A PHONOLOGICAL APPROACH TO

TENNYSON'S MAUD

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Abstract

Modern linguistics has offered methods of analysis which have per-
mitted fresh insights into the structure of language. Two such methods are
J. R. Firth's "prosodie analysis", which works from the hypothesis that the
syllable is the basic unit of sound-meaning in English, and the phonemic
theory of the major American structural linguists. This thesis uses a com-
bination of both theories in order to explore some of the phonological
structures of Maud  and their relation to meaning. Such an analysis holds
that /y/, /w/ and /h/ are prosodies which work to give resonant effects to
the poem, as these same prosodies do in the language. From the phonological
descriptions three suggestions emerge. First, Maud reveals a dominant /wh/
sound which, because of its very strong effect in the poem, intimates that it
is a dominant sound in the language. Second, the poem has deep imbeddings of
/ow/, /ay/, /ey/, /iy/, and /t/ and /d/ syllables, which occur in the poem as
wave patterns of sound-meaning rather than as line patterns of sound and mean-
ing. Third, there is a strong correlation between the sound syllables and the
theme words in Maud, which points to the possibilities of a unit analysis of
the syllable as the repository of sound-meaning in the poetry, and, perhaps,
in the language.

From these suggestions the thesis offers the conjectures that sound
symbolism in poetry--as in language--has evolved, not from the poet's
"instinctive" responses to the cries of nature, but from his sophisticated
responses to the events of his own language, and that his uses of language
events may have a supra-linear rather than a. line-by-line logic. Finally,
the underlying assumption of the thesis is the view that English poetry, be-
cause of its conscious recognition of possible sound-meaning relationships
in the language, may be the class of all language events and not the sub-
class of language events. This assumption recognizes that English poetry

(or language) does not have to be conceived as having only linear arrangements.

INTRODUCTION

Literary analysis of English poetry has a long and very respectable

scholarship, but perhaps not until this century have the conceptual tools

for such analysis been open to any serious question. However, beginning at

the turn of the century, for example in the works of Otto Jespersen[1] and

T. S. Omond,[2] . traditional concepts of poetry have been opened to attack.

The precepts which these two men set out are quite simple. English poetry,

they argue, cannot be imposed upon, it cannot be made to conform to language

forms and language rhythms which are not English. The quantitative meters of

Latin and Greek verse are not the meters of English verse, nor are the sounds

and the prosodies of Latin and Greek the sounds and the prosodies of English.

From this they have argued that English poetry must be understood as having

an integrity of its own in accordance with its own sounds and rhythms.

Jespersen and Omond were among the earliest linguists to anticipate the meth-

ods of the modern descriptive school, which seeks to describe the inherent

patterns of the language rather than to prescribe extra-linguistic patterns

for the language.

The importance of the new concepts of language cannot be overlooked to-

day by any English literary scholar. For the new concepts have brought new

tools of analysis--tools which have affected a poet such as Ezra Pound quite

as much as they have affected the linguist. The eclectic technique of a T.

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1. Otto Jespersen, <u>Growth and Structure of the English Language</u> (London,
   1905); also, "Notes on Meter," <u>Essays on the Language of Literature</u>, eds.
   Seymour Chatman and Samuel R. Levin (Boston, 1967), pp. 71-90.

2. T. S. Omond, <u>A Study of Meter</u> (London, 1903).

S. Eliot or a Pound may have come very largely from the poets' increased self-consciousness with language. Further, the work of modern critics, as for example Pound and Charles Olson,[3] may be said to be equally influenced by descriptive theories of language.

This thesis assumes the basic concepts of descriptive linguistics as tenable ones--as, in fact, very exciting ones. The tools of formal description, applied to a poem, reveal not only the underlying structures of sounds and prosodies in the poem, but sometimes reveal a close correlation between the poem's basic sounds and basic themes. Thus where literary scholarship has traditionally affirmed the presence of "meanings" and "values" in poetry, the linguistic scholar can now test these "meanings" and "values" in very practical ways. Even more important, he may question the validity of the very concepts themselves, which until now have rested upon tradition and unqualified acceptance.

Alfred Tennyson's 1855 poem, Maud, written long before the general theories of modern linguistics were set down, is offered as subject for investigation in this thesis. The poem will be explored for its basic sound-theme patterns, and the conclusions will come from revelations which the poem itself makes, and not from pre-determined patterns of meter and rhyme accepted as traditional for all English poetry.[4]

The essay will use the phonological approach rather than the syntactic

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3. Ezra Pound, ABC of Reading (London, 1934); Charles Olson, "Projective Verse", Selected Writings of Charles Olson (New York, 1951), pp. 15-31; also, Olson, Projective Verse (New York, 1959).

4. Traditional prosodic analyses of Maud have been made by George Saintsbury, Historical Manual of English Prosody (London, 1910), pp. 115-117, and more recently by Edward Stokes, "The Metrics of Maud", VP (1964), pp. 97-110.

one in its descriptions, relying upon ideas of the English syllable expressed
by J. R. Firth[5] and Kenneth Pike,[6] and provided for in the vowel tables set
out by George L. Trager and Henry Lee Smith.[7] It will accept Firth's generali-
zation that a language has two functions for its basic sound element, the
phoneme. One of these is "sounds", which are intensities the reader holds dur-
ing his whole experience with the poem, and the second of these is "prosodies",
which are the shapes or patterns of sound-meaning which the reader records.
Firth's view allows the sounds to have freedoms beyond the rhymes of line ends,
beyond the "feet" and "ictus" of metered phrases, and beyond the stress
patterns of "ideal" English speech, which are, he argues, the "prosodic modes"
of language. Sounds have a "phonological mode of meaning",[8] too, Firth says,
wherein they find partnership in a poem in collocation with other, similar,
sounds. Such collocations of sounds, within the context of the whole poem,
may be referred to as the personal style of the poet, Firth concludes.[9]

However, Firth's analysis might have led him further: it might have led
him to the conclusion that imbeddings of similar sound syllables throughout a

5.  J. R. Firth, "Sounds and Prosodies", Papers in Linguistics, 1934-1951
    (London, 1964), pp. 121-138.

6.  Kenneth Pike, "Language--Where Science and Poetry Meet", CE, XXVI (1964-
    65), pp. 283-292.

7.  George L. Trager and Henry Lee Smith, Jr., An Outline of English Structure
    (Washington, 1951).

8.  Firth, "Modes of Meaning", Papers in Linguistics, p. 194.

9.  Ibid, pp. 196-203. Here Firth presents a study of collocation to describe
    the poetic diction of Swinburne. He says, p. 198: "In the wider context
    of the whole poem...similar collocations accumulate which must be referred
    to the personal stylistics of the poet, to what may, indeed, be called
    Swinburnese."

whole poem will have an effect upon the reader more significant that the reader's response to the poet's "style". The reader's response to the sound pairings will be to find a "meaning" for them. He will undoubtedly infer a sound symbolism has been intended by the poet--a symbolism which he, as reader, must explore before he can understand the poetic whole.

Very obvious collocations of sound syllables occur in Maud: complexes of /ow/ and /iy/ syllables are repeated throughout the poem. The sound symbolism derived from these collocations of /ow/ and /iy/ syllables in Maud is vital to the meaning of the whole: in fact, they lead directly to the poem's two literary symbols, the r/ow/ses and the l/iy/l/iy/s. This sound symbolism to be discerned in Maud points to the possibility that English poetry cannot be regarded as, simply, a set of sentences, but rather as a complex of all things of the language, in which the integral unit of sound-meaning is the individual syllable.

This general view will be in opposition to the majority of works on stylistics and prosody which have been published in the seventeen years since the publication of Trager and Smith's Outline of English Structure. Linguists have given some attention to "styles" of language--narrative, conversational, poetic, rhetorical, etc.[10]--but they have come to the task with tools which have been fashioned essentially from analysis of prose works or speech performances. For example, phonologists have drawn upon substantial phonetic evidence, gathered largely by American speech scientists, to theorize patterns of "stress", "pitch", and "juncture" in the spoken language. This evidence has been synthesized by Trager and Smith in their brief publication, in which the two analysts have collected, patterned and recorded the prominences of sound in the English phrase. The two men report from their findings that

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10.  Benjamin Whorf, Language, Thought and Reality, ed. John B. Carroll (Cambridge, Mass., 1956), pp. 125-133.

there are ideally four levels each of "stress", "pitch" and "juncture" in English speech, allowing the phonologists then to construct an ideal sound model for the language. Initial testing of the model occurred in conventional prose situations and only latterly has it been applied to poetry:

> Before Mr. (Seymour) Chatman's essay Trager-Smith had been used on prose exclusively; and now the idea is to see how it works in metered language.... Meter has to be content with a two-stress system if it is to be effective, i.e., with very strong stresses and very weak ones, or as it is commonly put in the old prosody, with stresses and non-stresses; but four distinct stresses are audible to the Trager-Smith scientists in normal prose.... May I suggest that Mr. Chatman has been powerfully conditioned to listen for four stresses, even when he comes to metered language?[11]

Similarly, the prose sentence has been the basic structure in Noam Chomsky's ideal grammar, which generates "all and only the sentences of English." It is noteworthy that Chomsky published his initial work, Syntactic Structures, in 1957,[12] the year which saw the seventh (unrevised) printing of the Trager-Smith Outline.

Despite the prose bias which is displayed by the major two models of language--the phonological one of Trager-Smith and the syntactic one of Chomsky--some linguists have, in the past decade, nonetheless applied the systems to poetry analysis. They have done so by proceeding on the assumption that poetry is a "style" of language and that different "styles" are simply different categories of language. Each category is measured along a linear axis of phonemes or morphemes. These linguists have generally ordered poetry as "poetic language" and have determined its quantities according to the norms theorized by Trager-Smith and Chomsky.

Moreover linguists have been able to describe with scientific accuracy sequences of English sentence structures, and from their descriptions, desig-

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11. John Crowe Ransom, "The Strange Music of English Verse," KR, XVIII (1956), pp. 460-477.

12. Noam Chomsky, Syntactic Structures (The Hague, 1957).

nate those sentences which are "poetic" and those which are "non-poetic."

However, they have not yet necessarily satisfied that structure which we call

"poetry"; that is, the linear and segmental approach inherent in the grammar-

phonetic analysis by no means adequately reflects the structure of poetry.

In the concluding chapter of this thesis I will speculate upon a con-

ception of poetry which is supra-linear, in which sound-themes are deeply

imbedded in the whole poem and demand for their explication a view of the poem

which transcends line by line analysis. Perhaps Benjamin Whorf comes closest

to suggesting the larger conceptual framework for this analysis of poetry

when he says that English speakers share in the "rich and systematic organi-

zation of LANGUAGE" through which they may view an "unknown, vaster world--

that world of which the physical is but a surface or skin, and yet which we

ARE IN, and BELONG TO." These two concepts, of a linear, or language world,

and a spatial, or intuitively-sensed world, are not incompatible. Whorf, for

example, speaks of the "point-moment" at which the two may converge:

> ...yet many mathematicians and scientific linguists must
> have had the experience of "seeing" in one fugitive flash,
> a whole system of relationships never before suspected of
> forming a unity. The harmony and scientific beauty in the
> whole vast system momently overwhelms one in a flood of
> aesthetic delight...[13]

For purposes of this analysis the point in the moment (Whorf would say

the patterning) of an intuited harmony will be designated as the individual

sound syllables of the poem from which the aesthetic whole is realized. Thus

the essay tentatively accepts Whorf's "vaster" world of aesthetic harmony,

and it will explore simultaneously the language (the point, or moment) and

the themes (the movement, or flux) of Tennyson's Maud. The ambivalent and

yet strangely congruent views of point and flux will be explored in the chap-

ters of description, which will use Firth's terms "sounds" and "prosodies"

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13. Whorf, Language, Thought and Reality, pp. 246-254.

as the proper ones for the analysis, since they explore the syllables of sound-meaning which are possible in the poem.   The syllable, rather than the phoneme, will be the unit of analysis, and its significances will be drawn from whole stanzas of the poem, rather than from individual lines of the poem.

The poem may thus be realized to be the repository for the most simple as well as the most complex structures of sound and meaning in the language.

CHAPTER   I


The "musical" quality of Alfred Tennyson's poetry has been commented

upon by all readers of Tennyson, both in Victorian times and in the present,

but none of the commentators--save perhaps the poet himself--has made speci-

fic the nature of Tennyson's "music", nor attempted a description of a

typical poem.   Charles Tennyson, in a discussion of the poet's "versifica-

tion", speaks particularly of "vowel music" and "vowel sounds" in the works,

but he does not qualify his terms:

> ...its power of achieving,
> through rhythm and vowel
> music, a lyrical, singing
> quality which no other poet
> has attained in the same
> degree....[1]

Or again:

> ...To get the full value
> out of such verse, one must
> not be afraid of emphasizing
> the rhythm, and the vowel
> sounds...[2]

On the other hand, Alfred Tennyson has shown himself more aware of his

poetic techniques, for in "The Epic", a short introduction to his "Morte d'

Arthur",[3] he said through the words of his speaker, that the poet must:

> Read, mouthing out his hollow
> oes and aes,
> Deep-chested music,[4]

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1.   Charles Tennyson, Six Tennyson Essays (London, 1954), p. 146.

2.   Ibid, p. 147.

3.   Hallam Tennyson, The Works of Tennyson (New York, 1913).

4.   line 50.   The "hollow oes and aes" that Tennyson speaks of are of course
     the syllables of /ow/ and /ey/ that I find to be among the most common
     sound collocations in Maud.

The poet's son, Hallam Tennyson, in his "Notes" to Tennyson's Works, has

included a letter of Edward Fitzgerald which makes further comment upon

Tennyson's "music":

> ...Mouthing out his hollow oes and
> aes, deep-chested music, this is some-
> thing as A. T. read, with a broad north
> country vowel....His voice, very deep
> and deep-chested, but rather murmuring
> than mouthing, like the sound of a far
> sea or of a pine-wood. This voice, I
> remember, greatly struck Carlyle when
> he first came to know him.[5]

From Tennyson's analysis of his own readings and from responses of those

contemporaries who listened to him read, a modern critic, Francis Berry, has

generalized that a poet is (largely) what his voice is, and that the "broad

north country vowel" which was Tennyson's organ became, too, his poetry:

> But (Tennyson) tells it grandly; not
> jerkily but in an uninterrupted syntax
> with a slowly swelling and falling arc
> of sound. Moreover Tennyson is general-
> izing: All woods decay and all men are
> buried under the ground, which, living,
> they tilled. Could a voice with that
> depth and resonance fail, if it was to
> show its advantages over other voices,
> fail to generalize in that way? Given
> a man with that kind of voice and he
> will generalize.[6]

Berry's commentary upon Tennyson raises a number of questions which a

reader cannot ignore. Does a poet--or a man--generalize his environment

purely from a resonance, or lack of resonance, of certain of his speech

sounds? Does a north country Englishman who shares with Tennyson the "slowly

swelling and falling arc of sound" which is the peculiarity of the vowel in

this dialect, share also what Berry calls Tennyson's particular ability to

"mourn aloud?" In other dialect provinces where the Tennyson resonances are

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5.   Hallam Tennyson, The Works of Tennyson. pp. 895-896.

6.   Francis Berry, "The Poet's Voice", Poetics ('s Gravenhage, 1961), pp.
     458-459.

alien, is communication impossible from poet to poet, or from man to man? Does Tennyson's poetry begin and end in the phonetic encoding--100 years ago in north country England?

The questions begged in Berry's thesis seem quite apparent, but unfortunately they do not of themselves suggest the means of describing a simple, efficient and yet acceptable method of decoding poetry from one generation to the next, and from one dialect province to another. Instead these questions re-direct the examination to a much more general question: what does the reader conceive of when he speaks of "poetry?" Can he translate for his own generation the poetry of a man who lived a century ago, when he no longer has for the restitution of that poetry the voice of the "resonant" great poet who encoded it?

This thesis makes the assumption that poetry is something which can be understood in terms other than those of the poet's voice or the reader's reiteration of that voice's qualities. The point of view which guides most of the enquiry of this thesis accepts as poetry that concept of their reality which men and women have generally agreed transcends time and place, that is, that poetry is idea. Poetry as idea approximates to Ferdinand de Saussure's level of "langue", which he defines as "a self-contained whole and a principle of classification."[7] The linguistic performances are "parole", or the "speaking" parts, "the executive side of language" where "the individual is always master."[8] Thus the individual reader, or poet, while he may have a unique contribution to make to "parole", shares a common property in "langue." A reader shares poetry with all other members of his language community and his performances of poetry are as valid in his own readings as they were in the poet's initial ones.

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7. Ferdinand de Saussure, Course in General Linguistics (London, 1969), p. 9.

8. Ibid, p. 13.

With the concept of poetry as that which is at once temporal and timeless, one way to read Tennyson's poetry at any time in which men and women feel such reading to be meaningful to them, is to apply the linguist's tools of description to a poem or group of poems and to discover, simply and efficiently, the image of the idea which served the poet. Linguistic techniques applied to a Tennyson poem will demonstrate "structures" of sound, meter or syntax in the text which are not necessarily, at the descriptive level at any rate, related to the poet's own voice. The analysis will reverse Mr. Berry's processes of discovery--it will describe the poetic sounds with a view to positing the physiological peculiarities of the poet's "voice." The poet's own voice, however, will always be of peripheral interest to an idea which is poetry.

The linguistic view of a Tennyson poem chooses from among three alternative readings--one, the poet's oral reading of his poem in his own dialect; two, the reader's oral reading of the poem in a different dialect; three, the reader's silent reading of the poem against an ideal structure of the sounds of his language. The third alternative is the only one of the approaches which tolerates a conception of poetry which transcends historic distinctions of dialect, and which, except in the need of the present generation to use its own tools for its own descriptions, transcends distinctions of time and place.

Tennyson's own analysis of his poetry-making--his recognition of the "hollow oes and aes" of his verse--is subject to question in the descriptive view for description cannot begin with an affirmation of sound symbolism. Description instead raises the possibility of sound symbolism, but only after a full exploration of a poem, a group of poems, or (with computer help) a language of poems has been made.

The general linguistic structures of Maud--the sounds and the prosodies, as J. R. Firth classifies the two oral functions of poetry[9]--themselves offer

9.  J. R. Firth, "Sounds and Prosodies", Papers in Linguistics, 1934-1951 (London, 1957), pp. 121-138.

a solution to miniaturizing the long poem for more efficient yet complete descriptions of its parts. For example, two major changes in the meter--or "beat", as it will hereinafter be called to avoid the connotations of traditional prosodic analysis[10]--occur in Maud. The first of these changes comes at the end of 31 stanzas in Part I, and the second comes at the end of Part II. The long middle section of the poem has, generally, a three-beat rhythm, as opposed to the six-beat line of the introduction, and the five-beat line of the conclusion.

The changes in rhythm in each of the three parts are ideally accommodated in earlier editions of Tennyson's Works,[11] in which the printers inserted center-page rules throughout the mid-section of the poem, and then set twin columns of verse on every page. Something like a "frame" poem is thus immediately suggested to the reader, where an opening and a closing section seem to be marked off for his attention.

The typographic structuring of the poem is bound to influence the reader of Maud; however, for simplicity, the typography must be considered to be largely answerable to the immediately recognizable variations in line lengths between the three parts of Maud. The variations in rhythm between the "frame" sections and the middle section of the poem will be shown to have significant distinctions, in "beat" and in "sounds", perhaps pointing to a kind of uniqueness in the poem's middle part. Variations in lines and line rhythms will, however, be given fuller discussion in a later chapter: the poem's segmental sounds are the province of this chapter.

Discussions of the sounds in Maud can be simplified by allowing the poem

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10. Seymour Chatman, A Theory of Meter ('s Gravenhage, 1965); T. S. Omond, A Study of Meter (London, 1920).

11. The Hallam Tennyson Works of Tennyson, cited above, is the text used for this thesis. Late 19th century and early 20th century editions of Tennyson prefer the center rules on each page.

to suggest its own divisions;[12] the opening 31 stanzas of six-beat lines will be designated "A", the next 118 stanzas, averaging three beats per line, will be designated "B", and the final five stanzas, composed of five-beat lines, will be designated "C." What will be open to description initially will be the stabler stanza patterns in "A" and "C", as compared to "B", in which the number of lines changes from stanza to stanza.

A demonstration of this distinctive, changing sound pattern in the three parts of Maud may be given in a description of each section, beginning logically with "A", which not only opens the poem, but which bears the most stable stanza of all three. For example, in "A", the first 19 stanzas are four-line ones, with a six-beat line and with a regular a b a b rhyme scheme. The remaining 12 stanzas of "A" break the pattern by introducing an irregularly-rhymed 11-line stanza and 14-line stanza, but then settle into a six-line stanza pattern. The six-beat line is retained, with an a b c, a b c rhyme scheme.

The critic of "A", as he reads and re-reads the section, finds his attention is drawn into the stanza rather than out to its boundaries. Tennyson, in using the six-beat line which is less familiar in English verse, frequently employs a hesitation at mid-line, observing it with a punctuating mark or with a natural break in the syntax of the line. He does this frequently in the opening 31 stanzas by drawing attention, in the first line, to a rhetorical pause:

> Did he fling himself down?  who knows"  for a vast
>     speculation had fail'd,
> And ever he mutter'd and madden'd, and ever
>     wann'd with despair,
>                                 -Part 1, I,iii

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12. Tennyson has given Maud a three-part super-structure, each part delimited by Roman numerals, which does not, in any of its parts, recognize the rhythmic variations which are being suggested in this thesis. In his "Notes", Hallam Tennyson comments: "The division into Parts does not exist in the original 1855 edition, which contains xxvi Sections."

Or again:

> Villainy somewhere!  whose, One says, we are
>    villains all.
>
> > -Part 1,I, v

And again:

> But these are the days of advance, the works of
>    the men of mind
>
> > -Part 1, I, vii

And:

> Peace sitting under her olive, and slurring the
>    days gone by,
>
> > -Part 1, I, ix

And:

> I am sick of the Hall and the hill, I am sick
>    of the moor and the main:
>
> > -Part 1, I, xvi

Then:

> Workmen up at the Hall!--they are coming back
>    from abroad;
>
> > -Part 1, I, xvii

The poet's fixing of attention upon an internal point in the line serves
to draw the reader from the traditional sound patterns which mark line-end
rhymes, and send him in quest of an internal pattern of sounds.  He has not
far to look;  Tennyson uses frequent alliteration and consonance within the
lines:

> The shrill-edged shriek of a mother
>    divide the shuddering night.
>
> > -Part 1, I, iv

Or:

> When the poor are hovell'd and hustled
>    together, each sex, like swine.
>
> > -Part 1, Ix ix

Or:

> To pestle a poison'd poison behind his
>    crimson lights.
>
> > -Part 1, I, xi

Or:

>And the rushing battle-boat sang from the
>            three-decker out of the foam,
>That the smooth-faced snubnosed rogue would
>            leap from his counter and till,
>
>                                    -Part 1, I, xiii

However, even while he is aware of the insistent rhythm of consonant repetitions, the reader senses a deeper movement of sounds in these opening stanzas of Maud, and one which serves to give him, perhaps, the reason-for-being which he detects in the repeated sounds of the consonants. Further readings of the stanzas reveal to the reader what he has not consciously registered on his first scanning--the assonance of two long vowel sounds. In the "A" stanzas of Maud, Tennyson has used vowel syllables which fall roughly into two patterns: those employing /w/ as a "prosody", as for example, /ow/, /uw/ and /aw/, where /w/ is sometimes symbolized, but more often not, yet works to lengthen the sound of the vowel; and those employing /y/ as a "prosody", as, for example, /iy/, /ey/ and /ay/, where, again, the /y/ may or may not be symbolized, but always serves to lengthen the vowel.[13] Between them, these two prosodies (with a third one, /h/, to be considered in a moment) are the engineers of the "broad vowel" which Tennyson's contemporaries and which modern readers of Tennyson's poetry simultaneously recognize.

Linguists have, of course, commonly recognized /y/ and /w/ as semi-vowels, but, except for Firth, have not given them a linear equivalence to marks of accent, pitch or juncture in the line. The two, /w/ and /y/, however, have a prosodic function in the language: for example, from Maud may be drawn a very superficial sampling in words like rose, bones, old, golden, brood, mood, hall, salt, in which /w/, although not symbolized, serves

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13. J. R. Firth, "Sounds and Prosodies," p. 132.

to lengthen into a smooth, gliding sound the back-vowels a, oo and o. Simi-
larly words like pace, prate, hate, time, fright, these, flee, rely on /y/
prosody. The gliding and sliding /w/ and /y/ effects, which will be shown to
be dominant in Maud may be the residuum of sound out of which a poem's rhythms
are fashioned. A description of these two prosodies, /w/ and /y/, is necessary
before any kind of musical analogies may properly be made of Maud.

By far the most hard-worked of the prosodies is /w/, which may also occur
as a semi-vowel (wood, wave, world, etc.), or as a vowel element (hollow, own,
saw, etc.). In the 161 lines of section "A", /w/ appears in one of its three
roles--in its vowel role, /w/ might be called prosodic as well--$2\frac{1}{2}$ times for
each line. A more complex testing of this glide semi-vowel/vowel/prosody
would of course have a scale of weights for /w/, so that alliterations such as,
"And out he walk'd when the wind like a broken worldling wail'd" and assonances
such as, "Cold and clear-cut face, when come you so cruelly meek", would be
given recognition for their qualitative as well as their quantitative intensi-
ties. However, at the simplest level, in the straight counting of /w/'s and
/w/ prosodies in "A", this sound outranks all others. A random sampling of
the 31 stanzas of "A" will demonstrate this:

> Did he fling himself d/ow/n? wh/uw/ kn/ow/s?
>     for a vast speculation had fail'd,
> And ever he mutter'd and madden'd, and ever
>     wann'd with despair,
> And /aw/t he walked when the wind like a
>     br/ow/ken worlding wail'd,
> And the flying g/ow/ld of the r/uw/n'd
>     woodlands dr/ow/ve thr/uw/ the air.
>
>                         -Part 1, I, iii

> C/ow/ld and clear-cut face, why come y/uw/
>     s/ow/ cr/uw/lly meek,
> Breaking a slumber in which /əw/ll spleenful
>     folly was dr/aw/n'd?
> Pale with the g/ow/lden beam of an eyelash dead
>     on the cheek,
> Passionless, pale c/ow/ld face, star-sweet on
>     a gl/uw/m prof/aw/nd;

Womanlike, taking revenge t/uw/ deep for a
    transient wrong
Done but in th/ow/ght t/uw/ your bea/uw/ty,
    and ever as pale as before
Gr/ow/ing and fading and gr/ow/ing upon me
    with/aw/t a s/aw/nd,
L/uw/minous, gemlike, gh/ow/stlike, deathlike,
    half the night long
Gr/ow/ing and fading and gr/ow/ing, till I
    could bear it n/ow/ more,
But ar/ow/se, and /ow/ll by myself in my /ow/n
    dark garden gr/aw/nd,
listening n/aw/ t/uw/ the tide in its br/ow/d-
    flung shipwrecking r/ow/r,
N/aw/ t/uw/ the scream of a madden'd beach
    dragg'd d/aw/n by the wave,
Walk'd in a wintry wind by a ghastly glimmer,
    and f/aw/nd
The shining daffodil dead, and Orion l/ow/ in
    his grave.

                              -Part 1, III


For the drift of the Maker is dark an Isis
    hid by the veil,
Wh/uw/ kn/ow/s the ways of the world, h/aw/
    God will bring them ab/aw/t?
/Aw/r planet is one, the suns are many, the world
    is wide.
Shall I weep if a P/ow/land fall?  shall I shriek
    if a Hungary fail?
Or an infant civilization be r/uw/led with
    rod or with kn/aw/t?
I have not made the world, and he that made it
    will guide.

                              -Part 1, IV, vii


When have I b/aw/'d t/uw/ her father, the
    wrinkled head of the race?
I met her today with her brother, but not
    t/uw/ her brother I b/aw/'d;
I b/aw/'d t/uw/ his lady-sister as she r/ow/de
    by on the m/uw/r,
But the fire of a f/uw/lish pride flash'd
    /ow/ver her bea/uw/tiful face,
/Ow/ child, y/uw/ wrong your bea/uw/ty, believe
    it, in being a s/ow/ pr/aw/d;
Your father has wealth well-gotten, and I
    am nameless and p/uw/r.

                              -Part 1, IV, iii

> What! am I raging al/ow/ne as my father raged
>     in his m/uw/d?
> Must I t/uw/ creep t/uw/ the holl/ow/ and
>     dash myself d/aw/n and die
> Rather than h/ow/ld by the l/ow/ that I
>     made, nevermore t/uw/ br/uw/d
> On a horror of shatter'd limbs and a wretched
>     swindler's lie?

-Part 1, I, xiv

Perhaps the most significant capacity of the /w/ is its vowel capacity--

for whether it be at work prosodically to lengthen the vowel, or whether it

be at work in its semi-vowel role--frequently in combination with /h/ as in

who (/huw/) etc.--this versatile /w/ sounds with a glide which flows natur-

ally into the vowel. The /y/, on the other hand, while it, too, is a semi-

vowel, has retained its consonant function in English, for example, yet.

The /y/ does not occur with /h/ as /w̃/ does, so that it cannot perform, as

/wh/ does, in lengthening the introduction of a vowel. It should be noted

here that /h/ is also a prosody, as well as a consonant, in the language:

its sound is apparent even where it is not symbolized after /w/, as for

example in wail, wave, wood, wind, etc.

Firth recognizes /h/ as a special class in English forms:

> English /h/ is a special study in
> weak forms, and in all these respects
> is perhaps also to be considered as one
> of the elements having special functions,
> which I have termed prosodic. In
> English dialects phonematic /h/, (if there
> is such a thing) disappears, but prosodic
> 'h' is sometimes introduced by mixing up
> its functions with the glottal stop. I
> have long felt that the aitchiness,
> aitchification, or breathiness of sounds
> and syllables, and similarly their creak-
> iness or 'glottalization', are more often
> than not features of the whole syllable
> or set of syllables.[14]

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14. Ibid, p. 134.

He describes the "breathiness" of the /h/ sound as a feature of the whole syllable: this "breathiness" is clearly evidenced in the /wh/ sounds /wh/ail, /wh/ave, /wh/ood, /wh/ind, etc. Thus the gliding /w/ (or /wh/), when it initiates a syllable, combines both the softness of the vowel and the "breathiness" of its special prosody to give it distinct contrast to the consonant effects of /y/:

> 1. /Wh/alked in a /wh/intry /wh/ind...
>
> -Part 1, III
>
> 2. /Y/our father is ever in London, /y/ou wander
>    about at /y/our will;
>
> -Part 1, III

The dominance of /w/ sounds in these opening stanzas of Maud thus in reality marks the assonance in section "A" of the /ow/ long vowel. The combination of this vowel and the prosody /w/ which gives the oo(w)e sound witnessed in rose, owe, lone, etc., or the reverse combination of /w/ plus the long vowel which gives the (w)ooe sound witnessed in wood, world, wound, etc., is the dominant syllable combination of Maud's opening stanzas. A very careful sounding of the lines will reveal a continuum of sound is provided by the /w/ prosody, both by itself, and in combination with its standard partner, /h/. The combination of gliding and breathing in the /wh/ prosodies suggests strongly the analogy to music which readers of Tennyson's poetry have insisted upon. The reader could point to a "woodwind" quality in the opening stanzas of Maud, and he would, quite ideally, have found a metaphor which contained in its own name--/wh/ood/wh/ind--the very sound quantities which he had sought to describe in the poem.

However, even more significant than the musical connotations of this assonant o(woo)e in section "A" of Maud is the thematic function which the sound plays. This long vowel is keyed to the "rose" theme of the section, and it is keyed, too, to the thematic "who knows?" or "whose?" which occur in

six forms in the opening, and which have final occasion in Part 1, IV, x, just

prior to these lines of resolution:

> Y/uw/ have but fed on the r/ow/ses and lain
>      in the lilies of life.

-Part 1, IV, x.

But before thematic threads may be explored in section "A", or in any

section of the poem, a second general assonance must be recorded in the open-

ing 31 stanzas. That is, a description of the second general class of

vowels--those engineered by the /y/ prosodies--is now necessary. Consonant

sounds must also be considered in this section, which relies heavily on /l/,

/m/, /n/, and /r/ resonants. And, finally, a brief description must be made

of Tennyson's use of syllables of /s/ and /d/ in his opening lines of Maud.

Only when all the prominent sounds of "A" have been explored can any meaning-

ful relationships be implied between sounds and themes; therefore full

thematic discussions will await the next three chapters' descriptions.

CHAPTER II


A second major vowel prominence in the opening stanzas of <u>Maud</u> is the one

which depends upon /y/ as a prosody, symbolized in the Trager-Smith model as:

<u>bee</u>: /<u>biy</u>/; <u>bay</u>: /<u>bey</u>/; <u>buy</u>: /<u>bay</u>/, and <u>boy</u>: /<u>boy</u>/.[1] Again, like /w/,

/y/ has three functions in the language, as a consonant, as a vowel, and as a

prosody. However, /y/, unlike /w/, which is at most only a semi-consonant,

even when it initiates a syllable, has strong consonant quality in the initial

position, for example, <u>you</u>, <u>your</u>, <u>yet</u>, <u>young</u>, where /y/ has palatal articula-

tion.

The vowel qualities of /y/ rest largely in its prosodic and vowel roles,

for example as a prosody in <u>time</u>: /<u>tayme</u>/; <u>tale</u>: /<u>teyl</u>/; <u>me</u>: /<u>miy</u>/; or

as a vowel in <u>my</u>, <u>sky</u>, or <u>stately</u>, <u>nicely</u>, etc. A third grouping would in-

clude those vowel syllables in which /y/ is symbolized, but acts in effect as

a prosody rather than a vowel; for example, <u>boy</u>, <u>play</u>, <u>buy</u>, etc. To this

third group would have to be appended another class (some members of which

appear to be morphophonemic in character) which graphemically represents the

prosody as for example in <u>rejoice</u>, <u>voice</u>, <u>wail</u>, <u>praise</u>, <u>receive</u>, etc.

To summarize, then, /y/, unlike /w/, has a strong consonant quality in

initiating a syllable, and thus loses one of those positions in the language

in which it might behave as a vowel, or at best, like /w/, as a semi-vowel.

In the opening 31 stanzas of <u>Maud</u> the /w/ semi-vowel is a prominent one.

Thus the <u>ooo</u>(w)<u>ooe</u> glide qualities of the /w/ are insistent in this "A"

section. The /y/ sounds, losing as they do any vowel qualities when /y/ is in

an initial syllable position, cannot compete in overall intensity with /w/

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1.  George L. Trager and Henry Lee Smith, Jr., <u>An Outline of English Structure</u>
    (Washington, 1951), p. 27.

sounds, but remain nonetheless a second major assonance in <u>Maud's</u> opening lines.

Examples of this high-front, /<u>y</u>/-lengthened vowel syllable, which goes <u>aaa(y)eee</u>, appear in these typical stanzas from <u>Maud's</u> "A" section:

> I remember the t/ay/me, for the roots of m/ay/
> hair were stirr'd
> By a shuffled step, by a dead w/ey/t tr/ey/l'd,
> by a whisper'd fr/ay/ght,
> And my pulses closed their g/ey/tes with a
> shock on m/ay/ heart as /ay/ heard
> The shrill-edged shr/iy/k of a mother div/ay/de
> the shuddering n/ay/ght.
>
> -Part 1, I, iv

> And Sl/iy/p must l/ay/ down arm'd, for the
> villainous centre bits
> Gr'ay'nd on the w/ey/keful /iy/r in the hush of
> the moonless n/ay/ghts,
> Wh/ay/le another is ch/iy/ting the sick of a
> few last gasps, as h/iy/ sits
> To pestle a p/oy/son'd p/oy/son beh/ay/nd his
> crimson l/ay/ghts.
>
> -Part 1, I, xi

> A million emeralds br/ey/k from the ruby-
> budded l/ay/me
> In the little grove where /ay/ sit--ah, wherefore
> cannot /ay/ b/iy/
> L/ay/ke things of the s/iy/son g/ey/, l/ay/ke
> the bountifil s/iy/son bland,
> When the far-off s/ey/l is blown b/ay/ the br/iy/ze
> of a softer cl/ay/me,
> Half-lost in the liquid /ey/zure bloom of a crescent
> of s/iy/,
> The s/ay/lent sapph/ay/re-spangled marriage ring
> of the land?
>
> -Part 1, IV, i

> For the drift of the M/ey/ker is dark, an /ay/sis
> hid b/ay/ the v/ey/l.
> Who knows the w/ey/s of the world, how God will
> bring them about?
> Our planet is one, the suns are many, the world
> is w/ay/de.
> Shall /ay/ w/iy/p if a Poland fall? shall /ay/
> shr/iy/k of a Hungary f/ey/l?
> Or an infant civiliz/ey/tion be ruled with rod
> or with knout?
> /ay/ have not m/ey/de the world, and H/iy/ that
> m/ey/de it will g/ay/de.
>
> -Part 1, IV, viii

A separate class of the /y/ prosodies has as yet gone unrecognized in this discussion, but this sound now demands attention because of Tennyson's frequent use of it in the "A" section of Maud. This class of /y/ sounds is the one which employs the "short i", as it is popularly designated.[2] In English, "short i" syllables are not represented as diphthongs, as for example are all other vowels of the /y/ prosody group. However this vowel has a diphthongal quality when it appears in conjunction with a consonant of the resonant group, like /l/, /m/, /n/, /r/, and, of course, /w/ and /y/, where the resonant qualities of the vowel merge with the resonance of the consonant, producing a /y/ prosody sound which might be characterized as /ɨy/, as in fill: /fɨyl/, and which has a quality, if not a quantity, equal to the analogous sound in, for example, feel: /fiyl/.[3]

In section "A" Tennyson makes a distinctive use of this sound /ɨy/ with the resonant consonants /l/, /m/, /n/, /r/, /w/, and /y/. An example from this "A" section of Maud is:

> When a Mammonite mother k/ɨy/lls her babe
> for a burial fee,
> And T/ɨy/mour-Mammon gr/ɨy/ns on a pile of
> ch/ɨy/ldren's bones,
> Is it peace or war? better, war! Loud war
> by land and sea,
> War with a thousand battles, and shaking a
> hundred thrones.
>
>           -Part 1, I, xii

Or:

> A m/ɨy/llion emeralds break from the ruby-
> budded lime
> In the l/ɨy/ttle grove where I sit--ah,
> wherefore cannot I be,
> Like th/ɨy/ngs of the season gay, like the
> bountiful season bland,
> When the far-off sail is blown by the breeze
> of a softer clime

2.  Otto Jespersen, "Symbolic Value of the Vowel I", Linguistics (Copenhagen, 1933), pp 283-303.

3.  A. C. Gimson, An Introduction to the Pronunciation of English (London, 1962), p. 96.

> Half-lost in the l/ɨy/q/ɨy/d azure bloom of
> a crescent of sea,
> The silent sapphire-spangled marriage r/ɨy/ng
> of the land?

Tennyson has used the short /i/--which is more correctly a "short" /i/ in the syllables of obstruent consonants, as for example <u>bit</u>, <u>bid</u>, <u>sit</u>, <u>hid</u>, <u>city</u>, <u>pity</u>, <u>trip</u>, etc.[4] --101 times in section "A", and in 75 instances he had used this vowel in conjunction with the resonants /<u>l</u>/, /<u>m</u>/, /<u>n</u>/, /<u>r</u>/, /<u>w</u>/, or /<u>y</u>/. In the environment of these consonants "short" /i/ becomes diphthongized as /ɨy/. A collection of the /<u>y</u>/ prosody sounds in "A" must therefore include this class of sounds. The /ɨy/ vowel syllable must be allowed to join the roughly described class of "long" vowels determined prosodically by /<u>w</u>/ or /<u>y</u>/.

The significance of the diphthongal /ɨy/ does not end here, however. The resonant consonants with which it finds most frequent company point to the most important consonant pattern in "A." Whereas it may be demonstrated that the "long" vowel sounds predominate in "A", it may now be demonstrated that the resonant consonants, /<u>l</u>/, /<u>m</u>/, /<u>n</u>/, /<u>r</u>/, /<u>w</u>/, and /<u>y</u>/, which have been delimited already, make up more than 50 per cent of the consonant sounds of the section.

A selection of seven stanzas chosen at random from "A" will show the high frequency of resonant consonants:

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4. In his essay "Symbolic Value of the Vowel I", Jespersen has suggested that "short" /<u>i</u>/ has a symbolic value in some Indo-European languages, and particularly English, where it connotes "littleness." He has not, however, seen the distinctions in syllables of "short" /<u>i</u>/--as, for example, the qualitative differences in sound between "bit" and "thin", or between "slit" and "slim." He cannot, thus, account for words like "million", "fill", "hill", "sin", "kill", "win", "Him", etc. Since these resonant /ɨy/ syllables are significant ones in Tennyson's <u>Maud</u>, the poem serves to point up the deficiencies of Jespersen's analysis. The essay is, however, a provocative one, especially since it implies that a more correct analysis might be the one which considers the syllable rather than the phoneme.

Did he fling himself down?  Who knows, for a
vast speculation had fail'd
　　And ever he mutter'd and madden'd, and ever
wann'd with despair
　　And out he walk'd when the wind like a broken
worldling wail'd,
　　And the flying gold of the ruin'd woodlands
drove thro' the air.

　　　　　　　　　　　　　-Part 1, I, iii


　　Why do they prate of the blessings of Peace?  we
have made them a curse,
　　Pickpockets, each hand lusting for all that is not
its own;
　　And lust of gain, in the spirit of Cain, is it
better or worse
　　Than the heart of the citizen hissing in war on his
own hearthstone?

　　　　　　　　　　　　　-Part 1, I, vi


　　And Sleep must lie down arm'd, for the villainous
centre-bits
　　Grind on the wakeful ear in the hush of the moonless
nights,
　　While another is cheating the sick of a few last
gasps, as he sits
　　To pestle a poison'd poison behind his crimson
lights.

　　　　　　　　　　　　　-Part 1, I, xi


　　What!  am I raging alone as my father raged in his
mood?
　　Must I too creep to the hollow and dash myself down
and die
　　Rather than hold by the law that I made, nevermore
to brood
　　On a horror of shatter'd limbs and a wretched
swindler's lie?

　　　　　　　　　　　　　-Part 1, I, xiv


　　Long have I sigh'd for a calm:  God grant I may find it
at last!
　　It will never be broken by Maud, she has neigher
savour nor salt,
　　But a cold and clear-cut face, as I found when
her carriage past,

Perfectly beautiful: let it be granted her:
where is the fault?
All that I saw (for her eyes were downcast,
not to be seen)
Faultily faultless, icily regular, splendidly
null,
Dead perfection, no more: nothing more, if it
had not been
For a chance of travel, a paleness, an hour's
defect of the rose,
Or an underlip, you may call it a little too
ripe, too full,
Or the least little delicate aquiline curve in
a sensitive nose,
From which I escaped heart-free, with the least
little touch of spleen.

-Part 1, II

When have I bow'd to her father, the wrinkled
head of the race?
I met her today with her brother, but not to her
brother I bow'd:
I bow'd to his lady-sister as she rode by on the moor;
But the fire of a foolish pride flash'd over her
beautiful face.
O child, you wrong your beauty, believe it, in being
so proud;
Your father has wealth well-gotten, and I
am nameless and poor.

-Part 1, IV, IIi

Be mine a philosopher's life in the quiet woodland
ways,
Where if I cannot be gay let a passionless peace be
my lot,
Far off from the clamour of liars belief in the
hubbub of lies;
From the long-neck'd geese of the world that are
ever hissing dispraise
Because their natures are little, and whether
he heed it or not,
Where each man walks with his head in a cloud of
poisonous flies.

-Part 1, IV, ix

One of these resonant consonants, /l/, needs special comment, for it is

this one which appears 40 out of 75 times in the combinations of /ɨy/ and a

resonant. For example, Tennyson makes heavy play on _vill_, as in _villain_ and

vi·llage; on <u>mill</u> as in <u>million</u> and <u>mill-stone</u>; on <u>hill</u>, and, finally, on

<u>little</u>, a word he used eight times in section "A." Two stanzas of "A" show the

intensities of /<u>l</u>/:

> /<u>L</u>/ong have I sigh'd for a calm: God grant I
> may find it at /<u>l</u>/ast!
> It wi/<u>l</u>/ never be broken by Maud, she has neither
> savour nor sa/<u>l</u>/t,
> But a co/<u>l</u>/d and c/<u>l</u>/ear-cut face, as I found when
> her carriage past,
> Perfect/<u>l</u>/y beautifu/<u>l</u>/: /<u>l</u>/et it be granted her: where
> is the fau/<u>l</u>/t?
> A/<u>l</u>/ that I saw (for her eyes were downcast, not to
> be seen)
> Fau/<u>l</u>/ti/<u>l</u>/y fau/<u>l</u>/t/<u>l</u>/ess, ici/<u>l</u>/y regu/<u>l</u>/ar,
> sp/<u>l</u>/endid/<u>l</u>/y nu/<u>l</u>/,
> Dead perfection, no more; nothing more, if it had
> not been
> For a chance of trave/<u>l</u>/, a pa/<u>l</u>/eness, an hour's
> defect of the rose,
> Or an under/<u>l</u>/ip, you may ca/<u>l</u>/ it a /<u>l</u>/itt/<u>l</u>/e too ripe,
> too fu/<u>l</u>/,
> Or the /<u>l</u>/east /<u>l</u>/itt/<u>l</u>/e de/<u>l</u>/icate aqui/<u>l</u>/ine curve in
> a sensitive nose,
> From which I escaped heart-free, with the /<u>l</u>/east
> /l/itt/l/e touch of sp/l/een'.

> -Part 1, II

> Be mine a phi/<u>l</u>/osopher's /<u>l</u>/ife in the quiet wood/<u>l</u>/and
> ways,
> Where if I cannot be gay /<u>l</u>/et a passion/<u>l</u>/ess peace be my
> /l/ot,
> Far-off from the c/<u>l</u>/amour of /<u>l</u>/iars be/<u>l</u>/ied in the
> hubbub of /l/ies;
> From the /<u>l</u>/ong-neck'd geese of the wor/<u>l</u>/d that are ever
> hissing dispraise
> Because their natures are /<u>l</u>/itt/<u>l</u>/e, and, whether he
> heed it or not,
> Where each man walks with his head in a c/<u>l</u>/oud of
> poisonous f/ł/ies.

> -Part 1, IV, ix

The remaining consonants of any significance in this description of "A"

are /<u>s</u>/, /<u>h</u>/ and /<u>d</u>/, the last-named being the only stop    consonant which

Tennyson uses to any great extent, and even his use of this stop sound is ambi-

valent, as will be shown. His use of /<u>h</u>/, which is both a consonant and a

prosody in English, is so regular and so consistent, that it serves more than

any other single sound to intimate that Tennyson is responding to a fundamental characteristic of the language. (This point will be raised later; Tennyson's use of /h/ sounds will be only superficially dealt with in the present chapter.)

Tennyson makes frequent use of /s/ in section "A", not only in itself, but in combination also with /h/. This consonant, one of the group of continuants which includes /m/, /n/, /l/, /r/, /w/, /y/, as well as /z/, /f/, /v/, cannot be classed in the current analysis as a resonant, as the /m/, /n/, /l/, /r/, /w/, /y/ group can. For the resonants are those continuants which work to lengthen the vowel syllable by continuing voicing over the whole syllable. The consonant /s/, on the other hand, works to shorten the vowel, as these contrasted pairs of /s/ and /z/ sounds will demonstrate: hiss: /his/ or his: /hiyz/; rest: /rest/ or resin: /reyzn/. The two other continuants, /z/ and /v/, which are resonants, have little function in Maud, and thus have not been considered here.

Tennyson's use of /s/ and /š/ consonance in "A" section may be seen in the following lines:

> I remember the time, for the root/s/ of my hair were /s/tirr'd
> By a /š/uffled /s/tep, by a dead weight trail'd, by a whi/s/per'd fright,
> And my pul/s/e/s/ clo/s/ed their gate/s/ with a /š/ock on my heart a/s/ I heard
> The/š/rill-edged /š/riek of a mother divide the /š/uddering night.

> -Part 1, I, iv

In this stanza, the individual /s/ sounds are emphasized in roots, stirr'd, step, whisper'd, pulses, closed, gates, as; the individual /h/ sounds are given in hair, heart and heard; /s/ + /h/ sounds are heard in stirr'd, which might be symbolized /stəhrd/, in whisper'd, and in the phrase "on my heart as I heard'; the /š/ sounds are prominent in shuffled, shrill-edged shriek and shuddering.

Other combinations of /s̲/ and /š̲/ sounds may be heard in the following lines:

> When the poor are hovell'd and hu/s̲/tled together,
> each /s̲/ex, like /s̲/wine.

-Part I, I, ix

> On a horror of /š̲/atter'd limb/s̲/ and a wretched
> /s̲/windler'/s̲/ lie?

-Part 1, I, xiv

> Walk'd in a wintry wind by a gha/s̲/tly glimmer and found
> The /š̲/ining daffodil dead, and Orion low in hi/s̲/ grave.

-Part 1, III

> The /s̲/ilent /s̲/apphire-/s̲/pangled marriage ring of the land?

-Part 1, IV, i

> The Mayfly i/s̲/ torn by the /s̲/wallow, the /s̲/parrow
> /s̲/pear'd by the /š̲/rike,

-Part 1, IV, iv

> We whi/s̲/per, and hint, and chuckle, and grin at
> a brother'/s̲/ /š̲/ame;

-Part 1, IV, v

> /š̲/all I weep if a Poland fall? /š̲/all I /š̲/riek
> if a Hungary fail?

-Part 1, IV, viii

> From the long-neck'd gee/s̲/e of the world that are
> ever hi/s̲/ing di/s̲/prai/s̲/e

-Part 1, IV, ix

The prominence of /h̲/ as a prosody in syllables initiating with /w̲/ was commented upon in Chapter I: however, its prominence as prosody with /r̲/ has not been examined, and might be suggested in the following stanzas:

I r/h/ememb/h/r the time fo/h/r the r/h/oots of
my hai/h/r we/h/re sti/h/r'd
By a shuffled steip, by a dead weight tr/h/ail'd
by a whispe/h/r'd f/h/right,
And my pulses closed thei/h/r gates with a
shock on my hea/h/rt as I hea/h/rd
The shrill-edged shriek of a mothe/h/r divide
the shudde/h/ring night.

-Part 1, I, iv

Why do they pr/h/ate of the blessings of Peace?
we have made them a cu/h/rse,
Pickpockets, each hand lusting fo/h/r all that
is not its own;
And lust of gain, in the spi/h/rit of Cain, is it
bette/h/r or wo/h/rse
Than the hea/h/rt of the citizen hissing in
w/h/ar on his own hea/h/rthstone?

-Part 1, I, vi

A collection of the /h/ prosodies, the /s/, /č/ and /ə/ syllables all

of which share "breathiness", and the /h/ consonants in Maud demonstrates

that /h/ is a major sound in the poem, especially in "A" section, in which

/w/ predominates as a semi-consonant/vowel/prosody.

Perhaps a structural description of the sound /wh/, taken to be a

paradigm case of all /w/ and /h/ functions in the poetry, might lead to

speculation that this is a basic sound of the language. However, such spec-

ulation belongs properly to a concluding statement about sounds, and should

not influence descriptive statements of sound prominences in a particular

poem. The speculation will be raised in the concluding chapter of this

thesis.

Finally, /d/ has an important role in these opening stanzas of Maud.

There is a strong consonance of this sound, not because Tennyson has used

/d/ as an alliterative device, as he has done with /š/, /s/, /h/, /l/, /r/,

/w/, etc., but because he has relied solely upon the sound in terminal po-

sitions in the word, as, for example, in madden'd, crush'd, dinted, etc.

A straight counting of /d/'s in "A" section reveals that 335 of these con-

sonants appear; 242 of them, or 72% of the total, find positions in the

terminal syllables of the words. Tennyson uses an exceptional number of

and's and of past participles of the verb in these "A" stanzas, which

suggests strong evidence for a particular syntactic arrangement in the

poetry--indeed, such arrangement exists and will be discussed. However, the

poet has had other than syntactic needs for the terminal /d/ syllables, as

the following lines will demonstrate:

> ...For there in the ghastly pit long since a body
> was foun/d/,
> His who ha/d/ given me life--O father! O Go/d/!
> was it well?--
> Mangle/d/, and flatten'/d/ and crush'/d/, and dinte/d/
> into the groun/d/:

-Part 1, I, ii

> ...And ever he mutter'/d/ and madden'/d/ and ever
> wann'/d/ with despair,
> And out he walk'/d/ when the win/d/ like a broken worl/d/-
> ling wail'/d/,
> And the flying gol/d/ of the ruin'/d/ woo/d/lan/d/s drove
> thro' the air.

-Part 1, I, iii

> ...the roots of my hair were
> stirr'/d/
> By a shuffle/d/ step, by a dea/d/ weight trail'/d/, by a
> whisper'/d/ fright,
> And my pulses close/d/ their gates with a shock on
> my heart as I hear/d/
> The shrill-edge/d/ shriek of a mother divide the
> shuddering night.

-Part 1, I, iv

> Dropt off gorge/d/ from a scheme that ha/d/ left us
> flacci/d/ and drain'/d/.

-Part 1, I, v

> That the smooth-face/d/, snubnose/d/ rogue woul/d/ leap
> from his counter and till,

-Part 1, I, xiii

> I play'/d/ with the girl when a child; she promise/d/
> then to be fair.

-Part 1, I, xvii

When have I bow'/d/ to her father, the wrinkle/d/ hea/d/
of the race?

-Part 1, IV, iii

An eye well-practise/d/ in nature, a spirit bounde/d/
and poor;
The passionate heart of the poet is whirl'/d/ into
folly and vice.

-Part 1, IV, vii

I have not ma/d/e the worl/d/, and He that ma/d/e it will
gui/d/e.

-Part 1, IV, viii

Again, as suggested in the first chapter, the poet, in the use of con-
sonance, seems deliberately to bring the reader's attention to internal
rhythms, where the /d/ sounds give a rhetorical weight as well as a lyrical
quality to the lines.

Tennyson had a model for such rhetoric in English poetry in Milton;
to quote one critic:

> ...in Milton (there is) an unobtrusive
> beginning followed by a strong consonantal
> finale--crescendo. The Miltonic formula is
> represented by such words as earth, arms,
> Heav'ns, world, rowl'd, burnt....5

However, the consonant clusters which are being remarked in the descri-
tions both of Milton and of Tennyson cannot be discussed out of context:
they must be realized in their own environments--the poetry--before they
may properly be discussed. Tennyson's /d/ clusters, for example, frequently
become separated by and, a device which serves to de-emphasize, for the
reader, the "special massiveness"[6] of the consonants: these /d/ clusters
involve the same resonant consonants, /l/, /m/, /n/, /r/, that have already

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5. Ants Oras, "Some Parallels and Contrasts in the Handling of Sound",
   Essays on the Language of Literature, eds. Seymour Chatman and Samuel
   R. Levin (Boston, 1967), pp. 19-32.

6. Ibid, p. 20.

been remarked upon as the dominant ones of section "A" of _Maud_. First, the

rhetorical _and_, and, second, the resonant consonants before /d/, serve,

once again, to _lengthen the vowel sound_. For example:

> An/d/ out he walk'd when the win/d/ like a broken
> worl/d/ing wail'/d/,

> -Part 1, I, iii

> And the flying gold of the ruin'd woodlands...

> -Part 1, I, iii

> When the poor are hovell'd and hustled together,

> -Part 1, I, ix

> To pestle a poison'd poison behind his crimson
> lights.

> -Part 1, I, xi

> On a horror of shatter'd limbs and a wretched
> swindler's lie?

> -Part 1, I, xiv

In summary of the current chapter, then, Tennyson has employed four

significant sounds in the opening lines of _Maud_. These include: (1) a gen-

eral assonance of /w/ prosody and /y/ prosody vowels, /ow/ and /ey/; (2) a

general consonance of resonant sounds, of which l/ɨy/l appears prominently,

and /r/ plus an /h/ prosody appears significantly; (3) a specific conson-

ance of /š/, /s/ and /d/ sounds, and (4) a striking repetition of terminal

/d/ syllables.

These sounds which have been described as the dominant ones in the long,

expository stanzas of _Maud_'s introduction are the dominant ones also, of its

concluding line, as a simple repetition of that line will demonstrate:

> Y/uw/ have but fed on the r/ow/ses and
> l/ey/n in the l/ɨy/l/iy/s of l/ay/fe

This line appears to have been the resolution for Tennyson of the "A"

section, for he turns at this point to the three-beat lyric of the middle

section of the poem. The two literary symbols, the "rose" and the "lily",

which bear the semantic meanings of the poem, bear also the major vowel and consonant sounds of the introduction.

Such a relationship between theme and sound in poetry has been pointed to before by linguists, a good example being James J. Lynch's description of John Keats' "On First Looking into Chapman's Homer." In his description of sounds in this sonnet, Lynch found the phonemes/s, /ay/, /l/, /ə/, /n/, /t/ to be the dominant, distinctive units of sound. These phonemes, of course, provide the word /saylənt/, silent, which is the key word in the sonnet. Lynch generalizes from his description of sounds in the poem:

> ...we can see that the word we found
> to occupy such an important position
> for numerous reasons, which in fact
> sums up the theme of the sonnet, also
> sums up its dominant sound structure.
> The poet's "sixth sense", whether
> operating consciously, or unconsciously,
> led him to consummate his poem not only
> in terms appropriate to his meaning, but
> also in terms which climax the workings
> of the lyrical faculty on its most basic
> level, sound.[7]

Lynch's statements are metaphoric, for, after working with all the skill of a professional linguist who knows his tools, Lynch implies of his analysis that it has no ultimate value in the whole conception of the poem. The poem, he states, is something "consummated."

I think that he has been led away from the significance of his findings by his subscription to the myth of poetry-making which has been persistent in English literature: that is, that the poet has a special divinity, rather than a special mortality. Had Lynch sought his definition from his own processes of description, he would perhaps have generalized "ideation" instead of "consummation", and he would have recognized that in describing Keats' "Homer" as a poetic process, he had been defining what is, in fact, the poetic process in the language. Keats' "silent" may have begun with

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7. James J. Lynch, "The Tonality of Lyric Poetry: An Experiment in Method", Word, IX (1953), pp 211-224.

the idea, or concept, of a solitude which can be recognized and shared by us all, and which for Keats becomes a lingual recognition of a "fugitive flash"[8] of integrated human experience. The poem may have begun with the idea, but, much more significantly, with the idea occurring only when it had been lingually recognized.

A similar induction might be made from the "A" section of Tennyson's Maud. Tennyson's sound paraphrase of "rose" and "lily" throughout the section may evidence not only the conscious poet at work at a craft as skilled as the linguists', but also a lingual "ideation" for the poem which began with the sound units roses and lilies. Such a close correspondence between sound and theme as is evidenced in section "A" of Maud requires analysis and explanation, and should not be dismissed as coincidence, or misted over with suggestions of such intangibles as "sixth sense" or "consummation." It is worth considering that the poet began with the conceptions, or ideas, roses and lilies, already lingually expressed as generalizations of a human experience,[9] and wrote from these the expanding experiences of the poem. Certainly the process herein only partially revealed confirms the poet's consciousness, at a lingual level.

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8. Benjamin Whorf, Language, Thought and Reality, ed. John B. Carroll (Cambridge, Mass., 1956), p. 254.

9. L. S. Vygotsky, "Language and Thought: The Problem and the Approach", The Psychology of Language, Thought and Instruction, ed. John P. DeCecco (New York, 1967), p. 58.

CHAPTER III


The most complex section of Tennyson's Maud is Part "B", which in-

cludes the 118 stanzas considered for purposes of this analysis, the middle

poem. In these stanzas Tennyson varies his "beat"[1] among two, three, four

and five-beat lines, and he varies his stanza lengths from two lines (there

are three rhyming couplets) to 35 lines. No two consecutive stanzas, ex-

cept four "set" lyrics, have the same number of lines throughout "B"

section. The eclecticism of verse techniques which Tennyson uses in these

stanzas is necessarily reflected in his rhyme schemes, which vary from

rhyming couplet to a rhymed, but seemingly unordered pattern of lines in

the section's longest stanza, Part II, stanza 1, which begins: "'The fault

was mine, the fault was mine'...."

There are, however, four extended lyric passages in "B" section which

have, in contrast to the irregular rhythm schemes of the major part of this

mid-section of Maud, a stable rhyme, "beat" and stanza length. These four

are the passages which begin: (1) Did I hear it half in a doze:/ Long

since, I know not where?/ Did I dream it an hour ago,/ When asleep in

this arm-chair?/ (Part 1, VII, i) and, (2) Birds in the high Hall-garden/

When twilight was falling,/ Maud, Maud, Maud,/ Maud,/ They were crying and

calling./ (Part 1, XII, i) and, (3) Go not, happy day,/ From the shining

fields,/ Go not, happy day,/ Till the maiden yields./; (Part 1, XVII);

and, finally, (4) Come into the garden, Maud, (Part 1, XXII) etc.

These four "set" lyrics serve as contrast to the greater bulk of "B"

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1. The term "beat" is used to signify the author's reliance upon a rhythm
   of stressed sounds to be heard in the poem, and not upon a meter of
   accepted sounds to be imposed upon the poem. A full discussion of
   descriptive techniques with poetic meter is given in Seymour Chatman,
   A Theory of Meter ('s Gravenhage, 1956) and in T. S. Omond, A Study
   of Meter (London, 1903).

section stanzas, where the rhythms and rhymes are irregular. However, repeated scanning of these more stable, lines, along with all other stanzas of "B", reveals a certain predictability in the whole of this long inner passage of _Maud_. The reader senses intuitively that (1) a three-beat line predominates; (2) a rhyme pattern exists in repeated vowel assonances at the line ends; and (3) the stanzas depend entirely upon the line-end assonances, and not upon internal line rhythms.

A testing of his intuitions demonstrates their validity. For example, 57 of the 118 stanzas (or almost 50% of the total) have dominant three-beat rhythms; 7 more have a combination of three-beat and four-beat lines. Of the remaining stanzas, 20 have a dominant four-beat rhythm, with some three-beat lines interspersed, as for example:

                    /      /        /          /
            For a raven ever croaks, at my side,
                    /          /          /
            Keep watch and ward, keep watch and ward,
                    /          /          /
            Or thou wilt prove their tool.
                    /          /          /
            Yea too, myself from myself I guard,
                    /          /        /          /
            For often a man's own angry pride
                    /          /          /
            Is cap and bells for a fool.

                                        -Part 1, VI, vii

In these lines, the third and sixth lines are rhymed, and both share in a three-beat rhythm. Thus while the remaining four lines are four-beat ones, it is the shorter beat which the reader consciously retains. Another example of this technique with rhythm is:

                    /          /          /          /
            I said to the lily, 'There is but one
                    /          /          /
            With whom she has heart to be gay.
                    /          /          /          /
            When will the dancers leave her alone?
                    /          /          /
            She is weary of dance and play.'

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         /              /        /         /
    Now half to the setting moon are gone,
         /            /        /
    And half to the rising day:
      /           /          /
    Low on the sand and loud on the stone
         /              /        /
    The last wheel echoes away.
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                              -Part 1, XXII, iv

These lines are from stanza four of "Come into the garden, Maud",
which varies its eleven stanzas very little:  for example, seven stanzas
have an opening four-beat line, and the remaining stanzas have an opening
three-beat line.  The rhythms are in other ways predictable and the rhymes
are ordered.

Repeated scannings of "B" section verses demonstrate what the two ex-
amples strongly suggest that a three-beat rhythm speaks insistently from
within the lines.

The reader's other intuition, which is that the line-end assonances
provide "B" section's important rhyme patterns, is equally valid.  The
stanzas do not follow consistent rhyme patterns:  instead they rely upon
repetition of a single vowel syllable, sometimes in conjunction with a
complementary sound syllable, to give a kind of sound tone to the whole.
For example, in the following lines, the /w/ prosody is imbedded in the
line-end assonance:

        Perhaps the smile and tender t/ow/ne

        Came out of her pitying womanh/uw/d,

        For am I not, am I not, here al/ow/ne

        So many a summer since she died,

        My mother, who was so gentle and g/uw/d?

        Living alone in an empty h/aw/se,

        Here half-hid in the gleaming w/uw/d,

        Where I hear the dead at midday m/ow/n,

        And the shrieking rush of the wainscot m/aw/se,

And my own sad name in corners cried,

When the shiver of dancing leaves is thr/ow/n

About its echoing chambers wide,

Till a morbid hate and horror have gr/ow/n

Of a world in which I have hardly mixt,

And a morbid eating lichen fixt

On a heart half-turn'd to st/ow/ne.

                              -Part 1, VI, viii

The high, front vowel, /ay/, which is a common /y/ prosody syllable in the opening section of Maud, is imbedded in the line-end assonance of this stanza:

Sick, am I sick of a jealous dread?

Was not one of the two at her s/ay/de

This new-made lord, whose splendour plucks

The slavish hat from the villager's head?

Whose old grandfather has lately d/ay/d,

Gone to a blacker pit, for whom

Grimy nakedness dragging his trucks

And laying his trams in a poison'd gloom

Wrought, till he crept from a gutted m/ay/ne

Master of half a servile sh/ay/re,

And left his coal all turn'd into gold

To a grandson, first of his noble l/ay/ne,

Rich in the grace all women des/ay/re,

Strong in the power that all men adore,

And simper and set their voices lower,

And soften as if to a girl, and hold

Awe-stricken breaths at a work div/ay/ne,

Seeing his gewgaw castle sh/ay/ne,

New as his title, built last year,

There amid perky larches and p/ay/ne,

And over the sullen-purple moor

(Look at it) pricking a cockney ear.

                                    -Part 1, X, i

A less common vowel syllable--the one heard in fell, where the follow-

ing /l/ serves to draw out the vowel resonance, as remarked in chapter two

in the more common fill, hill, chill, etc.--is given prominence in this

stanza:

> Is that enchanted moan only the swell
> Of the long waves that roll in yonder bay?
> And hark the clock within, the silver knell
> Of twelve sweet hours that past in bridal white,
> And died to live, long as my pulses play;
> But now by this my love has closed her sight
> And given false death her hand, and stol'n away
> To dreamful wastes where footless fancies dwell
> Among the fragments of the golden day.
> May nothing there her maiden grace affright!
> Dear heart, I feel with thee the drowsy spell.
> My bride to be, my evermore delight,
> My own heart's heart and ownest own, farewell.
> It is but for a little space I go:
> And ye meanwhile far over moor and fell
> Beat to the noiseless music of the night!
> Has our whole earth gone nearer to the glow
> Of your soft splendours that you look so bright?
> I have climb'd nearer out of lonely Hell
> Beat, happy stars, timing with things below,
> Beat with my heart more blest than heart can tell,
> Blest, but for some dark undercurrent woe
> That seems to draw--but it shall not be so:
> Let all be well, be well.

                                    -Part 1, XVIII, viii

Each stanza of Maud's "B" section has imbedded in it one vowel syll-

able sound which draws the reader's attention quite away from the linear

devices. This vowel syllable, which is given prominence because of its

end position in the three-beat and four-beat lines, may be echoes internally

in individual lines of the stanza. However, the internal echoes have none

of the sound significances, nor rhetorical significances of the syllable

repetitions within the lines of section "A." In the opening section,

repetition of consonants and repetition of vowel syllables at the half-point of the line accented parallel constructions--both of syntax and sound.

The pattern of sound prominences in section "B" of Maud has an entirely different logic from that of the pattern of sounds in "A." In "A", which featured the six-beat line, the reader was directed to the internal construction of that line: his interest in the verse structure was a rhetorical one, for individual lines contained within them strong and stable parallels, in sound, in syntax, in "beat." The mid-point of the line became, then, the fulcrum upon which the line's balance depended. On the other hand, in "B" section, where the lines are, on the average, only half the length of those in "A", what was in the first section an internal device, becomes in the mid-section of the poem a rhyme device. Parallelism of sounds in each line is no longer important: instead, the imbedding of individual sounds within whole stanzas is important.

When he reads the "B" section of Maud the reader consciously articulates the sound at the line-ends; in "A" section, the reader just as consciously articulates the sounds at mid-line, but always with the syntactic permission of a punctuation mark, or a conjunction. The reader of "B" must read first for sound; the reader of "A", for rhetoric. The reader recognizes in "A" and "B" a distinction in the logic of the lingual processes--in "A" the technique is narrative and rhetorical, which he may judge prosaic; in "B" the technique is lyrical and acoustic, which he may judge poetic.

If, then, the inner stanzas of Tennyson's Maud are stanzas of sound rather than rhetoric, what are the dominant sounds of these lyric pages passages? Again, as in "A" section, the dominant sounds are the resonant ones, and, particularly, the vowels. Of the section's 1058 lines, only 219 have polysyllabic rhyme words; and 839 have monosyllabic rhyme words,

where the emphasis must be on the vowel syllable. A total 887 lines have

rhymes of "long" vowel syllables, that is syllables of /w/ prosody and

/y/ prosody vowels, or syllables of a vowel plus a resonant consonant, /l/,

/m/, /n/, /r/, /w/, /y/. The "long" vowel thus has prominence in 83% of

the line rhymes or assonances.

However, where the /w/ prosody sound dominated the longer lines of

the introduction, its importance is not so significant in "B." The /y/

prosody vowels, or the high, front vowels, in conjunction with the /ɨy/

vowels of fill, hill, children, etc., appear in 486 lines, while /w/

prosody sounds appear in only 173 lines. (The remaining "long" vowel

rhymes are conjunctions of "short" vowels with resonant consonants, as

dwell, Hell, hand, land, etc.) Examples of the high front vowels used as

line-end assonances are found in these stanzas:

> What, has he found my jewel out?
> For one of the two that rode at her s/ay/de
> Bound for the Hall I am sure was h/iy/:
> Bound for the Hall, and I think for a br/ay/de
> Blithe would her brother's acceptance b/iy/.
> Maud could be gracious too, no doubt,
> To a lord, a captain, a padded sh/ey/pe,
> A bought commission, a waxen f/ey/ce,
> A rabbit mouth that is ever ag/ey/pe--
> Bought? What is it he cannot b/ay/?
> And therefore splenetic, personal, b/ey/se,
> Sick, sick to the heart of life, am/ay/.

> -Part 1, X, ii

> Go not, happy d/ey/,
> From the shining f/iy/lds,
> Go not, happy d/ey/,
> Till the maiden y/iy/lds.
> Rosy is the West,
> Rosy is the South,
> Roses are her ch/iy/ks,
> And a rose her mouth...

> -Part 1, XVII

This lump of earth has left his est/ey/te
The lighter by the loss of his w/ey/ght;
And so that he find what he went to s/iy/k,
And fulsome Pleasure clog him, and drown
His heart in the gross mud-honey of town,
He may stay for a year who has gone for a w/iy/k:
But this is the day when I must sp/iy/k,
And I see my Oread coming down,
O this is the d/ey/!
O, beautiful creature, what am /ay/?
That I dare to look her w/ey/;
Think I may hold dominion sw/iy/t,
....I know it the one bright thing to s/ey/ve
My yet young life in the wilds of T/ay/me,
Perhaps from madness, perhaps from cr/ay/me,
Perhaps from a selfish gr/ey/ve.

-Part 1, XVI, i

The slender acacia would not sh/ey/ke
One long milk-bloom on the tr/iy/;
The white lake-blossom fell into the l/ey/ke,
As the pimpernel dozed on the l/iy/;
But the rose was awake all night for your s/ey/ke,
Knowing your promise to m/iy/;
The lilies and roses were all aw/ey/ke,
They sigh'd for the dawn and th/iy/.

-Part 1, XXII, viii

There has fallen a splendid t/iy/r
From the passion-flower at the g/ey/te.
She is coming, my dove, my d/iy/r;
She is coming, my life, my f/ey/te;
The red rose cries, 'She is near, she is n/iy/r;'
And the white rose weeps, 'She is l/ey/te;'
The larkspur listens, 'I hear, I h/iy/r;'
And the lily whispers, 'I w/ey/t.'

-Part 1, XXII, x

It leads me forth at /iy/vening,
It lightly winds and st/iy/ls,
In a cold white robe before m/iy/,
When all my spirit r/iy/ls
At the shouts, the leagues of l/ay/ghts,
And the roaring of the wh/iy/ls.

Part 2, IV, iv

Thro' the hubbub of the market
I steal, a wasted fr/ey/me,
It crosses here, it crosses there,
Thro' all that crowd confused and loud
The shadow still the s/ey/me;

And on my heavy /ay/lids
My anguish hangs like sh/ey/me.

-Part 2, IV, x

But this imbedding of the sounds of the "long" vowels and resonant consonants, a feature both of "A" and "B", meets in "B" with a considerable conflict of new consonant sounds--/t/ versus /d/. The resonant sound qualities of "A" met with some restraint, too, imposed by the rhetorical devices within individual lines; however, the conflict of sounds in "B" occurs because of acoustic devices with /t/ and /d/ which the poet practises throughout whole stanzas. Perhaps an efficient description of this new consonant syllable might begin with a brief description of the dead rhyme which is found in 36 lines of "B" section, and which is found with greatest intensity in the stanzas of Part II.

Apart from its thematic role in the climaxing stanza of Maud-- that is, the one which begins "Dead, long dead,/Long dead...."-- the /d/ sound, and its voiceless partner the /t/, has a critical sound function, too, in the whole mid-section of the poem. What gives intensity to these consonant sounds in Maud is the concentration of /t/ and /d/ syllables in the climaxing stanzas, which begin with the opening lines of Part II-- "the fault was mine, the fault was mine!"--and culminate in the "Dead, long dead" crescendo, 25 verses later. In this stanza, the narrator lets the reader know for the first time that he is in the "mad-house", haunted by the shadows, ghosts and shapes of his murderous guilt. Here the dental plosive sounds reach their greatest intensity:

/D/ea/d/, long dea/d/,
Long /d/ea/d/!
And my hear/t/ is a handful of dus/t/,
And the wheels go over my hea/d/,
And my bones are shaken with pain,
For in/t/o a shallow grave they are thrus/t/,
Only a yar/d/ beneath the s/t/ree/t/,
And the hoofs of the horses bea/t/, bea/t/,
The hoofs of the horses bea/t/,
Bea/t/ in/t/o my scalp and my brain,

With never an end /t/o the s/t/ream of passing fee/t/,
/D/riving, hurrying, marrying, burying,
Clamour and rumble, and ringing and cla/t/er,
And here beneath i/t/ is all as ba/d/,
For I though/t/ the /d/ea/d/ ha/d/ peace, bu/t/ i/t/ is no/t/ so;
/T/o have no peace in the grave, is tha/t/ no/t/ sa/d/?
Bu/t/ up and /d/own and /t/o and fro,
Ever abou/t/ me the /d/ea/d/ men go;
And then /t/o hear a /d/ea/d/ man cha/t/er
Is enough /t/o drive one ma/d/.

-Part 2, V, i

In this stanza, rhymes upon <u>dead</u> become transferred to insistent

consonance of sounds in <u>beat</u>, <u>street</u>, <u>feet</u>, then, at mid-stanza,the rhyme

becomes <u>clatter-chatter</u>, and, finally, <u>sad</u>, <u>mad</u>.

The significance of the plosive consonants to the climactic lines of

the lyric section of <u>Maud</u> needs extended comment. In these 25 stanzas of

<u>Maud</u>'s "B" section the plosives take precedence over all sounds, both

vowel and consonant--even over the insistent /<u>e</u>/ and /<u>iy</u>/ syllables of

<u>dead</u> and later of <u>street</u>, <u>feet</u> and <u>beat</u>. The /<u>d</u>/ sound now no longer

serves to lengthen the vowel syllable as it did, in section "A", in

<u>dimm'd</u>, <u>madden'd</u>, <u>wail'd</u>, etc. The /<u>d</u>/ sound is now a plosive one, it

serves to draw insistent attention to itself, as in <u>dead</u>, <u>bad</u>, <u>good</u>, etc.

But even more important than the /<u>d</u>/ sound in section "B" is its partner

/<u>t</u>/ which, in the climaxing stanzas of the poem, dominates line-end

rhymes as well as internal rhythms. Not only, then, does /<u>d</u>/ have a

qualitatively different role to play in "B" section than it did in "A",

it also takes on new coloration from its plosive contrast, /<u>t</u>/. Examples

of the /<u>t</u>/ consonance in the middle lyrics of <u>Maud</u> may be drawn again

from the 25 stanzas which lead into the narrator's final cry of despair,

"Dead, long dead,". A clear example of the strong prominence of /<u>t</u>/ is

given in the lines that follow upon "O that 'twere possible", considered

by Tennyson critics to be the germinal lines for <u>Maud</u>:[2]

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2.  Hallam Tennyson, "Notes", <u>The Works of Tennyson</u> (New York, 1913),
    p. 942.

I/t/ leads me forth a/t/ evening,
I/t/ ligh/t/ly winds and s/t/eals
In a cold whi/t/e robe before me,
When all my spiri/t/ reels
A/t/ the shou/t/s, the leagues of ligh/t/s
And the roaring of the wheels.

                              -Part 2, IV, iv

And, one stanza later:

/T/is a morning pure and swee/t/,
And a dewy splendour falls
On the li/t/le flower tha/t/ clings
/T/o the /t/ûrre/t/s and the walls;
/'T/is a morning pure and swee/t/,
And the ligh/t/ and shadow flee/t/;
She is walking in the meadow,
And the woodland echo rings;
In a momen/t/ we shall mee/t/;
She is singing in the meadow,
And the rivule/t/ a/t/ her fee/t/
Ripples on in ligh/t/ and shadow
/T/o the ballad tha/t/ she sings.

                              -Part 2, IV, vi

Contrast to the staccato /t/'s in the lyric just given is offered by

two lines at mid-stanza: "She is walking in the meadow,/ And the wood-

land echo rings;"/. These lines re-capture the sounds of "A" section,

and of the opening description of Maud, stanza one of section "B":

A voice by the cedar tree
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

                              -Part 1, V, i

Although the /t/'s have an internal sound function in these opening

lines of section "B", they have no function at all in the line-end

rhymes, which, in every case but fife, have the resonant consonants and

"long" vowels which have been imbedded in all stanzas of Maud. It is

when Tennyson introduces the /t/ consonance--which he does four stanzas

after the first description of Maud--that the lulling resonances of the
poem are destroyed.  The fifth stanza of "B" section, for example, gives
to Maud  its first serious conflict of sounds, when it introduces, for
the first time, the street rhyme:

> Whom but Maud should I meet
> Last night, when the sunset burn'd
> On the blossom'd gable-ends
> At the head of the village street,
> Whom but Maud should I meet?
> And she touch'd my hand with a smile so sweet
> She made me divine amends
> For a courtesy not return'd.

-Part I, VI, ii

Two stanzas later, another pair of street rhymes is used, first,
deceit and feet, and, then, a stanza later, cheat and sweet.  The rhyme
subsides again for four stanzas, only to be revived with some intensity
in a stanza that needs repetition in this essay:

> I have play'd with her when a child;
> She remembers it now we meet.
> Ah well, well, well, I may be beguiled
> By some coquettish deceit.
> Yet, if she were not a cheat,
> If Maud were all that she seem'd,
> And her smile had all that I dream'd,
> Then the world were not so bitter
> But a smile could make it sweet.

-Part I, VI, x

What makes this verse significant is the contrast of the meet,
deceit, cheat sounds with the longer vowel resonance in seem'd, dream'd,
or in child, beguiled.  These latter rhymes, once again, recapture the
"long" vowels, the liquid-labial consonants, and the resonant terminal
/d/ syllables which were all features of "A" section.  The strong con-
sonant value of the /t/, given emphasis by the bitter, which is the odd
line in this nine-line stanza, is, however, a dominating sound in the
whole verse.

There are other instances of the street, sweet, cheat rhymes in the
earlier stanzas of "B" section, but it is in the climaxing stanzas that

the /t/ consonance, often accompanied by repeated /d/'s, reaches inten-

sest expression. Both the dead and the street rhymes for example, enter

into the rhythm of "Come into the garden Maud", at stanza seven, and

again at stanza eleven, just before the opening of Part II, and the cry,

"'The fault was mine, the fault was mine'--." This last stanza of Part

I reads:

> She is coming, my own, my sweet;
> Were it ever so airy a tread,
> My heart would hear her and beat,
> Were it earth in an earthy bed;
> My dust would hear her and beat,
> Had I lain for a century dead;
> Would start and tremble under her feet,
> And blossom in purple and red.

> -Part 1, XXII, xi

Between this stanza, which ends with the /e/ and the /d/ of the

dead rhyme, and the opening stanza of Part II:

> 'The fault was mine, the fault was mine'--
> Why am I sitting here so stunn'd and still,
> Plucking the harmless wild-flower on the hill?--
> It is this guilty hand!--

> -Part 2, I, i

the reader is asked to accept the narrator's murder of Maud's brother.

Tennyson's choice of red as the final sound of Part I is deliberate:

it serves to accent the dead which precedes it by two lines, and which

is itself foreshadowed by bed and tread. Certainly the stanza shares

equally the dead rhymes and the street rhymes which the poet is to rely

on in his climax.

It is these two rhymes, dead and street, which are the dominant

plosive rhymes in "B" section. There are, in all, 30 dead rhymes in the

section (plus six death words), and 50 street rhymes. By contrast,

street has no instance of rhyme at all in section "A", and dead is used

only once. The opening stanza of "A" has, in its final word, the term

death; it has as well a strong /d/ consonance throughout the verse.

However, this pattern is not typical of "A" section.

Thus a major sound conflict is observable in Maud, first, between "A" and "B", and, second, within "B" itself. The conflict in "B" occurs when, despite the continuum of resonant sounds in the section, a new, insistent consonant sound--/t/ or /d/--is felt strongly. This sound, because it has intensity in the four climaxing stanzas of "B", should not be ignored.

Further, in his comparison of "B" with "A", the reader finds that a different lingual process obtains. In "B", sounds are imbedded into the stanzas and funneled outward through the line-ends; in "A" sounds are reiterated in individual lines and funneled inward. The sounds of "A" are predictable, line-oriented; the sounds of "B" are not predictable and are not line-oriented. The reader is conscious in "B" of an expanding movement of sound, outward and away from the line--a movement within which he cannot find linear bearings.

What de-limit, finally, the waves of syllable sounds in section "B"--that is the syllables of /w/ and /y/ prosody vowels and resonant consonants--are the plosive sounds, the /t/ and echoing /d/. These consonants alone provide boundaries of sounds; for example, in feet, street, pit, flit, it, fraught, the vowel sound is reduced by the plosive effect of the /t/, and in bed, dead, red, mad, sad, the vowel syllable is given a boundary of sound in the /d/ consonant.[3]

However, once again, the /d/ has an ambivalent role to play in the stanzas--as it did in "A" section when it joined with the labials and liquids to lengthen the vowel resonance even while it defined the limits of these resonances. For example, the consonant /d/ does not have the

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3. A. C. Gimson, An Introduction to the Pronunciation of English (London, 1962), p. 94.

power of /t/ to reduce the vowel syllables, as these matching pairs will

demonstrate: debt, dead; bet, bed; sat, sad; fraught, fraud; beat,

bead; feet, feed, so that, once again, this plosive consonant, /d/,

seems to work against itself as it functions in part to lengthen the

vowel syllable. However, its ambivalence lies in its ability not only

to lengthen the vowel syllable in the word, but also to de-limit the

vowel syllables in the stanza. So that in "B" section's climaxing

verses, while /d/ has a token function with the vowel syllable in in-

dividual words, it has a major function in its plosive partnership with

/t/ in whole stanzas. In the climaxing stanzas of Maud, those defined

as the first 25 stanzas of Part II, /d/ plays its plosive role, as a

typical stanza will demonstrate:

> Is i/t/ gone?  my pulses bea/t/--
> Wha/t/ was i/t/?  a lying /t/rick of the brain?
> Ye/t/ I though/t/ I saw her s/t/and,
> High over the sha/d/owy land.
> I/t/ is gone;
>
> -Part 2, I, ii

Again, in this stanza:

> Bre/t/on, not Bri/t/on;  here
> Like a shipwreck'/d/ man on a coas/t/,
> Of ancien/t/ fable and fear--
> Plague/d/ with a fli/t/ing /t/o and fro,
> A /d/isease, a har/d/ mechanic ghos/t/
>
> -Part 2, II, v

And, one again:

> For a /t/umul/t/ shakes the ci/t/y,
> And I wake, my /d/ream is fle/d/;
> In the shu/d/ering /d/awn, behold,
> Withou/t/ knowledge, withou/t/ pi/t/y,
> By the cur/t/ains of my be/d/
> Tha/t/ abi/d/ing phan/t/om cold.
>
> -Part 2, IV, vii

In summary, then, the repetition of /t/ and /d/ sounds in "B"

section is significant. The strong intensities of plosives in the 25

stanzas which climax the poem have critical effect upon the reader. When, in accompaniment with the plosive intensities, the reader finds himself recording one prominent sound word--and street, because of its corollary sounds in beat, feet, meet, must be judged such a word--he is prone to ask again if he has not found some correlation between sound and theme in the poem. Just as in "A" section he was led to conclude that the key words roses and lilies were repositories, too, of the section's major sounds, so in "B" he is led to conclude that the key word, street, with its high vowel /iy/, its resonant /r/ and its plosive /t/ is a repository also of the major sound combination for "B."

The significance of this argument to the reader is to lead him to conjecture, again, that the poet's lingual experience has initiated with some unit of sound-meaning; in "B" section the word-sound street appears as such a unit. This lingual particle,[4] street, becomes, then, in Tennyson's conscious expansion of its relative sounds and relative themes, the lyric expression of Maud's inner passages. This view of the poetry-making process in Maud reinforces the importance given to the stanzas which Tennyson wrote in 1837 and which begin: "O that 'twere possible ...", considered to be the germinal ones for Maud. For the significant city images are clearly observed in this early poem, which Tennyson has included, nearly intact, in his climax to Maud.

In the view of the poem here being proffered, street would be the paradigm of lingual meaning for Maud's "B" section, just as roses and lilies would be the paradigms of meaning for "A" section.[5] In this

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4. Kenneth Pike, "Language--Where Science and Poetry Meet", CE, XXVI (1965), p. 284.

5. E.D.H. Johnson, "The Lily and the Rose: Symbolic Meaning in Maud", PMLA, LXIV (1949), pp. 1222-1227.

view, a poem is the expansion of units of sound-meaning: that is, a poem is a structure which may be defined in linear terms only at its lowest level--and then only tentatively--of the syllable, or word, or other acceptable unit of sound-meaning.[6]

What seems to give linear limits to the expanding sound-consciousness of Maud may be the de-limiting /t/'s and /d/'s of "B" section, which conflict with the basic sound imbeddings in the opening two sections. These plosives, which serve not only to give boundaries to the echoing resonances of the vowel syllables in "B" section, but which serve also to emphasize the rhetorical consonances of the introductory verses of "A", may serve as the linear agents in the poem.

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6. Pike, "Language--Where Science and Poetry Meet", p. 285.

CHAPTER IV

The conflict of sounds in Maud, which was marked in part "B" by Tennyson's introduction of /t/ and /d/ consonances in the climaxing stanzas of the long poem, might be expected to resolve itself in part "C." However, such resolution does not take place, as even a superficial reading of the conclusion would demonstrate.[1] The poet has retained both the resonances of the poem's early verses, as well as the /t/'s and /d/'s of the "Dead, long dead" stanzas. Perhaps the most convenient and superficial analysis of part "C"'s basic consonant sounds can be made by gathering together clear examples of alliterations, and finding within their community any possible patterns of consonant sounds which may occur. To this purpose, then, this chapter will open with a line-by-line sampling of consonant repetitions in part "C":

Stanza 1.

| line 2 | ...... | "haunts of horror (and fear)" |
| line 3 | ...... | "at last for a little thing" |
| line 4 | ...... | "for it fell at a time (of year)" |
| line 5 | ...... | "the face of the night is fair" |
| line 5 | ...... | "on the dewy downs" |
| line 6 | ...... | "shining daffodil dies" |
| line 10 | ...... | "to divide in a dream" |

Stanza 2.

| line 1 | ...... | "but a dream, yet it yielded a dear delight" |
| line 3 | ...... | "in a weary world" |
| line 4 | ...... | "was but a dream, yet it lighten'd my despair" |
| line 5 | ...... | "when I thought that a war would arise" |
| line 9 | ...... | "be all in all" |
| line 9-10 | ...... | "and Peace/Pipe on her pastoral hillock" |
| line 11 | ...... | "her harvest ripen, her herd increase" |
| line 12 | ...... | "rust on a slothful shore" |

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1. It does not take place thematically, either. See: Roy Basler, Tennyson the Psychologist", SAQ, XLII (1944), pp. 143-159.

line 13  ......  "the cobweb woven across the cannon's throat"
line 14  ......  "shall shake its threaded tears"

## Stanza 3.

line 1  ......  "ran on, and rumor of battle grew"
line 2  ......  "it is time, it is time"
line 3  ......  "I cleaved to a cause"
line 4  ......  "it is time"

## Stanza 4.

line 2  ......  "a land that has lost for a little her lust
                of gold"
line 4  ......  "horrible, hateful, monstrous"
line 5  ......  "banner of battle (unroll'd!)"
line 7  ......  "crush'd in the clash of the jarring claims"
line 8  ......  "wrath shall be wreak'd on a giant liar"
line 9  ......  "light shall leap"
line 10 ......  "shine in the sudden making of splendid names"
line 13 ......  "For the peace, that I deem'd no peace"
line 14 ......  "Black and Baltic"
line 15 ......  "fortress flames"
line 16 ......  "blood-red blossom of war (with a heart of
                fire)"

## Stanza 5.

line 1  ......  "let it flame or fade"
line 1  ......  "the war roll down like a wind"
line 2  ......  "we have proved we have hearts in a cause, we
                are noble still"
line 4  ......  "better to fight for the good (than to rail at
                the ill)"

Again, as in section "B", the poet shows his reliance on /t/'s and

/d/'s, but as the alliterated fragments demonstrate, the insistent /t/

sounds are in "C" section's second shortest stanza, the nine lines of stan-

za three. Repetition of the phrase, "it is time", in this verse revives

the insistence of, "and the hoofs of the horses beat, beat/ The hoofs of

the horses beat/" in section "B"'s climaxing verse; or of, "Is it gone...

What was it...It is gone;" which occurs near the opening lines of the

climactic 25 stanzas of "B." However, the strong plosive quality of the

third verse of section "C" is muted, in the two opening stanzas, by softer

syllables of /w/, and, consistent to the end in its ambivalent role in the

poem, by the plosive /d/ in its vowel-continuant role. The /w/ conson-

ance is demonstrable here: "the world in the coming wars"; "in a weary

world"; "war would arise", and, in the final stanza, "the war roll down like a wind", "we have proved we have hearts in a cause, we are noble still." However, the /w/ consonance takes second place in these final stanzas to alliterated /d/'s--the first time in the long stanzas that Tennyson has relied for a major alliteration upon /d/ syllables:

> "on the /d/ewy /d/owns"
> "/d/affo/d/il /d/ies"
> "/d/ivi/d/e in a /d/ream"
> "but a /d/ream, yet it yiel/d/e/d/ a /d/ear /d/elight"
> "but a /d/ream, yet it lighten'/d/ my /d/espair"

Once again, in "C", the /d/ consonant plays its dual role in the sound structure: it co-operates in stanzas three and four with the increase of /t/ sounds, as well as with the consonance of /k/, at the same time that it appears in stanzas one and two in sound pairings with long vowels and resonant consonants. For example, in stanza three, /d/ plays its plosive role:

> And as months ran on and rumour of battle grew,
> "It is time, it is time, O passionate heart", sai/d/ I
> (For I cleave/d/ to a cause that I felt to be pure
>     and true),
> 'It is time, O passionate heart and morbi/d/ eye,
> That old hysterical mock-/d/isease should /d/ie.'
> And I stoo/d/ on a giant /d/eck and mix'/d/ my breath
> With a loyal people shouting a battle cry,
> Till I saw the dreary phantom arise and fly
> Far into the North, and battle, and seas of /d/eath.

> -Part 3, VI, iii

By contrast, in stanza two, it plays its resonant role:

> An/d/ it was but a /d/ream, yet it yiel/d/ed a /d/ear /d/elight
> To have look'd, tho' but in a /d/ream, upon eyes so fair,
> That had been in a weary worl/d/ my one thing bright;
> An/d/ it was but a /d/ream, yet it lighten'/d/ my despair
> When I thought that a war woul/d/ arise in defence of the right,
> That an iron tyranny now should ben/d/ or cease,
> The glory of manhoo/d/ stan/d/ on his ancient height,
> Nor Britain's one sole Go/d/ be the millionaire:
> Nor more shall commerce be all in all, an/d/ Peace
> Pipe on her pastoral hillock a langui/d/ note,
> An/d/ watch her harvest ripen, her her/d/ increase,
> Nor the cannon-bullet rust on a slothful shore,
> An/d/ the cobweb woven across the cannon's throat,

Shall shake its threaded tears in the win/d/ no more

-Part 3, VI, ii

In this second stanza the /d/ appears consistently with long vowels and resonant consonants, as in dream, bend, and wind. Its plosive quality gives way before the resonating syllables of /d/'s immediate environment. In stanza three, on the other hand, /d/ is paired for the most part with "short" vowels and non-resonant consonants, so that it finds strong partnership with its ally, /t/, in this shorter verse.

The conflict of resonant and plosive sounds, which was so strongly marked in "B" section, is thus retained in Maud's conclusion. The conflict can be shown best in a contrast of lines from stanza two and stanza four:

| Stanza 2 | Stanza 4 |
|---|---|
| And it was but a dream, yet it yielded a dear delight To have look'd, tho' but in a dream, upon eyes so fair, That had been in a weary world my one thing bright; And it was but a dream, yet it lighten'd my despair | Tho' many a light shall darken, and many shall weep For those that are crush'd in the clash of jarring claims, Yet God's just wrath shall be wreak'd on a giant liar; |

In the 4th verse the /k/ consonants join with the /t/'s and the /d/'s to de-limit the boundaries of the vowels and resonant consonants which have expression in stanza two. There are no /w/ alliterations in the fourth stanza. The use of /l/ as a sound device in lines 1 and 2 (in the excerpt above) and in lines 2, 8, 9 of the full stanza is contrasted by the /t/ and /k/ consonances which also occur:

Tho' many a ligh/t/ shall dar/k/en, and many shall weep
For those tha/t/ are /c/rush'/d/ in the /k/lash of the
    jarring /k/laims,
Ye/t/ God's Jus/t/ wrath shall be wrea/k/'d on a gian/t/ liar;
And many a dar/k/ness in/t/o the ligh/t/ shall leap,

-Part 3, VI, iv

In line 2 of the stanza:

Of a land tha/t/ has los/t/ for a li/t/le her lus/t/ of gold

In stanza two, on the other hand, the occurrence of the /y/ prosody vowel /iy/ with the resonant consonants /l/ and /m/, as well as the non-resonant /d/, conflicts with the occurrence of plosive sounds in stanza four. Thus stanza four is a miniature for the sound contrasts in "B" section's 25 climactic stanzas, where the resonant sounds of the earlier part of the poem fell away before the plosive sounds. The stanza reveals the underlying glide sounds of the /w/ syllables in phrases like: "lust of gold", "Not to be told", "battle unroll'd", all of which are rhymed in this verse. But it is insistent, at the same time, in its plosive sounds:

> Le/t/ i/t/ g/ow/ or s/t/ay, s/ow/ I wake /t/uw/ the
> higher aims

> -Part 3, VI, iv

and:

> Horrible, Ha/t/eful mons/t/rous, no/t/ /t/uw/ be
> /t/ow/ld

> -Part 3, VI, iv

and:

> And n/ow/ble th/ow/gh/t/ be freer under the sun

> -Part 3, VI, iv

There is little conflict of basic sounds in stanza two, just as in the long introduction to Maud--section "A"--there was little conflict. However, where the opening section of the poem relied on /w/ prosody vowel syllables, stanza two of the poem's conclusion relies on /y/ prosody vowel sounds. A key word is dream, which is used three times in the stanza, and which has strong echoes in yielded, dear, weary, delight. A secondary assonance lies in the rhymed words cease, Peace, increase.

The final stanza of Maud, the fifth one of "C" section, does not resolve the prosodic conflicts of the poem: however, the plosive sounds are found now with any intensity in only two lines of the six, the re-

maining four lines reveal resonances of /y/ prosody and /w/ prosody sylla-

bles:

        Let it fl/ey/me or f/ey/de, and the w/ɔw/r r/ow/ll
d/aw/n l/ay/ke a w/ɨy/nd,
        W/iy/ have pr/uw/ved w/iy/ have hearts in a c/ɔw/se,
w/iy/ are n/ow/ble st/ɨy/ll,
        And m/ay/self have aw/ey/ke/d/ as i/t/ s/iy/ms /t/uw/ the
be/t/er m/ay/nd;
        l/t/is be/t/er /t/o f/ay/gh/t/ for the g/uw/d/ than /t/o r/ey/l
a/t/ the /ɨy/ll;
        /Ay/ have felt with m/ay/ n/ay/tive land, /Ay/ am
/uw/ne with m/ay/ k/ay/nd,
        /Ay/ embr/ey/ce the purpose of G/ɔw/d, and the d/uw/m
ass/ay/gn'd.

                                                -Part 3, VI, v

As well as the dominant structures of resonant syllables in this stanza,

structures which re-echo the sound patterns of __Maud__'s "A" section, there is

observable in the stanza a more stable rhythm, or "beat", which also finds

parallel in the stanzas of the poem's opening section. The lines have a

five-beat rhythm: this rhythm is constant in all the stanzas of "C" section.

Significantly, the longer lines of this section rely frequently on internal

alliteration and assonance, just as they did in section "A." However, where

in section "A" there were strong internal rhythms occurring upon beat three

of the six-beat line, in section "C" the internal sound devices are rather

imbeddings of similar syllable arrangements through continuous lines of the

whole stanza:

        My m/uw/d is changed, for it fell at a time
            of year
        When the face of the night is fair on the d/uw/y
            d/aw/ns,
        And the shining daffodil dies, and the Charioteer
        And starry Gemini hang like gl/ɔw/rious cr/aw/ns
        /Ow/ver /ɔw/rion's grave l/ow/ d/aw/n in the West

                                                -Part 3, VI, i

Or:

        And it was but a dr/iy/m, yet y/iy/lded a d/iy/r
            delight
        To have look'd, tho' but in a dr/iy/m, upon eyes
            so fair,
        And it was but a dr/iy/m,...

                                                -Part 3, VI, ii

Or, again, in syllables of /r/ 's:

> And watch he/r/ ha/r/vest /r/ipen, he/r/ he/r/d inc/r/ease,
> No/r/ the cannon-bullet /r/ust on a slothful sho/r/e,
> And the cobweb woven ac/r/oss the cannon's th/r/oat,
> Shall shake its th/r/eaded tea/r/s in the wind no mo/r/e.
>
> -Part 3, VI, ii

As well, the rhyme words at the line-ends of section "C"'s stanzas carry the fifth beat of the five-beat line rhythm--and thus significantly emphasize external sound structures. The final lines of Maud, then, which are lengthened from "B" section's insistent three-beat rhythm, have still not the full stature of "A"'s lines, which insist upon rhetorical and acoustic parallels in each half line. The reader's interest is drawn in "C" toward internal sound devices, yes, but not for linear reasons. He is drawn there by the imbeddings of individual sound syllables through-out several lines. These syllables may reverberate for him as outward, expanding movements of sound, rather than as inward, set statements of sound. This movement away from the line structure--perhaps not as impor-tant as a similar movement in "B" section's shorter lyric lines--is, however, like "B", given some impetus in significant assonances of line rhymes. For example, in stanza four, there is a strong imbedding of the high-front vowel, and particularly the /ey/ syllable, in the rhymes. Of the 16 lines of this verse, 11 feature the /y/ prosody syllable; five of these are rhymes of /ey/, which have some assistance from internal assonances, as these selected lines will demonstrate:

> Let is go or st/ey/, so I w/ey/ke to the higher
>       /ey/ms
>
> -Part 3, VI, iv

> And love of a peace that was full of wrongs and
>       sh/ey/mes,
> Horrible, h/ey/teful, monstrous, not to be told;
> And h/ey/l once more to the banner of battle
>       unroll'd!
>
> -Part 3, VI, iv

> For those that are crush'd in the clash of the
> jarring cl/ey/ms,

> -Part 3, VI, iv

> And shine in the sudden m/ey/king of splendid
> n/ey/mes,

> -Part 3, VI, iv

> And deathful-grinning mouths of the fortress
> fl/ey/mes.

> -Part 3, VI, iv

A second y prosody which is imbedded in this stanza is the /ay/

vowel of light. It occurs, for example, in these phrases: "And many a

darkness into the l/ay/ght shall leap,/ And sh/ay/ne in the sudden mak-

ing of splendid names",/ and in the earlier line: "Tho' many a l/ay/ght

shall darken, and many shall weep/." This /ay/ assonance is echoed in

higher, liar, desire, and fire, the last three syllables being rhyming

ones in the stanza.

The /ay/ syllable is, in fact, the dominant one in the rhyme scheme

of stanzas two, three and four. In five, it appears again in three out

of six lines, becoming voiced finally in the last vowel sound of the poem.

"I embrace the purpose of God, and the doom assign'd."

The dominance of /w/ and /y/ prosodies in this final stanza of Maud

leads naturally into the poem's final phrase: "the doom assign'd." The

plosive sounds are muted in this phrase, for the /d/ has a strong reson-

ant quality, both in its initial role in doom and in its terminal role in

assign'd, because of the resonances of /m/, of /uw/, of /n/, and of /ay/.

The "doom assign'd", the last syllables of Maud, thus incorporates major

vowel syllables and major consonant syllables of the poem. Excepted,

of course, are the plosive sounds which were so strongly marked in the

long inner section of "B", and which were echoed in the brief, five-

stanza "C." Also excepted is the resonant /l/ which was featured in "A."

However, the obvious sound pairings in these final five stanzas--between

doom and dream; between assign'd and time / light--where each of the paired words, dream, time, and light, is used four times in the short "C" section, gives evidence that the plosive sounds of /t/ and the resonant sounds of /l/ are still major patterns even unto the final lines of the poem.

When the sound-pairs of the final stanza are gathered, it is the high, front vowel syllable /ay/, as in time and light, that dominates over the back vowel /uw/ or /ow/ which is featured in doom or roll'd. A second dominance is given in the lines to another high, front vowel, /iy/, as in dream, yield. Thus it is the dream, and time or light, which play key sound roles in the stanzas, and, because of their appearances in the climax-ing lines of the long poem, play theme roles as well. These sound-theme units join with the roses and the lilies and who knows? of section "A", as well as with the street / beat / dead of section "B", as, the significant units of the poem.

A patterning of the key sound units would find the following matrix:

| x | y |
|---|---|
| roses/lilies/who knows, etc. | street/beat/dead, etc. |
| doom/dream/assign'd | time/light |

The units of "x" are the ones which depend wholly upon resonant con-sonants, whereas those of "y" depend upon the plosive consonants. The units of "x" frequently employ the /w/ prosody vowel syllable; those of "y" do not employ this syllable. Both "x" and "y" feature the high, front vowel syllable.

However, perhaps the thematic distinctions between the two groups, while less available to quantitative measurement, are qualitatively more important. There is, for example, a marked contrast in the groups of sounds--"x" denoting the "private" symbols of flowers and dreams, and "y" denoting the "public" symbols of streets and time. This dichotomy of the "private" and the "public" man has been a common theme in Tennyson

criticism:[2] perhaps this first distinction in the groups points only to the obvious. However a second view of Tennyson is the one in which the pastoral poet is in conflict with the urban poet--in Maud this conflict is made explicit exactly as the above matrix suggests. Terms which fit "x" group are meadow, hollow, wood, moor, field, child; terms which fit "y" are beat, feet, meet, tread, city, flit, fleet. All of these terms are used repeatedly by Tennyson throughout the poem, varying in intensity from the resonant sounds to the plosive ones, as the poet moves from the rural scene to the city one.

The significance of this second thematic contrast is perhaps not so obvious. Superficially the significance would appear to lie in the suggestion of a sound symbolism in the language: that is, it would appear to lie in the suggestion that Tennyson is realizing within his language sounds which imitate in some way his physical environment. However, there is a second, less obvious, alternative, and it is one which the discoveries of this thesis have continually been directed toward. This alternative is that the poet began with the lingual conception, perhaps wood, or meadow, and expanded the sounds and the themes of these initial generalizations into the sounds and the themes of the poem. For example, wood might lead to woodland, worldling, womanhood, wail'd, etc., and meadow might lead to mellow, hollow, swallow, morning, May, etc. The continuing expansions of the sound-themes might finally suggest a sound symbolism; however, such symbolism must be a choice, first, of the poet from his language, and not necessarily a natural occurrence in the body of his language.

The conflict of sounds which has been noted in Maud has a parallel

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2.  Jerome H. Buckley, Tennyson the Growth of a Poet (Boston, 1960); Elton E. Smith, The Two Voices: A Tennyson Study (Lincoln, Neb., 1964).

in another major poem, written over 60 years later, by the American T. S.

Eliot. In "The Love Song of J. Alfred Prufrock" identically-similar sound-

theme pairings appear, as may be shown from selected lines from each poem:

| Maud | Prufrock |
|------|----------|
| It leads me forth at evening | When the evening is spread out against the sky |
| And the yellow vapours choke | For the yellow smoke that slides along the street |
| But the broad light glares and beats, And the shadow flits and fleets And will not let me be; | ...through certain half-deserted streets The muttering retreats |
| And I loathe the squares and streets, And the faces that one meets, | To prepare a face to meet the faces that you meet; |
| But up and down and to and fro, Ever about me the dead men go; | In the room the women come and go Talking of Michelangelo. |
| It is time, it is time, 'O passionate heart,' said I ...!It is time, O passionate heart and morbid eye, | There will be time, there will be time ....There will be time to murder and create |
| Let it go or stay... | Let us go then you and I... |
| Is it gone?  My pulses beat-- What was it? ...What is it?... | Oh, do not ask, 'What is it?' Let us go and make our visit. |

However, the importance of such sound-theme-imagery parallels must

remain for the moment at the literary level, for this thesis is concerned

with descriptions of one poem, not with prescriptions for all poetry.  That

Eliot, in his early work, may have been much influenced by Tennyson is

extremely interesting from a linguistic viewpoint, too, but the extent of

this influence--does the Tennyson sound-theme unit extend to Eliot's later

poems?--must be measured before it can be defined.  Such measurement is

subject matter for another thesis than this present one.

# CONCLUSION

The sound structures in Tennyson's <u>Maud</u> which have been described in the foregoing chapters suggest that there are certain, definable lingual processes to be observed in the poem. Since it cannot be argued that this one poem, <u>Maud</u>, is so unusual that it defies the standard processes of poetry-making in English, this thesis has further assumed that in defining the lingual processes of <u>Maud</u> it is defining, also, certain general lingual processes of all English poetry. That <u>Maud</u> is a unique poem may, of course, be argued, but it cannot be argued that it is so deviant that it does not meet the ideal which we call "poem."

The uniqueness of <u>Maud</u> may lie, even, in the very evidence which this thesis offers for its definitions of poetry: it may lie in the poet's own and particular exploitation of certain sounds of the language. However, since all English poetry shares in a common universe of English sounds, individual choices of vowel syllables and consonant sounds by individual poets should serve only to draw attention to the body of the language itself. For example, individual combinations of English sounds, practised by individual poets, should serve to categorize the tolerable, meaningful sound combinations of the language.

The uniqueness of a poem, then, may be defined as the intuitive response which a reader makes to a particular poem. His response to the meaningful lingual relationships in an individual poem may be examined in a careful description of the poem's "units"[1] of sound-meaning, a description which this thesis has attempted with Tennyson's <u>Maud</u>.

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1. Kenneth Pike, "Language--Where Science and Poetry Meet", <u>CE</u>, XXVI (1964-65), p. 284.

But what cannot be defined so easily--although, strangely enough, it, also, finds immediate, intuitive response from the reader--is the ideal which we call "poem." How we conceive of poetry is the question which has directed the chapters of description undertaken in this thesis. Unless the descriptions may be made, now, to point to certain tentative conclusions upon that which we call "poem" or "poetry", these descriptions are trivial ones, and they deny the lingual conceptions which have framed them.

The descriptions do, of course, point to certain, definable patterns in the poem, patterns which open to speculation certain hypotheses not only upon the nature of poetry, but also upon the nature of the language. What seems most significant is that the patterns of poetic meaning explored in Maud all lead in a certain general direction. They lead toward a definition of poetry as the paradigm of lingual meaning, that is, as the repository of all significant events and combinations of events of the language. Such a definition of "poem" parallels, for example, linguists' definition of "phoneme", which is taken to be the repository for significant sound events of the language. In these definitions what is interesting is that neither poem nor phoneme is an object of itself, and yet each serves as ideation,[2] not just for sums of linear relationships, but for infinite dimensions of patterned relationships suggestive of Benjamin Whorf's "word of hyper-space, of higher dimensions."[3]

However, while "poem" is lingual ideation, it is, because it can be both a lingual event itself and at the same time suggest infinite dimensions in its lingual patterns, something other than the sum of all its

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2.  L. S. Vygotsky, "Language and Thought, The Problem and the Approach", The Psychology of Language, Thought and Instruction, ed. John P. DeCecco (New York, 1967), pp. 55-60.

3.  Benjamin Whorf, Language, Thought and Reality, ed. John B. Carroll (Cambridge, Mass., 1956), p. 248.

known parts.[4] Neither may all parts ever be known, nor may the generaliza-
tion which honors this knowledge be merely a sum of parts. Therefore the
concept of "poem" as the vehicle which carries all possible sound-meanings
of language posits a supra-linear environment for language, where even
though lingual events may be systematically organized by lines, the rela-
tionships of syllable-meanings within given lines depend upon supra-
linear patternings of sounds and themes.

Such, conceptually, is the view of poetry which this thesis holds to
be correct. The essay's descriptions of sounds and sound structures in
Maud have led to the conclusion that poetry is the class of language,
rather than to the conclusion, favored by structural linguists,[5] that
poetry is a sub-class of language. Summary evidence for this view is
offered in the thesis by the suggestions that 1) a sound /wh/ is a dom-
inant one in Maud, might of itself be the most significant sound unit of
the language, 2) the two basic sound patterns which are witnessed in
Maud might be the distinctions between poetic and prosaic structures of
the language, and 3) the syllable units of Maud appear to be reposi-
tories for sound-theme patterns in the poem, as they may be, similarly,
for sound-theme patterns in any given English poem. From three such

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4. A similar view is made of the "literary symbol" by William York
   Tindall, The Literary Symbol (New York, 1955), pp. 8-11.

5. Samuel R. Levin, "Poetry and Grammaticalness", Essays on the
   Language of Literature, eds. Seymour Chatman and Samuel R. Levin
   (Boston, 1967), pp. 224-230; Richard Ohmann, "Literature as
   Sentences", Essays on the Language of Literature, pp. 231-238;
   Ronald Sutherland, "Structural Linguistics and English Prosody",
   Readings in Applied Linguistics, ed. Harold B. Allen (New York, 1964),
   pp. 492-499; Noam Chomsky, Aspects of the Theory of Syntax
   (Cambridge, Mass., 1965), pp. 148-153.

views of <u>Maud</u> may be derived, first, a definition of poetry as lingual process, and, second, a speculation that poetry is the lingual demonstration of non-linear dimensions.

The three tentative conclusions which this essay has reached after a description of the sounds, the sound structures, and, finally, the sound patternings of <u>Maud</u> need brief review. They will be discussed now in the order in which they have been proffered, beginning with the poet Tennyson's significant repetition of /<u>wh</u>/ sounds.

The /<u>w</u>/ sounds have been found to be prominent ones in <u>Maud</u>, particularly in section "A", where the vowel syllables /<u>ow</u>/, /<u>uw</u>/ and /<u>aw</u>/ dominated all other resonant sounds in the section. These /<u>w</u>/ prosody vowel syllables are also prominent ones in sections "B" and "C" of <u>Maud</u>. Taken together with the alliterations of /<u>w</u>/ which Tennyson relies on in section "A" and section "C"; with the repetitive use of <u>who</u> and <u>whose</u> or <u>whom</u> common to "A" and to "B"; and with the frequent use of <u>where</u>, <u>when</u>, <u>why</u>, etc., in "B", this one language sound <u>ooow(h)ooe</u> is found to have a major role in the poem. What is even more significant, perhaps, is Tennyson's frequent choice of the /<u>wh</u>/ pronoun--for example, <u>who</u>, <u>what</u>, <u>why</u>, <u>when</u>, <u>where</u>, <u>how</u>,--as an initiating syllable in lines of "A" section and "B" section. Not only does the repetition of the /<u>wh</u>/ syllables here described contribute to the general sound resonances of the poem, it more significantly points up a thematic pattern in the poem--a pattern established by repeated questions of "who?", "what?", "why?", etc. This syntactic patterning reveals the underlying themes of doubt and despair in <u>Maud</u>, themes which, of course, critics have consistently acknowledged in the poems of Tennyson.[6]

6. T. S. Eliot, for example, called Tennyson a "Virgil among the Shades, the saddest of all English poets, among the Great in Limbo, the most instinctive rebel against the society in which he was the most perfect conformist", T. S. Eliot, "Tennyson's 'In Memoriam'", <u>Selected Prose</u> (Harmondsworth, Middlesex, 1958), p. 184.

When this syllable /wh/ is found also to be the basic sound in words
which do not symbolize both /w/ and /h/, but rather symbolize only /w/,
as, for example, /wh/ave, /wh/ent, /wh/ail, /wh/ant, /wh/in, /wh/ar, etc.,
we are brought to recongize that /wh/ plays an extremely important sound
role in Maud. For now we must recognize that all /w/ prosodies, as well
as all /w/ semi-vowels and vowels in the poem have this /wh/ imbedding
(which may then be said to extend the themes of doubt expressed in the
poem).

This description of the poem begs a genuine question: does English
have, as a basic quality of sound, this /wh/ imbedding which Tennyson,
because of his preference for /w/ prosodies and /w/ vowels, has here em-
phasized? Since /w/ plays a triple role in the language, as prosody,
as vowel, as semi-vowel, logic suggests that this imbedding of /wh/
sounds is indeed a feature of the language.

The second hypothesis which this essay offers is that the two basic
sound patterns of Maud establish basic distinctions--lyric and narra-
tive--in the lingual processes of English. Section "A" of the poem
features the six-beat lines which are not common in English poetry:
Tennyson's use for the lines may be, as this thesis has already suggested,
quite prosaic. He deliberately emphasizes a mid-line pause by using
acoustic devices such as alliteration, as well as syntactic and rhetori-
cal devices. The reader is drawn by these various lingual techniques
into recognition of the line as a unit of measure, so that he can quite
properly re-assign the lines of poetry to sentences of narrative. This
will be, of course, a very lyrical set of sentences which the reader
considers, for he is aware throughout section "A" of the strong under-
ground pull of /w/ prosody and /y/ prosody vowel syllables imbedded in
the whole of "A."

In section "B" of the poem, from its initial lines, the poet is

highly lyrical. The lines are predominantly three-beat ones with sound

emphasis thrown upon external rhymes and external assonances. Neither

rhetorical nor syntactic devices operate internally upon individual lines

in "B." Even where the /t/'s and the /d/'s become insistent sounds in

"B" section, their insistence remains a purely acoustic, and not a syn-

tactic one (although in the English past tense, as for example, dropped

or burnt, the dental /t/ or /d/ has an obvious morpho-syntactic function).

The reader of "B" section is thus drawn from the line to the stanza, and

he can quite properly assign these lines of poetry to stanzas of lyric.

This discussion of lingual distinctions between prose and poetry

structures in Maud has its parallel in recent literary discussions of the

importance of similar lingual distinctions in prose fiction, as, for

example, in James Joyce's Ulysses. As remarked by Ralph Freedman in his

work, The Lyrical Novel, whenever an author has chosen to use a "stream-

of-consciousness" technique such as Joyce has done, he has chosen an

essentially "lyrical process", held only loosely by a prose form:

> The novel (Ulysses) is built on an
> obvious counterpoint. On the one hand,
> we encounter the epic quest through the
> concrete world of Dublin, but, on the
> other, we observe the filtering of that
> quest through the conscious and uncon-
> scious stream. A narrator exposes him-
> self while ostensibly reflecting the
> world of his perception....A "lyrical
> process" based on the quest seems to
> move toward a moment of recognition in
> each of the characters, to be unified in
> the end by the novel's resolution as a
> whole. In many ways, then, Ulysses seems
> to use both the quest and the stream-of-
> consciousness for a lyrical purpose....
> The juggling of lyrical technique is only
> one aspect among many of this complex work,
> which extends from a parody of literature
> and language to a concise dramatization
> of men and events.

Freedman suggests there is a "web of motifs" by which Joyce exposes

his themes throughout Ulysses.[7] It is just such patterning, not simply of themes, but of sound-themes, which this thesis on Maud suggests is the true nature of poetry. A second prose critic, William York Tindall, comes upon the sound-theme analysis when he describes in Joyce's Ulysses the author's use of key sound words throughout the novel--words like keys, tea, potato, rose, cod, etc.[8]--which are iterated and reiterated throughout the whole, to form hierarchies of meanings within meanings.

A final hypothesis which this essay offers is that the syllable units of Maud (or of any English poem) are indeed sound-theme units, and are not composed of one part, sound, and one part, meaning. The dominant sound syllable in Maud's "A" section is /ow/, a syllable which is featured in one of the two major literary symbols of this section: r/ow/se. A secondary vowel assonance in "A" section is the /y/ prosody vowel, found in two forms in the section's other main symbol: l/ɨy/l/iy/s. The major consonant patterns of "A" section are also reflected in roses and lilies. Similar sound-theme associations are to be found in the who-whose of "A" section, the street-dead of "B" section, and the dream-doom, time-light of "C" section. The whole pattern of sound-themes might be said to be incorporated in the long poem's final phrase, "the doom assign'd."

The significance of these clearly-established sound-theme patterns in Maud is their suggestion of a process of poetry-making. The process is a lingual one: the poet's choice of his poem is the language unit, be it rose, wood, street, city, dream or time. From these syllables he builds his poem, expanding upon and still expanding upon the initial

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7. Ralph Freedman, The Lyrical Novel (Princeton, N.J., 1963), pp. 12-13.

8. William York Tindall, A Reader's Guide to James Joyce (New York, 1965), pp. 123-236.

sound-theme syllables.  Thus rose becomes flows, glows, blows, until the sound reaches a crescendo in the lyric stanzas, "Come into the garden, Maud", which are prelude to the poem's disaster.  And, similarly, street, which is foreshadowed in sweet, cheat, deceit, becomes in the climaxing stanzas of the poem street, feet, beat.  The sounds are echoed and re-echoed in parallel units, until large wave patterns[9] of sound emerge, carrying with them their own clear lingual meanings.  Out of the intricate patterns of sound-meaning in Maud  may be chosen the resonant (pastoral) qualities of rose, lily, wood, meadow, hill, hall, hollow, mellow, lea, field, stream, or the plosive (city) qualities of street, feet, beat, meet, cheat, fleet, flit, city, pity, citizen, dust, market, pit.  And within each of these patterns lies yet more intricate patterns--rose suggests the /ow/ sounds of hall, hollow, wood, wound, ruin'd woodlands, broken worldling, moor, moan, ghost, grove, gold and gloom, while lily suggests the /ɨy/ and /iy/ sounds of field, lea, mead, hill, wind, milk, milk-white, tree, sea, beam, gilt and gleam.  In these two previous patterns what is shown is the gloom qualities of the /w/ prosody syllables and the gleam qualities of the /y/ prosody syllables: that is, images of darkness are in the one pattern and images of light are in the other pattern.

The question which now presses in this view of the poem is:  are we recognizing in the poem a sound symbolism which the poet has been able to exploit from within his native language?  The units of roses and lilies seem pretty explicit:  the /ow/ syllable points directly to the gloom images of woods and groves, and the /iy/ syllables point directly to the gleam images of field and sea.  How is such apparent symbolism in

9.  Pike, "Language--Where Science and Poetry Meet", p. 284.

English to be explained?

At least two theories of sound symbolism have traditionally been advanced by language scholars in their attempts to explain the phenomenon which is suggested by the gleam and gloom patterns. The two are given very clear exposition in Edward Sapir's Language, where he speaks of an "interjection theory" and an "onomatopoeic theory." The first of these theories finds evidence for a sound symbolism in the language in expressions such as "oh!", "awk!", "aah!", "ooh!", and all similar interjections which imitate (so these theorists claim) the emotions.[10]

The importance of this theory is its reliance upon an "instinctive" basis for all language. However, such a theory, whenever it is subjected to more thoughtful analysis, is not tenable. It is true that the emotions themselves may give rise to involuntary cries, as, for example, the terrible, tearing sound of sudden grief, but such sounds are not themselves speech, and become so only when they are consciously articulated by tongue, teeth or lips in the form of a syllable, perhaps-- for grief--"aiyee!." Such a speech syllable is an intellectual presentation which the speaker feels best generalizes the emotion. In the words of Edward Sapir:

> The mistake must not be made of iden-
> tifying our conventional interjections (our
> oh! and ah! and sh!) with the instinctive
> cries themselves. These interjections are
> merely conventional fixations of the natural
> sounds. They therefore differ widely in
> various languages in accordance with the
> specific phonetic genius of each of these.[11]

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10. For other discussions of speech sounds see Leonard Bloomfield, Language, New York, 1933, pp. 21-56; also, J. R. Firth, Papers in Linguistics 1934-1951.

11. Edward Sapir, Language (New York, 1921), p. 5.

An "onomatopoeic theory" of sound symbolism which is closest to the general hypotheses suggested by this thesis, holds words to be sound-imitations of the events and the moods of nature. Poets, of course, have relied consciously upon this theory of sound symbolism, and particularly has this been true of Tennyson, who said of his own work that its peculiarity lay in his "hollow oe's and ae's." Literary critics have assented to the "mournful music" or the "elegaic note" in Tennyson's work, adopting uncritically the whole theory of sound symbolism which is implied.

However, again, the theory is not a tenable one. Since the poet's use of sound imitations is more conscious and more sophisticated than the ordinary speaker's use of interjections, the relation between the sound and the experience is even more artificial:

> What applies to the interjections applies
> with even greater force to the sound-imitative
> words. Such words as "whippoorwill", to "mew",
> to "caw" are in no sense natural sounds that
> man has instinctively or automatically repro-
> duced. They are just as truly creations of
> the human mind, flights of human fancy, as
> anything else in language. They do not grow
> directly out of nature, they are suggested by
> it and play with it.[12]

When Tennyson, for example, uses a line such as: "And out he walk'd when the wind like a broken worldling wail'd", he draws upon a whole history of English sound-meanings which are highly complex, and which are not to be analyzed simply as direct reflections of nature.

The descriptions of Tennyson's _Maud_ which have been made by this thesis suggest a third theory of sound-symbolism, one which is _generated within the language itself_ and which has no meaningful relationship to

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12. Ibid, p. 7.

the events of nature. In this theory words are recognized as generaliza-
tions of natural experience and not simply as sound reflections of that
experience.[13] In this view, whenever speakers recognize a new experience
and find a generalizing concept--a word--to fit that experience, they
initiate a new pattern of sound-meanings which future speakers may draw
upon and infinitely expand. Such a theory denies the cause-and-effect
relationships of the "instinctive" theories of interjections and onomato-
paeia--for initial causes have no relevance within a wave theory of
language.[14]

This theory of language suggests that at a certain "point-moment"[15]
within the whole harmony of human events, speakers conceive of new rela-
tionships for specific and immediate happenings. City is a recent ex-
ample in English, whereas wood (gloom) and sea (gleam) are very early
examples from the language. Within time, language-users expand the
sound-theme syllables of the new generalizing concept to include the
growing and changing relationships which the initial syllable recognized.
The word "city", for example, came into the language in the Middle
English period of a growing commercialism (1150-1475). But it was not
perhaps until the 19th century that Englishmen had the view of their
reality which allowed them to exploit the sound-theme syllables of city.
An early 19th century poet, Byron, makes use of this lingual unit, city,
in these concluding lines of Childe Harold:

> The armamen/t/s which thun/d/ers/t/rike the walls
> Of rock-buil/t/ ci/t/ies, bi/d/ing nations quake
> And monarchs /t/remble in their capi/t/als.

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13. L. S. Vygotsky, Thought and Language (Cambridge, Mass., 1962), p. 5

14. Pike, "Language--Where Science and Poetry Meet", pp. 291-292.

15. Whorf, Language, Thought and Reality, p. 248.

These lines contrast with the earlier lines of the final section, lines which are often quoted quite apart from the whole poem, <u>Childe Harold</u>, and given the title "Apostrophe to the Ocean":

> Roll on, thou deep and dark blue Ocean--roll!
> Ten thousand fleets sweep over thee in vain;
> Man marks the earth with ruin--his control
> Stops with the shore;  upon the watery plain
> The wrecks are all thy deed, nor doth remain
> A shadow of man's ravage, save his own.
> When for a moment, like a drop of rain,
> He sinks into thy depths with bubbling groan,
> Without  a grave, unknell'd, uncoffin'd, and
>         unknown.

In these lines, once again, the /<u>ow</u>/ sounds are deeply imbedded, and again they point to the pastoral, even better, to the <u>gloom</u> images of dark.  The sounds of the city are not in this stanza, even though these sounds--marked in Byron as in Tennyson by /<u>t</u>/'s, /<u>d</u>/'s and an accompanying /<u>k</u>/--occur briefly one stanza later.

However, Tennyson's <u>Maud</u>, because it has imbedded in it major sound-theme syllables of <u>city</u>, is one of the century's significant records of this new view of human experience.  The poem <u>Maud</u> carries in its sound-meanings the whole "city society" of the 19th and early 20th centuries, a poetic event which is echoed in T. S. Eliot's "The Love Song of J. Alfred Prufrock."

Thus what appears to be onomatopoeic in Tennyson may have come instead with the continuing expansions of sounds and themes derived from the initial lingual experience, as for example <u>city</u>.  Since it appears likely that <u>city</u> as a generalizing concept may be an archaism for English-speakers of the middle 20th century,[16]  perhaps no language student will ever come to it in search of symbolic relations between its

16.   The merging of several urban areas into one large "megalopolis" is
      a contemporary development, which may be seen, for example, on the
      U. S. Atlantic Seaboard, esp. New York.  Such urban complexes have
      qualitatively changed the "city" of Charles Dickens, Thomas Hardy,
      Stephen Crane, Thomas Wolfe and Tennyson.

lingual sounds and its semantic implications. However, older concepts, such as wood and sea, which have come down to us from Old English, may be open to linguistic speculation on the nature of a sound-symbolism in the language. Perhaps after centuries of use of these syllable sounds wood and sea, English-speakers consciously recognize a relationship between the sound and the initiating experience, even though the relationship is an intellectual one, and not an "instinctive" one.

I theorize, then, that language is ideation, and its units are the syllables upon syllables of sound-meanings which expand and again expand upon the conceiving idea. The paradigm of lingual meaning--that is, the vessel which must carry all the significant sound-theme relationships of the language--is poetry. For the significance of poetry lies in its conscious exploitation of language meanings for their most intricate, and yet tolerable, patterns, structures or lines. Perhaps from poetry linguists may one day realize as Whorf has remarked, that there is a "harmony and scientific beauty in the whole vast system, that system of which we are part and belong to"--but as yet only briefly glimpse.

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