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**FORM OF FIX: TRANSATLANTIC SONORITY IN THE MINORITY**

**Lisa Mansell**

**Cardiff, Wales**

**May 2007**

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

**{Jacques Attali}**

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

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

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

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

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## **CRITICAL INTRODUCTION**

### **TEXTUAL ORALITY: ORIGINS AND MYTHOLOGY**

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

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

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

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

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

#### **TWO SONIC INTERPELLATIONS**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

early mist

bring back the dawn

i

follow flock

reach blues ancestor

astral bird

startling grace of white

flapping strangely slow

like spirits ride 4

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

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

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

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

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

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

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

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

I'maseventhsonofaseventhsonbawnwithacauloverbotheyesandr  
aiedonblackcatboneshighjohntheconquerorandgreasygreens--.<sup>8</sup>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mae hen wlad fy Nhadau yn annwyl i mi.

Gwald beirdd a chantorion, enwogion o fri: <sup>10</sup>

[The land of my fathers is dear to me,

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

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

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

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

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

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

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

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

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

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

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

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

## **CHAPTER SUMMARIES**

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

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

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

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

{Chapter 1}

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**CHAPTER {1}**

**SHAKESPEARES AND EXPLOSIONS**  
**{SOME-MIGHT-SAY SONNETS}**

---



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

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

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

remains of an epitome

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

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

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







---

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

---

some might say

that Shakespeare is a strange ancestor-slant

a red-boom and root phonomaticism

umber and sun

but an avon-bard

harp and flesh

a century-12<sup>th</sup> of bard<sup>d</sup>

———etymology as chant

a re-appropriation of welsh-old mask

romanticized

faux-thirst

a theft of tongue-mother ghost-gone

---

{3}

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

---



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

a permission of hypertext

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

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

those which nexus a bombast

multiply a chaos-fork form choked wheeze-easy thump

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

---

---

{4}

I made my home of mal and dime

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

along the listen of twt lols

l l t t t l l [B]

of mime and migldi-magldi aim

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

wasps that tilt and still

t lt t l [B]

stings lisp-spilling a cracow spots acrock

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

across a krakened sea's sixty eyes

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

sweeping sweet

ond grac

s s k [D]

my deejay-vu is jude and age

d j j d g [E]

grappled on a lead-pipe grin

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

floating as fiddles-to-to-viols to fogs

f f d (v)f f [F]

unnative and unsleeve-greened

d g d [E]

and furled as faded daffodils

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

ides bile inside the smooth lexic of about and torque

d n d b nd [G]

an arab-dance barbed in sand

n b n b d n nd [G]

---

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

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

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

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

---

---

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

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{5}

chwerw as church-sour-choir

bitch-thin as rope-throw-chaff

a thorn of lichen-hyll llachar and wrath

thaw-fach and erchyll-prydfferth

that archdeacons either-or llwch-efail

nawns-awyr and nasty as switch

a vision-wart chafing and water-vox

east as a sleep-azure unison and razor

zen-easy as noise

shadows of long-ashen sharp

a maze-shamble shred-moon of ishmael eisiau

isel and ravish

shimmer and parish

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

---

c<sup>h</sup>

ch

th

th

c<sup>h</sup>/n

/

r

th

ll

c<sup>h</sup>

ll



unutilitarian and polyglottal uhn-t<sup>s</sup>-uhn  
a haze-thrash unresolved red

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

ochre-rope pore-wrecked and rupture

a fluid aristotle-rasp logos rattle and slag

---

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

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

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

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

---

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

---

---

{6}

red feather shark-tough  
as the wreck-ram rains a mark-maw torque  
hessian and marsh as sash  
llafar and harpoon-hoot as zip-coon bardd  
a swift of chassis and witch-blade touch  
a thistle-whisper hotspur hush-harp  
  
same-say some drop-split and shanty  
fizzles of viols to frog-frost  
diminished as virgin in shifts of vanish-nerve-groove  
freckled and carafe  
crazy and vagrant  
a walk-void of vixen-crawl move  
lovers voom-vernal  
vipers and ears

---

---

some might-say

that rhyme makes a blue-red bend

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

strict as chance signatures of genesis

unrimed rhyme is nothing more than a coke of baroque

arbitrary as play

a sweat-creaked jig for ear-easy sex

an unmemorable code for visual-logos loose

snake-rock and signal-trail trace

that claws a scratch-char bladderwrack

place and red

phonemic removal lifts fragment from block

a flash-fake trick of unbent language

tube and beautiful

tumour as baffle

a development of patterns allows a split of phoneme

a meaningful fat and fork-rough

as blue and unfill as timeless

unbody and untext removal-spit-fix

to rebody a retrotextual ancestor of whisper

a doxy of blues pox nonce and sonic

---

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

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

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

---

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

rousseau hears ja'i+du+bon as a jade-tube blend  
-- a scribble-ear scramble word break  
a mishearing as deliberate as scythe  
a blur of oral<>textual shift-edge chasm  
positions vanish to many  
a quarry-scuff of quake  
cherub as red in bleach-cherish process-birth process  
a text-hummmmm spark of lip-smack sound  
mutations of flesh to word  
terrain of the jazz-suck smudge  
procedures of push notion and feather  
text-hush is a flimsy record of speech  
an omit of the allophonic flex of body-twinge-breath  
harmonics of shriek-fade  
a harp-hung stun-spay spangle  
du in the syllogism ja'i du bon is as voiceless as rank  
as visual as jaw-easy was  
d<sup>t</sup>u  
it is the quasi-quiet creak  
discrepant as back-bon  
a semematic alternative  
deviant never and avalon



---

The phonomic aspect of  
language is isolated and  
explored for its own sake.<sup>18</sup>

---

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

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



---

{8}

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

---

---

cynghanedd is a mime-gone noise

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

welsh formal lyrics slab stables of fix

amid a fracture-shatter identity diasporesque bask  
fossil as eisteddfod

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

---

What's wrong with this line?

*dawn yr iwrch rhag y neidr oedd*

Deconstruct it:

*dawn yr : **Wr**ch | rhag y neidr : **OE**dd*  
d n r : (rch) | (rh g) n dr : (dd)

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

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

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

---

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

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

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

---

---

{9}

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

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

---



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

---

Mais ce n'est pas pour ton  
 fichu nez" [becomes]  
 "mets son et bafone don  
 rich hune.<sup>20</sup>

---

a micro-sonic stricture rocks a mirror-red and wrap  
 a glutton of fire  
 an answer-back antiphony of echo-schism  
 empty as throat-graze-gasp  
  
 this allophonic tension-conflict blends  
 a blur of jazz and <sup>z</sup>-chormatic-t<sup>s</sup>  
 a p<sup>b</sup> of b-bending-q-bass

---

mmmmmmmmmmmm

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

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

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

---

---

{10}

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

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

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

---



a white-zen narrative  
a suggest of story  
polar as merger  
bipedal and ballet as argument  
under and vagrant a music-lexic  
a nomad-mute glazed chain-daisy and choke  
  
sonnet 27 lisps a dental-split howl  
sonic and narrative  
an about-form departure  
an exodus of ribbon on the back-burr black-rub breeze  
from yell to arid a finish-been homogony

---



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

---

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

---

in sonnet 27

repetition roots at <sup>d</sup>  
a sway-to sonic of fizzle-warp view  
lazy-easy as slur and lip-tight taut  
against the rip-pull of tonic going home  
recapitulation is a return  
a bone-back of dentals                    lactic and labial  
circles of lure sexing home-hiss and inscape  
drawl and howl-hallowed  
a certain fuzz of narrative unzips the visual mime  
of a bipedal both semantic non-suppose  
violin as ravine-lime navy  
  
a collision of erupt diversifies the flash-boom scopic  
a baroque of palimpsest back-blue bolster  
vocabulary of blind                    thematic arcs of story  
of eyelid allusions to scopophillic swivel  
quasi-classical and lack  
expository as sextet                    a development of clinch  
and a shut-stop death by couplet-hush  
  
these rhymes mark only a yell of bellow  
a brittle-told boundary  
of narrative-progress genesis-never

---

{12}

raw and glow

a speak-sun either-or of womb-word  
spark and line as nubile

around a sky-break bark-squaw fall  
fetish and fulcrum

a tissue of zeus-jaws fabric-snazzy fix  
parallel as harp

leopardskin and epic-pink  
a lyric-gut-tug turqid-punk and qnarly

as dim-mist-singe that simmer long

musky and agate-gerund  
a fracas of saxifrage a fragile after-sex

arcane as shadow-crab  
seductive as silt-back lick and crack

---



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

---

**presents thy shadow to my sightless view  
which like a jewel hung in ghastly night  
makes black night beauteous and her old face new<sup>23</sup>**

---

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

a spenser of double-echo-joint

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

blasting equal to greater flaxen blur

from conventional wholes of schema

to fragment shrapnel bass of brrrrrrr

a three-d<sup>t</sup> always never whole-nothing mix

again-again gone

an unconsenting inside-flow of breath-blood sway

unyielding to musk-listen

despite the lazy pull of semantic-mimesis-hidden

---

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

---



a tonality of sibilant minor

hissing soft pulls of swaying ebb

blue-gap and s<sup>s</sup> t<sup>h</sup> z<sup>s</sup>

pivots of line

the directional thigh-muscle mouth position of open

oscillations of flex cadence and interrupts of fat

this brief deviance triggers a home-gone desire

a return to centre

origin after discord

complications of root-tonic expectation

available as dogma

inevitable as ox

invisible as exit-gone-exile

---



a final twang-echo wink in sonnet 18

rip-slacks cynghanedd measured explod<sup>d</sup>e  
flanked by a throb-repetition again-again chant

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

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

a horizon-cry red down

trickle of exhale

a multi-directional blast-climax sonic

an entangle of structures vie for shout

before the bit of final

a <sup>s</sup>-arching back-tonal origin

revolution of line 13 hiss-flank

z
δ
s

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

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

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

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

---



{Chapter 2}

---

**CHAPTER {2}**

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

---

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

And pity with just vengeance joined;  
Vengeance to injured Cambria due,  
And pity, O ye bards, to you.  
Silent, neglected, and unstrung,  
Our harps upon the willow hung<sup>25</sup>

---

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

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

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

s t  
d l  
t s  
n d

{Chapter 2}

3d

3d

d t

s l t

h) p

{1}

sextet and tousle in star-stout cataract

devil as vowel lover-lead

tacit sentence-tear and eastern as string

solent and lost in lozenge-long sun

naked as dance-dry nexus

jade-jaw in azure-daze jump

and darjeeling as drawl-wrapped jute

darling

triadic as steel as tuesday-desperate red

sin as flute

tight as tumult slut

hope as hotpot and pattern as cough

stone-token satyr as tissue

double-tide and bite

basil-slab as basalt-easy-ebb

flings of tongue-full chant-psalm

lace and ceiling-slick seldom

other and yawning

rhythm as lung

sanguine and serpent a noose-song-sling

lingual and swing-low slender

an aztec-cortez tragic and zonal

feather thick and leather as fang

s t

b l d t

b z ð s

f t ŋ

s l

ð ŋ

s n

n s l

t z

f ð

t ð

+ r









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

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

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

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

---

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

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

---

this visual mythology

cacophonous and triple-crick

chapel-clot and tarnish

unripples an unopposed binary fragment and granite

polytypical and arc

a self-song depolarized rhythm of skin

not a colour

but an other-hummm demolish

shingle as thump

a fanon of echo-schema epidermal and slash

---

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

---

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

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

---

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

---

visual imagery is denied a place in this text  
and vision as means of schematicization of self  
is relegated secondary                    extraconceptual  
the o{aur}al occupies prominence  
in establishing sonic identities  
interpellants of minor  
that slip=wreck and red  
outside the visual-frame-work ideology  
bladderwrack and shawl-wrap                    warp and fracture  
  
auralization unclasp  
the language-clap blue of phonemic utter  
in a rant-huff ruffle of breath-crash-gasp

---

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

---

a materialization of exhale

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

---

I'maseventhsonofaseventhson  
bawnwithacauloverbotheyesa  
ndraiedonblackcatboneshighj  
ohntheconquerorandgreasygr  
eens--.<sup>32</sup>

---

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

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

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

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

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

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







---

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

---

purrrrrr

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

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

{Chapter 2}

{2}

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

{72}

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

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

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

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





even at the most basic level of notation

we split ourselves in two three and umpteen skins

---

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

---

a notation of sound-capture utterance

a midden-yard of sacrifice

r<sup>h</sup>aven-d<sup>d</sup>eskg and b<sup>f</sup>ark

a flimsy gauze-<sup>v</sup>lack ooze of surge

a calligraphy of lung

b<sup>v</sup>raille lump and red-splinter-lip

razor and bardd-choke bleed

noisy and crypt-riddle

tacit and song

in easy-song-swagger lacquer-daze and sap

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

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

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

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

---

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

What do I care about Wales? It is an accident  
That I reside here. This is not on the map.  
[...]  
I hear Wales' claws tearing at my chest.  
As God as my witness, I cannot escape despite this<sup>39</sup>

---

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

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

---

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

---

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

---

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

---

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

---



romanticized and rubric  
a mythology-celt-fake                      anglic as bard  
  
a jubilee of fiske adjourn swansea and song-swan  
trans-atlantic and 1874  
into the boom-bosom of subordinate sombre  
a timbre of minor                      muscle and narrative  
un-skin-kin and merger  
in a lore-folk-funk of twixt-turning we-speak

---

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

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

---



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

---

A-JA-BU;  
    A-JA-BU  
        (bu-su)  
         sue/san  
  
    I-Kemo-San  
Ja - A - Bu  
    Ja - A - Bu  
        i/kemo/no/san  
San/ (frisco???)  
  
Bu- A- Ja  
    (Jabua)<sup>46</sup>

---

---

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

Lanke trr gll  
Pii Pii Pii Pii Pii  
Züüka züüka züüka  
züüka<sup>47</sup>

---

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

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

---

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

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

---

His voice had the deep burr of a man who kept fishhooks in his beard. So I put on my muslin jumpsuit, slid sleeves and levers tight, pulled my hair shut with Sirian beeswax and en-route superterranean to Toucan Bay via Antimatic Congo Pump I met Cain waiting with the contraband : 8 grams of uncut Ceboletta X<sup>1</sup>. And while Cain stroked a reefer the size of Mozambique rolled in a popadom, I held my head wide open for the suck with a nasal>oral siphon and was so oiled and eager for Joe Sam's return to Houdini's' that night that I sped there, down near the jetty where fishgutfunk fumed furiously and found copious peoples rubbing belly to back, hacking heels.

knee deep in ditchdiggerniggersweat!

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

WOOEEE! WOOEEEE!-<sup>49</sup>



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

{Chapter 3}

---

**CHAPTER {3}**

**NEITHER-BOTH AND BOOM**

---

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

---

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

[...]

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

{1}

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

\_\_\_\_\_ trrll a trll a bed of bed of bed

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

a hejinian of again-again  
of consciousness of consciousness

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

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

in frix that fleck and now a winter text-slash  
rip and fox

stolen and tangent

queen and unspeakable

remarkable as wings

that silk-back move

trrll a trll a bed of bed of bed

the typography of logos

down and axe

pillar and naked as dust

in a nowhere-blue to red-no rip

an oral of flux

migratory as rot

as visual as baroque and arabesque

going home

an un-remember when



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

..... a trrll a trll a bed of bed of bed

obstructs of text

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

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



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

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

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

a half going-home of tarnish

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

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

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

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

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

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





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

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

text is a both-body wither

---

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

---

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

of opposite-same rule and lure eruption

---

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

---

the neither-both boom of binary

space and in-between hinge

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

this fulcrum hyphens a typographical bleed of complex

solar and larynx

soft-squaw and slash

a kinesis visible black-mark-make

performing its over-again collision



as enact as movement

it occupies verbal space

material as blunt as queens

a modal of swipe of lace

the hyphen as a going-to as transitive and oval

is just a glimpse and one

fall and laugh

in compounds

in kenningar

from verb to gone

a gravity of dance

elegiac and loss as sand

this is not energy of slack

but a skald of breath-hold

a betrayal of inverse

glass and scrape as silver-crack

the slash of agent

national and literate in the empty of glass-flow faux

a stab and blast of exchange

---

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

---

in an enact of number and slick

many directions construct an un-static swivel

to hyphenate is to half-turn interpellation

african-american-black-british-anglo

an occupation of difference          a nonsense of grunt

to hyphen is to mobilize identity

to norse-old and english fleck-wax and kenningar

naked as rose

denim as stone



baraka dynamos never lexical-blends  
    an in-between and everyday-made blues  
in fractures african-american vernacular  
a motor of hyphen                      de-verbs a diaspora  
    a loss of invisible and ghost  
  phantasmal and mask  
lack and object                      thing and reflexive  
    un-fetish and nun                      a blind-feel sex  
  
the genitive lacks a tingle-gone of coming-from  
    nagging and absent as willows and law  
and the subject is begging a long-gone sob  
  of veil-love and calm  
a forever lack and stop as chop as cook  
    breathe-verb of infinitive position



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

hyphenated lexical blend-boing rupture

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

a pre-past-apres-going textual  
black-stone and norsemen

that trip in the shades and fix of moon  
an awakening of mourn-gone and noun  
to utter to enunciate  
from skins that record and act

these nouns are actors

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

a defiance of centre

a now-now outside

a blended multiple of the formerly binary

---

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

---

groove-trance of compound

a collision-explosion orange as lead and grip

an experiment lexical boom and blend

speaking wavesurge fire

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

thrusting the blend into motion-slow sparks of new



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

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

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

a narrative not tale-tell

a deep throb-tongue word

a momentum of text as material-material shatter



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

a different tradition demolishes canon  
breathless and nowhere

binary and fusion  
as mesh-sash as shame

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

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



words that determine a funk-gut direction

are removed from this text

the glut-lunge grab of go is gone

there is no going-to movement

motivated by a prepositional lexic bloom-boom no

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

and the image-schematic expect of this progression

an unparabolic dissect

un-actor of where to whom to glass

a foreword thrust bust-breath bulge and drowning

demonstrates the narrative priority

not the event of the expect

but the unexpect of running out of breath

of acrobatic subvocalised swings of covert taut

form noun to verb to unverb

these texts are a schema of movement

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

if narrative is next and expect

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

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

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

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

---

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

---

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

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

virtuosic and scatter  
a between text of somewhat-silence shred

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

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

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



flaxen in the simultaneous rip-torn both and boom

hyphen occupies positions of lack

omit and mark both and eruption

snore and scopophyllic

a position of red-sharp-nude

jones' double-hyphen enacts an impossibility of quiet

slivers of quill-talk ore-riddle revel

alluding to breath

heavy and blues

interruptive as drown-bleed

scape and lexical

beautiful and clink

a visual trace of choking

stealth as knuckle-clung viz

a notation of kinesis-oral

coral and history

divisions of voice are similarly unnotated

unwritten un-quotation-marked

unvisual

booming

box and echo enough in voice-scream-whisper

language provides its own context

for its own performance

there is a fluid between sonority and vision

as gauze as rip-thread age-edged faux

where boundaries chiasm magic as shock

neither-both tensions a boom on backbone of movement

where interruptions tax

silky as dagger and cashmere

either and dynamic

typography notates as dynamic to pianissimo

sforzando as focus

as hopkins-marks-breath-phrase

---

Instructions of wind-spread ribbon

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

65

---

a manuscript of bow-stroke sigh

icy in subtle tapers of unspecifiable line  
superfluous as quotation

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

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

---



---

hopkins kindles a music-word exchange

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

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

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

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

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

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

hopkins is vividly inconsistent  
to further savage the magma-boom  
a surprise of unhyphen-trick-fulcrum

---

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

---

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

---

this death of the dash

the removal of the hyphen  
a spilt-crack-fissure-slip  
is a crash into itself of language  
thunderclap and riverrun  
a removal of breath a remove-remove of verb  
a total merger of blend without the slow-back-grind  
an irreversible of both  
a crash more than two  
an irrepressible flash-gasp-speeding  
of a plural-all-at-once bang  
of semantically different odds  
  
this is a multi-direction of narrative  
flung from the nucleus of sonic-tear-vision-speak  
a splinter of boom-both-every  
minor and bastard  
wandering and fabled  
in its own rope-thorn contra-diaspora  
  
word-boundaries fissure-flex-fall  
under implied contradictions and lexic-blends

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

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

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

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

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





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

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

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

finnegans wake grits a process of dehyphenization

---

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

The fall

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

---

this total omission of hyphen

pushes language from sonic-subvocal to oral

as blue to frost to flaxen-gut-spill fusion

a socialization of radio-buzz deafen-drum

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

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

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

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

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

---

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

---

destined-to-die-out as process

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

the joyce-text is the closest thing

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

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

for joyce

to die is speech

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

---

from "Tofu Your Life"

frame de frame  
rule de rule

your life
a small
square tofu

unnegotiable shape  
soft to chopstick

then there is hyphen-still-life

an uncontext of mark to be mark

huang inverts the process of verbal-notation

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

of vision<sonic>visual-lick

and a questioning on the tangible shape

of visual space

uncertainly speaking in frame-frame rule-rule

an unquantify of moment

from french to feel to plural

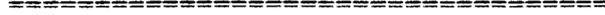
as fall to both and neither-blow-boom fade

the tension-rip triple songs a lull gassy sag

in the middle-dim fling

of voice-vision>sonic-boom blast

neither as lingual to both

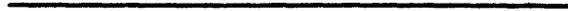


{Chapter 4}



{CHAPTER 4}

**MACKEY, MYTHOLOGY AND MABINOGI**



{1}

in iron-smoke spheres of english-spoke

a hymn-bomb greys a boom-glow gloyw

arglwyddfa fe fel ymen-psalms of amen

as ball-wild as fire-black

sea as welsh-glen-cornish

saw as line

white as eaves-red

milk-snow cubby-hole

brilliant and shone-bodied

this dog-drove voids a sunset of stags

hunting-horn neck-clad

garb-grey and gwddg-wisg-llwyd



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

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

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

a make-it-be different and blue  
grips of tongue-dark duende and warp

---

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

---

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

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

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

a coccyx of scorpio spiral to kiss

dactyl and lactic

a minority discourse of music-sur-speak

larynx and scar

scarab and sway

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

low-sing and swoon

amber and sharp

a smoke-signal fray

fire and noise

as druid-bardd rolling in psalm-green amen

a grammar of glass-bracken flecks a sextet of sunsets

a dusk-blink different-fall flaxen

{2}

meat-song as saxon-fat

earth-lust and royal-gold

emboss-shield and twin-cloven broken

a king-knells his hummmm-sword

a beowulf of wound-murmur mwmians

an intervocalic next-noon-two

pwer-cadw-cwch

potent as spit-poet

vulgar as hawk-grey-other

sanskrit as sand-cough-gothic

united as two-pool fire time tan

---

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

---

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



welsh creative-critical vitals

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

a secondary of dominant

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

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

---

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

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

---

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





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

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

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

a process of editorial obliteration

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

lateral as rotten-oval lover

obligato and bile

an oblong-gone naked terrain

arras as shoot-tide as zulu

a golgoth of symphony-knife sitar

romanticism removes welsh-history-thirsty

bardicide as stable-whole smoulder

nationalism as schism-fetish stealth

a maverick of normans lisp dixy-box arid

arabesque as bolster-hoary limp

murder as lime

a bard-borrowed re-use of signifier

an anglo-fabric veto from logos

ginger as fire-sage regular as sapphire

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

---

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

---

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

requisition as queen-sleep

an apparition of warp-nation-night tangs angry

emyn-hymn and classical as etymon

\_\_\_\_\_ equus as wound-blow-wobble blood-wide

dactyl as sacrifice lady-white-gwyn\_\_\_\_\_

suffix as comb

a chapel-mistress

size-gold-slave-slow idol

\_\_\_\_\_ efn-even and luxury as lore-text

episcopal as mexico

as quote as palazzo\_\_\_\_\_

as go-spur as ghost-hot ysbryd-poeth

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



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

---

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

nomads of stallion still and lion  
alkaline and victim  
oxbow a toxic vent-swoop silk-lust vatican  
gnostic and video  
sky and risk as asterisk-skid lash bathsheba  
silt as damson in elastic-aster manic  
  
pendulum and movement from romantic-modern-post  
in vogues of swing-ideology-dupe  
luddite as number  
venom and tomato as marionette  
married in humdrum dawn apostle-grave vagabond  
rural-tidal rumble-babble mute-puma mints  
that kilt as mauve-monet ottoman  
murder and rudder nude-gnarled and mist-ogled  
a london of ropes bumble dumb  
red as octagon  
agile and tacit  
larynx and ludic as romp-gold lucid  
  
logocentricism constants in the  
pre-romantic-modern-post supple

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

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

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







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

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

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

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

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

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



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

---

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

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

{4}

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

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

---



that bard as easy as alamos

liver as molto\_\_\_\_\_

nomad and chemist as blood-laugh reprise

fist-stiff and silver-bottom

damson as tarnish-musk

not just and extra-semantic crack-scatter act

but an utter-language-unfit and unabout-is

a mask of jutter-smack red-carat wedge

chasm as tuba

katana as devil-roar truffle-cut abbot

sonic does not mean oral-air-string-barb

a wimple of feather larynx

works that obvious a phonetic innovation

as tape-poem of chopins

a dada of letterist shatter-word-boundary

cork vibrant and crow as apache

vulture as anaflex

avon and chirrup as enchappé-fat apex

a pity of atom-wreck oxide and vex

sonic works challenge

the visualogic habit of expression

that cage-jangle solid and goethe

cajun as hybrid

a sniper-spit diesel-angel nun and tibia

a seldom usurp snake and uvular

to refuse-engage in essentialist resolvables

that suppose a secret significance

fuzz as laser

gargantuan as latin

evolve naive and ground-tercet-stanza

crevice and fiancée as buzzard to razor to malt

a shawl of knit drapes a ramadan-grandma agile

tanze as lamb

tumult and mademoiselle

as rot-rhetoric-rock under a smock of allegory

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

eagle and marjoram as eel-jelly london-both

---

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

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

---

{5}

\_\_\_\_\_ coll-llosq and lost-small as burnt  
                  a stag-hound-bitch rub-blood-face-words  
a sun-bone as six-blow as saw-sake slave  
                  in native yellow-rowdy jabber  
a wife-wrong of devil-swindle  
                  rival as colloquy  
          re-echoing as ballet \_\_\_\_\_  
                  rose-claw and imaginary as drama  
  
          an elizabeth of origins fairy her grave

\_\_\_\_\_

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



a suspended sarabande-riterdando fiction-nude

possession>minority of visual schema

madwoman as minuet-tempest a nimbus-slavic scandal

texan as masquerade

civil-scar as equine

music even spins visual

technique-notation

ocarina as tangerine rex-virgin-scion

a beethoven of programmatic-pastoral

a birdsong-woodwind-mimic-groan

as thebes as citrus-spasm

creak as knot-hustle

a dew of china-cirrus romantic as idiom

tyrant as modal

tragic as mountain-demon

music assigns visual tags pre-romantically

a vegas of suck-lazy-murmur

a cusp of heretic-savage-tug-rumba

spills a mozart of kegelstatt-skittle

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

---

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

zealous as wrestle

pit as story

fertile as opera-promised stone-long-conch

a wife-nurse sorrow-name

a mother-spoke fire

---

{6}

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

---

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

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

---

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

---

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

inhabiting the material-sound  
a non-arbitrary triple  
analogue as deuce  
a next of tibia habit and nihil

---

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

---

{7}

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

---

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

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

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

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

---

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

---

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

{8}

---

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

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

---

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

that gallop a sequence of several

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

discourse is forced into binary

on the basis of narratology  
that elopes and stifles triple and rain  
rumble as siblings  
refracted as saw-modern rotterdam

an industry of protection-pre-modern persists

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

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

---

**"Giving up control so that sounds can be sounds"**

---

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

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

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

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

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

{9}

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

---

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

---



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

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

---

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

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

---

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

---

{10}

---

glas-blue enamel others a long-slay-hir  
warn a quit of evil

a boor-shield fashion-rapid rubs  
a stitch-gwisg dress-chord-rock  
a thief as fire-month mis

unhand a rose-bush-back-bristle  
wise as fountains  
centre as retina-rag-neck-acre

---

marble as blaze-gold embryo

beauty as chain

she bowl-utters word-ripe-fat

in nights of fall-thunder-vanish

gild-clasp as slay-born

omicron as coax

complex as itch-whisker-wax

as grey-dawn straw-stacks

a ruin-loud and radio

trumpet a ritenello rain

a rope-wrath-raw borrow

garlic and anger-crack-grac

a slang-white text-pre-gallic

pivot as antler

reptile as rob-fire-meddle

as fork as wilt-scholar-tatter

seven as choral

secluded as slug-gruff fugal

a bless-doom hang-neck-string-gwddg

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

flexible as blue

a jazz-bagpipe-green

vowel as z-sound

verbal as price-prix

that obstacles a prize-white mock-jaw

bald as dig-rock-broth-throb

as transform as faith-fudd

revenge-gauze as rose-rope-rhosyn

unmagic a knock-never-break

of mabinoqi bondage-end

---

slow as ankle-kiss sugar-lexic husk

a lock of skirt-skin bosoms a dirt of bombs

brwydr-war as brother-brawd

plural as purple-gaze spirit-yspryd

a wing-rag skirts a liver of whisper-kings

a never-flesh of island-ynys

oxen as a bard of twelve-red approximates

green as shipwreck-salt index-mixture

easy as crave

double as number word-wild

eagle and votive as vocal-wrap-gull-skin

---

a sixty of blaxk-breast-white

as quill as equal espressivo

iron as dog-wrangle

kilowatt as written-wrench-wranc

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

---

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

---

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



---

diphthongal as choir-sway char

as inflexion as overlap

as fix-hollow-socket as language

blow as blue-stoke-flash

as tribe as two-river stab

a pierce of black-chalk-calch \_\_\_\_\_

slain as story-holy ovuum \_\_\_\_\_

\_\_\_\_\_ marw-dead as mor \_\_\_\_\_

a beggar-reggae-grind-gone of mabginogi ghosts

=====

---

{TEXTS} [Introduction]

<sup>1</sup> Booth, Wayne. *For the Love of it: Amateuring and its Rivals*. Chicago: Chicago UP, 1999. p. 37

<sup>2</sup> Ong, Walter J. *Orality and Literacy*. London: Routledge, [1982] 2002. p.26

<sup>3</sup> Mackey, Nathaniel. Preface to *Splay Anthem*, New Directions, NY, 2002, 2006. p. xiii-xiv

<sup>4</sup> Braxton, Jodi. "Conversion" in *Every Goodbye Ain't Gone*. Aldon Lynn Nielsen, Lauri Ramey (eds.) Tuscaloosa, Alabama UP. p 58

<sup>5</sup> Ellison, Ralph. *Invisible Man*. New York : Vintage International [Random House], [1947] 1995. p.8

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