

ord wat hing

ibrar a

A v look p ha e howard

*ere the entire heme of thi game of ang i h lang i h not ba ed on phonologi al imilarit to a grammati al te t it
wo ld be nothing b t heer noi e o if it i po ible for h on atenation of di parate orthographi al item
otherwi e witho t tra e of ling i ti ontent ave a ort of phoni re emblan e to poken ngli h to onve even an e ho
of referen e to omething other than the ond them elve or the tate of their o r e then an do bt of the onve an e of
meaning b ond alone ho ld be di pelled ere thi not o the entire on ept of phoneti mboli m and onomatopoeia
wo ld have no ba i and p nning wo ld not be po ible*

t ha been aid that lang age i like arbon mono ide ga olorle and odorle b t highl dangero

*viii a ni orn ma be apt red b making it r n it horn into a tree behind whi the h nt man ha dodged t ho ld of
o r e be noted again that we do not den that h enten e make en e we merel tre the fa t that the have no
b tan e*

*n the flood of dail omm ni ation we manage omehow to remain afloat for the mo t part with ordinar word in
ordinar parlan e n e traordinar a e we do the be t we an n doing ph i for e ample where o r lang age i
tightened p in order pre i el to de ribe ompli ated and n al a e on i el we prepare ling i ti all for the
wor t A tin oted in ewman p*

lake canna ink chert and eming ere ronden e in abbling o rnal of hild ang age

it is difficult to know how the reader is to produce an apparently phenomenal world through the figure of voice

the verbal play generated by the two dominant strands renders the controlling voice creating what John Ashbery has called an open field of narrative possibilities in which diminutive

by dissolving the words we like without bothering about conforming either to their etymologies or to their accepted significations we discover their most hidden qualities and the secret ramifications that are propagated through the whole language channelled by associations of sounds forms and ideas

and for my most philosophical of readers poetry for these poets has less to do with the ornamentation of the lyric as intensely subjective and personal expression, elegant, the utterance that is not so much heard as overheard, more intimate than the original derivation of lyric as a composition performed on a lyre, which is to say that it is a verbal form directly related to its musical origins

now is it that in the late twentieth century we are once again foregrounding the sound of lyric poetry

the critical project for Parker and her fellow synopsiatists is wholly hermeneutic its aim to explain what particular canonical poems and shall come back to the canon is in moment

lyric poetry

since the etymology of the word lyric points to a musical derivation what does it mean to write of lyric poetry as if its sound structure were wholly irrelevant a mere externality that for example does the choice of a particular metre mean or the choice of a particular set of linguistic strategies