the r from fourth place in the word to third, and substitution of e for a. Either way of looking at it seems valid; both ways explain the distortion. A pun where the sound is similar, rather than identical, can be created by the substitution of only one letter for another. Yet the meaning can be completely changed. Cummings, in a letter to his mother, describes life in the Army in 1918, and ends his letter with the word "Hellelouyah."[35] Praise in a heavenly "Hallelujah" is turned to Hell by substitution of an e for an a. Misspelling causes the focus to be on the word within a word. In a letter to Ezra Pound on June 24, 1954, Cummings manages by judicious misspelling to include three other words within a word: "sieveliesashun."[36] Civilization is composed of sieves and lies, and one should shun it. Both Cummings and Pound would consider this pun a proper tribute to modern civilization. In a letter to his mother in 1919, he breaks down a name into the words it sounds like. Albert Burleson, Postmaster General, is changed to "Mr. Burly-sun" probably for the sheer sound of it.[37] But Cummings was young then and writing a letter, not for publication. In his works, he makes these

distortions count for something significant, pointing out relevant words within words by careful misspelling. One of his favorite causes for word distortion is due to his tough-guy accent; for example, in the play Him, the Sideshow Barker unconsciously denigrates the United Kingdom as "duh Younighted Kinkdumb", and the U.S.A. as "dese You-nighted States."[38] In the same play, the tough Plain-clothesman's pronunciation is shown to be "coarse" and uneducated by this homonymic pun: "On yuh back uv coarse."[39]

Less interesting and significant, but more common, in Cummings' works is the tough-guy or vulgar pronunciation of English which does not focus on relevant words within words, or on puns, but rather simply indicates uneducated pronunciation. In Eimi, we have "gudjus perfume" (p. 13); "Eyetalian style" (p. 109); "git duh Hel owt" (p. 122); "puddun mih uh momun" (p. 291) which has a slight New England flavor combined with a cold in the nose of the speaker. Ezra Pound does this "uneducated" distortion very often too. Word distortion due to a "snootfull," or drunkenness, is also found, for example, in his play Him as three drunks try to determine whether or not to play a game of croquet. "First Middle-Aged Man (Heartily): Jon play gaim croquet. / Second (Irritably): Oreye bjush wummore Ished. / Third (Abolishingly): Gome goat bed."[40] Slurring spelling mirrors speech.

Foreign words being pronounced are at times distorted to show poor or inaccurate pronunciation. French being spoken by an

American woman at a Paris bistro comes out like this: "Donny mwah un omb." And the Headwaiter replies, "Un homme. Très bien." The river Seine she pronounces "Sane"; the Latin Quarter is separated into "car tea a lat tan"; champagne is made domestic as "sham pain." Yet all of these distorted words are distorted to indicate more closely the actual French pronunciation; the Headwaiter's speech, being French French, can remain blissfully undistorted orthographically. An American doctor, also in Him, mentions phonetically someone's "nomb D. ploom."[41] Distortion comes because they are foreigners, not so much here because they are ignorant of the other language. Cummings himself, in a letter, phonetically splits a French phrase into English-like words: pour changer, "for a change," becomes "poor shawn shay."[42] Dupee mentions another letter which phonetically creates two relevant English words from the French. Dupee writes that this "specimen is from a letter (No. 47) which is rich in multilingual wordplay. 'La Shoot Dew Dough' = la chute du dollar, the alarming French phrase for the decline in value of American currency during the Great Depression."[43] But English-speakers are by no means the only ones who distort "foreign" words. In an advertisement on the rear of a dining car menu in Eimi, we have the following misprint: "The Greater/ HOTEL ST. REGIS/ New York/ Where Fifth Avenue is Smrtest." (pp. 7, 413) "Smartest" is spelled incorrectly to indicate that the Poles who set up the type for this ad either are sloppy workmen, or do not speak English, and quite probably both.

Russians constantly distort Cummings' name, rather significantly connoting to him that they distort everyone's individuality, individuality which is symbolized by each person's name. They call him usually "comrade Kem-min-kz." (pp. 21, 31, passim)

Hyphens are one mode or method of Separation. Another mode of splitting up words is by parentheses. Here parentheses take parts of two adjacent words: "forth creeps, som(ething, timi)dly." (p. 243) Three different people in Anthropos each say a consecutive part of the same word in order; line change and hyphens are the separating mechanisms: "First Infrahuman Creature (straightening): At-/ Second...: Ten-/ Third...: TION!"[44] "Attention" has its last syllable in capitals to indicate loud volume. The three are speaking to a mob of creatures they wish to control. Line change alone can separate the parts of a word from each other. In Eimi, while waiting for the phone to ring, there is silence between Cummings and "Chinesey." "Sil" precedes two lines of conversation; at the end of the third line we get "ence." The fourth line down from another "silen" consists only of "ce." (p. 213) Or space between letters on the same line may be the device: "p lo ddi ng l yd onk ey s" shows the plodding donkeys moving slowly step by stumbling step. (p. 423) Space is also the mechanism of Separation between parts of words imitating the speech of the "foreign" sculptor, Gaston Lachaise. Cummings, in a letter in 1918, imitates his friend's accent: "Ai don lai kit ai hay tit" in which the sounds of one word are elided into the

next and word boundaries are broken up; from the same letter, "in payn teeng, I think te (the) title al WAYZ bad..." in which one word also becomes two words phonetically, and selective capitals illustrate accent and louder sound.[45] Say these odd syllables out loud and there is no trouble understanding them. Pronunciation, pause, and volume are conveyed. The Sideshow Barker in Him, speaking of the incontrovertible truth, breaks up a large word with several hyphens, indicating pronunciation and pause: "duh in-con-tro-viotuble troot."[46] Uneducated people will often pause between syllables of long and unfamiliar words. Separation at an extreme is represented by hyphens between every single letter of a word. In Eimi, a long stare is lengthened in "it smokes; stands; stares. S-t-a-r-e-s...." (p. 253) Space is more open in the Ukraine when it is "Lush dank vast s-p-a-c-e." (p. 259) Even the word happens more slowly in "gr-ad-u-al-ly." (p. 263) Individual drops of rain are letters in "r-a-i-n." (p. 307) The word acts its meaning.

Separation by means of punctuation, primarily commas, is also common in Eimi. Here a comma, a period, and space are the mechanisms: "ci,ga ret.t esmoke" shows the drifting of cigarette smoke. Hyphens, a line change, commas, and space show Cummings cautiously feeling his way in the darkened Lenin's Tomb: "tenta-/ cle cau, tiously &, which, softly touchtry-ing fear, ful, ly...." (p. 243) A pair of kisses is punctuated by a comma in "kis,ses." (p. 250) On a shaking train, "I write wogglewiggl , ingl y." (p. 258) Extra

commas between, not merely within, words can also slow the pace of the sentence, as in "And nothing, even and, happens." (p. 8) In "smokes of cigarettes upwobbling: peace; ful,ly" (p. 217), the smoke slowly rising in puffs whose increasing pace is implied by the punctuation marks of colon, semicolon, and comma, is created by a device perhaps more common to Cummings' poetry than to his prose. Friedman, writing of his poetry, points out that "Cummings is fond of using a graduated series of marks---as in ',;:::,'---to control the lightness and rapidity, the heaviness and slowness, of the reading, or even, in a figurative way, to give a visual sense of progression and development as an equivalent of the meaning...."[47] These graduated series of punctuation marks are utilized for differing literary purposes in Eimi. Wondering and listening vary in intensity in "won:der:ing-l;i;s;t-e,n,i,n,g" (p. 339). And a boat swings around in the water in "craft s,l;e:w.s" (p. 380). Cummings' unorthodox habits of punctuation became even more so, suggest Dupee and Stade, especially after 1918, when he began using a typewriter.[48]

Cummings separates complete words into their component letters by the various means we discussed. At times he reverses the procedure somewhat by building up complete words consecutively bit by bit. Starting with part of the word, successive installments approach and finally attain complete lexical status. Each partial segment of the word is produced by the process of Subtraction, although what is happening appears to be addition. A hotel desk clerk slowly and

jerkily looking where Cummings is looking is described as "Grandpa fol, follo, following my looking." (p. 136) Turk cannot say the word "pistols" because he is drunk and laughing: "('and p--') I stare-wiselying meward essays ('pi-') his big eyes laugh helplessly ('pis-') 'Charlie!' she admonished. ('stolsintheirbreeches') he succeeded." (p. 200) Even at the end, "pistols" is never complete. Part of a word may be used to show a rhythm, like the music felt by Cummings watching a monotonous parade of Russian "comrades": "Parade, rade, rade; parade, rade, rade." (p. 56) Comrade and parade share their last syllable; actor and acting are the same.

Another kind of rhythm or movement, this time visual, is implied by Cummings' unorthodox typographical distortions of the following words. A steep mountain, through line change and consecutive spacing, makes a picture of itself in "sheer:l/ moun/ t/ a/ i/ n" in which the last four letters are seen to move down the page and to the right, forming a slope. (p. 390) Snow now has its letters falling like snow; "now" occurs because of a capital n in Letter Emphasis: "s/ N/ o/ w." (p. 416) The letters also go down and to the right of the page. The words are shaped to conform to the shape or movement of the things they name. As William Troy puts it, "Typography also is made to perform a dynamic function by approximating visually the actual thought, object, sensation being rendered."[49]

Being analogous visually to the actions the words describe motivates the common Cummings' technique of using selective and

unconventional upper and lower-case letters in the process of word distortion called Letter Emphasis. A bumpy ride in an old Moscow taxi does go up and down in "(BuMp ArRiVeD)." (p. 72) Another taxi wrenching away from Cummings goes "wreNChing." (p. 137) Deeper and deeper breaths of air in Kiev is shown in "breathe; bReAtHe, BREATHE/ sweet/ air." (p. 264) Breathing in and out also is "BrEaThInG." (p. 264) A taxi in Istambul stopping short goes "scKCrunCHcH." (p. 389) Curling script of words in Arabic script in a mosque are "cUrLiNgS." (p. 396) It is interesting to note that Cummings' earliest word distortion, as yet published, is an example of selective capitalization, of upper and lower case letters, mixed in Letter Emphasis. The author, writing to his mother on March 23, 1900, was at the time five and a half years old. "MoTher Dear. I-LOVE YoU VERY MUCh. CaN I go oUT TO DAY. I HOPE I CaN go OUT TO DaY."[50] In another letter, fifty-nine years later, to his daughter Nancy, he finds the weather most propitious to his going out; here the capital letters indicate more, or harder, New Hampshire rain: "nh has just passed from unendingfully pouring rainRainRAIN into beautiful sunlight...."[51] When tomorrow is the day that Cummings leaves depressing Russia, the capital "O's" can be cries of joy in "tOmOrrOw." (p. 334) Capital letters can also indicate emphasis in pronunciation: "he most certainly canNot have his ticket now! He can only pay for it now." (p. 224) Nat, a Russian, declares, "'O! Americans are So egoTistical!'" (p. 234) Capitals show what sounds

are accented.

Letters are also meant to be pronounced as though they were entire syllables or phonemes. In Him, the Sideshow Barker points to "Lidl Eva built like uh big bright bunch uv B. U. tiful bulloons." Eva is the fat lady in the sideshow, "600 pounds of passionate pulchritude." The first two syllables of "beautiful" are just two letters here. Also in Him, "acquiesed" becomes "ak Y. essed" and "pièce de resistence" becomes "P. S. duh resistunce."[52] Here at work are the processes of Subtraction, Separation, and Substitution. A letter when pronounced can equal a word. In a letter, Cummings says, "I am writing from a little palace by the c...."[53] "C" equals "sea." Or two letters when pronounced can equal three words: "disappeared into a double you sea."[54] So much for a W. C. Letters are spelled out, not to create a homonymic word, but to force the reader to sound out the letters as they would be pronounced. Abbreviations and initials are especially prone to this treatment in Eimi. Nations like U. S. A. and U. S. S. R. are "You Es Ay" and "You Es Es Are." (p. 47) Taboo words receive the same treatment as patriotic ones: Russian expert engineers are criticized in "and over all 'experts' are 'bee-essers' who hand out 'bee-ess' ad lib." (p. 245) "Take This You Es Of A Be" says Cummings to a taxidriver. (p. 391) A stronger obscenity is abbreviated and spelled out in "efing." (p. 246) This is long for "f-ing" which is short for "fucking." Critics and commentators often must "spell out," and make explicit, details which the author himself must conceal

under a lexical or symbolic disguise. Letters making up a word are also utilized as triggers for other words of which they are the initial letters---the "Spells-MOTHER" technique. According to taste and use, this can be a corny or a significant device. Breathing free in non-communist Turkey is analyzed in "& Breathe/ b for beautiful r says remember e begins eagerly a that's always t spells true h makes how e begins eagerly." (p. 386) The Unreality of Russia seeps out of an abbreviation for it: "U for un- & S for self S for science and R for -reality." (p. 413) The hyphens after "un" and before "reality" allow the two parts to be linked, despite words between them; also allow "un" to stand freely as a total negative; and act as a minus sign when found in front of "reality." Here its use can be of literary or semantic significance.

The U.S.S.R. was a negative experience of Cummings, and could be summed up by his constant use throughout Eimi of the negative affixes "un," "non," and "less." The book, as is almost all of his prose including his letters, is done in a most experimental style, in a condensed code and shorthand, which is sometimes puzzling and difficult, and sometimes highly effective. It is a strange book; as Ezra Pound stated, "for useful comparison with Eimi, Europe offers only the later Joyce and Miss Stein."[55] Marianne Moore and John Peale Bishop, other writers, have also noted connections between Cummings and Joyce.[56] Cummings has, at times, engaged in the sort of punning which Joyce was using in his Work in Progress which

became Finnegans Wake. In Eimi, we find "insidling" (p. 157) in which are blended "inside" and "sidle"; "altruegoism" (p. 203) combines a mix of altruism and egoism. But Cummings and his work are sui generis; writing of similarities should never make one forget the utterly individual quality of his work. A danger here is that more of an individual code or shorthand and Eimi would approach the unreadable; Joyce's Finnegans Wake had the same problem.

However, Joyce's language and techniques have much greater profundity. In Eimi, understanding consists primarily of grasping the event itself, of re-tying the words into their conventional meanings and relations again. Figuring out simply what Cummings is describing will get you close to the bottom of his meaning. His meaning and technique here do not have the multi-layered depths or complexity possible to the Joycean pun. Cummings' techniques in Eimi are varied, as we have shown, but are much more mechanically used than in his poetry. His unconventional typography becomes a convention in turn, and does not constantly require close reading as does Joyce's Finnegans Wake or even Cummings' poetry. Joyce is difficult, almost impossible, but there is a Grand Canyon of significant bypaths and strata to explore. Cummings in Eimi is much shallower, and his meaning can be mined in two or three readings. If one wanted to return. The effort, one feels, is not always worth it. Both men have pushed language to extremes, have distorted words almost past the point where their reader is able to return from them with meaning.

But in their word distortions, both Joyce and Cummings have extended the power and widened the limits of language itself.

Notes

[1]Charles Norman, The Magic Maker: E. E. Cummings (New York: Macmillan, 1958), pp. 277, 283, 288, 289, 293.

[2]E. E. Cummings, The Enormous Room (New York: Modern Library, 1934), p. vii.

[3]See Norman, Magic Maker, p. 288; Francis Fergusson, "When We Were Very Young," Kenyon Review, XII (Autumn 1950), 701-705; Marianne Moore, "A Penquin in Moscow," Poetry, XXXXII (August 1933), 278; William Troy, "Cummings' Non-Land of Un--", reprinted in S.V. Baum, ed., E E T I : I I C : E.E. Cummings and the Critics (East Lansing, Mich.: Michigan State Univ. Press, 1962), pp. 71-72; Paul Rosenfeld, "The Enormous Cummings," in Baum, pp. 72-73.

[4]Norman Friedman, E. E. Cummings: The Growth of a Writer (Carbondale, Ill.: Southern Illinois Univ. Press, 1964), pp. 122, 123-124; see Norman, Magic Maker, p. 121.

[5]Quoted in Norman, Magic Maker, p. 286.

[6]Friedman, Growth, p. 123; cf. p. 81.

[7]See Isador Schneider's review in Contempo (April 5, 1933), quoted in Norman, Magic Maker, p. 124; cf. Friedman, Growth, p. 31.

[8]Friedman, Growth, p. 110.

[9]Cummings, The Enormous Room, p. 133. Cf. Norman, Magic Maker, pp. 110, 287; Friedman, Growth, p. 34; Horace Gregory, "American Values in Moscow," New York Herald Tribune (Book Review Section), April 9, 1933, p. 6.

[10]Ben Hecht, "Eimi, Eimi, Meimi, Mo," American Spectator, I (June 1933), 4.

[11]Quoted in F.W. Dupee and George Stade, eds., Selected Letters of E.E. Cummings (New York: Harcourt, Brace & World, 1969), p. xvii in "Foreword."

[12]Ibid., pp. 118, 111, 151, 230, 194, 204, 214.

[13]E. E. Cummings, Three Plays and a Ballet, ed. George J. Firmage (New York: October House Inc., 1967), p. 19.

[14]Letters, pp. 107, 87.

[15]Ibid., p. xvii in "Foreword."

[16]Ibid., pp. 161, 181, 62, 91, 105, 116.

[17]Ibid., p. xviii in "Foreword."

[18]Ibid., p. 125.

[19]E. E. Cummings, 73 Poems (New York: Harcourt, Brace & World, 1963), Poem #50.

[20]Norman Friedman, E. E. Cummings: The Art of His Poetry (Baltimore: John Hopkins Press, 1960), p. 106; cf. Friedman, Growth, p. 123.

[21]Carl Bode, "E. E. Cummings and Exploded Verse," in The Great Experiment in American Literature, ed. Carl Bode (New York: Frederick A. Praeger, 1961), p. 94.

[22]Letters, pp. 246, 248, 254, passim.

[23]Ibid., p. 122.

[24]See William Troy in Baum, Critics, pp. 71, 72.

[25]Cummings, Three Plays, pp. 164, 167.

[26]E. E. Cummings, i: six non-lectures (New York: Atheneum, 1967), p. 110.

[27]Cummings, Three Plays, p. 117.

[28]Friedman, Art of His Poetry, p. 26.

[29]Cummings, Three Plays, p. 148.

[30]Marianne Moore, "A Penquin in Moscow," Poetry, XXXXII (August, 1933), pp. 279-280.

[31]Baum, Critics, p. 72.

[32]Letters, p. 208.

[33]Cummings, Three Plays, p. 117.

[34]Ibid., pp. 83-84.

[35]Letters, p. 50.

[36]Ibid., p. 230.

[37]Ibid., p. 58.

[38]Cummings, Three Plays, pp. 107, 109.

[39]Ibid., p. 46.

[40]Ibid., p. 28.

[41]Ibid., pp. 77, 79, 84, 4.

[42]Letters, p. 219.

[43]Ibid., p. xvii in "Foreword."

[44]Cummings, Three Plays, p. 120.

[45]Letters, pp. 48, 49.

[46]Cummings, Three Plays, p. 102.

[47]Friedman, Art of His Poetry, p. 114.

[48]Letters, p. xviii in "Foreword."

[49]Baum, p. 72.

[50]Letters, p. 3.

[51]Ibid., p. 262.

[52]Cummings, Three Plays, pp. 108, 110-111.

[53]Letters, p. 125.

[54]Ibid., p. 127.

[55]Quoted in Norman, Magic Maker, p. 301.

[56]Moore, "Penquin in Moscow," p. 280; John Peale Bishop, "The Poems and Prose of E. E. Cummings," reprinted in Baum, Critics, p. 103.

Chapter VI

E. E. CUMMINGS:
DISTORTION AS INTERNAL WORDS IN HIS POETRY

E. E. Cummings has ravished words. He has broken and raped and impregnated them. He has revealed new words spawned by the innards of the old. As he has asked the world to conceive a man, so he has demanded of the word that it conceive new and fuller internal meanings. To study why and how he has done this in his poetry is the purpose of this chapter, whose general movement will be from consideration of the larger lexical units to the smaller, from the process of Combination to that of Letter Emphasis.

Cummings sees language, technique, and reality as inextricably intertwined. Norman Friedman writes, "his technical innovations are...best understood as various ways of stripping the film of familiarity from language in order to strip the film of familiarity from the world. Transform the word, he seems to have felt, and you are on your way to transforming the world. Cummings' technical and stylistic devices are means of unlocking the kernels of aliveness within the husks of convention."[1] Conventional syntax and vocabulary must be distorted, even at times destroyed, in order to capture afresh

perceptions as they are perceived, and feelings as they are felt.

What is most vital and profound to Cummings is life itself, and not the approximation of it that most people live; life transcends all theories about it. Cummings focuses on feeling, and despises that which is dead or dull. Words for him are not merely dead intellectual counters, abstract and general, but also have an internal life of their own, both mirroring the outside world and containing the seeds of significance within themselves. Words as objects in themselves can in a poem become also the objects or happenings they describe. Cummings' techniques of syntactical and lexical distortions of conventional language are designed to do just this; as Barry Marks notes, "language itself is his principal metaphor."[2] This mimetic, yet self-contained, immediacy has similarities to that of the Chinese written character.[3]

A self-contained vivacity or "aliveness" should extend to the words, the poems, and even the books themselves. Cummings in so doing transcends genres, categories, rules---all the deadening abstractions that muffle individuality. He is a Romantic, and so he believes that art should imitate the dynamism and spontaneity of nature.[4] He believes that the art-object or word should be an analogue of its referent in the world. He would agree with Archibald MacLeish's line, that "A poem should not mean/ But be."

In the twentieth century, painting is another art in which clash and blend the contradictory ideas of art as mimesis and as

object-in-itself. "Reality" was no longer seen as simple reproduction of the surface of things. Distortion of this surface was necessary to get underneath to the real heart of things, but this distortion often created ambiguity. As Picasso might make the same brush stroke do for both a man's tie and his clarinet, so Cummings might utilize the same word to intensify a statement and to question it. Note, in this connection, the word "how" in "anyone lived in a pretty how town."[5] This ambiguity or plurisignificance of various words in a Cummings' poem often comes about because of his famous grammatical and functional shifts. Grammatical shift changes the form of the word when it changes its part of speech; functional shift does not change the word, but simply puts it in a syntactical position where it functions as a different part of speech. The unique style of Cummings is characterized, as Friedman points out, by the "systematic and wholesale transformation of verbs and adjectives into nouns."[6] Verbs denoting motion and adjectives denoting qualities are transformed into nouns, into things, which however still contain some of the mobile and descriptive nature of their previous original parts of speech. The movement and descriptive quality of Cummings' poetry is a function, not only of his techniques, but also of relatively mundane matters. For example, Cummings wrote a note to Charles Pearce, an editor, about Cummings' Collected Poems of 1938, in which he mentions how important typesize and paper size are to allow each poem to be able "to breathe its particular life." He says, "But what I care infinitely

is that each poempicture should remain intact. Why? Possibly because, with a few exceptions, my poems are essentially pictures."[7] Descriptive accuracy and movement were deep concerns of Cummings in both his paintings and his poetry.

Emphasis on the visual elements in his poetry has been heavy. Sister Mary Babcock, comparing it with the Chinese pictograph or ideogram, notes the odd punctuation, the words oddly spaced or run together, and shows how these elements help the reader grasp the whole poem (or ideogram) simultaneously.[8] But the appeal to the ear also is intended by the typical Cummings devices. Some poems can yield up their meaning to the eye, as in many of his typographical interweavings of words, while others must be spoken aloud to be understood. There are poems which bridge the gap between ear and eye; in "Buffalo Bill's defunct," the line "break onetwothreefourfive pigeonsjustlikethat" suggests, by a visual juxtaposition of words like the pigeons, and by a removing of space which causes the reader to read as quickly as the pigeons were shot, that both ear and eye are to be involved in the process of comprehension.[9] When both eye and ear are involved and participating in mentally re-creating and grasping the poem, the result is often closer to the reality of our multi-dimensional and multi-sensational world. Typographical techniques of Cummings usually have both a visual and an aural justification.

Despite many critics who find it difficult to justify Cummings' linguistic eccentricities, a professor and a scientist, Donald Andrews,

writing a review of Cummings' book Xaipe in 1950, pointed to the high density of meaning in these poems "in terms of the new mathematics of communication."[10] The typography is not random, but rather "carefully contrived" and part of the poem's "integral idea." The poet "is both frugal and fugal." This density, concentration, or depth of meaning is at the very core of poetry. Summarizing some of the typographical devices by which Cummings achieves his poetic effects, Friedman writes,

> "Typographical distortion may...function to regulate the speed of the reader's comprehension of the words and sentences in a poem, and this is an aesthetic effect.... He will, in addition, manipulate spacing and lettering as if they were stage directions indicating where pauses and emphases should come in the reading, and this is clearly an oral effect. The general effect, then, involves surprise, climax, simultaneity, and immediacy. And finally, visual devices may be used to create or reinforce rhythmic effects."[11]

Surprise, climax, simultaneity, immediacy---these effects are means and ends for Cummings: means for a greater understanding of, and participation in, reality and life, and ends enjoyable in themselves. One of the means by which he creates the organic concentration and immediacy he seeks is the typewriter. In a letter to his Aunt Jane on March 11, 1935, Cummings talks about his book of poems, No Thanks, being set up in print, and describes how he dislikes mechanical spacing and prefers the typewriter with which he can get the freer spacing his techniques require.[12] The linotype makes perfect and artificial margins---mechanical ones. The typewriter allows the lines of poetry to develop their own individual lengths.

Cummings always is on the side of the free and the organic, and reserves his special disdain for "mostpeople," those humans who have made mechanism the guiding principle of their lives. "At their best," Robert Wegner declares, "his techniques are the embodiment of his themes."[13] These techniques are designed to fit the poem to reality, tailor-making the words to suit the world. This closer approximation to reality can be either psychological or mimetic, dealing with the perceiving or the thing perceived.

Psychological or biographical reasons for these techniques of Cummings have been searched for by critics. Wegner theorizes that his typographical unconventionalities may be a rebellion against his "proper" New England heritage; Charles Norman mentions that in Cummings' senior year at Harvard, he adorned his walls with "Krazy Kat" comic strips which had lots of odd typographical arrangements.[14] His development of a unique style, perhaps acted upon by these psychological and biographical influences, was fostered primarily, as we have discussed, by the desire to be more psychologically and mimetically accurate. As early as 1920, Cummings reveled in his stylistic uniqueness; he spoke of "such minutiae as commas and small i's, in which minutiae my Firstness thrives...."[15] Such "minutiae" as punctuation marks are used with a sureness, a weight, and a significance probably unmatched in literature.

Yet this so-called minutiae, central to his style, was developing as his work progressed. All of his typographically distorting

devices were not present from his earliest poetry. In his book No Thanks, published in 1935, Friedman notes a few new devices; interlaced words, more visual shapes, capital letters which appear and disappear, and words built up in cumulative increments.[16] In another book, Friedman speaks of Cummings' technical and typographical development as a whole:

> "With regard to the development of Cummings' use of these devices, there are generally speaking, two periods: up to 1931 or 1935 there is an increase in their use, No Thanks (1935) marking the high point in that it contains almost twice as many typographical distortions as any other volume; and after New Poems (1938) there is a gradual decline, 1 x 1 (1944) marking the lowest point of this second phase. Several exceptions are found in the use of parentheses and word-joining and -splitting, which seem to persist steadily throughout. The interlacing and telescoping of words seem largely to be confined to the middle decade of 1930-1940 in VV (1931), No Thanks (1935), New Poems (1938), and 50 Poems (1940). These devices appear rarely in 1 x 1 (1944) and Xaipe (1950)."[17]

Cummings grows in his awareness of the nature of the world, and his techniques change to better illustrate, illuminate, and embody that awareness.

In order to produce a greater depth of meaning, Cummings has added to the word, or changed the word, or broken and rebuilt the word. He has rebuilt the word in order to show or to create other internal words within that word which interact with it or illuminate it. He has also broken and rebuilt the sentence, using experimental techniques to reproduce in the reader's mind the vital flux which he as poet sees in life.[18] Syntactical distortion can help produce this sense of immediacy and movement by breaking up the strict linearity

of language: "sentinal robins two/ guard me and you/ and little house this our/ from hate from fear" (95 Poems, henceforth abbreviated as 95, #74) sins syntactically because the number-noun "two" is not before its noun phrase, and "this our" is not before the rest of its noun phrase. There is, besides immediacy, also the reason of rhyme, but this reason is missing in the warped syntax of "first robin the/ you say something" (95, #65). Here the fact that the definite article is misplaced, foregrounds the word "the" which makes sense in the context of early spring, but is incorrect grammatically. But when the rules of language do not submit gracefully to the nature of things as Cummings sees or feels them, then these rules must be broken, for "since feeling is first/ who pays any attention/ to the syntax of things/ will never wholly kiss you" (Poems 1923-1954, to be abbreviated as CP, p. 208). Lexical as well as syntactical distortions are also gladly made by Cummings in the cause of feeling and freedom. He feels that no rule is as sacred as the feeling which underlies it. In general, less interest linguistically has been shown in lexical as opposed to syntactical distortions, because "grammar is the domain of systems, [and] lexis is the domain of vast lists of formal items about which rather little generalization can be made"; in other words, lexis is less a matter of "structure" than of "linear co-occurrence."[19]

Words can be combined or otherwise enlarged in order to carry a heavier weight of meaning. Cummings nicely implies this in a passage from his essay, "The Secret of the Zoo Exposed":"This

oracle of Civilization, albeit a resident of the 'birdhouse,' cannot be found among the Green Manucodes nor yet among the Twelve Wired Birds of Paradise. Astonishingly enough, gentle reader, it is only Poll Parrot who perpetually unites the myriad meanings of existence in the supremely synthetic exclamation---'Hellogoodbye!' "[20] Here opposites bring the poles of life together in a word created by simple Combination.

Simple Combination also brings together whole phrases: "allgotupfittokill" (95, #54). At times, these phrasal combinations exhibit the paradoxical reversal typical of Cummings: "albutnotquite-most" (95, #23). This combination implies both the word "almost" which is separated by "butnotquite," as well as the two words "all" and "most." Another example of the not-quite-so-simple combination of words shows an apparently contradictory combination, and a split word surrounding a combination of nouns: "...and come let us adjust until the whole world's an infrahuman ultra family of supersubmorons delightedly drowning in telejukemovieradiovision...."[21] Here, television, like its name, surrounds the other media like a sea. The word "supersubmorons" decomposes into the ironic "super," meaning here not so much "greater" as "very," and "sub" meaning "low." A simple combination which illustrates movement rather than irony is the Hopkins-ian word "zagflash" which describes the quick zig-zagging flight of a bird (95, #75). The word "IYou" presents the closeness of the poet and his loved one in a simple combination which underlies the

single word "we." In "love being youamiare" (73 Poems, henceforth abbreviated as 73, #31), "you are" and "i am" are combined and transposed thus fusing "you" and "i" in one being. Here the combined words are physical embodiments of this concept of closeness and individuality.

In addition to these simple and not-so-simple combinations of complete words made into a single lexical unit, there are also combinations of affixes and words to be found throughout Cummings' work. Barbara Strang calls these types "suffixation" and "prefixation." They are subsumed in my "distorting" process of Addition. The word "television," a noun, encountered above in split or separated combination, is here combined with a suffix, converting the noun to an adjective: "numberless televisionary unindividuals."[22] The source of inspiration of modern visionaries is implied in this suffixed combination. "Unindividuals" is in the common Cummings manner of prefacing a positive word with a negative affix to indicate its negative even more forceably through contrast. The negative is sometimes inserted or added within a combination word, as in "manunkind" (CP, p. 361). While many word coinages are formed by Cummings by adding prefixes, such as "un" or "non," most new words are made by adding suffixes, such as "ness," "ish," and most of all, "ly."[23] These affixes produce a grammatical shift, in which the word's form and part of speech is altered; Cummings uses less frequently than supposed the functional shift in which the word's part of speech is

changed without any corresponding change in form. Grammatical shift generally involves the process of word distortion called Addition; functional shift involves the process of Non-Physical Distortion. Some novel Cummings-esque grammatical shifts are "bigly" (CP, p. 258), "foreverfully" (CP, p. 267), "laughtering" (CP, p. 266), and "youful" (CP, p. 361). Cummings will also add several affixes to one word, creating a combination more affix than word: "supermetamathical subpreincestures" (CP, p. 304). Cummings uses English often as if it were an inflected language, like Greek and Latin, letting affixes rather than syntactical position determine and alter the words' customary parts of speech. This tendency to use grammatical shifts by adding affixes has increased in frequency in his work.[24]

The blending together of two or more words can combine their several meanings in a single lexical unit in the manner of a pun. The word "cornucopiously" (CP, p. 335) is such a word, perhaps similar to a folk etymology; more a single malapropistic pun is "anaesthetic" which combines the aesthetic and the anaesthetic, through addition of "an," in the line , "joyfully hurdling Jehovah's anaesthetic commandment 'Thou shalt not make unto thee any graven image'...."[25] The context forces the reader to notice both words because they are both relevant. "Aesthetic" is the internal word-within-the-word "anaesthetic." It is this sort of concern over, and illumination of, the significance of the sub-lexical units of meaning that is one of Cummings' main contributions to language and poetry.

Dealing with the word itself, rather than with combination of words or addition of affixes, Cummings can change it without touching it. Putting a word into a different syntactic and semantic context will sometimes be sufficient. A knife grinder in Cummings' poem who "sharpens say to sing" puts verbs where nouns would go, and therefore makes "say" and "sing" into nouns which still retain some of the movement of their usual verb-forms.[26] Here is non-physical word distortion in the functional shift, also called Anthimeria. Uncertainty as to whether this functional shift, or "derivation by zero-morpheme," has taken place is perhaps part of the point in the following (95, #21): "joys faces friends/ feet terrors fate/ hands silence eyes...." The words "faces," "terrors," and "silence" could be either verbs or nouns, and it is this uncertainty which expands their meanings. Ordinary words, by being put in un-ordinary positions, take on new significance. Unlike Lewis Carroll or James Joyce who create new words never before seen and never to be seen again, Cummings usually makes his unique neologisms out of the commonest of articles, suffixes, and verbs.[27]

The most common expansion of meaning on the lexical level is by means of a pun. Cummings carefully misspells words to insure that they will have more than one significance. There are visual puns that rely on spelling alone since they are pronounced the same as the expected word: "good old daze" (CP, p. 172); "gilty" (CP, p. 392) implying both gilt and guilt; and "dollars and no sense" (CP, p. 191).

These are examples of Antanaclasis. There are puns like this which depend on topical allusions: "Came the forties; and culture (lucely translated You Never Had It So Good) leaped like a weed."[28] Henry Luce is here made immortal for all Time for his purveying of opinions to the millions. There are puns which only sound similar to the expected word, rather than identical with it: "the god of things as they err" or "she gave him a desdemonial" (CP, p. 395). In a poem about the sun coming up and a rooster crowing to meet it, all the syllables sound like "roo," the first syllable of "rooster," but none quite achieve it. Finally he is a "rowster" because he crows as loudly as an argument or row. It goes "the/ ree ray rye roh/ rowster shouts rawrOO" (73, #1). "Rowster" is an example of Paronomasia, and is produced by substitution of w for o. There are puns on famous names which are distorted to illustrate some quality Cummings feels their owners embody: Algernon Carl Swinburned (CP, p. 170), Wouldwoe Washington, Clever Rusefelt and Coolitch (CP, p. 233). These names contain internal words relevant to that person. There are also puns, correctly spelled, on foreign words: "old/age/cries No/ / Tres)&(pas)" (95, #57), which implies both trespassing, and "not very" and "not" in French. There are puns based on a similar sound to the French: "and give that ravishing female...a redhot rip-snorting You Know What, right in front of tooler mond."[29] "Tool" both sounds like "all" (tout) in French, and is spelled like the slang word for the phallus in American. Latin puns, examples of Soriasmus,

are also found: "e pluribus eunuch" and "In Hoke signo...."[30] In French, we have "Honey swoRkey mollypants" (CP, p. 450) as the twisted motto of the (dis)Order of the Garter.

But Cummings enjoys tampering with words for reasons other than expansion of meaning through puns. He uses distortion of spelling to show foreign pronunciation, an example of Barbarismus: "Kum een, dare ease Bet, an Leelee, and dee beeg wun" says the Madam (CP, p. 59). "Moast rally demannd canned saounds" (CP, p. 239) says Lord Unalive in his best B.B.C., an example of Antisthecon, utilizing the processes of Substitution-Addition, Substitution-Subtraction, and Addition. He distorts spelling to capture basic Brooklynese: "oil tel duh woil doi sez" (CP, p. 224). Some of this phonetically spelled rough-neck talk resembles the speech of the cartoon strip "Krazy Kat," an early influence on Cummings.[31] The delicate lisp is also captured: "i'm tho thcared/ giggling lithped now" (CP, p. 228). Distortions of spelling are used to make a sight rhyme out of a sound rhyme: "the hope that you may mess your pance" to rhyme with "moscow pipes good kumrads dance" (CP, p. 296). "Parody, pun, slang, and typographical distortion," as Friedman notes, "are called into being by the urgencies of the satirical mode, which requires the dramatic rendition of scorn, wit and ridicule. Violence in the meaning: violence in the style."[32] Cummings almost always distorts for greater meaning. We have seen how he builds up larger lexical units made of ordinary words and their parts, and how he

tampers with the single words themselves in order to make them more significant.

But Cummings in his most fertile and interesting experiments goes inside the skin of words and takes them apart to show the possibilities of meaning below the usual lexical level. He discovers or creates the internal words, the words within words.

Cummings sometimes will build up a combination word only to break it down again into its component parts: "one generous child-/ man/-god" (CP, p. 377). This emphasizes the desired combination in one man, yet shows the separate parts of which he is made. The component parts of words are never sacred to Cummings. He will transpose first letters on nearby words, so that "fish and roses" become "Rish and Foses" (CP, p. 231), and "selves hurling" become "helves surling" (CP, p. 238). These are examples of Metaplasm, and are created by Transposition. Colloquially, many can be called "Spoonerisms." He will switch terminal letters or letters within the words to other nearby words: "mem/ and wonens" (CP, p. 360). There are also transpositions and new juxtapositions of the units of words slightly larger than one letter: "eakspeasies" (CP, p. 238), a type of Metaplasm called Metathesis; and "absitively posolutely dead" (CP, p. 59).

There are words, created by the process of Separation, whose boundaries are changed, yet whose component letters are in correct order. The reasons for these changed boundaries vary from

rhythmic considerations to desired emphasis on the words contained within other words. In "bodyfee 1 inga ro undMe" (CP, p. 99), the word "fee" is part of the word "feel"; there are the hesitant rhythms of feeling produced by the odd spacing; and there is perhaps a use of German in "und" because the speaker of the poem is also engaged in "feeling." Both Combination and Separation are at work here.

Changed boundaries between parts of words and adjacent words are produced by Cummings in several ways. With "bodyfee 1" we see space between parts of a word, thus leaving open two possibilities of meaning. In "a flickf)litter" (CP, p. 190), because of the separating parenthesis, we have two words also: flitter and litter. Words whose boundaries are blurred by hyphens can produce multiple meanings: "circle wildly in the slow-ly-in creasing fragility" (CP, p. 53). Here, "increasing" and "creasing," "slowly" and "in" are possibilities. Words pasted together in Combinations can also imply various meanings due to the ambiguity of the word boundary: "dropp/ingspinson" (95, #95). Here are droppings, dropping, pins, on, son, spin, and spins. When Cummings mixes up syntax as well, it is even more difficult to seize upon any one meaning. These changed or blurred word boundaries amplify the possibilities of meaning within the word itself.

Words may also be broken up by other words. Charles Norman mentions Cummings' use of tmesis, "the separation of parts of a word by intervening words---which was practiced by the Greeks,

hence the term." He also mentions the desire for spontaneity as the motivation behind this technique.[33] But the use of tmesis is expanded by Cummings. It is defined as "the separation of words that constitute a compound or construction by the insertion of other elements, as 'a great man and good' instead of 'a great and good man' " (American College Dictionary, 1967). Another, perhaps better, example is "be thou ware," an archaic form of "beware." Yet words that are not compound words are cracked and sometimes shattered, in a way similar to his syntactical switches, in order to milk them of more meaning. Tmesis is simple here: "anybody and fate and even Our/ whisper it Selves but don't look down..." (95, #89). "Ourselves," a compound word, is split or separated into its components by other words, and the initial capital letters also aid that split. Cummings' technique of Separation within words is usually a great deal more varied and subtle than this.

Words are split by parentheses, which contain the same word, and by selective capitalization, an example of the process of Letter Emphasis: "rouNdar(round)ounDing" (CP, p. 279). Parentheses separate words which enclose or surround a different word: "fe(hug)males" (CP, p. 281). There are complete words between sections of a word without benefit of parentheses, such as "milbright-lions" and "conarefetti" (CP, p. 190). Two words, in or out of parentheses, are sometimes interlarded one with the other: "rea(be)rran(com)gi(e)ngly/ , grasshopper;" which becomes "become

rearrangingly." The device used here helps to emphasize the figurative point of the words themselves. Two sentences will also be kept parallel through parentheses---one inside them and one outside. Confusion may arise as to what is inside and what outside the parentheses; this confusion may be compounded by a line change, so that one letter is attached, at least temporarily, to two words: "(cur/ling)s/ ilently/y..." (73, #23). Here is the word "curlings" which still remains in the reader's mind to an extent even after we see that the s primarily belongs to the word "silently." An even more significant example of plurisignification and ambiguity, here caused only by parentheses, is the following description of the darkness caused by a thunderstorm: "dis(appeared cleverly)world."[34] The sunlit world disappears at the same moment as the storm-world takes its place; here is simultaneity.

The ultimate split of the word is even below the morpheme level to the letter-level: "w(A)a(M)s" in which the letters of "was" and the letters of "AM" are interlarded like a club sandwich. Besides this separation by parentheses, a variation of capital and lower-case letters through Letter Emphasis can also promote separation. Capital and lower-case alternation with parenthetical splits and combinations can complicate even the commonest words: "Is)aRe/iS ar(ise" involves the two words, "is" and "are," which are finally blended into the word "arise" (CP, p. 281). Only freedom to choose among the letters which make up the words themselves, and the freedom to

combine them in ways no grammarian or linguist (and almost no poets) would have allowed themselves, could produce the subtlety and richness on the usual lexical level and below, that Cummings achieves again and again.

By means of an extra letter or two interpolated or added within a word by parentheses, other words can be produced. For example, "c(h)luck/ (l)ing" (CP, p. 252) breaks down into "luck" and "cluck" and is built up into "clucking" with the suggestion also of "chuckling." An even richer case of complexity on the lexical level and below to the morpheme or letter-level is "n/o/ w(he)re" (CP, p. 433). Here are the words which Cummings makes from out of "nowhere": no, now, where, here, and he. All of these words fit the context of the poem, and the separations allow one word to spawn many. "Nowhere" is where Cummings often goes for the words within it. In 95 Poems, #4, "its way to now/ -here," the here and now are permitted the freedom to be words on their own because of the line change and the dash-like hyphen. This separation of words into parts which are words in themselves is an integral and a most exciting part of his technique.

James P. Dougherty writes, "Cummings is in this sense an antinominalist, an extreme realist, for whom words themselves have important concrete reality both in sound and in physical extension. His typographic poems develop out of this sense that a written word is a set of printed characters that can be pried apart to reveal new words,

or distributed on the page so as to coerce the eye and the mind into special rhythms of comprehension."[35] New words discovered within words---always Cummings is pushing language toward greater fullness and significance. He is interested in words not only in their limited conceptual meanings, but also in their very lexical make-up, in what letters and words they are composed of. Separation and Combination, making new words out of old ones, is analogous to Cubism, that unique school of painting in the twentieth century.[36] Analysis of the materials at hand, and then their imaginative recombination or synthesis, are the activities in both cases.

Cummings has various ways of focusing attention on the words within words. And he also had various words he liked to discover. Words of being and individuality in particular. For example, "dre(is)ams" (73, #48) places "is" in "dreams" and finds "ams," the multitude of individuals or individualities in the plural form of the first person singular of the verb "to be." At work here are both the distorting processes of Combination and Separation, by means of the parentheses. Cummings, in a letter to an unknown correspondent who in 1949 asked him about the meaning of a few of his poems, writes about poem 435 in CP: "Notice how the words 'men' & 'dream' are opened, revealing 'me' & 'am'---in this way the poet says 'it's not simply these men who are old; I am an old man myself, the poem's actually about me.'"[37] Many of his poems are not only about Cummings himself, but about "me-ness" in general. One way of

achieving a sense of "being" is, for Cummings, through sex. One poem (73, #23) describes two people having a sexual orgasm; one screams at the climax, with a full sense of involvement in it: "climbscr/ / e/ AM." The "scream," through line-change, produces a feeling of "am." Separation and Selective Capitalization lend duration and loudness to this cry. Another example of a word giving birth to more than one word is from poem #10 in 73 Poems: "you &/ i are more than you/ / & i (be/ /ca/ us/ /e It's we)." The word "because" is separated to show be and us inside it. The capital "I" in "It's" indicates a larger entity than the small "i" standing for Cummings alone. The "e" in the last line balances in a visual way and an aural way the final "e" in "we." The words discovered inside "because" amplify and reinforce the surface meaning of the poem in a masterful way.

Words within words in Cummings' poetry, created and emphasized by line-change, leave traces in the reader's mind even when the word continues on until it is complete. Examples of this are "in sin/g/ular" (CP, p. 365); "rain snow rain/-bow" (CP, p. 368); and "to man/kind progress" (CP, p. 390). But even without this ambiguity as to whether a word is complete or not, this device of breaking up one word into smaller words concentrates the language of poetry immensely. A snowfall is more immediate when it becomes "s/ Now" (95, #41). What many discussions degenerate into might be seen in "dis/ cussing 'parity'" also in 95 Poems (#36). A sense of quick

upward movement and growth is implied by "(brea/thing and a gro/ Wing" (CP, p. 460). Space, as well as line-change, can give the sense of two very relevant words in one: "s pout/ing" (CP, p. 133), where a pout conveys both the opening of the stack and the puffing motion of the locomotive. The painful effects of an action are felt in "bur sting" (CP, p. 120).

What Cummings has to say about the liberation of the noun fits the case of the verb equally well, as we have seen: "Consequently to appreciate child art we are compelled to undress one by one the soggy nouns whose agglomeration constitutes the mechanism of Normality, and finally to liberate the actual crisp organic squirm---the IS."[38] Undressing this particular soggy noun with great subtlety shows the reality under its skin: "can this plati/-num fl-/oozey" (95, #32). She is num(b), oozey, and her shimmering silvery beauty is perhaps only plat(ed). Any ingenuity the reader might expend on these poems is repaid. It would be difficult to be overly clever when a poet takes such care and uses such imagination with the subtle breaks of his words. He even trifles with the expectations of the reader in the lines, "&)youth goes/ right on/ gr/owing old" (95, #57). Youth throughout the poem has been growling and groaning about old age and its prohibitions, so the enjambement surprises us, as well as allowing the implication of the debt of youth to age ("owing"). And these word-break enjambements can be continued throughout the poem in order to emphasize a point: "as joe gould says in/ /his

terrifyingly hu/ man man/ner the only reason every wo/man/ /should go to college" (95, #28). Here, the many times the word "man" occurs, despite the fact that it is really a part of other words, tells us how Cummings sees Joe Gould. How "mostpeople," a large group of non-entities whom Cummings despises, see sincerity is illustrated by his break-up of that word: "the onehundredpercent-original sin/ cerity equals perspicuity" (73, #31). Original sin is knowledge of good and evil, and since sincerity gives or admits to this sort of knowledge, it is sin to "mostpeople" and is perspicuity to Cummings. His separating of words will also be for the purpose of rhyme, especially in his limericks found, unfortunately buried, only in his letters. One goes "lady reginald humphries (belie/-ve it or don't) had a vulva so wee/ she disposed of the sexual/ needs of lord rex through a 1-/ audably disciplined flea."[39] Here, "belie" is shown as part of "believe" mainly for the rhyme, but also for its meanings of misrepresentation and slander. Not only rhyme, but rhythm, accent, and pronunciation are considerations underlying Cummings' word-splitting by line-change. The word "fellow" is broken into "fell/ ow" which makes it a spondee (//), not a trochee (/⏑). This break also changes the "l" sound, and so the reader will pronounce "fell/ ow" with internal open juncture. As Joseph Axelrod points out in this example, "by dividing the word and placing it on two lines, the poet has provided for his reader a means of perceiving through the printed symbols a particular type of pronunciation."[40]

Enjambement, spacing, and parentheses are just some of the methods of splitting up words meaningfully in the process of word distortion called Separation. Another method utilized by Cummings is Selective Capitalization, an aspect of the process of Letter Emphasis. Sometimes this device is used to emphasize a word within a word: "But TerFly" (CP, p. 232) where flying is what butterflies do. Being "wistFully dead" means "fully" dead also (CP, p. 283). This capitalization device can lend the word added importance: "mySelf" (CP, p. 212), or can make "Etcetera" an improper proper noun of the utmost interest to a soldier in a foxhole dreaming of "Your smile/ eyes knees and of your Etcetera)" (CP, p. 198). Rhythm in movement is produced by selective capitals throughout Cummings' work, and is nicely illustrated in various forms of the word "leap" (examples from CP, pp. 250, 286, 459): "(lEAp)"; "l/eA/!p"; "FallleA/ps!" Rhythm in sound is also produced by this device: "LULLAlullabyBY" (CP, p. 229); "thumPing" (CP, p. 81); and loudness as the shell gets "nearerandnearerandNEARER" (CP, p. 193). Selective capitalization can help imply the fluttering of pigeons' wings, "SpRiN, k, LiNg an in-stant with sunLight" (CP, p. 99). Here are leaves trembling in upper and lower case: "t/ReMbLiN/g/ /,;:.:;," (73, #66). Punctuation depicts the increasing rigidity and then fluidity of the leaves shaking. Selective capitalization can illustrate the moon's travel across the sky as successive letters are capitalized one by one as a chart of its progress (95, #50). Friedman writes, "His handling of

capital and lower-case letters...is aesthetic in helping to produce or delay pauses and emphases, and figurative in providing visual equivalents of the thing spoken of."[41] Selective capitalization can be used to elicit various qualities of words relating to their poetic context.

Cummings' other techniques of meaningfully breaking up words are also utilized, as Friedman noted, to illustrate some quality of the nature of those things the words represent or of those actions they describe. A hyphen makes this word even more "stic-ky" as it is pulled apart (CP, p. 81). The commas beat out the rhythm of "the, tam, bou, rine, s" (CP, p. 82). Spaces between letters "A r e b u b b l e s asc end-ing" (CP, p. 81). Parentheses and spaces break up the words in an analogy to the "(chic)/-kchi/cK" click of castenets (CP, p. 230).

His typographical sensitivity lets him both describe and figuratively illustrate the actions in his poems. His training in painting influenced his work.[42] But Cummings' visual imagination did not lead him to turn his poems into literal pictures; rather his poems are primarily visual entities that are analogous rather than equal to things, actions, feelings, or ideas.[43] It is the way the word is broken, the piece of punctuation, the space that is the analogue of the event as perceived, or of the qualities of the thing itself. Cummings in his poetry is a poet, and rarely a painter. "His typographical design," says Gorham Munson, "reinforces his literary content."[44]

There are, of course, exceptions. There is the poem about

Jimmy Savo, "so little he is," in which at the end bits of punctuation flutter down the page as Savo used to strew the stage with bits of paper.[45] There is "'who/is/the/ /) / / more/ dream than become'" (CP, p. 407) in which the close-parenthesis, the ")", suggests pictorially the crescent moon which is being described.[46] And Sister Mary Babcock, concerned with the ways in which Cummings' poetry is similar to ancient Chinese written characters, cites both the pictures and the analogues to indicate the generally visual character of his work.[47] She sees the close-parenthesis as the sliver of moon just mentioned, and the two letter "o's" from the center of the word "moon" as pictures of the moon. But she also mentions word distortions which are analogues, and not true pictures: "THuNdeR" whose rumbles are created by upper-case and lower-case Letter Emphasis; "bur/ s/ t" where the word burst apart by the process of Separation through line-change; and the word "e/ven/tu-/al/-ly" which is handed to the reader bit by bit through Separation by line-change and hyphenic splitting. (Babcock cited the examples; I provided the lexical analysis.) The Chinese ideogram looks somewhat like what it says; so do many of Cummings' poems, lines, words, and even letters and punctuation marks.

Through analogy, Cummings can add a visual dimension to a great many situations in his poems. Lines act out their own meaning. For example, the stirring and collapse of a man is graphically presented (95, #38): "S. ti:rst;hiso, nce;ma:n/ /collapse/d." When the

moon crumbles, so do the words that describe it: "a blu/r of cr/ umbli/ng m/ oo/ /n" (95, #51).

Another reason for emphasizing the parts within words is for the sound or pronunciation value. Capitalization and line change, or enjambement, are working here as a guide for reading aloud: "what Got him was Noth/ /ing & nothing's exAct/ly what any..." (95, #30). The pronunciation of letters themselves, when isolated by line change, can be read as though they were not combined in a word: "D/mocra/c" (CP, p. 450). Here the letters keep their value as separate entities despite the fact that they are in combination as a lexical unit.

Cummings also likes single letters to balance the poem. This seems to be the basic reason for the word "flattened" to be broken up this way: "fl/a/tt/ene/d d" (CP, p. 352). Another reason is that the word itself is "flattened." Balance appears to be the main criterion for this word and line break-up also: "dim/i/nu/tiv/ / e this park is e/mpty(everyb/ody's elsewher/ e except me 6 e/ / nglish sparrow" (in 95 Poems, #24). The first stanza has three letters on the first line, then one, then two, then three again. The second stanza has the letter "e" at each of its four corners. The shape of the poem as a design on the page would also be the cause for the breaking up of words. Examples of this are on pages 255, 339, and 429-430 of Poems 1923-1954.

The same sense of design accounts for the more complex, balanced two-letter combinations which result from the words split up

in the following manner: "er who smelt rath/er like her fath/er who smelt rath/ /er(Er"(CP, p. 232). The "er" and "th" beginnings and endings give a formal rigor to the poem. A one-sided two-letter combination balances the following: "economic secu/rity" is a cu/ rious excu/se" (CP, p. 341). The word-breaks bring "cu" around at the end of each line for balance.

More elaborate balancing is achieved where lines and words are broken to end with the letter "o"; this letter is separated on the first line of the poem, and is missing on all the other lines (CP, p. 284): "o pr/ gress verily thou art m/ mentous suprerc/ lossal...." Further complications of balance occur when the words that end the first stanza are incomplete and must be completed by the words or parts of words that make up the second stanza (CP, p. 404): "old mr. ly/fresh from a fu/ruddy as a sun/with blue true two/ /man/ neral/rise/eyes." Here one stanza needs the next for balance. Cummings will also break up a word and put a whole stanza between the parts (CP, p. 333): "eu/can have/you/ rope", which splits up "europe" with a motive in addition to the motive of balance.

The ultimate word-break comes at least twice in Cummings. Added to the formal balance, like that found in Finnegans Wake which also ends at the beginning, this kind of break keeps one part of the word in the readers' mind until it is contradicted or negated at the very end of the poem. The first line is "mortals)" and the last line is "(im"(CP, p. 385). In the other one, the first line is "chas sing

does(" and the last is ")n't" (CP, p. 436). Here, the entire poem lies between the two parts of a word, where the first part of each word, i.e. "mortals" and "does," are complete by themselves. Friedman, writing of Cummings' early volume of poetry Tulips & Chimneys, states that "language is like a new toy in-his hands, and he cannot twirl and swing it too often; he goes to extremes to see what it can do; he bends and twists it to see what it can do...."[48] Cummings never stops ravishing both words and syntax in order to squeeze out (or in) as much meaning as possible.

Even the letters of a word can be separated and talked about as separate entities (CP, p. 313): "by a m- by/a -n by a/-OO-." Hyphens show where the letters are to be placed to make up the "moon." It is more difficult to arrange the letters which spell "DEATH" because the capital letters of this word are given only one to a stanza, and given reversed from the end of the word to the beginning "D" (CP, p. 456). DEATH, letter by letter, is sprinkled through the whole poem except for the last stanza, and since the word DEATH ends in the penultimate stanza with its beginning "D", perhaps a re-birth is implied at the end. This could be a reason for this complete break-up of the word into its single letters. Then there is a more closely-clustered, complete Separation of a word (73, #48): "t,h;r:u;s,h;e:s". Just as these birds are sitting separately on a branch, so are these letters which make up their name sitting separately on the page. One other reason for the strange total separation,

as Wegner notes about this example, is that the odd punctuation makes the reader ponder the word and then "extend this pondering to the significance of the word."[49] Perhaps the best example of word-disarrangement turning into correct arrangement is found in Cummings' poem on a grasshopper (CP, p. 286). Letters are separated by hyphens, and alternating capitals and lower-case typography, as the leaping of a grasshopper is described and figuratively illustrated by means of the letters which make up the word "grasshopper": "r-p-o-p-h-e-s-s-a-g-r" becomes "PPEGORHRASS" becomes ". gRrEaPsPhOs" settling down after the final correct transposition to ", grasshopper;".

Disarrangement and rearrangement of letters in Transposition, or separation of letters from one another despite their correct order are two ways that Cummings creates the significant word. Another way is simply by adding one letter to another in the correct order, but leaving each incremental stage of Addition intact. "Coughing" is produced like this (CP, p. 352): "ccocoucougcoughcoughi" and so forth. The unbuttoning of a stripper is mysteriously done in sections of significant syllables: "unununun?/butbutbut??/tonton???/ing????" (CP, p. 320). Cummings produces a word by agglomeration or successive increments through an ambiguous use of spacing so one is not certain when and what the word is (CP, p. 280): "i/(meet)t (touch)/ems" which builds from "i" to "it" to "items," all separate words in their own right.

There are two poems which contain examples of words which slowly appear and words which slowly disappear. In one (CP, p. 322), the word "vastness" grows appropriately larger: "v/va/vas(/vast/ ness." On the other hand, the voices of the birds "are" disappearing: "are/ar/a". In the other poem (CP, p. 326), the "star" appears from out of its question marks; from "s???" to "st??" to "sta?" to "star." The word "bright" goes through stages of having a different one of its letters capitalized each time the word appears, while finally disappearing into the same mysterious question marks from which the "star" appeared: "????Ht ?????T)". Words are also seen sinking letter by letter (CP, p. 309): "floatfloafloflf ". Another word ends so imperceptibly that its end can neither be heard nor seen (CP, p. 252): "impercept i bl ".

Cummings will make a word appear longer by lengthening it with extra letters. Reasons for this distortion might be for correct pronunciation when reading it aloud (CP, p. 289): "(cccome? said he/ ummm said she)." In CP, p. 279, the reason for the addition of letters might be the analogy between the lengthening of the word and the higher bouncing of the ball: "ball/balll/ballll/balllll." Cummings' distortion of the limits of the word to force it to disgorge all the meanings it can, is one of his most novel and illuminating techniques.

Even parts of words are asked to produce meanings. Perhaps Cummings' most often used word-part, which is asked to stand on its own, is "un"; he leaves it uncombined to represent a certain

kind of negation with its specific applications determined solely by context. In "(love's a universe beyond obey/or command, reality or un-)" (CP, p. 409), the "un-" obviously refers to unreality because of its hyphen, and its proximity to, and contrast with, "reality." But context alone can only determine a general referent in "subtracting clichés un by un" (CP, p. 432). And only the most general referents are implied by Cummings' use of this part of a word in "and vanish under prodigies of un)" (CP, p. 397), and "beyond when behind where under/ /un)" (CP, p. 363). Other affixes of negation, such as "non" and "less," are also present in unusual situations in his work.

Comparative and superlative affixes are treated as semi-independent word-parts through Subtraction: "of Black/ er than est" (95, #86). The ending of the gerund also is given a semi-independent existence in Cummings' poetry: "taxis swirl hues crowds mov/-ing ing ing/ among" (CP, p. 277). These "ings" lend a sense of movement and present time to the line.

Words are broken along the genitive affix by line-change (through Separation) without the same semi-independence that was treated above (CP, pp. 321 & 333): "girl/'s" and "fog/'s." The same is true of contractions or negations, yet these leave the main word intact. Whether split by space, as "does n't" (95, #4); or split by line change, as "you have and i/ 've been" (95, #14), and "we/'ve" (CP, p. 287), the word is split along a conventional boundary.

Cummings also splits words along unconventional boundaries,

and often into single letters. The slow consuming of darkness by a star approaches, but does not quite achieve, this complete break-down of the word: "nibbling in-/fin/-i-/tes-/i/-mal-/ly devours" (CP, p. 41). In "rounding/ death)/ /L/ /o/v/ /e" (95, #47), "love" is split completely open and elongated on the page to give the impression that love is longer in time than death. When "the green robe/o/p/e/n/ s/" (CP, p. 437), the word itself "opens" completely. The song of a girl has space and distance around it as her "v/o/i/c/e" (CP, p. 279) carries on the page. Poem #12 (CP, p. 435) is an example of an entire poem in which the words are nearly all split up into single letters. Breakdown into units smaller than the letter is something which Cummings does not do, although he does use punctuation marks by themselves to convey meaning.

Rudolph Von Abele gives an excellent summation of Cummings' typographical techniques, not all, however, dealing with word distortions.

> "By typographical rhetoric I understand those techniques whereby effects are gotten whose apprehension demands participation of the eye, or those which visually command the attitudes a reading voice must take. Of such techniques [in Cummings' work] I make out eleven (with subdivisions). Two are of limited importance: (1) the elimination of capital letters at the beginnings of sentences, and (2) the use of the lower-case 'i' on most occasions. More important are (3) irregularities of line-arrangement.... Words may be (4) spaced out on the page so as to indicate the tempo of reading....Next come... (5) word-dismemberment, (6) word-mixing, (7) rhetorical capitalization, and (8) rhetorical punctuation.... Next among these typographical techniques comes what I call mimetic typography (9) where, in an anlogical way, the visual appearance of the poem echoes its meaning: [e.g. "mOOn Over tOwns"] .... And (10) there is

> typographical irony, or the use of numerals, ampersands, equalization signs and the like where one would ordinarily expect the dignity of words....(11) Last of all is what might be termed verbal camouflaging, in which the spelling of words is so distorted as to make their recognition difficult."[50]

Von Abele, in this same article in PMLA (December, 1955), also discusses more specifically the processes which involve word distortion: "Words are taken apart in Cummings' work in at least four ways: by syllabication, by letter-dispersion, by the omission of letters, and (occasionally) by anagramming and spoonerism." Here he touches on aspects of our processes of Separation, Subtraction, and Transposition. Later on he considers aspects of what we call Combination, Separation, Addition, and Transposition: "words are run together in two ways: by fusion, either of whole words with each other, or of parts of words, and by permutation, where words are broken apart and redistributed in the interstices of other sentences." Norman Friedman summarizes, also in his own terms, aspects of Separation, Combination, Letter Emphasis, Addition, and Transposition: "Cummings frequently uses space 'disintegratively,' in that metrical or free verse lines are broken up irregularly, words are joined and split,and so on. Other typographical distortions are found in the unconventional use of parentheses, capital and lower-case letters, punctuation, and the telescoping of a word or the interlacing of several words."[51] So much for other's summaries in other's words.

In our terms, Cummings splits words up by Separation along syllable boundaries, like "sus/pect" (95, #26), and he splits them up without acknowledging any ordinary boundary, as in "m/oon" (CP,

p. 278). Punctuation breaks up words: "t,ap,s," (95, #25); "s,p;r: i;n,g" (95, #54); and "1!ook-" (CP, p. 250). Parentheses separate words internally: (examples from Poems 1923-1954) "p(ee)ps/ on his whistle" (p. 87); "(danc)ing" (p. 355); "trivial)it.y" (p. 120); "ho)cen(tel" (p. 223); "i()t)" (p. 320). These methods are often utilized together as these examples show. The use of hyphens to break up words is also common with Cummings, and, like his other methods, always has an imaginative point behind it. An "unvoice" is more "p-e-r-f-e-c-t-l-y-d-e-a-d" with the words all running together and so evenly broken up (95, #54). The letters "c-urlin-g" around the edges of the word itself illustrate the action it describes (CP, p. 361). Numerals are interspersed between letters of words in the Separation-Addition process and the Substitution process: "esn7othingish8s/ droppe5" (CP, p. 308).

Other words, as we have seen, are found between parts of words. Sometimes space alone accounts for the word-breakdown: "w an d" and "lit tle" (CP, pp. 365, 368). Space, parentheses, hyphens, and selective capitalization (or Combination, Separation, and Letter Emphasis) attempt to portray the breaking of the sea through the breaking of the word (CP, p. 76): "w h e e saysthesea-brE aking-b Re akin g(brea)K".

Line breaks or enjambement also splits up words, as in "not any un/god manufacture might but man/kind yet in park" (95, #26). The absence of letters and larger parts of words (by Subtraction)

chiefly comes about because these words are considered obscene. As Friedman notes, "Although he has not gone so far as to print, without distorting their normal spelling...the familiar four-letter words referring to digestive and sexual functions, he is not above using an occasional obscenity in an appropriate place...."[52] Olaf, the conscientious objector to war, declares that he will not kiss the "f. ing flag" and will not eat "some s." (CP, p. 244). The "subtracted" word "p_ss" stands for urine in another poem (CP, p. 295). Cummings may feel that there is something obscene about the "good old world" of most people, so he eliminates all the letters until this phrase turns into an abbreviation: from "g. o. world" to "g--d -ld w." to "g.o.w." (CP, p. 295). An example illustrating most of his devices for distorting the word portrays an immobile cat who falls and leaps (CP, p. 459): "(im)c-a-t(mo)/ b,i;l:e/ /FallleA/ps!" Here are line changes, hyphens, punctuation, parentheses, selective capitalization, and words interspersed with parts of other words (or Separation, Combination, and Letter Emphasis). Graham Munson suggests what usefulness many of Cummings' techniques have:

> "Capitals are used principally for emphasis....Commas are used to indicate pauses....Blank space is often used to isolate a word or words in a naked exactitude and emphasis from the rest of the poem....In order to indicate slow tempo, words are spread apart by hyphens or spaces or have extra letters added. ...In order to indicate quick tempo, several words are often run together as one word....Stanzaic divisions, line breakage and space relationships are freely varied for the display of accuracy and the indication of auditory rhythm."[53]

Friedman, speaking more generally, notes that "each poem sets its

own pace, suggesting objects or motions, supporting meanings figuratively, distributing emphases, creating puns, accelerating and retarding...."[54]

Even though working at the level of the single letter, Cummings still finds ways to inject more meaning through distortion of the ordinary. Karl Shapiro said of Cummings in the Essay on Rime: "This poet is most concerned with the component/ Integers of the word, the curve of 'e,'/ Rhythm of 'm,' astonishment of 'o,'/ And their arranged derangement...."[55] The "West" in "West 4th Street," when abbreviated and then spelled out in 95, #27 , takes on a personality to remind him of "lady godiva" and the "blindman": "at the end/ of doubleyou/ 4th) reminds me...." A single letter "w" is here expanded into a double word. Letters which, when pronounced, have the same sound as complete words, are illustrated by Cummings in the following derogatory comments on what constitutes I.Q.: "eye cue" (73, #35). Various letters too, are utilized for their shapes as visual images in the process of Letter Emphasis. The "S," for example, is capitalized for its resemblance to worms: "wormSmile" (CP, p. 267) and "wormS" (CP, p. 260). It also resembles a snake: "blackSnake" (CP, p. 82); a fishing hook to drag the sea for "dream/ /-S" (CP, p. 43); and something which "spiralS" (CP, p. 249). The letter "O," for example, resembles a hole not to fall "int/ / o" (CP, p. 457). The "O's" in "the (oo) is/ 100k" (95, #68) figuratively resemble eyes staring, which illustrates the meaning. Letters themselves,

independent of a word or joined with one, take on greater significance because of Cummings' capacity to explore language to its limits.

Perhaps the best example in Cummings' poetry of word distortions which fuse significant complexity and beautiful simplicity, is Poem #1 in 95 Poems:

l(a

le
af
fa

ll

s)
one
l

iness

Within the parenthesis, the words are "a leaf falls"; outside the parenthesis, "loneliness." Balance is achieved throughout by the same number of letters (two) on five lines, and by the letters themselves: the "l's" are at the beginning of the line, except where there are two "l's" together; and the "af" of "leaf" is juxtaposed in reverse to the "fa" of "falls." The breaks emphasize the "one" in the word "loneliness." The "l" below the "one" is the number "one" on the typewriter. As Barry Marks points out, "it says 'loneliness,' but it also says 'one-one-one-iness' (that is, the quality or condition of being 'I')."[56] And the falling motion of the poem is illustrated by the verticality of the shape of the letter "l", and by the shape of the entire poem as it falls down the page. Here, image and idea are intertwined

as they so often are in the work of E. E. Cummings, as he is forced to push the word to extremes of distortion in order to attain his desired effects. As Yeats' ravished "Crazy Jane" tells the Bishop, "nothing can be sole or whole/ That has not been rent."

Notes

[1]Norman Friedman, E.E. Cummings: The Growth of a Writer (Carbondale, Ill.: Southern Illinois Univ. Press, 1964), p. 13. Cf. Norman Friedman, E.E. Cummings: The Art of His Poetry (Baltimore: Johns Hopkins Press, 1960), pp. 23-24; Robert E. Wegner, The Poetry and Prose of E.E. Cummings (New York: Harcourt, Brace & World, 1965), p. 86; Edmondo Dodsworth's article as quoted in Charles Norman's The Magic Maker: E.E. Cummings (New York: Macmillan, 1958), p. xiv.

[2]Barry A. Marks, E.E. Cummings (New York: Twayne Publishers, U.S. Authors Series, 1964), pp. 121, 120; Wegner, Poetry and Prose, pp. 46, 83.

[3]See Sister Mary David Babcock, O.S.B., "Cummings' Typography: An Ideogrammatic Style," Renascence, XV (Spring, 1963), 115.

[4]See Friedman, Growth, pp. 12, 97.

[5]See Marks, Cummings, p. 121; cf. John Peale Bishop, "The Poems and Prose of E.E. Cummings," in E S T I : L L C : E.E. Cummings and the Critics, ed. S.V. Baum (East Lansing, Mich.: Michigan State Univ. Press, 1962, p. 103.

[6]Friedman, Art of His Poetry, p. 23.

[7]Quoted in Norman, Magic Maker, p. 312.

[8]Babcock, "Typography", pp. 120, 123.

[9]See Joseph Axelrod, "Cummings and Phonetics," Poetry, LXV (Dec., 1944), 94, 88; James P. Dougherty, "Language as a Reality in E.E. Cummings," Bucknell Review (May, 1968), 114; Babcock, "Typography," p. 121.

[10]Cited in Norman, Magic Maker, p. 345.

[11]Friedman, Art of His Poetry, pp. 112-113.

[12]Selected Letters of E.E. Cummings, eds., F.W. Dupee and George Stade (New York: Harcourt, Brace & World, 1969), pp. 140-141.

[13]Wegner, Poetry and Prose, p. 162.

[14]Ibid., p. 20; Norman, Magic Maker, p. 38.

[15]Letters, p. 71.

[16]Friedman, Growth, p. 84.

[17]Friedman, Art of His Poetry, pp. 124-125; cf. Friedman, Growth, p. 44.

[18]See Friedman, Growth, p. 49.

[19]Barbara M. H. Strang, Modern English Structure, 2nd ed., (New York: St. Martin's Press, 1968), pp. 215, 223.

[20]E. E. Cummings, A Miscellany (revised), ed., George J. Firmage (New York: October House, 1965), p. 81.

[21]From "Foreword II" in Miscellany, p. 9.

[22]From "Words into Pictures" in Miscellany, p. 10.

[23]See Friedman, Art of His Poetry, pp. 106, 107, 105; Rudolph Von Abele, "Only to Grow: Change in the Poetry of E. E. Cummings," PMLA, LXX (Dec., 1955), 920.

[24]Friedman, Art of His Poetry, pp. 109, 26-27.

[25]From "Videlicet" in Miscellany, p. 5.

[26]See Friedman, Growth, pp. 15-16; Von Abele, "Only to Grow," p. 920.

[27]Cf. Dougherty, "Language as Reality," p. 116.

[28]From "Videlicet" in Miscellany, p. 5.

[29]From "What About It" in Miscellany, p. 223.

[30]From "Speech: II" in Miscellany, pp. 235, 236.

[31]Friedman, Art of His Poetry, pp. 77, 52-53.

[32]Friedman, Growth, p. 47.

[33]Norman, Magic Maker, pp. 184-185, 340.

[34]See Friedman, Art of His Poetry, pp. 116-117.

[35]Dougherty, "Language as Reality," pp. 115-116.

[36]Marks, Cummings, pp. 119, 118.

[37]Letters, p. 190.

[38]From essay on Gaston Lachaise, cited by Friedman, Growth, p. 29.

[39]In letter to Allen Tate, Oct. 30, 1944, Letters, p. 166.

[40]Axelrod, "Cummings and Phonetics," p. 91.

[41]Friedman, Art of His Poetry, p. 113.

[42]See Wegner, Poetry and Prose, p. 21.

[43]Friedman, Art of His Poetry, p. 112; cf. Norman, Magic Maker, p. 157.

[44]Gorham B. Munson, "Syrinx," in Baum, Critics, p. 10.

[45]Cited by Norman, Magic Maker, p. 157.

[46]See Friedman, Art of His Poetry, pp. 104-105.

[47]Babcock, "Typography," pp. 116, 117, 119.

[48]Friedman, Growth, p. 44.

[49]Wegner, Poetry and Prose, p. 44.

[50]Von Abele, "Only to Grow," pp. 914-918.

[51]Friedman, Art of His Poetry, p. 111; see also pp. 111-124.

[52]Ibid., pp. 78-79.

[53]Munson, "Syrinx" in Baum, Critics, pp. 10-11.

[54]Friedman, Art of His Poetry, p. 123.

[55]Quoted by Baum in Introduction to Critics, p. xiii.

[56]Marks, Cummings, pp. 23-24.

Chapter VII

OTHER MODERN WRITERS: DISTORTION AS SOUND

In the works of James Joyce and E. E. Cummings, literary word distortions play a most central and significant part. But word distortion is also used as a literary technique in the works of many other modern authors---a surprisingly large and varied number of authors, in fact, ranging from the staidly traditional to the anarchic avant-garde. Our basic processes describing word distortion will serve here for analysis, but not for organization. Just how does one perceive such literary word distortions? At what mode of perception ---hearing or seeing---is the author aiming for his effect? A methodological approach to word distortion is therefore to separate these distortions into aural or visual categories, sound or sight. Our senses overlap and mix, and so do the elements or types one can shelve in these two categories. Nevertheless, one can discern broad types, and certainly many specific instances, aimed primarily at either our ears or at our eyes for their recognition, impact, and significance. In this chapter, I want to consider literary word distortions as sound.

Ezra Pound in 1934 wrote of Joyce's Work in Progress that

its author, owing to his poor eyesight, "has mumbled things to himself, he has heard his voice on the phonograph and thought of sound, sound, mumble, murmur."[1] This observation, while so simplistic as to be nearly false, does at least indicate Pound's feeling that the work which was to become Finnegans Wake had its maximum impact on the ear. Joyce was the master of many languages, dialects, and individuals' speech patterns and pronunciations, and the Wake is a repository of his knowledge and skill.

Another Irishman with a similar interest in dialect and pronunciation, if in nothing else, was George Bernard Shaw, whose words on the spelling of dialects deserve extensive quotation. This is from his "Notes to Captain Brassbound's Conversion" written in 1900:

> "English and American Dialects. The fact that English is spelt conventionally and not phonetically makes the art of recording speech almost impossible. What is more, it places the modern dramatist, who writes for America as well as England, in a most trying position. Take for example my American captain and my English lady. I have spelt the word conduce, as uttered by the American Captain, as cawndooce, to suggest (very roughly) the American pronunciation to English readers. Then why not spell the same word, when uttered by Lady Cicely, as kerndewce, to suggest the English pronunciation to American readers? To this I have absolutely no defense: I can only plead that an author who lives in England necessarily loses his consciousness of the peculiarities of English speech, and sharpens his consciousness of the points in which American speech differs from it; so that it is more convenient to leave English peculiarities to be recorded by American authors. I must, however, most vehemently disclaim any intention of suggesting that English pronunciation is authoritative and correct .... Besides, there is no standard English pronunciation any more than there is an American one: in England every county has its catchwords, just as no doubt every State in the Union has."[2]

Shaw, in Captain Brassbound's Conversion, speaks of Drinkwater's London-slum cockney accent, and describes explicitly what and how his pronunciation deviates from that of standard English. A sample of Drinkwater: "Aw sy nathink again im: awm all fer lor mawseolf, aw em." Translation: "I say nothing against him: I'm all for law myself, I am." G. B. S. then declares that his pronunciation "cannot be indicated... save in the above imperfect manner, without the aid of a phonetic alphabet."[3] Phonetics being Shaw's hobbyhorse, he soon gives up on the conventional orthography when it comes to accurately reproducing how real speech or dialects sound. Yet he uses it rather than his simple English or phonetic symbols, since he writes for people in general who are used to it and can ignore its inaccuracies. But writers who mean for their readers to take note of special dialects or pronunciations will distort conventional orthography to have it mirror undistortedly the sound of the words it represents.

G. P. Krapp, in his excellent work The English Language in America, points out the difference between the scientific student of dialects, who tries to exhaust all the details of a dialect's speech, and the literary student, who uses only as much of his dialect material as will suggest to the reader the distinct speech he wants to reproduce.[4] We will, of course, here be concerned with the literary dialects, dialects which are readily recognizable as such. The standard speech is also, in a sense, a dialect, since a dialect consists of certain homogeneities or unities of speech patterns. But usually the way we see in

a literary work that the person is speaking a non-standard dialect of the language is that the words are lexically or orthographically distorted, while the standard dialect is written in conventional orthography. In observing the dialect speech of any group, different writers may notice different traits or unifying characteristics, and so their word distortions of the same dialect will differ accordingly. What will interest the reader will be what details are chosen to be representative of the dialect by different writers, what literary reasons determined their choice, and what orthographical distortions the writer uses to represent the dialect.

Dialects are classified in a three-fold manner by Krapp: General Colloquial, in which are found "phonetic spellings of pronunciations that might occur in any speech except the most formal. (Such are an' for and and ez for unstressed as...." and you're as a contraction, etc.); General Low Colloquial, which "belong to the speech of the careless or uneducated English speaker everywhere...." (Examples are yit for yet, cheer for chair, mebby for maybe, and agin for against); and Local Dialect for forms peculiar to that region (In New England dialect, fust for first, sot for sat, and nateral for natural).[5] Generally most dialect-distortions are from the mouths of people below the salt; the very fact that a writer will bother to deviate from the conventional orthography when he reports the dialogue of a character indicates at the least the oddity of his speech, and usually indicates that the author is making fun of that speech. G. B. Shaw

felt that "nothing annoys a native speaker of English more than a faithful setting down in phonetic spelling of the sounds he utters. He imagines that a departure from conventional spelling indicates a departure from the correct standard English of good society."[6]

But one can deviate upward from the conventional standard English, and even gain in prestige. At least as far as the speakers themselves are concerned. Nevertheless, authors even poke fun (O tempora, O mores!) at Oxonians. Aldous Huxley writes of Sydney Quarles in Point Counter Point: "His voice was resonant and full of those baa-ings with which the very Oxonian are accustomed to enrich the English language. 'Really' in Sydney's mouth was always 'ryahly,' 'mere' was 'myah.' It was as though a flock of sheep had broken loose in his vocabulary." Elsewhere, Sydney speaks of the material concerning democracy among the Indians for his book: " 'I had no idyah,' he explained, 'that there was so much available matyahrial.' "[7] There is much more material for word distortions, however, on the lower end of the English social spectrum. Ezra Pound, whom one can always count on for many imaginative distortions, lexical and otherwise, uses as persona the lower-class bloke by name of Alfred Venison to satirize various aspects of British life in the 1930's. " 'O Britain, muvver of Parliaments, / 'ave you seen yer larst sweet litter? / Could yeh swap th' brains orl this lot/ fer 'arft a pint o' bitter?' "[8] In the verse just before this one, Alfred writes of the British Member of Parliament's stupidity and venality. A bed-maker at Cambridge

University in E. M. Forster's The Longest Journey is generally lower-class colloquial in " 'I never seed such a thoughtful gentleman.' "[9] This is not merely pointing out differences of pronunciation, but also grammatical distortions of the lower class. "Seed" is "see-ed", not "saw" as is correct. Dialect-writing subsumes both differences of pronunciation and grammar. Another example of a grammatical distortion is in George Moore's Esther Waters: " 'I wants no one's charity.' "[10]

Most ingenuity and notice, of all lower-class English dialects, has been given to literary cockney. G. B. Shaw, pointing out that his character Drinkwater's dialect is the way modern cockney sounds, gives a short literary history of the type:

> "Some time in the [18] eighties the late Andrew Tuer called attention in the Pall Mall Gazette to several peculiarities of modern cockney, and to the obsolescence of the Dickens dialect that was still being copied from book to book by authors who never dreamt of using their ears, much less of training them to listen. Then came Mr. Anstey's cockney dialogues in Punch, a great advance, and Mr. Chevalier's coster songs and patter. The Tomkins verses contributed by Mr. Barry Pain to the London Daily Chronicle also did something to bring the literary convention for cockney English up to date."[11]

Shaw, in another play, Pygmalion, braved the lack of a non-phonetic alphabet to cope with Eliza Doolittle's cockney:

"The Mother: How do you know my son's name is Freddy, pray?

The Flower Girl [Eliza Doolittle] : Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me

f'them?

> [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abondoned as unintelligible outside London.] "[12]

Eliza was speaking about Freddy running away without paying after spoiling her flowers by knocking them down accidentally. After this apology pro lingua sua, Shaw lets her speak in regular spelling, yet we are to keep in mind her dialectal distortions. It is just too difficult to represent accurately her speech through the distorting medium of English writing.

So generally, writers are content to include little short-cuts to suggest cockney (or any other dialect for that matter). Mr. Bojanus in Huxley's Antic Hay speaks of liberty under "...no amount of hyjeenic conditions....only gilded caiges."[13] The cockney adds the "i" to the "cage." He also substitutes the "i" for "a" sounds; a cockney attendant in Sean O'Casey's Within the Gates calls Sir Francis Drake "Drike," Spain "Spine," and space "spice." But the cockney's favorite sound is the "h." O'Casey has a cockney soldier in The Silver Tassie change happy to " 'appy," here to " 'ere," and home to " 'ome." He supplies the added cockney "i" with a "y": "a field of dysies."[14] Cockneys use the "h" they remove from the beginning of one word to put at the beginning of a word that usually is utterly devoid of an "h." George Moore in Esther Waters has William Latch, a lower-class type, juggle his "h's". He describes his grandfather

as "a rare 'ard liver, cockfighting, 'unting, 'orse-racing from one year's end to the other." Speaking of horses, he asks, "Just look at that hanimal!" And Jenny, Esther's sister, declares "I was thinking of going on in the pantomime as one of those hextra ladies, if they'll 'ave me."[15] One "h" removed, one "h" added. But no other word distortion to indicate dialect. Shaw illustrates the cockney "h" juggle while giving other deviations their due too. In Candida, Burgess soothingly says, "James [Morell] : three years ago, you done me a hill turn. You done me hout of a contrac; an when I gev you arsh words in my natural disappointment, you turned my daughter [Candida] again me. Well, Ive come to hact the part of a Kerischin....I forgive you, James."[16] Rudyard Kipling in "Mandalay" speaks of the "blasted Henglish drizzle" and of "fifty 'ousemaids"; in "Fuzzy Wuzzy" he notes breathlessly "your 'ayrick 'ead of 'air."[17] Shaw meditates on this letter: "Roughly speaking, I should say that in England he who bothers about his hs is a fool, and he who ridicules a dropped h a snob. As to the interpolated h, my experience as a London vestryman has convinced me that it is often quite effective as a means of emphasis, and that the London language would be poorer without it."[18] So the cockney dialect becomes a vigorous and sensible language.

Other British dialects incorporated into literature include the Scottish. Here the "burrr" is paramount. Samuel Beckett in Murphy has Dr. Killiecrankie speak of "severe burrrns" and of "Mrs. Murrrphy."[19] Three "r's" seem to represent the burr. Shaw

gracefully compliments the Scots when he discusses the speech of Rankin, a Scot, in Captain Brassbound's Conversion: "I have made only the most perfunctory attempt to represent the dialect of the missionary. There is no literary notation for the grave music of good Scotch."[20] But writers keep searching for such a literary notation.

An American from the East has an odd pronunciation to any foreign ear, especially a British one. Shaw, a devout dialectal distorter of his abominated English spelling, provides us with Hector Malone in Man and Superman, who intricately involves all sorts of processes of word distortion in his speech. Substitution and Addition in "mawdest" and "cawnduct," where "o" becomes "aw." Substitution and Subtraction in "Rawbnsn" for Robinson, and Subtraction alone for "morl" instead of "moral." Letter Emphasis in "Surely it's not custoMary."[21]

To an American ear also, there are many peculiar ways for other Americans to say or sound words. Concerning the latter half of the nineteenth century, the school of "local color," and the Regionalists of the Northeast and the South, a literary history of the U.S. has this to say: "The predilection for dialect...in which authors played at amateur phonetics under the mistaken impression that the use of heavily apostrophized contractions, barbaric misspellings, and other desperate expedients would be useful to future linguistic historians, is distressing...."[22] At times, these word distortions can almost obliterate meaning as we have seen in some of Shaw's work. Yet they

force the reader to pay strict attention to what is being said, and how it is being said; it is less easy to ignore.

American dialect literature, as Krapp notes, represents relatively slight distortions of the standard forms of the language, unlike various English native speech dialects like the poet Barnes' use of the Somerset dialect, or like broad Scots.[23] The standard speech is very much in evidence with most American dialect literature, unlike Scots which has a firm existence of its own. Most American dialect literature is general, informal, colloquial speech, given a local habitation and a name by action and setting, with perhaps a bit of authentic local linguistic peculiarties tossed in. For example, you could tell it is a Pike County miner speaking not only because of his dialect, but also because of his activity and metaphors. Southwestern dialect in our literature is primarily low colloquial speech with some New England-isms and Southern-isms added. Certain writers are linked with various favorite American literary dialects. Southwestern, or the Pike County, dialect has as exemplars John Hay, Mark Twain, and Bret Harte. New England dialect has the Biglow Papers of James Russell Lowell. Southern dialect has C. Alphonso Smith. The Hoosier dialect of Indiana has James Whitcomb Riley. Negro dialect has Joel Chandler Harris. But most American authors try at one time or another to include a bit of dialect in their works. Perhaps Americans yearn (or should I say "hanker") for a popular democratic literature rising from the folk which would shoulder virile and uniquely American

writings to the highest place on Parnassus. I am reminded of Robert Burns, himself the best writer of Scots dialect, who said somewhere about certain linguistically snobbish individuals, that "they think to climb Parnassus by dint of Greek."

In New England dialect stories, most of the connection with New England is through setting, characterization, action, and sentiment, rather than through language alone. Nevertheless, some of the local oddities of pronunciation can be found in, for example, the stories of Maine by Sarah Orne Jewett. Subtraction of letters indicates "Down-East" speech sounds. Here the a and r letters (and sounds) are lost. " 'You an' me, we'll take a bo't an' go out some day and see mother,' she promised me. ' 'T would please her very much, an' there's one or two sca'ce herbs grow better on the island than anywheres else.' " The a is lost in " 'She's lo'ded bad, your bo't is....' "[24] The e is lost and there is Substitution of i for o in " 'We went out 'arly, but not so 'arly as sometimes; looked like a poor mornin'. I got nine haddick, all small, and seven fish; the rest on 'em got more fish than haddick.' " Haddick are haddock, and fish refer to codfish---the whole front half, the distinguishing part, of the word is dropped. There is Substitution of y for a in " 'That's real chiny, all of it on those two shelves,' he told me proudly." Here ea becomes i: " 'No; I take stiddy to my knitting after January sets in.' " And e becomes i in " 'I never saw any herb that so objected to gardin ground....' "[25] Miss Jewett tried to capture the Maine flavor as well

as accent. Hamlin Garland tried to capture Boston in words, both flavor and accent, as he describes its sights and sounds upon his first visit: "...the men selling lobsters on the corner, the newsboys with their 'papahs'...."[26] "The content of the New England dialect literature," says Krapp, "has been rustic, simple, worldly-wise beneath a surface covering of seeming guileness. Southwestern literature has been free and easy, with a careless largeness both of sentiment and expression."[27]

Hamlin Garland, writing of the 1870's in Iowa, uses a Middle-Western-cum-Western distortion due to pronunciation: " 'We'll have our rifles ready, boys, ha, ha ha-ha!' was still our favorite chorus, 'Newbrasky' and Wyoming our far-off wonderlands, Buffalo Bill our hero."[28] Buck Scales, a mean homesteader from New Mexico, in Willa Cather's Death Comes for the Archbishop, speaks with a true Western accent in which the word distortions transform the words into other, albeit irrelevant, words. " 'Clear off them cheers fur the strangers. They won't eat ye, if they air priests.' "[29]

Southern Negro, or Negro literary dialect generally, is generally low colloquial English with a sprinkling of phrases which traditionally are associated with Negro speech. Joel Chandler Harris and Thomas Nelson Page are the writers best known for this literary dialect.[30] After the Civil War, the more courtly plantation Negro dialect came into literary fashion; earlier stories might try to mirror some of the word distortions of the sea-islander, or Gullah dialect.

Krapp notes that "The consonant v becomes b in Gullah.... Certain words in Gullah speech have developed an initial y, as for example, yeddy for heard, year for ear."[31] The more modern literary Negro dialect might be found, for example, in Ellen Glasgow's Vein of Iron when Aunt Abigail, an old Negro servant, says to Grandmother Fincastle, "'I sho' do, ole Miss. We ain't needer uv us de high-steppers we use'n ter be.'"[32] There are different ways of representing this dialect. Carson McCuller's The Heart is a Lonely Hunter has fewer distorted words and fewer mis-spellings, but there are many inflections and more ungrammatical syntax than in Richard Wright's Native Son, where the greater number of distorted spellings indicate the pronunciation and phonology.[33] What peculiarities of the dialect stick in the author's ear and mind, and what distortions he might create to lexically represent them, are an individual matter, although traditional distortions are what authors generally fall back on.

Working our way up from the South, we might chance on the Maryland dialect, Baltimore's more specifically, as spelled out by H. L. Mencken. "But when the huge, fragrant strawberries of Anne Arundel county (pronounced Ann'ran'l) appeared at last they went for only five cents a box." This was the pronunciation of Baltimore in the 1880's. Elsewhere, Mencken writes, "They called themselves, not hucksters, but Arabs (with the first a as in day)...." The man who wrote volumes on the American language also mentioned the strange distortions of the Negro Oyster-sellers in Baltimore; "In the dark

backward and abysm of time their cry must have been simply 'Oysters!', but generations of Aframerican larynxes had debased it to 'Awneeeeeee!', with the final e's prolonged until the vendor got out of breath."[34] Approaching New England, we have a native Pennsylvanian, John Updike in The Centaur, pointing out a New Jersey accent of Caldwell, who drank his milk too fast: "Caldwell---bites back a belch. 'Boy,' he said, 'that milk took a wrong turn down there somewhere.' He still tends to pronounce 'milk' 'melk,' New Jersey style."[35]

The Brooklyn accent and dialect, the archetypal "tough guy," is one of a number of variations on the "vulgar." John Weaver made the most ambitious attempt, according to Margaret Schlauch, to use "vulgar" American English as a poetic medium.[36] Amy Lowell distorted speech as in vulgar American idiom in her poem, "Number 3 on the Docket." John Updike has Caldwell speak of his wife as a would-be performer with a commonly known vulgarism: "I should have put her on the Burly-cue stage, she would have been happier there."[37] Nathaniel West in The Dream Life of Balso Snell has Balso, as he is about to copulate with Mary McGeeney, emit a string of clichés about love just as they are emitted in the movies, and in so doing, distorts the words "moving picture" in a cliché way: "What is life without love? I burn! I ache! Hurrah! Moooompitcher yaaaah."[38] But the most common vulgarisms are those traditionally associated with Brooklyn. Carl Sandburg combines Brooklynese "tough-guy" vocabulary and accent in poem #56 in The People, Yes: "jeez ja see that

skirt/ did ya glom dat moll/ who was tellin you we wuz brud-ders...."[39] He did not bother to be consistent ("was" as both "was" and "wuz") nor thoroughly traditional ("skirt" is usually violated as "skoit") in his word distortions.

Certain writers use vulgarisms in propia persona. H. L. Mencken attacked the "booboisie" and his pet hates such as "Psycho-therapy--- The theory that the patient will probably get well anyhow, and is certainly a damned ijjit."[40] Idiocy is more idiotic and vile if it is expressed as a word distortion.

Ezra Pound revels in word distortions; even his own letters and speech are full of cagey mis-spellings and wise old vulgarisms and dialect. Wyndham Lewis reminisces about him: "With chuckles and much heavy fun, in his screwed-up smiling slits of eyes, he would be as good as saying to me in the Amos and Andy patter of his choice: 'Yor ole uncle Ezz is wise to wot youse thinkin. Waaal Wynd damn I'se tellin yew, he's [T. S. Eliot] lot better'n he looks!' "[41] And in the Cantos, Pound indulges himself in his proclivity. Business is "busnis" or "bizschnitz"; workingmen are "woikinmen"; there is the effort of "keepin' up kulchur" (Pound also mis-spelled a book title like this) involved with "paintin' and scuppchure."[42] Vulgar distortions of these arts are expressed by the distorted words for them, but so too are Pound's personal artistic deviations from the popular and "re-spectable" and accepted "culture." Only, it seems, by such off-hand distortions and manner could he best express his feelings about his art

and his world.

Dialectal distortions provide a way of ridiculing those people who think or speak differently from you. Pound, disliking the Jews, utilized this technique to hit out at them. "The tale of the perfect schnorrer: a peautiful chewisch poy" in the Cantos perhaps indicates Jewish greed in "chew" and perhaps a bad smell in "peau"; at any rate, it does indicate pronunciation.[43] F. Scott Fitzgerald, writing in 1931 of the newly-rich Jew in The Crack-Up, said, "I remember a fat Jewess, inlaid with diamonds, who sat behind us at the Russian ballet and said as the curtain rose, 'That's luffly, dey ought to baint a bicture of it.' "[44] In the b substituted for the p there is contempt. In The Great Gatsby, Wolfsheim, a crooked Jewish gambler, says to Nick Carraway who is introduced to him by Gatsby, "I understand you're looking for a business gonnegtion."[45] This connection is probably illegal, and the word distortion illuminates this, as well as the fact of Wolfsheim's Jewishness. Less barbed and anti-semitic is an example from Nathaniel West's The Day of the Locust, in which Harry Greener, an old vaudevillian, tells of the "good old days": "When it opened I was playing the Irving [Vaudeville slang for Jew] in a little number called 'Enter Two Gents, ' a trifle, but entertainment, real entertainment. I played a Jew comic, a Ben Welch effect, derby and big pants--- 'Pat, dey hoffered me a chob in de Heagle laundreh...' 'Faith now, Ikey, and did you take it?'...'No, who vants to vash heagles?' Joe Parvos played straight for me in a cop's suit."[46]

The added h's do not a cockney make. The other distortions and the context is what fixes the accent as "Jewish."

German accents come perilously close to the Jewish. Sinclair Lewis in Arrowsmith describes Max Gottlieb's German accent explicitly: "But one cannot convey the quality of it: the thin drawl, the sardonic amiability, the hiss of the S's, D's turned into blunt and challenging T's." Elsewhere, we see Gottlieb's dialect in action: "This iss very good" and "...in this wale of tears" and "I am very pleast, Martin."[47] Randall Jarrell in Pictures from an Institution explicitly discusses the accent and deformations of another German academician, Gottfried Rosenblum, who, among many other things, cannot quite seem to pronounce the "th" sound: "I do nodt like de tune she says zings to." Jarrell writes, "He said d a third of the time, t a third of the time, and z a third of the time, and explained, smiling, that after a few years, ass zhure ass Fadt, these would merge into the correct sound. It is true that his d and t and z were changing, but not in the direction of any existing sound: his speech was a pilgrimage toward some lingua franca of the far future--- 'vot we all speak ven de Shtate hass videredt avay,' as he would have put it."[48]

Foreigners speaking English account for a good deal of the causes of literary word distortion. And the number of accents are legion. A French-Canadian named Baptiste in Robert Frost's "The Ax-Helve" speaks of the ax-head's bad handle: "You give her one good crack, she's snap raght off. Den where's your hax-ead flying

t'rough de hair?"[49] D substituted for th, a g for an i, an h added, and an h transposed, constitute Frost's distortion of conventional spelling to make Baptiste's accent come across more accurately than ordinary convention allows. John Dos Passos in 1919 in U.S.A. adds an a to words as the basis of his Italian accent: "...and Charley [an Italian in Italy] was all for il Presidente Veelson and the fourteen points and said soon they'd make peace without victory and bigga revoluzione in Italia and make bigga war on the Francese and the Inglese treata Eyetalian lika dirt."[50] There is an unspecified accent in Dos Passo's The Big Money which could be Italian, or could be Polish if only from the context; a poor foreign miner drags Doc French out of bed with a "pliz...heem coma queek" to get him to treat someone (probably "coma" is not meant to suggest what is wrong with the invalid, but rather what is wrong with the pronunciation).[51] Willa Cather explicitly substitutes y for j in My Antonia for a Bohemian accent: "The little sister, whom they called Yulka (Julka), was fair, and seemed mild and obedient."[52] In O Pioneers!, Cather illustrates Mrs. Lee's thick Swedish accent with the same y-for-j Substitution, plus an Addition of an a: "Now we be yust-a like old times!" And speaking of a new apron she has made, Mrs. Lee shows other orthographic deviations: "No, yust las' night I ma-ake. See did tread; verra strong, no wa-ash out, no fade. My sister send from Sveden. I yust-a ta-ank you like dis."[53] Substitution of v for w is conventional Swedish dialect; the Separation after a and Addition of another a is a

less conventional method of reproducing this dialect pronunciation. William Saroyan is the locus classicus of the Armenian accent. Usually, the distorted word even if transformed into another word has no other purpose than to indicate accent and whatever else that alone would imply. An example is "coma" above. At times, the distorted word is relevant in the context, not only as a realistic sound, but also as an aesthetic meaning. In My Name is Aram, Saroyan writes of Uncle Gyko who studies Yoga and Oriental philosophy: "These strength, he said in English, which he liked to affect when speaking to me, ease from God. I tell you, Aram, eat ease wonderful."[54] Here it and is are turned into eat and ease, two words which fit perfectly into Gyko's philosophy of enjoying life.

Accents from more exotic places are not lacking either in our literature. D. H. Lawrence in Aaron's Rod shows the Indian doctor's pronunciation of an English word by first leaving the words as he speaks undistorted, and then explicitly commenting on how it sounded. "At the foot of the stairs he heard the voice of the Indian doctor: 'Now, little girl, you must just keep still and warm in bed and not cry for the moon.' He said 'de moon,' just as ever. Majory [Aaron's daughter] must be ill."[55] Aldous Huxley also substitutes "de" for "the," and subtracts an h, in Mr. Sita Ram's discourse in Point Counter Point: " 'What a tinker!' he pursued. 'What a great tinker! And de style is so chaste.' "[56] A great thinker is transformed into an intellectual tinker for want of a letter. In The

Beautiful and Damned of F. Scott Fitzgerald, we have a Japanese butler speak of his boss writing: " 'No, sa.' Tana grinned again. 'Make typewutta.' " And a Negro from Martinique, West Indies, indicates upstairs with "Up-stays, madame."[57] But all this dialect speech is primarily pronunciation; another part of a true dialect-speech is sentence formation and word construction. Pidgin-English has its own imaginative, Teutonic-type of word compounding; native elements are combined with English elements as Charles W. Leland notes in his book of Pidgin English selections.[58] "Pidgin" is supposed to be a corruption of "business," and since joss is the native word for "God," then joss-pidgin means "religion" or literally "God-business." Priest is joss-pidgin-man, and bishop is top-side piecee Heaven pidgin man. Here you see the lexical distortion of many English words to fit the South-Sea natives' idea of sound speech.

Everyone who speaks a different language can develop problems when the two languages, native and foreign, must meet in speech. Names are a particular thorn in the throat. Saroyan shows in the word distortions committed how Armenians and Americans have trouble with each other. Speaking to Miss Balaifal,

> "I can't sing, Miss Balaifum, Pandro said. Nonsense, the lady said. Of course you can sing, Pedro. Pandro, not Pedro, Pandro said. Pedro is my cousin's name. As a matter of fact, Pandro's name was Pantalo, which in Armenian means pants. When he had started to school his teacher hadn't cared for, or hadn't liked the sound of, the name, so she had written down on his card Pandro. As for his cousin's name, it was Bedros, with the b soft, which in turn had been changed at school to Pedro. It was quite all right of course, and no harm to anybody."[59]

Except to the names and words, of course. Understanding falters when words are so distorted from their conventional sound or shape. Names get a particularly bad time of it. In The History of Mr. Polly by H. G. Wells, Italian and French writers are chewed up in an English mouth. "Then Parsons discovered an Italian writer, whose name Mr. Polly rendered as 'Bocashieu'...." Shortly thereafter, he makes free with "the glorius revelation of that great Frenchman who Mr. Polly called 'Rabooloose'...."[60] There is a lot that is "loose" in both Boccaccio and Rabelais besides their names. Mis-spelling and mis-pronouncing of Italian is found in E. M. Forster's "Celestial Omnibus" over the door of which "was written, 'Lasciate ogni baldanza voi che entrate'--- at least, that was what was written, but Mr. Bons said that it was Lashy arty something, and that baldanza was a mistake for speranza."[61] A young English boy is talking, so his ignorance of Italian is understandable. To keep things understandable regarding foreign names, some American soldiers are talking in France in William Faulkner's A Fable: " 'My name's Philip Manigault Beauchamp,' the Negro said. 'Go on,' Buchwald said.... 'It's spelled Manigault but you pronounced in Mannygo,' the Negro said."[62] The gap between the way names or words are spelled, and the way they are pronounced, is especially large when different languages are involved.

Ignorance of foreign languages, particularly French, can be an indicator of social class. Distorted names as shown by unorthodox orthography forms a favorite literary representation of this ignorance.

In Henry James' The Princess Casamassima, Paul Muniment introduces Hyacinth Robinson to his sister, Rose, with the comforting assurance that " 'he's all right; I met him at the Poupins.' 'Puppin' would represent the French bookbinder, and that was the name by which Hyacinth always heard him called at Crookenden's Bookbindery ."[63] Rose calls them (and James writes) "the Puppins." Poupin is a French name, and the distorted spelling represents an Anglicizing, and perhaps a lack of French and general "culture." Usually one mis-pronounces out of ignorance; but sometimes out of pride. Distorted spelling indicates that the pronunciation is off-center when, in Shaw's Man and Superman, the lower-class, but quite educated and proud of his lower-class origins, chauffeur Henry Straker is talked to by an annoyed Tanner: " 'Let me remind you that Voltaire said that what was too silly to be said could be sung.' [Straker] 'It wasn't Voltaire: it was Bow Mar Shay.' [Tanner] 'I stand corrected: Beaumarchais of course.' "[64] Tanner, being upper-class, was allowed to get his spelling right; Straker, while pronouncing the name fairly correctly as the spelling would indicate, is permitted to have his lower-class pride assuaged with a word distortion. Mrs. de Bray Pape in Ford Madox Ford's The Last Post takes the opposite, but more usual, sort of pride in striving to be more upper-class than she is. Her pomposity and vulgarity come through when she opens her mouth and her French pronunciation pops out on the page. She declares, "The boudoir appeared to be only a panelled

boudoir: very large because of the useless vanity of le Raw Solale. Madame de Maintenon would have been content without such vanity...."[65] Not only are her French words spelled incorrectly, but from that spelling her pronunciation also is seen to be incorrect, as Straker's was correct. She pronounces le Roi Soleil as though they were English words, and English rules applied.

Names are obviously only one of the distort-able elements of a foreign tongue. English and Americans have their quota of problems with foreign words in general. A saying such as Le style, c'est l'homme is transformed by Teddy Ponderevo, who is not very well up on French in H. G. Wells' Tono-Bungay, into the orthographic distortion which yet does echo closely how it would sound when rendered in "English": "Le Steel Say Lum. The Style it's the man. Whad are you laughing at, Susan?"[66] Letter Emphasis as Selective Capitalization, as does his distortion "Whad", point to his oddity of pronunciation despite its seeming closeness to the French sound. Teddy Ponderevo's wife also distorts French words, here in spelling and in pronunciation; speaking about her husband's rather slack business, " 'It does no good,' said his wife. 'It's not his miloo....' "[67] What distorted spelling seems to indicate is not only pronunciation, but ridicule, ignorance, social class as well.

Americans too have their difficulties with French shown up by the spelling. Homer in Nathaniel West's The Day of the Locust is very unsophisticated. "Homer made another gallant attempt to get

into the spirit of the evening. 'Garsoon,' he called to the waiter, 'more drinks.' "[68] Even more provincial is the rustic American soldier in France in Faulkner's A Fable who pronounces Hotel de Ville as "The Ho-tel de Villy."[69] Separation within "Ho-tel" and pronunciation of the silent e in Ville marks him as a hick of the first water. Mispronunciation on purpose, malapropistically making, for example, hors d'oeuvre into the American slang "hore duffers" (Cliff in Sinclair Lewis's Arrowsmith),[70] is a way of spoofing mispronunciation, and language and spelling itself. But even when an American is speaking French with the correct pronunciation, which might be indicated by the distortion of spelling, this distortion makes apparent the gap between people's native tongue and their foreign one. It is a literary reminder to the reader that a foreign language is being spoken by someone to whom that language is not native. Another American soldier in A Fable by Faulkner tells some French to eat their bread with "Monjay, monjay."[71] If the j is hard, then the distortion is supposed to show a mispronunciation; if soft, then not.

French spoken by a Polish woman in Warsaw to Moses Herzog in Saul Bellow's Herzog is somewhat left in conventional French spelling, and somewhat not. "When he [Herzog] took her hand, she [Wanda] said, 'Ah, ne toushay pas. C'est dangeray.' "[72] Even French as spoken by the French will, for various reasons---pronunciation, ignorance, physical causes such as sleepiness or disease —— be orthographically deviant. William Carlos Williams,

in a poem called "Brilliant Sad Sun," writes: "The empty pitcher dangling/ / from her grip/ her coarse voice croaks/ Bon jor' "[73] Ezra Pound, while fluent in French, is orthographically deviant to show pronunciation, but more than that----to show by a dialectal deviation the casual, wise old persona, Uncle Ez: "Poo quah?" he asks, or notes "cette mauvaiseh venggg blew over Tolosa."[74]

In the plays of Sean O'Casey, both French and Latin are fractured chiefly to indicate ignorance on the part of the speakers, and also to imply, I believe, similarities in meaning between the fractured foreign words and the English ones they resemble because of their new spelling. In O'Casey's The Silver Tassie French is distorted to show ignorance and ridicule: "1st Soldier [derisively] . Comprenneemoy. / 3rd Soldier. Tray bong." The "tray" is irrelevant to anything but pronunciation. But in Mrs. Heegan describing a Post Office Savings Bank Book, and its motto as on British currency, the English words emanating from the mis-spellings have more bite: "Lion and Unicorn standin' on their Jew ay mon draw." The Irish love to worry about the Jews owning Ireland; a "bank draw" is also implied by this distortion of Dieu et mon Droit. In The Shadow of a Gunman, a "prime" case is implied in "...James Gallogher of fifty-five St Teresa Street ventures to say that he thinks he has made out a Primmy Fashy Case against Mrs. Dwyer and all her heirs...." Thus Prima Facie. In Time to Go, Flagonson speaks of "this year of our anno domino" connoting perhaps the divine game. More certain and

appropriate in the same play is Bull Farrell's self-defense, "Bull Farrell hides no roguery undher the registered comfort of any priest's connivance, havin' refused to sanction th' givin' of ad libeetitum donations for the period of sinny quaw non!"[75] Bull dislikes giving donations to priests; under his protests, sine qua non turns "sinny" and embraces sin, and within "undher" is perhaps a female temptress. At any rate, the distortions of spelling of these French and Latin words often bring these words closer to relevant English words.

In literary works in English, foreign words might be spoken by those to whom that tongue is native. Spanish, for example, undergoes distortion to represent the sound of correct pronunciation. In Dos Passos' Nineteen-Nineteen in the trilogy U.S.A., Maria asked, "Watta you wan', iho de mi alma?"[76] "Iho" stands for hijo meaning "son." The h is absent because in Spanish it is silent, and the j is changed to h because that is how it is pronounced. A similar change for similar reasons is found in W. C. Williams poem, "Adam": "But being an Englishman/ though he had not lived in England/ desde que avia cinco años/ he never turned back."[77] "Avia" stands for había meaning "had" or in this case "was." Subtraction of the h and Substitution of v for b shows Spanish pronunciation too.

Languages can mix more closely than the mispronunciations of people speaking foreign languages, or foreign words lying side by side in speech. Krapp feels that mixed speech is primarily farcical and of little literary significance, although in America it is of great

historical significance given America's idea of itself as a "melting pot."[78] But speech that is mixed up thoroughly, "melted" together in fact, has its place in literature. W. C. Williams blends English and German in his poem "Lustspiel": "Vienna the Volk iss very lustig, / she makes no sorry for anything! / She likes to dance and sing!"[79] This, I suppose, might represent a Viennese dialect. In Ernest Hemingway, English words sprout French verb-endings; his short story, "Wine of Wyoming" has "On peut looker....Il est crazy pour le shooting." "Look" adds "er" for the French verb. Mr. Fontan says, "J'aime beaucoup shooter les canards." Madame Fontan mangles English words in "Mangey du fromage. Mangey du crimcheez....I ought to have gotten kek."[80] The cream cheese and cake have melted here. Ezra Pound goes in the opposite way by adding an English suffix to a French word, a favorite also of E. E. Cummings, as he declares, "soi disantly looking for Manichaeans."[81] Evelyn Waugh in Decline and Fall has the same type of French-word-with-English-suffix in "Lady C.'s [Circumference] hardly what you might call bonhommous."[82] Translating from French to English while trying to keep the English sounding like the French can cause inaccuracy in meaning as the price for accuracy in echoing the sound. Take some of Alden Van Buskirk's poem "Kitchen," for instance: "I translate a line anew---/ (Comme je descendais des fleuves impassibles)/ 'Come didya descend the impassible flues ?'/ & Rimbaud flies by my window approving----."[83] Well, maybe.

"Didya" sounds like je; flueves (rivers) becomes "flues" only because it sounds like it. Puns on foreign names are a specialty of James Joyce, and we explored his in another chapter, but his puns too can illustrate the turning of one language into another because of a similar sound. In Finnegans Wake, H. C. Earwicker's name sounds like "earwig"; the French name for "earwig" is perce-oreille; so Earwicker is sometimes referred to as Persse O'Reilly, an Irish name that sounds like the French word. A thorough blend, a pun relying on a similarity between Latin and English, can be seen in the poem "Montrachet-le-Jardin" by Wallace Stevens: "The skeleton said it is a question of/ the naked man, the naked man, the naked man as last/ And tallest hero and plus gaudiest vir."[84] The Latin at the end, melted though it be, seems to mean "most rejoiced man"; the English, "plus gaudiest." Without the Latin vir, one would probably be confused rather than be thinking of the Latin root of "gaudiest." Such are some of the possibilities when foreign languages and their pronunciations, grammar, and spelling differences meet in a literary work.

Even a diacritical mark can make the leap from one language to another. The German umlauts refine the pronunciation and the added o's add volume to Teddy Ponderevo's cry about his abuse by his creditors in Wells' Tono-Bungay: " 'The Bloody bullies!' he shouted. 'The Blööööödy Bullies.' "[85] Letter Emphasis in the form of Selective Capitalization makes his cry even more emphatic. For

pointing out pronunciation, the language of poetry is sometimes employed. Showing either social disapproval or else how Philip Bosinney, in typically unorthodox fashion, pronounces his name, James Forsythe, in John Galsworthy's The Man of Property, says, " 'This young Bosinney' (he made the word a dactyl in opposition to the general usage of a short o) 'has got nothing.' "[86]

Social class is implicit in certain sorts of pronunciation. In Fitzgerald's The Beautiful and Damned, there is an allegorical dialogue between "The Voice" and "Beauty" who is to be re-born in the U.S. around 1907 or so. "The Voice" says, "You will be disguised during your fifteen years as what is called a 'susciety gurl.' " And then it adds, "It's a sort of bogus aristocrat."[87] Substitution of us for o, and u for i, adds inestimable hauteur to the words. In The Crack-Up, Fitzgerald notes the following tidbits from the upper reaches of "susciety": "Bijou, regarding her cigarette fingers: 'Oh, Trevah! [Trevor] Get me the pumice stone.' " Elsewhere, " 'She's really radiunt, ' she said, 'really radiunt.' "[88] Some people try to raise their social status by attempting to climb on a more elevated diction. Malapropisms are like this; Sean O'Casey has a character refer to "piseudo religiosity" in which both p and s are sounded---- a case of malapropistic mispronunciation.[89] Individuals have various reasons for, and methods of, slightly deviant pronunciation. Orsini, Count Pitigliano, in Pound's Cantos, refers to Sigismundo Malatesta as "Siggy, darlint," as kind of a lover's baby-talk.[90] Pound also

notes that W. B. Yeats composed out (very) loud in his Irish dialect, varying the pronunciation for emphasis as he practiced reciting: "as it were the wind in the chimney/ but was in reality Uncle William/ downstairs composing/ that he had made a great Peeeeacock/ in the proide ov his oiye/ had made a great peeeeeeecock in the.../ made a great peacock/ in the proide of his oyyee/ proide ov his oy-ee."[91]

Sometimes people attempt slightly deviant pronunciation to achieve a higher social status, or to delight others with the proper rendering of a poetic phrase. Sometimes their speech is due to their place of upbringing which involuntarily colors or promotes any individual oddity they may have. Monaghan, an American in Faulkner's A Fable, says "'Just wait till after the first time you've been good and scared'---pronouncing it 'skeered.' "[92] This is a conventional Western way of speaking, although Faulkner did not mention where Monaghan was from. In his Requium for a Nun, Faulkner is more specific: " 'That's right,' Pettigrew said. 'Thomas Jefferson Pettigrew. I'm from old Ferginny.' "[93] This is a mixture of the place and the personal eccentricity in pronunciation. A Pennsylvanian service station owner in Updike's The Centaur is much more eccentric than regional in his " 'Do you have a garage of your own.' He accented 'garage' on the first syllable: garritch."[94] Here, the writer is explicit about the word-distortion rather than showing it at the time the man speaks.

A hint of pidgin-English marks the syntax and vocabulary of

following phrase in Donald Barthelme's Unspeakable Practices, Unnatural Acts: "He took a look took a look but he couldn't see anything strawdinary along this newspaper here...."[95] The x sound is subtracted to show a personal oddity of speech. Dialect colors, but personality determines the Separation and Combination of the following word-boundary change in Aldous Huxley's Antic Hay: " 'Ad a van and a nold pony of me own."[96]

Personal eccentricities of pronunciation can be submerged by one's profession. Sea-going lads, used to saying "forward," now must, like the line in Pound's Cantos, talk of "Sea break from stern forrards."[97] This is a conventional profession-al word distortion, deviating from the standard language. Realistic distortions of military commands can often produce unintentional irony. Faulkner writes, " 'Bridesman, ' he said but at that moment the major said ' 'Shun!' and the infantry officer shouted 'Present-harms!' and at salute now...."[98] Military arms produce "harms," underlined for emphasis on the word. "Attention" is trimmed to a warning "Shun." Another profession renowned for verbal distortion is that of train-conductor. Mark Twain combines this mush-mouth with another---refreshment-seller---in A Connecticut Yankee in King Arthur's Court: talking about Sandy's tale of knights in battle, the narrator says, "The pelting sing-song of it carried me forward to scenes and sounds of my boyhood days: 'N-e-e-ew Haven! ten minutes for refreshments---knductr'll strike the gong-bell two minutes before

train leaves---passangers for the Shore line please take seats in the rear k'yar, this k'yar don't go no furder---ahh-pls, aw-rnjz, b'nanners, s-a-n-d'ches, p----op-corn!' "[99] Separation, Subtraction, Substitution, Letter Emphasis by underlining--- all processes of word distortion which indicate peculiar pronunciation peculiar to a profession. Carl Sandburg in a poem, "Eleventh Avenue Racket," speaks of a "pushcart man [who] called tomaytoes, tomaytoes."[100] Addition and Letter Emphasis by underlining show how this word is to be pronounced. Professional as well as personal variations in pronunciation complement the dialect variations from standard English and American speech we had discussed earlier.

There are also physical causes for distortion of sound and speech. A lisp, for example, might be physical, or it might be a social or individual affectation. Writers point out homosexuality in their characters through distorting words to a lisping simper. In A Cool Million by Nathaniel West, the hero, Lemuel Pitkin, is dressed as a sailor boy in Wu Fong's brothel. In comes the Maharajah of Kanurani. " 'My, wath a pithy thailer boy,' lisped the Indian prince with unfeigned delight.... 'Thom on, pithy boy, giff me a kith, ' he said...."[101] If not raw homosexuality, lisping often is a literary sign of an effete femininity. Another member of the "nobility" is Baron Benito Cohen in Huxley's Point Counter Point; speaking of Molly d'Exergillod, he "had vehemently declared that she was 'one of nature'th Roman Empreththeth.' " Elsewhere, concerning Molly's

saying she was sentimental, " 'About ath thentimental ath the Thirenth in the Odythhey' had been Baron Benito's classical comment."[102] Effete femininity is not, of course, a masculine trait. In Edward Albee's Who's Afraid of Virginia Woolf, Martha, anything but effete, tries to make herself seem weak and helpless through a slight variation on the lisp. Lisps substitute th for s sounds; Martha in baby talk substitutes f for th with "I'm firsty."[103]

Baby talk when talked by babies is a physical cause of word distortion; when spoken by adults it is designed, as was Martha's, to show helplessness. In Murphy by Samuel Beckett, "He threw his voice into an infant's whinge [sic?] . 'I cudden do annyting, Maaaammy.' "[104] The added letters make a drawn-out, loud whine, while the subtraction of other letters show slurred pronunciation, both of which are common to infants. John Berryman substitutes letters or sounds in the baby-talk distortion of "Henry is weft on his own" in His Toy, His Dream, His Rest. Something becomes "truly somefing", and elsewhere Henry's wife is "monfs pregnant."[105] But the authentic physical cause of such word distortion comes when a real child is speaking. In Willa Cather's O Pioneers!, a boy in the cold "sat wringing his long sleeves and looking up a telegraph pole beside him, whimpering, 'My kitten, oh, my kitten! He will fweeze!' "[106] W substitutes for r in this case. Young Ernest Pontifex in Samuel Butler's The Way of All Flesh, is commented upon while singing a hymn: "He was, however, very late in being able to sound a hard 'c'

or 'k,' and, instead of saying 'Come,' he said 'Tum, tum, tum.' " Later, Theobold, Ernest's father, asks Joey, a younger brother of Ernest's, if he can say "come." " 'Yeth, I can,' replied Joey, and he said something which was not far off 'come.' "[107] However close Joey came to "come," he returned us to the lisp, the substitution of th for s, only now with the authentically physical cause of early childhood. Butler did not try to convey in letters the sound Joey actually did make.

Sometimes word distortion results not only from youthfulness, but from a mental infancy, or feeblemindedness. Beckett, in Malone Dies, writes, "The youth, tormented by the sun, was grabbing feebly at the thin one's umbrella, saying Pasol! Pasol!"[108] Heat plus youth plus feeble body and mind equals word distortion; in this case, the subtraction of ra.

Robert Duncan, in "A Poem beginning with a line by Pindar," illustrates another physical cause of word distortion: "The old man, feeble, does not recoil. / Recall, a phase so minute, / only a part of the word in-jerrd. / / The Thundermakers descend/ / damerging a nuv. A nerb. / The present dented of the U/ nighted stayd. States. The heavy clod?/ Cloud. Invades the brain. What/ if lilacs last in this doorway bloomd?"[109] This poem talks of old men, and a "stroke." Dwight D. Eisenhower and his speech defect after his stroke becomes a symbol for our, and his, defect of greatness; this defect causes a fumbling of words of description, while Whitman

did not have to fumble because he had the greatness of Lincoln to write about. President cracks open and exposes the dented present, and night is discovered within the United States. Paraphasia, a disease directly connected with speech, is found to be profoundly significant by Philip Quarles in Huxley's Point Counter Point. While eating dinner and reading Bastian's book On the Brain:

> "Halfway through the fish, he came upon the case of the Irish gentleman who had suffered from paraphasia, and was so much struck by it that he [Philip] push aside his plate and, taking out his pocket book, made a note of it at once. The physician had asked the patient to read aloud a paragraph from the statutes of Trinity College, Dublin. 'It shall be in the power of the College to examine or not examine every Licentiate, previous to his admission to a fellowship, as they shall think fit.' What the patient actually read was: 'An the bee-what in the tee-mother of the trothodoodoo, to majoram or that emidrate, eni eni krastrei, mestrait to ketra totommbreidei, to ra from treido as that kekritest.' Marvelous! Philip said to himself as he copied down the last word. What style! What majestic beauty! The richness and sonority of the opening phrase! 'An the bee-what in the tee-mother of the trothodoodoo.' He repeated it to himself. 'I shall print it on the title page of my next novel,' he wrote in his notebook. 'The epigraph, the text of the whole sermon.' Shakespeare only talked about tales told by an idiot. But here was the idiot actually speaking---Shakespeareanly, what was more. 'The final word about life,' he added in pencil."[110]

What this extended quote shows is what can be the significance of word distortion qua distortion. The meaning is only in the distortion.

Other physical causes for word distortion in literary works are numerous. A cleft palate is imitated in a realistic distortion in Dos Passos's 42nd Parallel in U.S.A.; the quack "truthseeker," Dr. Emmanuel Bingham speaks to Lee, a poor tailor: "Lee talked as if he had no palate to his mouth. ''M pretty sick man,' he said. 'Spen'

mor'n thou'sn' dollarm on doctor, no get well.'

'Well, I'll stand by you; you know that, Lee.'

'Hure, Mannie, hure, only you owe me too much money.' "[111]

This cleft palate substitutes h for s, as well as subtracting several letters.

Stammering generally adds letters. John Berryman in "Dream Song 184," has his protagonist nervously note "We c-can't win here, he stammered to himself."[112] Pound in Canto 94 stutters worse with "d-d-d-dina-mite."[113] More d's are added, and more of the word is separated here. Saul Bellow in Herzog explicitly ties stammering to excitement and anger, so it can act as a characterization clue. Madeleine talks about the private detective she thinks Herzog hired to follow her around: " 'Now that man dogged my steps around F-Field's [a Department store] all afternoon.' She often stammered when she was enraged. 'I waited in the l-l-ladies room half an hour, and when I came out he was still there. Then in the I. C. Tunnel...when I was buying f-f-flowers.' "[114]

Some physical causes for word distortion showing up in literary works are temporary. A cold in the nose of Burlap in Huxley's Point Counter Point is linguistically analyzed: "The n's and m's had turned to d's and b's. He had a cold. 'So idvolved id ode's work.' " And later, "Burlap shook hands with the two ladies and said something about his pleasure at beeting the authors of work he had so much adbired."[115] Sleep is good for a cold, but can cause havoc

in your speech, as evidenced by Fitzgerald's The Beautiful and Damned in which Anthony Patch is just awakened by Bounds, his valet: " 'Bows!' muttered the drowsy god. 'Thachew, Bows?' "[116]

Slurring sounds are the province of the soused as well as the sleepy. An Englishman, quarreling with Gerald Scales in Arnold Bennett's The Old Wives' Tale, betrays his tipseyness with an added h: "Then suddenly the whiskered Englishman, jerking his head towards the door, said more quietly: 'Hadn't we better settle thish outside?' "[117] Words run together, letters are missing, and our looped h appears in E. M. Forster's The Longest Journey, in which a drunken soldier asks, "P'r'aps y'like therold song. Lishen."[118] Fitzgerald, in his story "The Camel's Back," has a c slur into a z in a drunk's "fanzy-dress party." Letters are well as reputation are lost in his request for "somep'n 'stinctive."[119] "Dis" is the prefix that also is lost in the speech of drunk Dr. Vickerson in Lewis's Arrowsmith : "Road's damn' disgrace....'Sgrace." Another prefix goes in his, "And get your basic science. I'll splain."[120] At times, drunkenness adds rather than taking away. In Murphy by Beckett, a hiccup separates or interrupts a word. " 'And the construction of the regular dodeca--hic-- dodecahedron,' said Neary. 'Excuse me.' "[121]

Too much gas or too little can cause word distortion. Imitating a gramophone running down, Virginia Woolf in Between the Acts wrote, "The gramophone gurgled Unity-Dispersity. It gurgled Un...

dis... And ceased."[122] Words do not only stop slowly from mechanical causes; they can be cut off quickly. W. C. Williams in a poem called "Sunday" hears a conversation cut off: " 'Of course the Govern---' / [.] a distant door slammed. / Amen."[123]

Tiredness or carelessness tends to produce assimilation, in which two unlike sounds change to become more alike.[124] The v-sound in anticipation of the m-sound, becomes identical with it in the words "Gimme" from the words "Give me." A partial assimilation transforms "Danbury" into "Dambury"; the dental nasal n becomes the labial nasal m in anticipation of the coming labial b. In W. C. Williams' poem "Shoot it Jimmy!," we see this careless assimilation at work: "Man/ gimme the key/ / and lemme loose---/ I make 'em crazy/ / with my harmonies----"[125] Dissimilation, on the contrary, tries to avoid too many like sounds; mental preoccupation or the difficulties of pronouncing all the similar sounds can produce distorted words like "fambly" or "chimbley."[126]

We have seen how the physical condition or phonological processes of the individual, both permanent or temporary, can distort the words he speaks. But what about the individual's educational or social situation? Attempting to use words he does not quite understand or know will often result in that frequently funny, pretentious error called a malapropism.

Malapropisms are often simply the substitution of one word for another, based on a similarity in sound. In the story "O Russet

Witch" by F. Scott Fitzgerald, a chauffeur asks a question concerned with the higher social interest of his mistress. To the bookseller Merlin, he queries, " 'Do you-- do you sell additions.... Firs' addition.'... Merlin's interest quickened. Here was possibly a big sale. 'Oh, editions. Yes, we've advertised some firsts....' "[127] In Antic Hay, Huxley has a maid substitute a domestic noun for a scientific one: " 'Mr. Shearwater's at the lavatory, ' she said in answer to Gumbril's question. 'Laboratory?' he suggested. 'At the 'ospital.' That made it clear."[128] Perhaps a Freudian slip at a higher level (Shearwater --lavatory), here it only indicates a slip of ignorance. Sean O'Casey's work is filled with malapropisms of all kinds, reflecting both the social and educational level and aspirations of his characters. Uneducated Mrs. Henderson, in The Shadow of a Gunman, declares, "I'll ask you to read the letter, which I'll say, not because you're there, or that you're a friend o' mine, is as good a letter as was ever decomposed by a scholar." And later on, Mrs. Grigson, as uneducated as Mrs. Henderson, tries for "alluding" but misses: "Oh, you're not deludin' to Mr. Shields."[129] Obviously, the point and humor of a malapropism is extended greatly when the substituted real word for the word meant does have a meaning or relevance in the context; the letter was "composed" and "decomposed." Ignorance must not only be construed as lack of education; it could refer to the speaker having a different native language. In Donald Barthelme's book Unspeakable Practices, Unnatural Acts, Pia, a

Scandinavian in the story "Edward and Pia," "told Edward that she had been raped once....'The man that raptured me....' 'Don't say "rapture." In English it's rape.' "[130] While a linguistic mistake, Pia inadvertently reminds the reader that it was rapturous for her.

Real words might be contained within a malapropism as part of the word substituted for the word meant. Dialectal dropping of the h in cockney English illustrates their misunderstanding through their lack of education or of upper social class in H. G. Wells' The History of Mr. Polly. Polly speaks of Parsons at Parsons' trial: he was "haturally of choleraic disposition.'... 'You mean 'E 'As a 'Ot temper, 'said the presiding magistrate. 'I mean 'E 'As a 'Ot temper, 'replied Polly, magically incapable of aspirates for the moment." Subsequently, the magistrate asks Polly, "You don't mean 'E ketches cholera."[131] Emphasizing the loss of the h's, the second letter is capitalized after the apostrophe, perhaps showing through Selective Capitalization that this second letter to a cockney is really the first; the initial h is nowhere. Cholera was seen in "choleraic" and, while it was Polly who used the longer word, the magistrate misunderstood it in a malapropistic manner.

Misunderstanding of overly literary or learned words, and the consequent changes of these words into something more familiar, is called popular etymology. In one of Gissings' novels, the name Penelope is transformed by the poor in London as Pennyloaf, words they deal with every day. In Dorothy Sayer's tale, "Clouds of

Witnesses," an English Inn, called "The Bridge Embattled," was changed to the more common "Bridge and Bottle."[132] Etymologies can be used also in a poetic way by writers such as Emily Dickinson, who will use them to indicate the meaning of their word-parts; "express" to mean "to press out" in the physical sense.[133]

Words within the malformed malapropism crop up in the talk of the uneducated landlady Mrs. Jupp in Butler's The Way of All Flesh. Mercenary marriage is captured inadvertently in her "It's what you must call the fortunes of matterimony, for there ain't no other word for it." Of course there is another word, and that is the right one, but her error has an artistic significance, and a focus on it, which the right one could not have. Earlier in the book she blends foreign languages and telescopes words : "...there's not a woman in London knows my age except Mr. Davis down in the Old Kent Road, and beyond a haricot vein in one of my legs I'm as young as ever I was. Old indeed! There's many a good tune played on an old fiddle. I hate his nasty insinuendos."[134] Sin, inuendos, and insinuate are all mixed in that last word.

Back to Sean O'Casey for other real words within the malapropism, where we find Mr. Gallogher saying, "Oh, Mrs. Henderson, that's a parrotox." And Mrs. Henderson, that confirmed malapropist, answers, "It may be what a parrot talks, or a blackbird...but it's what Julia Henderson thinks."[135] She both speaks and understands malapropistically. Mr. Gallogher also tries to be more "educated-

sounding," and his tendency is, since the learned words are usually longer, to add syllables in his malapropisms —— for example, "particularated" for "particular," and "interpretate" for "interprete." In O'Casey's Time to Go, Conroy adds syllables to his words also; his malapropisms contain real words. He says to Kelly, "You must be the boyo who th' Sergeant told me was spreadin' ideas about incitin' to discontentation everywhere." Discontent suggests contention here. He blends the theological and the logical miraculously in his "curious theologicality."[136] Sometimes the blend of words is most tentative; Sylvester in The Silver Tassie, explaining the subtleties of speaking on the telephone when he's never done it before and is frightened of it, says, "You have always to preserve an equee-balance between the speakin' mouth and the hearin' ear."[137] The remainder of equilibrium is balanced at the other end of a hyphen by "balance." Nathaniel West blends beginnings and endings in his malapropism from a mean, bragging Missourian out West: " 'Tarnal death and massacreeation, I'm the rip-tail roarer, I am."[138] "Massacree," a Western dialectal "massacre," merges with the creation at the opposite end of things.

But malapropisms are not just substitutions of the wrong word for the right one, or distorted words with real words within them; they might be distortions which would merely suggest the real words they represented to the speaker. H. G. Wells has Mr. Polly mispronounce "everything in order that he shouldn't be suspected of

ignorance, but whim. 'Sesquippleddan,' he would say. 'Sesquippledan verboojuice.' "[139] Ignorance it indicates nevertheless. But suggestions abound à la Joyce. Verbiage becomes verb-juice. Juice can also be found later on in Mr. Polly's ruminations at Parsons' trial: "Is it perjoocery to make a slip? People did sometimes perjuice themselves. Serious offence."[140] Ignorance can be a literary clue for social class, or for a carelessness, a lack of caring. Gloria Gilbert, in Fitzgerald's The Beautiful and Damned, married to Anthony Patch and pregnant, shows her lack of thought and desire for children by saying, "I don't know anything. I've always hated obstrics, or whatever you call them. I thought I'd have a child some time. But not now."[141] Her malapropism subtracts letters, as though Gloria could not take the trouble to learn fully the word "obstetrics," as she would not take the trouble to raise the child implied by the word. Usually, however, malapropisms indicate ignorance and social class. A Cambridge bed-maker in Forster's The Longest Journey notes, "The note being ambigerous, the Kitchens judged best to send it all."[142] Most of this sort of word distortions based on the similar sound of words are not "ambigerous" at all, unless they are puns where more than one meaning reverberates within the distortion.

In O'Casey's play Juno and the Paycock, there are the three types of malapropisms we have discussed. A real word substituted for another is found in Mrs. Madigan's speech about Mary Boyle and the stylish Mr. Bentham: "...here she is today, goin' to be married

to a young man lookin' as if he'd be fit to commensurate in any position in life it ud please God to call him." Commence equals commensurate, both relevant to the context. A real word within the malapropism is in Captain Boyle's, "Joxer, han' me over that attackey case on the table there." And a malapropism which just suggests the real word meant is Captain Boyle's favorite phrase about chaos, mirroring his language, "---the whole worl's in a state of chassis!"[143]

Words which incorporate or suggest more than one word simultaneously are puns. Some of the malapropisms we discussed (e.g. "insinuendos") are therefore puns. Puns can be spelled somewhat differently, showing the need for a slight mispronunciation to connect the meanings. In E. M. Forster's story, "Other Kingdom," the heroine makes such a pun: " 'Oh, look at all those Worters!' she cried, 'and one little Ford in the middle of them!' For she was at that state of civilization which appreciates a pun."[144] This pun is integral to the theme of the story; the Worters are a family, and Ford is a young man who helps the heroine get clear of their rages. In Henry James, many of his character's names are puns: Christopher Newman, Caspar Goodwood, Pansy and Ned Rosier, Hyacinth Robinson, Mrs. Penniman, Winterbourne and Daisy Miller, Mona Brigstock, Adam Verver, etc. Their names match, in some way, their character or function in the novels. In Nabokov's Lolita, there is lots of word play; Humbert plays with his own name till it yields

Hamburg, Humbug, Homburg, and with his rival's ("guilty of killing [Clare] Quilty").[145] Clare Quilty suggests bed, and Lolita's real name is a punning gem---Dolores Haze, a word which suggests the Spanish word for "pain," and the romantic haze which overspreads Humbert's brain.

Pronunciation can be altered to make a word sound like another one. Ezra Pound slips a lisp into Canto 67 in which people have been "erected" into high governmental positions.[146] "Elected" is what Charles Fwancis (Francis) meant, but "erected," meaning raised up, also fits. Speaking of Pound and erections, he once called the New Directions publishing enterprise, "nude erections."[147] Quite appropriate, considering their sexual slant. Little mispronunciation is necessary for those words to sound like one another; it is more a matter of changing word-boundaries which create the slight auditory difference. It is the same with a word (with anagrammatic overtones) in Forster's The Longest Journey: "...and then learns that it [a Catholic church in Cambridge] was built by a Papist who made a fortune out of moveable eyes for dolls. 'Built out of doll's eyes to contain idols'---that, at all events, is the legend and the joke."[148]

Words similar in sound are juxtaposed for maximum impact ---both words are physically present, each one therefore a sort of pun or reminder of the other. Vito Acconci in a poem juxtaposes "purposes" with "porpoise"[149]; a pun which incidentally Lewis Carroll made explicit in his adventures of Alice. W. C. Williams in

his long poem Paterson (the title of which is a pun on the father and son, and the town) utilizes the same technique of not distorting a word, but juxtaposing it with a word very like it so that the meanings merge and play back and forth. "The how (the howl) only/ is at my disposal (proposal)." Here the how of the river's flow is involved with the falls and the howl of it. In "with the roar of the river/ forever in our ears (arrears)" we are in debt to the river. There are many sound-similarities in Section 2 of Book I, such as "speaks the red-breast his behest." In Book II, there is "relieved/ (relived)." Here the other word is not merely in parentheses, but is also on the next line. In Book IV, "The sea is our home whither all rivers/ (wither) run."[150] The cycle of nature is bolstered by this juxtaposition in which a pun is produced by both words being present.

Puns are produced by a mis-hearing in which there is a physical word distortion. In Anthony Burgess's novel The Right to an Answer, everyone seems to be constantly exchanging wives; their slogan for this is "Bit of fun," but Mr. Raj, a visiting Ceylonese, significantly hears and interprets this as "bitter fun."[151] Kenneth Patchen in The Memoirs of a Shy Pornographer, writes a journal entry: "Jan. 11. Overheard in the park this noon: 'All primitive people have it. Did you ever hear of an Arab who didn't live in the present tents?' "[152] He heard "tense," I imagine, but wrote down "tents" because Arabs also live in tents. A willful mis-hearing, or the pretence of it, is in E. M. Forster's Where Angels Fear to

Tread. Irma, a child, occasionally lapses from being "well-bred" by actions such as this: "'It is too bad,' said Mrs. Herriton. Irma said it was three bad, and was told not to be rude."[153] Mr. Raj had the words he mis-heard distorted; the journal-ist misunderstood a perfect pun; Irma purposely confused the perfect pun, "too" and "two."

Taking a name for a word, and then translating that word into other words is the device or reason behind a section in "The Orchards", a story in Dylan Thomas's Adventures in the Skin Trade. "Good morning, Mr. David Davies. You are up very early, said David Two Times. I am walking toward the sea. The wine-coloured sea, said Dai Twice."[154] "Davies" equals two Davids (re-enforced by his first name); "Dai" is a Welsh diminutive for their most common name.

Puns without physical word distortion, perfect puns simply with their double meaning due to the context, are plentiful. Kingsley Amis in his poem "A Dream of Fair Women," utilizes the lewd double meaning in "Each girl presses on me her share of what/ Makes up the barn-door target of desire:/ And I am a crack shot." "Crack" is slang both for vagina and sharpshooter. Dannie Abse gravely in his "Letter to Alex Comfort" tells that Newton "but gaped up at heaven in just surprise, and with/ true gravity, witnessed the vertical apple fall." Robert Bagg, writing of a gravestone set up by the poet to his dead friend in the poem "Ronald Wyn," declares soberly "Rest easy, Ron. Although our friendship was killed/ To

metaphor by the illiterate world/ I grave these remarks with love, in which you are versed."[155] "Grave" means engrave and the grave of the dead; "versed" means that which is understood, as well as included in this verse. Either or both meanings are valid in these three examples. Ambiguity of meaning is a psychological distortion rather than a physical word distortion. In Henry Green's novel Back, much depends on puns on the word "rose" which is the name of the protagonist's old girl friend. She is constantly evoked by the word in such phrases as "she rose up in front of me," etc. Wallace Stevens plays on that same word in his poem, "Things of August": "...for all the breathings/ From the edge of night, / And for all the white voices/ That were rosen once."[156] "Rosen" could mean either the color or, as verb, rose up; rose contrasts with white, and rises like the breathings. There seems to be ambiguity.

The different sorts of puns we have examined can all be found in John Berryman's His Toy, His Dream, His Rest. The same word with two different meanings, the perfect pun with no physical distortion: "General Fatigue stalked in, & a Major-General, / Captain Fatigue, and at the base of all/ pale Corporal Fatigue." A rank body at the bottom of it all, no doubt. There are also puns which sound the same, yet are spelled differently. Here are substitutions of homonyms: "the forth week" instead of "fourth"; "I sum it at five scents" instead of "cents"; "His son has set" instead of "sun." There are puns which rely on a physical word distortion, a

mis-pronunciation to make them sound similar: "The more I lessen to, the bore I hears"; "my friend, the clingdom has come"; "Negroes, ignite! you have nothing to use but your brains."[157]

But all these are puns in English; many English and American writers utilize sound puns in foreign languages, of which French is the most popular because best and most widely understood. The title of Samuel Beckett's novel is in French with a pun on another French word: Comment c'est, translated as "How it is," is a pun on Commencé, translated perhaps as "begun"; both meanings are applicable to the novel, if indeed it is allowed by Beckett to have a meaning, and indeed, if it is a novel. Another literary pun completely in French by an English or American writer has to do with pronunciation. In fact, it is rendered in phonetics by Hortense Calisher in her story Il Ploeia Dã Mã Koeia. An old Frenchman asked the American protagonist about an American author, "Père Le Buc." She did not understand. He "raised his head for one last time. 'Pearlbyk !' he chirped desperately. 'Pearlbyk !' I listened. 'Oh, My God,' I said then. 'Of course. That is how it would be. Pearl Buck!' 'Mais oui,' said the old man, beaming and raising his glass. 'Pearlbyk!'"[158] Now she realizes that French is an everyday, a real language, not to be reduced to the "cuneiform" of phonetic script. She then, as a benediction to the living "mundanity of France" speaks French which is expressed neither in the scholarly phonetic way nor in the conventional orthography by which the written word is expressed on the

page. She says at the very end of the story, " 'Ah, ça va, ça va!' I said strongly, into the dark. 'Couci-couça. Schpuh.' " First French in regular orthography, and then, to mirror her awareness of speech and sound, she distorts conventional writing of Comme ci, comme ça. Sais pas. Speech is lowered to the sloppy, mundane real speech, as mundane as the real life, of France. She has learned to leave snobbery behind, and be more "authentic," as symbolized by the way her language is spelled, distorted as to convention, but actually closer to the reality it represents. This is a point which relates to almost all the word distortions we have discussed, and will discuss. Here the phonetic transcription leads to regular spelling which in turn leads to the American spelling and sounds, which are the reality of French for her, which show she now has incorporated French within herself. Samuel Beckett in Murphy puns on a name in English which becomes words in French: Mr. Kelly "found it hard to think, impossible to expand the sad pun (for he had excellent French): Celia, s'il y a, Celia, s'il y a, throbbing steadily behind his eyes."[159] Celia's name is like the French for "if there is"; the pun is significant because it may indicate her personality, or perhaps show the tentative quality everyone's identity has generally in Beckett's works. Celia later is also related to heaven (ciel or cielo): "Hell. Heaven. Helen. Celia."

But French words are often punning on English words they sound like. Langston Hughes in his poem, "Jazz Band in a Parisian

Cabaret," writes: "May I?/ Mais oui. / Mein Gott!/ Parece una rumba. / Play it, jazz band!"[160] The French mais oui sounds like the English "may we" which follows the previous line, "May I?" This passage in the poem shows the mixing of languages in a Paris jazz club; to ask the question is identified with permission to do so. William Faulkner in A Fable does this sort of trans-lingual punning on French words: Reverend Sutterfield's new name is taken from the name of his organization, Les Amis Myriades et Anonymes a France de Tout le Monde. " 'Oh. Tout le Monde.' 'Yes, Tooleyman.' "[161] "Tooleyman" shows he is an instrument for his cause. Mister Harry, the private soldier in the ranks who turns out to be the one who runs this organization, is known as "Mistairy" and "Airy"----this is the way a Frenchman might pronounce his English name, but his super-natural status is strongly suggested by his name which puns with "mystery," "mist" and "airy." A mantle of significance is put on by these puns.

Trans-lingual puns between Latin and English are somewhat less common. Ezra Pound in his Homage to Sextus Propertius puns prodigiously, and Hugh Kenner notes and explicates many of these.[162] Pound allows the English words the Latin reminds us of to creep into his translation; despite their often not being literally accurate, they usually are literarilly so. They keep the feeling of Propertius, allow Pound to intrude since as translator he is involved in in the poetry too, and also tend to mix the languages, tend to re-make Latin into

English without throwing the Latin overboard. The Latin still lies under the blanket of the English rendering, and you can see its shape and contour. Even one who knows the Latin perfectly will probably have to switch his mind when translating from it to English, and English associations will tend to nudge his mind away from literal accuracy. Propertius' "tale facis carmen docta testudine quale/ Cynthius imposites temperat articulis" literally means "Such music makest thou as the Cynthian god modulates with fingers pressed upon his well-skilled lyre." But Pound lets English associations come pun-like into his rendering: testudine/ turtle; impositis/ imposition; temperat articulis/ temper my articulation. So Pound translates, "Like a trained and performing tortoise, / I would make verse in your fashion, if she should command it." Gaudeat ut solito tacta puella sono comes out "de-virginated young ladies" because tacta involves touching the heart, but reminds him of intacta or virgin. Propertius has utque decem possint corrumpere mala puellas; translated literally, it is "how ten apples may win the love of a girl"; Pound puns its associations of mala into "and how ten sins can corrupt young maidens." Both Latin and English are blended here, neither being quite lost sight of. In Pound's Canto 60, he uses a Latin word which has an English meaning different from the Latin, yet which works lewdly in the context. "Tony Thomas and Gerbillon/ sent in their placet sic."[163] Placet is Latin for "pleasure"; in English, a placket is the opening in a girl's skirt properly placed for sexual matters. "Sic"

shows he had knowledge of his error. Sex is pleasurable is implied; the missing k is the word distortion in this trans-lingual pun. D. H. Lawrence in "The Rocking-Horse Winner," shows a pun on the Latin, but it is produced because of the mis-hearing and mis-understanding of a child. " 'Is luck money, mother?' he asked rather timidly. 'No, Paul. Not quite. It's what causes you to have money.' 'Oh!' said Paul vaguely. 'I thought when Uncle Oscar said filthy lucker, it meant money!' 'Filthy lucre does mean money,' said the mother. 'But it's lucre, not luck.'"[164] The significance of this pun is obvious.

Trans-lingual puns can occur between any language and English. Wallace Stevens in his "Examination of the Hero in a Time of War," writes, "The Got whome we serve is able to deliver/ Us."[165] Gott is German for God; minus a t, we have the English word for grasping and possessions, our modern materialistic God. We serve what we have got; we serve our "whome," an amalgam of "whom" and "home." Russian words blend with English in Pnin by Vladimir Nabokov: Professor Pnin asks for a receipt or ticket for his "checked" valise: " 'Quittance?' queried Pnin, Englishing the Russian for 'receipt' (kvitantsiya)."[166] Anthony Burgess in A Clockwork Orange puns ingeniously on Russian words, re-making them into English. Stanley Edgar Hyman comments on this British teenage dialect of a future state---it has many Russian words. The dialect itself is called nadsat, which is the termination of the Russian numbers eleven to nineteen, which Alex clips off and uses as we do the

word "teen."[167] Alex kicks a fallen enemy in the "gulliver": Swiftian associations, derived from Russian golova, "head." Khorosho (good will) is transformed into English as "horrorshow." Liudi (people) become "lewdies." Militsia (militia or police) are "millicents." Odinock (lonesome) as "oddy knocky." This sort of trans-lingual punning requires knowledge of the languages used; in the extreme example, Finnegans Wake, such punning requires more linguistically than nearly anyone reading it would or could bring to it. Still, I suppose this is just an unusual case of being able to take away from any literary work only what you are capable of bringing to it, which does not negate any but the most solipsistic and private of works.

One of the most public of poets is Ogden Nash. You need only bring to him your petty exasperations or silly foibles, and he will versify your cure. Puns are his forté, and his rhymes are renowned for their deft distortions. Nash rhymes most of his foregrounded lines by making the endings of the rhymed pairs identical. This relies on forcing the sounds of the words together in a distortion of their sound; however, it may often involve a sight rhyme too, since the words rhyming might have rhymed without distortion, but Nash changes their spelling anyway as part of the joke. Examples of Nash changing the nature rather than merely the spelling to get his words to rhyme are "abruptly" rhyming with "interruptly"; "fisticuffs" with "actuarial statisticuffs"; and about a roving monster that eats people,

"Last night it lurked in Canada;/ Tonight, on your veranada!"[168] Nash changes the spelling of the following rhyme-pairs more for sight rhyme than for sound, since the words very nearly rhyme as they are. "Lithe and lissome" rhymes with "to embrace and kissome"; this could mean either "kiss them" or "kiss some." And cheerfully, he writes, "In spite of her sniffle, / Isabel's chiffle."

Many other poets, seeking rhymes, have committed word distortion to gain their ends. T. S. Eliot, most proper man, in his favorite book, Old Possum's Book of Practical Cats, writes, "But when the day's hustle and bustle is done, / Then the Gumbie Cat's work is but hardly begun. / She thinks that the cockroaches just need employment/ To prevent them from idle and wanton destroyment."[169] Destruction is changed to cater to the rhyme. And to the humor. Humorous is how we frequently regard anything odd or deviant, and verbal differences from the ordinary are in nowise an exception. To see the rhyme materialize when we thought no word could provide it, gives us a jolt of pleasure and often of laughter. Dialect, as we have seen, permits unconventional spelling, and so for rhyme, it works well. Ogden Nash's "My old woman couldn't eat her hominy---/ Too wore out from the durned insominy" is from "What, No Sheep?", a poem completely in a Western drawl.[170] "Miny" is the identical ending in the rhyme-pair. John Berryman wants a rhyme for "away," so instead of "Iowa" he writes "Ioway," a distortion sanctioned by dialect.[171] In Forster's The Longest Journey, Stephen Wonham and

a soldier are discussing a song and how to bring Emily Failing's name into it: " 'It can't. You want Sally. Sally---alley. Em'ly---alley doesn't do.' 'Emily---femily!' cried the soldier, with an inspiration that was not his when sober. 'My mother taught me femily.' 'For she's the darling of merart [my heart] / And she lives in my femily.' "[172] Further distortions due to singing will be dealt with later, but here is an off-rhyme made more of a rhyme by a distortion of one of the rhymed words.

Off-rhymes are a non-physical word distortion insofar as the mind and mouth, in seeking a closer rhyme than the words give us, mis-pronounces or mis-accents them to make them more similar. Pound has a few of these Byronic off-rhymes in his imitation of Byron, "L'Homme Moyen Sensuel": "O clap hands ye moralists!/ And meditate upon the Lord's conquests." Non-rhymes or off-rhymes, in a context of rhyme, make the reader himself distort these undistorted words through a strong anticipation of the coming rhyme, or through a forced-rhyme context as in Nash. More distortion can be found in Pound's "Not that he was a saint, nor was top-loftical/ In spiritual aspirations, but he found it profitable."[173] Context, rhythm, expectation, and mis-accentuation provide the non-physical distortion of the following off-rhyme by W. D. Snodgrass in "Heart's Needle," Section IV: "Now that it's turning Fall, / we go to take our walk/ among municipal/ flowers, to steal one off its stalk, / to try and talk."[174] "Municipal" and "Fall" approach rhyme by pronouncing

the ending of the longer word as "pall," and by hesitating over this ending and accenting it harder than is usual.

Word distortion for the sake of rhyme will also prompt poets to split words up on different lines in the poem. Words can easily be split between the words making up a compound word; Snodgrass's "Heart's Needle," Section VI this time: "You bring back how the red-/winged blackbird shrieked, slipping frail wings, / diving at my head---/ I saw where her tough nest, cradled, swings."[175] "Red-winged" is broken at the hyphen to have the "red-" rhyme with "head." Marianne Moore in "Virginia Britannia" breaks words at the past-tense and adverbial endings: "Rare/ unscent-/ed, provident-/ly hot, too sweet, inconsistent flower bed!"[176] G. M. Hopkins in "My Own Heart" also splits along morphological lines: "You, jaded, let be; call off thoughts awhile/ Elsewhere; leave comfort root-room; let joy size/ At God knows when to God knows what; whose smile/ 's not wrung, see you; unforeseen times rather-- as skies...."[177] "Smile's" loses its "'s" to the next line, so "smile" can rhyme with "awhile."

Hopkins also splits his "kingdom" up between two lines. In "The Windhover," we have: "I caught this morning morning's minion, king-/dom of daylight's dauphin.... how he hung upon the rein of a wimpling wing," so that "king-" will properly rhyme with "wing."[178] A more unusual and unlikely place for distortional split to appear is in John Berryman's line "...her work all over as u-/ sual re-jected."[179] The lone "u" is to rhyme with "new." Marianne Moore

will split words up by both hyphens and line-length for easier reading and for rhyme. In "Virginia Britannia," she writes, "waits for a joyful resurrection. We-re-wo-/ co-mo-co's fur crown could be no/ odder than we were....[180] Werewocomoco was, as Miss Moore writes in a note, Powhatan's capitol in Virginia. Hyphens make for a more careful and easier reading but the word is split between lines so that "wo" would rhyme with "no."

Rhymes could be off-rhymes or sight-rhymes now, which at one time in the past could have been true rhymes. Archaic pronunciation, or present-day mis-pronunciation, leads to such rhymes as "prove" and "love," or "the mind" and "the western wind." Songs also have that tendency to force the singer to alter or distort the word in order to keep the rhyme or rhythm. In Virginia Woolf's novel The Years, we find insuperable distortion. The caretaker's children come to Delia's party at the end of the novel. They are called "the younger generation" explicitly by Peggy. The two children are asked to sing, and they do; "...they burst into song: 'Ethno passo tanno hai, / Fai donk to tu do, / Mai to, kai to, lai to see, / Toh dom to tuh do---' This is what it sounded like. Not a word was recognizable. The distorted sounds rose and sank as if they followed a tune."[181] Patrick thinks the reason no one could understand the song was due to their cockney accent. But the fact remains that a common theme in Woolf's works is just such a break-down of communication, and specifically in The Years the younger generation is incomprehensible

to the older, and vice versa. Singing a word makes it deviate from its usual self.

Addition of letters or syllables to a word is one main way in which an author indicates the distortion of song. T. S. Eliot in "The Waste Land" has, "O O O O that Shakespeherian Rag---/ It's so elegant/ So intelligent"; Shakespearean adds a syllable.[182] Aaron's Rod by D. H. Lawrence has a passage: "there came from outside the dissonant voices of boys, pouring out the dregs of carol-singing. 'While Shep-ep-ep-ep-herds watched----' "[183] Sometimes it is just a letter that is added, as in Eugene O'Neill's Anna Christie (which has also the Substitution of y for j, and v for w indicating Scandinavian, the Subtraction of "just" to "yus," and hyphenic splitting): Chris Christopherson, Anna's father, sings, "My Yosephine, come aboard de ship. Long time/ Ay vait for you. / De moon, she shi-i-i-ine. She looka yus like you. / Tchee-tchee, tchee-tchee, tchee-tchee."[184] Or in Well's The History of Mr. Polly: " 'Hole!' he repeated presently. He broke into a quavering song. 'Ro-o-o-tten Be-e-astly Silly Hole!' "[185] Extra o's and e's are added to lengthen the word so that it resembles the lengthened time it takes to sing it. John Updike in The Centaur uses Addition and Separation to indicate a bit of song at a teenager's basketball game: "♪ I'm in my nightie and it's awful thi-in ♪ " as part of "I hear you knockin' but you can't come in."[186]

Extra letters may be added, but they do not necessarily have to be the same letters as are in the original word, nor do they always

require hyphens to separate them. Pound in Canto 80 sings "mine eyes have" from "The Battle Hymn of the Republic," and it comes out like this: "mi-hine eyes hev."[187] An h is introduced for some aspiration. Spelling a word differently with a letter added and a letter substituted calls up Gilbert and Sullivan in this passage from Wyndham Lewis's The Apes of God: "It was Commander Perse R. N. [Royal Navy] was there---so uncommonly well-equipped to represent the pensioned back-numberdom of the King's Navee...."[188] The Navy becomes the "Navee," calling up that song about the "ruler of the Queen's Navee" as showing Perse as archetypal British Naval Officer. "Navee" seems to be most pronounceable as that long-drawn-out refrain.

Somewhat more imaginative ways of rendering singing through word distortion are also found. Space between parts of the word, thus emphasizing the possible words-within-words relevant to the context, is a technique of Dos Passos in 1919 of U.S.A.: "as they sang/ On ward Christian so old gers/ March ing as to war."[189] Soldiers are "so old", and sick if the "On ward" suggestion be allowed. Italics and selective capitalization point out the emphasized words in a song in Katherine Anne Porter's story, "The Cracked Looking-Glass": "Her embroidery had fallen on her knees and she was listening to the rattle and clatter of a buggy coming down the road, with Richard's voice roaring a song, 'I've been working on the railroad, ALL the live-long day!' "[190] Selective capitalization for volume and

pitch, a word split to show the difference in notes as on a musical scale, spaces between words to show the duration of the note----here is a passage of song from W. C. Williams' Paterson:

"BRIGHTen
the cor
ner
where you are!"[191]

Songs involve sounds, as does all speech, and word distortions such as we have cited try to render the actual sounds more accurately than can conventional spelling and word-formation. Even sounds which are by no means words are incorporated into the literary work for a greater depth of reality. Pound, referring, I believe, to Malatesta's garnering of marble by ox-carts to be used for his Tempio building, puts the groaning of the ox-carts on paper: "grnnh! rrnnh, pthg./ wheels, plaustra, oxen under night-shield."[192] Elsewhere in his Cantos, an ox bawls: " 'Mn-YAWWH!!!'/ Said the left front ox, suddenly,/ 'pnAWH!' as they tied on his red band." Spitting out chewing tobacco comes out "Never cherr terbakker! Hrwwkke tth!" A buzz saw---"put it through an ebony log: whhsssh, t ttt/ Two day's work in three minutes." And the noise of the sea: "With noise of sea over shingle,/ Striking with:/ hah hah ahah thmm, thunb, ah/ woh woh araha thumm bhaaa."

The noise of the sea is rendered into words by W. C. Williams in his poem, "The Sea." It is as "large as the ocean---/ with wave following wave to the edge/ / coom barroom."[193]

Irrelevantly, there is a liquid "bar room" which turns up in the spray. Cutting wood is also brought into words by John Updike in The Centaur: "From the other side of the wall, where industrial arts were taught, arose the spurt and cry, txz! aeiiii, of wood being tortured." Later on in the book, "From the other direction drifted the patient ga-glokka, ga-glokka of a ping-pong game."[194]

And what is the sound of ending? A passage from Ray Bradbury's The Martian Chronicles gives us a clue to the future: "Timothy looked at the last thing that Dad tossed in the fire. It was a map of the World, and it wrinkled and distorted itself hotly and went ---flimpf---and was like a warm, black butterfly. Timothy turned away."[195] This one family escaped to Mars just before the real world burned up in a nuclear war, and are perhaps the last people left of either world. "Flimpf" was the sound of the symbolic last trace of the planet Earth as they burned up its vestiges on Mars. Sounds, songs, sound puns, distortions for the sake of rhyme, malapropisms, speech defects, odd ways of pronunciation, dialect----all fit, sometimes clumsily, into the category of literary word distortions aimed at our sense of hearing, at the aural category of sound, for their main significance, recognition, and impact.

Notes

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[5]Ibid., p. 235.

[6]Shaw, "Notes to Captain Brassbound's Conversion," in 4 Plays, p. 414.

[7]Aldous Huxley, Point Counter Point (New York: Harper & Row, 1928), pp. 252, 303.

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[11]Shaw, "Notes," pp. 414-415.

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[14]Sean O'Casey, Selected Plays (New York: G. Braziller, 1956), pp. 298, 299, 392, 464.

[15]Moore, Esther Waters, pp. 7, 26, 57, 64, 127, 169.

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[18]Shaw, 4 Plays, p. 416.

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[23]Krapp, English Language, pp. 225, 228, 229-230, 236, 237, 239, 243, 245.

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[25]Ibid., pp. 103, 108, 109, 112.

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[28]Garland, Son, p. 134.

[29]Willa Cather, Death Comes for the Archbishop (New York: Alfred A. Knopf, 1959), p. 68.

[30]Krapp, pp. 240, 251.

[31]Ibid., pp. 253, 263.

[32]Ellen Glasgow, Vein of Iron (New York: Harcourt, Brace and World, 1935), p. 118.

[33]See Margaret Schlauch, The Gift of Tongues (New York: Modern Age Books, 1942), p. 324.

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[56]Aldous Huxley, Point Counter Point, p. 69.

[57]F. Scott Fitzgerald, The Beautiful and Damned (New York: Scribner's, 1922), pp. 215, 403.

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[65]Ford Madox Ford, The Last Post in Parade's End (New York: Alfred A. Knopf, 1966), p. 712.

[66]H.G. Wells, Tono-Bungay (New York: Modern Library, 1908), p. 246.

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[88]Fitzgerald, Crack-Up, pp. 99,96.

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[112]Berryman, His Toy, p. 113.

[113]Pound, Cantos, p. 93.

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[123]Williams, Collected Earlier Poems, p. 110.

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[125]Williams, Collected Earlier Poems, p. 269.

[126]Schlauch, Gift, pp. 174-175.

[127]Fitzgerald, Six Tales, pp. 111-112.

[128]Huxley, Antic Hay, p. 236.

[129]O'Casey, Selected Plays, pp. 26, 49.

[130]Barthelme, Unspeakable Practices, p. 76; cf. also p. 83.

[131]H.G. Wells, History of Mr. Polly, p. 46.

[132]Schlauch, Gift, pp. 103-104.

[133]Schlauch, Modern English and American Poetry, pp. 30-31.

[134]Butler, Way of All Flesh, pp. 328, 274.

[135]O'Casey, Shadow of a Gunman in Selected Plays, pp. 31-32.

[136]O'Casey, Time to Go in Selected Plays, p. 781.

[137]O'Casey, Silver Tassie in Selected Plays, p. 347.

[138]West, A Cool Million in Complete Works, p. 225.

[139]H.G. Wells, History of Mr. Polly, p. 30.

[140]Ibid., pp. 43-44.

[141]Fitzgerald, Beautiful and Damned, p. 204.

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[177]Gerard Manley Hopkins, Gerard Manley Hopkins: A Selection of His Poems and Prose, ed. W.H. Gardner (London: Penquin, 1964), p. 63.

[178]Cf. Schlauch, Modern English and American Poetry, pp. 143-144.

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[181]Virginia Woolf, The Years (New York: Harcourt, Brace & World, 1937), p. 429; cf. p. 430.

[182]T.S. Eliot, Complete Poems, p. 41.

[183]D.H. Lawrence, Aaron's Rod, p. 7.

[184]Eugene O'Neill, Anna Christie, in The Emperor Jones, Anna Christie, The Hairy Ape (New York: Modern Library, 1937), p. 68.

[185]H.G. Wells, History of Mr. Polly, p. 6.

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[191]Williams, Paterson, p. 154.

[192]Pound, Cantos, pp. 36, 10, 83, 93, 136.

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Chapter VIII

OTHER MODERN WRITERS:

DISTORTION AS SIGHT AND SHAPE

Literary word distortion can be aimed primarily either at our sense of hearing or at our sense of seeing for its maximum impact and significance. Blurring, blending, and overlapping of these two categories----distortion as sound or sight---- at times assumes such plague proportions as to render the categories themselves useless. But partitions can be set up, as long as one remembers their flexibility and tentativeness. Dumping general types into either of these two categories is quite risky; specific instances of these types might better belong in the other category, and some types themselves may be debatable or even wrongly placed. But trying to devise ways of separating and analyzing examples of word distortion in modern literature, I have found a certain validity in a separation between sound and sight, between examples aural and visual.

The chapter on distortion as sound began with a consideration of dialect. Most of this dialect was meant to illustrate a true difference of pronunciation, and therefore was appropriate to a chapter on sound; however, some literary dialect was, as G. P. Krapp points

out, "eye dialect" in which the convention distorted is that of the eye, not the ear. "Thus a dialect writer often spells a word like front as frunt, or face as fase, or picture as pictsher, not because he intends to indicate here a genuine difference of pronunciation, but the spelling is merely a friendly nudge to the reader, a knowing look which establishes a sympathetic sense of superiority between the author and reader as contrasted with the humble speaker of dialect."[1]

John Berryman illustrates various kinds of dialect in the line from His Toy, His Dream, His Rest, "I spose you got a lessen up your slave."[2] "Spose" is to represent "suppose," perhaps a distortion of Negro dialect. "Lessen" is a pure sight pun, meant not to indicate any difference of pronunciation, but rather to blend the words and ideas of "lesson" and "to make less." "Slave" is a pun, but probably more of sound than of sight, because there is a change of pronunciation implied by this mis-spelling of "sleeve," although to an Irishman, "slave" would be the correct pronunciation. Berryman specializes in distortion of syntax rather than lexis, e.g. "But this is death---/ which in some vain strive many to avoid, / many....", in which the usual order of words is changed. This causes the reader to focus more on these words precisely because they are unusual and more difficult to understand; as with syntax, so obviously with lexis. And, since a prime purpose of the creative writer is to get the reader to pay attention, not only to what he is saying, but also to how he is saying it, word distortion is one of the techniques he can utilize to his

advantage.

There are other puns which might rely on a change of pronunciation as in a different dialect of English, and yet depend on the visual sense for their main impact. With all the complexities and absurdities of English spelling, there might be several ways to indicate the same pronunciation; the artistic reason that one of those ways was chosen rather than another might be that its spelling contains another word as a pun. Ezra Pound in Canto 65 writes, "As descent modest and regular/ a family as ever I saw in France."[3] They are a "decent" family, yet the idea of their "descent" is surely not irrelevant. The new pronunciation sounds Irish, but it is the spelling, the visual element, which is the crux of the pun, and raison d'etre of the word distortion.

Sean O'Casey uses many dialectal mis-spellings, often to show pronunciation in a concern for sound, but also often to indicate a visual pun where the word produced is the same as a word not meant by the speaker. Aesthetically, such a pun can have great significance, much more literary significance than the word undistorted, or than as an indication that the speaker is speaking in dialect. In O'Casey's plays, several such puns have a great thematic profundity. In Within the Gates, the Man wearing Trilby says, "...for everyone knows spice is one thing and time is another." Man with Umbrella answers, "Spice-time gives a noo meanin' to th' universe. Spice is relative to time, en' time is relative to spice---there's nothing easier

to understand." "Spice" is the way "space" is pronounced, but this justification for the pun pales before the recognition that the play's theme is that life is spicy and exciting, and the more time and life, the more spice. Einstein's relation to this conversation is less important than Epicurus's. In the same play, a policeman says to a Bishop, "Nice die, m'lud." "Die" is of course "day," but also implies the truth that most people in the play are dead to the beauties of the day and their lives, and actually prefer it that way. In The Silver Tassie, Simon says to Harry Heegan, who is paralyzed in a wheelchair, "What with the rubbing every morning and the rubbing every night, and now the operation to-morrow as a grand finally, you'll maybe be in the centre of the football field before many months are out."[4] "Finally" is meant as "finale"; it implies also "It's about time!" as well as the end for bitter, suicidal Harry. Often such a pun, where the pronunciation is changed in a dialectal mis-spelling yet more important is the other word visually created by this mis-spelling, is not crucial thematically, but rather is merely amusing or significant in a "one-shot" way. In Vladimir Nabokov's Pnin, Professor Pnin, who is a Russian, mis-pronounces "Waindell College" in a manner most appropriate to the 1960's: "Vandal College." Whiskey and soda become "viscous and sawdust." While these distortions are perhaps primarily for pronunciation or sound, it is the spelling, particularly of "Vandal," which provides another relevant and amusing word in a visual pun. Closer to a purely visual pun is the case where

the pronunciation is hardly changed from the conventional, but the distorted spelling is a visual reminder that Pnin is a Russian: he speaks of New York's "Tsentral Park."[5]

Purely visual puns are word distortions in which the pronunciation does not change from the conventional, but the spelling does. Ogden Nash in his book, There's Always Another Windmill, has a line in which a French word is mis-spelled to make it an English word pronounced just like the French one it replaced: "That old French adage is not only pithy but true----/ Chacun à son goo."[6] The "goo" is not in italics and so is in English; it, of course, also represents the French gout (taste).

By subtracting a letter from the Latin, we can get an English word in a pun in Nathaniel West's The Dream Life of Balso Snell: "On examining the horse [wooden Trojan horse] , Balso found that there were but three openings: the mouth, the navel, and the posterior opening of the alimentary canal. The mouth was beyond his reach, the navel proved a cul-de-sac, and so, forgetting his dignity, he approached the last. O Anus Mirabilis!"[7] John Hollander's "Ego" in his poem, "Paysage Moralisé," uses the Latin word also in its psychoanalytic English meaning: "Even in Arcady/ Ego needs must spoil/ Such a beautiful friendship."[8] An allusion to the Latin saying, "I also am in Arcady," a reference to death's presence everywhere, even in paradise on earth, "Ego" also indicates egotism. "Needs" is an interesting example of ambiguity of part of speech---it could be

either a noun or a verb. By far the most ingenious, sustained use of trans-lingual punning between Latin and English is in Ezra Pound's Homage to Sextus Propertius, as Hugh Kenner so competently explicates.[9]

Sight puns---same pronunciation, but different spelling---can be trans-lingual between any two (or more) languages. Spanish and English, for example, in W. C. William's long poem Paterson: "A reel house, a real house? Casa Real? Casa de putas?"[10] The narrators, reeling (!) drunk, are talking of whore houses in Mexico or Spain. Real means "royal" in Spanish; it also shows a desire for an authentic (real) whore house. On the next page, there is the line, "you reel against the door," providing another English word in the pun. But the Spanish real is spelled the same as English "real," but is pronounced with two heavy syllables, so we have a dual-language sight pun here the opposite of some discussed earlier.

Names treated as though they were words can be sight puns too. Ogden Nash, in Bed Riddance, writes, "Kubla Khan but Immanuel Kant."[11] A comment on the man of action versus the man of speculation? At any rate, there is little difference or distortion of pronunciation in the pun; it is primarily a sight pun, depending on a difference in spelling for its effect. It is the same for Samuel Beckett's pun on recreation rooms in a mental hospital in Murphy, which are abbreviated as "wreaks" where the mental "wrecks" spend their time.[12] Robert Frost in his poem, "The Literate Farmer and

the Planet Venus," puns on Sirius: "There is a star that's Serious by name/ And nature too, but this is not the same" as the planet Venus.[13] But perfect homonyms which are neither names nor abbreviations are also found. George Barker in his poem "To My Mother," writes, "she will move from mourning into morning."[14] Here the two words of the pun are found undistorted side by side; the subtraction of a u does not disturb the pronunciation, but does create a word as different as life is from death.

There are other ways of squeezing more than one word or meaning into a word, and one of them is, through mis-spelling, to emphasize the words within that larger word. Sometimes the whole and contained word is distorted as in these examples from Pound's Cantos[15]: "he is a veree wholley man" implying whole and holy; and "Mr. Dan Webster spouting, Tyler's nose outreaching the munyment," in which monument implies money by mis-spelling. But at times Pound will mis-spell the whole word, while leaving the word-to-be-noticed within the word spelled correctly and conventionally. Dan Webster talking of the Western states becomes "Dan Wester." "And old Spinder, that put up the 1870 gothick memorial" is a country "hick." The Portuguese spawn bestial variations like "Portagoose" and "proppergander." An old lady who perhaps has grown sexless is transformed into the opposite sex and time in "oldt ladty." Regarding the carnage of the first World War, "and he said: I haf a messache from dh' professor, / 'There's lots of 'em want to go over, / But when

they try to go over, / Dh' hRussian boys shoot 'em, and they want to know/ How to go over." Such a heartbreaking message causes an ache and is concerning a mess. Sometimes both the whole word and the word within it are spelled correctly; then it is a question of context and anticipation which might cause the reader to notice words within words. Pound writes of "gonads in organdy"; the organ is present and undistorted in its undistorted wrapping.

Nevertheless, the best way for the writer to force the reader to notice the words within words in the sight pun is through orthographic deviation. A corny example by Carl Sandburg from The People, Yes: "The egg market punster noted of one buyer [of eggs], / He dozen't eggsspect eggs speckled."[16] Here is a joke (yolk?) of the people, with a dozen eggs contained in the words. More subtle perhaps is Ezra Pound's pun on Malatesta's bad smell after he was called an awful sinner by Pope Pius II for boyhood pranks in church: "It had made the emparadisèd spirits pewk/ from their jeweled terrace."[17] Within the mis-spelled word for vomit is "pew," a reference perhaps to pews in the offended church. The change of one letter, substitution of c for s, maintaining exactly the same pronunciation, is the basis of a pun in the poem, "Chicago Poem," by Lew Welch: Chicago is called a "pitiless, unparalleled monstrocity."[18] The city is literally part of a monstrosity.

Another method of emphasizing the words within a word for a sight pun is by means of separation by hyphens. Pound notes that

Mather Byles said about the British evils before our Revolutionary War, "Our grievances red-dressed."[19] The infamous "Red-coats" are cleverly discovered in the word denoting their desired removal from the Colonies. But to make this pun required the addition of a d. A separating hyphen is the only addition in the following pun in E. M. Forster's The Longest Journey: Rickie Elliot, speaking of Mr. Jackson, says approvingly, "Smart, sentimental books do seem absolutely absurd to him, and gods and fairies far nearer to reality. He tries to express all modern life in the terms of Greek mythology...." Rickie's wife, Agnes, replies, "I can tell you what it means---balder-dash."[20] Balder is the Norse god of light and peace; while "balder-dash" is usually spelled without a hyphen, here the hyphen probably indicates a sight pun on the name of the god who appears even in the words one uses to negate his existence. All the disastrous consequences attendent upon denial of the earth gods (like Balder) are at the heart of many of Forster's stories and novels. Less significant thematically, yet entirely appropriate, is the distortion in Wyndham Lewis's The Apes of God, in which Lady Fredigonde is dreaming of her museum which she cannot decide whether to locate in France or in England. Through her mind go the words, "Ominous words to have addressed to one in that galère-ry!"[21] The French galère blends with her English gallery, as the two countries of location blend in indecision.

Separation by space rather than by a hyphen, and the

consideration of a word-part as a word which is then changed, is the technique behind Pound's pun in Canto 66, "as renouncing the transactions of Running Mede?"[22] "Runny" as part of Runnymede, where the Magna Charta was signed in 1215, is gerund-ized into "Running," while the meadowy mede becomes a Near-Eastern Mede. (Another pun of a different type, utilizing the same word, plays on the confusion we might have when faced with the peoples famous only in ancient history: "One man's Mede is another man's Persian.") Separation by space in a sight pun that relies on the visual rather than the aural sense is also found in the slang of "A Poem for Norman MacLeod" by W. C. Williams: "The revolution/ is accomplished/ noble has been/ changed to no bull."[23] "Bull" is spelled differently than the word-part "-ble," but the sound is the same. Joyce's play on the Latin adsum, meaning "be near, be present, or assist," is like Gertrude Stein's lines in Four Saints in Three Acts, "An egg and ad some. Some and sum. Add sum. Add some."[24] Other languages too are used to concentrate meaning in a sight pun.

Adding a letter will often add another word in a pun. In Sinclair Lewis's Arrowsmith, the hero is jokingly called "Narrowsmith" because he spends so much time on "dreary" experiments.[25] Bill Zavatsky reviewed Ron Padgett's book of poems, Great Balls of Fire, and noted a trans-lingual pun: "There are 'literary' poems like Some Bombs, transliterations of Reverdy poems, using Raymond Roussel's discovery that permits 'autre' to come out as Gene

'Autrey.'"[26] John Berryman jokes on another, more academic name: "At Harvard & Yale must Pussy-cat be heard," a reference to Nathan Pusey, the President of Harvard.[27] Here, an s was substituted for an e, but it was the extra s which made him feline. Substituting an e for an a, John Berryman captures his impression of the controversial clergyman from Harlem, Adam Clayton Powell: "let the elected officials (though none in jail)/ diarrhea about Democracy, / starting with the Harlem vicer...."[28] The substituted e makes the vicar full of vice, and it does change the pronunciation to a soft s-sound from a hard c.

The most evanescent sight-pun is a word close to another word in spelling, and found in the context where you might expect that other word. There is no physical word distortion at all; reading fast, you might read the expected word rather than the word that is actually there. John Perreault's poem,"Hunger," has, "as amateurs celebrate the pubic/ in private/ or as if these odors were a secret."[29] I had to re-read this line to see if I had not read "public", the opposite of "private," rather than "pubic." This same thwarted anticipation is perhaps behind W. C. William's lines from Paterson, Book II: " . to the right/ from this vantage, the observation tower/, in the middle distance stands up prominently/ from its pubic grove."[30] "Pubic" is appropriate to this part of Paterson since there is much talk of sex in the public park. Expecting "public," you see "pubic" and have to return to check. Here we have the non-physical distortion of the

reader's expectation, which can be a method of focusing attention on the offending part. Vito Acconci in his poem, "Kay Price and Stella Pajunas," has these two typists of the title set speed and endurance records on their machines, which provides an artistic justification for all sorts of word distortions. One of these distortions simply puts two like phrases next to one another, which might have the reader believe he was reading the same thing twice. In "her letters of surprise HERE: LETTERS OF SUNRISE", Acconci betrays the anticipation of the reader, except that the two styles of type are different and so may alert the reader to the different words.[31] In "Like Decorations in a Nigger Cemetary" by Wallace Stevens, there is another such non-physical distortion: "Men and the affairs of men seldom concerned/ This pundit of the weather, who never ceased/ To think of man the abstraction, the comic sum."[32] The context made me read "cosmic," because of its universal and abstract emphasis. Yet is this the poet's desire, or fault? Might this not be my own personal mis-reading? Perhaps. But I believe that such a frustration of the reader's expectation can have artistic reasons and results, and so I have included this sort of non-physical word distortion with the puns aimed at our visual sense.

Distortion of conventional orthography, while maintaining the same pronunciation, is not always aesthetically motivated to produce a relevant pun. This spelling distortion might simply be used to indicate ignorance on the part of the speaker or writer of these words.

Pound, in a letter in Canto 9, has, "I think it advisabl that I shud go to rome to talk to mister Albert so as I can no what he thinks about it rite." In another letter from the same poetbag in the same Canto, "as noboddy hear can do anything without you."[33] Ignorance is shown by mis-spellings which may subtract or add letters, or which use homonyms in place of the words meant ("no" rather than "know," and "hear" rather than "here"). Stephen Wonham in E. M. Forster's The Longest Journey says, "I'se got a pome" and then he "drew a piece of paper from his pocket" on which is written some crude, doggerel verse. Crudeness of the poem is shown by its mis-spelling as "pome."[34] In John O'Hara's story, "Like Old Times," the narrator is an uneducated bar-hopper type, and his mis-spelling--- not his pronunciation--- of French shows this: "I never saw that before, a man taking a steak sandwich the size of that and pick it up in his fingers like a dainty little aw derve."[35]

Pseudo-vulgarity via mis-spelling often indicates a casual, "no-nonsense" honesty of attitude. Ezra Pound's persona, "wise ol' Ez," the perpetual, perceptive, dialectal, most pseudo-vulgarian of them all, is characterized by just such mis-spellings in Pound's letters and writings. But Pound will also use such mis-spelled words to ridicule the complacent ease and deep stupidity of the average American; writing in his Literary Essays of the type of sensibility of William Carlos Williams who would ponder the intricacies all day of his shoes having been put on the wrong feet when he was young,

Pound says, "...during the last twenty of these years it has distinguished Dr. Williams from the floral and unconscious minds of the populace and from the snappy go-getters who'der seen wot wuz rong in er moment."[36] Williams himself in Paterson, Book III, uses Pound's epistolary style to couch a typical Poundian concern---the choice of a friend's reading. The style is "uneducated" on purpose, contrasting sometimes fiercely with the educational context and content: "Fer gor Zake/ don't so egggzaggerate/ I never told you to read it. / let erlone REread it. I didn't/ say it wuz ! ! henjoyable readin. / I sd/ the guy had done some honest/ work devillupping his theatre technique."[37] Developing shows a rigorous shaking-up by its transformation into "devil upping." Pound even is taken to task by his more respectable friend, T. S. Eliot, for his orthographical high-jinks: "I am incidently annoyed, myself, by occasional use of the peculiar orthography which characterizes Pound's correspondence, and by lines written in what he supposes to be a Yankee dialect."[38] But pseudo-vulgarity has its uses, as the author of "The Waste Land" should know, and Pound has made his mis-spellings shout an implied attitude of defiance and common sense at the world.

Dialect is indicated by mis-spelling. In Esther Waters by George Moore, Esther's father asks, "Wot do yer say?"[39] "Yer" is a sound distortion; "wot" for "what" is merely a distortion of sight. Much of dialect is aimed at our visual sense in literary works. Rhyme is generally in poetry considered a function of sound, of pronunciation.

But there is eye-rhyme, used in poetry in English because our language is rather poor in true rhymes. Eye-rhyme relies on a certain likeness of spelling, and a certain disregard of pronunciation. Some pairs of eye-rhymes are come:home, chose:lose, wind (as noun):find, and blood:good. Poetic license might tolerate these rhymes, but nowadays there is even more of a tendency to pronounce words in poetry as you would pronounce them in ordinary discourse. Leonie Adams in "Country Summer," has regular rhymes in an a b b a stanza. But one stanza goes like this: "All stars stand close in summer air, / And tremble, and look mild as amber;/ When wicks are lighted in the chamber/ You might say stars were settling there."[40] "Amber" and "chamber" look like perfect rhymes; however, when they are spoken out loud they are seen as merely sight rhymes. Mis-spelling of a word in a poem can turn it into a sight rhyme, with possible sound correspondence also. T. S. Eliot in "Mr. Mistoffelees" notes mysteriously, "You have seen it one moment, and then it is gawn! / But you'll find it next week lying out on the lawn."[41] Yeats's poem, "Byzantium," has many off-rhymes and almost-rhymes throughout, which tends to cause pronunciation distortion if read aloud, because the reader will try to read them as true rhymes. One sight rhyme is in "Night resonance recedes, night walker's song/ After great cathedral gong."[42] Here, depending on the author's or reader's pronunciation, might be a true rhyme, an off-rhyme, or a sight rhyme. But it is, more surely than anything else, a rhyme

directed to a visual, rather than an aural, correspondence. In a context of all aural rhymes, Harry Brown in his poem "The Ambulant Blues," writes, "Turned me around and went away, / And heard them whispering, 'He didn't stay.'/ But there was no use in standing around/ To wait for a wound."[43] "Wound" is the orthographical representation of both a noun and a verb, and has a different pronunciation for each. The word meant in the poem is the noun, but it is the verb which would have to be pronounced to make it a perfect rhyme.

Another case of a change of conventional spelling in a literary work is designed to bring back the conventions of a bygone age. English spelling has changed greatly through the centuries, and poets will return to spelling archaisms to reflect, in a convenient shorthand, earlier beliefs, forms, or personages. Ezra Pound, in his Cantos, mixes epochs of history in both content and form as his theme. Lines untimely ripped from various Cantos illustrate this archaic spelling. In Canto 6, "The snow makyth me to remember her" is in a song about the lovely Cunizza who lived during Medieval times; the archaic spelling is another way the form can bring back to the reader's mind the Provence of Medieval days. In Canto 28, "Coveting to draw nigh yr. shippe" adds an archaic abbreviation. In Canto 30, "Compleynt, compleynt I hearde upon a day" uses archaic syntax as well as spelling. In Canto 39, the year stands "Betuene Aprile and Merche" which adds the cliché of the olde e. And in Canto

84, Pound, for purely humorous intent, notes that "this day is October the whateverth," concerned with time, but not with the summoning up of the past.[44] Usually, however, Pound is serious about this summoning up of history through archaic deviations. In Personae, many of his poems attempt to re-create the past. In a "Villonaud for this Yule," he writes "Then when the grey wolves everychone/ .../Then makyth my heart his yule-tide cheer," he hopes to re-create, more than a time and a mood, but a person---Francois Villon. And in his "Ballad of the Goodly Fere," Jesus speaks "wi' twey words spoke' suddently" in a poem which, because of archaic and common dialectal mis-spellings, shows His status as part of the common people.[45]

T. S. Eliot indicates by means of archaic spellings the immemorial life of the peasants, which goes on forever. In "East Coker," "And see them dancing around the bonfire/ The association of man and woman/ In daunsinge, signifying matrimonie---/A dignified and commodious sacrament. / Two and two, necessarye coniunction, / Holding eche other by the hand or arm/ Whiche betokeneth concorde."[46] But Eliot too can kid archaic spelling; an old-fashioned fullsome (sic) title in his Old Possum's Book of Practical Cats shows its archaism by being "Of the Awefull Battle of the Pekes and the Pollicles: Together With Some Account of the Participation of the Pugs and the Poms, and the Intervention of the Great Rumpuscat."[47] Being cute does not become Mr. Eliot.

The added e is a quick short-hand for archaism, readily

understood by all, as witness the "Ye Olde Tea Shoppes" of any place with even the remotest tinge of historical note. But it can be of deeper significance as we have seen, and can be nicely combined with a literary or historical allusion. Edith Sitwell in her poem, "Still Falls the Rain," alludes to Marlowe's Dr. Faustus by an archaistic quote: "Still falls the Rain----/Then--O Ileape up to my God: who pulles me doune---/ See, see where Christ's blood streames in the firmament."[48] Most of such archaisms are general in their effect, however, and refer to a less particular or precise piece of the past. John Berryman adds the archaic e in "Dream Song 217": "Henry is schlaft in his historical moode" in which history verbally nudges the reader back in time.[49] Less of an explicit nudge is provided in "Crude Lament" by W. C. Williams, where a letter other than e is added: "Mother of flames, / The men that went ahunting/ Are asleep in the snow drifts."[50]

Adding certain letters, like e or a, in certain lexical positions can produce an archaic effect. Substituting one letter for another can produce an oddity of effect by a mis-spelling. But there are words in use in English, place names of foreign countries especially, where there are alternate ways of spelling, all of which are correct. Pound in his Canto 58 uses two spellings cheek-by-jowl. In one case, the pronunciation is the same: "and he said: If the King of Corea accepts me/ Whereon the Tartars wrote the King of Korea." This could refer to the differences between the Tartars' spelling or language, and that of the "I". Pronunciation and spelling changes in

another example, showing both the French and Chinese ways: "into Shantung (gallice Chantong)."[51] One difference between spellings is the difference between conventional and phonetic script, which is used significantly by Hortense Calisher in her story Il Ploe:r Dã Mõ Koe:r: "I was taught to speak French with tears. It was not I who wept, or the other girls in my high-school class, but the poet Verlaine---the one who wrote 'Il ploe:r dã mõ koe:r.' Inside forty slack American mouths we wept phonetically for almost a semester. During the time, we were not taught a word of French grammar or meaning---only the International Phonetic Alphabet, the sounds the symbols stood for, and Verlaine translated into them"[52] Il pleure dans mon coeur---"it rains in my heart"---Verlaine's heartfelt cry---becomes in the phonetic script something sterile and aloof from life; here is a prostitution of language, an accent without feeling, even without meaning. At the end of the story, she develops the sense of meaning and feeling, and speaks French freed from the "cuneiform" of phonetic script. Phonetic script itself is made a symbol of deathly divorce from life and from language.

Sometimes a letter is substituted for another of similar sound, yet does not have the benediction of the dictionaries. Pound, always a good example of the deviant, writes with the harsher, cruder k in place of the c. Culture is roughened into "kulchur" in which there are other lexical changes, and "cuss" becomes a "literary kuss."[53]

Pound's deviations are defiant rather than ignorant or mistakes, but some deviations are pure mistakes. Misprints in newspapers, for example. An interesting specimen of a purposeful misprint is found in Donald Barthelme's story, "This Newspaper Here," in which the protagonist "considered in an editorial the idea that the world is an error on the part of God." Then the telephone rings, and a voice asks, " 'What do you mean the world is a roar on the part of God,' which pleased me"[54] Roar implies anger, appropriate to such an error.

But errors are erroneous only to those who think they are. H. L. Mencken writes of a group in Baltimore between 1900 and 1910 which had its own accepted spellings, which deviated from standard orthography. "It took a young reporter a little while to learn how to read and interpret the reports the cops turned in, for they were couched in a special kind of English, with a spelling peculiar to itself. If a member of what was then called 'the finest' had spelled larceny in any way save larsensy, or arson in any way save arsony, or fracture in any way save fraxr, there would have been a considerable lifting of eyebrows."[55] Spelling differences or mistakes can imply a great deal in a literary work too as we have seen.

Mis-spellings which emphasize the words within words have been treated as part of the section on the sight pun, but their potentialities require a fuller exploration. Roman Jakobson, the linguist, notes, "In poetry the internal form of a name, that is, the semantic

load of its constituents, regains its pertinence. The 'Cocktails' may resume their obliterated kinship with plumage. Their colors are vivified in Mac Hammond's lines 'The ghost of a Bronx pink lady/ / With orange blossoms afloat in her hair,' and the etymological metaphor attains its realization: 'O, Bloody Mary, //The cocktails have crowed not the cocks' ('At an Old Fashion Bar in Manhattan')."[56] Here is an explicit segmentation, or disemboweling, of the word "Cocktails" to point out a literarily significant constituent.

Most such word distortions are not made explicit by the author, and therefore the reader must first notice any such relevant constituents, and then decide if the author intended them and if they add to the significance of what is said. Most authors do not indulge much in word distortions, and so a realistic distortion to indicate dialect, say, may inadvertently produce a word within a word which might best be simply disregarded. Other authors use word distortion to advance the aesthetic concerns of the novel; these are the ones into whose distorted words we must search a little deeper. At a certain point, deciding on the relevance and intent of the word within a word will be a matter of taste and discretion. It is a breach of common sense, a fault a subject like this encourages, to discover great significance under every tiny lexical oddity.

H. L. Mencken uncovered his attitude toward the complacent American Middle Class by terming them the "booboisie." But Sean O'Casey condemns many of his characters in the words from their

own mouths. Very often, his characters are lower-class citizens who affect a higher social rank than the one in which they fit. Malapropisms are one method of ridicule; letting their accents distort their words is another. Many of these distorted words have relevant words within them. A cockney in Within the Gates speaks of the "Spanish Armyda," in which the land forces of an army is seen. In the same play, mis-spelling produces "A grive's as common as a crydle, man"; a baby's cry and the notion of mourning are found in the cradle. Names can be distorted to show the character of those people or objects the names represent. Saints' names are played with by O'Casey in Time to Go, where "Mr. Conroy's a Grand Knight of Columbanus," implying Conroy's an ass (anus). Mulligan in Bedtime Story hopes to avoid being seen with the whore, Angela (!), and so prays to "Sweet Saint Panteemalaria, get me outa this without exposure." Panties and malaria produce an unpleasant juxtaposition. Speaking of undergarments, Mulligan again calls on "gentle Saint Camisolinus." Halibut, Mulligan's roomate, catches the religious fervor of creation and calls on "Oh, sweet Saint Slumbersnorius, come to me help now!"[57]

English words within foreign words can be found by mis-spelling also. Aldous Huxley has the tailor, Mr. Bojanus in Antic Hay try to upgrade his social status by using French words, but allows this striving to be ridiculed by mis-spellings which cause other, less high-flown words to materialize inside those words. Bojanus says,

"I notice that the garments you are wearing at the present, Mr. Gumbril, look---how shall I say?---well, a trifle negleejay as the French would put it, a trifle negleejay." Gumbril actually does feel particularly gay and gleefull in these clothes. "Mr. Bojanus shook his head. 'It wouldn't do for my cleeantail, I fear, Mr. Gumbril.'" Clientele merges respectfully into those with clean tails? Perhaps I am pushing it here. Bojanus elsewhere says, "to make the leader look different, so that 'e can be recognized at the first coop d'oil, as you might say...." A glance becomes a greasy prison. "Natural history was never...my forty," makes a strong point more quantitative.[58] Relevant words add to the amusement.

Ezra Pound is adept at uncovering the relevant words within words by mis-spelling. Examples from the Cantos are many and various. Things which "affect the price of / crawp, leynd en the prordewce ov labour, to the/ embararsement..." shows the craw, implying eating, in crops, and the bare arse in embarrassment, as Dan Webster speaks of monetary policies and the U.S. Bank. "They began to kill 'em by millions/ Because of a louse in Berlin/ and a greasy basturd in Ausstria" uncovers an excremental turd in bastard. The name of a man in talking of munitions dealings becomes "Kosouth (Ku' shoot)." Delicious figures like a million become "millyum." Ministers of the Ming dynasty are "mingsters." Monetary basis of government is discovered in the distorted word, "govvymint." Houses of Parliament illuminate their interior debates and talking in "Louses

of Parleymoot," as Lord North connived before our Revolutionary War. Documents are less valuable as "doggymints." A restaurant perhaps will be the replacement in "and I trust they have not destroyed the/ old theatre/ by restaurations." A storm has faster winds in a "hurrycane."[59]

Words within other words are concentrations or condensations of relevant meaning at their best. Mis-spelling produces pertinent interior words in Saint Geraud's poem, "Karezzas, Cuntras, Cockturnes, Manshreiks, Carrioncries," besides those words in the title. He writes, "the holy tides are being written/ by the young of all times and lights poets/ dancing psychedelicately." A mental delicacy tints the psychedelic. And in "Late August to Early November," Saint Geraud has, "I constantly erase my birth-certificate, / the bees strafe me with drops of molten amnesia---/ 'You are/ the clairbuoyant' I tell a girl."[60] She sees into the future and provides buoyancy to raise his spirits.

But mis-spelling is just one of the ways in which words within words can be brought to the reader's notice. Another way is through Letter Emphasis by Selective Capitalization. Mis-spelling is also involved in W. C. Williams's line from Paterson, Book V: "If there is anything here that is OBskewer, say so."[61] In a Poundian style, he talks of how Americans are "taken" by paying more for their money through the Federal Reserve System. Americans are "skewered" by their own economic system, since this part of the word is in

lower-case letters unlike the first two letters. Changed spelling, selective capitalizations, and hyphens accentuate those parts of words which are semantically pertinent in their own right. John Dos Passos in 1919 in U.S.A. in a section called "The Body of an American" about the selection of the Unknown Soldier of World War I, has military commands become anti-militaristic: "Atten'SHUN... wattja tink dis is a choirch-social? For-war-D'ARCH."[62] Marching "for war" and the capitalized "SHUN" may not be inadvertent.

Hyphens may be the means of shedding attention upon words within words. Berryman's Dream Song #245 writes of John F. Kennedy's administration in a line "Find me a sur-vivid fool."[63] Vivid and survival are merged in a word. Kenneth Patchen in The Journal of Albion Moonlight, writes, "Scratch an intellectual and you'll find an ill-literate... nincompoop."[64] Here the prefix becomes a word bemoaning the sickness of over-intellectualizing. Pound in Canto 62 writes, "measures involvin' pro-fessional knowl-edge," where he wishes to indicate that the patriot's measures in the Revolutionary War need an "edge."[65] And John Berryman shows what Irish maturity can consist of: "And I/ in my Irish pub/ past puberty & into pub-erty."[66]

Space between parts of a word may come in various ways. Enjambement is found in Williams' poem, "At the Faucet of June": "And so it comes/ the motor cars---/ which is the son/ / leaving off the g/ of sunlight and grass."[67] In this poem, the sunlight is full

of song, and son and sun together reverberate in the reader's mind. Patchen in Albion Moonlight again simply un-yokes the letters of the word from one another, and comments explicitly, as Albion writes of a girl friend, Carol: "We sat together (odd that together is to get her)."[68] Dylan Thomas breaks a word into meaningful parts in a cliché-like bit of joking dialogue in a story in Adventures in the Skin Trade: "Oh, come on Rosie, don't be tempermental. It's ninety per cent temper and ten per cent mental."[69] Here the space between parts of a word is filled with other words.

When words are broken up, words within these words may merely be suggested rather than physically present. "Metamorphosis," a poem by Wallace Stevens, has the months in fall distorted: "Sep - tem - ber" chills to "Oto- otu - bre" and finally freezes, whipped by the wind into the suggestive "Fro Niz-nil - imbo."[70] In that final word, we have the suggestions of November, frozen, nil, and limbo, a fitting finale to life as it settles down to winter death.

Words broken up into parts do not always have the significant word part within them as justification for such word distortion. There are other causes and reasons for this distortion; we will explore some of them. As a visual distortion, these words might be called "piece-meal words," when they are the complete word in the right order of component letters, but separated into parts. Separation is the mechanism of word distortion, but its inclusion here indicates its basically visual bias.

Line endings in a poem provide a terminus which can and does slice through the body of a word. Pound has a line broken by enjambement in Canto 88: "made into a local currency pro/ tected by distance."[71] Hyphens are often used at line termini to draw the reader forward to the beginning of the next line where the rest of the word will appear. Marianne Moore will break compound words at their joining, with hyphens: "flower-/beds and stables. And elsewhere in "The Jerboa," "silk-/worm gut, as bee-man and milk-/ maid, kept divine cows." In "Nine Nectarines," she writes, "of pony appearance---the long-/tailed or the tailless." And concerning the fastidious swan in "Critics and Connoisseurs,""It reconnoitered like a battle-/ship."[72] Words might be broken by line length, aided by hyphens, along syllable boundaries as well as boundaries of old word constituents of compound words. In the same poem on critics, Miss Moore writes, "that I like better--- a/ mere childish attempt to make an imperfectly bal-/lasted animal stand up." Hints of balance bolster ballast. In "The Monkeys," "examining the thing/ as if it were inconceivably archanic, as symmet-/ rically frigid," the symmetry is like the balance of the previous word; poised and straddling two lines, the words physically act out their meanings. Syllable splits in Moore's work include the example from "In the Days of Prismatic Color," where "Principally throat, sophistication is as it al-/ways has been---at the antipodes from the init-/ial great truths." In "Bird-witted," we see another kind of sneaking up:

"intellectual cautious- /ly creeping cat."[73] In both instances, the words in a sense perhaps mirror the meanings in their form by being stretched out with line endings and hyphens which makes them take longer to reach their objectives, whether truth or a bird. This explanation may be metaphorizing beyond the bounds of common sense, but I leave it here for its possibilities of correspondence between form and meaning.

Metrical considerations split words by line endings. Karl Shapiro's poem, "Construction," is in quatrains of iambic tetrameter, all three stanzas rhyming a b a b. One stanza goes, "As trim as Plato thought or Eu-/Clid drew with stick. What thinker put/ This idea into cubes to sell/ At fifty cents a cubic foot?"[74] Euclid is split for the meter and not for the rhyme. "Clid" is capitalized because a common poetic convention, which is used here, has the beginning of each line capitalized. Marianne Moore's poem, "The Fish," begins a stanza with "ac-" and then finishes the word ("cident") on the next line; this is done because the first line of each stanza consists of words, or parts of words, of only one syllable.[75]

Oddly breaking words by line endings might consist of a series of lines, each of which has words split. Vito Acconci wrote lines, "lighted the dirt-/ y la/ dy to bed with a shovel."[76] One line is the temporarily meaningless "y la"---parts of words only, to be filled in by the lines above and below it. Ford Madox Ford, in his novel A Man Could Stand Up from his tetralogy Parade's End, has

line change break words up to mirror different musical notes; in fact, the words seem to be crucified on a musical scale, and one could figure out the tune. "The key-bugle remarked with singular distinctness to the dawn:

I know a la dy fair and kind

Was never face so pleased my y mind "

Elsewhere in the same novel, "The cornet---obviously it was not a key-bugle---remarked:

:her pass ing by...

I did but view...

And then stopped to reflect. After a moment it added meditatively:

her...

And now I love . till I die!" 77

Words broken by line endings can use several other methods in conjunction with it. Vito Acconci in "Kay Price and Stella Pajunas," writes "one's frontal lobotomy, (one)back-/ / 8/ / (wards)--(swivel-/eyed) (mope-eyed)...."[78] The "8" indicates another section of the poem, but they are all numbered haphazardly. "Backwards" is

broken by stanza or section change, a hyphen, and the "8" which intrudes between the parts of the word.

The piece-meal word is also separated by hyphens when there is no line change. In the prose A Connecticut Yankee in King Arthur's Court, Mark Twain writes, "Out of the old king was wrung an involuntary 'O-h!' of compassion. The look he got [from Morgan le Fay], made him cut it suddenly short and not put any more hyphens in it."[79] Here length of utterance and number of hyphens is explicitly proportinate, as the king sees that Morgan has just stabbed one of her pages. Pound wrote, "Lord Byron/ Dead drunk, with the face of an A y n..../ He pulled it out long, like that:/ the face of an a y n.....gel." Angel is explicitly elongated also, but without hyphens. Pound, however, did use hyphens to stretch out his words. "I leave you re-sponsabilities," shows an uneducated man's struggle with a long word, and so it is separated down to size. Hesitation is implied by "The Major chewed it a bit and sez: 'Y--es, eh.'" And a word within a word is in the slow and deliberate Mr. Giddings' speech about peace: "Uni-ver-sal? Not while yew got tew billions of money...invested in the man-u-facture of war machinery."[80] Man is the unnoticed cog in the words for war profits. F. Scott Fitzgerald lashes out at advertising slogans, the sort which he once helped to create, in a parody in The Crack Up, "Comes in a pa-a-akige, so conven-i-e-n't (ending all clauses and sentences)."[81] At the end of the slogan, the final "nt" becomes the negative contraction "n't." This elongation via a hyphenic

split shows the long-drawn-out sound it makes. Slightly drawn out is a voice in Miss Moore's poem, "The Hero," where part goes, "what's that, where's Martha/ buried, 'Gen-ral Washington/ there; his lady, here'; speaking."[82] Hyphens break up a word here for stretching the word's sound by a visual apprehension.

Words also are broken up by means of space designated by long ellipses. O'Casey's play, Juno and the Paycock, has the drunken Joxer reciting poetry, and as he sighs out the words slowly, the word distortion reflects this pace: "Breathes there a man with soul.... so ....de....ad...this.....me...o...wn...me nat....ive l....an'!" In the same play, Mrs. Boyle speaks scathingly to "Captain" Boyle, with "ud take you for a second Christo For Columbus!"[83] Christopher is spatially separated into a more religious name. Simple space also splits a word in Tender Buttons by Gertrude Stein. A section entitled "Eating" begins with "Eat ting, eating a grand old man said roof and never never re soluble burst...."[84] This space perhaps is designed to focus on the separate sound of each syllable of the word, or to segregate the word from its gerund. With Stein, it is hard to tell why about most things.

Selective capitalization splits up words for various literary purposes. Lines from Ezra Pound's Cantos illustrate many of these. Pronunciation of Spanish is shown by "y muy poco reliHion" where the visual capital H makes the strongest accent on the last syllable. It is pronunciation and accent which provide literary justifications for

"REE-/sponsibility" and "CENturies." Part of the word can be capitalized for emphasis of meaning as well. "INadequate concession by England" focuses on the negative prefix. The whole word can be split and capitalized as in "currency OF (O, F, of) the nation." Or the word can all be capitalized for emphasis as in "Independent use of money (our OWN)/ toward holding OUR bank, own bank."[85]

Many other writers use selective capitalization, a variety of letter emphasis. W. C. Williams' poem "To Close" has a woman calling the doctor about her sick baby. "I, I, I don't think it's brEAthin'."[86] Here her fright and accent boost into a higher case the letters in the middle of the word. In Edward Albee's Who's Afraid of Virginia Woolf, a non-living child produces word distortion, as George tells Martha that their fictitious "child" was killed. Martha reacts in "(a howl which weakens into a moan) NOOOOOOoooooo."[87] The howl, which is louder, is represented by capital letters; the moan, softer, by lower-case. There is often this correlation between capital letters and volume. Lola Delaney in William Inge's play Come Back, Little Sheba, is listening to the announcer on a radio program promising the bored housewives the program will take them to exotic, erotic lands where all is temptation and "taboo." His pitch of voice is indicated by selective capitalization: "Won't you come along? (More tom-tom. Now in an oily voice) But remember, it's TA-BOOOOOooooo-OOO!"[88] Volume is given in William's poem, "Detail," as the question is asked, "Hey!/ Can I have some more/ milk?/ /

YEEEEAAAAASSSSS!/ ---always the gentle/ mother!"[89] Importance is produced by capitalization in Anthony Hecht's line in his poem, "La Condition Botanique": "This, then, is what is called The Life."[90] About plants who are well-tended in the Brooklyn Botanical Gardens, capitals show an emphatic absolute drawn from the common contented expression, "This is the life."

The piece-meal word, a whole word with the right order of letters, but deviant because split up, is created also by an off-shoot of selective capitalization. This is selective italization. Italics are used for very much the same reasons as selective capitalization. E. M. Forster in The Longest Journey used both together for increased emphasis. Talking about her dove who was painted green along with his cage, and was put in with bantams while his cage was drying, Mrs. Levin continues about the bantams who "picked out his feathers, and picked out his feathers, and Picked out his feathers, till he [the dove] was perfectly bald."[91] Underlined words are in italics, and Mrs. Levin's even greater emphasis is pointed to in the second "Picked," which also capitalizes the first letter. Emphasis and volume are both involved in the selective italics and capitals in William Plomer's poem, "A Shot in the Park," where the Butler, who has had to keep answering the door when lots of people call to ask how his employer is, complains, "Carriage after carriage crowding, / Kind enquirers choke the street:/ How is Mr. Hwfa Williams?/ 'No one thinks of MY POOR FEET!' "[92] Italics alone supply the shifting

emphasis on certain words in speaking in Edith Sitwell's poem, "Scotch Rhapsody": "And speaking purely as a private person/ That is the place-- that is the place---that is the place for me!"[93]

The piece-meal word can be broken up by an interpolated word or words. Dashes aid the lexical split in Pound's line, "any consti—damn——tution whatever." Parentheses and hyphens allow a whole phrase to be dropped into a word in his line, "his trappings up-(as they say)-held the honour of Europe."[94] These interpolations permit the simultaneity of word, and comment on that word. Parentheses also permit the simultaneity of two words in one. Vito Acconci in his poem, "Kay Price and Stella Pajunas," writes, " 'to argue on the print(er)left(in)by/ the page be-/ neath' or that henceforth the thing is/ the other," in which the parenthetical "(er)" could be left out, or added to "print" to make "printer." Henceforth the thing is the other through additions in parentheses which allow the un-added-to word to remain, or to be changed. Acconci in the same poem, a treasury of word distortions, utilizes parentheses and virgules to break up the piece-meal word. The words within are shown in "(vege/table;ear/ned)." "Earn" is partitioned into two sets of parentheses as "(ear) (n)" making "ear" and "earn." In "the sentence (f) (law)/ but not pro-/ / /507/ /nounced," we have a comment on our criminal justice system by showing how close law is to flaw. Adding a letter within parentheses gives us another word which we can have while keeping the un-added-to word intact and still

present. Another line from Acconci is "black gain a whit(e;) (jetty): (a color again/ -st(op) (down)/ un(done) to fasten (up) a skirt as quickly."[95] Here, "whit" allows "white" to balance with the color black. "Again" is broken by line length, and then is extended to "against," while that last added "st" is also able to create the word "stop," by the added "(op)." This whole poem is lexically distorted by the poet attempting to duplicate, or rather represent, the titantic speed-typing efforts of the Kay and the Stella of the title. That typing mistakes must have been made in setting their typing records allows the poet to achieve such parenthetical witticisms and significant verbal additions as we have discussed. Berryman also makes a new word without eliminating the old one by the skillful use of the interpolated letter within parentheses: "In E(e)rie Plaza then we kept on house" in "Dream Song 186."[96] These examples illustrate a particularly fruitful literary use of the parenthesis breaking up the piece-meal word.

The shuffled word is another sort of word distortion aimed primarily at the visual sense for its impact and literary significance. It is also the complete word, but it differs from the piece-meal word in that its letters are broken up in an unconventional, odd order. Words are spelled backwards in Kenneth Patchen's The Memoirs of a Shy Pornographer: " '....treblA' '? allicsirP, seY' Our eyes met in the mirror...."[97] Albert, the hero, says, "Yes, Priscilla" to his wife, and the mirror turns reflections and language backwards. Words

seem to be suggested: "treble" in Albert; "all," "sir," and "say" with Priscilla. Perhaps this might indicate her dominance, or perhaps it merely indicates a fortuitous coincidence. Suggestions of words spelled backwards indicate Martin's developing symptoms of neurasthenia, due to sleeplessness and his hard work on his research, in Lewis's Arrowsmith: "Then he was obsessed by the desire to spell backward all the words which snatched at him from signs....Some of them were remarkably agreeable: No Smoking became a jaunty and agreeable 'gnikoms on,' and Broadway was tolerable as 'yawdaorb,' but he was displeased by his attempts on Punch, Health, Rough; while Strength, turning into 'htgnertS' was abominable."[98] More aesthetically significant are Anthony Burgess's word distortions in his novel, The Wanting Seed. He depicts a future society of sterile rationalism where, according to Stanley Edgar Hyman, "meat is unknown and teeth are atavistic, God has been replaced by 'Mr. Livedog' a figure of fun ('God knows' becomes 'Dognose'), and the brutal policemen are homosexuals who wear black lipstick to match their ties."[99] "Livedog" is "godevil" spelled backwards ("god" and "evil," or "go devil"?), and the very fact that the sacred name is backwards indicates the reversal of present religious and moral values in this new society. Not only the words discovered in this reversal of order, but also the process of distortion itself is what has great literary significance.

Exchanging syllables between adjacent words is another

example of the shuffled word. It can be due to the nervousness or mental confusion which lies behind the word distortion commonly known as the Spoonerism. Donald McGill, a famous cartoonist early in this century, written about by George Orwell in an essay on his popular art, has a cartoon post card which shows a nervous minister about to perform a wedding. He says (à la Spooner), "This is-er-my first wedding; can you tell me is it's-er-kisstomary to cuss the bride?" Spoonerisms are almost invariably funny; new and highly inappropriate words are produced by this syllable exchange between adjacent words. But such an exchange can occur because the words in their right order are taboo words in some way. John Dos Passos in 1919 in U.S.A. has an ordinary sailor, Joe Williams, speak to Della, his sweetheart, and avoid cursing in this way: "D'you know it, Del, you kinda remind me o' my sister, Janey, honest you do. Dod gast it, she's amounting to something all right."[100] "God blast it" is lexically twisted out of blasphemy. Sometimes words are twisted into taboo words. The sexual or blasphemic overtones of many Spoonerisms are evident in many such distortions and the new words they create. Sex creeps into John Updike's The Centaur as Johnny Dedman handles a dirty pack of cards with pornographic pictures on them: He "riffled through the dirty pack and ostentatiously chuckled. 'The one that really kills me,' he said, 'is the whore of farts. I mean the four of hearts. It's a woman and a bull.'"[101] The words of the distortion mirror the erotic sensuality of the pack. Slang also involves

such transposition of syllables. Muriel Kane, an up-to-the-second vamp of 1913-1914 in Fitzgerald's The Beautiful and Damned, cries, "She was absitively, posolutely nutty!"[102] Deliberate transposition goes under the name of a minor species of wit.

Involuntary transposition often goes under the name of ignorance. Ignorance in the case of a minor is found in Point Counter Point by Huxley. " 'Well, Phil,' she [Miss Fulkes] asked, turning around briskly to her pupil, 'what are you drawing?' 'Mr. Stokes and Albert pulling the mow-lawner,' Phil answered without looking up from his paper. 'Lawn-mower,' Miss Fulkes corrected. 'Lawn-mower,' Phil dutifully repeated. 'You never get your compound words right,' Miss Fulkes continued. 'Mow-lawner, hop-grasser, crack-nutter--- it's a sort of mental defect, like mirror-writing, I suppose.' Miss Fulkes had taken a course in educational psychology."[103] Here, compound words rather than adjacent words exchange syllables. Shyness and unfamiliarity with words or names is responsible for the following shuffled word in Hamlin Garland's A Son of the Middle Border: "Once, as chairman of a committee it became his [Burton's] duty to introduce a certain lecturer who was to speak on 'Elihu Burritt,' and by some curious twist in my chum's mind this name became 'Lu-hi Burritt' and he so stated it in his introductory remarks."[104] These transpositions, these anagrams within one word, are often utilized as slang, such as in the line from Donald Barthelme's story, "See the Moon?": "I wrote poppycock, sometimes

cockypap."[105] Transpositions will produce other words, while reminding the reader of the original words undistorted, and so are a concentrating mechanism for two words in one.

Anagrams and acrostics once were considered deeply significant poetic techniques. But "by the seventeenth century," as Roy Harvey Pearce noted, "the anagrammatic and acrostic poem (they were considered as a single class) had come to be taken by English and continental poets as mere exercises in rhetorical dexterity. That a Sir John Davies could work out some twenty-six poetical acrostics for Elizabetha Regina was taken only as a sign of his magnificent but eccentric compulsion to discover and rediscover the idea of order everywhere about him...."[106] Acrostics are not used much now in literature, and so generally the authors make them explicit. Saul Bellow in Herzog has Herzog wire to Valentine Gerbach, his wife's lover. "I wanted to say that I'd kill him on sight. But Western Union doesn't accept such messages. So I wired five words---Dirt Enters At The Heart. The first letters spell death."[107] Selective capitalization should have made us aware without the need to explain, but we would need at least such a word distortion to make us focus on those five letters, for acrostics are not common. Their function for disguise in other days are shown in a poem of Pound's, "Moeurs Contemporaines": "And he said they used to cheer Verdi, / In Rome, after the Opera, / And the guards couldn't stop them. / / And that was an anagram for Vittorio/ Emanuele Re D'Italia, / And the guards

couldn't stop them"[108] Underlining accentuates the initial letters which represent words in an acrostic which relates another part of that meaning which the author intends. In the case of Herzog, the initial letters of several explicit words spell out this hidden meaning; in the story in Pound's case, the process is reversed, as it is the acrostic word which is meant to hide those words of which it is the initial letters.

Visual distortions can significantly mirror the meanings of words; the distorted words, in other words, can act out their meanings. The changeable or shifting natures of the Russians is shown by the distortions of their name. Pound, in three succeeding pages of Cantos 59 and 60, has "to tell the Oros (the O Rossians)"; "the rhoosians (Orosians)"; and "negotiating with the ORosians."[109] W. C. Williams in his poem, "The Motor-Barge," writes, "Time/ falters but for/ /the broad river-/craft which/ low in the water/ moves grad-/ /ually."[110] Spreading out the words over several lines makes time indeed falter, and the word "gradually" which is broken by line and stanza change shows the gradual, hesitant movement of the barge pushing through the ice of the river. Sound and sight distortions act out the meaning of a part of Williams' "The Waitress": "And the way the bell-hop runs downstairs:

ta tuck a
ta tuck a
ta tuck a
ta tuck a
ta tuck a" [111]

The sound of his footsteps rhythmically hitting the step is matched with the way the lines form a visual picture of a descending staircase. An ascending staircase would have to perversely move down to the lefthand side of the page, and the climber would still, because of our writing conventions, start at the top. Philip Blair Rice in one of his "Calligrammes" has a different word visually act out the descent and ascent: "and his soundless chasms (plll pppp)"[112]

```
                ll    pp
                l     p
                 l   p
                  l p
                   o
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The word "plop" adds letters to itself, and plops down into a very lexically symmetrical hole made of itself. Less of an obvious or visual picture is created by Pound in Canto 65 as he distorts words in a description of a ship's rollings in a storm at sea: "At night the wind increased to a hurrycane/ North, East by North, then North West/ ane blasterend bubb gan in the foresail ding/rollings."[113] Bluster, blasted and ended are suggested; so are bubble and began and the sound of "ding." To back up this confusion, the line just following this one is, "no man upon his legs noting in place chests casks bottles." Nor words nor the letters in them either, as Pound implies. The storm also throws the language topsy-turvy.

Letters, as visual entities exclusive of Concrete Poetry, might be used to create meaningless non-words, words composed of random letters piled up in a chaotic heap. Carl Sandburg condenses

a whole expression in "The high cry of Man, the man-hunter:/ We'll get you yet, you sbxyzch!"[114] Here is the ultimate curse-word, incorporating the final "xyz," and seeming to stand for, because of its opening and closing letters, "son of a bitch." These "mess words" are letters arranged in a lexical form and therefore expected to have meaning. Taboo-words are often lexically off-limits, and are thus significantly represented by this sort of obvious non-word. Non-words can indicate non-sense to the one who hears or sees such words; Patchen in his Memoirs of a Shy Pornographer has Budd say, after a parody of Joyce's Finnegans Wake, "The only thing I could think to answer was nov shmoz ka pop...."[115] The distortion means that since it makes no sense to him, he answers this parody with nonsense too. But nonsense or mess-words can be used to indicate a great deal of information to the characters in the work, but not to the readers of the work. Virginia Woolf in the wacky fantastic book Orlando has Orlando talking to her husband, Marmaduke Bonthrop Shelmerdine Esq., in "a cypher language which they had invented between them so that a whole spiritual state of the utmost complexity might be conveyed in a word or two without the telegraph clerk being any the wiser, and added the words 'Rattigan Glumphoboo,' which summed it up precisely." Shortly after, Woolf writes, " 'Rattigan Glumphoboo' described a very complicated spiritual state---which if the reader puts all his intelligence at our service he may discover for himself."[116] Woolf is poking fun at the reader's desire to understand

the whole and every part of a book, and so makes a cypher into untranslatable nonsense.

Letters are sometimes translated into their shapes rather than into their alphabetic significance. Pound writes in Canto 65, "congress has double XX'd me."[117] Two X's are a double cross, even without the "double" which was probably put in to insure that the reader would see the letters as shapes in that slangy compound word. Samuel Beckett in Murphy has a pair talking of a former butler who lived above them until he committed suicide: " 'Not valet,' said Celia. 'Butler. Ex-butler.' 'XX Butler,' said Murphy. 'Porter.'"[118] "Ex" meaning "former" becomes "XX" as on a bottle of beer, or perhaps of port wine, making a pun on Porter.

Letters are also used as mathematical symbols. Wallace Stevens, in his poem "The Creations of Sound," speculates, "If the poetry of X was music." X is a symbol of no-name, of an unknown quantity or quality. In Stevens, "The Motive for Metaphor," he seeks "The vital, arrogant, fatal, dominant X."[119] This X stands for raw reality, the "A B C of being" as Stevens elsewhere puts it. Here is a letter as a conventional algebraic symbol. Merrill Moore published in 1938 a book of one thousand autobiographical sonnets; the book was entitled M. This is the conventional Roman numeral for one thousand, as well as Moore's initial of his first and last names. (By the way, another of Moore's books of sonnets, published in 1951, is Case Records from a Sonnetorium.) Mathematical symbols are found in

literary works in lieu of words, such as in Conrad Aiken's novel Blue Voyage, where the hero is thinking of a girl's nationality and characteristics: "Italian + American = English."[120] Letters are even employed as musical notes in Pound's Canto 82, in which birds on telephone wires assume the shape of notes on a treble scale in music: " f f
d
g
write the birds in their treble scale."[121]

Shape rather than alphabetic convention dictates the peculiar twist of the line in Patchen's Memoirs of a Shy Pornographer, where a man asks Budd how he likes the w's the man makes. There are many different w's on the page in various sizes of type. "Then he stood on his head and added: 'Mmmm.' "[122] The M is an upside-down W, as well as a possible delighted comment or musing on how he actually does like the w's. The upside-down W crops up (or down) also in Mark Twain's Connecticut Yankee in the form of a newspaper misprint or distortion. Samples from the newspaper "Camelot Weekly Hosannah and Literary Volcano" put out by the especially unskilled staff include the headline, "THE WATER-MORKS CORKED!" Other visual distortions include the backwards B in "THE BUZZARD-ROOST ASTONISHED!" "Lot" is upside-down in "Sir Launcelot." Numerals substitute for letters in "on a search f8r Sir Sagramour" and in "Sir Persant of Inde, who is compete9t."[123] In Fitzgerald's The Beautiful and Damned, Anthony Patch, suddenly realizing where

he is after discovering he is head-over-heels in love with Gloria Gilbert and is therefore in a daze, finds himself outside Child's Restaurant: "He was down around Thirtieth Street somewhere, and after a moment he found and translated the S,DAILH O in a semicircle of letters upon the glass front."[124] Upside-down letters can serve several different literary purposes, both realistic and aesthetic.

Letters right-side-up may also be used for their visual shapes, rather than for their alphabetic significance. "The great virtue of the Chinese language," writes Hugh Gordon Porteus, "inheres in its written characters, which so often contrive to suggest by their graphic gestures (as English does by its phonetic gestures) the very essence of what is to be conveyed."[125] But English too, in word distortions by Letter Emphasis, can approach the graphic gesture. Ezra Pound, who combines a fascination with the qualities of the Chinese language and an imagination which revels in word distortions of all types, writes in his poem, "Les Millwin": "With arms exalted, with fore-arms/ Crossed in great futuristic X's, the art students/ Exulted, they beheld the splendours of Cleopatra." The wild art students who really love the Russian ballet show by their X-shaped gestures the contrast with the overbred and dull Millwin children who would not think of such ill-bred vivacious movements at a polite ballet. Pound also has letters describe a game of chess in his poem, "The Game of Chess": "Red knights, brown bishops,

bright queens, / Striking the board, falling in strong 'L's of colour. / Reaching and striking in angles/ . . . /Their moves break and reform the pattern;/ luminous green from the rooks, / Clashing with 'X's of queens, looped with the knight-leaps. / 'Y' pawns, cleaving, embanking!"[126] The X, Y, and L may describe the shape of the chess pieces, but much more likely is that they represent aerial views of the moves of those different chess pieces.

Carl Sandburg also changes letters from their function as letters to their function as shapes. In a poem called "Haze," Sandburg does this with X: "(The farm-boy whose face is the color of brick-dust, is calling the cows;/ he will form the letter X with crossed streams of milk from the teats;/ he will beat a tattoo on the bottom of a tin pail with X's of milk.)" A poem called "Letter S" utilizes that letter as a shape: "The river twists in a letter S." In "Vaudeville Dream," "and a line of people shaped like a letter S stand at the box office hoping/ to see you shimmy." This line is to watch Elsie Flimmerwon, a vaudeville dancer, and it assumes the same shape as the movement of a shimmying dancer. Sandburg utilizes the V as shape in "Praire," where he speaks of "a V of gooseberry pie."[127]

John Hollander sees the V as something else. In his shaped poem "Graven Image," with the total shape of a Jewish star, the bottom segment is in the shape of a V. It is "loves/ own/ V" where the point of the V is the point of the arm of the larger star.[128] This

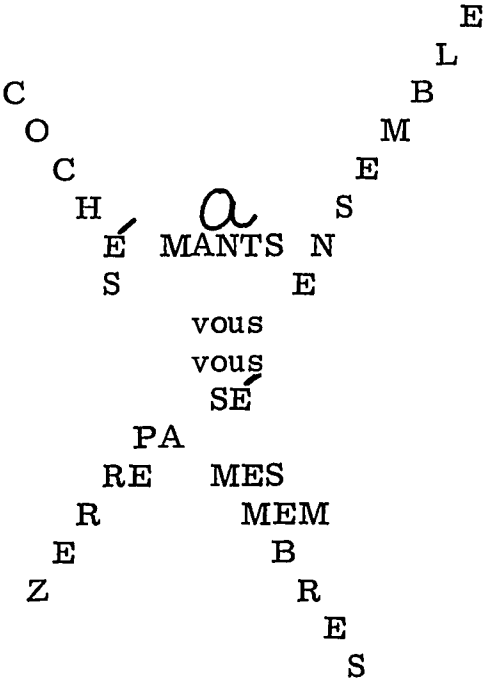
V is in the shape, as well as the initial letter, of his beloved's vagina. There is no apostrophe indicating possession in "loves" because there is no punctuation in Hollander's shaped poems. The letter S is seen as a shape and as an initial letter in Marianne Moore's poem, "A Carriage from Sweden": "it's a Sweden/ of moated white castles,---the bed/ of densely grown flowers in an S/ meaning Sweden and stalwartness,/ skill, and a surface that says/ Made in Sweden: carts are my trade."[129]

The letter O is round rather than sinuous like the S. In The Dream Life of Balso Snell, Nathaniel West writes, " 'Oh!' Balso exclaimed, carried away by these memories of his youth, 'Oh!' His mouth formed an O with lips torn angry in laying duck's eggs from a chicken's rectum."[130] Mouth compared with rectum, both round. Mouth alone is implied in T. S. Eliot's line from "Sweeney Erect": "This oval O cropped out with teeth."[131] And Robert Lowell in his poem, "Ford Madox Ford, 1873-1939," characterized Ford's fat face in "Your face, a childish O."[132]

Other letters as visual shapes are more rarely found in literary works. John Hollander's poem, "Last Quarter," is in the shape of the last quarter of the moon, roughly the shape of a C. One of the lines in this poem is "Cs of becoming," as the moon waxes and wanes.[133] The letter C undergoes a different change in John Updike's The Centaur: "In the lavatory Caldwell is puzzled by the word BOOK gouged in square capitals in the wall above the urinal.

Close examination reveals that this word has been laid over another; the F had been extended and closed to make a B, the U and C closed into O's, the K left as was. Willing to learn, even by the last flash of light before annihilation, he absorbs the fact, totally new to him, that every FUCK could be made into a BOOK."[134] Sexual sublimation into creative and artistic outlets is very amusingly implied by this distortion of realistic graffiti.

Whole poems, rather than individual letters, as pictures find their most famous exemplifications in the Calligrammes of Guillaume Apollinaire. Here are words drawn into the shapes of pictures which represent what the words in them are describing. Words are broken up by line breaks and space to produce this poem about two lovers sleeping together: "



"You separate my limbs" is graphically pictured using the words and letters as lines. In other picture-poems by Apollinaire, the smoke of a cigar is in a line of words which look like smoke ascending. There

is a watch with hands and rim and face made out of words. A tie or cravat is tied with words. There is a circle of broken words which enclose the name "Guillaume Apollinaire"----the words and picture show a mirror of himself. A poem called "Il Pleut" has the letters of the words dangling down the page like lines of rain falling down.[135] These words are distorted lexically for visual purposes.

Lou Lipsitz in his poem, "A Way of Judging Politics," also made his words into representational pictures. He contrasts stiff discipline and chaotic disorganization by both lexical meaning and position, content backed by form.

"As usual
the W-E-L-L-D-I-S-C-I-P-L-I-N-E-D-T-R-O-O-P-S
BLOCKOFF
t S
T
h R
E
e E
T
S"

Hyphens connecting the letters and words show the blocking line and its strong connections; "the streets" have letters resembling troops lining the streets. Disorganization of the citizens faced with these troops provide a visual contrast with the troops' well-disciplined letters.

"bewildered
citizens disarmed in the
heavy
jung- le o
f techniqu
s." e [136]

Here are haphazard letters thrown chaotically on the page, backing with their visual form their semantic meaning.

Concrete Poetry is a contemporary movement in poetry which tries to produce just such a re-enforcement of semantic meaning by its visual pattern or position on the page. One method utilized in Concrete Poetry is Combination. A line of a poem by Gerhard Rühm goes, "sternsternsternsternst."[137] Stern is German for star, fate, or the stern of a boat; Ernst for seriousness, seriously, or serious. Ernst is part of "sternstern" which indicates the distortion of shifting word-boundaries; the same letters are used twice for two different words. Combination and Transposition are the mechanisms at work in a poem in Portuguese by Ronaldo Azeredo: "ruaruaruasol/ ruaruasolrua/ ruasolruarua." Sol means sun, and rua means street, so we have the literal word "sun," like its rays, moving along the streets. The position of "sol" is transposed in different positions. A palindrome in which the words read the same backwards or forwards relates to Transposition; Bob Cobbing writes, "wolf flow/ wolf-dog god flow/ won't now/ wonder red now." The non-physical distortion involves a mental transposition on the part of the reader, in some respect as did the seeing of "ernst" in the combined "sterns." Transposition which involves a physical distortion can be found in two stanzas of a poem in German by Claus Bremer: "für/ dich/ und/ für/ mich/ /ccd/ dffh/ hii/ mnr/ ruüü." This first stanza is translated "for you and for me"; this second stanza has all the letters

of the words in the first stanza broken down in alphabetical priority, with the same number of letters per line as in the first stanza. Literary significance might be to show the stable intertwining of the lovers' goods and selves as their letters are re-distributed and merged. Addition and Subtraction of letters around a central "forma" is in a poem by José Lino Grünewald: "forma/ reforma/ disforma/ transforma/ conforma/ informa/ forma." As the word is added to or subtracted from in a physical sense, the meaning of the words often matches what is happening.

Subtraction in a poem by Reinhard Döhl involves the clipping of words because of the design of the poem: "love is a bitter mystery/ love is a bitter mist/ love is a bitter/ love is a bit/ love is a/ lover s/ laugh." "Mist" is spelled differently, but sounds like, the first syllable of "mystery." An r is added to "love" and "love" becomes "laugh." But the basic impression, as well as primary distorting mechanism, is progressive subtraction of letters. Separation is Edgard Braga's technique to illustrate his negative feelings about poetry in the poem, "poema/ poema/ pó/ e/ mó." "Poema" is poem; "pó" is dust, "e" is and, and "mó" is millstone. Accents are added, letters are substituted ("mó" for "ma"), and line change and space are the separating factors.

Letter Emphasis plays a part in a poem by José Lino Grünewald: "bois/ bois/ / dois/ dois/ / dois/ bois/ / dbois." "Dois bois" in Portuguese means "two oxen," and in the final stanza

the d and b intertwine like two oxen in a blending of the two words. Another pictorial pattern involving Letter Emphasis in Concrete Poetry is in Décio Pignatari's poem: "ILFE LIFE " Here, each added limb adds a letter; all limbs are put together in a square box-like construction, and then unraveled again in the transposed word, "life." Letters making up "life" are seen as a steady and firmly based progression---the analogy with life itself is obvious. The box-like construction is like a Chinese ideogram, which can be broken down into component parts for meaning, although here these component parts are letters rather than pictures. Overprinting is another technique of Letter Emphasis, one which is used in Claus Bremer's poem which goes, "rendering the legible illegible/ rendering the illegible/ rendering the illegible/ rendering." Words are jammed and printed over other words until the legible is actually rendered illegible by too many words within one confined space. Friedrich Achleitner utilizes a sound similarity for a non-physical word distortion in his poem, "baum/ bim/ / baum/ bim." In German, baum means "tree" and bim is used with bam to suggest bells ringing. Tension between two meanings of the same sound represented by the word "baum" produces whatever significance there is. Juxtaposition and context create this tension.

Shaped poetry, called carmen figuratum, is poetry so written that the form of the printed words suggests the subject matter. Famous examples are Herbert's "Easter Wings," the humorous "long and sad

tail" of the Mouse in Alice in Wonderland, and Dylan Thomas's "Vision and Prayer." W. C. Williams' poem, "The Unfrocked Priest," has a section, "Nothing is reverenced/ nothing/ looked up to. What/ can/ come of that sort of/ dis-/ respect for the under-/ standing?"[138] Words here seem to be broken because of the length of the lines; one longer line is followed by a very short one of a word or part of a word. Or so it seems. But there is more significance than a purely formal one. In the poem, the Russian peasant's respect for learning is contrasted with the American's lack of reverence for it. Imagery throughout the poem deals with up and down, high and low. "Disrespect" is split into the positive root "respect", and the "under" turn out to be "standing" up in America. It is often difficult to determine how much of line breaks like these are made because of the "arbitrary" form, or for more semantic considerations. It is easier to see the shape of the poem as splitting words at line endings in Lionel Abel's poem, "Sign," one stanza of which is: "I stand North, East, / West and South, point-/ ing with impotent uni-/ versality now that/ everything points/ away from his where-/ abouts, now that he is."[139] This is the first of four equal squares, each a stanza, arranged around a middle empty space. Their square shape determines where words will be trimmed, rather than any particular semantic reason.

Shape determines the word distortion in John Hollander's poem which forms the letter L with pronounced serifs. Toward the

end, the lines go, "half a square hundred dark places we lay in fifty-~~old~~-odd remembered times of light. . . ."[140]

These lines, from the lower limb of the L, have the "old" crossed out as though a semantic mistake was made, but the "-odd" added above the "-old" is designed for visual reasons to produce the tip at the end of the limb. Another word distortion due to the shape of a poem is found in Philip Blair Rice's "Calligrammes" in Poetry Magazine in 1944. Part of the second stanza, where the lines get progressively longer to form the shape of a he-goat's horn, goes like this: ". / t-/ he/ he-g-/ oat's horn."[141] The initial dot at the top is the point of the horn. Even prose can split words according to shape. Richard Brautigan in Trout Fishing in America has a realistic shaping: an F.B.I. "Wanted" poster is folded over so that only parts of some words are visible. "arks: 6" hernia scar; tattoo 'Mom' in wreath on/ ight forearm/ ull upper denture, may have lower denture. Reportedly frequents/ s, and is an avid trout fisherman."[142] I have used the virgule to indicate where the lines are broken. Words distorted are "Marks," "right," "full," and the lone plural "s" may represent "bars." Here is a realistic rather than an aesthetic or formal purpose for this lexical subtraction.

Words are interrupted for other reasons too. Samuel Beckett in Murphy has a looney coroner about to speak about the dead Murphy: " 'Then perhaps I may venture to proceed,' said the coroner, 'to the other matter, the identity of the ac---the deceased."[143]

The coroner was remembering his job involving court cases, and was about to say "the accused." He stops when he realizes that the word is the wrong one for the situation; this is an amusing touch. Perhaps a more significant incident involving a word which is stopped in the middle for correction is in Faulkner's Absalom, Absalom! where his mother's lawyer speaks to Charles Bon about Bon going to study law at the University of Mississippi: "Your mother will ag---be pleased."[144] The lawyer wants Bon to be near Henry Sutpen; he knows that the word "agree" should not be spoken because it sounds constrained and manipulated rather than whole-hearted.

We see enough of the interrupted words to allow us to understand the differences between what is finally said, and what was originally meant to be said. In some cases, the word is interrupted before it begins, and then only context can help us fill in the gap. Visual clues to the fact that a word is missing is seen in Beckett's Murphy: "When he could he said, in a voice new to Ticklepenny: 'Have fire [electric fire for warmth] in the garret before night or -----' He stopped because he could not go on. It was an aposiopesis of the purest kind. Ticklepenny supplied the missing consequences in various versions, each one more painful than any that Murphy could have specified, terrifying taken all together."[145] Here is an explicitly named aposiopesis, one in which the author supplies in a general way the possible implications and ramifications of silence in context. Here the reader is creator and writer. The dash is a visual

indication that something is missing, and the reader must invent and perhaps distort the meaning meant. Robert Kelly in "Song XXVI" uses dots rather than dashes in this Morse Code to which we have no clue. "Circle & wheel of . who cares what I'll/ have to say of Time?/ unless the fire/ of . inform the heart/ (leave/ spaces where we are not sure . pure/ enough to use the words/ without rime or system-/ atic folly we continue to/ tell and not tell)."[146] Kelly's poem explains the "why" of the absent words; they perhaps are too pure or great to be incorporated into smutty type. Absence of the word distorts or makes indecisive the meaning, although it also allows a reverence and imaginative participation on the part of the reader. A word is sometimes missing entirely, and so is any physical indication or substitution for that word. In Robinson Jeffers' long poem, "At the Birth of an Age," Gudrun tell her brother, Gunnar, of her love for him and her other brothers despite the fact that they had killed her first husband, Sigurd. She cannot bring herself to mention it and state the words. "Perhaps you will be able to tell me, being wise, Gunnar,/ Why is it that I. For it seems that I still love you, for all your./ I am not able."[147] She ends her sentences before all the words are out. Some poets, such as Hart Crane, Gerard Manley Hopkins, and George Barker, will occasionally omit conjunctions, relative pronouns, and pronoun antecedents so that the reader has to re-supply them for his own complete understanding.[148] Visual absence of part or all of a word obviously allows for semantic

distortion; where part only of a word is present, there is also physical orthographic distortion.

Sight puns, spelling mistakes or differences, significant word-parts emphasized within other words, piece-meal and shuffled words, Concrete Poetry, letters as visual entities, interrupted and even eliminated words, are some of the ways in which word distortions are aimed at our visual sense, our sense of sight, in order to produce some sort of literary significance. This significance may be either realistic and imitative, or aesthetic and creative, or both. But in whatever way and for whatever purpose these word deviations are used, the very fact of deviation itself forces us as readers to take closer notice, to pay more attention to the unconventional portion of the work so as to comprehend it. The space between the conventional and the unconventional will often be the measure of literary significance.

Notes

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[4]Sean O'Casey, Selected Plays (New York; G. Braziller, 1956), pp. 466, 451, 324.

[5]Vladimir Nabokov, Pnin (New York: Atheneum, 1967), pp. 34, 59, 62.

[6]Ogden Nash, There's Always Another Windmill (Boston: Little, Brown & Co., 1968), p. 123.

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[9]Cf. Hugh Kenner, The Poetry of Ezra Pound (Norfolk: Conn.: New Directions, 1968), pp. 149-151 etc.

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[16]Carl Sandburg, Complete Poems (New York: Harcourt, Brace & World, 1950), p. 489.

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[21]Wyndham Lewis, The Apes of God (Baltimore: Penquin, 1965), p. 26.

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[24]See Margaret Schlauch, The Gift of Tongues (New York: Modern Age Books, 1942), p. 243.

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[27]Berryman, His Toy, p. 35.

[28]Ibid., p. 174.

[29]Paul Carroll, ed., The Young American Poets (Chicago: Follett, 1968), p. 344.

[30]Williams, Paterson, p. 69.

[31]Carroll, Young Poets, p. 19.

[32]Wallace Stevens, The Collected Poems of Wallace Stevens (New York: Alfred A. Knopf, 1967), p. 156.

[33]Pound, Cantos, pp. 38, 39; cf. p. 157.

[34]Forster, Longest Journey, p. 122.

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[36]Ezra Pound, The Literary Essays of Ezra Pound (Norfolk: Conn.: New Directions, 1954), p. 389.

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[39]George Moore, Esther Waters (New York: Brentano's, 1917), p. 137; cf. p. 136.

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[50]Williams, Coll. Earlier Poems, p. 22.

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[65]Pound, Cantos, p. 88.

[66]Berryman, His Toy, p. 224.

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[91]Forster, Longest Journey, p. 84.

[92]Brinnin and Read, p. 265.

[93]Ibid., p. 337.

[94]Pound, Cantos, pp. 164, 83.

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[101]John Updike, The Centaur (New York: Alfred A. Knopf, 1963), p. 183.

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[107]Saul Bellow, Herzog (New York: Viking Press, 1964), p. 216.

[108]Pound, Personae, p. 182.

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[111]Williams, Coll. Earlier Poems, p. 446.

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[113]Pound, Cantos, p. 115.

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[119]Stevens, Collected Poems, pp. 310, 288.

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[121]Pound, Cantos, p. 103.

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[144]William Faulkner, Absalom, Absalom! (New York: Modern Library, 1936), pp. 311-312.

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[148]See Schlauch, Modern English and American Poetry, pp. 73-74.

Chapter IX

OTHER MODERN WRITERS: HYPER-WORDS AND HYPO-WORDS

Many word distortions do not particularly fit well into either visual or aural categories. They overlap these categories, and therefore are more fruitfully arranged for analysis in some other way. One way is by relative length of lexical unit. Another is by the distorting process at work. These two methods can be integrated, since these distorting processes are basically additional, subtractional, or changeable with the relative length of the word remaining the same. Words larger than the conventional lexical unit, words which have had additions to their conventional forms, might be termed hyper-words. Words smaller than the conventional lexical unit because of subtractions might be called hypo-words. Basic organization of this chapter will be, as it has been in most of the rest of this work, from larger lexical units to smaller; the eight processes of word distortion will do for the primary linguistic arrangement and analysis. Literary considerations and purposes will be explored for each specific example and its context in the work of these modern writers in English.

So much for the form of this chapter. Straight-forward language used to clearly explain words whose very literary and linguistic significance may lie in their obscurity, and most assuredly does lie in their oddity. Analysis walks rigidly beside the loose-limbed literary work, trying to take the kinks and irregularities out of it so it will fit into the categories at hand. Clarity is forced sometimes to clip off the branches and leaves which, although part of the tree and its beauty, nevertheless may obscure the view of the trunk to be described. What spawned this outburst of metaphorical language was my frustration at the necessary reduction which is literary criticism, the straightening and ordering of something whose charm often lies precisely in that sprawl which it is the job of the critic to curb into clarity, into the discursive mode. In the words of Edna Millay about death, "I know. But I do not approve. And I am not resigned." Word distortion's analysis and explanation deserves the lively clarity which will make one understand and appreciate that it is those deviations from the purely correct language which rejuvenate that language, which embody its significance.

Some of that freshness and depth is noted by a young contemporary poet, Clark Coolidge, in his remarks on his poetry: "As Gertrude Stein has most clearly and accurately indicated, Words have a universe of qualities other than those of descriptive relation: Hardness, Density, Sound-Shape, Vector-Force, & Degrees of Transparency/ Opacity. I am attempting to peer through the lines

into this possible WordArt Landscape, work within it & return with Wordscapes, WordObjects to light and refresh the mind so currently overloaded with centuries of medial Language-Tape."[1] A few of the words which Coolidge uses to express his hopeful poetic product are combined words, hyper-words relatively larger than the normal lexical unit. These words have retained the individual status they had in their previous un-combined state; this individuality is made even more emphatic by both words being initially capitalized, e.g. "WordArt."

Whole phrases are sometimes merged into one large word. John Dos Passos in The 42nd Parallel in U.S.A. runs on with "...and once one night Longago Beforetheworldsfair Beforeyouwereborn one night Mother was so frightened on account of all the rifleshots but it was allright turned out to be nothing but a little shooting they'd been only shooting a greaser that was all."[2] Words commonly found together in phrases are bound together in one large word with an initial capital letter. Dos Passos combines words in a more significant way in The Big Money, also in U.S.A., a way which might remind the reader of the factory scene in Charlie Chaplin's film, "Modern Times": "At Ford's production was improving all the time; less waste, more spotters, strawbosses, stool-pigeons (fifteen minutes for lunch, three minutes to go to the toilet, the Taylorized [the first efficiency expert] speedup everywhere, reach under, adjust washer, screw down bolt, shove in cotterpin; reachunder adjustwasher,

screwdown bolt, reachunderadjustscrewdownreachunderadjust until every ounce of life was sucked off into production and at night the workmen went home grey shaking husks)."[3] Henry Ford's standardized production is regulated and mirrored, as less space and time between the actions of the workers is seen in less space, or none, between the words which describe those actions. Eventually only the processes are left without even the things, the nouns, the processes involve. Actions only are left in a hard-pressed combination. As life is speeded up in the factory, so the words speed up.

Rushing and confusion play a part also in Herzog by Saul Bellow, in which the protagonist looks at a New York Times newspaper, and sees, "It was a hostile broth of black newsprint Moonraceberlin Krushchwarncommitteegalactic XrayPhouma."[4] All the words are combined into one word, all in italics with no hyphens. Herzog stands confused on a platform of Grand Central Station; trucks roar past him, and the weather is very hot, adding to his somewhat dazed condition. The blend of bits of headlines illustrates this.

Combination of words for more semantic reasons may be found in Faulkner's Absalom, Absalom!" "...Miss [Rosa] Coldfield in the eternal black which she had worn for forty-three years now, whether for sister, father, or nothusband none knew...." Not having ever been married, she might be in mourning for just that. In the same novel, "...the two separate Quentins [Compson] now talking to one another in the long silence of notpeople, in notlanguage..."[5]

refers to Quentin's internal thoughts, which are not really in a language, nor are there really two people involved. In these examples, "not" is like a prefix. Another odd combination of a prefix and words is in Louis MacNeice's poem, "Cradle Song": "And yet in the back of the mind, lulled all else, / There is something unsleeping, un-tamperable-with."[6] Connected by hyphens, the components of this combination still retain their individuality. As Margaret Schlauch notes, "A rough division may be made in the compounds known to us in English. On the one hand we have what may be called phrasal compounds, words like 'nevertheless' or 'beforehand' which are groups of words still completely distinguishable; and fused compounds, like 'likelihood' in which one or more elements exist which no longer have the status of separate words, if indeed they ever did, in English."[7]

But words within compound words may be changed and distorted for a semantically significant purpose. Kenneth Patchen in The Journal of Albion Moonlight has Albion speculate about Walt Whitman: "I did not say he was a homo-sexual: no, he was a homeless-sexual. Americans run to this sin."[8] "Homo" is transformed into the opposite of a word, "home," it merely sounds like. Distortion of the words within the combination word occurs in a more orthographically obvious form in "Cant you letafellerbe? You're in cahoots withem thaswhassematteris."[9] A patient in a base hospital in wartime is speaking in Dos Passos' 1919 in U.S.A. The patient

is sick with a fever; distortion and slurring together of words would realistically occur. "With them" is blended to "withem." "Let a feller be" is simply combined. Phonological elision as well as lower-class dialect is shown by the distorted combination in Section II of "The Waste Land" by T.S. Eliot: "Goonight Bill. Goonight Lou, Goonight May. Goonight. / Ta ta. Goonight. Goonight."[10] Two words so commonly occuring together that they become one word, but lose the letter d in doing so.

Words which merge physically, rather than simply being attached to one another, are called blended words, examples of Addition. These words in combination have lost some part of themselves, or else share some of their letters with the other words they have come together with. It is this loss or sharing which makes them examples, not of Combination, but of Addition. "Am" is lost in Ezra Pound's Canto 74, when he designates the French ambassador, "the frogbassador."[11] George Barker wrote a long poem merging calamity and terror with the Joycean title, "Calamiterror."[12] "Terror" is complete, but its "t" is shared, and "Calamity's" "y" is missing.

To construct a blended word, it may only be necessary to add one letter. D. J. Enright writes about a harried teacher who watches his nervous Egyptian students go on producing linguistic and literary "boners." In the poem, "University Examination in Egypt," "The nervous eye, patrolling these hot unhappy victims, / Flinches at the symptoms of a year's hard teaching---/ 'Falstaff indulged in

drinking and sexcess', and then, / ...and 'Dr. Jonson edited the Yellow Book.'"[13] One s turns "excess" into a sexual channel, with the "ex" being shared by the two words which were blended. Marianne Moore, more discreet, wrote, "O imagnifico, / wizard in words---poet" in her poem, "The mind, intractable thing."[14] Magnifico blends with image by the mere addition of the i of the poet. Both of the two preceding examples had the extra letter added to their beginnings.

But one can add this extra letter, making an extra word, to other parts. Gertrude Stein in the opaque Tender Buttons, writes, "Aider, why aider why whow, whow stop touch, Aider whow, aider stop the muncher, muncher munchers."[15] "Whow" blends "who" and "how." The added letter is, no doubt, w; but is it the w at the beginning or at the end? A somewhat less ambiguous case is John Berryman's line from His Toy, His Dream, His Rest: "Gold seen soils the whild hills." Beside the pun on "soils," we see that the added h in the middle of the word "wild" allows the idea of time ("while") to encrust those hills. Also ambiguous, but not as obviously distorted, is another Berryman line about directory forms, "Henry did one years & years agone for Who's Who."[16] The "go" is shared by ago and gone, but which is the added element----the a or the ne? There is no way of really telling here, and it does not seem to make much difference anyway. Donald Barthelme in his short story, "This Newspaper Here," has the ambiguous blend,

"Ringle from the telephone...."[17] Was the word originally "ring," or "tingle" or "dingle"? At any rate, we do know that the original word was added to, and a blended word was the result. Least ambiguous as to where the added element was placed might be the slangy, ordinary distortions one can discover in a realistic novel such as Sinclair Lewis's Arrowsmith. Pickerbaugh, full of that zesty Midwestern "wit," writes a letter to "Brother Males and Shemales." Slangy Clif Clawson, talking to Arrowsmith's wife, Joyce, comes out with, "the cat's pajamas---begging your pardon for the slanguageness."[18]

More fully blended, perhaps like "Shemales" with more than one letter added to make the blend, is a word in H. G. Wells' Tono-Bungay: George Ponderevo, speaking of the difficulty of writing the story of his love relationship to Beatrice Normandy, says, "I think my reader would be amused if he could see the papers on my desk as I write all this, the mangled and disfigured pages, the experimental arrangements of notes,...the blotesque intellectual battlegrounds over which I have been fighting."[19] "Blotesque" physically contains the word "blot"; the added "esque" added "grotesque," and because of the new pronunciation of the syllable "blo," the word "bloated" comes to mind. All of these words, both physically present and suggested, are appropriate to the context. Ezra Pound has a word in one of his Polite Essays which has no one word actually present, yet two are indubitably suggested: concerning a poet, "he will learn more about

the art of charging words from Flaubert than he will from the floribund sixteenth-century dramatists."[20] "Floribund" nicely blends the two seemingly contradictory ideas and words of "florid" and "moribund." In Canto 79, Pound writes of "the snot of pejorocracy."[21] Clipping off chunks from the extremities of the words making up this blend, he illustrates a pejorative element in democracy. Wallace Stevens has a gramaphone telling of a typhoon, or hurricane, in his poem, "The Search for Sound Free from Motion": "All afternoon the gramaphone/ Parl-parled the West-Indian weather"; later on in the third stanza of the poem, the line changes to "All afternoon the gramaphoon, / All afternoon the gramaphoon, / The world as word, / Parl-parled the West-Indian hurricane."[22] The afternoon and the typhoon have their last three letters mirrored in the gramaphone which plays in their midst.

Names as well as words might be blended in a literary work. Hart Crane satirizes American progress and advertising in "The Bridge" with two giants of invention and industry become one: "Mazda ---and the telegraphic night coming on Thomas/ a Ediford---and whistling down the tracks."[23] Aldous Huxley in Antic Hay blends two greater giants from the world of science in the words of Coleman: "The laws of gravity, first formulated by Newton, now re-codified by the immortal Einstein. God said, Let Newstein be, and there was light."[24]

A new name can sometimes indicate a new thing. Neologisms

can incorporate two previously distinct words for two previously distinct ideas or things, and blend them into one lexical unit. Sometimes these two original words may be so distorted by the blending that they barely skirt the realm of nonsense. Lewis Carroll's portmanteau words, such as "chortle" and "galumphing," are very often like this. Carl Sandburg, whose poetry is generally so clear as to be transparent, plays with nonsense neologisms in a poem, "On a Flimmering Floom you shall ride," which is subtitled, "Summary & footnote of and on the testimony of the Poet MacLeish under appointment as Assistant Secretary of State, under oath before a Congressional examining committee pressing him to divulge the portents & meanings of his poems." This poem begins, "Nobody noogers the shaff of a sloo," and ends with "On a flimmering floom you shall ride. / They shall tell you bedish and desist. / On a flimmering floom you shall ride."[25] The idea behind Sandburg's nonsense words is in complete conformity with Archibald MacLeish's dictum that "a poem should not mean, but be" ; poetry is unexplainable, and certainly under the narrowing political circumstances in question. Sandburg in other poems uses Carroll-esque portmanteau and nonsense words; in "Just Before April Came," he writes, "Frogs plutter and squdge," in a particularly squishy, muddy combination. But one of his favorite neologistic words is the one he used in the poem on MacLeish. Lines from three other poems of Sandburg's contain this shimmering word: "your flimmering silver"/ "a flimmer

of many gold feathers"; and trees "all flimmer with faint/ Lines of green in the spring."[26]

Neologisms such as this can annoy the reader or critic looking for meaning or significance. G. S. Fraser grumbles about W. H. Auden's neologistic excursions in Auden's book of poems: "Nones is the old spelling of "nonce"....many of these [poems] are also full of nonce-words: 'On the mountain, the baltering torrent/ Sunk to a soodling thread,' for instance; the once battering but now faltering torrent sunk, I suppose, to a soothing and dawdling thread. One is half tempted on reading such lines to wonder whether Mr. Auden's inspiration has itself begun to soodle...."[27] But these neologisms are evocative and can be elucidated, and as such should be allowed. There is nothing wrong about nonce-words or neologisms or portmanteau words as a class, beyond that criticism which could be leveled at all word distortions-----that they make the reader work harder to comprehend their significance and meaning than if they were the ordinary words we always deal with. There can, of course, be undecipherable or trivial neologistic distortions; these should be judged as harshly as they deserve. Or they should be given credit as deserved if they work out well. Wallace Stevens, in his poem, "Autumn Refrain," speaks of "The skreak and skritter of evening gone/ And grackles gone and sorrows of the sun."[28] Here the neologisms add the onomotopoetic evocations of the evening's birds' screech, squeak, and creak. Sound texture bolsters the semantic

content of these lines; their oddness focuses the attention of the reader on these neologisms made of thoroughly blended individual words which, by themselves, would have less poetic impact.

Most neologisms, the effective ones certainly, are based on words already in the language. Whole words or their meaningful parts are re-combined, or "distorted" insofar as they are changed, into new combinations of letters, most often basing their meaning on that of their constituents so as to be intelligible. Sean O'Casey, whose characters' neologisms are often malapropisms, has Mrs. Grogan, the charwoman in his play, The Plough and the Stars, describe the social strivings of Nora Clitheroe: "Such notions of upperosity she's gettin'."[29] Another regular word grows an addition to its end in Carl Sandburg's poem #6 in The People, Yes: a convict who decides not to remember the judge and jury who sent him to prison, because revenge was too much bother and time, says, " 'In my case,' he added, 'it pays to have a/ good forgettery.' "[30]

At one time, English had more inflections than it has now. Inflections now are primarily of tense and number; there are minor ones such as comparison of adjectives, and declensions of a few pronouns.[31] An interesting speculation as to where English might turn in the future is found in George Orwell's 1984. Newspeak, the political language of that totalitarian future, is simplified by incorporating the ordinarily distorting "grammatical shift" into the very respectable foundation of the language. Orwell writes of

Newspeak, "Any word in the language... could be used either as verb, noun, adjective, or adverb.... Adjectives were formed by adding the suffix -ful to the noun-verb, and adverbs by adding -wise. Thus, for example, speedful meant 'rapid' and speedwise meant 'quickly.' "[32]

Edgar Saltus indulged himself, as befitted a "Bohemian" aesthete of 1880 to 1920, in various eccentricities. A literary history of the United States put it like this: "Not content, as stylist, to contrive epigrammatic phrases, Saltus coined experimental words: grammatical audacities like 'longly' or 'parallely,' imported novelties like 'fatidic' or 'lascive,' along with other pedantries and Gallicisms."[33] But these "grammatical audacities" go rolling "merrily-ly" along. John Perreault in his poem "Hunger," writes, "and another voice calls hiddenly/ for an activity not really required/ but certainly necessary."[34] The adjective "hidden" is distorted by this odd suffix into an adverb. Adverbial and adjectival endings combine in Wallace Stevens' poem, "Dutch Graves in Bucks County": "A force gathers that will cry loudlier/ Than the most metal music, loudlier, / Like an instinctive incantation."[35] Louder plus loudly equals loudlier, an ungrammatical although logical combined addition of affixes.

Incorrect comparative forms of an adjective are also part of "The Steeple Jack" (revised 1961) by Marianne Moore. "Danger. The church portico has four fluted/ columns, each a single piece of

stone, made/ modester by whitewash."[36] "More modest" is distorted to "modester," perhaps for the sake of rhythm. Superlative endings distort a word in Wallace Stevens' poem, "On the Manner of Addressing Clouds": "Funest philosophers and ponderers." A noun is "mostly" converted to an adjective. Another of Stevens' conversions from noun to adjective is the grammatical shift when speaking of pagan Jove's "mythy mind" in "Sunday Morning."[37] Implied meanings include his mind's being made of myths, containing myths, and mythical. Not a bad semantic load, well worth a grammarian's annoyance. The adjectival y is added in W. C. Williams' poem, "The Predicter of Famine," "as the stone of the sky/ on the prongy ring/ of the tarnished city/ is smooth and without motion."[38]

Naturally, not all odd affixes are welded on the end of the word. One common affix, or prefix, attached to the front of a word is the negative un. Thomas Hardy, as noted by Margaret Schlauch, twists verbs around to "unbe," "unillude," and "unbloom," and does the same to a noun in "unease."[39] "Immaculate" was negated by T. S. Eliot in "Sweeney Among the Nightingales" by dropping the prefix to achieve his famous and unusual "maculate." Kenneth Patchen in The Journal of Albion Moonlight achieves the same meaning by adding another negative: "... so Carol and I adorn ourselves in the winged and unimmaculate gloom."[40] This negating un can be found in Faulkner's A Fable, where the old general says to the Corporal, who is the Christ figure, "I champion of this mundane earth...;

you champion of an esoteric realm of man's baseless hopes and his infinite capacity---no: passion--- for unfact." Faulkner's use of this un is reminiscent of E. E. Cummings's. Later on in the book, Faulkner echoes Cummings again with a negative suffix when speaking of the European earth after the World War: "...a fierce rank colorless growth of nourishmentless grass coming not tenderly out of the earth's surface but as though miles and leagues up from Hell itself...."[41] Distorting conventional spelling with these odd affixes is designed for linguistic simplification and human manipulation in the negative, hellish future as Orwell pictures it in 1984. Explaining Newspeak, he writes, "In addition any word...could be negatived by adding the affix un-, or could be strengthened by the affix plus-, or for still greater emphasis, doubleplus-. Thus, for example, uncold meant 'warm'...."[42] To simplify thoughts, you simplify language. New linguistic conventions make new value conventions. If Big Brother controls the language, he can control you.

However, not all unconventional affixes are welded tightly on their words. Some are connected by the short string of a hyphen, thereby keeping a certain distance between them and their new partners. Here is a distorting addition converting a noun to an adverb, with the separating hyphen between the words of the compound noun, and the grammatical shift occurring with the tightly bound -ical, in Aldous Huxley's Antic Hay. About Mr. Porteous, he writes, "Then, very erect and neat, very soldierly and pillar-boxical, he marched

toward the door."[43] A hyphen separates a sound-become-a-word from its verb ending in Wallace Stevens' "Song of Fixed Accord." Earlier, "Rou-cou spoke the dove" then develops a past-tense ending in "She lay upon the roof, / A little wet of wing and woe, / And she rou-ed there."[44] John Berryman in his "Dream Song #208" puts a distorting hyphen into the lines, "Henry his horns waved at the future of poetry, where he had been/ and hid back in his shell-ow."[45] Distortions of the shell grew the relevant implications of shadow and shallow. Another separation is through parentheses which add provisionally or tentatively to a word, as in W. C. Williams' Book IV of Paterson: "--yuh wanna be killed with your/ face in the dirt and a son-of-a-bitch/ of a Guardia Civil giving you the/ coup de (dis)grace/ right in the puss . ?"[46] Here the disgrace involved in being executed is implied by the added prefix which also changes the French word grace into its orthographical equivalent in English. Another word-buildup utilizing parentheses is found in Vito Acconci's poem "Kay Price and Stella Pajunas," in which in each successive parentheses a few more letters or suffixes are added, making new words each time: "(in) (inform) (informal) (infromality)/ (fun) (fund) (fundament) (fundamental) (fundamentally)."[47] "Infromality" may be an intentional typographical error for the transposed "informality" since the two typists of the title set speed records rather than records for accuracy, as shown by the many typographical mistakes throughout the poem. Here words are built up in increments, with emphasis

on their spelling rather than on their semantics.

Affixes are not all that are added to ordinary words to distort their ordinary meaning. The same syllables will crop up again in words for the sake of meaning, as in E. M. Forster's The Longest Journey: "The Pembokes lived in an adjacent suburb, or rather 'sububurb, '---the tract called Sawston, celebrated for its public school."[48] A suburb farther out from the urb is, of course, a sububurb; the neologism is worthy of adopton by the contemporary sociologist. Less worthy, because an addition merely to mirror pronunciation, is Sean O'Casey's line from The Silver Tassie, where Sylvester says to Jessie, "The tiarara I gave you two Christmases ago with the yellow berries...." The tiara grew longer by repetition of a portion of itself. In Time to Go, O'Casey adds to the word in the same way; Barney cries, "Jayayus, a miracle!"[49] Thus Jesus transformed in an Irish mouth.

Midwestern slang transforms words by addition of single dissimilar letters. In Sinclair Lewis' Arrowsmith, Pickerbaugh, crammed with the quintessential Midwestern corn and zest, writes a letter to the members of the State Convention of Health, in which he exhorts them "to put Wim an Wigor neverything into the program. John F. Zeisser, M.A., M.D. nall the rest of the outfit...."[50] "And" is reduced to "n" which is then added to the following word. Children do this through ignorance; in J. D. Salinger's story, "A Perfect Day for Bananafish," the very young child, Sybil, says while

kicking sand, "My daddy's coming tomorrow on a nairiplane."[51] Added to words ordinarily incapable of becoming plural, the plural s distorts in Clark Coolidge's poem, "Scrip Ant": "soons/ or runs clapboard door of liked face clam drag still/ brokes of and sacks...."[52] An added a in Sandburg's poem, "Mask," lends an informal and archaic note to "Your red scarf flashes across them calling and a-calling." In "Two Humpties," he adds the extra a to duplicate Italian pronunciation: "Good-a-by, our hats and all of us say good-a-by."[53] There is another single-letter addition from the novel novel Molloy by Samuel Beckett, in which ingenious reasons are given for the distortion; Molloy speaks of his mother: "I called her Mag, when I had to call her something. And I called her Mag because for me, without my knowing why, the letter g abolished the syllable Ma, and as it were spat on it, better than any other letter would have done. And at the same time I satisfied a deep and doubtless unacknowledged need, the need to have a Ma, that is a mother, and to proclaim it, audibly. For before you say mag you say ma, inevitably."[54] One dissimilar letter added, and the explicit significance can be great.

"Good bye" can be distorted in a way different from that of the added single dissimilar letter. The letter added may be one of the same ones already in the word. T.S. Eliot's "Sweeney Agonistes (Fragment of a Prologue)" offers this bit of conversation: "All right, Monday you'll phone through. / Yes I'll tell her. Good bye. Gooood

bye."[55] Two extra o's add length to the sound of the voice. Added letters usually reflect added volume as well as length. Willa Cather's novel O Pioneers! uses the hyphen also to add length to a shout in "'Maria-a-a!' she called."[56] Most often, however, the letters are simply attached without benefit of hyphen. Thornton Wilder's play The Skin of Our Teeth has Mrs. Antrobus and her daughter called by the maid, Sabrina; she shouts, "Mrs. Annnntrobus! Glaaaadus!"[57] Three extra of the same letters makes quite a loud shout. But the volume goes up to five extra of the same letters in Katherine Anne Porter's story, "Noon Wine." Calling Helton, the Swedish hired hand, "Arthur, without moving from the spot, bawled like a bull calf, 'Saaaaaay, Hellllllton, suuuuuupper's ready!'"[58]

Added voice volume and emphasis justifies W. C. Williams' word distortion imitating a huckster's pronunciation in the title of an episode in Paterson, Book I: "THE GRRRREAT HISTORY of that/ old time Jersey Patriot/ N.F. PATERSON!"[59] A more literal reason for adding extra letters is when the person speaking adds them, as in stuttering. James T. Farrell in A World I Never Made has the young boy Dennis, who stutters, talking to his young sister, Margaret. " 'WWhat dddid I I I I I dddddo to you?' Dennis replied, looking at Margaret with an uncomprehending face. ...'You llllet me 'llllone!' Dennis said, putting up his hands to protect himself lest his sister slap him. 'LLLLet you 'lllllone,' she mimicked."[60] Her exaggeration of his stuttering shows in her using six l's to imitate his

four l's in "'lone." Ezra Pound also duplicates capitals or lowercase letters when adding the same; in Canto 42, he has, "YYour HHighness" and the plurals "YY. HHighnesses." He imitates the rolling r as in Canto 74, "a rrromance"; in Canto 76, Scottish pronunciation is mimicked: "'Dawnt let 'em git you' burred the bearded Dottore/ when was the Scottch Kirrrk in Venice." Foreign languages are added to to add length in Canto 86, "And Brancusi repeating: je peux commencer/ une chose tous les jours, mais/ fiiniiiir." And even Greek letters are added, probably to show an old man stuttering in Canto 74: "and the very very aged Snow created considerable/ hilarity quoting the φαίνε-τ-τ-τ-τττ-αί μοι / in reply to l'aer tremare."[61] The same letter added to the word produces word distortion for various purposes.

Contractions add words to one another, but those words are missing some letters; contractions have elements of both Combination and Subtraction processes of distortion. Without conventional apostrophes, contractions become one word. In Faulkner's A Fable, a line reads, "And not only cant, dare not: they wont."[62] A missing apostrophe, substitution of a for o, and subtraction of t are the distortions of different contractions in John Berryman's "Dream Song #113." "Isn't" changes in "That isna Henry limping"; "shouldn't" changes in "he shouldna have put down Miss Trueblood."[63] Robert Frost drops the i of "is a" in his poem,"The Star-Splitter," about a telescope: "And ought to do some good if splitting stars/ 'Sa thing to

be compared with splitting wood."[64] A conventional contemporary contraction, which drops both the first and last letters of a three-letter word, and replaces them with apostrophes, is found in Howard Nemerov's poem, "Boom!" in which the boom in religion is shown as a false one, since our fast and overly thing-full lives have no real spiritual depth. Both churches and modern conveniences are full. Contemporary Americans are the "people of the stop'n'shop/'n'pray as you go, of hotel, motel, boatel, / the humble pilgrims of no deposit no return."[65]

Combinations of three words, of which two are clipped severely with hyphens substituting, are seen in "Dream Song #141" by Berryman, where "He'd've run off to sea/ (but for his studies careful of the Fall)."[66] "He would have" is curtailed, as is "by my faith" in John Barth's seventeen-centuryesque novel The Sot-Weed Factor: "...'tis your personal piece o' the great wide world to husband and to fructify —— and a noble legacy 'tis, b'm'faith!"[67] Many words contracted produce a slurred effect, induced by a familiarity so great that the words can be clipped and subtracted from unmercifully and almost unintelligibly to the ordinary hearer. H. G. Wells in his History of Mr. Polly has a marriage ceremony performed which has become rote ritual to the clergyman: "The officiating clergy sighed deeply, began, and married them wearily and without any hitch. "D'b'loved, we gath'd 'gether sight o' Gard 'n face this con'gation join 'gether Man, Wom' Holy Mat'my which is on'bl state stooted by

Gard in times man's innocency.... Wiltou lover, cumfer, oner, keeper sickness and health....' So it went on, blurred and hurried...."[68] "Dearly beloved" and "comfort her" and "honor her" are combined, with various letters subtracted or distorted in this extended example of unusual contractions.

Substitition exchanges one letter for another, or one syllable for another. Often, more than one distorting process is at work on a word at one time. Both Addition and Substitution are involved in Maureen's speech, the "cousin who was funny in her head" of Eudora Welty's novel, Delta Wedding. "She had never talked plain; every word was two words to her and had an 'l' in it. Now she ran in front of Laura and straddled the walk at the foot of the steps. She danced from side to side with her arms spread, chanting, 'Cou-lin Lau-la can-na get-la by-y.' She was nine too."[69] The s in "cousin" and the r in "Laura" are changed to her characteristic l. Baby-like mispronunciation may be the justification for John Berryman's substitution in "Dream Song #293" as "the universal homage turns her head/ as it well might do mine, / hypmotized by the Little Baby...."[70] This m for n is common here even among adults because of phonetic ease. Another common sort of distortion partially due to phonetic considerations is illustrated by Samuel Beckett's Murphy who talks to Celia about the pains of looking for the job she wants him to get. "'I drag around this warren,' said Murphy, with the last dregs of resentment, 'day after day, hail, rain, sleet, snow, sog, I mean fog, soot, and I

suppose fair, my breeches falling off with a fourpenny vomitory looking for your job.' "[71] Murphy, never noted for his industry, in a series of words all beginning with s, lazily let his lips continue on with the s sound. Mispronunciation occurs more easily in a foreign language. In Saul Bellow's Herzog, Moses Herzog corrects the vulgar and incorrect Yiddish of his friend, Valentine Gersbach. Valentine distorts and misuses Yiddish expressions; Herzog's family background makes him cringe to hear a "common" Yiddish rather than his own genteel brand. Herzog's "family prejudices," his slight snobbery, are shown by his correction. "'You're a ferimmter mensch.' Moses, to save his soul, could not let this pass. He said quietly, 'Berimmter.' 'Fe-- -be, who cares.' "[72] Substitution of f for b indicates a vulgar incorrectness.

Wallace Stevens characteristically substitutes or interchanges i for a in adjacent words linked by hyphens. Rhyme or sound pattern seems to be part of the reason for a favorite "mic-mac" or, in "Examination of the Hero in a Time of War," "A thousand crystals' chiming voices, / Like the shiddow-shaddow of lights revolving." Analogy between the distorted shadows of moving lights and the distorted word "shaddow" gives an aesthetic justification. A much later poem, "St. Armorer's Church From the Outside," adds a dizzy, distorted dazzle in "St. Armorer's has nothing of this present, / This vif, this dizzle-dazzle of being new."[73]

More a semantic than a phonetic significance is found in one

of Wyndham Lewis' lines in The Apes of God, which goes, "Julius married a big carrotty anglish intelligentsia."[74] The substitution of a for e leaves in the idea of English, but also implies the "anglo-(Saxon)," and also the notion of her being angular in build. Jurgen, the hero of James Branch Cabell's novel, Jurgen, is always making up false quotations from non-existent people to back up his opinions. In Hell, he speculates that "this sea was composed of the blood that had been shed by piety in furthering the kingdom of the Prince of Peace, and was reputed to be the largest ocean in existence. And it explained the nonsensical saying which Jurgen had so often heard, as to Hell's being paved with good intentions. 'For Epigenes of Rhodes is right, after all,' said Jurgen, 'in suggesting a misprint: and the word should be 'laved.' "[75] Substitution of l for p changes the meaning, since both are real words and appropriate to the context. Distorting names into derogatory words is the nature of the insult in James T. Farrell's The Young Manhood of Studs Lonigan: " 'Kenny, show us how you're going to bayonet the Clown Quince,' said Studs."[76] This took place as the First World Was was beginning, and the Crown Prince of Germany was not popular in Chicago.

By adding negative prefixes to words which usually do without them, we can, as Margaret Schlauch pointed out, rejuvenate them. John Crowe Ransom used "unleaning" and "unfulfil"; Hart Crane, "unfractioned idiom"; T. S. Eliot, "inoperancy."[77] But the substitution of a different prefix for the one we are accustomed to, can be

even more unusual and disturbing. Here we do not merely add to the word; we go within its body for an exchange. Pound in Canto 45, the famous one on usura, has a line, "Azure hath a canker by usura; cramoisi is unbroidered."[78] Instead of embroidery, the tapestry is un-embroidered, negated by usury. J. V. Cunningham in his poem, "The Metaphysical Amorist," writes, "A ghost discarnate."[79] A ghost is without a body, surely---but the word ringing in our ears is the more usual "incarnate" with its opposite meaning. Samuel Beckett plays thus with our anticipations and customary associations in his substitutions of prefixes and words. In Murphy, writing of Murphy's dream, "in the morning nothing remained of the dream but a post-monition of calamity, nothing of the candle but a little coil of tallow." Premonition takes place afterwards. Referring to Ramaswami Suk's horoscope permitting Murphy to go out and get a job, the reluctant Murphy speaks of his "life-warrant," his "little bull of incommunication." His life is seen paradoxically as death, and excommunication is to be within, not without, the world of the working. Neary points out to Miss Counihan how London causes degradation by describing "the phrases through which the young aspirant in London had to pass before he could call himself an old suspirant." One who aspires turns to one who sighs. Murphy cries to Celia about women in general, "My God, how I hate the charVenus and her sausage and mash sex."[80] Substitution of Venus for woman blends the dignified and lovely, and the degraded and ugly, in a unique and significant word.

An interesting blending of contrasted meanings is produced by means of the process of Transposition. In Eugene O'Neill's Ah, Wilderness!, the sixteen-year-old Richard, speaking to his mother about Oscar Wilde's poem, says defiantly, "'The Ballad of Reading Gaol,' one of the greatest poems ever written.' [He pronounced it 'Reading Goal'--- as in goalpost.]"[81] Richard's mispronunciation, a transposition of a and o, illustrates his youthful inexperience, and his bright, aggressively half-baked, socialistic and aesthetic ideas.

But Transposition and Substitution deal with the word distorted without a relative change in size. Combination, Addition--- these processes we discussed deal with lexical entities made larger, made into hyper-words. Now we will treat distorting processes which decrease the relative size of the word, which lessened words we might call hypo-words. One of these lessening processes is Separation. Contractions come about through Combination and Subtraction, but Willa Cather in O Pioneers! contracts, then separates the contraction. "If they were, we would n't have much chance." Or later, "Is n't it queer...."[82] In a sense, these examples are more subtraction, or even substitution of an apostrophe for o, than separation; only our always seeing them as contractions in combined words makes us focus on Separation as the primary distorting mechanism. It is the same with the comma; José Garcia Villa separates every word in a poem from each other by commas, thereby distorting our syntactic rules of correct comma placement.[83] When what we are accustomed

to seeing we do not see, that equals distortion. It does not matter about the realistic or aesthetic "rightness" of that change; our anticipation and previous rules are frustrated and so distorted. One of the purposes of this whole study is to indicate the "rightness" of these distortions, both in their specific literary context and purpose, and also in their more general aesthetic or artistic sense of widening the limits of language, of making the reader or hearer more responsive to the words, of bringing words in their very make-up closer to the make-up of the reality of the world itself.

Separation of parts of words from each other may occur because of youthful ignorance. None being more youthfully ignorant than an infant, H. G. Wells' novel The History of Mr. Polly has a passage in which Mr. Polly's parents "had disputed whether the sound he had made was just da da, or truly and intentionally dadda...."[84] Space is also the separator as the word distorter grows older. J. D. Salinger in his story, "A Perfect Day for Bananafish," has Sybil, a young child, ask Seymour Glass on the beach, "Are you going in the water, see more glass?"[85] Sybil distorts his name into the words it is like. But ignorance or misunderstanding are never confined merely to the young. Seeing a strange name where there is only a compound of words is the reverse of Sybil's mistake. D. H. Lawrence in Kangaroo has the hero, and Lawrence-surrogate, Somers reading the name of their newly-rented Australian bungalow: " 'Forestin,' he said, reading the flourishing T as an F. 'What language do you

imagine that is?' 'It's T, not F,' said Harriet. 'Torestin,' he said, pronouncing it like Russian. 'Must be a native word.' 'No,' said Harriet. 'It means To rest in.' She didn't even laugh at him. He became painfully silent."[86] This little mistake of non-separation serves Lawrence's literary purpose of indicating the continuous struggle for oneupmanship between this husband and wife.

Ezra Pound may be less ignorant, but he affects misspellings so as to appear the crafty provincial. W. C. Williams imitates Pound's misspellings when speaking of money and credit, Poundian specialties: "credit : the gist/ IN/ venshun. / O.KAY/ In venshun."[87] Space and line-change are the separating mechanisms. Hyphens are the usual separator in distorting words to indicate ignorance or lack of familiarity. Frank R. Stockton in Rudder Grange has Pomona, an uneducated maid, "spell out" by syllables and pauses the unfamiliar words: "...she opened the other volume at the scissors-place, turned back a page or two, and began to read as follows: 'Lord Edward slowly san-ter-ed up the bro-ad anc-es-tral walk, when sudden-ly from out a cop-se, there sprang a fur-i-ous hound. The marsh-man, con-ce-al-ed in a tree....'"[88] Ignorance may be because the language is foreign, and so slow, separated speech indicates carefulness. Jacinto, an Indian in Willa Cather's Death Comes for the Archbishop, does not speak English well. "'The ev-en-ing-star,' he said in English, slowly and somewhat sententiously, then relapsed into Spanish."[89] Hyphens separate another

sententiously said phrase, indicating also its being drawn out in length. Samuel Butler in The Way of All Flesh has his narrator remember a bad experience with girls when he was young. "The moment the mistress's back was turned the head girl, who was about my own age, came up, pointed her finger at me, made a face and said solemnly, 'A na-a-sty bo-o-y!'"[90] Length and volume are reasons for hyphens separating parts of a word in D. H. Lawrence's Women in Love. In order to call Rupert Birkin, "When they arrived back at the house, Hermione stood on the lawn and sang out, in a strange, small, high voice that carried very far: 'Rupert! Rupert!' The first syllable was high and slow, the second dropped down. 'Roo-o-opert.'"[91] Separation by hyphens can be an element in differentiating character in a literary work, as in Tono-Bungay by H. G. Wells, where a snobbish pensioned servant characteristically uses separation to add sententiousness. "The word sugar would stir the mind of Mrs. Mackridge. 'They say,' she would begin, issuing her proclamation---at least half her sentences began 'They say'--- 'sugar is fatt-an-ing, nowadays. Many of the best people do not take it at all.'...'They say,' said Mrs. Mackridge inflexibly, 'the doctors are not recomm-an-ding it now.'"[92] Separation by dashes indicates more of a separation than does the hyphen. Not only the increased length, but also the dash's characteristic function as separator, whereas the hyphen's traditional function is that of connector. Only in the context of word distortion, where words are not their usual selves, does the

hyphen assume its peculiar status as one of the main mechanisms of Separation. Dashes set off syllables from one another to indicate scanning in poetry. In Kenneth Patchen's Memoirs of a Shy Pornographer, Mr. Van Dyke asks the hero if he can scan poetry, and goes on to recite, "The splen---dor falls--- on cas---tle walls/ And snow---y sum---mits old---in sto---ry."[93] Dashes fall between each iambic foot, whether or not that foot breaks the word-boundary.

Poetry has another device for separation---line change. Hyphens help line change split a word into two possibly relevant words in Williams' poem, "He Has Beaten about the Bush Long Enough," in which the following lines describe the "slowly hardening brain of an academician": "...it has the crystal-/ line pattern/ of/ / new ice on/ a country/ pool."[94] No hyphen, but line change alone, breaks the contraction from off the end of a word in another Williams' poem, "Passer Domesticus": "the nightingale/ 's your cousin."[95] "Is" is contracted to 's which is put on the next line. "Would" is also contracted, and then separated by line change in Book V of Williams' Paterson: "you'd think the brain/ 'd be grafted/ on a better root."[96] Line change plus intervening words break up bamboo in T. S. Eliot's song in "Fragment of an Agon" from "Sweeney Agonistes." "Two live as three/ Under the bam/ Under the boo/ Under the bamboo tree."[97] Intervening words with less of a lilt split up a name in another Williams' poem, "Struggle of Wings." This poem, surrealistic and allegorical, concerns itself with the making of poetry: "Out of such

drab trash as this/ by a metamorphosis/ .../ you shall weave/ for Poesy a gaudy sleeve." Re-forming some pieces, such as those of Picasso's name, will make poetry, as re-formed pieces made Cubism art for him. "Pic, your crows feed at your window sill/ asso, try and get near mine...."[98]

Words intervene and separate without line change in prose. Murphy, speaking to Celia about women in general in Beckett's Murphy, says, "you can't love for five minutes without wanting it abolished in brats and house bloody wifery."[99] Actions intervene between the words of Extreme Unction which the priest is giving to Studs Lonigan in James T. Farrell's Judgment Day: " 'In nomine Pa----' the priest made the sign of the cross, '---tris et Fi---' again he made the sign of the cross, '----lii et Spiritus....' "[100] Nothing but space, but space between each letter, separates and elongates a word in Paul Blackburn's poem, "Night Song for Two Mystics," "when the light from the beloved's room comes/ to i l l u m i n a t e/ the chamber of the lover."[101] The word "illuminate" has expanded to throw light in all corners of the room. At times, separation adds ambiguity to words. When a book talks like a man in Patchen's Memoirs of a Shy Pornographer, the double meanings abound. " 'How's the people coming along?' Mr. Wan asked the huge book. 'Oh, not too bad. I've still got one chap ta finish--- takes a lad of manipopulation,' the book said."[102] Beside the Joycean puns---the human "lad of manipopulation" in lieu of "lot of

manipulation"---"chapter" is separated and distorted into "chap ta," or "chap to." Terms about books are distorted to terms about men. Separation is one of the ways those double meanings develop.

Subtraction is another "lessening" process for making hypo-words, and a large class of words so produced is the abbreviation. Ezra Pound in his Cantos has many varieties of common and not-so-common abbreviations. "At any rate nothing wd. give me more pleasure/...And I shd. like to be a party to it" use legalistic abbreviations for "would" and "should." "The purveyors of employment, whining over their 20 p.c." means "20 per cent." "9 o'c in the morning" is "o'clock" which is itself an old abbreviation. "Xmas fêtes," in which X represents Christ, is used more unconventionally in "Portagoose prelates, they drove the Xtians out of Japan." Abbreviations will often be explained in the poem, as "of the glorious Virgin/ M^a(meaning Maria)" or "A statue of H.M. (His Majesty" or "by Mr. D (Deane's) recommendations." Taboo or curse words run from the conventional "that monstrous swollen, swelling s.o.b. / Papa Pio Secundo" to the rather more elaborate curses of the prison guards in the Pisan Cantos, "all them g.d.m.f. generals c.s. all of 'em fascists." Elegance of a past era is captured by the ornate conventionalities of "your Ex^{ct} Lordship" and "your M^{gt} Ld^{shp}." In one letter in Canto 26, we have "Ill^{mo} ac ex^{mo} (eccellentissimo) princeps et d^{no} / Lord, my lord in particular, Sforza:/ In reply to 1^{st} 1^{tr} of yr. ld^{shp}/ re mat^r of horses...." In this same letter,

"lordship" is abbreviated "ld^{shp}"; "ld^{sp}"; "L^{dp}"; "ld^{p}"; and "your lordship" is "Y.L."[103] Before we take leave of "lordships," John Barth, in his book written in seventeenth-century style, The Sot-Weed Factor, has Ebenezer Cooke, Gentleman, Poet and Laureate of Maryland, write at the foot of a quatrain of poetry, "E.C., G^{ent}, P^{t} & L^{t} of M^{d}," and then he "beamed with satisfaction."[104] By G-d, so would any of us to have condensed in this old-fashioned, conventional cryptology so much.

Conventional abbreviations, to be understood, require knowledge of the conventions. Constance Baines, in Arnold Bennett's The Old Wives' Tale, thinks of Mr. Yardley as "In her mind she always associated him with the sign over his premises in Trafalgar Road. 'Yardley Bros., Authorized plumbers. Painters. Decorators. Paperhangers. Facia writers.' For years, in childhood, she had passed that sign without knowing what sort of things 'Bros,' and 'Facia' were, and what was the mysterious similarity between a plumber and a version of the Bible."[105] "Bros" is a word to Connie when young, not the conventional commercial abbreviation for "Brothers." A possible future linguistic convention, so speculates George Orwell, is the increased use of abbreviations in order to limit associations, connotations, and meanings of words, to make these words mere mental counters rather than associative entities. "Bros." brings along few of the warm associations of the word "brothers." Monstrous, ugly, political abbreviations would allow one to speak the right opinions

without thinking much. Giving some of the background for his language, Newspeak, in 1984, Orwell notes,

> "Even in the early decades of the twentieth century, telescoped words and phrases had been one of the characteristic features of political language; and it had been noticed that the tendency to use abbreviations of this kind was most marked in totalitarian countries and totalitarian organizations. Examples were such words as Nazi, Gestapo, Comintern, Imprecorr, Agitprop ....It was perceived that in thus abbreviating a name one narrowed and subtly altered its meaning, by cutting out most of the associations that would otherwise cling to it. The words Communist International, for instance, call up a composite picture of universal human brotherhood, red flags, barricades, Karl Marx, and the Paris Commune. The word Comintern, on the other hand, suggests merely a tightly knit organization, and a well-defined body of doctrine."

Examples of some abbreviated words in Newspeak, the official language of Oceana in 1984, are "Ingsoc" for English Socialism, "Recdep" for Records Department, and "Ficdep" for Fiction Department.[106] Here abbreviations are not misunderstood through ignorance, but rather are understood through ignorance. Ignorance of any extra meanings which cling to a word is knowledge of that word in Orwell's 1984. The heart and guts must be cut out of words in order to keep control over those people using that word; for the surgical tool, Orwell uses the abbreviation.

Student speech is also full of clipped forms, abbreviations in which the end of the word is removed, such as "Gym" or "bio" or "trig." Students at Cornell would only refer to the Domestic Economy building as the "Domecon."[107] Sometimes this is done to save time; why refer to a common article with a long word when a short one will

do? A further reason is a reason for all slang: making the group of which you are a part have its own language keeps the group together and keeps those who do not know its special slang on the outside. Much of the slang abbreviations have their ends cut off. Carl Sandburg in a poem called "Phizzog" speaks of "This face you got, / This here phizzog you carry around."[108] A different and shorter clipping of the same word, "physiognomy," occurs in Robert Mezey's poem "A Bedtime Story": "The image of an old man's ugly phiz."[109] "Phiz" ended the line in order to rhyme with "kiss," but the implication of ugliness in "phiz" rather than "face," is, I believe, characteristic of much slang. Perhaps slang always tries to sound hard-boiled, and ugliness is a requisite for that. Hamlin Garland in A Son of the Middle Border changes a noun to a verb in "If you'll come on we'll hire a little apartment up town and 'bach' it."[110] This is a realistic slang distortion for "bachelor," since Garland merely mirrors actual speech. John Berryman in "Dream Song #128" drops the last part of a word with an apostrophe in its place for a reminder: "The cabins at eight thou'/ are pressurized, they swore, my love...."[111] This abbreviation is utilized to off-handedly express figures in annual salaries. In "Fragment of a Prologue" from "Sweeney Agonistes" by T. S. Eliot, Lieutenant gets a military clipping as well as a change of spelling from "Klipstein" who says, "Sam---I should say Loot Sam Wauchope. Krumpacker: Of the Canadian Expeditionary Force ---- Klipstein: The Loot has told us a lot about you."[112]

Not all clippings used in literary works are conventional abbreviations or realistic slang. Ezra Pound, for example, clips words unusually, generally for a hard-boiled humor. Canto 60 circumcises the archbishop with "the archbish of Antioch spent a year in Canton." Canto 85 dismisses Protestants with "They are all prots. YR HOLINESS, / but not bad." Canto 89 slices up the British with "And Disraeli sold the brit fools down the river" and "Brits did, nacherly Brits did."[113] Wallace Stevens, on the other hand, clips unusual words unusually, and rarely for broad humor as does Pound. Even when the poem is entitled "The Comedian As the Letter C," there is not so much humor as there is evocation and strangeness in Stevens' word distortions. Dittys from the Pampas (Argentina, I suppose) are both geographically and lexically displaced in "And dark Brazilians in their cafés, / Musing immaculate, pampean dits." Later, "The melon should have apposite ritual, / Performed in verd apparel" clips the Spanish verde for "green," since part of the poem takes place in Yucatán where Spanish is spoken, and suggests that "verd" may be the clipped form of "verdant" as well. The "unbraided femes" shows feminine females with more than their hair unraveled. In Stevens' poem, "Montrachet-Le-Jardin," we see "Licentious violet and lascive rose"[114] in which "lascivious" is chopped up, with the e substituted for the i in order to conventionalize it as an English word-ending.

Clippings, subtractions, can come at the ends of words in

less grandiose forms. Pound will subtract an f in the "King o' Ragona" in Canto 9.[115] Berryman will clip off the past-tense "ed" from verbs and replace it with the old-fashioned "t" in many "Dream Songs" in His Toy, His Dream, His Rest. "The surly cop lookt out at me in sleep/ insect-like" in "Dream Song #95." "I have heard of rose-cheekt but the rose is here!" in "Dream Song #93." Yet he will utilize both the "ed" and the "t" in "Dream Song #333," even rhyming "though they all askt" with "which he has been tasked."[116] Robert Duncan dispenses with the "ed" but not entirely. In "Strains of Sight," we have "He turnd on the light and turnd back" and later on in the same poem, "ripples out in the disturbd pool."[117] The "d" alone provides the sound conventionally found in "ed."

Other subtractions from the ends of words might just remove one letter. Wallace Stevens removes the y from the coldest months in "Poesie Abrutie," perhaps showing that the winter months are so stupified and frozen that even the names cannot flow to their end. "And gelid Januar has gone to hell" and later, "ice is still in Februar. / It still is ice in Februar."[118] Since there are also end rhymes in the second stanza, probably "Februar" is meant to rhyme with "are." Rhymes are reason enough in Louis Simpson's poem, "John the Baptist," in which a word is clipped; subtracted are two letters, the suffix ic, from "A Negro, shaking like an epilept" in order for it to rhyme with "Two naked dancers in the circle leapt."[119] Rhyme helps remembering in The Beastly Beatitudes of Balthazar B

by J. P. Donleavy, as Balthazar speaks about how he remembers "Ontogeny recapitulates phylogeny": "Only because those two words rhyme....It was the ogeny that made me remember the phylo and onto."[120] But rhyme is one reason, and realism another. G. B. Shaw in his play, St. Joan, subtracts letters when Joan takes leave of King Charles, the former Dauphin, as he is about to sleep. She says sadly, " 'Goodnight, Charlie.' Charles [mumbling in his pillows] 'Goo ni.' [He sleeps....]"[121] Muffled by pillows and sleepiness, the words run out half-way through, losing their endings.

Words will also be distorted by losing their beginnings. This beginning can be just the first two-letter syllable as in Yeats' poem, "All Souls' Night": "And knowing that the future would be vexed/ With 'minished beauty, multiplied commonplace."[122] "Diminished" is slightly, but still intelligibly, diminished. But a two-letter syllable removed from the title of a poem by Carl Sandburg makes it much less intelligible: " 'BOES" stands for hoboes.[123] Even the removal of the first half of a word does not have to make it as cryptic as the example from Sandburg. Eliot's line from "The Hippopotomus" is quite unambiguous: "I saw the 'potomus take wing/ Ascending from the damp savannas."[124] In all these cases, what is removed leaves behind it a hint of its removal: the apostrophe. The dash is also used to remind the reader that something is missing. D. H. Lawrence in Aaron's Rod writes, "Away in the street itself, a boy was calling the newspaper: ----'ning Post!----'ning Po-o-ost! It was a long,

melancholy howl, and seemed to epitomise the whole of the dark, wet, secretive, thickly-inhabited night."[125] Here both dash and apostrophe appear to take the place of "Even-." Ambiguity of what exactly is missing lets Pound play with the dash in Canto 35. He notes, "the horrors of playing the fiddle while that ass Nataanovitch, / or some other better known ---ovitch...."[126] This latter part of a Russia-nesque or Mittel-Europa name is like "sonvabitch" a few lines later; both names and words fit the context. At times, in a compound word, the first word of that compound is removed. The dash takes its place in Marianne Moore's poem, "In the Public Garden," in which "with gold ball/ and grasshopper, gilded again by/ a ---leafer and ---jack/ till it glittered."[127] A goldleafer and a steeplejack are meant according to a note to the poem in the back of the book. All apostrophes and dashes are obliged to do is to indicate that part of the word is missing.

Dots as well as dashes are cryptic code for missing parts of words. Tram Combs, in a poem "Ars Poetica About Ultimates," feels that "poetry's ways're/ strewn with the early--- de•railed, •ridden, •filed who/ heard its sirens." The dot stands for the prefix de in "deridden" and "defiled." The dot also, in the same poem, stands for the suffix ship which we do not discover till the final dot, unlike the preceding example: "for one's/ self, to reach follow•, fellow•, father• /ship with Him!"[128] In much of Tram Combs' poetry, there is more space than usual between words. W. S. Merwin drops a prefix without any indication that something is missing

in his poem, "Leviathan." He writes of a "creature whatever/ Who after him came to herit earth's emptiness."[129] Most lines of this poem have the flavor of Anglo-Saxon alliterative verse, so "inherit" might have been subtracted to "herit" to alliterate with "him" and to fit more closely in the poem's rhythm. So much of the front of the word can be removed that only the suffix is left. Clark Coolidge slants his poem, "Scrip Ant," down and to the right on the page; there is space between words and phrases to let them vibrate on their own, non-sequentially. One line reads "state him tion" and later, "cent day! coes ent there cap thing/ fleeting spare eads and sion pulls/ erable ment onds knees/ po sent tion aged/ him is thing had a him is had a him a."[130] There is no way of being certain what words are meant by these bare suffixes standing alone. Playing with different prefixes, then discarding them for the root is found in Kenneth Patchen's Journal of Albion Moonlight: "The reader will remember that A. Moonlight is not a reformer, nor is he an informer, and outformer, an underformer nor an overformer; he is a former--- savvy?"[131] All prefixes are subtracted from "former," one who forms, perhaps the writer Albion is.

Dropping off the front of a word indicates uncertainty between alternatives in Vito Acconci's poem, "Kay Price and Stella Pajunas," in which both the women set typing records, the first for typing non-stop for 53 hours, the second for typing 216 words per minute. So typing errors are rampant and understandable. One line goes,

"present (ence?)."[132] Both words---present and presence--- are present. Words losing more and more of their beginnings in successive segments are found in Philip Blair Rice's "Calligrammes" in Poetry, October 1944: "the glacier (acier(er))/ ancient filthy pachyderm (yderm(erm))."[133] Beginnings of words are chopped off, distorting the words through the process of Subtraction.

Letters can be subtracted from the middle of words as well as from their beginnings and ends. Sometimes nothing takes the place of the missing letters, as in Charles Olson's poem, "Maximus, to Gloucester, Letter 19 (A Pastoral Letter)." "I sd, you may, sir. / He sd, what, sir. / I sd, none, / sir."[134] Sometimes an apostrophe takes the place of the missing middle letters, as in Hamlin Garland's A Son of the Middle Border: "I am roused at last by Uncle David's pleasant voice, 'Wake up, boys, and pay y'r lodging.' "[135] At times dashes take the place of the letters, as in Orlando: A Biography by Virginia Woolf. Orlando tries to remember events of his (or her) childhood in the sixteenth century, as "'He sat at Twitchett's table,' she [Orlando] mused,' with a dirty ruff on....Was it old Mr. Baker come to measure the timber? Or was it Sh--p--re?' (for when we speak names we deeply reverence to ourselves we never speak them whole)."[136] From the other hints in the text, it probably was Shakespeare, to whom the same kind of non-naming reverence is given as to Jehovah or God.

Ezra Pound disembowels words with pleasure, and utilizes all possible means to do it. Letters removed from the middle with nothing

left in their place can be seen in Canto 26: "I said that I hdn't then seen 'em" and later, "gave him the gtst. content and satisfac^{tn}." "Greatest" seems to be abbreviated for convenience, but, in Canto 77, "Bright dawn on the sht house" has a taboo word with the i left out to make it less taboo. Apostrophes take the place of single letters in "a'mosphere" (Canto 38), "Mo'ammeds" (Canto 11), and "But God! what a sight you ha' got o' our in'ards" ("Mesmerism" from Personae). Two apostrophes are the substitutes in "The Emp'r'r went huntin' as usual" (Canto 40). Dash is the reminder of what is missing in the inferno in Canto 14: "Profiteers drinking blood sweetened with sh_t." Speaking of that, dots tease the censor in Canto 50, with "S..t on th throne of England, s..t on the Austrian sofa/ In their soul was usura and in their minds darkness." If there had only been one dot, one might take the word in the context to be "sat"; two dots can only mean the word is "shit." More mild is the taboo word in which a slash takes the place of the middle letters in Canto 61: "you will d/n well git a wettin'."[137]

There is a difference between the various sorts of marks which take the place of the letters in taboo words, at least so J. M. Barrie implies in his play, What Every Woman Knows. Withdrawing from the room where her husband, John Shand, is giving Sybil a jeweled pendant to show his love for her, Maggie goes "as silently as she had come; but perhaps the door whispered 'd--n,' or (humorously) 'd..n' as it closed...."[138] The dash makes "damn" stronger;

the periods or dots are gentler. The underline, like the dash, is used with only the initial letter to show what taboo word it represents in George Moore's novel, Esther Waters, in which, speaking of the "bastard" who informed the police that his establishment was used for betting, " 'Ah,' said William, 'if I only knew who the b_____ was.' "[139] Dashes spare the reader a (more) taboo word by taking the place of all the letters except for the initial ones of this lewd compound word in John Dos Passos's Nineteen-Nineteen in U.S.A. In an Army song from World War I in one of the "Newsreels" which give bits of talk and news of the times, we have, "Oh we'll nail Old Glory to the top of the pole/ And we'll all reenlist in the pig's a--h---." Later in the book, Joe, talking to himself when he is detained in England as if he was a German spy, philosophizes, "Well, you're in the pig's a.h. for fair, Joe Williams, he said aloud."[140] Periods or dots, instead of dashes, wipe away the offense, as only initial letters of both words making the compound remain. Explicitly, Theodore Dreiser in The "Genius" notes the abbreviation as Christina Channing says to Eugene Witla, " 'A woman artist is in a d_____ of a position anyway,' using the letter d only to indicate the word 'devil.' "[141] This abbreviation shows Christina's lady-like character. Fear and superstition, however, is implicit in the dot, rather than the dash, for the same word in E. M. Forster's The Longest Journey: "he asked her what kind of ghosties haunted this curious field. 'The D.,' was her prompt reply."[142] Capital D also shows more respect than does

Christina's lower-case utterance.

Less respect is shown for a person when one distorts his name. W. C. Williams in his poem, "Impromptu: The Suckers," speaks about the Sacco and Vanzetti miscarriage of justice, and how they allowed the government to do it to them. Williams writes to them, "You do what you're told to do. You don't/ answer back the way Tommy Jeff did or Ben/ Frank or Georgie Washing. I'll say you/ don't...."[143] Slangy nicknames for our founding fathers lends a tone to this passage that is perhaps cozy and familiar, and also wryly bitter. Pound talks about the same people in very much the same way. Hamilton and Jefferson are metamorphosed in Canto 62 in "to oppose Ham to Jeff wd/ be futile." Hamilton in the same Canto, being the "Prime snot in ALL American history," turns up in "Snot, Bott, Cott left over from Washington's cabinet," where the latter part of their names is subtracted. His own name in Canto 64 is clipped to "Ez. P"; nicknames are shortened forms, as "Siggy" or "Sidg" for Sigismundo Malatesta, and "Nap III" for Napoleon III. In the Inferno cantos, #14 and 15, Pound will leave out the entire name except for the last letter, a most unusual abbreviation. He speaks of "politicians/ .....e and .....n, their wrists bound to/ their ankles." "And behind them .....f and the financiers." And behind them come "the betrayers of language/ .....n and the press gang."[144] In the inferno, their names are distorted perhaps to protect their reputation, perhaps to indicate that they are distorted or broken themselves, or are nearly gone or

identity-less.

Subtraction occurs to different lengths in the teen-ager's slang in Anthony Burgess's A Clockwork Orange. Stanley Edgar Hyman, who calls them "amputations," points out several examples.[145] "Guffaw" is half-clipped to "guff"; "pop and mom" are reduced to initial letters, spelled out as sounds, in "pee and em"; "sarcastic" is reduced to half its length, with a diminutive added, in "sarky"; and "cinema" is made diminutive with a substitution of s for c, which has semantic significance, in "sinny." Many of the subtractions we have dealt with involve slang. Interruption as a subtraction, with rhythmic and rhyming justification, is found in Wallace Stevens' poem, "Snow and Stars," in which "The grackles sing avant the spring/ Most spiss ---oh! Yes, most spissantly. / They sing right puissantly."[146] Another interruption, made explicit by the author John Galsworthy in his novel, The Man of Property, takes place when Swithin Forsythe is speaking of Mrs. Soames Forsythe (Irene) and her perhaps-lover Bosinney. Swithin says, "No sc---- he was going to say 'scandal' but the very idea was so preposterous that he waved his hand as though to say--- 'but let that pass!'"[147] Interruption or subtraction often indicates a desire to keep things hidden, as in taboo words.

Another form of word distortion is by means of Letter Emphasis. This process will generally emphasize words or parts of words or individual letters, rather than for supposed de-emphasizing as in certain subtractions. Of course, any word distortion will be

more noticed than its conventional form. Words in italic type, or underlined, show up more prominently and so are used to denote emphatic and forceful pronunciation. Conrad Aiken in his novel, Blue Voyage, has Smith's daughter reminding him of his stealing some spoons once, with an italicized " 'Ah, father, you shouldn't blame me like this.... Is it my fault?...No; if you'd only resisted those nickel spoons----.' "[148] Selective capitalization is another important sort of Letter Emphasis; if words are capitalized in syntactic positions which traditionally do not take the capital, then these words deviate, and so are more noticed. Capitals lend more importance to words than do lower-case letters. Hart Crane in the last section of his poem, The Bridge, called "Atlantis," has a few summative and climactic lines among the last in the poem: "Unspeakable Thou Bridge to Thee, O Love" and "---One Song, one Bridge of Fire! Is it Cathay."[149] Kenneth Patchen in Memoirs of a Shy Pornographer describes Budd, the hero and the writer, seeing his love with, "I looked up and saw Her sitting there...."[150] "Her" is capitalized within the sentence with no grammatical or syntactic justification; her importance, though, is brought out by this capitalization, as well as being possibly a religious reference, since God and Christ as personal pronouns are initially capitalized. Nationalities, traditionally capitalized, in Wyndham Lewis's The Apes of God are not; lower-case initial letters indicate perhaps a lack of respect in referring to the americans, british, finnish, and irish.[151]

Initial letters are not the only places in which capitals or lower-case letters can deviate. A poem by Pound, called "In Durance," about his being homesick for people who, like himself, love beauty, has two lines about them, "Yea thou, and Thou, and THOU, and all my kin/ To whom my breast and arms are ever warm."[152] Each "thou" represents a different person and so must be differentiated, but the last "THOU," being all in capital letters, must be the most important to him. Selective capitalization and larger and smaller-size type are combined in John Betjeman's poem, "The Arrest of Oscar Wilde at the Cadogan Hotel": "As the door of the bedroom swung open/ And TWO PLAIN CLOTHES POLICE-MEN came in."[153] The words "two plain clothes" are all in capitals but smaller type than the rest of the poem; this shows the undercover man's diffidence and secrecy. "Policemen" is all in capitals and in larger-size type than anything else in the poem; this shows both the importance and shock of Wilde's arrest.

Letter Emphasis breaks the whole word into individual letters also for emphasis. Pound in Canto 68 writes about "The depreciation of paper, a tax (T, A, X, tax)."[154] Capitalization, separation, and repetition in different ways emphasizes each letter and the entire word. Faulkner in Absalom, Absalom! turns the abbreviation "etc." into several longer and varied points in "... a letter, two or maybe three pages of your humble and obedient e and t and c that boiled down to eighteen words 'I know you are a fool, but

just what kind of fool are you going to be?'"[155] At times letters in words are spelled out when spelling out the word; Sean O'Casey in his play, Time to Go, has the Widda Machree sing, "Has anybody here seen Kelly?/ K ee double ell y."[156] Letters spelled out may be part of a word, yet momentarily seem like an individual, unattached letter. Vito Acconci puts letters in alphabetical order in "A(t) B(in) C de-/ leted he took the/ burial service to Oulu...."[157] The part of "deleted", "de-", seems separate from a word and more like an individual letter because of its alphabetical context. Parentheses separate A and B from what also could be words.

Individual letters, as we have seen from our past discussion of taboo words, can stand for whole words. But these letters can be spelled out rather than merely be followed by dots, dashes, or other fillers. Ernest Hemingway spells out the initial letter of a taboo copulative verb in his novel, Across the River and Into the Trees, as Colonel Cantwell refers to his feeling about Florence, the city in Italy: " 'Eff Florence,' the colonel said. 'A difficult maneuver,' Ettore said. 'Many have attempted it but very few have succeeded.'"[158] Another who has attempted it is Saul Bellow, who spells the initial letter of the same verb the same way in his novel, Herzog. Valentine Gersbach tells Moses Herzog, "But you're effing it up with all this egotistical shit."[159] Valentine avoids one profane word, and leaves in another. Rather than spelling out an initial letter, an author can utilize certain letters which, when pronounced, sound like complete

words. The personal "I" and "you" in English have this connection with Greek, as Robert Frost points out in his poem, "Iota Subscript": "If I have in me any I at all, / 'Tis the iota subscript of the Greek. / So small am I as an attention beggar. / The letter you will find me subscript to/ Is neither alpha, eta, nor omega, / But upsilon which is the Greek for you."[160] "You" is the referent of the letter u in the compound curse in W. C. Williams' "Morning", as "a young man's face staring/ from a dirty window-- Woman's Hats--- and/ at the door a cat, with one fore-foot on/ the top step, looks back---/ Scatubitch!"[161] Not only single letters, but numerals too can take the place of words. Ezra Pound in Canto 65 has "2ndly arms and munitions/ 3rdly that we must have money"; in Canto 93, he writes, "two 1/2s of a seal." Dates too have numerals in place of words. Canto 62 has "wrote Mr. Adams to Abigail/ in seventeen 74" and Canto 94 has "18 'leven."[162] Dates in epistolary letters usually are just numerals; here Pound combines two different, but both correct, styles.

Words do not necessarily have to be physically distorted to be deviant; psychologically or grammatically they may be ambiguous or changed in the non-physical word distortion processes. Ogden Nash, for fun, takes a name and pretends it is a word in a poem in his book, Bed Riddance; the poem is about how the world is getting worse, and it is the now-innocent things which will grow up to make it so, like "The baby, once all milk and spittle, / Grows to a Hitler,

and boy, can he hittle!"[163] "Hitler" is left alone, but since it is now considered as a word meaning "one who hittles" it has been psychologically transformed. "Hittle" is a neologism. Margaret Schlauch has given various examples of the functional shift in poetry, where the body of the word is essentially untouched.[164] G. M. Hopkins makes a noun into a verb, the most common poetic functional shift. "He fathers-forth whose beauty is past change." "Fathers" is the plural noun; here it is a verb. Without any physical distortion at all, Hart Crane changes a noun to a verb when describing bars and cables and pier towers of the Brooklyn Bridge in "obliquely up bright carrier bars/ New octaves trestle the twin monoliths." "Trestle" is a noun with a new verb function; its form has not been changed at all. Adjectives become nouns, as their function but not their form changes and is distorted from the conventional. Leonie Adams writes, "These frail which dangle at your branch," where "frail" stand for frail leaves. E. E. Cummings makes adverbs into nouns and adjectives, as in "what if a much of a which of a wind," in which grammatical as well as temporal categories break down. Cummings particularly approves of breaking down boundaries and barriers and categories of every kind; his form and content, to utilize an unpopular dichotomy, merge in the functional shift. Since there are few English inflections, it is possible to shift words into different grammatical positions or categories with a minimum of physical distortion. Context will determine their part of speech.

But context may not fully determine which part of speech, and therefore which meaning, the word is meant to be or have. W. H. Auden may have meant the word "will" to be either a verb or a noun in his lines from "Petition": "Sir, no man's enemy, forgiving all/ But will his negative inversion, be prodigal...."[165] Ambiguity in a non-physical word distortion may consist of the rhetorical device known as zeugma. J. Merrill in his "Laboratory Poem," uses "taking" in two different senses, the literal and the figurative, without changing the part of speech: "Charles used to watch Naomi, taking heart/ And a steel saw, open up turtles, live."[166]

Physical word distortion is easier to recognize than is the non-physical kind. Most modern writers will occasionally utilize at least one of the processes of Combination, Addition, Substitution, Transposition, Separation, Subtraction, Letter Emphasis, or Non-Physical distortion in their literary works, whether poetry or prose. Their reasons, whether realistic or aesthetic as we have seen, vary greatly. But all of these word distortions are meant to bring the word closer to that which it describes, and deeper into significance. The conventional is stale; the odd is noticed. When the odd becomes, like some English eccentric, more representative of the truth or of imagination than does the ordinary, we have gained a greater insight, not only into the author's meaning, but also into the relation between words and things, and into the nature of language itself.

Notes

[1]Quoted in The Young American Poets, ed. Paul Carroll (Chicago: Follett, 1968), p. 149.

[2]John Dos Passos, U.S.A. (New York: Modern Library, 1937), p. 25.

[3]Ibid., p. 55.

[4]Saul Bellow, Herzog (New York: Viking, 1964), p. 34.

[5]William Faulkner, Absalom, Absalom! (New York: Modern Library, 1936), pp. 7, 9.

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[7]Margaret Schlauch, The Gift of Tongues (New York: Modern Age Books, 1942), p. 82.

[8]Kenneth Patchen, The Journal of Albion Moonlight (New York: Padell, 1946), p. 24.

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[21]Pound, Cantos, p. 65.

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[23]Hart Crane, The Complete Poems and Selected Letters and Prose of Hart Crane, ed. Brom Weber (Garden City, N.Y.: Doubleday & Co., Anchor Book, 1966), p. 62.

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[25]Carl Sandburg, Complete Poems (New York: Harcourt, Brace & World, 1950), p. 629.

[26]Ibid., pp. 207, 131, 355, 409.

[27]G. S. Fraser, "The Career of W. H. Auden," in Auden: A Collection of Critical Essays, ed. Monroe K. Spears (Englewood Cliffs, N.J.: Prentice-Hall, 1964), p. 101.

[28]Stevens, Coll. Poems, p. 160.

[29]Sean O'Casey, Selected Plays (New York: G. Braziller, 1956), p. 163.

[30]Sandburg, Complete Poems, p. 446.

[31]Margaret Schlauch, Gift of Tongues, p. 137.

[32]George Orwell, 1984, (New York: Signet, 1955), pp. 228-229.

[33]Spiller, Thorp, Johnson, Canby, Ludwig, Literary History of the United States, 3rd ed., rev., (New York: Macmillan, 1963), p. 1074.

[34]Carroll, Young Poets, p. 343.

[35]Stevens, Coll. Poems, p. 291.

[36]Marianne Moore, Complete Poems, p. 7.

[37]Stevens, Coll. Poems, pp. 55, 67.

[38]William Carlos Williams, The Collected Earlier Poems (Norfolk, Conn.: New Directions, n.d.), p. 450.

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[41]William Faulkner, A Fable (New York: Random House, 1954), pp. 348, 407.

[42]Orwell, 1984, p. 229.

[43]Huxley, Antic Hay, p. 20.

[44]Stevens, Coll. Poems, p. 519.

[45]Berryman, His Toy, p. 137.

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[53]Sandburg, Complete Poems, pp. 54, 305.

[54]Samuel Beckett, Three Novels (New York: Grove Press, 1965), p. 17.

[55]Eliot, Complete Poems, p. 76.

[56]Willa Cather, O Pioneers! (Cambridge, Mass.: Houghton-Mifflin Co., 1913), p. 133.

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[58]Katherine Anne Porter, The Collected Stories of Katherine Anne Porter (New York: Harcourt, Brace & World, 1965) p. 230.

[59]Williams, Paterson, p. 25.

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[82]Cather, O Pioneers!, pp. 68, 82, 119.

[83]See Norman Friedman, E.E. Cummings: The Art of His Poetry (Baltimore: Johns Hopkins Press, 1960), p. 116.

[84]Wells, Mr. Polly, p. 8.

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[95]Williams, Coll. Earlier Poems, p. 456.

[96]Williams, Paterson, p. 252.

[97]Eliot, Complete Poems, p. 81.

[98]Williams, Coll. Earlier Poems, p. 293.

[99]Beckett, Murphy, pp. 36-37.

[100]Farrell, Studs Lonigan, p. 723.

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[102]Patchen, Memoirs, p. 233.

[103]Pound, Cantos, pp. 22, 28, 39, 40, 44, 55, 125, 126, 11, 62, 88, 109, 114, 14.

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[114]Stevens, Coll. Poems, pp. 38, 39, 43, 261.

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[116]Berryman, His Toy, pp. 22, 20, 265.

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[125]D.H. Lawrence, Aaron's Rod (New York: Viking, 1961), p. 35.

[126]Pound, Cantos, p. 22.

[127]Moore, Complete Poems, p. 190; cf. note p. 293.

[128]Brinnin and Read, Modern Poets, p. 58.

[129]Hall et al, New Poets, p. 221.

[130]Carroll, Young Poets, p. 148.

[131]Patchen, Albion Moonlight, p. 143.

[132]Carroll, Young Poets, p. 18.

[133]Poetry, LXV, Oct. 1944, p. 6.

[134]Rosenthal, New Modern Poetry, p. 188.

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[142]Forster, Longest Journey, p. 141.

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[151]Lewis, Apes of God, passim.

[152]Pound, Personae, p. 21.

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[161]Williams, Coll. Earlier Poems, p. 395.

[162]Pound, Cantos, pp. 90, 112, 83, 94.

[163]Ogden Nash, Bed Riddance (Boston: Little, Brown & Co., 1971), p. 49.

[164]Schlauch, Modern English and American Poetry, pp. 64-67.

[165]Ibid., p. 74.

[166]Brinnin and Read, Modern Poets, p. 229.

Chapter X

THE MODERN WORLD AND THE WORD

The final sentence of Noam Chomsky's book on aspects of the theory of syntax, concluding the chapter dealing with problems of lexis, reads, "For the present [1965], one can barely go beyond mere taxonomic arrangement of data. Whether these limitations are intrinsic, or whether a deeper analysis can succeed in unraveling some of these difficulties, remains an open question."[1] Most deeply significant questions about anything will, of course, continue to remain thoroughly open. But that sentence of Chomsky's I also quoted earlier in Chapter I is a comforting one in a more specific way; anything excessively enumerative or encyclopedic about my approach in this study is not entirely inappropriate. But mere arrangement of data was, and never would be, sufficient. Literary word distortion must be explained as well as arranged. The how and why, the processes and purposes of this distortion, also were discussed. Besides the relationship between the words and those things they represent, there are also the relationships between those words and their user, and those words and their time. In this chapter, I will examine some aspects of these relations.

One relation amply described in this study and not amply described elsewhere is that between those distorted words and the processes which distort them. An article in the French journal Communications (No. 16, December 1970) does deal with processes of word distortion, specifically of l'argot. Categories proposed by this group study are: (1) Suppression (like my category of Subtraction); (2) Adjonction (like my Addition with aspects of Substitution); (3) Suppression-Adjonction (with elements of my Addition, Subtraction and Substitution); (4) Permutation (like my Transposition); (5) Transcodages (like my Addition, Transposition, and Substitution). In addition, under a part of this article on film titles, these authors of Groupe μ note a type of "un jeu graphique: Les Я usses arrivent, les Я usses arrivent."[2] This reversed R from the film title fits under my category of Letter Emphasis. Eventually, research always seems to point out how much less novel one's ideas are than one believed.

Novelty is intimately involved with poetry, and poetry's special novelty is of language. We saw how deviation from ordinary language promotes that "strangeness in the proportion" which makes for beauty and power and effectiveness in poetry. "Poeticalness," as Roman Jakobson has noted, does not consist of a rhetorical adornment of discourse, but is rather a "total re-evaluation of the discourse and of all its components whatsoever."[3] It is novelty which forces the reader to notice that norm from which that novelty deviated. As in anthropology where the last culture qua culture one would notice

would be one's own, so in poetry only when something new turns up does one see, with fresh eyes, the old. The poet's "direct duty," as T. S. Eliot said, "is to his language, first to preserve, and second to extend and improve."[4] The extension and improvement is novelty, and further, the improvement is often, as we have seen, a word distortion. Basic style, the special idiom of a literary generation, may deviate from the basic style of the preceding literary generation, but it is the poet's own deviation from that contemporary basic style which marks his personal achievement and his novel individuality.[5]

Deviation may come in subject matter, style, tone, syntax, or orthography. But at the basis of any discourse, deviant or conventional, are words. William Carlos Williams, in his poem "Convivio" from 1950, remarks, "our wealth is words."[6] He says we must "reserve our worst blows for the enemy, those/ who despise the word, flout it, stem, / leaves and root." It is the poets who respect the word, "we who salute the word and would/ have it clean, full of sharp movement," who fulfil Eliot's dictum to preserve, extend and improve the language. The word, for the Symbolist poets at the turn of the century in France, was taken almost as a living thing, a liberating principle, a focus of nearly infinite suggestability.[7] T. S. Eliot, in his renewed appreciations of formerly obscure authors, took note of such men as Lancelot Andrewes who "takes a word and derives the world from it," seeing in a word this stupendous suggestivity.[8] Even William Saroyan in a short story articulated the

modern sense of the word as all-encompassing when he said that "every articulation of the solitary man is but a single word. Every poem, story, novel and essay, just as every dream is a word from that language we have not translated, that vast unspoken wisdom of night, that grammarless, lawless vocabulary of eternity."[9] Surprising that Saroyan's words could supply a fitting accompaniment to Joyce's Finnegans Wake.

The word itself in the modern world has great expectations placed upon it. Fenollosa's work on the Chinese ideograms influenced Ezra Pound to see if the English language, and others, could also produce a similar conjunction of meaning. Fenollosa noted that many primitive Chinese ideograms are "shorthand pictures of actions or processes." They, even the nouns, have a "concrete verb quality."[10] Actions and motion in nature can be mirrored by action within words, such as verbs incorporate. Pound's influence on modern poetry is too vast and well-known to delve into here. E. E. Cummings also viewed words as concrete entities, as occupying physical space on the page; as James Dougherty said, "directing the eye in mimetic rhythms."[11] Cummings tried to capture in words the motion revealed by modern science. The world of modern science provides a mirror analogy for W. I. Thompson related to Joyce's Finnegans Wake (applicable as well to Cummings' work). Thompson declares that the "normal word is like a Lucretian atom: it is hard and discrete; Joyce's word is like a Bohr atom: there is still the old word as the

nucleus, but about it are new electrons of meanings. The atom is a convenient model, for the word had an independent reality for Joyce, so that he hoped to achieve a chain reaction of meaning through polymorphemic fusion."[12]

The words of Cummings and Joyce imitate not only the world of modern science, but also the world of modern art. Primitive African sculpture and Klee's paintings, for example, have been compared to Cummings' work because of their imitative magic.[13] Since the Impressionists, Picasso and others have tried to implement techniques of fragmentation and recombination, techniques analogous to Cummings'.[14] Marshall McLuhan noted that by "releasing objects from the uniform continuous space of typography we got modern art and poetry."[15] Into the continuous, Euclidean space-and-time, Lewis Carroll's Alice In Wonderland was one of the first literary works, according to McLuhan, to introduce non-Euclidean geometries and to prefigure Einsteinean space-time. Simultaneity is here the key. In Finnegans Wake and in many of the poems of Cummings', all information is to be seen simultaneously. The Wake is a dream, ending on the sentence with which it began; Cummings, by splitting words and putting between their parts other words-actions, forces the reader to discover the meaning of the whole simultaneously.

Another aspect of simultaneity relates to the use of the typewriter. Cummings and perhaps most modern writers utilized this machine which brought the result of the activity of writing into a

semblance of the finished product of the printed book. Poetic composition and publication become unified, a situation which encourages both "correct" spelling and eccentric playfulness, as McLuhan implies.[16] Words could always summon up the world, or any aspect of it, past or present, at any time. Now through T.V. our visual habits of continuous typography and space derived from books are giving way to a more simultaneous, non-linear perception; words are not merely strung along a line of prose or poetry, but instead can be viewed, as McLuhan said, as "unique worlds in depth."[17]

Literary antecedents of this emphasis on the word are legion. Extra words or meanings crowded within the compass of a word through that word's orthographic distortion can produce such a "world in depth" where the direction toward meaning is down into the word rather than sideways to the right toward the next word in the sentence. Albert Guerard notes the early twentieth-century "impulse toward the somber and ironic distortions...the dislocations in form of many novelists," specifically Conrad, Gide and Hardy.[18] The form of the entire work and of its smallest components, words, are alike deviant and off-center. Cummings' experiments with typographical distortions influenced many of the poems printed in contemporary "little magazines" as well as much of Concrete Poetry, which also has Pound and Apollinaire as prominent antecedents.[19]

But a great literary artist cannot be explained in terms merely of his time or of his antecedents. The twentieth century is a

time of severe cultural dislocations, which no doubt do find their way into the language and the work of art. But for a great work of art a great artist must create a new language. Old forms cannot suffice for his new perceptions. Hugh Kenner notes that "the juvenilia of every major poet consists of a series of attempts to learn the lessons of his predecessors while purging his sensibility of their mannerisms. His period of fecundity starts when he has invented a language of his own."[20] This unconventional or novel language means more than simply a way of discoursing, of communicating. It has symbolic significances above the linguistic ones. Writing of James Joyce's style, Helmut Bonheim sees that "individualism as a psychological orientation has its political counterpart in anarchy, its religious counterpart in blasphemy and heresy, its aesthetic counterpart in experiment, obscurity, originality."[21] What language is created, and the very fact of a new language being created, indicates something crucial about the artist. W. M. Frohock feels that Ezra Pound started out by rejecting the corrupt and threadbare English language of his time, and then continued the rejection until it encompassed everything else.[22] Pound's style and language matches his desire to sum up history---his language mixes elevated and common diction, formality and informality, different languages and different times, the tender and the tough, the archaic poeticism and modern slang. His style is perhaps a significant clue to his personality, although to discuss this fully would require more competence, more complexity,

and more confusion than I care to undertake here.

Ezra Pound admired and strove for "a true definition" of things, and for correct terms for those things which would match correct perception of them. The Chinese term for that "true definition" is CH'ing ming. In Canto 60, speaking of either Yong Tching or Kang Hi, Pound writes, "He ordered 'em to prepare a total anatomy, et/ qu'ils veillerent a la purete du langage/ et qu'on n'employat que des termes propres/ (namely CH'ing ming)/ 正名 "[23] But true definitions, CH'ing ming, are hard to find. And when they are found, the words in which they are summed up or expressed will not stay still. Using Eliot's famous words, only here buckling under truth, "Words strain, / Crack and sometimes break, under the burden, / Under the tension, slip, slide, perish, / Decay with imprecision, will not stay in place, / Will not stay still."[25] Words and language cannot stay still; linguistically, only the dead stay still, like Latin, and like Hebrew before its resurrection in modern Israel. Donald Barthelme has the general in his story, "A Picture History of the War," compare words to Mexican jumping beans, and notes that "there are worms in words."[25] Always moving, always changing, always becoming more or less precise, words attempt perhaps to conform more to the things or feelings or thoughts they represent. What word may at first glance seem distorted from its conventional use may herald a closer tie between language and reality. The processes of linguistic change are similar to the processes of word distortion.

Distorted language does not, obviously, always mean word distortion. William Carlos Williams, anxious to re-vivify and add zest to the American language, produced lively word distortions which made his words conform closer to things. Paradoxically, however, he attacks distortion when it means imprecision. In his introduction to his Collected Later Poems, Williams declares that the poet makes a poem by taking "words as he finds them interrelated about him and composes them---without distortion which would mar their exact significances---into an intense expression of his perceptions and ardors that they may constitute a revelation in the speech that he uses."[26] In a letter to Robert Creeley that was published in Origin for Spring, 1951, Williams also wrote, "To write badly is an offense to the state since the government can never be more than the government of words. If the language is distorted, crime flourishes."[27] Extreme importance is given to exactness in use and application of words. But we have seen, and Williams understood, that unconventional orthography, that word distortion, can make the word mirror the world it represents more accurately as analogue. Williams parodied in his book, The Great American Novel, the inarticulate and splintered mutterings of Thomas Wolfe,[28] but did allow his own word distortions which brought his world closer within the confines of his words.

Speaking of the OPOJAZ group of linguists, who were affiliated with the Russian Formalist School, Mikhail Bakhtin pointed out that "the nature of 'poeticality' was generally defined as a system of

devices which makes poetic language 'deformed' and therefore deviate from the language of communication...."[29] There must be some distortion of the conventions before a language can become poetic, or perhaps even literary. Poetry, as Williams sees Pound as postulating, neither cracks up language nor utilizes the utterly embalmed, conventional idiom;[30] poetry steers the middle course between linguistic anarchy and rigidity. Distorting the normal conventions without breaking them is the way Norman Friedman describes this linguistic middle road, while at the same time one must also avoid letting this departure from conventions become a rigid convention in its turn.[31] The concept of "Carnival," as found in the work of Rabelais and the essays of Goethe and Auden, is analogous to this unlimited linguistic license within limits. "Carnival" speech breaks the norms of speech, departs from official and customary usage, and produces laughter and revivification. Puns which debase and distort normal lexical usage are typical devices of grotesque realism and Carnival: Bakhtin points out Rabelais' pun making the word "engagement" (fiançailles) into "defecation" (fiantailles).[32] Customs and words are topsy-turvy, as preparation for their being turned right-side-up again; conventions die in order to be reborn.

It is now time perhaps for new conventions. William Carlos Williams, looked up to by many contemporary American poets as a primary influence, told John Thirlwall in 1953 that "the iamb is not the normal measure of American speech. The foot has to be expanded

and contracted in terms of actual speech. The key to modern poetry is measure, which must reflect the flux of modern life. You should find a variable measure for the fixed measure; for man and the poet must keep pace with this world."[33] Science and art have alike in this century admitted this flux and fragmentation, and have tried to accommodate it in their theory and practice. Picasso, for example, made the same section of a painting both part of a guitar and a man's body. The flux must be contained, but a rigid container will distort this changing reality. The central paradox of this entire study is that word distortion can produce a greater lexical conformity to the reality it represents. Perhaps the word is distorted lexically so as to mirror the sort of distortion of that thing it is a sign for. Or perhaps that distorted word will form a closer analogy to the thing it represents because most words are merely arbitrary signs, having no connection in size, shape, or sound with their semantic referent, and word distortion attempts to change that size, shape, or sound to conform closer to the actual properties of that referent.

English spelling does not accurately indicate English, or American, pronunciation. Our non-phonetic conventional spelling makes our words seem as though they were still being pronounced in Anglo-Saxon or Middle English ways. Pronunciation changes more quickly than does spelling, and it often will be only those "distorted" dialect spellings which would accurately reflect the actual sound of the spoken language. Various people have tried to reform spelling to

make it conform closer to pronunciation, and this "reform" involves "re-forming" or distorting conventional spelling. Noah Webster, the lexicographer, wrote on spelling reform in 1790 in an essay "ritten within the last yeer": "Every possible reezon that could ever be offered for altering the spelling of wurds, still exists in full force; and if a gradual reform should not be made in our language, it will proov that we are less under the influence of reezon than our ancestors."[34] We, I am afraid, are still not under the influence of reason regarding spelling reform. (Except in the literary word distortions as discussed in this study.) To give some idea of the incredible disparity between conventional English spelling and pronunciation, Mario Pei writes, "In no other language is it possible to get seven different sounds out of a combination of written letters like ough (dough, bought, bough, rough, through, thorough, hiccough), or conversely, spell a sound like that ordinarily represented by sh in fourteen different ways (shoe, sugar, issue, mansion, mission, nation, suspicion, ocean, nauseous, conscious, chaperon, schist, fuchsia, pshaw)."[35] To bring the written word into conformity with the spoken word, distortion of conventional spelling is necessary.

Conventions of the English language are often themselves irregular; regularization of them would constitute distortion of the language as we know it. George Orwell, in 1984, created a strictly regular language based on English, which he called "newspeak." In it, all preterite and past participles were the same, and ended in -ed.

"The preterite of steal was stealed, the preterite of think was thinked, and so on throughout the language, all such forms as swam, gave... being abolished. All plurals were made by adding -s or -es as the case might be. The plurals of man, ox, life were mans, oxes, lifes."[36] Regularization in a rigid manner means distortion in English. Flexibility is implicit in literary word distortions as they seek to mirror more accurately and significantly the world they describe.

My intentions in this study of literary word distortions in modern British and American literature were to shed light on their purposes and processes. Explanations call for words, sometimes many of them. I tend to agree at times with the narrator of Sterne's Tristram Shandy, who said, "I hate set dissertations,---and above all things in the world, 'tis one of the silliest things in one of them to darken your hypothesis by placing a number of tall, opaque words, one before another, in a right line, betwixt your own and your reader's conception,---when in all likelihood, if you had looked about, you might have seen something standing, or hanging up, which would have cleared the point at once...."[37] My explanations were intended to elucidate the examples our authors supplied, not to take their place. Delight is often a fragile thing, and hopefully analysis will not shatter the delight of understanding, but rather enhance it. As "Carnival" has significance in the context of the larger society, so literary word distortion has significance in the context of the entire language. Hopefully this study has contributed to the understanding of this significance.

Notes

[1]Noam Chomsky, Aspects of the Theory of Syntax (Cambridge: Mass.: M.I.T. Press, 1965), p. 192.

[2]Groupe μ, "Rhétoriques particulières (Figure de l'argot, Titre de films, La Clé des songes, Les biographies de Paris-Match)," Communications No. 16 (Dec. 1970), (Paris: École Pratique Des Haute Études---Centre D'Études Des Communications De Masse, pub. Editions du Seuil), pp. 97, 72-74; see pp. 70-124.

[3]Roman Jakobson, "Linguistics and Poetics," in Essays on the Language of Literature, eds. Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin Co., 1967), p. 321.

[4]T.S. Eliot, "The Social Function of Poetry," in Eliot's On Poetry and Poets (New York: Farrar, Straus and Cudahy, 1957), p. 9.

[5]See Roy Harvey Pearce, The Continuity of American Poetry (Princeton: Princeton Univ. Press, 1961), p. 13.

[6]William Carlos Williams, The Collected Later Poems (Norfolk, Conn.: New Directions, 1962), p. 209.

[7]See Frederick R. Karl and Marvin Magalaner, A Reader's Guide to Great Twentieth-Century English Novels (New York: Noonday Press, 1959), p. 24.

[8]Quoted in John Unterecker, A Reader's Guide to William Butler Yeats (New York: Farrar, Straus & Giroux, 1959), p. 41.

[9]William Saroyan, "Myself upon the Earth," in The Daring Young Man on the Flying Trapeze and other stories (New York: Random House, 1934), p. 51.

[10]Ernest Fenollosa, The Chinese Written Character as a Medium for Poetry (London: Stanley Nott, 1936), p. 13.

[11]James P. Dougherty, "Language as a Reality in E. E. Cummings," in Bucknell Review (May, 1968), p. 122; cf. Barry Marks, E. E. Cummings (New York: Twayne, 1964), pp. 102-103.

[12]W.I. Thompson, "The Language of Finnegans Wake," in Sewanee Review, LXXII, #1 (Winter 1964), p. 83.

[13]See Lloyd Frankenberg, "Cummings Times One," in his Pleasure Dome: on reading modern poetry (New York: Houghton Mifflin Co., 1949), reprinted in E§T|:ecc : E.E. Cummings and the Critics, S.V. Baum (East Lansing, Mich.: Michigan State Univ. Press, 1962), p. 155.

[14]Marks, Cummings, p. 100.

[15]Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill, 1965), pp. 289, 162.

[16]Ibid., pp. 260-262, 264.

[17]Ibid., pp. 288, 57, 301-302.

[18]Albert J. Guerard, Conrad the Novelist (New York: Atheneum, 1967), Preface, p. ix.

[19]Dougherty, "Language as a Reality in Cummings," Bucknell Rev., p. 112.

[20]Hugh Kenner, The Poetry of Ezra Pound (Norfolk, Conn., New Directions, 1968), p. 29; cf. Stephen Spender, "The Contemporary Subject," reprinted in Henry James: A Collection of Critical Essays, ed. Leon Edel (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 110.

[21]Helmut Bonheim, Joyce's Benefictions (Berkeley: Univ. of California Press, 1964), p. 13.

[22]W.M. Frohock, "The Revolt of Ezra Pound," in Ezra Pound: A Collection of Critical Essays, ed. Walter Sutton (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 91.

[23]Ezra Pound, The Cantos (1-95) (New York: New Directions, 1956), pp. 79, 128.

[24]T.S. Eliot, "Burnt Norton," in T.S. Eliot: The Complete Poems and Plays: 1909-1950 (New York: Harcourt, Brace & World, 1952), p. 121.

[25]Donald Barthelme, Unspeakable Practices, Unnatural Acts (New York: Bantam, 1969), p. 137.

[26]William Carlos Williams, "Author's Introduction" (1944) to The Collected Later Poems, p. 5.

[27]Quoted in Stephen Stephanchev, American Poetry Since 1945: A Critical Survey (New York: Harper and Row, 1967), p. 2.

[28]See Hugh Kenner, "A Note on The Great American Novel," in William Carlos Williams: A Collection of Critical Essays, ed. J. Hillis Miller (Englewood Cliffs, N.J.: Prentice-Hall, 1966), p. 89.

[29]Mikhail Bakhtin, Rabelais and His World, trans. Helene Iswolsky (Cambridge, Mass.: M.I.T. Press, 1968), p. vii of "Foreword" by Krystyna Pomorska.

[30]William Carlos Williams, "Excerpts from a Critical Sketch: A Draft of XXX Cantos by Ezra Pound," in Pound, ed. Sutton, pp. 14, 15.

[31]Norman Friedman, E.E. Cummings: The Growth of a Writer (Carbondale, Ill.: Southern Illinois Univ. Press, 1964), p. 14.

[32]Bakhtin, Rabelais, pp. 17, 206.

[33]Quoted by John C. Thirlwall, "Ten Years of a New Rhythm," in William Carlos Williams, Pictures from Brueghel and other poems (New York: New Directions, 1962), p. 184.

[34]Quoted in Albert C. Baugh, A History of the English Language, (2nd ed.) (New York: Appleton-Century-Crofts, 1957), p. 430.

[35]Mario Pei, The Story of English (Philadelphia: J.B. Lippincott Co., 1955), p. 310.

[36]George Orwell, 1984 (New York: Signet, 1955), p. 229.

[37]Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman, ed. James Aiken Work (New York: Odyssey Press, 1940), p. 200.

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