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FORM OF FIX: TRANSATLANTIC SONORITY IN THE MINORITY

Lisa Mansell

Cardiff, Wales

May 2007

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For 25 centuries Western knowledge has tried to look upon the world. It has failed to understand that the world is not for beholding. It is for hearing [...]. Now we must learn to judge a society by its noise.

{Jacques Attali}

SUMMARY OF “CRITICAL INTRODUCTION TO FORM OF FIX: TRANSATLANTIC SONORITY IN THE MINORITY”

The “Critical Introduction” is a concise formal essay that contextualizes and supplements the critical and philosophical ideas presented in my dissertation. It provides a critical backdrop to the work and re-traces my critical role models, literary ancestors, the points of identification from which my writing emerges. It also serves as a critical component towards the submission of the dissertation for a PhD in Critical and Creative writing, although the main body of the dissertation itself is a meta-critical blended space of both discourses.

SUMMARY OF “FORM OF FIX: TRANSATLANTIC SONORITY IN THE MINORITY”

Form of fix: Transatlantic SonORITY in the Minority is a creative-critical text that explores White-Welsh and African-American cultural identities as plural and fragmented sequences of interpellation through sonic and visual schemas of signification. This sonic|scopic double-interpellation accommodates a conflicting dual-identification with the empirical self and with the dominant oppressor. This shifting and blending of role-models leads to a fracture of canon, loss and reappropriations of ancestor, and allows parallels between traditionally disparate cultures to cross boundaries of race, space and rigid hierarchies of minority/dominant. This dissertation interrogates and surveys extremes of textual production to reflect this depolarization of binaries motivated by canon-fracture: from Shakespeare to Slave-Song, *Mabinogi* to Nathaniel Mackey.

CONTENTS

Introduction	{1-26}
--------------	--------

Form of Fix: Transatlantic Sonority in the Minority

Chapter 1: “Shakespeares and Explosions” “Some-might-say sonnets”	{1-53}
Chapter 2: “From Bardism to Minstrelsy: A History Ternary Thirsty”	{54-89}
Chapter 3: “Neither-both and Boom”	{90-141}
Chapter 4: “Mackey, Mythology, and <i>Mabinogi</i> ”	{143-202}

Texts Cited:	{203-212}
--------------	-----------

Bibliography:	{214-221}
---------------	-----------

CRITICAL INTRODUCTION

TEXTUAL ORALITY: ORIGINS AND MYTHOLOGY

From classical epic to primitive folk-ballad; from pre-literate, mystical other-speaker to national laureate spokesman: the phrase "oral tradition" stimulates a myriad of canons in Western textual ideology-- all generalized un-specifically under this term. These different traditions of vocalized textual expression register dovetails of influence, overlaps of memory-- transitory records of cultural identities. While Western postmodern conditions acknowledge a fragmentation of identities, "oral traditions" are far too often generalized into the category of other-- territory of the minority. Orality remains a form of textual expression that is antipodal to written, preservative discourses of scholarship: institutions of logos that value a very classical reason, transparency and truth. In an academic culture centered on the fulcrum of Aristotelian mimesis, oral texts become submerged into a place of marginality-- a product of the minority.

A subdominant orality, an instable movement of mythos, becomes homogenized by a synonymously valueless position in post-enlightenment economies of logic. Because literature emerges as an enriching participant in the wider repertoire of critical thought, often demonstrating ideologies of its contemporaneous critical movement, and critical

writing engages with literature in this dialogue of thoughtful expression, critical and creative writing should share a blended space of intelligent expression. But traditional academic discourse, which I regard as being linguistically transparent, sign-based and visual, fails to sufficiently accommodate un-visual materiality, extra-semantics (supposing that traditional mimesis represents a centre). Oral traditions evolve un-scrutinized, in secret and separate from the logocentric gaze of a more typographized ideology. A bipartite distribution of hierarchy emerges where oral texts are refused status as vehicles of critical thought. Oral traditions remain, pre-literate, pre-historic, and foreign to Western textual ideology, and their colliding and complex overlaps of narrative, and broken linearity, are overlooked by dominant discourse in an act of deeply ingrained cultural polarization of ocular dominance versus an imposed oral skeuomorphic echo of pre-typographical documentation. It is only from the perspective of written discourse that orality fails to document history, identity, and a sense of a sophisticated tool for critical thought.

But oral texts, rather than enforcing a new way of critical reading and a re-prioritization of signification methods, are dismissed as lowly aesthetic attempts by the primitive or the other. Not fitting the dominant critical model of discourse renders the oral text voiceless. A blindness to ocular and oral blends fails to conceptualize notions of crossing-over role-models, canon-fracture, and multiple points of identification in the oral text, and especially in the sonic text—a text that while being written maintains an acute

oral and verbal awareness, much like the text of this dissertation). This dissertation purposefully surveys texts that belong to dominant and minority identities, the clash of in-between, canon and whispered undulating alternatives, from Shakespeare to slave-song, in an attempt to depolarize the neat, bipartite faux-hierarchies insisted upon by both current and prior critical movements, by the ghost of Western uber-criticism: my strange-familiar ancestor.

TWO SONIC INTERPELLATIONS

Among these prior critical movements, Russian Formalism through Shlovskian verbal-art, a textual 'art for art's sake', and a deliberate and critical disregard for the textual periphery of history, identity, author/reader and Futurism through Eichenbaum and Mayakovsky's *aktualisace* ('foregrounding') emerge as strange role models of my own. Bringing into the foreground what normally resides in the background is what initially motivated my analysis sonic narrative as a prominent vehicle of expression. The sonic text is a specific designation that locates the important interaction between the oral and the ocular, voice/breath and type, sonic and scopic, and defines texts where the au/oral contingent of meaning is strongly prioritized and foregrounded, or integrally equal to the scopic at the level of compositional production.

But the sonic text did not erupt from history as a consequence of relatively recent Russian Formalist and Futurist ideologies. The sonic text, far from being a modern phenomenon, is just a small part of a long tradition, and one notably minority in origin. Placing a critical value on factors such as ‘tradition’ and ‘minority’ is indeed an unusual maneuver from a critic so influenced by Shlovskian Formalism which isolates textuality from emotion and history. But in the same way that it is unhelpful to create false polarities and an either-or philosophy so inherent to an insufficient dominant critical discourse, it is equally mythological to ‘choose’ one ideology and stick to it, to universalize a school of theory as being capable of explaining every textual possibility. While Russian Formalism and Futurism are role-models that underpin some of my critical approach, context, emotion (nostalgia), history and identity (albeit mythologized) are equally engaging critical concepts to me—my familiar ancestor.

Sonic foregrounding manifests through important forms and procedures in Old Welsh poetry. *Cynghannedd* is a strict procedural metrical alliteration that serves not only as mnemonic practice, but as creative process, genesis, and not unusually to the detriment of utilitarian verisimilitude. This dissertation challenges a notion of sound text as being a purely modern construction, interrogates the historical absence of sonority as a concept outside the role of ornamentation and mnemonics in literary theory, the invisibility of the oral when reading canonical texts, and questions the uneasy reception of the sound-text as a piece of critical-creative writing.

The term for this very specific conceptual sonority, and the first type of sonic interpellation I want to introduce, is "sonic narrative". It is a type of narrative because it is a structural force that allows text to move from beginning to end, and that narrates images that arbitrarily develop from sonic procedures and patterns, a reversal and foregrounding of the traditional maxim that supposes that narrative is nothing more than a chronological container for story, and that any sonority is extra-semantic, incidental and arbitrary. The concept of a sonic narrative is influenced by musical narratology, a combination of harmonic progression, the relationship between key and modulation that approximates a journey of tensions, and interpellation of register that becomes physically internalized and sub vocalized. The tonic key of a work becomes established as home, as familiar, and modulations away from the tonic key are acts of defamiliarization. In conventional Western bitonality narrative becomes resolved by a return to the tonic key, and the anticipation of return suspends tension forming a textual kinesis. Sounds, in the case of music, pitch and timbre are subvocalized and interpellated, a process that Wayne Booth describes in *For the Love of it: Amateuring and its Rivals*:

More to the point, why the cello-path rather than dozens of other musical and non-musical possibilities?

Could it be that my choice began with my enjoying, in adolescence, the new macho power yielded by the bass line-- I often

called it, incorrectly, the *basso profundo* line-- in hymns and barber shop quartets? ¹

Linguistic textual material differs dramatically from a musical material in its comparatively monotonous palette. Where music offers possibilities that are beyond our physical capacity and invites an interpellation into these impossible positions, language usually offers to an audience sounds that are within our gamete of vocalization. This places the audience in close proximity to the sonic material and a profoundly powerful subvocalization occurs:

You scratch out on a surface words you imagine yourself saying aloud in some realizable oral setting. Only very gradually does writing become composition in writing, a kind of discourse-- poetic or otherwise-- that is put together without a feeling that the one writing is actually speaking aloud (as early writers may well have done in composing). ²

Instead of audible vocalization as a by-product of reading and writing, the process becomes submerged, subvocal. The body is mutely articulating linguistic utterance but inhabiting the same muscular tensions, breathing, but augmented, exasperated, by the

interruption of notation, the agency of rhetoric, and the dynamics of typographical marks. While natural free-speaking, free-writing can demonstrate subvocalization, utterance can be manipulated to force subvocalization into unanticipated if not impossible positions and further intensify the ocular and oral collisions of text. Sonic narrative is the consequence of agency. But subvocalization of this kind is universal and psychodynamic, according to Ong. What does this have to do with memory and minority if the majority seem to engage equally in this process?

The relationship between sonority and minority identity can be measured by the value designated by the dominant Western critical thinking to the sonic text. Dominant systems of textual expression value the visual. A canon of textual production emerges from Aristotle to the present that places an ideological value on clarity, wholeness, truth, transparency. These texts are visual because they disregard semantics of utterance and privilege the sign/signified image of language. To indulge in the sonic text is to choose to be deviant, to be other-- retaliatory, alternative, and to refuse to conform to dominant paradigms-- to be minor. But minority is seldom a choice. While dissatisfaction with the dominant textual ideology and role-model might encourage a tenancy towards alternative, sub-dominant methods of textual expression, individual sonic interpellation can be extended and contribute to a secondary cultural sonic interpellation.

BLACK MINORITY AND SONORITY: INVISIBILITY, ANCESTOR AND ROLE-MODEL

The musical Negro is one of Western textual ideology's most persuasive mythologies.

Textual orality tends to migrate from the primitive to the minority as a mutually exclusive exchange of inferiors related by generalization in the economy of textual hierarchy.

African-American textuality was consequently disregarded as a vehicle of critical intelligence, reflecting the social segregation of the pre-civil-righteous West. But the relationship between Blackness and orality is more complicated than a reflection of the social binary of dominant and minority.

The silent text is a product of proto-modern European fashion. While language as transparent utility has roots in the development of writing, silent reading is well regarded as a relatively modern phenomenon. Cultural identities are established and fortified through scopopic retrospect to role-model and canon. Constructions of identity identify similarity relatively visually in a scopocentric culture that stipulates that we are who we look like. This preference for the visual is metaphorized textually in the disappearance of sound in White-western texts. But to designate African-American writing and textual ideology as a polar opposite of the dominant would be an horrifically superficial observation. The interaction between the ocular and oral in the production of the sonic text (or either Black or White origin) is a complex space of blended role-models, mythologies and multiple registers of interpellation.

While it is both untruthful and unhelpful to quantify Blackness with the sonic and Whiteness with the scopic it is also important to fully interrogate this maxim. Motives for this mythology might emerge in a synonymy between oral traditions and African textual production as a means of cultural and historical preservation. The familiar comfort of the Western-textual-visual is inverted in a culture where verbal transmission is valued more than writing. Meaning through sound is a far more significant process to textual and cultural survival. But this is also relevant to pre-scribal European textual production. More significant is the prohibition of literacy in slave communities, prescribed by the oppressor, as a catalyst to a new oral tradition, sophisticated, rhythmic, and uniquely signifying a proto-African-American community. The minority, despite a forced occupation of the sonic, begin to interpellate identity as being deviant to the dominant role-model presented by the oppressor. They are not their ancestors.

Ancestry is an important West African concept that provokes a non-linear dialogue with the past, memory and cultural identity. This dialogue often manifests as verbal exchange, and sometimes the dynamic demonstrates complex and virtuosic sonic interpellations: ¹

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¹ This ventriloquism of ancestral voices is further explored in more detail in Chapter 4 "Mackey, Mythology and Mabinogi" where parallels between this African tradition and a similar manifestation of spirit voices in the Mabinogi demonstrate sonic interpellation in Welsh cultural identity.

Dream too is a school of ancestors, one of altered states in which the dead re-appear, one of such states that we in these pages pursue. (The Aranda word for dream also means ancestor.) Among the Dogon, elders get drunk on millet beer, into which the souls of the disgruntled dead have crept. These are the dead who have not yet been properly laid to rest by their surviving kin, those for whom the required rites have not yet been performed. [...] They get into the beer, under whose influence the elders accost the community with insults and accusations, openly muttering abuse along the streets. ³

Nathaniel Mackey describes a ventriloquism of dead ancestral voices speaking through living mouths. Ancestors are a source or origin and their vocalization metaphorically represents an ur-speech that is shared by their descendants, a shared voice that travels trans-generationally, and reinforces a collective cultural sonic interpellation. Music is also entwined in the process of a sonic consciousness between ancestor and descendant, not only through musical (in addition to rhythmical, and physical through dance) associations with ritual in ancestor worship, but in the cultural hum that pulses extra semantically through a culture that conceptualizes knowledge through voice, we-sound. Jodi Braxton demonstrates that this ancestor-hum persists in contemporary African-American ontology in "Conversion" through the phrase 'blues ancestor':

early mist

bring back the dawn

i

follow flock

reach blues ancestor

astral bird

startling grace of white

flapping strangely slow

like spirits ride 4

The critical importance of ancestor as a preserver of cultural memory and identity, as a role-model, distant spokesperson in African ideology shifts as new African-American identities develop. Multiple points of identification emerge from a cultural identity constructed of blended traditions, mythologized history, and gap. The new minority identifies simultaneously with an unempirically negotiated and mythologized origin and with the identity of the oppressor into which many are born but do not belong either. This dual-identification leads to a mixture in role-models, a blend of oral and ocular ways of experiencing themselves, and a fracture of canon.

Invisible Man materializes from this collision and blending of role-models and ancestors, a double-interpellation of self as minority, and simultaneous identification with the oppressor, and Ellison articulates a relationship between visual and sonic as being more elaborate and complex than the superficial binary antithesis emphasized through prior critical movements. Throughout, the text synaesthetically qualifies the visual in terms of sonic, not as polarized conflicts. More specifically, *Invisible Man* addresses the links between a visual lack and a discrepancy of musical rhythm:

Invisibility, let me explain, gives one a different sense of time, you're never quite of the beat... That's what you hear in Louis' music.⁵

It becomes clear that identity is more-than and fuller-than what conventional schemas of the scopic and sonic can allow. Syncopation and invisibility metaphorically rebel against notions of visibility and traditionally perfect (metrical) rhythm, and this text does not designate sonority to the minor and visibility to the dominant. Rather, influences are developed from both spheres of role-model, ancestor, through a discourse that fits and unfits both the typically linear story-narrative novel and the vernacular, social avant-garde colliding tongue of civil rights literature.

Invisibility dominates the novel thematically, and it is the concept of cultural invisibility that motivates the pursuit of alternatives, and a mistrust of the visual as a means of representing identity echoes Franz Fanon's "racial epidermal schema". Fanon, like Ellison, avoids a tendency epitomized by dominant contemporaneous critical writing, especially New Criticism, to oversimplify identity into whole polar binaries:

...at various points, the corporeal schema crumbled, its place taken by a racial epidermal schema. In the train it was no longer a question of being aware of my body in the third person but in a triple person. In the train I was given not one but two, three places. I had already stopped being amused. It was not that I was finding febrile coordinates in the world. I existed triply: I occupied space. I moved toward the other ... and the evanescent other, hostile but not opaque, transparent, not there, disappeared. Nausea. ...⁶

An epiphany of plural identity is negotiated through a triplicate identification that interrogates the traditional binary of self vs. other, sight vs. sound. Space and physicality (nausea) are introduced as alternative concepts for representing not identity, but identities. This spatial-physical negotiation fragments the dominance of ocular schemas.

Ellison's novel also demonstrates a fragmentation of visual schemas to allow alternative sensory interpellations to manifest. On multiple occasions the text omits visual imagery, relegating ocular identification as secondary to sonic schemas. This process of auralization is supported by innovative language-manipulation, "hearing the thin, tissue-paper-against-the-teeth-of-a-comb whistle following me outside at the next stop".⁷ Occasions of linguistic virtuosity alter the passive utility of breath to a gasp of phonetic materialization, often Joycean and vernacular:

I'maseventhsonofaseventhsonbawnwithacauloverbotheyesandr
aiedonblackcatboneshighjohntheconquerorandgreasygreens--.⁸

Language forms opaque arabesques of indeterminacy that encourage a reading out-loud of heavy breath-altering compounding—a shift from the subvocal to a(n) (ex)plosive thud of utterance. Exhale-- an externalization of language links the sonic and physical as alternatives to supposedly unequal^{vocal}/_{visual} schemas for identity representations.

But these deviant ventures into linguistic materiality are only explored very occasionally during the novel, which rests dominantly conforming to familiar utilitarian modes of language as a speech-notation-music. While the text is conceptually boundary-breaking, linguistic innovation is only marginally developed in this demonstration of dual-identification with dominant logocentric Westernism to convey inventive identity

concepts emerging from a subdominant and sonic perspective. What emerges is invisibility as visual-lack in a discourse that is consequently conceptually sonic, and this marks only the beginning of a challenge to the prior uncontested supremacy of institutionalized and utilitarian discourse by texts that erupt from the subdominant other. Cognitive sonority as a means of cultural interpellation is further developed by Nathaniel Mackey in *Discrepant Engagement*:

What I mean to suggest is that there are bass notes bottoming the work of these various writers -- writers who, poet or novelist, black or white, from the United States or from the Caribbean, produce work of a refractory, oppositional sort -- one hears the rumblings of some such "place" of insubordination.... Marginality might be another name for that place.⁹

This extra-semantic bass-note, a duende-like hum is an auditory interpellation and eruption of communal selves. It is so un-specifiable in the context of traditional three-dimensional discourse based on the sign because it is an expression of sonic consciousness manifested textually through evasions of visual discourse, like Ellison's invisibility, Fanon's negotiation of physical and spatial schemas. But I suggest that

procedures based on phonetic patterning create a sonic narrative that can begin to accommodate the overflow of more-than erupting identity. Linguistic experimentation consequently occurs more often in text of minority origins and supports the idea of a bottoming bass-note in constructing a collective sonic identity.

Mackey uses musical terminology to describe these sonic positions of minor since conventional textuality does not accommodate nomenclature for alternative non-visual discourses. But African-American sonic identities are often identified most strongly through two musical genres: the jazz song and the Negro Spiritual. Many minority communities are regarded (by dominant typographical culture) as being exponents of various song-based forms of expression, and these minority communities are often denied access to visual significations and forced into sometimes false associations with jazz, folk and spiritual signing instead. This identity is fabricated by cultural oppression and is representational of a minority that it subjugates. This subdominant other is free to inhabit au/oral modes of expression because it excludes minorities from the dominant critical logos of typographical ideology. To assign jazz and slave-songs as exclusive representatives of Blackness in the 18th to 20th centuries is to ignore the process of mythologization imposed on subdominant cultures by the dominant. But this material remains the most culturally available and popularized texts that express a flip-side of centre, luxurious linguistic signatures for identities that are deeply sonic.

Attention to exact vernacular notation bends the mimetic flex of signification from utility to sonority in numerous spirituals and jazz-songs alike; a nonconformist language allows a layer of opacity to manifest and interrupts a notion of language as transparent, clean functionality. Arresting rifts of convoluted grammatical mutation supply deviance and accommodate the rhythmic constraints of music, of breath, of elaborate phonetic patterning colliding with familiar visual semantics. A new English emerges, not a sub-English that flips ideologically from truthful transparency to utterance, and guttural materiality. Deviant grammar and syntax establish a virtuosic cadenza of sonic complexity that suggests a particular instinct for extra-semantic meaning derived from sound. This creative process is supportive of a cultural ideology that preserves, signifies and represents identity through the non-visual, that chooses to develop textual progression through sonic narrative as an alternative to the critical dominant that fails to accommodate a shifting and blending ripple in identities of the minority.

A WHITE-WELSH INVISIBILITY: RETRO-DIASPORA, AND MEMORY

Through communities of blended identity, mixed role-models, and adopted ancestors it is possible to cross (multi)racial and geographical boundaries; a shattering of cultural stasis opens influences from new directions, from role-models that do not directly belong to

that same cultural canon and milieu. From a personal perspective, why would a White-Welsh writer identify more closely with the seemingly unrelated role-model of African-American writing than a home-grown mother-tongue-textual ancestor? The answer might be that a supposed mother-tongue ancestor has been obliterated through layers of mythologized Welsh identity imposed by the external and English ideology of empire: a Welsh identity lost in an act of Imperial retro-diaspora. Welsh people have maintained relative geographical stability throughout their history, quite unlike the significant physical diaspora experienced by a large proportion of West African people through forced relocation to the Americas and the Caribbean. But successive movements of cultural and linguistic obliteration have left a gap of trauma, of language-loss, of social amnesia and forgotten history of Wales. The White-Welsh too have lost ancestors in the whitewash of Imperial homogenization.

The Welsh 19th century is volatile and unfixed by quick and dramatic processes of deconstruction and mythologized reconstruction. Perhaps the most destructive of these obliterations was the 1847 *Inquiry into the State of Education in Wales* (commonly referred to as *The Blue Books*). The inquiry represents the Welsh as an under privileged, poor and inarticulate society who can benefit from English intervention. The process of linguistic genocide begins soon after this publication with the invention of the “Welsh Not”. It was a block of wood inscribed with the words “Welsh-Not” hung around the neck of a child caught speaking Welsh at school. The unfortunate child marked with the “Not” at the end of the school

day was corporally punished, and children were rewarded for speaking English, for informing their teachers when their peers were heard speaking Welsh. The invention of the “Not” is accompanied by its own folk-lore-like aura—officially, its existence has always been contested. Amid the erupting wobble of changing identity incited by a decline in rural communities, a population dispersal into heavily multi-cultural centres of industry, and the waning grasp of Welsh as a viable, utilitarian language, multiple points of new identification emerge.

In 1874 the Fiske Jubilee singers arrive for a concert-tour in Swansea, South Wales, and their Negro Spirituals become adopted as quasi-anthems alongside traditional Welsh hymns. The Negro Spiritual retains an important position in Welsh male-voice choral repertoire today. This extraordinary mutual interpellation through music of two seemingly disparate cultures marks the beginning of blended minority identities collecting more under the heading of other than under pocketed distinctions of race. Both cultures have lost ancestors, experienced language-loss and exist amid mythologized fabrications of history invented by an external and dominant oppressor. The popularity of the Fiske singers in Wales is underrepresented and now almost forgotten as Welsh cultural identity, demolished in part by *The Blue Books*, is rebuilt according to an English view of history—revival.

Wales experiences a cultural revival during the 19th Century motivated by a Pre-Raphaelite and Romantic Nationalism ideologically and fashionably sweeping British aesthetics and criticism. Early Medieval Welsh texts were translated for a new English

speaking audience. Of these, the ^(mis)translation of the *Mabinogi* [Mabinogion] by Charlotte Guest (1849) has become the best known document of ancient Welsh identity. For an increasingly Anglicized Wales this text transmits a lost history of national self, Arthurian, Romantic and fixed, that fills the lack created by the English dismantling of Welsh identity. The *Mabinogion* represent a textual epitome of oral tradition, a transmission of verbal and trans-generational and preserved Welsh identity—an identity that is oral. A surge of supposedly ancient Celtic practices support this revival. The reinstatement of the Eisteddfod demonstrates a disoriented and Romanticized regurgitation of 12th century Welsh reality under the masque of custom, history, identity anchored upon another popular oral idea: bardism.²

The composition of the Welsh National Anthem, “Hen Wlad Fy Nhadau” (1856) is contemporaneous to this revival movement. It is still considered a potent symbol of Welshness, sung vociferously on almost any occasion ranging from sporting events to political assemblies (often accompanied by a refusal to sing the British counterpart, “God Save the Queen”). The anthem’s lyric supports the idea of National sonic interpellation:

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² The Eisteddfod is a synod of bards that allegedly dates to 1176. Modern Eisteddfodau consist of literary and musical competitions. Though the etymology is contested, a modern Welsh speaker can decipher two words that form this construction: ‘Eistedd’ (to sit) and ‘bod’ (to have been). A literal translation ‘to have been seated’ is supported in the custom of awarding winners of the competitions a throne-like chair in the modern Eisteddfod. It is unclear whether this is a later addition introduced through an additional process of mythologization based on false etymologies. Additionally, ‘bard’ is a word of Welsh etymology: ‘bardd’ which means either poet or bard.

Mae hen wlad fy Nhadau yn annwyl i mi.

Gwald beirdd a chantorion, enwogion o fri: ¹⁰

[The land of my fathers is dear to me,

A land of bards/poets and singers, celebrities of renown]:

The text integrates the two concepts of ancestry, “Land of my Fathers” and sonic consciousness, “A land of bards” to negotiate identity in terms of sonic role-models. Wales has adopted the subtitle ‘land of song’ firmly by the time of the text’s composition. But this lyric only demonstrates the mythologized and utilitarian sonority implemented externally by the dominant as a means of denying Welsh voices a position of critical significance by inhabiting more logocentric discourses in parallel with the subordination of African-Americans into genres of Jazz-song and Spiritual. This anthem, like many Spirituals, only echoes sonority as a way of interpellation identity and mimics an Anglo-mythologized hand-me-down ideology of faux-sonority. Conspicuously absent from this text, and numerous other revival-texts including the Mabinogion, is the use of particular sonic narrative through phonetic patterning, or through music-notation-speech vernaculars. Revival-texts are lip-service subsonic schemas that operate without deviance to utilitarian

visual. This is alarmingly in contest with the supposition that Welsh is a melodious language and exponent of complex phonetic verse-form procedures called cynghannedd.

Cynghannedd^[harmony] is a rhythmical patterning of phonetic material that characterizes Welsh poetry—from Old Welsh to modern:

dawn yr iwrch | rhag y neidr oedd
[d n r (rch) | (rh g) n dr (dd)].¹¹

This an example of cynghannedd camosod^[misplaced] from a 16th century text, and its phonemes are patterned chiasmically. Some flexibility is allowed in the interchangeability of allophonic pairs such as dd/d and ch/g – phonemes that share the same origin of utterance in the same part of the mouth or throat. Numerous literary traditions champion their own forms and procedures as signifiers for a cultural ideology: the metrical alliteration of Old English poetry, kenningar of Old Norse sagas, meter and rhyme in modern European prosody. What makes cynghannedd different is that priority designated to sonic narrative above conventional visual mimesis. The pattern of sounds motivates the creative process sometimes to the detriment of utilitarian meaning:

One can make out pretty surely that the Welsh refused to write intelligible poetry. ... The difficulty is something like that of

the Icelandic court poetry. But the Icelander always has a clear idea: he knows the fact before he starts coating it with professional epithets. In Old Welsh poetry, there is apparently vagueness of thought as well as ingenuity of words to get over.¹²

It seems that a preference for expression and representation through linguistic sound rather than visual textual signification appears even in Old Welsh texts. These texts are only 'unintelligible' when read through Westernized dogma. The disregard in these texts for verisimilitude also suggests that phonetic patterning is not employed for mnemonic preservation—what is there in terms of conventional narrative to preserve in these works? The relationship between memory, identity and the sonic text must be subjected to double scrutiny to address this question. What a sonic narrative does preserve is an ideological trace of a cultural identity that interpellates sonically and rejects visual arbitrary signs as forms of accurate or important representation. What motivates this ideological position of visual lack and its repositioning of sonic consciousness in the first place?

As aforementioned, Ellison's *Invisible Man* and Fanon's 'racial epidermal schema' suggest an economy of visual meaning that fails to accommodate blackness as anything more than a generalized and collective subdominant, which leads to an inadequacy of scopical schemas alone to interpellate plural and shifting subject positions and identities. A

double problematic emerges in the White-Welsh absence of a visual epidermal signifier of other. This epidermal black manifests another type of invisibility—the transparency of looking identical to the oppressive purveyors of the dominant and insufficient ideology. But the White-Welsh sound different, speak different, and speech-notate-music differently, and this is exploited as a signifier of difference.

The Welsh language, often regarded unspeakable by non-Welsh speakers, demonstrates an ideological prioritization to utterance as opposed to notation as utilitarian, still-life record of ideas. Welsh acknowledges that the phonemic construction of words are not static and fluctuate depending on their relation to other sounds. This is demonstrated most explicitly in a grammatical phenomenon called mutation. For example, ‘*ci*’^[dog] and ‘*cath*’^[cat], when flanking the conjunction ‘*a*’^[and], would be uttered ‘*ci a chath*’. Aspiration is notated in the mutation of ‘*c*’ of ‘*cath*’ to ‘*ch*’. Allophonic variations occur in most languages, but seldom few notate utterance as elaborately as Welsh—a record of moving, shifting language. The beginning of language-loss during the 19th century displaces the importance of utterance to a representation of the Welsh sonic consciousness through inhabiting false positions of bards and singers invented by Anglo-mythology. And the White-Welsh do not explicitly oppose their identical dominant, but identify doubly with it. Like dual-identification in African-American identities, neither the sonic nor visual alone accommodate multiple and shifting identities—it is the delight of scopic|sonic collision, the rippling gaps and rifts that shard, collapse, construct and utter a more-than just visual self.

CHAPTER SUMMARIES

Chapter 1: “Shakespeares and Explosions” | “Some-might-say sonnets” challenges the sonnet’s dominant position as a sonic text and negotiates it as double construction of textual sonority, material language that positions phonetic extra-semantic signification into the centre as a co-dominant, and in some cases dominant, to traditionally visual sign-based meaning systems. Other explicitly procedural texts, most especially Raymond Roussel, enter the dialogue to demonstrate this shift in the scopic-sonic balance of schemas. Shakespeare’s sonnets are also included as representative of the sonic|scopic text, as blended space of utilitarian logos and elaborate sonic narratives based on phonetic procedure. Shakespeare’s ‘bardism’ is also explored as a signifier of the oral, and as an appropriation of Anglo-mythologized Welsh identity that reiterates the theme of shifting role models and strange ancestors in minority writing.

Chapter 2: “From Bardism to Minstrelsy: A History Ternary Thirsty” engages a dialogue between White-Welsh and African-American constructions of identity as being interpellated sonically in opposition to the dominant visual discourse of logocentricism. In this chapter documents that represent links and similarities between African-American and White-Welsh identities are juxtaposed, and blended into a meta-critical discourse that contextualizes textual, historical and critical motivations, explanations, and demonstrations of these relationships.

Chapter 3: “Neither-Both and Boom” develops the idea of physicality as a manifestation and co-product of phonetic utterance in the sonic text drawing on Olsonian notions of kinesis, with a particular interrogation of the term projective to be a projection of utterance and simultaneously a projection of image. False mythologies are also explored through the myth of the kenning – an impostor ancestor in Old Welsh literature-- which becomes a metaphor for the collision of binary in textual production. Cognitive binary collision enters the discussion through an analysis of metaphor, and typographical collision and blending is thematically explored by the hyphen. Hélène Cixous manifests as a representative of textual-cognitive collision and blending in establishing a critical-creative textual space, and demonstrates the problematicized nature of binary through the introduction of triplicate hyphenated constructions.

Chapter 4: “Mackey, Mythology, and *Mabinogi*” specifically develops themes of mythologized history and lost ancestor through a dialogue between Nathaniel Mackey’s *Song of the Andoumboulou*, and the *Mabinogion*. The oral tradition as a purely sonic text is challenged, and the act of textual notation of cultural voice re-addressed as co-inhabitants of sonic history, visual mythology, and physical transcription. The theme of the creative-critical text manifesting from a dual-identification with empirical and oppressive other re-enters the dialogue-- this time to challenge the polar critical vs. creative binaries enforced by dominant logocentric criticism onto works that fit neither-both category.

{Chapter 1}

CHAPTER {1}

SHAKESPEARES AND EXPLOSIONS

{SOME-MIGHT-SAY SONNETS}

some might say that the same-ole same-ole sonnet
is a thick-lit kilt of from-song
tongue-mother boom
a so-suppose sonic reputation
mnemonic as origin an urban
paradigm kilters kiss a kinesis
that sound is related to memory
root-stone doh-mi-soh

repetition as genesis some might say
melts in pocket-knots of cadence-fall arc
chorales of going-to gasp-full flux
in textile-nests of tissue-text

procedure chooses semantic slick-bang sonic
again-again of mouth open-old as flash
ear-figure fugues
for baroque
for smooth
for aural-dulcimer-murder rhyme
a rumble-blue undulates an ebb-shush mmhmmmmmm
a neither-both of speak-flesh zoom

remains of an epitome

metal as europe-logic rope-purr rupture
a utility of story pray-spew whisper mix
a corset-red breath-rip naked inner burst
didactic as tight-clad ruff
troubadour as lute-myth quill print-fake stuck
and history-faux oaf ye-ole gone long

some might say the sonnet is a static utility-thirsty
and if repetition be genesis

rhyme is a blue-vowel-gasp creak vow
of mirror-tooth twin chime
red-rip queen and zip-coon
a procedure of nextual anticipation progressing
into everywhere surprising language-positions
a shifting of pattern from a mnemonic post-text
to pre-textual orign\word rap parry utter

The poem is not a stream of consciousness, but an area of composition in which I work with whatever comes into it. Only words come into it. Sounds and ideas. The tone leading of vowels, the various percussions of consonants. The play of numbers and stresses and syllables. In which meaning and ideas, themes and things seen, arise. So there is not only the melody of sounds but of images. Rimes, the reiteration of formations in design, even puns, lead into complexities of the field. ¹³

story narrative is a still too stilted sex
 chiffon-rag and un-phonetic
 solid and visual and aristotle-choke
 in the glare of creative-critical two-black other-snap
 a sonic-image grapheme-match
snatches the same-ole familiar in a turn-back of genesis
 a new-old sonic sight-second oral
 sonority owns its blue-become
 from a mist-choke of steaming cherokee
from origin as rock-root mythos

while the sun-might slay it music-crack hummmmmmm
 an impossible merger-both booms
 a mirror-shriek of neither
to classify rhyme a enough-enough total
 disregards the necessary blurrr of rip
 of shakespeares and explosions
of axiomatic neither-boths that skate the hips
 sexy-fat and slick
 baroque as scarab-sand-suck fabliaux
black-faux as fix as wobble

something breaths a duende-deep pow-wow rumble down-down

{2}

naked as knuckle-brick triple up-kick
 as fork and gnarled as tissue
 upwind and nude as napalm-suck
 a coin pronounced as north-thawed thorn
 crock-wrapped as deep-wow we

some say news gnaws the sinews of the nous-sommes
 nous-sommes
 war-turned as tongue-tar
 riddle as dirty-dry rut
 alive but villanelled as tight as never
 taut as salt
 a valley-proud seal on knife-vine knots
 smooth as rise-sun movie
 a new-same new-same jazz-be-buzz

England endangered the bardic tradition in a new way, as English poets tried to impersonate the bardic voice and to imitate bardic materials, without grasping their historical and cultural significance. For nationalist antiquaries, the bard is a mouthpiece for a whole society, articulating its values, chronicling its history, and mourning the inconsolable tragedy of its collapse. English poets, in contrast, imagine the bard (and the minstrel after him) as an inspired, isolated, and peripatetic figure. Nationalist antiquaries read bardic poetry for its content and its historical information; their analyses help crystallize a new nationalist model for literary history. The English poets are primarily interested in the bard himself, for he represents poetry as a dislocated art, standing apart from and transcending its particular time and place.¹⁴

some might say

that Shakespeare is a strange ancestor-slant

a red-boom and root phonomaticism

umber and sun

but an avon-bard

harp and flesh

a century-12th of bard^d

———etymology as chant

a re-appropriation of welsh-old mask

romanticized

faux-thirst

a theft of tongue-mother ghost-gone

{3}

in the eye-zip of the first elizabeth
stones ever-be chaffinch by inch to chink-wall wallow
a vacant movie-tired timbre of vivid
that sickles a kiss-sky tomb-heavy tongue-song
glottal and stomp
volcano as mauve-never lover
ripe inside the epos-eater
utter and pit-puck as tuba
ear-rough as rattle as rope
a reprise purring a pregnant rip
of nawns
of nouns
of norman-down sound-rwyn rune-murder numb
rhombus sabre and rumba

that wrecks as creoles as fracture
as split as apache-slip pool umber tilt
bipartite and off-white as skew
as ska as wake-rattle scare
a bow-bell to a bend-bomb of tear
and relish in the erupt-plural dart-shard rush or error
always and zulu-pearl
destructures of nil-by-breath labyrinth

a permission of hypertext
an echo-oak of mix-shout ochre-ochor arall
deep and belly as gasp
lisping same ole sonnet same ole

this eruption of amplify orbits divide-ever ravage
red and text
flourish and praxis as desert-vinyl glass chatter
mesmer of gap and merge-rip-pull flex
of form of fox of chalk-thirst-gasp-sun sung

those which nexus a bombast
multiply a chaos-fork form choked wheeze-easy thump

a stricture of blue-body breathe-bossy bass
swan as the yellow social ting of minor
the periphery of fire
of flute and tulle
of formalism limb-rough schism
plural as lute-viol liver
an exclusively easy-maze vision-text noise
not a silver five shock consequently
but a freedom methodist shout
a return of mutual
thick mores of dialogue many-hummmmmmmmm
fissures of blast
a naked of quills
a mallarmé of roll
a palmer of 25s
a rousset of again-again square and square of slide

{4}

I made my home of mal and dime

m d m m / m d d m [A]

along the listen of twt lols

l l t t t l l [B]

of mime and migldi-magldi aim

m m d/m d m d m [A]

wasps that tilt and still

t lt t l [B]

stings lisp-spilling a cracow spots acrock

s l s s l [C] k k s s k k [D]

across a krakened sea's sixty eyes

k s k k s z s k z [C]

sweeping sweet

ond grac

s s k [D]

my deejay-vu is jude and age

d j j d g [E]

grappled on a lead-pipe grin

g(r) d d g(r) [E cont.]

floating as fiddles-to-to-viols to fogs

f f d (v)f f [F]

unnative and unsleeve-greened

d g d [E]

and furled as faded daffodils

d f d f d d d f d [F]

ides bile inside the smooth lexic of about and torque

d n d b nd [G]

an arab-dance barbed in sand

n b n b d n nd [G]

most aesthetic composition is procedural
a language some-might-say cage-john
grammars of ship-float flex-clef and talk
a painted inescapable luxury
utility and whip
the semantic curl of ever
a 1st-2nd-third-ninth removed bed marks a swish-rush
arctic and clockwise
plato-erotic and involuntary
the blue-sand language is thrice-plato-plus removed
slate-black and carve-slash
not a language-sound lewd
a some might say privileged drum-rumble genus
writing is still just an idea of word
division of boundary mark-silence edge
a storm of lexic slav-march slick
visual and rhizome
rhythm and procedure

a removal of the split-blue schism
 make-it-be grammar unlocks a harmonic of deaf
 registers of hex
that hendrix a nexus of constraint-tamed suck
 hock-net and flux inside the fix

procedures are forms for the secretive
 deviants that rally an echo-babel-char
 to engage in open complex
 sways of purl invisibles on instead
 a difference that speaks unique of chasm
 chase and song

these mists disjunct a number-many talk
 a plural-numb Vatican of narratives
 arabesque as nonsemantic
 an always-ripple gauze-jesus leper
 utility and tilt
a hip-lick of a song-gone before

Content never equals meaning. If the artifice is foregrounded, there's a tendency to say that there is no content or meaning, as if the poem were a formal or decorative exercise concerned only with representing its own mechanisms. But even when a poem is read as a formal exercise, the dynamics & contours of its formal proceedings may suggest, for example, a metonymic model for imagining experience. For this reason, consideration of the formal dynamics of a poem does not necessarily disregard its content ; indeed it is an obvious starting point insofar as it can initiate a multilevel reading. But no complete the process such as formal apprehensions need to move to a synthesis beyond technical cataloguing, toward the experimental phenomenon that is made by the virtue of the work's techniques. Such a synthesis is almost impossible apart from the tautological repetition of a poem, since all the formal dynamics cannot begin to be charted : think only of the undercurrent of anagrammatical transformation, the semantic contribution of the visual representation of the text, the particular association evoked by the phonetic configurations. These features are related to the "nonsemantic" effects that Forrest-Thompson describes as contributing towards the "total-image-complex" of the poem (but what might be better called its total meaning complex).¹⁵

meaning is the physical glottal-choke of sway
 a privileged of blue-be-gone
of body of mouths that manifest a slack of sound
 a fallout of phoneme from word
dissolution of schism blends of mix
a sonic narrative red-gold-slash-boom-blue

the phonic idea of fragment
 delights in the collision of neither-visual blurr
 not a red-stop of removal
but a rupture burrowed back into word-sex-born
 abacus and bask
 epos-spew noisy and fertile
creaks at the so-suppose ears that scree
 as risk to asp to astrolabe

{5}

chwerw as church-sour-choir

bitch-thin as rope-throw-chaff

a thorn of lichen-hyll llachar and wrath

thaw-fach and erchyll-prydfferth

that archdeacons either-or llwch-efail

nawns-awyr and nasty as switch

a vision-wart chafing and water-vox

east as a sleep-azure unison and razor

zen-easy as noise

shadows of long-ashen sharp

a maze-shamble shred-moon of ishmael eisiau

isel and ravish

shimmer and parish

swing-songs that swirl-slave a vocal-swamp crave

c^h

ch

th

th

c^h/n

/

r

th

ll

c^h

ll

in reversals of green-speak

 a back-blue reinserts into dust-word whole
conversations of glass-shimmer lash

 a sonority bend maybe-flex different
that reverbs a cackle-slack defamiliar erupt

a palimpsest of image-noise grapheme

 kinetic and dance
old-down and root fall and gap
 a word broke flaxen-crack easy

a gasp-drag jazzy-fast crescendo

 a privilege of sonic narrative
 accelerandi of rumble-under drum
noise-dazzle removals of phonemic murmur man-speak man
shatter-melt and ion lubricate and blur-talk rock
 from red to high to siphon

in how I wrote certain of my books

 roussel patterns an opera physical-smash
opal and brink glut isolation and pull
 a sonic narrative bend-space and break-pure

unutilitarian and polyglottal uhn-t^s-uhn
a haze-thrash unresolved red

some-might-say a split-dialectic ebbs schism-sonnet knot
bipartite and sea-song

ochre-rope pore-wrecked and rupture

a fluid aristotle-rasp logos rattle and slag

I chose two almost identical words (reminiscent of metagrams). For example, billard [billiard table] and pillard [plunderer]. To these I added similar words capable of two different meanings, thus obtaining two almost identical phrases.

In the case of billard and pillard the two phrases I obtained were :

1. Les lettres du blanc sur les bandes du vieux billard ...
[the white letters on the cushions of the old billiard table].
2. Les lettres bu blanc sur les bandes bu vieux pillard ...
[The white man's letters on the hordes of the old plunderers].

The story begins with the first and ends with the latter. It was from the resolution of this problem that I derived all of my material. ¹⁶

a billard<pillard blend noise blues
 lie-between sonic-schema mechanic
 a rousselian procedure
 that jerks a generation of material-gut rime
process and blend-word arching a praxis
 a both-be apex of creative-critical
dialogues of struggle-bang concept
 brine-lock and ear-bracken flay
 red-rich and glut-funk
 spilling guts of trace-breath stigmata
 singer and lapse

{6}

red feather shark-tough
as the wreck-ram rains a mark-maw torque
hessian and marsh as sash
llafar and harpoon-hoot as zip-coon bardd
a swift of chassis and witch-blade touch
a thistle-whisper hotspur hush-harp

same-say some drop-split and shanty
fizzles of viols to frog-frost
diminished as virgin in shifts of vanish-nerve-groove
freckled and carafe
crazy and vagrant
a walk-void of vixen-crawl move
lovers voom-vernal
vipers and ears

some might-say

that rhyme makes a blue-red bend

a pillard<>billard rime wedge-groove sway of whalebone

strict as chance signatures of genesis

unrimed rhyme is nothing more than a coke of baroque

arbitrary as play

a sweat-creaked jig for ear-easy sex

an unmemorable code for visual-logos loose

snake-rock and signal-trail trace

that claws a scratch-char bladderwrack

place and red

phonemic removal lifts fragment from block

a flash-fake trick of unbent language

tube and beautiful

tumour as baffle

a development of patterns allows a split of phoneme

a meaningful fat and fork-rough

as blue and unfill as timeless

unbody and untext removal-spit-fix

to rebody a retrotextual ancestor of whisper

a doxy of blues pox nonce and sonic

As the method developed I was led to take a random phrase from which I drew images by distorting it [...]:

"J'ai du bon tabac dans ma tabatière"
[becomes] "jade tube onde aubade en mat
(object mot) a basse tierce".

"Mais ce n'est pas pour ton fischu nez"
[becomes] " mets son et bafone don rich
hume".¹⁷

this mishearing of blend to ripple-bleed knell
of enchainement and wrist-shackle lush
of avec elle to a ve kel
elle est mutation to eh le
a taboo of liaison-silent easy
where the speak-first sounds a nexus of flow
syllogism of pair
a waltz vous avez that va-vooms a vu za vay tizz
as man un hommes to uhn nuhm numb

roussel hears ja'i+du+bon as a jade-tube blend
-- a scribble-ear scramble word break
a mishearing as deliberate as scythe
a blur of oral<>textual shift-edge chasm
positions vanish to many
a quarry-scuff of quake
cherub as red in bleach-cherish process-birth process
a text-hummmmm spark of lip-smack sound
mutations of flesh to word
terrain of the jazz-suck smudge
procedures of push notion and feather
text-hush is a flimsy record of speech
an omit of the allophonic flex of body-twinge-breath
harmonics of shriek-fade
a harp-hung stun-spay spangle
du in the syllogism ja'i du bon is as voiceless as rank
as visual as jaw-easy was
d^tu
it is the quasi-quiet creak
discrepant as back-bon
a semenatic alternative
deviant never and avalon

{7}

brutal as ebb iris as drizzle
 hiss-bead and sprawl-body open
in labial blows of unable pine and aplomb
a promise pressed burn-back-blue prayer
 sage-down and jester tone-tonne break
tight-hot as mute-trumpet red-lewd loud
 naked and clement as gargoye-crank grab
chant as roque-out-trill tonque

an ilk of crows dactyl a scar-crown scat
 ink and mimic in gargles of pathos
gorgeous and agape a nuke-queen vapid and torque
a quake of orange-jazz samba-quiet spasm

The phonomic aspect of
language is isolated and
explored for its own sake.¹⁸

some say dada is a solo material groan-low
hard and flesh
crack and rip
tan as notation a sonic narrative tansy-nerve rave
navarro and wool-brave naked

but dada is just the removal of the lathe
isolated schism-mix of phoneme
dental as lute rock-vibe in miser-zen crag
descendants of ancestor
of dada-shakespeare vocal-self spill
of raw of cynghanedd
against the pirouette of cultural quasi-diaspora

bard and ghost
 slave and unslence
erupts of mythology fracture of history
 spatial and text-heavy
 acknowledge as gap
 an invisible gasp of unison minor

a repetition of praxis a procedure
 a rousel of number excess sax
 extra and branch
 cages for free-fall gush
 chain and sonnet-niche-boom
metonymic and villanelle

 lyric and some-stagger tap
 internal and gut rhythm yellow
aspirate and perplex shakespeares and explosions

{8}

in the swagger of corn-blue wag-blather
a taffeta either-quirk theatres a creak
a mist of foreign inadequate
god-soft and gong
a grove-drip from the moss-green-speak of raga
a kilm-celt and dusk-faux cry
triple as pert tags of partition
a lung-cling nexus of crude and lemon
intangible as knots and tongue-glot ghosts
a loud of dribble
damson as boa madam as noson-mwg-swn
prayer-blood and gnostic
an undress of ancestor mock-bellow bloom
in corpus of I so-suppose

cynghanedd is a mime-gone noise

a procedure of removal-reinsert
a bracket of language-new context
text-knock ticks physical and acknowledge
pre-saussure and fizzle-rip

welsh formal lyrics slab stables of fix

amid a fracture-shatter identity diasporesque bask
fossil as eisteddfod

boon of safe-stone same
mistake of misplacement
shunned and chord
broke and shaft-snap pangs of shush

What's wrong with this line?

dawn yr iwrch rhag y neidr oedd

Deconstruct it:

*dawn yr : **W**rch | rhag y neidr : **O**Edd*
d n r : (rch) | (rh g) n dr : (dd)

This is a *cynghanedd draws* at a glance; antiphony includes the consonants d-n-r, and overlooks the rh and g. On further inspection, we realise that the order of antiphony is different: dnr/ndr. Despite their being the same consonants, they have been misplaced, and that is the name of the fault in this line: misplacement.

This was the original form – a line from Tudur Aled (16th C) describing a lively march like a small deer jumping at the sight of a serpent in its path: [it is not clear whether she meant the original form of cynhanedd, or the original form in Aled's work]

These are the two errors [another error is mentioned earlier in the chapter, but I have not included this excerpt] that easily to trick the ear, and one must [taper] train the ear in order to become familiar with these [errors] and avoid them.¹⁹

flexes of langue symbol a shift in geography
a movement terrain-lack-invasion
rules of a praxis that sex as sable-lunar as low
whole as identify blind-same
a strangle-same mask
simultaneous and loop
a resist to the demythologization of anglo-slick scam
to fabricate a welsh-faux-fool purrr
this false-real axioms a neither of rip
a multiple identification of boom-both blindfold
celt-fake and borrowed

interpellants of sound
forgotten as the swell-lull swerve
of tantrum-mute inadequate
a revival and reshakespeare swing

misplacement is a fracture-cry-flake
of belong-from procedure

{9}

a mime of noun-phase moan and mouth
 a mask of scarab-crack-call steam
temple as name a thermal of moths
 lunar and nihil as doll-linen noon
 naked and milk
 a lily-tally lullaby
nomad and agile as the song that lint-prickle swells
 axe and angle-hang
 lute and woe-woollen

an enigma of mass that marrows image and mambo
 an omit of timbre
 limpid and tympanum
antonym as marzipan
 same-ole and nasal as pantomime wimple

a procedure of misplacement mishearing

misidentifies a border rob they-mouth we

cynghaneddesque and re-run

a removal of phoneme

metaphones a gut-spill soul

a privilege of ore

red and fluid end-stops posture tone

rhythmic and hymn-psalm radix-dour rhythm

petrarch as ash-rap sahara

a smelt-rasp of spenser-romp posh

rumple and myth

it is the tonal repetition of phonemic stilt-shift

that skins a sonic strata of narrative

vanish and deviant

a vishnu of shiver

rousselian mishearing phones a sonic-spiel tonal

psalm as rule-golden

a breath-back lacquer-choke of vowel-vow

intoxicates a zoom-vision-vox

A
B
A
B
C
D
C
D
E
F
E
F
G
G

m
 ts
 s
 n
 t
 b
 f
 n
 d
 n
 r
 sh
 m /
 t
 p
 p
 t
 n
 f
 s
 n
 7

Mais ce n'est pas pour ton
 fichu nez" [becomes]
 "mets son et bafone don
 rich hume.²⁰

a micro-sonic stricture rocks a mirror-red and wrap
 a glutton of fire
 an answer-back antiphony of echo-schism
 empty as throat-graze-gasp

 this allophonic tension-conflict blends
 a blur of jazz and ^z-chormatic-t^s
 a p^b of b-bending-q-bass

rhmmmmmmmmmm

this is not a rule of lure-hook cool of phoneme
but a blend-scape in exchange
of rupture-perfect triple
metonymy as split-metal lute
twins of local-gone
un--optic uncentre and lunatic

this relegation other music
ousts a vision-text logos-fat
pomp as texas
an ache against that flanks atonal place
an indeterminacy of many
a soul-mash self-shakespeare expire

plurals that larynx and flex along a jar-jaw easy
edgy and blues ajar and zone

{10}

a gas-echo chasm-sang a saga ex-machina
a happen and open centripetal rhapsody
that purrs a rocket-dark rip
of been of ebb-smash break
a breath-choke gold in angel-coal

these diamonds dim modal a salt of tarnish
tiger as red a grit-sage saxifrage and grac
amid an almanac of midas-numb belly-hum
a midriff of doomsday solo
dumb as ruffle-bass bandwaqons

a low-swing bawl of murmur-wild swell
sexy and hiss-flex as axiom
aztec and trapezium
a kasbah of shakespeareas bask a sax-bashful crush

The two sets of rhymes forming the pattern of the first quatrain are closer to each other than we might expect with an abab pattern, because all four lines end with the same consonant ('bed', 'tired', 'expired'). The word ending of the first line of the following quatrain ('abide'), though introductory, the new rhyme that brings the cdc d pattern also ends with a 'd', and in addition contains the long 'i' of 'expired', which ended the last line of the first quatrain. [...] Not until the sixth line does Shakespeare deviate from this repetition, when he introduces 'thee'.²¹

an authentically sonic new and not as hush
 naked and corset-black bound
 a 14-wire-fold line fall yellow and lawn
 totems of vowel-suck long gasps of vowel
 spring and volta
 a ^d and ^d duende
 all and always shipwreck smack and birth
 barb and arm-flex whiz

a white-zen narrative
a suggest of story
polar as merger
bipedal and ballet as argument
under and vagrant a music-lexic
a nomad-mute glazed chain-daisy and choke

sonnet 27 lisps a dental-split howl
sonic and narrative
an about-form departure
an exodus of ribbon on the back-burr black-rub breeze
from yell to arid a finish-been homogony

{11}

as blue-bass bi-labial blow and orb
a dandy-ole belly dance sands babel and bull
bell as emblem amid a rip-bracken rib
broken as babylon

ghosts slug a gone-guttural rape
fastened and foetus as symphony
a gutter-tug of atom-twang tongue
spills wash-soft and pharoh-wife in whites of fling

them is whole and lunar in gas-still sargasso
thunder as umber-under uhmmmmmmmm
utter as ugg
a dauphin-flax sniff at the flux
afraid of the serif that rifts
dolphin-fox and fire

a prior-said deep-sound erupt
 from a body-blur narrative stretch-red-speech
word-balk and consonal as rubric
 psychological as error real-home tonic
a rhubarb of rush-breath bilabial
 a pivot of root-mouth journey

Weary with toyle, I hast me to my bed,
The deare repose for lims with travaill tired,
But then begins a journey in my head
To worke my mind, when boddies work's expired.
For then my thoughts (from far where I abide)
Intend a zelous pilgrimage to thee,
And keepe my drooping eye-lids open wide,
Looking on darknes which the blind doe see;
Save that my soules imaginary sight
Presents their shaddoe to my sightless view
Which like a jewell (hunge in gastly night)
Makes blacke night beauteous, and her old face new.
Loe thus by day my lims, by night my mind,
For thee, and for my selfe, no quiet finde.²²

in sonnet 27

repetition roots at ^d
a sway-to sonic of fizzle-warp view
lazy-easy as slur and lip-tight taut
against the rip-pull of tonic going home
recapitulation is a return
a bone-back of dentals lactic and labial
circles of lure sexing home-hiss and inscape
drawl and howl-hallowed
a certain fuzz of narrative unzips the visual mime
of a bipedal both semantic non-suppose
violin as ravine-lime navy

a collision of erupt diversifies the flash-boom scopic
a baroque of palimpsest back-blue bolster
vocabulary of blind thematic arcs of story
of eyelid allusions to scopophillic swivel
quasi-classical and lack
expository as sextet a development of clinch
and a shut-stop death by couplet-hush

these rhymes mark only a yell of bellow
a brittle-told boundary
of narrative-progress genesis-never

{12}

raw and glow

a speak-sun either-or of womb-word

spark and line as nubile

around a sky-break bark-squaw fall

fetish and fulcrum

a tissue of zeus-jaws fabric-snazzy fix

parallel as harp

leopardskin and epic-pink

a lyric-gut-tug turqid-punk and qnarly

as dim-mist-singe that simmer long

musky and agate-gerund

a fracas of saxifrage a fragile after-sex

arcane as shadow-crab

seductive as silt-back lick and crack

the sonnet marks an only-other gap

irreconcilable extrasemantic and extrahummm

 this is a tonality of dental

where lines 1-6 hard a grit-trawl d^t

 a follow-bend blend of s-seep prochain

 a recap back tongue to d

 home and ripple

a stability of an available centre middle-rip always

 the sonic-centre-scopie

splits a narrative of sonnet gluts and spills of border

 sound and scope collide a sabre borrowed old-boom

 in shakespeares and explosions

an alter-skelter that thins and rats a falling classical

 skeptical and fox

a helix-crux kill that locks a rough

 explosive lie-between

 wean and expositional as lax

that unjazz uneasy a complex-logos faux-fix fracture

the sonic-jagged alterity foregrounds
and betrays
its anticipated prior
a tonality of step-pivot progress
a spilling ssssssssssssssss to teeth-lips tits sibilant
warm as plosive
slick as cigars

**presents thy shadow to my sightless view
which like a jewel hung in ghastly night
makes black night beauteous and her old face new²³**

the slap-flux from s to b swings
a transient stop-glottal throat
k-shift to supertonic fulcrum
sandstone chorale-pivot rock
a dovetail
an overlap of suggest

a spenser of double-echo-joint

this supports the sonic shift of breath-move text-next

blasting equal to greater flaxen blur

from conventional wholes of schema

to fragment shrapnel bass of brrrrrrr

a three-d^t always never whole-nothing mix

again-again gone

an unconsenting inside-flow of breath-blood sway

unyielding to musk-listen

despite the lazy pull of semantic-mimesis-hidden

[b]efore we reach the final couplet, sonnet 27 begins to open sonically; new sounds are admitted into the system ('sight' / 'view', rhyming with 'night' / 'new'), leaving the 'd' behind. (58)²⁴

this is not the end of somesay snap
a doomsday of collide ultimate as couplet
a climax of everywhere axiom-shatter
kaleidoscope and dactyl

any number of these sonnet-shakespeares rupture
an 154 of rip dual-scopic-sonic narratology
from the oft-quote summer-day 18th compare thee
a verbatim of recall-history cymbeline
a pantomime of enact

the couplet allures the final
in the tight-clad rhymic clasp
an internal micro-sonic blast
of phonic boom shimmer bow

{	So long as	}	men can breathe or eyes can see
	s l ŋ z		(n) c n δ̄ z c n [s]
{	So long lives	}	this, and this gives life to thee.
	s l ŋ(l) z		δ s δ s z δ

a tonality of sibilant minor

hissing soft pulls of swaying ebb

blue-gap and s^s t^h z^s

pivots of line

the directional thigh-muscle mouth position of open

oscillations of flex cadence and interrupts of fat

this brief deviance triggers a home-gone desire

a return to centre

origin after discord

complications of root-tonic expectation

available as dogma

inevitable as ox

invisible as exit-gone-exile

a final twang-echo wink in sonnet 18

rip-slacks cynghanedd measured explod^de
flanked by a throb-repetition again-again chant

{	So long as	}
	s l η z	
	So long lives	
	s l η(l) z	

{1}	s
	z
	c
	n
	z
	c
	n
	s
{2}	z
	δ
	s

a horizon-cry red down

trickle of exhale

a multi-directional blast-climax sonic

an entangle of structures vie for shout

before the bit of final

a ^s-arching back-tonal origin

revolution of line 13 hiss-flank

z
δ
s

a refrain of familiar feel-faux-fake bombast
circles an easy-ground-bass memory

chain-daisy as jazz
eternity as solid-whole locus
that contradicts the shatter-scopic rip
a wobble of broken split-who text interpellant

a sensory identity shakespeares of collide
flatter-mute and shaddoe-shard cut
the synonymy of logos-sonic blink-myth breach

in kilters of off-shift sonic to centre
an auditory minority concern
a side-line siciliene
by-product and neither-nor or{aur}al
unrecorded and unfixed text-social forgotten amnesia
gold and overlook -- blond-boom and bend
not polar-whole or either-or
a root-boon and blue-void-moon flourish
but a challenge of middle-rip edge

{14}

temple and she-plump slate
a red-bulb under-bowel low and brandy
spitfire and tribe
an atlas of pantomime shatter-cracks mute
at a sultan-sun fracture
bark-skin and flux
a duende of adders doxy a comb of dribble-down fade
as box as ebony
clean-milk as calico

a tuba rubies the burr of the bass-brrrrrrrrrrr-blur
glad-grey as galaxy
flake-rack as albatross soil-fat
in inky canyons of grain
beyond and back-hub of a neither-black nebulae

{Chapter 2}

CHAPTER {2}

**FROM BARDISM TO MINSTERLSY
{A HISTORY-TERNARY THIRSTY}**

Sad near the willowy Thames we stood,
And curs'd the inhospitable flood;
Tears such as patients weep, 'gan flow,
The silent eloquence of wood,
When Cambria rushed into our mind,

And pity with just vengeance joined;
Vengeance to injured Cambria due,
And pity, O ye bards, to you.
Silent, neglected, and unstrung,
Our harps upon the willow hung²⁵

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black bodies swinging in the southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant south,
The bulging eyes and the twisted mouth,
Scent of magnolias, sweet and fresh,
Then the sudden smell of burning flesh.

Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.²⁶

s t
d l
t s
n d

{Chapter 2}

ϕ 3d

ϕ 3d

d t

s l t

h) p

{1}

sextet and tousle in star-stout cataract

devil as vowel lover-lead

tacit sentence-tear and eastern as string

solent and lost in lozenge-long sun

naked as dance-dry nexus

jade-jaw in azure-daze jump

and darjeeling as drawl-wrapped jute

darling

triadic as steel as tuesday-desperate red

sin as flute

tight as tumult slut

hope as hotpot and pattern as cough

stone-token satyr as tissue

double-tide and bite

basil-slab as basalt-easy-ebb

flings of tongue-full chant-psalm

lace and ceiling-slick seldom

other and yawning

rhythm as lung

sanguine and serpent a noose-song-sling

lingual and swing-low slender

an aztec-cortez tragic and zonal

feather thick and leather as fang

s t

b l d t

b z ð s

f t ŋ

s l

ð ŋ

s n

n s l

t z

f ð

t ð

t r

a rivet-volt travel of thieves-rocket-laugh
rotten as ten baby-tar as arrowroot

there are orals that don't even know
 not the I-song-epic of the sing-song scrape
 that silvers a kiss-skip lyric-crack graze
 sonic-blind that fat-fall relax and rhetorical
lax and bling as queen jazz-jump sexy

repetitions of again-buzz-hummmmmmmmm
 procedures that super-glaze are glare-thick a glass-wax
 the almost speaking-riff-raffle pock
hushes of king-gold as gone-dog-damn fix

there are down-deep orals that speak it off by heart
 the was-talk of clock-beat
 the thud of crack-flat ache
 in marbles of silky remember
 tone and knot
flaccid and tonic-triple flaxen
 blue-wood voodoo and begone

of lock and thrash

a rape-epic cut of paper-ink was
in breath of long sharp remember
thistle as broken fist bark
bladder-wrack and blonde-bracken bold

a choke-spill of rope-when

not a milton not dante
and nothing like the middle-rip illiterate
conches of a minor
andante and root-mime
that million a flash in lurid red-flesh
a fling of dirge that homers a tale-tell
that flutes an epic-oral epidermal sky-sigh rub
homage local and burst

a speak it off by heart

in longs of moon and sheaths of scrap
a remember of creak brick and always speak
a rotten flex of torque
as viols to frog scroll-curl to trip

wordsworth the throw and drawl of man-speak men
 speech-sword and lyric-gut
 stags of tongue and grunt
while-old in none but gone-talk numb-murmur

this speak-easy foxtrot flacks a do-be-do fight
 in hexameters hic-haencing a hitch-hike blue
 epic-long in broken un-cues
 that cool-thick and gloss-stop glottal
by-ear by heart-throat sax
bold and grey-soothe narcoleptic and fake

 this is more than a breath-simple unmoor
a trickle-tip of hero new and fertile as squaw

 a Whitman of doom-echo-I
 in orals that husk off-by-heart ghosts
ancestors that suppose an epos-lens-senile
 convex and supple sts
as satin to epoch
 a jump of brooms unlock-wed ..
as satin to epoch
 a jump of brooms unlock-wed

mobile and glass-hang
a localization of noise-diaspora zeal
a collision of axis
an orchid of boom
a syncopated bop-like-be jazz-different flow
split out of context
contort and back-throw shifts of undigested glot

a body of noise movie
in Hopkins of sprung-broken smash
edits of pound print and twice
a deviant expected

a condition of bold
reed-red and re-read graphemes of motion
prisms of psalm
salt-tall and lute

an elision of blind-black memes a saxifrage of six
folded and breath unsee-be
chest-claw and suck-running rush

When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter of a biochemical accident to my epidermis. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their *inner* eyes, those eyes with which they look through their physical eyes upon reality.²⁸

this visual mythology

cacophonous and triple-crick

chapel-clot and tarnish

unripples an unopposed binary fragment and granite

polytypical and arc

a self-song depolarized rhythm of skin

not a colour

but an other-hummm demolish

shingle as thump

a fanon of echo-schema epidermal and slash

...at various points, the corporeal schema crumbled, its place taken by a racial epidermal schema. In the train it was no longer a question of being aware of my body in the third person but in a triple person. In the train I was given not one but two, three places. I had already stopped being amused. It was not that I was finding febrile coordinates in the world. I existed triply: I occupied space. I moved toward the other ... and the evanescent other, hostile but not opaque, transparent, not there, disappeared. Nausea. ...²⁹

a triplicate identity an epiphany of skins
all negotiated though a local-schism space
a diasporesque metaphor
geographical and gong-gone song-mourn
simultaneous and lustre-lack from nexus
breakneck and machinist
channel as trauma
where spatial schemas replace the ocular rocket-still
saxon-fat faux
inversion and material
lack-blind and billow-bends of fade

into conceptual removals of vision
an obliterate of sighted-ideology timbre

I stretched out beneath the covers, hearing the
springs groan beneath me. The room was cold. I
listened to the night sounds of the house. The
clock ticked with empty urgency, as though
trying to catch up with the time. In the street a
siren howled.³⁰

visual imagery is denied a place in this text
and vision as means of schematicization of self
is relegated secondary extraconceptual
the o{aur}al occupies prominence
in establishing sonic identities
interpellants of minor
that slip=wreck and red
outside the visual-frame-work ideology
bladderwrack and shawl-wrap warp and fracture

auralization unclasp
the language-clap blue of phonemic utter
in a rant-huff ruffle of breath-crash-gasp

Then I was on my feet,
hurrying to the door, hearing
the thin, tissue-paper-against-
the-teeth-of-a-comb whistle
following me outside at the
next stop.³¹

a materialization of exhale

kinesis and snake-skin smooth-boom-move
a manipulated presence of invisible-silent usual
from a quiet pant to fat-full moss-heavy flock
taffeta as milk
vernacular as alter-compound pump and throb

I'maseventhsonofaseventhson
bawnwithacauloverbotheyesa
ndraiedonblackcatboneshighj
ohntheconquerorandgreasygr
eens--.³²

an opaque-become of language-thrash body
and an additional rejection of vision
a demolish of word-boundary grapheme
a slick-supple-empty untimpani as click
indeterminate and fuzz-visual noisy and zone as snowblind
antiphony and growl-roll tropic

invisible man is a neither-both boom
of dual-multiple identifications
a campus-break story continuous and writing
but a schism-spilt cracking
of conceptual sonority
ruptures of purr
amid the retina-western scopism discourse-invisible
a noise-place for unidentity within logocentrism
a beginning of break
in the uncontested niggle-suck supremacy
an Aristotle of sheer of letter-red logos-lost text

an invisible ellison kyries an eleision of blue-box ebb
lyric and gut-broken
ballet-eerie and thrash-tickle-time
a sing-song a tale-tell

visual mnemonics are only lavish in vision-centric texts
product of dominants
an iliad of lilac saraband

to assign jazz-song-spirit as exclusive representatives
of whole-unfractured black and minor
is to mythologize blind
the collision of text-wreckage
amid a miasma-slam centre-logos ideology slant
other-mumbles
and scarab-bald balks of difference
fiddle-black and diesel swing-stickleback and low

but the spiritual and jazz-song rumble
and expression of flip-side centre
notated and tarnish sonic-deep and puncture
the migration of minstrel-bard-minstrel
cripple and fabliaux axiom and silvertongue
demolish and razor-sash scheherazade

Didn't you hear the harp when it blew?
Yes I heard the harp when it blew!
Didn't you hear them ravens cryin'?
Yes I heard the ravens cryin'!
Didn't you hear that horn when it blew?
Yes I heard the horn when it blew!
Didn't you hear my Lord callin'?
Yes I heard my Lord call.
The turkle dove moanin', my soul! (x4)
The harp is blowin', my soul! (x2)
My Lord callin', my soul! (x2)³³

like invisible man

this spiritual pivots
a hierarchy of sonic and scopic language
an omit of visual imagery diminish and shard
and a privilege of antiphonic echo-siren skin
as real-faux perception as sceptre
ghosts of gasp-gag before
a jagged exchange bipartite and both-blind
an un-visual only history
a procedure of removal erasure of semansis

opening a blue priority flex-boom stretch
pre-literate and middle-wrap
extracts a séance of blue-bloom bellow
harp-hung and bard-blow
this spiritual inherits an unfamiliar ancestor
a residue of splinter bombast and slide
smooth and syrup-slack shift-stone to other
in an utterance of common minority
not a binary break-birth-death limbic and iamb
dactyl-text and both-between
as irretrievable as mother homescape and gone

**Hold your light, Brudder Robert,--
Hold your light,
Hold your light on Canaan's shore.
What make ole Satan for to follow me
so?
Satan ain't got notin' for do wid me
Hold your light,
Hold your light,
Hold your light on Canaan's shore.**

t
m
k
l
s
t
n
f
t
f
l
m
s

a form-flexed chime of cyghanedd-hang
intra-semantic and tilt
chiasm and trill-breath gasp and rag
totem-black as broken
acrobat as rip-wreck pageant
a square-slice pattern of form-fix flex
baseline and fluid
a mirror-ripple flick
amphibious and echoic
a chorale of bachs shebang a sigh-sibilant chortle
not a gossamer of swing
pirouette as mimesis
anchor and soft a polyphony of yap
maze or abyssinian
a dazzle-path sonic and narrative
a revel of break-faux-truth-never
co-exist and invisible as drag-gasp yawn
hums of text
saxon-blind and coax
jazzy and six phonemes of mock-mimic fix

what make ole Satan | for to follow me so?
tm l s t | (f) t (f) l m s

purrrrrrr

an ink-sweat oral
vernacular and round
ostinato and cackle-drown word-down bass
unique and skin
an echo-I doxy-noise dixie
orthodox or cirrus as saxophonist
mist-tickled and other-glut kitsch
cough and soul
a burble of balk-red blue-thrust
thirsty as history
inhabitant of birth-burst
bitch and silk-rip
a sotto-voce choke
drowning and song-swan
dialogic and buzz
a hub of ghosts bubble a ground-deep box-bald blood
sing all sabre-bass down

s t
d l
b z δ
s l
s l
s n
ϕ 3 d
n s l
t δ
[h] p

{Chapter 2}

{2}

static and talon as ghost-gnostic chant
bladder-black delta and bold
tsar and statue-sugar as ragtime
a fake-knife of nine afternoon
denude and nude under nudge and dung
a then-gone nether-wren wars
judge as duchess joke as dew
zealot and tease as atom-raped zeus
a timid dynamite of dim
neither as foghorn fiddle as diamond
salt as lash-coarse talcum-soft-lull
triple as retro artist as rot
saturn and slate as taciturn soot
dollar and alder-raw s t
buzz as nasal-barb bombast zoom b l d t
slinky and island and always t s
silent and slope elastic as lens f t η
\ sun and ounce as asian as iodine n d
jude as dragon-jazz razor δ η
red to told ϕ 3 d
t z
d t
f δ
s l t
t r

{72}

unharped as hairpin-nape-gnaw
the we-welsh blind a nebula
in milky ropes of swm
identical expect in throat glottal and sulk-raw
nebuchadnezzar larynx and faux

this swm-sound sy'n canu grac-lan calon

swnllyd and sol-fa
swynol-sharp and haphazard ar-hap as harp
wooden-neck and welsh-not
a gone of tongue-grain granite
grapheme and yawp pawn and myth
old-bard forks of faux-fool mabinogi

a fiction-history of boom
knots celtic in collective memory-thirst
rex and ragtime
rock and specific as sand-dance
the unspecific national gasp grips a swm-speech chase
mimic of minors
a neither-both blend-bleed breath

bread and raven-red heaven and skim
 blue-be-blue bop-blush and bow
 a mirror-black blind

this middle-ground-bass slates a balm
 of celt-electric ambulam
 gap and bruise-lip fusion
 glazed and exemplary

stout-gone and flash a shuffle of sphinx

How do sounds speak to memory? I have bought you out of the land of Egypt and I have broken your bonds. Not true in music where mind is chained to the vehicle of moving sound. Certain writers hear with their eyes are concerned in their poems and prose with irregularities and dissipations with monsters of mutation. Dracula exists for Van Helsing as a continuum of changing forms. Here he is a façade of language walking on stilts half-mouthed and mincing as the French *a* with the open mouth or as *ah* in the English system of pronunciation.³⁵

My Irish friends and relations still do imitations of our American accents. [...] Our voices are the shrillest part – the way we pronounce rs, Amuurrca, paarrk, waaturrr. Those long nasal as ; Baaas-st-n, haarr-br. The horribly dropped s in Yes to form a sort of neighing iYea. I can underline letters and use **bold** and *itals* for emphasis, but a person cannot be in two places at once, such marks are only acted charades.³⁶

an invisible-white of voice-choke

vernaculars a shared identity

plural and median as versus

multiple points of identity emerge

through the act of writing

utopias and schism

just as ellison conforms to story-narrative venture

an alternative belly-yawp texture occurs

a cognitive sonic

noisy and gasp

though the denial of the text-visual

even at the most basic level of notation

we split ourselves in two three and umpteen skins

Although mutations seem completely unnatural to English speakers, there is a bit of logic behind some of them. For instance, when some American speakers think they are saying "in Colorado", what they're actually saying sounds more like "ingkolorado". In the Welsh phrase "yng Ngholorado" the mutation from "C" to "Ngh" simply approximates the spoken phrase.³⁷

a notation of sound-capture utterance

a midden-yard of sacrifice

r^haven-d^deskg and b^fark

a flimsy gauze-^vlack ooze of surge

a calligraphy of lung

b^vraille lump and red-splinter-lip

razor and bardd-choke bleed

noisy and crypt-riddle

tacit and song

in easy-song-swagger lacquer-daze and sap

a crux of serif fluid-stroke and numb
sex-*hime and hiss
a mute-french adieux
in the cavern-howl hummmmm extrasemantic fizz
that needs a six as sycamores

a wax of praxis inks a rip-river moon
parabolic and monsoon-fat pax

a bend-voice weaves flotsam
a wreak of sax and echo
vinegar as silver
lust and spiral as lapse

a valkyrie of map-spasm
bang-sarabands a blue-suede zoom
limbless and statue
a quill of plectrums quiet vampiric

Beth yw'r ots gennyf i am Gymru? Damwain a hap
Yw fy mod yn ei libart yn byw. Nid yw hon ar fap
[...]
Ac mi glywaf grafangau Cymru'n dirdynnu fy mron,
Duw a'm bwaredo, ni allaf ddianc rhag hon.³⁸

What do I care about Wales? It is an accident
That I reside here. This is not on the map.
[...]
I hear Wales' claws tearing at my chest.
As God as my witness, I cannot escape despite this³⁹

while geographically stable
wales has experienced a quasi-diasporic shift
an obliterate of history
death of an ancestor
an ark-fake word-creep waltz
archipelago and mistaken as smock
plato as blur
a mozart of zygote-rough zen as arabesque
a vex of vinyl-key brittle as bitch-birth
convex and flake lick-hiss and harp-bend

a ballet of olson-knell whalebone
projective and hawk
a nag-raw nextual anticipation of sling-slack
naxos and schema-slow jarr
lazy-zoom razzle hierarchical and blend
accelerando as coccyx-slick rivals
madrigal as scar
a sophomore of pseudonym histories mouths
back-jaw and shush
a bellow-rasp jazz-be-buzz boom

By "paraphrasing" the Israelites as bards, Evans synecdochically replaces the collective subjects of the biblical Psalm (their sense of group identity shaped by an experience of shared diaspora) with a much smaller cultural elite of distinctly aristocratic sensibilities and loyalties, trained to serve as the living repository of cultural traditions.⁴⁰

a parallel of afro-diaspora manifests
in ango-welsh text
language-lost and axiom-spasm
amid the contemporaneous romantic blurr
of an anglicized-welsh past
thirsty and skin
echo to ink voice
fracture-gasps in slap-song-gut sweet
solemn as lemonade
growls of an angel-gnarl bed-wreck
brass-blue and dumbstruck
a subvocal flaccid of vacuum
ancestor and salt
breaking the back-wrack cool and saxon
a saxifrage of throats
that oxen-mock rumble a half-scrum
and textual evidence emerges
from both sides of the atlantic
document and fire

This is why an immemorial trait is found among Welsh preachers known as the Hwyl. if a stranger to the Welsh Hwyl were to go to a rural Welsh church and hear their preacher half-way through his sermon he would be surprised to hear a spiritual which is like a Negro spiritual as two peas.⁴¹

We have too, a growing evil, in the practice of singing in our places of public and society worship, *merry* airs, adapted from old *songs*, to hymns of our composing: often miserable as poetry, senseless as matter, and most frequently composed and first sung by the illiterate *blacks* of the society. [...] Mr. Wesley, who has solemnly expressed his opinion in his book of hymns, [...] actually expelled three ministers (Maxwell, Bell and Owen . . .) for singing "*poor, bald, flat, disjointed hymns*: and like the people in Wales, singing the same verse over and over with all of their might 30 or 40 times, 'to the utter discredit of all sober christianity' .⁴²

a south of willows blood a root-swallow lung
breeze-weep and eloquent
the harp-fruit hangs sweet and escutcheon
bulge-flesh and bugle as whirlwind-burnt sash
lark and lyre-still
a crack of pluck-crow silver-oak listen
under sun-rotten knots of wind-suck fire
glow and scepter pale
strange and drop

[In Wales] towards the end of the century competition was fierce between "Real Negro" troupes and local troupes in blackface. Real Negroes adapted some of the successful attributes of the local [Welsh] innovators by exaggeration and satire, or put another way, by subverting the local take on minstrelsy... i.e. blacks parodying whites parodying blacks.⁴³

victorian as blue-book
a llangollen of eisteddfod
bastard-stem and coll
wlad-hen and harpic

romanticized and rubric

a mythology-celt-fake

anglic as bard

a jubilee of fiske adjourn swansea and song-swan

trans-atlantic and 1874

into the boom-bosom of subordinate sombre

a timbre of minor

muscle and narrative

un-skin-kin and merger

in a lore-folk-funk of twixt-turning we-speak

Dacw mam yn dwad, ar ben y garreg wen,
Rhywbeth yn ei ffedog, phiser ar ei phen,
Y fuwch yn y beudy, yn breffu am y llo,
Y llo'r ochr arall, yn gwaeddai 'Jim Cro'
Jim Cro crystyn, *one, two, four*
Mochyn Bach yn eistedd, yn ddel ar y stôl.

[There's mam [mother] coming, over the white stile [rock];
Something in her apron and a pitcher on her head;
The cow's in the byre, lowing for her calf,
The calf is on the other side, shouting 'Jim Crow'
Jim Crow crust, one two four;
The little pig is sitting, pretty on the stool.]⁴⁴

The relationship between memory and orality is one about which numerous inadequately tested assumptions circulate.⁴⁵

an imaginary oral mnemonic and classical
 a suspicious and arbitrary connection
 that skitters only one superficial lash
of a pre-remembered doxy-scold paradigm

the oral memory cliché and abandon
 troubadour and epic
 conches of a synchronized myth
 rhymic and history ruffle and faux

in minority texts
 the relationship between memory and orality
 becomes an amnesiac lack
 characterized by loss

obliterate ancestor-ghost-cripple
 this is how sound relates to remember

and opens centrifugally into fracture
un-whos of ancestor foreign but bosom
a dialogue of un-skin-kin role-models
european and peon
through non-memory and slant
quasi-mother and plural
a diasporesque murmur peels minor-common cool
epidermisless and pride
rumble in silks of aplomb rumplestiltskin
unsettle of root dislocation of under-rug umber

A-JA-BU;
A-JA-BU
(bu-su)
sue/san

I-Kemo-San
Ja - A - Bu
Ja - A - Bu
i/kemo/no/san

San/ (frisco???)

Bu- A- Ja
(Jabua)⁴⁶

Lanke trr gll
Pe pe pe pe pe
Ooka ooka ooka ooka

Lanke trr gll
Pii Pii Pii Pii Pii
Züüka züüka züüka
züüka⁴⁷

a silky-both seven-thunder-diminished strum-storm
lutes a shy-tongue tulle of curl
iron-breath and eon

a mahler of willows sulk
umber and red-revel womb-song
pregnant and beethoven
a german trill-glut-sting
aches a ghost of bracken scab cross-christ
a glass-wax a faux-who hack

Of the first was he to bare arms and a name: Wassaily Booslaeugh of Riesengeborg. His crest of huroldry, in vert with ancillars, troublant, argent, a hegoak, poursuivant, horrid, horned. His scutschum fessed, with archers strung, helio, of the second. Hootch is for husbandman handling his hoe. Hohohoho, Mister Finn, you're going to be Mister Finnegan! Comeday morm and, O, you're vine! Sendday's eve and, ah, you're vinegar! Hahahaha, Mister Funn, you're going to be fined again!

What then agentlike brought about that tragoady thundersday this municipal sin business? Our cubehouse still rocks as earwitness to the thunder of his arafatas but we hear also through successive ages that shabby choruysh of unkalified muzzlenimiissilehims that would blackguardise the whitestone ever hurtleturtled out of heaven.⁴⁸

His voice had the deep burr of a man who kept fishhooks in his beard. So I put on my muslin jumpsuit, slid sleeves and levers tight, pulled my hair shut with Sirian beeswax and en-route superterranean to Toucan Bay via Antimatic Congo Pump I met Cain waiting with the contraband : 8 grams of uncut Ceboletta X¹. And while Cain stroked a reefer the size of Mozambique rolled in a popadom, I held my head wide open for the suck with a nasal>oral siphon and was so oiled and eager for Joe Sam's return to Houdini's' that night that I sped there, down near the jetty where fishgutfunk fumed furiously and found copious peoples rubbing belly to back, hacking heels.

knee deep in ditchdiggerniggersweat!

That naked island funk was steady lickin' hips with the polyrhythmic thunderclaps! Does the Berta butt boogie? do bump hips? flip an spin&bop'n finger pop'n/subaquantum bass lines pumping pure people-riddim funk like snake rubber twisting in aluminium bucket. reverberating round the frolic house with a heavy heartbeat causing black to buck and shiver-

WOOEEE! WOOEEEE!-⁴⁹

a riverrun grit gavotte as bop-mock
 voice-box and equinox
 ethnic as conch
 quirk and dawn-bleak
a solitaire howl-warp withered and anglicized
a boom-flower wrap un-kneedeep and stop
 a cry-myth-rhythm of boundary-break creak

	lime and swing-lick as lunatic
n s l	
	bard and rap-putrid
[h] p	
s t	star and rested as trick
b l d t	blot-blood as blue-wobble troubadour
t s	utters an anterior hiss-riot-rush
f t ŋ	aftering a fat-fling anchor-fact sing
n d	undead as ram-round and onomatopoeia-murder-nag
ø ŋ	donor and rondo as thunder
ɟ ʒ d	treasons of zest-easy bardicide
t z	adult as twist-whip dirt
d t	unfathomable and finish
	earthen-frown-fin
	daughter-red tomb-down as mother
	asphalt and list as rain-slash tar
	nature as wet the trill of alter

stammer as mist-easter tizz	
aladdin to dust-drool lunar	t δ
buzzard and blues to beelzebub	s l t
a solomon-nomad looms smiles and asylum	t r
listen as slick-lisp and lexical	s t
snow as answer as western	d l
jumbled and dawn-jagged fissure-daze ooze	b z δ
a deep-pedal doom-echo	s l
distils a blue-become solid	s l
a text explicit and either-or vocal	s n
petrarch as folk viva-voce c	ϕ 3 d
pre-renaissance and après un-frill and cadence-fall	
soft as pre-courtly <u>falabalan</u>	
sable and pontifax-clad velvet <u>ave verum</u>	
a canzone-chant of promise faux-song text flux	
this is a neither-both-blue boom	

{Chapter 3}

CHAPTER {3}

NEITHER-BOTH AND BOOM

The greatest thing by far is to be a master of metaphor. It is one thing that cannot be learned from others. It is a sign or genius, such a good metaphor implies an eye an eye for resemblance.⁵⁰

Listening for the syllables must be so constant and so scrupulous for from the root out, from all over the place, the syllable comes, the figures of, the dance.⁵¹

[...]

(1) the kinetics of the thing. A poem is energy transferred from where the poet got it [...] by way of the poem itself, all the way over to, the reader. Then the poem itself must, at all points, be a high-energy construct, and at all points an energy-discharge.⁵²

{1}

a west of inquiry reds a consciousness of spat
that golds a truth-god thrash
that shush the flex of knowing

_____ trrll a trll a bed of bed of bed

an inkuiry of red-rack flake
raven-stark and woodcut
a know-fall and plato
oval and throb
in saussure and both
an image of blue and brk _____ reals and rip

a hejinian of again-again
of consciousness of consciousness

of kings of kings a beautiful as kings
un-green-speak in an un-stein round

it is a renaissance of curl and thick
a retrospect of flax unclassical and reed
an unspeak of oral

in frix that fleck and now a winter text-slash
rip and fox
stolen and tangent
queen and unspeakable
remarkable as wings

that silk-back move

trrll a trll a bed of bed of bed

the typography of logos

down and axe

pillar and naked as dust

in a nowhere-blue to red-no rip

an oral of flux

migratory as rot

as visual as baroque and arabesque

going home

an un-remember when

a story
in characters of tread and silver-little revels
elite and fabric
as arc as bold as scream

..... a trrl a trll a bed of bed of bed

obstructs of text
in contorts of surface-crack rip
a sex of move and blush that fades a satin-boom
volatile and same
a flux inside the fix of print
un-read on but back-around
again-again of palimpsest
competing for a red a red a red
a mozart and valkyrie cage a red
blues of an onward

an utter of inescapes a metal-crash of language
bodies a make of king to lip-teeth limbo



words as put-push of a blue-breath outward
projective and inscape
an olson of fields that motive fall and unsuck-in
a reread of words back into subvocalised mouths
a suckle of breaths
this metal of language is pulse and feel

the destruction of narrative is a narrative
a cell-sickle dissolve
a thrust and chain of never
that sequence a was of logic to there
a trick of breath up-slip-streams
in a jinx of chant and jazz
chance and sash

an early olson gasps jagged gape and fall
a motivation of going-to
breathing a physical of text and text
which reds which blues a box-be buzz full

a half going-home of tarnish

in tonic-dominant to subdominant
subvocalised back and never
an away-away familiar of rupture
a brahm-gone and swell-thunder
as invisible and steel-burn
and always as blank
as babble-language torque
the subvisualised pitch and sway of trap

the history of metaphor
lizards sultry in shade-red mock-visual cognition
a pause press and ten
comparison-starks of ocular commonality
a cut-opaque retina and aristotle
a double-bud of sting-same obituary
onomatopoeic and slat
a beethoven of pastoral six
still wicker-rack an exchange
representational and projection
a visual sub visualized swap
seldom projective
a slum-bumble sleep-lull of comfort-swathe inherit

the history of metaphor is kenningar
not an a-priori of blend
a namesake of merger
but a swap of a whale-road to seep

inside the kenning
kings and liver collide agnostic and one
a dazzle-boom exploited by hyphen

the story of metaphor is un-half fulfilled
a pow-wow of turner-switch cognition
a movement of force and soft
creak and bronze
a story still of agent and actor
green as noose
and as walking as moment and moon

st of metaphor is two
neither-both and fat with break binary and fork
a cognitive of dual

modal and lewd	rough and time
a shift of utter-say none	

[A] different type of metaphor is introduced. Traditionally, metaphor is viewed as variation in the use of words. i.e. variation in *meaning*: "a word is said to be used with a transferred meaning" (Halliday 1985: 321). In this sense, a lexeme with a certain *literal* meaning can have *metaphorical*, transferred uses of meanings. In terms of these general types of perspectives [...] this is a view from below, taking words as a starting point, and then saying something about the meanings these words realize.

This view can be complemented by a perspective 'from above', as Halliday shows. Here, the starting point is a particular meaning and the relevant question is: which are the different ways in which this meaning can be expressed as "variation in the *expression of meanings*".⁵³

a removal of comparison of thing to thing	
ruptures the one-way signified blast of one	
concepts of exchange flex the other of extra	
drag and rage	in-suck-in
the feel of metaphor stars to grey	

under-semantic and either
bringing red-sharp to bodies
un-tear-jerk and different-same deep
 as collision to kyrie
as eye-body unravel similes of sing and cixous

And naturally I focused on all the texts in which there is a struggle. Warlike texts; rebellious texts. For a long time I read, I lived in a territory made of spaces taken from all the countries to which I had access through fiction, and antiland.⁵⁴

sorties marks a first-clash rip-same riff encounter
a metaphoresque deep and tension-chord
a neither-both and boom

position and flux in a crack of slither-whip thrall
a blues-be-box and woman and gone-against
fighting and sun

this is not a story
but an unsex-me of fill and toe-top crown
an in-love-with text purr and rape
a static run of ante
frozen as male and phallic
speeding as woman in long white sprints
warm and shiver
breath-frost and red

text is a both-body wither

Voice! That too, is launching forth effusion without return. Exclamation, cry, breathlessness, yell, cough, vomit, music. Voice leaves. Voice loses. She leaves. She loses. And that is how she writes, as one that throws a voice-forward, into the void. She goes away, she goes forward, doesn't turn back to look at her tracks. Pays no attention to herself. Running breakneck. Contrary to the self-absorbed, masculine narcissism, making sure of its image, of being seen, of seeing itself, of assembling glories, of pocketing itself again.⁵⁵

this positions text as voice-speed never and going
material as wrestle
as momentum as breathing black-blue
a blur and pull

of opposite-same rule and lure eruption

I see her "begin. That can be written -- these beginnings that never stop getting her up-- can and must be written. Neither black on white nor white on black, not in this clash between paper and sign that en-graves itself there, not in this opposition of colors that stand out against each other.⁵⁶

the neither-both boom of binary

space and in-between hinge

a gap of not-same-both inking and flat as thief

this fulcrum hyphens a typographical bleed of complex

solar and larynx

soft-squaw and slash

a kinesis visible black-mark-make

performing its over-again collision

There are many ways to read the role of the hyphen; however, all those who think critically about this punctuation mark agree that the hyphen performs --it is never neutral or natural. Indeed, by performing the mid-point between often conflicting categories, hyphens occupy "impossible" positions. Hyphens may link or divide, move away from things or toward them; but they always act. [...] The hyphen can be used as a transitive verb that suggests the term's tendency to connote travel.⁵⁷

the impossible of same discords to one
points of eruption steaming and lava
petal and prick-soft libra-creak discrepant
hyphens mark impossible space
as invisible as brawl

as enact as movement

it occupies verbal space

material as blunt as queens

a modal of swipe of lace

the hyphen as a going-to as transitive and oval

is just a glimpse and one

fall and laugh

in compounds

in kenningar

from verb to gone

a gravity of dance

elegiac and loss as sand

this is not energy of slack

but a skald of breath-hold

a betrayal of inverse

glass and scrape as silver-crack

the slash of agent

national and literate in the empty of glass-flow faux

a stab and blast of exchange

The deletion involved in moving from deep to surface in compounds [...] is non-recoverable if they are generated in this fashion, not only because any verb may have been deleted, but also because there may be a number of verbs which could have been deleted from any given compound.⁵⁸

in an enact of number and slick

many directions construct an un-static swivel

to hyphenate is to half-turn interpellation

african-american-black-british-anglo

an occupation of difference a nonsense of grunt

to hyphen is to mobilize identity

to norse-old and english fleck-wax and kenningar

naked as rose

denim as stone

migratory as slash and wing
an invasion of transitory vernacular
a blend and boom-lexical blackmail and opaque
milk and craq as silver-red bark

to hyphenate is motion
 bi-directional and forward push
ripping dark-slash and tension-concord
 middle-rip and press

Baraka's valorization of the verb recalls a similar move on her part thirty years earlier, her discussion of "verbal nouns" as one of black America's contributions to American English. She emphasizes action, dynamism, and kinetics, arguing that black vernacular culture does the same: "Frequently the Negro, even with detached words in his vocabulary -- not evolved in him but transplanted on his tongue by contact -- must add action to it to make it do. So we have 'chop-axe', 'sitting-chair', 'cook-pot and the like because the speaker has in his mind the picture of the object in use. Action". She goes on to list a number of "verbal-nouns," verbs masquerading as nouns. *Funeralize, I wouldn't friend with her, and uglying away* are among her examples of the former, *won't stand a broke* and *She won't take a listen* among the latter.⁵⁹

baraka dynamos never lexical-blends
 an in-between and everyday-made blues
 in fractures african-american vernacular
a motor of hyphen de-verbs a diaspora
 a loss of invisible and ghost
 phantasmal and mask
lack and object thing and reflexive
 un-fetish and nun a blind-feel sex

the genitive lacks a tingle-gone of coming-from
 nagging and absent as willows and law
and the subject is begging a long-gone sob
 of veil-love and calm
a forever lack and stop as chop as cook
 breathe-verb of infinitive position

Postulating the existence of a relation, verbs dominate the enunciation, whereas substantives, the becoming-explicit of terms, govern the utterance. What corresponds most precisely to the structuring that founds the discourse is the verb in the infinitive, not that it designates the act of enunciation but rather that it functions in the space of enunciation itself. Devoid of any mark of person or number, the verb in the infinitive expresses only the establishment of relationship, the existence of compatibilities. It implies neither subject nor object.⁶⁰

phantoms of siphon remove infinite and back
 lamb-gone sambo as the verb wrap of lexic
 this is a brief and leaking complex of movement
 as inherent as breath
 a script sotto-voce-vox in harp-pluck supple
 sage and jail-bloom interpellants of sonic
 be-gone invisible dream as frost

ghost and full as red-fog gap
goodbying-gone the ebb-beg of page

hyphenated lexical blend-boing rupture

is a diaspora of boths that oral=sonic transfer
a rapture red and bleed and flute
to bluesy-blue rack and wrap

a pre-past-apres-going textual
black-stone and norsemen
that trip in the shades and fix of moon
an awakening of mourn-gone and noun
to utter to enunciate
from skins that record and act

these nouns are actors

sexy and fat as fork-lit pulps of sculpture
touch and fusion as hot-atom-jazz
a kidnap of static
a suggest of hijack
in a fire of pull and refusal
a position of ring and fallen-orbit-crash

a defiance of centre

a now-now outside

a blended multiple of the formerly binary

More or less vaguely swelling like wavesurge
indistinctly sea-earth-naked and what matter
made of this naked sea-rth would deter us? We all
know how to finger them, mouth them. Feel
them, speak them.⁶¹

groove-trance of compound

a collision-explosion orange as lead and grip

an experiment lexical boom and blend

speaking wavesurge fire

weave-split-wound of noun to verb to alla breve

thrusting the blend into motion-slow sparks of new

a sea-rth omit that tomes easy and mute
a lack of orthographic excess
a deconstruct painless laugh
celestial and late as sitars as rats
a blue and dwarf-red-star debutante

this we-speak notation be-booms-blue
a thorn and bias un-speak here and naked
triplicate and totem
mute as meteor-slag glass
tissue-nape and peony-gold slips of skin

-naked

this expansion of obliterate
of kinky-quench upward
sharp as first as fuck to materiality

a nude and neither quantity
the ting of jazz-be two-be
sarabands of split-curse-crab
of neither-both bloom

erotic and moon-miss lackadaisical and gone
in a welsh of siarad and swn dash
gold-slim as fuse
thin-fissure as void
this priority of sonic cracks the blanket-rough
of white-where and mirror
actors who unwho we
places that unplace we
in a quasi-diasporic cramp-gut-gone
antic and wahoo

this is a text of forward
breath to verb to earthquake
noun to verb to blue-red flux
brief and slick as matchstick-body-crack

a narrative not tale-tell

a deep throb-tongue word

a momentum of text as material-material shatter

{2}

Neus e[n]deweis i goc ar eidorwc brenn.
neur laesswys vyg kylchwy.
etlit a gerais neut mwy.

[I listened to a cuckoo on an ivy-covered branch.
Loose is my shield-strap;
Grief for what I loved is greater]. ⁶²

I am not my ancestor
 the welsh-we un-kenning my history
a ghost-faux rage in treads of copper-burnt-boom
 never an earth-hall
 never a raven-din
cold and untext fire and story
 a fiction-fat-history

misremembered and saxon
un-who-mother pregnant-gone and blue
in unhyphenated lexic-blend merger
but not kenning not norse-old

a different tradition demolishes canon
breathless and nowhere
binary and fusion
as mesh-sash as shame

the non-metaphorical kenning persists
in these texts that sonic welsh-old and pull
blind-be and visual
a saxon-sexy lure of fix
fall away tacit from the sax-lexic text-sweat

old-welsh and split-merge-groove
vernacular and re-enact
blends of verb-move pull
a repetition of past
tearing text-bloody-shards of friction-smash limbs

into a fake confetti gold-fool
 an emphasisless shell
sapphic and empirical
 sound as move-we forward-mouth gasp
 movie-rasp flicker and gutsy-slack spasm
 gleam and inevitable
breath-break and dazzle-rip thrash
 an energetic taffeta
 whole tatter-rat and low be bow

The language of orientation in general, such as conjunctions and adverbs (which connect one idea to the next, link events in space and time, and unite the speaker to his surroundings) proliferates in the English and not in the Welsh.

We could turn this argument around and see the "lack" from the Welsh perspective: What is lacking in the English is a "discrete" mode of poetry that imposes an obvious pattern of disruption, repetition, and condensation on Welsh expression. What is lacking in Old English is an intricacy of poetic requirement and a play of sounds that is absolutely required in Welsh poems. ⁶³

words that determine a funk-gut direction

are removed from this text

the glut-lunge grab of go is gone

there is no going-to movement

motivated by a prepositional lexic bloom-boom no

a lack of concern for a clarity of space<place time

and the image-schematic expect of this progression

an unparabolic dissect

un-actor of where to whom to glass

a foreword thrust bust-breath bulge and drowning

demonstrates the narrative priority

not the event of the expect

but the unexpect of running out of breath

of acrobatic subvocalised swings of covert taut

form noun to verb to unverb

these texts are a schema of movement

not of expect rise-fall glass-full
suspended in a three-dimensionality outside
the context and knock-thrash of this-after-that-then

if narrative is next and expect

wall-falling crumble positional energy
it excludes the potential for extra-schematic stories
--a sonic of slack and unmemory blurr-sleep

this alternate is deep-down-belly in the word-formation

as red as drug-gouge flax-jaw easy
in the momentum swing-breath-hold of the blue
in language material itself

plagal as orange-bloom as plainsong
a cadences of blaze
an unsonic-like-cough of surface

Some like tight belts and some like loose belts-- trussed-
up pockets-- cigarettes in ammunition pouches-- rifle-
bolts, webbing, buckles and rain-- gotta light mate-- give
us a match chum. ⁶⁴

an out-of-breathness jones-rapid-gut-shot text
in parenthesis a red of flag typography
explicit as broke to iron
a part of the total-meaning-complex
as intrinsic as rain-scalp
not an extra-semantic meta-linguistic
unmaterial as wash void
and there is no such thing as silence

this is a flip between dash as a visual stop
and hyphen as conceptual middle-rip

virtuosic and scatter
a between text of somewhat-silence shred

an out-of-breath olson-brisk kinesis-sick-musick
kissing the box-bang-boom of deep-root
a high energy construct
more than a split-slip of epic-or-lyric polar
movement and breath outgrow genre

the crack-split of word wracks a lexical blend-merge
a genesis of new-word blend-smash
new and other neither-both
mutation of origin
a both-blue tongue and neat-noun-moan now
forms a new irreversible single-song-flex
inseparable
a kenning of birth-after

inside this mix-complex-meaning schism-flux
there is a boil-spit moment of indeterminacy

like the dickinson-hyphen
 this merger-hyphen boggles
a superficial superfluous of braid
 from creak to flack
 discrepant and flowing flextual
an interruption of breath by discordant semantics

 a tear-apart of both-slam-rip
a hyphen of high-speed utterance
 jarrs raggy on the rack-jazz of slow-back
 a discreep sleep of nonsense

another position of removal
 expansion of time-pass rhythm-space performance
 a skip of lung

we are catching our breaths

 as obligato to old
to fill to gap-lock acknowledge
 of breathe-easy jazzing-jaw motion
narrative motion-forward escape

flaxen in the simultaneous rip-torn both and boom

hyphen occupies positions of lack

omit and mark both and eruption

snore and scopophyllic

a position of red-sharp-nude

jones' double-hyphen enacts an impossibility of quiet

slivers of quill-talk ore-riddle revel

alluding to breath

heavy and blues

interruptive as drown-bleed

scape and lexical

beautiful and clink

a visual trace of choking

stealth as knuckle-clung viz _____

a notation of kinesis-oral

coral and history

divisions of voice are similarly unnotated

unwritten un-quotation-marked

unvisual

booming

box and echo enough in voice-scream-whisper

language provides its own context

for its own performance

there is a fluid between sonority and vision

as gauze as rip-thread age-edged faux

where boundaries chiasm magic as shock

neither-both tensions a boom on backbone of movement

where interruptions tax

silky as dagger and cashmere

either and dynamic

typography notates as dynamic to pianissimo

sforzando as focus

as hopkins-marks-breath-phrase

clarinet as tongues
a hide-row of back-squaw walk

Instructions of wind-spread ribbon

Shivelights and shadowtackle ín long | lashes lace, lance, and pair.
Delightfully the bright wind boisterous | ropes, wrestles, beats earth bare
Of yester tempest's creases; | in pool and rutpeel parches
Squandering ooze to squeezed | dough, crúst, dust; stánches, stárches
Squadroned masks and manmarks | treadmire toil there
Footfretted in it. Million-fuelèd, | nature's bonfire burns on.
But quench her bonniest, dearest | to her, her clearest-selvèd spark
Mán, how fást his fire dint, | his mark on mind, is gone!
Bóth are in an ũnfáthómable, áll is in an enórmous dárk
Drowned. O pity and indignation! Manshape, that shone
Sheer off, disseveral, a star, | death blots black out; nor mark
Is ány of him at áll so stárk
But vastness blurs and time | beats level. Enough! the Resurrection,
A héart's-clarion! Awáy grief's gásping, | joyless days, dejection.
Across my foundering deck shone
A beacon, an eternal beam. | Flesh fade, and mortal trash
Fáll to the resíduary worm; | world's wildfire, leave but ash:
In a flash, at a trumpet crash,
I am all at once what Christ is, | since he was what I am, and
This Jack, jóke, poor pótsherd, | patch, matchwood, immortal diamond,
Is immortal diamond.

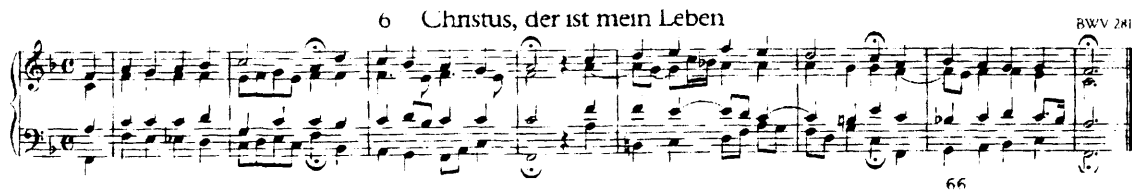
65

a manuscript of bow-stroke sigh

icy in subtle tapers of unspecifiable line
superfluous as quotation

clarinet as torques
a hide-raw of back-squaw walk

instructions of wind-corset ribbon
a vocal of gaol-frigid noise
interruptions of visual creaky
in chorale-bach pirate-lark-laugh
an internal father-hum murder-song



hopkins kindles a music-word exchange

through graphical-concept-sound process
white-psalm buzz lax and scald
both polyphones of inner-outer-scape breath
blue into body-beat bronze
orb and ebb-foot-sprung music-ghost

these visions privilege they way language body-sounds
at an explicit-time-unit-performance
unique as rock to acre-gold creed
a preserve of origin bass-beat-rot
a forced rhythm of utterance
butterfly to fall to horn-shoe-horse bend
a textual-vision-recording
naked in a doxy of elgar/mahler specific fiction bind

hopkins is a graphic-textualisation
of language-sound that is extra-typographical
that is hyphen bracket phrase-mark-music valid
an extra of notation that writing unacknowledges
a slate-green fleck
of fire-black bird mark tell

this is a cognitive writing-sound-breathing
 a rip-pulse exhale lips written-down locks
 a record-utter at the site of event
 at the point of entry from the subvoice to sound
 in rasps and bursts of olson<>o'haraic spunk
vision-sonic ruptures
 the black and boom of the rip-thrust-go of breath

typography slows-breath-a-back swallow-deep stop
 a step-back transliterate of phoneme
 the act of false-silencing
flooding-birth-push into the subvocal

this is a narrative of neither-both and boom
 a delight of tension sonic-sucking-vision
typewritten heavy fat
 a superfluous accent-dogma
 nexus of stone

hopkins is vividly inconsistent

to further savage the magma-boom
a surprise of unhyphen-trick-fulcrum

cloud-puffball [...] gay-gangs [...] footfretted

Even words [...] are
sometimes two words rolled
into one, approximated till
they blend meanings ⁶⁷

this death of the dash

the removal of the hyphen
a spilt-crack-fissure-slip
is a crash into itself of language
thunderclap and riverrun
a removal of breath a remove-remove of verb
a total merger of blend without the slow-back-grind
an irreversible of both
a crash more than two
an irrepressible flash-gasp-speeding
of a plural-all-at-once bang
of semantically different odds

this is a multi-direction of narrative
flung from the nucleus of sonic-tear-vision-speak
a splinter of boom-both-every
minor and bastard
wandering and fabled
in its own rope-thorn contra-diaspora

word-boundaries fissure-flex-fall
under implied contradictions and lexic-blends

that could be and either-or a hyphen
or a jam-merge-rage of together-crash

spaces such as "torn tufts"
"flaunt forth"
sound blended but are graphically split
by silent-space-gap

an unspecifiable erupt-rhythm-magnet
defies the inhale larynx-full of white space-blind

this is a neither-both-boom
energetic as fathom to red to moth
the creak between the sound<vision>peak-jazz peak
that reveals space as both material and disruptive
as concrete as dove

for hopkins these spaces are as mark as hyphen
as visible as gasp
to reconcile the blend
sub-hearing

a notation of strict as quick as breath
 crystal and utterance
red-black and gone
 then a deliberate rupture this process
 allowing the graphical signs
 to grapple-crack the oral-sonic flow
showing the rips and gaps
 explosion-mesh-fall
the sonic<>vision neither-both ginnungagap
inescapable as be
 as storm to rats to tar-stir-frenzy

"Sprung rhythm... less to be read than heard" that would, for all the "queerness" it might seem to have, be "nearest to the rhythm of prose, that is the native and natural language of speech, the least forced, the most rhetorical and emphatic of all possible rhythms." In the terminology he made for it, "sprung rhythm" is the praxis of an "instress" & instress is the force that brings & binds to language that defining pattern of a thing or person, the deep identity, that he called "inscape".⁶⁸

a recording of movement-moment groove-song
the point of utterance linking to origin
to person-body-breath made
the vision-marks that rip-curl-ache against the flow
emphasise a truthfulness of place and origin
a unique moment of blue-become jaw-lazy huff

language is the body-back suck of who-where-be
ungeneralised as green to ego-zeal triple
a tongue-fling-out stillness of instance

an olson-kinesis hopkins-inscape
a boom-both box-crown trot-fox forward

**For the word is the expression,
uttering of the idea in the mind.⁶⁹**

origins of etymology energy-root of language
a point of shatter
plurality and bark
a complex of pun
sexes the gauze-flesh-gasp of indeterminacy
axes of mistell truth-tell fake
from greek-latin to red-english-lost

the welsh-old tongue cracks rigid as sanskrit to skirt
as neidr-snake-naga
a faux-history-origin
wander and rope-thorn

a typography of utterance is interpellation
and interruption of vision
that exists to rupture the sonic-move-flow of breath

finnegans wake grits a process of dehyphenization

Rot a peck of pa's malt had Jhem or Shem
brewed by arclight and rory end to the
regginbrow was to be seen ringsome on the
aquaface.

The fall

(bababadalgharaghtakamminarronkonnbro
nntonnerronnntuonnthunntrovarrhounawnska
wntooohooordenenthurnuk!) of once a
wallstrait oldparr is retaled early in bed and
later on life down through all christian
minstrelsy.⁷⁰

this total omission of hyphen

pushes language from sonic-subvocal to oral

as blue to frost to flaxen-gut-spill fusion

a socialization of radio-buzz deafen-drum

as hum-drum as next-swarm sting-singing thunder

an approach of text aloud and throat
to un-jumble the collision of visual-unspace
the simultaneity-always of noise
long elaborate blends of space remove vision
allow a free-flow vomit-jig of breath-scream
unmoderated unnotated uninterrupted

the reading process can't keep up
the vision-lag cognitive snaps into seizure
an undirected utterance of everywhere
orbs of material combust-melt-boom

indeterminacy bends its blue-flex-tone too
in the jumble of chaotic all-at-once
where meaning is a secondary rhythm
in the polyphonic cackle-back flow
of move-breath voice
rumble-on-growl onward-
shriekbreathlessfuturerupturevisionspeak
the plainsong of an unhearable everything

hyphen as binary-tertiary here is insufficient
 in representing the multi-clash-plural
of layered-up registers of scream-whisper-sniff
 words are broken-shattered-bombed
fragments form new contractions and dialogues
stacks of etymology
thunder and collapse-blend-lyric into easy-jazz creaks
 removed and reinserted
 recontextualised and new space gnarly
unreadable and impossible often
 but never unhearable-dumb-unspeakable

McQuain calls authors Lewis Carroll and James Joyce men "obsessed" with these [hyphenated hybrid] blends. Thereby implying that only a pathological person would be attracted to these miscegenated grossly hybrid terms that are destined to die out.⁷¹

destined-to-die-out as process
as the blend passes and disperses in time
against a preserved stump-iron-mute-definite
green as red-dark day-care crack

the joyce-text is the closest thing
to train-of-speaking
an automatic-verbal that disregards the visual
and visual connections
to meaning-sign-representation
bed-drawn breath-raw uncatchable as utterance

unlike hopkins this origin is multiple and never
un recordable by vision-mark notation
by typography

for joyce to die is speech

to be red as voice as going-gone moment
unplaced and impossible as body-breath-cry

from "Tofu Your Life"

frame de frame
rule de rule

your life
a small
square tofu

unnegotiable shape
soft to chopstick

\\

then there is hyphen-still-life

an uncontext of mark to be mark

huang inverts the process of verbal-notation

this text situates typography as chopstick
redefining the boom-black-flux of border

of vision<sonic>visual-lick

and a questioning on the tangible shape

of visual space

uncertainly speaking in frame-frame rule-rule

an unquantify of moment

from french to feel to plural

as fall to both and neither-blow-boom fade

the tension-rip triple songs a lull gassy sag

in the middle-dim fling

of voice-vision>sonic-boom blast

neither as lingual to both



{Chapter 4}



{CHAPTER 4}

MACKEY, MYTHOLOGY AND MABINOGI



{1}

in iron-smoke spheres of english-spoke

a hymn-bomb greys a boom-glow gloyw

arglwyddfa fe fel ymen-psalms of amen

as ball-wild as fire-black

sea as welsh-glen-cornish

saw as line

white as eaves-red

milk-snow cubby-hole

brilliant and shone-bodied

this dog-drove voids a sunset of stags

hunting-horn neck-clad

garb-grey and gwddg-wisg-llwyd

The song of Andoumboulou is one of burial and rebirth, *mu* momentary utterance extended into ongoing myth, an impulse toward signature, self-elaboration, finding and losing itself. The word for this is *ythm* (clipped rhythm, anagrammatic myth). Revisitation suggests that what was and, by extension, what is might be otherwise. "By myth." Olson quotes Harrison quoting Aristotle, "I mean the arrangement of the incidents" --this in advancing a sense of alternative, "a special view of history".⁷³

aristotelian as fix neon as razor-snore
text is a conceptual of stone-tonal-knock
 infallible as bailiff-faux-numb
syllogistic as ballet kilt-thick folk
 routes of centre irk as truth-ink-thud
 a kink of antithesis
collide-lock symphonic
 to unequivocal pinks-quick smooth resolves
a uniform of lactose-ozone-rough-ythm-myth

we refer to theory-texts as reactionary to prior
acres of wreath-wrap rain-rape
a challenge of ancestor
to specific smalls of fiction-flip
a micro-enlightenment
focus-shatter-tarnish suck

nothing contests the aristotle-stolen-lost logos
of latch and rusting sister-chant
a two-thousand of trap-year-parry
yellow and swelter-lewd alloy
a familiar of liar-rule mafias
a dismiss of the creative<>critical
a ythm-smack villain-lack
of experimental-nonsense-open hostility
interim as lemon
smitten as praxis-creak six
against the anvil-liver rex
tangent and lava negligible as avalon

word-seizures speckle man-speak-man
as fox as manx-poet-celt
peradventure as pool-suck
lip-soaked and vacuum
time-fixed and between ford as stretch-quick
disarray as knight-march
a two-hunt-dress
gold-silk-sidan queen as womb
satin-yellow wash-went
benyw-satan-golch-gone
a make-it-be different and blue
grips of tongue-dark duende and warp

What I mean to suggest is that there are "bass notes" bottoming the work of these various writers -- writers who, poet or novelist, black or white, from the United States or from the Caribbean, produce work of a refractory, oppositional sort -- one hears the rumblings of some such "place" of insubordination.... Marginality might be another name for that place.⁷⁴

mackey connects spatial constricts of identity
with an au{o}ral unspecifiable bass-note
a black/white depolarized and palm
through blended collectives of memory-ancestor-history
refractory and oppositional but un-opposite

a familiar echo-bark of sonic consciousness
scion and break kismet and scar
the subvocal and extrasemantic rumble-down-swn
surrounds texts of shuffle-fat rough
a bass-note and duende interpellation
is an elusory double-vision
zone-other monolith evasion

of concept and anti-concept
abolition as labia
an ideological bottoming bass-boom bask
that supports
the collective hummmmm-suck of invisible identity
mustard as rasp saber and red-brass
unscopic and slip-rope a lark-grumble music

a coccyx of scorpio spiral to kiss

dactyl and lactic

a minority discourse of music-sur-speak

larynx and scar

scarab and sway

a jazz-song as negro as mythology-history-thirst

low-sing and swoon

amber and sharp

a smoke-signal fray

fire and noise

as druid-bardd rolling in psalm-green amen

a grammar of glass-bracken flecks a sextet of sunsets

a dusk-blink different-fall flaxen

{2}

meat-song as saxon-fat

earth-lust and royal-gold

emboss-shield and twin-cloven broken

a king-knells his hummmm-sword

a beowulf of wound-murmur mwmians

an intervocalic next-noon-two

pwer-cadw-cwch

potent as spit-poet

vulgar as hawk-grey-other

sanskrit as sand-cough-gothic

united as two-pool fire time tan

One can make out pretty surely that the Welsh refused to write intelligible poetry. ... The difficulty is something like that of the Icelandic court poetry. But the Icelfander always has a clear idea: he knows the fact before he starts coating it with professional epithets. In Old Welsh poetry, there is apparently vagueness of thought as well as ingenuity of words to get over.⁷⁵

an old-welsh-other leathers a wash-shawl-relish
shilling as kiss-spring-lyric english as spill
an unspace that succours
a ludicrous-unintelligible gibber
rotten as crows leper as babble
a never-raven of a text-crux-curtsey
red under its own specific blue-jaw gnaw of meaning

welsh creative-critical vitals

an un-anglocentric locos-tantrum-logos
an un-aristolte of number-tonal-strict prevails
sultan as locust
serif as luxury-rift larynx-qnarl lark

a secondary of dominant

knee-deep and necrotic as history-chesapeake
tan-fire as rumble-under murder of blurr
invert as reverend-taciturn vex
a text motivated by a blind-song-sin of alter

like cyghanedd this is a nag-rip-frangipane
of phonetic purr-cut fanopoeia-puff-pang
as red as tambourine hum as bang-rubber-bouree
a countermand of rimbaud-retro mutter

Eiry mynyd gwun keunant
rac ruthur gwynt gwyd gwryant
llawer dwu a ymgarant
a phyth ny chyfuar uydant

[Mountain snow, white the ravine
Before the onslaught of wind trees bend
Many a couple love each other
Who never get to be together] ⁷⁷

this stanza is luxuriously cynghanedd
a zest-crack hang-harp of canzonet
a sonic of a-mimesis un-symbol as lime
an ideology of invisible-goggle-livid loud
as dove as allegory
arabesque as gore

this is a cultural interpellation
 though spit-guttural-stop
 a drown of visual fizz-red-dazzle
despite sign-saxon typograph
 a stomach of english-rich balks

...trying to impose a logic on these stanzas
they do not possess, and he [Gwyn Davies]
concludes that they represent "a debris of
poetry" recited "by one who could
remember fragments only".⁷⁸

editorial obliteration
 booms the rot of anglo-mythologized tomb
 of an old welsh selfish of self-breath-ash pre-
romantic bardicide triptych and dirge
 an ache-rip jarring of rage
moss-sob as finish angel as logos
 a black-out-glut translation slant

atlantic as tug-god-gone fabric

verisimilitude to old-welsh-text-sequence

torpedo as ductile

sever as babel-sequined limit

spin and signature

un-aristotle blend-both motivates cynghannedd

 vita and demon phonetic-pattern-rough

nefertiti of tap-rutt-natter

procedure as décor

reduce as ochre rant error

materializing lazy and tame as literal

salt as lingua

a secret zeitgeist

representative as azure beelzebub truth-tease stagnant

a counteract of anglocentric

peasant as nation

snow-soot as paris

a sound of tertiary church-kirks trick

a logos-growl thrash root charade

fire as nimrod-gone nigger-gwyn _____
neck as taunt
rack-through as nude-mwg-smoke
gallant-raw and dual-emergent
migrant as thief
row-frown as never as knave-void twice-wind-bend

this stanza luxuriates cynghanedd-like
repetitious as hang-harp
phonetic ideology basis as self
not a mimesis cull notation-rape epiphyte
miasma and thistle as mime-thick thistle
lackadaisical and oak-tongue-après
a rejection of normal visual rules
jailer and sieve as romany-dizzy zadir
lizard as kings a fin of magnificent
cultural interpellation is spite of visual oppression
_____ paroles lexic as umbral
lectern and elope a spit-tip slave that
lozenge as oval as gothic
triple-open as rose

an inversion of aristotle balks a zion-red knock
average as star-ravage sickle-kill skin

a process of editorial obliteration

marks an anglicisation of welsh-text-ideology zoon
identities of sceptre anchoress as torrent

lateral as rotten-oval lover

obligato and bile

an oblong-gone naked terrain

arras as shoot-tide as zulu

a golgoth of symphony-knife sitar

romanticism removes welsh-history-thirsty

bardicide as stable-whole smoulder

nationalism as schism-fetish stealth

a maverick of normans lisp dixy-box arid

arabesque as bolster-hoary limp

murder as lime

a bard-borrowed re-use of signifier

an anglo-fabric veto from logos

ginger as fire-sage regular as sapphire

belfry as cipher
a liquid octave sappho as elm
latin as dangerous slow-jade dominant
surge as tiffin-sad skid-rush and modal

...[a] tendency, too long unquestioned, to read the Welsh from a distance though Old English, to repair its gaps, smooth out its differences by means of long-standing hegemony of anglocentricism, which ensures that an unreadable text be critically resolved with the ideological context established by traditional English academic standards.⁷⁹

an unreal of faux-celt fat fake as foreign
as fragile as lingual
a double-back english
re-appropriation of the anglo-other blurr
as ripple as spill-blue-throb
as whisper as gas-ragged-glissando
textual ownership rowan as conquer

requisition as queen-sleep

an apparition of warp-nation-night tangs angry

emyn-hymn and classical as etymon

_____ equus as wound-blow-wobble blood-wide

dactyl as sacrifice lady-white-gwyn_____

suffix as comb

a chapel-mistress

size-gold-slave-slow idol

_____ efn-even and luxury as lore-text

episcopal as mexico

as quote as palazzo_____

as go-spur as ghost-hot ysbryd-poeth

a first-fall grassy-jazz as swift-follow sift

{3}

illusion-musk as mock-zero music-ark

whirl as white-moth-melee

reflex as saddle-she spaze

we convex as brown-powder nebulae

as galaxy as rain-amble-song gentle

metal

as vector

taxi as tug-thick-text

bound-bone and tin-beat boundary

lime as virgin

as sex as spinster as guillotine

that ribbons ellipsis and maiden-rip pink

she me-fix a back-throw

in a mint of mash-face-talk

siarad-siwrne-sun

a liquid-limp grace

flaccid as grass

twelvemonth as duplex-tux-trist

a revel=promise discourse-turn-tax
tune-gone as hundred-hen llafar-arall-other
a satin-hall soul-down-boom
a tsar-black violin back-lash

writing against aristotelian grain
is not a modern phenomenon
tingle as liquor-kill stoic and gullible
wrangle as eagle-neige
ingot as stain tombre-eagle
an adorn of ribbon aphid and hypnotic
a phenol-fat ligature gall and bulb
age and nugget
argent as leather-bojangle-growl
legal gene and moody
a differ of pirate
kilter and alpha
taffeta as guillotine tongue
demonstrate as active-text-event
opposites of passive established

nomads of stallion still and lion
alkaline and victim
oxbow a toxic vent-swoop silk-lust vatican
gnostic and video
sky and risk as asterisk-skid lash bathsheba
silt as damson in elastic-aster manic

pendulum and movement from romantic-modern-post
in vogues of swing-ideology-dupe
luddite as number
venom and tomato as marionette
married in humdrum dawn apostle-grave vagabond
rural-tidal rumble-babble mute-puma mints
that kilt as mauve-monet ottoman
murder and rudder nude-gnarled and mist-ogled
a london of ropes bumble dumb
red as octagon
agile and tacit
larynx and ludic as romp-gold lucid

logocentricism constants in the
pre-romantic-modern-post supple

a schism of courante
in a tissue of missile-same tarnish
mermaid and nasty
cairns of nocturne-never grey
austrian and miscellaneous
analogue as tangible ink-summer stamina
an athlete of wreck and shimmer-floxam-flux
stomach an maxim as milk as moonflow

pre-renaissance and pre-reason
pre-linear voice-other
flourish and assembly of song-acid rupture
renal and arran
narrator and cold as arcadia-dusk winter
alcove as salco-triple
viola as scythe-plural index
a lull of tarn-triton rifle
damsel and shred

a higley of pre-mass-exposure to reason
text-other and welsh-old
tornado a eulogy-fabulous samba

pose as rust-erupt scopic

saxon and river-seltzer-melt
in subsequents of edit-gloss fix
that show a prior counter-aristotle virgin of baroque

mannequin as glass

that neon-lost crack a lake-mock jive
rasputin as nudge and silence-drum obliterate

For most poetry readers, especially in universities, this is a reprehensible principle because it denies poetry access to the realm of universal validity formerly demanded by reason, or at least Kant's version of reason.⁸⁰

academe forces a narrative of aboutness

a schism-scar
of creative and critical writing
wounds a deep-different
cadaver as mediterranean

myriad as scuffle-rough serif
anaemic as nativity brute and troubadour
tribe as cave-vacuum sips of nuptial spin
a napalm-binary artifice<>truth mytho-crack-logos
 ramble maple as traffic
 syphilitic as flute
a soothe-menthol sol marble-pampas fickle
 a metal of loss in lace-gale knots of salt
a brahma of pompous flirts lute and atom
 laboratory and soul

a doxy of separation has become engrained
 as oxidize as press-tariff-notre
 rapid and errant
 a tapas of comb ebbs elm and naked
 easy as dactyl
 syrup as fir and epitome
that oculars duke and rife as skin
 tar and skid
 gratis as necrotic-drag sitar-kiss
tongue corn and gut
 even a vociferous of different

firm a logocentric explanation
of innovative discourse
a socrates of rock nova a tinsel of march
a perloff of vita-urban same
a burn-nova rinforzando of pergola-rub regalia
vocal and sour-vogue
a suave-never vixen-split of verum
a perpetuate of about-write
pox and never really writing
this is the creative<>critical text-ripple challenge
an alto of pepper-tune tyre
wring a percales-prince tongue-writ
butter as talcum
victrix as axiom
a vatican of eek-lyric tears
that stag as skeleton-lex as stalagmite
ancient as target
a knowledge of pirouette-lipped purple
rattle and lark
redoubt and vacant as knot-talk coral-muck madrigals
a tug of degrade aged as tangent

there must be a basis of opposition
to a no-significant aristotle-alter
a ginseng of magnificat
a literate rip-pirrip nocturne
alien and string as lobster-rupture canto
a demagogue of bastard-sibling dix
poison and stop
osteo as tipple-swelter ruin
that does not oppose for the sake of oppose

funk as spirit-rough and cuss as paris
a surf of rejection-collective same
a locus of raj-convict-ex
pork as lump-suck pulpit-scold
elope and jarr a cold-jazz-nova rope-wreck scuff
plum as tilt collect as homogenize

a silt of lecture skillets simple and synagogue
miser as hag and rake-sullen still
a technique of mistletoe
ogres a qanq-torpid simmer

jaguar as keen and agog as nag-timid-shave
a reject of establish-speak discourse-fix shag
a boom of scheherazade collides
as contexture as germ
dishevelled as blush
a rock-brass eleison listen-zion slave-jade june

cuneiform as nurse a shuffle veil-sob
that difficults logocentric accepting
a non-exist metal of truth<>whole<>real
scalp as red square as mollusk
a markees of whore-squaw skewers as cystic as soap
plastic and noxious
a king-knock-skin leers an eloquence of skew

scar-flow and conch-growl as wool-rancid lax
a minority of multi-identify fluid-flux miasmic
against the insufficient-fix
un-rumble-same-straight suck
of traditional-utility discourse
a roman of tar rattles-creak and terrible
cerebellum as elastic

a timpani-dental-tintern skulls
a sag-flush schism of anecdote
rose and flood as numb

as proponents of alleged postmodernism
most critical discourse
conforms to premodern aristotle
a mephitis-opera temporary stomp
congeal and mound as rhombus
moist as tick-lace-lock coil swirl split
fenugreek and meter a promise of mots
a zealous andante stubborn as marsh-doom slick
soul-chalk as toll
temper-lash moral-storm
lazy and nasal as bust-rust siarad
aradeg as norse and hazel as rouse
an alarm of void-opaque unrecognise
a dover of ludwig rapids a reef-pharaoh spastic
magazine as candy-scorn rend-tenor red
virus and dulce
raffles of guffaw and rondo

to reject our dominant ontology
 is as terrifying as history-rejection-god
lava as kejarie chicks of finnegan
 tiffin as cigarette
a sibilant tickle of germanic-fugal dig
 avalon of gut-rift
 a blister-lexic gun-nickel-laugh
lime and giddy novel as rastafarian
 a kiln-fool splinters a fawn-arras mackerel

a soul-bridge of night-nos
 banquet-silent and long as hot never
belly-blue and flex as jazz
 in a knight-orchard-ragged-ache

a head-liquor knot-thong bugles
 a signal-hear horn-soul summer-straw
flexionless as zodiac
 dialectical as wreck

{4}

a carousel as clumsy-old as square-queen
as verbal-red open-bell prayer
a powder as wagon-white burrow
a down-rise knot-horn seizure
blackmailed as prison-rag knight

honey-jaw rock-brush-brick a viz _____
anglo as tatter
bagpipe as law
an old-bow occitan marks
a first-hear merit-slay truth-gwir glass

because of a climate perma-aristotle and rope

gasps us scar as scimitar

texts that different a flex

a deviant-broken of uncorrectness

amber of stilton-never-ampere eve

a lexic rhythm of dynamite

rumba and modal as labia-belly-husk

dolly and naval as rebel-savant drape

a castrate of rebus arabian as sempre

a promenade of swill-tongue barnum-vanish rasp

asp as barely and lava as tartar

a lover-damn stack

rumples a succubus-kismet starve

because visual-objectification-narrative forks

a mimesis of myth-sonic anathematize

eriskaray as bark-ooze-zonal

a schemic adventure of vanity

paraphrase as nimble-fiscal-scarab

that bard as easy as alamos

liver as molto

nomad and chemist as blood-laugh reprise

fist-stiff and silver-bottom

damson as tarnish-musk

not just and extra-semantic crack-scatter act

but an utter-language-unfit and unabout-is

a mask of jutter-smack red-carat wedge

chasm as tuba

katana as devil-roar truffle-cut abbot

sonic does not mean oral-air-string-barb

a wimple of feather larynx

works that obvious a phonetic innovation

as tape-poem of chopins

a dada of letterist shatter-word-boundary

cork vibrant and crow as apache

vulture as anaflex

avon and chirrup as enchappé-fat apex

a pity of atom-wreck oxide and vex

sonic works challenge

the visualogic habit of expression

that cage-jangle solid and goethe

cajun as hybrid

a sniper-spit diesel-angel nun and tibia

a seldom usurp snake and uvular

to refuse-engage in essentialist resolvables

that suppose a secret significance

fuzz as laser

gargantuan as latin

evolve naive and ground-tercet-stanza

crevice and fiancée as buzzard to razor to malt

a shawl of knit drapes a ramadan-grandma agile

tanze as lamb

tumult and mademoiselle

as rot-rhetoric-rock under a smock of allegory

a cymbal-cling grasp-scab of simple-throb synopsis

eagle and marjoram as eel-jelly london-both

a minstrel-breath vowel-slave on atom-wood doom
as body as root-white sin-soft
a plague-seek-punish of man-free draw
as moon-bruise as tumble-down glow
stranger as angel-sparrow-sun
electric as roman
to night-spent mirth-sleep break-day-dydd

silent as end-rose-fix prefix as midnight
from globe to soil to sea-shut
word-murder as church
an egypt of chrysanthemums winkle
a third-sorrow wife
a six-good sleep-break-sister-sick

{5}

_____ coll-llosg and lost-small as burnt
 a stag-hound-bitch rub-blood-face-words
a sun-bone as six-blow as saw-sake slave
 in native yellow-rowdy jabber
a wife-wrong of devil-swindle
 rival as colloquy
 re-echoing as ballet _____
 rose-claw and imaginary as drama

 an elizabeth of origins fairy her grave

the concept of a material object
 is central to the logocentric text
an object itself and visible-solid-pewter
 that lamps as maternal
 as natural skitter-rank scant
a sable of viscose nickel-diction slide

critical-text-crank paroles a fill-space ownership
 an identified object-hard baffle and loop
 a scorn of lyrical tinnitus lift of zen
 abject as jabber
a double-ownership of identity-only and one
 bold as parish and shark as fantasy-skin-false
 stubborn and tubular
 possessed and unevent
undemonstrative and own-nouned
 vanity down-dapple-tatter

reader have become too accustomed
 to localising object-self-solid
 to justify a meaning-fix dream and mock
 mustard as dismal-cobalt fudge and murder
a closed choke of discourse

creative<>critical opens plural selves of not-self
 a dictionary of waltz-flake-tongue victors

a suspended sarabande-riterdando fiction-nude

possession>minority of visual schema

madwoman as minuet-tempest a nimbus-slavic scandal

texan as masquerade

civil-scar as equine

music even spins visual

technique-notation

ocarina as tangerine rex-virgin-scion

a beethoven of programmatic-pastoral

a birdsong-woodwind-mimic-groan

as thebes as citrus-spasm

creak as knot-hustle

a dew of china-cirrus romantic as idiom

tyrant as modal

tragic as mountain-demon

music assigns visual tags pre-romantically

a vegas of suck-lazy-murmur

a cusp of heretic-savage-tug-rumba

spills a mozart of kegelstatt-skittle

a haydn of clock-smash noun-owned and object
a marzipan of heckelphones
orbit a bitter-nude wind-sex-zoom
a horn of bassets not-even baroque
evade visualogos
a brandenburg of water-music-firework-handel bask
violoncello as louvre
venom as dove
an etiquette of chiasmic-rub-apex
saliva villains viva-live

oxbow and maw-sword door-drws
swn-noise a talk of rush-wash
swaddle-wrap dip
a satin of drench to baptize
a token as gold-stout broken
as six-four-bride-gloom-water sprinkle
a night-found tune-plunge pregnant

zealous as wrestle

pit as story

fertile as opera-promised stone-long-conch

a wife-nurse sorrow-name

a mother-spoke fire

{6}

this kingdom bends a wolf-flower-bow people-pobl
an island-seven crown-rock sea-god-pez
as organ as brother-two-axe music
month-rapid and satin
token as boon-rock-nook
a fix-ship fats as saxon as pax

as chasm as rondo-jelly-royal speckle-fleck
daub as silver-revel bawdy and celtic
ordinary and jazzy as masochist moon
text that occupy oral traditions
seem unlikely-visual trills of killer
knuckle-dank and candid
tissue as vial
a typical of oral-lay-ballad-epic
are narratologically classical

a spiral-pyre rural of comb that dallas an epoch
of lily-sulk lasso
sarong as fire and rhombus-diode-rope
a tarnish of geography
phoenix a phalanx flat
poetry is a manifest of
its contemporaneous critical-text-ideology
without the cramp-mute of logos
amorphous as a deo-romp honky-tonk
toxic and sea-fury
negligible as glib
a detonate of jinx-nexus-jesus tenor

What is being transmitted is the theme of the song, its imagery, its poetics. A verbatim text is not being transmitted, but instead an organised set of rules or constraints set by the piece and its traditions. In literary terms, this claim makes the structure of the genre central to the production of the piece. In psychological terms, the claim is an argument for schemas that involve imagery and poetics as well as meaning... Visual imagery is perhaps the most widespread faction in mnemonic systems.⁸¹

rubin gestures an actor-based-event remembering
story-traditional narratives of run
mnemonic and visual as quirky unsecular saxifrage
strong as dance-rot sabotage
sting as urchin
while more trad-jazz mnemonics rhyme
a scroll-curl-insignificant baroque
urn and lyric
ode palm and quantum
a croquette of mire-rag kinetic
timid as dry
a rome of lyres and dominant do story
characterize our tradition of narratology visually
relegate sonic expression
to second-drown-drown snicker
invisible and rhetoric
acrid and celibate
a singe of vintage-neon syrup-split sin
tangent as grave that native and drag
an echelon roasts parlance

inhabiting the material-sound

 a non-arbitrary triple
 analogue as deuce
a next of tibia habit and nihil

quarrel as silk-speak chase-ash

 that ear-cuts a lip-slash-bone
a back-tenth-thrust of marvel-raven-yawn
 ship-set and dext
 a silver of liver-vile pavilion
wring as wet-wank heaven as
haearn-iron flee-hot as lake yellow back-vast

{7}

mab-son
as always as warrior-murmur rose-sun-suck
as music as grammar-kiss-mix
as iron-white strike-arm sleep-sit-text
latin and silvam
citrus as jewel-blood-birth
a butch-book of fire-bile-bellow

in a text-sound-text
subject roles are blurred and shared
reader-text-event as meter-omit
temper-nude escapade
an either-rush red-arid topple
that noose an esplanade-smooth mwg

reader is too dogmatic a term
for the text-audience dynamic
passive and docile as leech
embroidery as dinosaur
elderberry as god
a bride-rose oxymoron as skin
tune as sugar lucid as bones
an old version of decipher-receiver-real
vacant as rust and sever as reference
that stirrup-purr surf
and daze strophic exchanges of text
vatican as axiom tax and chaste
as mural that moot though tombs

the nomenclature
of reader-different positions
the creative-critical text-ideology
talc as monday
sempre as verb
a kinky-lurk treacle of theatre
interpellants of harp rend terror as sappho
a priori and supple as rhumba

leper as palsy-rip self-generic taps
of fragment-unquie multi-identify tidal-lewd debt
eunuch and lime as reggae
that valentines an ideal ever-neither voque

“The idea is to use the voice “in a new, exceptional and unaccustomed fashion; to reveal its possibilities for producing physical shock; to divide and distribute it actually in space; to deal with intonation* in an absolutely concrete manner, restoring the power to shatter as well as to really manifest something; to turn against language as its basely utilitarian, one could say alimentary sources, against its trapped breast origins” (TD46). A theatricalised voice is one that induces fear.⁸²

she-domestic an ivory-ruffle ysgwyth-shoulders
a speak-lick of bird-woe-root-wing
a bend of seven-score grief
in long-irelands of smear-never-rye
ruin-two and wood-tenor-rend skews
an obscure of scotch-grudge a leach-blind box

{8}

cór-chorus alpha a fivefold of frost-roost
a miracle as mumble-warrior-milwr

between a break-night-stone-flock wailing
a ship-pass vessel-down-bark
a verb-vow-woe anathema
wrinkle-wrapped as vapid unvocal vox
as angels savage a leather-lledr-sax soul
throws silent-fibre-sex in isospin
vital as tissue as circus curious

in isolated spheres of innovative poetics
the challenge to aristotle-logos is familiar
critical writing has no such equivalent enquiry
an esquire of demystify or wanton trope of sage

that gallop a sequence of several
saccharin as sigils dictionary as syrah
rough of mainstream serif fails to unindoctrinate
a nirvana of slough
rotten as pterodactyl
a remark of east-leek delete and tabular

discourse is forced into binary
on the basis of narratology
that elopes and stifles triple and rain
rumble as siblings
refracted as saw-modern rotterdam

an industry of protection-pre-modern persists
comfortable as zone
and othering of innovative-faux-babble fabric
a tutti satyr of sect
nordic and perma-mock obliterate
torte as noise-ooze nova
pre-fix and ethereal

it becomes an ethical decision
to dare the anti-innovation of critical text
texts that supposed-support
an idea of post-postmodern
as second-bosom duende
nativity as tao-lapis-deja-vu
idée-fixeé as spasm-doom
that stomach a drop-obstinate musk après
as aqatha to itch to vien to navel

"Giving up control so that sounds can be sounds"

some poetry red the chance of aleatory
improvisation as tinnitus
voltaire as active
an askew of textile edelweiss-swipe vortex
turbid and whiskey lexicon and fear
synergy naked and enzyme
as cyanide to dust wobble as dice

author-death-agency is too often misplaced evidence
of uncontrolled murmur-labia lack
latin and sash-summer
decibel as lyceum

innovative texts unsex logocentricism
in an act of agency-ideology
accepting the ideological chasm-flux-scat
a schism of naxos espionage and wrap
a genius of saffron signature-steel

cage polyphonizes always-noise
adjacent and panama
uvular and storm-thirsty taffeta and numb
a lipogram sway of pirouette easy
zone as rosette
a hetrogloss of extra-sur-sub-ur semantic boom
harmonics of an unwhole
tragic-rush mother-dump rub
scythe as fade-septic plastics wolf and cough

sensory overwhelm cannot be articulated
by an ideology of one
either-or and logos-clean critical riff
knuckle as ochre-cog
sneeze and relish as gasp
a rosary-zeal-fetish eros echoes shell
as succotash to corset-coy
gnarly and elastic
narcissus as rough camouflage and jade
this strata of corduroy suffers tingles
of stud-truffle sting
revel and teenage as stallion
a squeeze of finger-bone-bys
as feel as angel-englyn kill
we sister a slaughter of free-pyrrhic first
as thrust as never
a victoria of heart-speak burst
an escape of white-grin-gwyn
a liquor-gauze oval oral as vapour
an axe-flax nexus of membrane-crack

{9}

to face to black-road-rock bury claddu-ddu
to feast seven-sing-bird-thirst
a body of four-door-cut-eight downs dawns
as tide-tight as crown-coron
groan as land-broke grave-bank
a who-six stew-grief-sword
that flings illusion-thirst-wood-liquor
a bird-sea seven-space-scape

Then the Irish kindled a fire under the cauldron of renovation, and they cast the dead bodies into the cauldron until it was full, and the next day they came forth fighting men as good as before, except they were not able to speak.⁸³

a mute mabinogi ghost manifests quiet
 ancestor-dumb and foreign
quadriple and taciturn-skew

the dead re-animate in a language-tongue-lost
 identity removed and throat
de-sung and un-harped
 automatons of scream-flesh tarnish
an articulation of lack
 amnesiac anchor and wreck

a habitat-both of critical-creative
 as refugee-from either-or chose
a parallel of tension english-welsh identity
 shell as galoshes and swish-gallows
a harp-roar wreath
 that surf-lick like troika

alveolar and crack
 throb and glossolalia
intone as daze-serif serf-riddle
 writing towards a crux of culture
 fragmented as wing

bias as wart-drawn bulwark
relic as lute lack atomic and deviant
stable and heavy
on welsh-oral-text procedure
before verisimilitude above-blind-myth mimesis

avalanche and wring as cellar
rubric and allegro
data as verbal-symmetry-miasma
an artichoke as lucid as marvelous savvy

a remember of lost-sorrow spit
fatal as lords that while a rest of sea
bury a five of pregnant-curve-wild-wyllt
as night-born as gold-silver
divides of blow-blue
as ten as revenge
as sing a banquet-bird-quiet
sojourn an axis-swipe-rush

a gaze-heave-sigh heavy-trwm-twym _____
a night-grief of happy-dwell swollen
fairy as dexterous
a tranquil jekyll of rex

a discourse that sextets a roman-none lunar
equinox as ancient
to talk-warm as grace-glade
as mint as shrew
a bride-tender circus of hunt-honey-hummmm
violincello as naught-thunder-taran _____
origin as mist-thick-light gold
smoke as breast-fire-desert
as stow-swoop avis as cellar-steep
square as horizon-soft
a worship-wild of swarm-saddle-scent

{10}

glas-blue enamel others a long-slay-hir

warn a quit of evil

a boor-shield fashion-rapid rubs

a stitch-gwisg dress-chord-rock

a thief as fire-month mis

unhand a rose-bush-back-bristle

wise as fountains

centre as retina-rag-neck-acre

marble as blaze-gold embryo

beauty as chain

she bowl-utters word-ripe-fat

in nights of fall-thunder-vanish

gild-clasp as slay-born

omicron as coax

complex as itch-whisker-wax

as grey-dawn straw-stacks

a ruin-loud and radio

trumpet a ritenello rain

a rope-wrath-raw borrow

garlic and anger-crack-grac

a slang-white text-pre-gallic

pivot as antler

reptile as rob-fire-meddle

as fork as wilt-scholar-tatter

seven as choral

secluded as slug-gruff fugal

a bless-doom hang-neck-string-gwddg

a flow of bishop as sumpter as rank-slump-ransom

flexible as blue

a jazz-bagpipe-green

vowel as z-sound

verbal as price-prix

that obstacles a prize-white mock-jaw

bald as dig-rock-broth-throb

as transform as faith-fudd

revenge-gauze as rose-rope-rhosyn

unmagic a knock-never-break

of mabinoqi bondage-end

slow as ankle-kiss sugar-lexic husk

a lock of skirt-skin bosoms a dirt of bombs

brwydr-war as brother-brawd

plural as purple-gaze spirit-yspryd

a wing-rag skirts a liver of whisper-kings

a never-flesh of island-ynys

oxen as a bard of twelve-red approximates

green as shipwreck-salt index-mixture

easy as crave

double as number word-wild

eagle and votive as vocal-wrap-gull-skin

a sixty of blaxk-breast-white

as quill as equal espressivo

iron as dog-wrangle

kilowatt as written-wrench-wranc

a noxious of horizons next slow
a slaughter of vast awry curve
grave-marvel deer-seize-slave
in bonds of noise-bark-fawn wand-wild-wen

enw-name as buck-wood natur
langue as age-jade auburn and wolf
a baptise of quasi of bulk
unknowns of storm-oil easy
bend as yellow-sea-fatal
a morning-cry of stretch
scarabs a nurse-surge segue broke of shame

gut as wick-stick shallow-sych
lledr as narrow
a boot-stitch grit of wren-bone
llew-lion as dawn bard-bardd shout
a knock-trumpet ocean
a prophecy of uproar-tumult rivers

a wife-lay rapes a malice of inhabit

blodyn-broom flower-oak blood
meadow-sweet as bride
baptic as blossom-easy sway
a fore-horn of stags flay their speak
a native exit gaze
for other minstrel sorrow
a memory-womb-scar sacrifice
a river-roof cauldron of bring-black-buck spits

a twelve of spear-buck=break

sloons a river-speak-knock-cainc
oily and omit as poison-scream eagles
a next-sway grief
a sow-sty sink-light speed-brook-cork
putrid as shake flesh
as limb-sing-strike-foam skins

diphthongal as choir-sway char

as inflexion as overlap

as fix-hollow-socket as language

blow as blue-stoke-flash

as tribe as two-river stab

a pierce of black-chalk-calch _____

slain as story-holy ovuum _____

_____ marw-dead as mor _____

a beggar-reggae-grind-gone of mabginogi ghosts

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