

**Formalist Poetics: towards a theory of a city poetic with special reference to the definition and use of the metonym**

**Dr Mary Coghill, Visiting research Fellow, Institute of English Studies SAS**

**Keywords: Metonymy; Roman Jakobson; Poetic Function; Formalist Poetics**

**Abstract:**

This paper is the presentation of part of the author's Visiting Research Fellowship Research 2015/6 at the Institute of English Studies, School of Advanced Studies, University of London. It highlights the observation by Roman Jakobson that the metonym, with its quality of contiguity and association is under-researched in poetry and poetics ('Two Aspects of Language' in *Language and Literature* (1987) Cambridge MA, Harvard UP [1956] pp95-114). The paper refers to the definitions of metonym arising from the work of Roman Jakobson and his theory of Poetic Function. It is suggested that analysis of the poetic use of the metonym requires reference not only to the discipline of Linguistics but also to Semiotics. If there is a semiotic requirement to fully enable the metonymic content of poetry then does this require a particular use of how the metonym is defined and used? Examples of city poetry explored include work by Sarah Wardle 'Commuter's Pentameter', Rosemary Tonks 'Bedouin of the London Evening', Tony Lopez *Datashadow* - one sonnet, p17, and David Jones - 2 pages of 'Lady of the Pool'.

It is with apologies that the original title above has been shortened and omits the second half of the scope of the Visiting Research Fellowship research. This being: 'a contribution from the semiotic theory of Yuri Rozhdestvensky'. A translation has been commissioned of chapters from his book *General Philology* (1996, Moscow, Fond "Novoye Tysjacheletie" (The "New Millennium" Foundation). His work, almost entirely unavailable in English, not only reveals links to Jakobson but also, through the closer study enabled by this translation, demonstrates a stronger affiliation to the history of the book and communications than the study of poetic structure as such. Rozhdestvensky's work therefore deserves a separate and different paper. This paper is forthcoming and will be available in 2017. Please view the website: <https://sas-space.sas.ac.uk>

How is metonymy expressed in poetry and, in addition, does it have a special expression in city poetry? This form of verbal expression (and by verbal I mean textual as well as the spoken word) requires a complex analysis of phrases, sentences and, in some cases, an entire poem, before the full impact of metonymy and metaphor is revealed. The poetry selected is by: Sarah Wardle 'Commuter's

Pentameter’, Rosemary Tonks ‘Bedouin of the London Evening’, Tony Lopez *Datashadow* - one sonnet, p17, and David Jones - 2 pages of ‘Lady of the Pool’ from his book length poem *The Anathémata*. The definitions of Metonymy by linguists tend towards definitions of no greater than one sentence except within a particular definition, that of Discourse Metonymy. Grateful and appreciative acknowledgement is made to Professor Jeannette Littlemore and Dr Charles Denroche, who have noted and briefly explored that can be more extensively analysed and reveal greater complexity of form in literature. But reference to analysis of metonymy in poetry has been left almost entirely to David Lodge’s analysis of Philip Larkin (*Modes of Modern Writing*, 1979). Other examples of the study of the metonym in poetry and drama include a paper on Yeats by Raymond Wilson (1994) and a monograph on T.S.Eliot by Hans Osterwalder (1978) Details of these references are in the Bibliography. It seemed appropriate therefore to analyse some examples of the use of metonymy in specific poems in an effort to increase the number of poetic examples.

This paper uses the theory of ‘Poetic Function’ by Roman Jakobson (1896-1982) as its methodology. This may well be familiar to many of you. It is significant that many linguists (perhaps ‘linguisticians’<sup>1</sup>) usually refer to a range of only three of his essays. Two of these are in *Language in Literature* (1987) Cambridge MA, Belknap Press: ‘Linguistics and Poetics’ (1960) pp 62-94; ‘Two Aspects of Language and Two Types of Aphasic Disturbances’ (1956) pp95-114. This includes the essay on ‘The Metaphoric and Metonymic Poles’; and: ‘On Linguistic Aspects of Translation’ ([1959] in *Selected Writings II* (1971) The Hague, Mouton pp 260-266). Further references used for this paper are: One essay from *Verbal, Art, Verbal Sign, Verbal Time*, by Jakobson from JAKOBSON, R (1985) Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell. This is an interview given in 1980: ‘A Dialogue on Time in Literature and Language’. Other essays referred to are ‘Poetry of Grammar and Grammar of Poetry’ [1960]; ‘Quest for the Essence of Language’ [1965]; ‘Grammatical Parallelism and Its Russian Facet’ [1966] and ‘What is Poetry?’ [1933] - all in *Language in Literature* (1987) Cambridge MA, Belknap Press.

Jakobson, in his essay, 'Linguistics and Poetics' argues that poetics, linguistics and semiotics complement each other, and should not be exclusive. It is not enough, that the linguist studies language without its patterns of usage, or that the poetic theorist studies language without its formal structure. He wrote:

Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics ('Linguistics and Poetics' in *Language in Literature* (1987) Cambridge MA, Belknap Press, Harvard UP, p 63 [1960]).

Jakobson's well known diagrammatic representation of the six fundamental factors in verbal communication, combined with the six communication functions, provide the basis for his definition of poetic function:

	<i>Context/Referential</i>	
Addresser/	Message/ <i>Poetic</i>	Addressee/
<i>Emotive</i>	Contact/ <i>Phatic</i>	<i>Conative</i>
	<i>Code/Metalingual<sup>2</sup></i>	

He states that the 'message for its own sake, is the POETIC function of language'; this is both one of the central aspects of the communication function model, ('Linguistics and Poetics', p69) and a central focus of the study of poetry. He goes on to explain the necessity of linguistics to explore the poetic function of language as well as the referential:

The poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent....Hence when dealing with the poetic function, linguistics cannot limit itself to the field of poetry (1987, pp 69/70).

Any researcher of Metonymy will be challenged to define the term. The remit of Metonymy and the variety of disciplines which inform the definitions ensures that no one definition will suffice. Within the frame of reference of poetry the *New Princeton Encyclopedia of Poetry and Poetics* (NPEPP) states: 'A figure in which one word is substituted for another on the basis of some material, causal, or conceptual relation' (p783). The entry then refers to Quintilian's contribution, the classic (in both senses of the word) rhetorician (QUINTILIAN (2001) *The Orator's Education Books 6-8* Edited and Translated by Donald A Russell Harvard UP Cambridge MA [1<sup>st</sup> century AD]). The *Oxford Concise Dictionary*

*of Linguistics* (Matthews, Oxford, OUP, 2005) acknowledges the debt to Jakobson by referring also to the properties of Metonymy as being contiguity and synecdoche. Charles Denroche and Jeannette Littlemore are gratefully acknowledged with two recent linguistics definitions which provide starting points for the complexity of Metonymy: 'Metonymy is a cognitive and linguistic process through which we use one thing to refer to another' (Littlemore, *Metonymy* p1) and 'as the highlighting of relatedness, usually part-whole, between closely-related concepts, things and signifiers' (Denroche, *Metonymy and Language* p56). It is suggested that there are two methods of defining metonymy - the linguistic definition which is largely based on condensation and displacement - and the rhetorical position based on the study of tropes and devices, and which is more commonly used in poetics.

A possible third argument discussed here is that, using the theoretical position of Jakobson, there is a crucial communication component in poetic language and poetic function provided by the movement of time inherent in the property of contiguity in Metonymy, and that this is in contrast to a 'simultaneity' communication component in Metaphor. This acknowledgement of movement within the poetic trope of metonymy results in a metonym being defined as firstly, syntax, (the factual similarity) secondly, as an expression of form and structure in a poem (the imputed similarity) and thirdly as a construction of artifice through parallels. The work of René Dirven and Christian Metz, is acknowledged and referred to later in this paper. Having begun this research it emerged that Jakobson, crucially, has been very brief in his definition of the metaphor. This would provide a future area for research.

As the remit of this paper is poetics and metonymy. It is appropriate make efforts to define poetry. Jakobson provides a definition of 'poeticity' in his essay 'What is Poetry?' in *Language in Literature* (1987) Cambridge MA, Belknap Press [1933]. He wrote:

...poeticity is present when the word is felt as a word and not a mere representation of the object being named or an outburst of emotion, when words and their composition, their meaning, their external and inner form, acquire a weight and value of their own instead of referring indifferently to reality.//...Why is it necessary to make a special point of the fact that sign does not fall together with object? Because, besides

the direct awareness of the identity between sign and object (A is A1) there is a necessity for the direct awareness of the inadequacy of that identity (A is not A1). The reason this antinomy is essential is that without contradiction there is no mobility of concepts, no mobility of signs, and the relationship between concept and sign becomes automatized. Activity comes to a halt, and the awareness of reality dies out (1987, p378).

Jakobson's use of the words 'mobility' and 'activity' are indicators of the importance of a time component in his poetic theory. This component is a development of his debt to, and understanding of, Saussure. Jakobson understands metonymy as a literary device which is of primary importance to realistic prose (see his essays: 'Two Aspects of Language and Two Types of Aphasic Disturbances' in *Language in Literature* pp95-114, and 'Marginal Notes on the Prose of the Poet Pasternak' in (1987) *Language in Literature*, pp301-317). He notes that without sufficient control metonymy can provide prose that becomes lost in its own detail. Jakobson provides an example in his essay 'Two Aspects of Language': one of such disintegrated portraits is cited in the monograph edition and is by:

A Kamegulov, *Stil' Gleba Uspenskogo* (Leningrad, 1930)....  
 "From underneath an ancient straw cap, with a black spot on its visor, peeked two braids resembling the tusks of a wild boar; a chin, grown fat and pendulous, had spread definitively over the greasy collar of the calico dicky and lay in a thick layer on the coarse collar of the canvas coat, firmly buttoned at the neck. From underneath this coat to the eyes of the observer protruded massive hands with a ring which had eaten into the fat finger, a cane with a copper top, a significant bulge of the stomach, and the presence of very broad pants, almost of muslin quality, in the wide bottoms of which hid the toes of the boots" (1987, p113, footnote 29).

Is this kind of metonymic discursiveness applicable to poetic form? This question will be explored more fully with reference to the poem from *Data Shadow*. Jakobson adds insights into the use of metonymy in poetry through linguistic definitions which progress towards the semiotic. His definition of metonymy is further expressed as follows:

In poetry not only the phonological sequence but, in the same way, any sequence of semantic units strives to build an equation. Similarity superimposed on contiguity imparts to poetry its thoroughgoing symbolic, multiplex, polysemantic essence, which is beautifully suggested by Goethe's "Alles Vergängliche is nur ein Gleichnis" (Anything transient is but a likeness). Said more technically, anything

sequent is a simile. In poetry, where similarity is superinduced upon contiguity, any metonymy is slightly metaphoric and any metaphor has a metonymic tint.//Ambiguity is an intrinsic, inalienable character of any self-focused message, briefly a corollary feature of poetry (1987, 'Linguistics and Poetics', p85).

The 'self-focused message' refers back to his model of Poetic Function where poetry concentrates on the message for its own sake. The above definition is complex. There are problems here with the words used to describe the various qualities. Jakobson's use of the word 'similarity' can give rise to some confusion. For Jakobson 'similarity' is a property of the metaphor but only one of its properties:

we must recall the two basic modes of arrangement in verbal behaviour, *selection* and *combination*....The selection [metaphoric] is produced on the basis of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination [metonymic], the build-up of the sequence, is based on contiguity (1987, 'Linguistics and Poetics' p71).

Then follows the famous definition by Jakobson: '*The poetic function projects the principle of equivalence from the axis of selection into the axis of combination*' (1987, 'Linguistics and Poetics' p71). 'Similarity' describes an attribute of the metaphor. This paper is not concerned with metaphor as such but there needs to be recognition that the word 'similarity' belongs to the metaphoric axis, but the 'simile', in Jakobson's theory, to the combination axis. This paper argues that 'simultaneity' is a property of the metaphor and this is clarified and extended by the acknowledgement of time within the poetic function. The combination tropes, which include simile and metonym, therefore express contiguity and sequentiality. Jakobson also uses the term 'similarity' to describe the underlying nature of poetry:

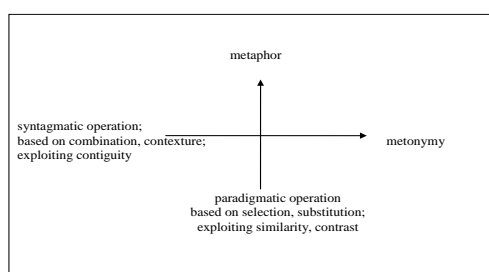
Since poetry is focused upon the sign and pragmatical prose primarily upon the referent, tropes and figures were studied mainly as poetic devices. The principle of similarity underlies poetry; the metrical parallelism of lines or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast; (1987, p114)<sup>3</sup>

For reference it is noted that simile is understood to be a form of metaphor by Aristotle (*Rhetoric 3.4.140b* (Loeb p367)). Whereas the *New Princeton Encyclopedia of Poetry and Poetics* defines simile: 'A figure of speech most conservatively defined as an explicit comparison using "like" or "as" ....The

function of the comparison is to reveal an unexpected likeness between two seemingly disparate things' (p1149). This definition also acknowledges that the use of verbs such as 'seem' 'resemble' 'echo' also define simile (p1149). Metaphor is understood to be revealed through the use of the verb 'is'. If an expression can be expressed logically and grammatically through the verb 'to be' then this, very fundamentally, reveals a metaphor. This definition is simplistic but given the complexity of definition of metaphor, within this paper, which is about metonymy, it is hoped that this will temporarily suffice. The *New Princeton Encyclopedia of Poetry and Poetics* definitions are comprehensive and it is interesting to note that many of them rely on stating that metaphor is not metonymy (*NPEPP* pp760-766).

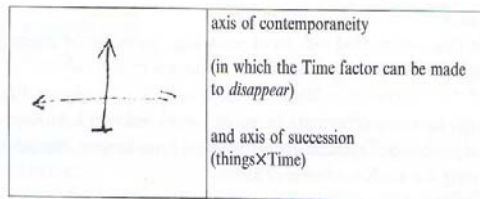
Using the information above the researcher accepts that the reference to metaphoric and metonymic poles is not, for Jakobson, understood as two points along the same line. It represents two axes. René Dirven, whilst being critical of Jakobson's theories, agrees with the use of Saussure's earlier analysis and he expressly follows the axial model (see his paper 'Metonymy and Metaphor: Different Mental Strategies of Conceptualisation, first published in 1993 ('Leuvense Bijdragen') and included in an edited version in DIRVEN, R and PÖRINGS, R (Eds.) (2002) *Metaphor and Metonymy in Comparison and Contrast* Berlin, Mouton de Gruyter). The debt to Jakobson and the definition of the two axes is quite clear.

Dirven's Jakobsonian Axial Diagram



Jakobson's theory of Poetic Function is crucially informed by Saussure. However he criticised Saussure's definition of synchrony and diachrony in his diagrammatic representation of development of language. He stated that Saussure had omitted to explain how language changes with the passage of time

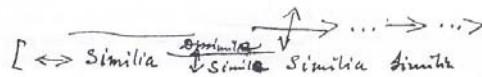
Please see below the facsimile diagrams reproduced from Engler (2008) pp 237 and 240 respectively.



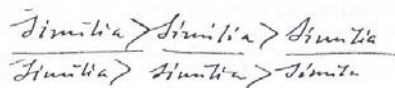
240

WRITINGS IN GENERAL LINGUISTICS

what is exchangeable . . . . If we consider on one hand the exchangeable, and on the other the co-systematic terms, no relationship is perceptible. The role of *value* is to relate these two things. It relates them in a way which defeats the mind, it being impossible to tell whether it considers these two sides of value to differ, or how. The one incontrovertible fact is that value follows these two axes, is determined by the two axes simultaneously:

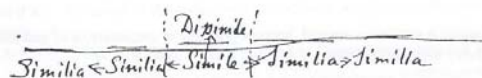


It is not crucial to observe that each of the *similia* naturally has a corresponding *dissimile*, and that the correct presentation would be:



In fact, it is this last, somewhat trivial diagram which portrays value as a *thing* having its own inner rule, and wrongly conjures up some idea of an absolute reality.

Diagram to keep, in any event

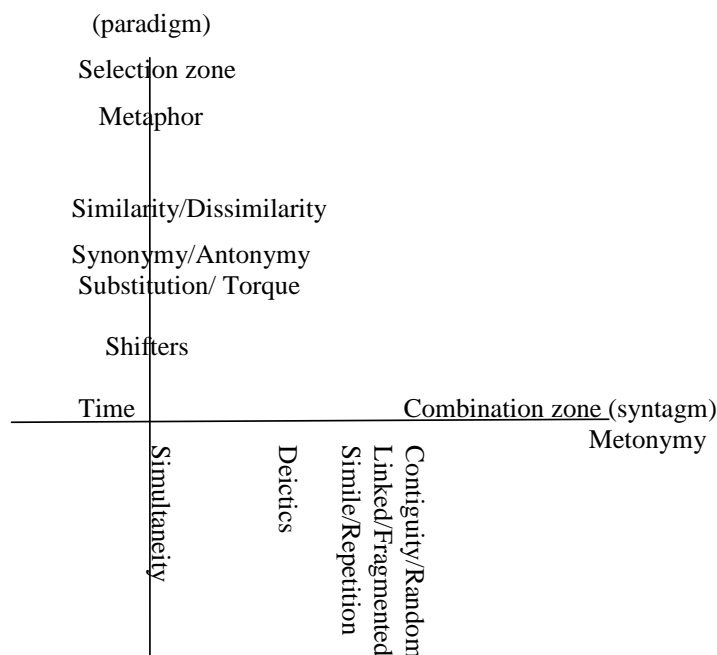


The relationship *simile* : *dissimile* is something quite different from the relationship *simile*—*similia*, and yet this relationship nonetheless goes elusively and profoundly to the heart of the notion of value.

This research was explored in detail in this researcher's presentation last October: 'Form and Poetry: an exploration of Russian Formalism - *ostranenie*, city poetics, poles of poetic art - metaphor, metonymy' as part of the Colloquium on 'Form and Poetry'; October 23<sup>rd</sup> 2015 (<https://sas-space.sas.ac.uk>). Please see also the development of the Jakobsonian axes below as presented in my PhD Thesis 2011: A Theory and Praxis of a City Poetic: Jakobson, Poetic Function and City Space; Women, Deixis and the Narrator: A City Poem: 'Shades of Light: A Triumph of City'.



## A Proposed Development of Jakobson's Axial Model



*Or:*

metaphor is defined by:

similarity/dissimilarity

synonymy/antonymy

simile/substitution

and metonymy is defined by:

contiguity/random

linked/fragmented

repetition/torque

Suggested Development by Dr Mary Coghill

But, within the scope of this paper, it is important to note how the axial model enables the inclusion of the quality of time in a definition of poetics. Jakobson indicates that the metaphor occupies a position of simultaneity on the paradigmatic axis and that the metonym occupies a position of combination on the syntagmatic axis (requiring the passage of time). Jakobson does not actually use the word 'simultaneity' but his use of the axes provides this quality. Perhaps comparison with music and art is helpful. In music simultaneity is represented by a chord – the simultaneous playing of several notes together which produces a

sound which is not perceived as separate notes. In art simultaneity can be represented by colour where, for example, yellow and blue make green – they no longer have their own qualities of yellow and blue but make a third colour which exists in its own right. In metaphor the words selected provide a new ideation. However in the metonym the words combine, collocate and can be separated again. In the metaphor the selection of the words provides ideation which, in its quality of simultaneity, is perceived as one not two ideas. Dirven provides this short definition of the two terms which demonstrates the inclusion of time within its construction:

In metonymy two elements are brought together, keep their existence and are construed as forming a contiguous system..../In metaphor, too, two elements are brought together, but one of these i.e. the source domain is mapped onto the target domain. Hence the existence of the source domain is wiped out, but in the process some or other aspects of its own structure are transferred to that of the target structure. The contrast between the two elements or domains is often so great that this disparity can only lead to full substitution of one domain by the other (Metaphor and Metonymy (1993) p21).

It is important to note that in current thinking the use of the term ‘domain’ has been largely superseded. Christine Brooke-Rose, with specific reference to poetry analyses its shortcomings in coping with the complexities of metaphor (see *The Grammar of Poetry* (1958) London, Secker and Warburg). Differing categorisations are much influenced now by the conceptual categorisation of metaphor as in Lakoff, Fauconnier and Gozzi (as in ‘anger is heat’, ‘argument is war’). But as this paper is concerned with the metonym and poetry, other aspects of poetics need to be briefly included in the discussion. It has already been demonstrated that by using Jakobson’s theories, poetry cannot be fully analysed solely by linguistic processes. The axial diagram provides a semiotic model for analysis which interprets Jakobson’s theory of ‘Poetic Function’. Important additional components of this semiotic function are ‘factual similarity’ and ‘imputed similarity’, these are defined with reference to Gerard Manley Hopkins’ understanding of parallels in poetry. Jakobson, in ‘The Development of Semiotics’ (1987, pp 436-454) provides an overview of the importance of Peirce and other European semioticians, as well as Saussure. It is further evidence of Jakobson’s interest in the semiotics of poetic language which leads him to combine Peirce’s work with that of Gerard Manley Hopkins in his essay: ‘A

Glance at the History of Semiotics' (1987 [1974]). The 'similarities' enable the expression of artifice. These semiotic terms supplement the linguistic analysis. Jakobson found they were necessary in order to provide a methodology for the analysis of poetic structure. For example, the word 'horse' can be used several times within the same poem and with differing meanings and connotations – for example, 'strength' or 'work'; this is factual similarity; 'horse' can also become an eponym for a person described in the poem, this becomes a type of metonymy which can be used several times with a cumulative effect enabling imputed similarity and poetic artifice. This will be discussed in more detail, later in the paper.

Another contribution to the construction of Poetic Function, as mentioned above, is Jakobson's understanding of time in poetics. In an interview with Krystyna Pomorska in 1980 (reprinted in JAKOBSON, R (1985) Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell) he referred to his early interest in Futurism in art, stating the Futurist precept: "“Static perception is a fiction [that is: untrue]”" (1985, p11[1919]); and he alludes to analysis of all art forms when he refers to Saussure's synchrony and diachrony; and where Saussure does not acknowledge movement in his diagram of the development of language, for Jakobson it is an essential component of both of these axes: 'If synchrony is dynamic, then diachrony, which is the analysis and juxtaposition of different stages of a language over an extended period of time, cannot and must not be limited to the dynamics of the alterations of language alone' (1985, p12). Here Jakobson is referring to film as well as language. For Jakobson dynamics in language result in an expression of two aspects of time – simultaneity and succession. Both of these become aspects of his linguistic and semiotic Poetic Function. His Formalist analytical position understood that time in literature had not only internal developments which provided parallels and artifice within the specific text (see the interview referred to above: 'Problems in the Study of Language and Literature' in JAKOBSON, R (1985) Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell, pp25-27<sup>4</sup>) but was also an essential factor in analysing the historical development of art, including literature and poetry. This reference to the study of diachrony in language is a more philological approach and will be

explored further with reference to the newly translated work by Yuri Rozhdestvensky in a second paper.

On a more specific level, Jakobson wrote: ‘Speech is transmitted at a rapid rate...In order for the utterance to be understood, attention to the flow of speech must be combined with moments of “simultaneous synthesis”’ (1985, p19). He compares the temporal qualities of the spoken and written word:

‘one of the essential differences between spoken and written language...The former has a purely temporal character, whereas the latter connects time and space. While the sounds that we hear disappear, when we read we usually have immobile letters before us and the time of the written flow of words is reversible’ (‘Dialogue on Time in Language and Literature’, (1985) pp19/20).

Jakobson defines a special ‘verbal time’ which is expressed in poetry. We hear or read the text in its immediacy, we perceive its structure as it unfolds, this with the assistance of the semantics of the poetic text and, he states: ‘in this way the verse becomes an integral part of the developing plot [or narrative]. It is difficult even to imagine a sensation of the temporal flow that would be simpler and at the same time more complex, more concrete and yet more abstract’ (1985, p22).

As a summary of the argument, Linguistics and Semiotics enable the expression of an analysis of time held within their theoretical structure, and in conjunction with the Formalist historical analysis, enable the Poetic Function. With specific reference to the poetic interpretation of metonymy, the scope of this theory of Poetic Function establishes metonymy as having the property of contiguity, belonging to the syntagm of succession and combination and that understanding the use of metonymy must be analysed through factual and imputed similarities, parallels and artifice, all of which are fundamental characteristics of poetry. Jakobson’s definition of poeticity quoted earlier in this essay establishes the fundamental component of, to use his own word, ‘mobility’ within Poetic Function. The function of metonymy within this Poetic Function, including this mobility component, now needs further exploration.

Linguistic theory is not the province of this researcher. However it is acknowledged that Linguistics has contributed a great deal in recent years by way

of theoretical analysis of this particular trope. I refer especially to the books recently published by Jeannette Littlemore and Charles Denroche.

Littlemore's extensive review textbook *Metonymy* (2015) describes the cognitive (that is the conceptual properties of the metonym) and the linguistic (the operational modes of the metonym) systems of the study of metonymy. In Chapter six ('How can we identify 'metonymy?') her linguistic analysis incorporates the phrasal level of the use of the metonym and how difficult it can be to define metonymic use and differentiate it from literal or metaphoric language. Littlemore quotes a passage from a novel which clearly reveals how the metonymy operates at a textual level and then at the level of meaning arising from the text. Mention is made of various art forms – music, painting film – and at a linguistic level it is easy to understand that everything can become a representation of something else and be defined as metonymic – every camera angle, every musical phrase, for example. Poetry is included in this brief listing where it becomes clear that every word could be seen as metonymic – with reference to Saussure – the word stands for a meaning or a concept. It is acknowledged that 'Metonymy can also serve as an important form of cohesion across a whole text or speech or even a whole book' (2015, p193).

Denroche posits a new methodology of metonymy in his book *Metonymy and Language* (2015). The book provides an exploration of a new model for understanding the use of the metonym. In his introduction he writes: 'The methodology used in this book can be broadly described as 'reflective' or 'speculative'; some would characterize it as 'armchair linguistics'. His thesis includes the early Aristotelian definition that 'metonymy is located with metaphor'. This is explored in more detail in his Chapter Four ('The Vital Role of Metonymy in Conceptualization and Communication', pp56-80). He develops a model which differentiates between active skills and passive stores of language knowledge and use. His models are bold and comprehensive. With reference to the theories of Jakobson they can be problematic because an expression of movement or dynamics is missing in his models, although developments of, and movement in language are acknowledged within his models, expressed in the word 'active'. The category of the 'novel metaphor', also mentioned in

Littlemore in her overview of the different theoretical models of metonymy in Chapter Three (p55) will have some relevance to the analysis of one of the poems below. For Denroche ‘simile’, metaphor’ and ‘analogy’ are all understood to be metaphoric comparisons (2015, Chapter Three ‘The Ability to Metaphorize’, p39). Jakobson provides a twentieth century break with this definition and from the perspective of the Jakobsonian axial model Denroche’s definitions cause problems. In the same chapter (p53), the table which expresses his definition of the ‘Four domains of metaphor function’ and is shown as a grid, might well have been more clearly expressed as an axial model. This provides a direct comparison with Jakobson’s theory of Poetic Function. Denroche has made immense efforts to produce a new model of metonymic definition and use. This kind of production of models of thought processes can be very hard to visually delineate and express textually. Also in Chapter Four his expression of domain theory (p71 *et seq.*) is so far removed from much of the Jakobsonian theory explored above that it is very difficult to relate the two theoretical approaches (this does not invalidate Denroche’s approach which includes Lakoff’s very important work). He writes, quoting Warren: “‘contiguity’ as ‘similarity in dissimilarity’”: “the approach presented here is a further development of the traditional view [is Jakobson indicated here?] that metonymy involves contiguity, whereas metaphor involves seeing similarity in dissimilarity” (from Warren 2002:126) (Denroche (2015) p71). Denroche goes on to explore the possibility that metonymy (and presumably metaphor) can be expressed as a ‘strength’ of how clearly the words used express the metonymic. Quoting Goossens’ research, Denroche interprets another expression of the metonym within the context of the text: ‘Another of Goossens’ metaphonymy categories is “metonymy within metaphor”, there the metonymic element is embedded in a metaphoric expression, eg. *to shoot your mouth off*, in which mouth stands for speech (metonymy) and the expression as a whole means to reveal a secret (metaphor)” (2015, pp76/77). This approach enables Denroche’s exploration of ‘Discourse Metonymy’ in Chapter Six ‘Metonymy and Metaphor in Discourse and Text’ (2015, pp106-132) where he provides a useful review of different definitions of Discourse Linguistics.

Discourse Linguistics concentrates on the analysis of language within the context of larger texts which provide social meaning to interactions. These may be political, commercial, personal relationships, and so on. Semiotics is included in one definition he refers to by Blommaert. But although this definition is referred to as 'universal', poetry seems to be outside its frame of reference.

In the examples of poems below, it is to be noted that there are two levels of metonymic use, that within the phrase or combined words within the text, and the full text itself, within which there may well also be metaphors embedded. There may also be examples of metonyms which appear to slip in and out of metaphoric or literal interpretation as well. This means that metonymy operates on both an internal specific level, and also on a meta-level as evidence of a particular style of writing. Understanding this meta-level is essential if metonymy is to be understood as a poetic form of expression.

For Jakobson, as previously indicated, the metonym has the properties of contiguity, succession, combination and association. With reference to poetry this can be expressed within a particular phrase or poetic figure or it can be understood as a structural expression of part of (a stanza) or of a whole poem. In Jakobson's analysis of Pasternak's poetry (1987, pp301-317) he wrote:

the absolute commitment of the poet [Pasternak] to metonymy is known; what remains to be determined is the thematic structure of his poetry. The hero is as if concealed in a picture puzzle; he is broken down into a series of constituent and subsidiary parts; he is replaced by a chain of concretized situations and surrounding objects, both animate and inanimate....//Show us your environment and I will tell you who you are. We learn what he lives on, this lyric hero outlined by metonymies, split up by synecdoches into individual attributes, reactions, and situations; (pp312/313).

Metonymy is therefore both a method of construction of both the text as a whole and the specific instances and meanings within the text. It is understood as having linguistic, poetic and semiotic functions. These different functions enable different categorisations and definitions. This is all complicated by the different sources which provide the definitions in the first place and the fact that, including going back to the classical rhetoricians, these are not altogether comprehensive or

easy to understand. I acknowledge here the work of Hugh Bredin (1984a and 1984b).

The critical work of Christian Metz has defined Jakobson's theory of the metonym as 'semantic' and 'positional'. This classification is originally postulated by Jakobson in his essay 'Two Aspects of Language'. Christian Metz refers to this classification as 'Jakobson's move'. It is examined in detail in his work *Psychoanalysis and the Cinema: the Imaginary Signifier* (1982, Trans: Celia Britton et al. London, Macmillan). The article 'Metz's Move' by Bertrand Augst (*Camera Obscura: A Journal of Feminism and Film Theory*, 1981, No.7, Spring, pp31-41) explains Jakobson's position as Metz interprets it. Augst wrote:

that this reshaping of the rhetorical tradition to a linguistic model was clearly Jakobson's doing and was fully recognized as such, although Jakobson himself did not fully develop his argument (1981, p36).

This is a shift away from centuries of classification of these tropes – metaphor and metonymy – from the rhetorical to linguistic terrain and demonstrates the influence of psychoanalysis. This reclassification may have shaped how modern linguists have understood metonymy as within the categories of condensation and displacement rather than other aspects derived from the rhetorical tradition, though not including an Aristotelian definition (and see Hugh Bredin's two papers from 1984 (BREDIN, H (1984a) Roman Jakobson on Metaphor and Metonymy *Philosophy and Literature* Vol.8, No.1, pp 89-103 and BREDIN, H (1984b) Metonymy *Poetics Today* Vol.5, No. 1, pp 45-580). This reclassification leads to an over-inclusive definition of metonymy and provides an interesting area for discussion. Augst indicates that Metz:

shows very convincingly that Jakobson's realignment has been misconstrued to imply an identity between the two sets of opposing concepts: paradigm = metaphor and syntagm = metonymy. Of course, Jakobson himself never made such a claim, as he has consistently maintained that these distinctions were parallel *but separate* (1981, p37).

It is here that Metz introduces and defines Jakobson's terms 'semantic' and 'positional':

the paradigm/syntagm opposition is valid only if it is conceived in terms of another set of contrasting terms: semantic and positional, which were of course described in the 1956 article. This means that there are basically four types of relationships between linguistic units: a relation



of similarity which can be either semantic or positional, and relation of contiguity which can also be semantic or positional. Thus Jakobson had really introduced not a two-term but a four-term homology (1981, p37)

Turning to Jakobson himself, in his 'Two Aspects of Language' [1956] he analysed the responses to particular words and classified these responses:

The capacity of two words to replace one another is an instance of positional similarity, and, in addition, all these responses are linked to the stimulus by semantic similarity (or contrast). Metonymical responses to the same stimulus, such as *thatch*, *litter*, or *poverty* [to the word 'hut'], combine and contrast the positional similarity with semantic contiguity.//In manipulating these two kinds of connection (similarity and contiguity) in both their aspects (positional and semantic) – selecting, combining, and ranking them – an individual exhibits his personal, style, his verbal predilections and preferences' (1987, p110).

This theoretical analysis is significant and would reward further investigation. Metz himself notes that Jakobson did not develop his argument<sup>5</sup>. Linguisticians recognise that there is always an element of admixture between the metaphor and metonym. The syntagm and the paradigm, as this classification quoted above indicates, provides the basis for understanding how, in this instance, the metonym, can occupy combinations of two positions – the semantic, the positional, and each of these positions both contiguous and similar. But overall, it remains syntagmatic.

Within the context of this paper, these combinations of type must be reviewed with respect to poetry. However, closer examination indicates that Jakobson's classification is often more syntactic rather than an analysis of form. For the use of the metonym in poetry, the Jakobsonian terms 'factual similarity', 'imputed similarity' and 'parallel' must be used.

Metz concludes by talking about four independent axes which interpret the different combinations of these semantic and positional metaphors and metonyms with reference to filmic analysis. It can be argued that René Dirven in his paper 'Metonymy and Metaphor' is attempting a similar classification. Dirven's model however arrives at a classification based on three different syntagms. The model refers to Barthes system of classification but does not refer to Metz. Dirven summarizes:

This leads to a discussion of a third type of metonymy. Alongside the first type, which is based on a linear syntagm and does not involve semantic change, and the second type, which is based on a conjunctive syntagm and which is characterised by a systematic semantic change [i.e. of meanings], we have a third type, which is based on an inclusive syntagm and always exhibits a figurative interpretation (2002) p8).

He uses the term ‘metonymic chain’ (p9) where he defines how the metonym holds different interpretations and forms within its structure. For example [author’s own]: ‘his brain worked slowly’ where this indicates a number of different processes and perceptions taking place – thinking, below average intelligence, emotive condition. Dirven states that these three kinds of metonymy involve the existence of three syntagms rather than their being three aspects of the same trope.

However if the classification of language usage is understood to contain its different semiotic levels –factual (with its emphasis on textual components), imputed (with its analysis on overall meaning and form), parallel (with its observation of verbal and rhyme patterns) and artifice (the sum of all these levels) and with particular reference to Poetic Function, then the classification, rather than depending on establishing a number of syntagms or axes, provides a model where the text (in this instance a poem) accumulates metonymic complexity as the text is considered through ever larger units – word, sentence, stanza, whole poem, or even whole poet’s oeuvre, for example. Does this mean that metonymy has a particular function within poetry? How is it expressed more particularly within the context of city poetry?

What follows is by way of introductory rather than definitive remarks. There is no attempt at a full Formalist analysis, the points raised are with specific reference to the analysis of metonymy. The first example to be discussed will be the poem by Sarah Wardle ‘Commuters’ Pentameter’ from her collection *Beyond* (2014, Hexham, Bloodaxe Books). The lines have been numbered for easy reference.

Sarah Wardle ‘Commuter’s Pentameter’

Where are you in this surging crowd?

1

Are you a separate body, or part	2
of the Leviathan, the lungs, the heart?	3
Can you hear yourself think out loud,	4
or are you suffocating in the throng	5
that marches down The Strand as one,	6
stringing along the soul of London?	7
Were you given a choice to belong?	8
Should there be an opt-out clause	9
for those who don't want to be confirmed	10
into the mysteries citizens learn	11
or are these more a blessing than a curse?	12
Is there solace in the rhythmic beat	13
that bears you on with iambic feet?	14

This poem is a 14 line sonnet form, there is a rhyme scheme. The iambic metric rhythm, which is explicitly referred to in the last line of the poem, has a slight irregularity to it which heightens the sense of the footsteps of the commuter crowd moving as one but sometimes out of step (see lines 4, and 9 where it has the effect of an caesura). The Commuters in the title are metonymic for Londoners (part for whole) and workers (part for whole). The opening question in line 1 asks for the location of the one amongst the whole (part for whole) and sets a metonymic tone. Lines 2 and 3 are synecdoches: 'Are you a separate body, or part/of the Leviathan, the lungs, the heart?' The use of the term 'Leviathan' is also a metaphor within this synecdoche.

There is no communication from the commuters towards the narrator and this contributes to the remote rhetoric enabled by the viewpoint of the poet/narrator. However the central lines (9 and 10) 'Should there be an opt-out clause/for those who don't want to be confirmed' refers to contracts which have been entered into as commuters (in this instance) which provides a sense of entrapment. The viewpoint of the narrator, and the fact that the commuters do not speak, increases the rhetorical power of the sequential questioning format of the poem. This also increases the sense of stasis. In line 7 the question: 'stringing along the soul of London?', provides an example of a metaphor combined with a metonym. 'To string someone along' is a dead metaphor. Its source is the idea of someone being controlled by string – as a puppet – and/or being tricked, sent along a wrong track. There is a double metaphor in effect – a pun/metaphor perhaps, but within the context of this poem the phrase is also a metonym – 'stringing along

the soul of London’ – has a literal sense of the crowd being pulled along by the march (or shuffle) of the commuters’ steps. ‘Soul’ is of course a metonym (part for whole) for ‘human’, (or perhaps whole for part) except that in this poem it refers to the ‘soul of London’ and as London is inanimate this would seem to be a metaphor (the commuter *is* the soul of the city of London). The phrase has a double quality of both metaphor and metonym.

The viewpoint of the poem is significant. Viewpoint, is understood to mean the eyesight angle of the narrator of this poem – whether this is a persona or the poet herself. The *Deus ex machina*, God-like (this is a metonymic relationship of juxtaposition) viewpoint of the narrator of this poem is reinforced by the legal and religious imagery of lines 9-12. These specialist phrases: ‘opt-out clause’, ‘confirmed’ ‘mysteries’ and ‘blessings’ refer back to the use of the word ‘soul’ (line 7) but the legal aspect of the phrase ‘opt-out clause’ renders the religious phraseology imperfect and what might be an extended metaphor becomes broken. The ‘opt-out clause’ is a synecdoche for a worldly life contract and the religious terminology is therefore re-positioned. Perhaps the contract could therefore be described as whole for part metonymy within the metaphor.

The metonymy arising from the poetic language in this poem occurs not only from the individual use of metonymy, but also from the repeated metonymy. In this instance the distant poet/narrator/persona asks repeated questions, and from this the poetic parallels are formed. Highlighting the metonymic within this poem has provided examples of the different usage –the factual (individual textual use), the imputed (the combination of various uses in the text providing an overall meaning and form) and the parallel (patterns of usage, including rhyme). Jakobson stated that poetry is a message which concentrates on the message for its own sake: ‘focus on the message for its own sake, is the POETIC function of language’ (1987, p69). The ‘Poetic Function’ of this poem is constructed by these different levels of metonymic use. The poem demonstrates how the metonymic relationship between the persona/narrator of the poem to the commuters, describes a relationship which reflects a metonymic positioning between the power of the city itself and the inhabitants living in it. This metonymic positioning delineates a city poetic.

'Bedouin of the London Evening' is the title poem of a collection by Rosemary Tonks (2014, Hexham, Bloodaxe Books). Again the lines have been numbered for reference.

Rosemary Tonks: 'Bedouin of the London Evening'

Ten years in your cafés and your bedrooms	1
Great city, filled with wind and dust!	2
	3
Bedouin of the London evening,	4
On the way to a restaurant my youth was lost.	5
	6
And like a medium who falls into a trance	7
So deep, she can be scratched to death	8
By her Familiar – at its leisure!	9
I have lain rotting in a dressing-gown	10
While being savaged (horribly) by wasted youth.	11
	12
I have been young too long, and in a dressing-gown	13
My private modern life has gone to waste.	14

The significant contribution of this poem is that it demonstrates metonymy of condensation of both content and form. The title uses the definite article 'The'. This makes the event time specific and yet what is wasted has a period of time expressed within it: 'wasted youth'. This is an example of a hitherto unexplored kind of metonymy- a temporal part for whole metonym.

The lines are uneven in length, there is no rhyme scheme and the text contains the quality of metonymic condensation, for example the opening line: 'Ten years in your cafes and your bedrooms' can grammatically, though not so poetically, be expanded to: 'I have lived for ten years in your cafes and in your bedrooms'. The sonnet form is broken by the irregularity, and the insufficient number of the lines. However if the spaces between the lines are added to the number of lines there is a sufficient number to form a full sonnet (14). It can be argued that the blank spaces are a part for whole metonymic of the poem's form. The broken iambics, the broken sonnet form both emphasise the representation of broken life expressed by the poem: 'wasted youth' (line 11) for example. The poem therefore expresses condensation both within its form and is also an example of cause for effect metonymic: spaces, broken lines represent the gaps in a broken life. This is more of a rhetorical than linguistic categorisation. Tonks' poem contains a

number of condensations, including the condensation of the sonnet form. The form of the poetic text is apparent on the page and provides visually apparent poetic interpretation. This is an example of Jakobson's factual similarity.

It seems that the poem does not contain any easily defined metonyms. A simile is on the metonymic axis and the central part of the poem contains such a forceful simile 'like a medium' (line 7) that the rest of the poem becomes influenced by it (possessor for possessed - literally!). The Bedouin is evoked as a simile because his/her clothing, is reflected in the narrator's dressing gown. Line 10 is a metaphor – because 'rotting' refers to her dissipation not actual rotting. The combined power of the similes in the poem, influence its analysis. This is an example of imputed similarity. Line 2 contains a metaphor ('the city is filled with wind and dust') because a city is made of concrete and tangible things not ephemeral ones. But as these words stand in as a part for whole description of the city they are also metonymic. It seems as if the linguistic terms undergo something of a transformation when subjected to the analysis of imputed similarity of a poem.

The poem opens in a vocative mode. The 'O' is omitted as is also the implied 'I have been' which in ordinary prose would open the sentence. Anaphora is demonstrated by its later inclusion in the penultimate line of the poem. The factual similarity is rendered complicated by this quasi-anaphora. The Bedouin is not part of the invocation in lines one and two. But in line 3, it is possible to add a second vocative or to understand that the poet is referring to herself as a Bedouin. This is a metonymic complexity arising from the possible simile. The words 'Bedouin of the London Evening' give rise to a number of levels of interpretation. It is the title of the poem, its third line and also the title of the book. The meanings become tripled because of the way it is used. The fact that it is the book's title also provides inferred meaning to the whole collection of poems – the rootless traveller in a city. This is an example of poetic artifice.

The reference later in the poem: 'I have lain rotting in a dressing-gown' (line10), is surprising as this is one thing a Bedouin does not do, being by nature a nomad, or perhaps in this poem a 'nemesis' ( a metonymic connotation). The reference to

wind and dust accrues to the Bedouin by virtue of what a Bedouin is. This makes them metaphoric as well as metonymic for the city itself. But there is also a metonymic quality in the use of 'Bedouin'. The poet's trip to perhaps a local shop in the evening in her dressing gown provides further tension between movement and the stasis of 'wasted youth'. Another tension occurs through the juxtaposition of 'My private modern life' with the public appearance of herself in a dressing-gown (a private form of attire). These suggestions point to a possible metonymic of factual similarity – the factual form/similarity of the poem gives part for whole of the implied form/similarity of the poet's life.

In line 5 'my youth was lost', is metaphoric but it can be interpreted as part for whole – 'youth' for 'life' or perhaps, more generically, for 'achievement'. The condensation in the first line is metonymic. Line 5 has the same condensation. In prose it would read: '[When I was] On the way to a restaurant...'. The poem uses a very strong simile in the lines 7-11. A simile is of course metonymic, but it obtains its effect by having two parts for the whole – the medium and the person in the dressing-gown become inextricably linked by the simile. Lines 7-11 are an extended analogy of how she sees herself. 'I have lain rotting...' also refers to her own 'familiar' –which is 'wasted youth'. In line 13, the dressing-gown represents part for whole for the poet/narrator but it also has metaphoric qualities – it *is* the passage of time through the passing of youth. As such it would seem to have both metaphoric and metonymic qualities. This is a condensation which is an implied similarity.

The internal syntax, the factual similarity, of this poem provides both metaphors and metonyms. The imputed similarity is metonymic because its overall message is that of mis-spent youth within the passage of life as a whole. The Bedouin, the dressing-gown, The Familiar all provide metonymic part images of the whole 'wasted youth'. The parallels of the poem are based on condensation of form, including omission of lines and words, and this is metonymic. Its artifice, especially as it is the title poem of the book, is the condensation of time and the cross currents - 'wind and dust' - of life's purpose and purposelessness. For the city dweller, the use of metonymic condensation provides a sense of how the city has power over the individual living within it.

The poem from *Data Shadow* by Tony Lopez is also in sonnet form. This sequence of poems is written in 6 titled sections. This sonnet is from the second section in the sequence entitled 'Imitation of Life'.

Imitation of Life 6<sup>th</sup> Sonnet

To the human eye, which cannot detect UV	1
That mental country is expected to decline	2
When compared with our thematic growth package.	3
War was unknown. Consumer groups approved	4
The packaged products and services of	5
Arethusa, who is the source of this sample.	6
The world is turning into information,	7
Store in an upright position. London ivy	8
The natural and delicious alternative	9
Sits awkwardly on screen. Asian tigers	10
Fail to bounce back for the demise of inflation.	11
Trainer and jockey in the best of form	12
Who wander into the Arcadian sunlight	13
Found in direct speech. One trillion bits per second.	14

The entire sequence of poems is comprised of text which represents all the textual stimuli which we might encounter and discard as not essential to our daily lives. The preface is written in the same style. Elucidation is not provided. This is not the usual definition of Data Shadow. It is as if the poem has eradicated the meaning even from itself – thus data shadow has been disrupted. The fragments have been fragmented. What does the term Data Shadow usually mean? One definition is:

A data shadow is a slang term that refers to the sum of all small traces of information that an individual leaves behind through everyday activities. It is a minute piece of data created when an individual sends an email, updates a social media profile, swipes a credit card, uses an ATM and so on. (Data Shadow [www.techopedia.com](http://www.techopedia.com) accessed 12.47; 16.8.16)

The cover image of the book is a much enlarged reproduction of the QR code (quick response code). This code was developed by Japanese car manufacturers in the 1990's. The text of the poem is condensed in the sense that it is comprised of phrases that in fact do not make clear sense when combined. The part for whole links are broken and, whilst the human brain makes constant efforts to make sense, the meaning is not there. These are not even novel metaphors or metonyms. The overall language is referential but there are a number of



metaphors and metonyms embedded in it. Line 2 has the metaphor ‘That mental country’, line 3 ‘growth package’ In line 6 the possible metaphor ‘source of this sample’ is wiped out by the reference to Arethusa who is the Classical Greek Goddess of water. Suddenly the metaphor becomes a metonym. In line 7 ‘The world is turning into information,’ is both a metaphor and a pun. Line 9 is obviously part of an advertising slogan and within its original context, is metonymic. However as it is linked with ‘London ivy’, this becomes a less attractive combination, though still metonymic. The same sort of crash of trope takes place in lines 10 and 11 where the ‘bounce back’ of the ‘Asian tigers’ becomes metaphoric when read in association with the information that this is the epithet given to Hong Kong stock exchange traders. The text is playing with a kind of interchangeability between metaphor and metonym. Line 11 has a metaphor: ‘demise of inflation’. Line 13 has a metaphor ‘Arcadian sunlight’.

How does one read this poem, this sequence of poems? Is the poem as a whole to read metaphorically or metonymically? A metaphoric reading where the text of the poem becomes (is) our lives in the modern and urban world of today, is exhausting and frustrating. A metonymic reading is easier and more rewarding. This data-shadow accumulates (as it does in real life) and is used in a process of assimilation which has no conclusive function. But as the fragments are discarded it is best to leave them in their raw and unprocessed state and accept their unwanted, accumulative accretion. This is a metonymic process. The artifice of the whole sequence of poems arises from this carefully constructed fragmentation of meaning.

This example also demonstrates what happens if you break the associative threads. It is of interest because it demonstrates not only how interpretation of text takes place, but how it is also discarded. It can be very funny, as the breakage in sense links often is. If these chains become broken, is this a metaphoric or a metonymic break of text and language? Within this particular stanza, it has been demonstrated that metaphors are embedded within phrases. Analysis of other stanzas may reveal metonyms embedded with the phrases and that this characteristic just happens not to be in this particular stanza. This provides evidence again that poetry has a number of levels of metonymic

expression, the level of the textual form, factual similarity, and the level of the poem as a set of devices - the imputed similarity. The same operational levels can be found in prose, albeit probably in a simpler form. It has been seen how poetic text can move between the qualities of metaphor and metonym as a result of context. This is not a negative quality, especially with reference to poetry, it enhances the imputed similarity of the text. Much of this kind of metonymic dysfunction reflects the plethora of stimulus in a city existence. The metonymic structure of this poem with its embedded metaphors can provide an interpretation of how city life accumulates stimulus to breaking point (a metonymic process) but the occasional linkage or image is absorbed and retained (a metaphoric process).

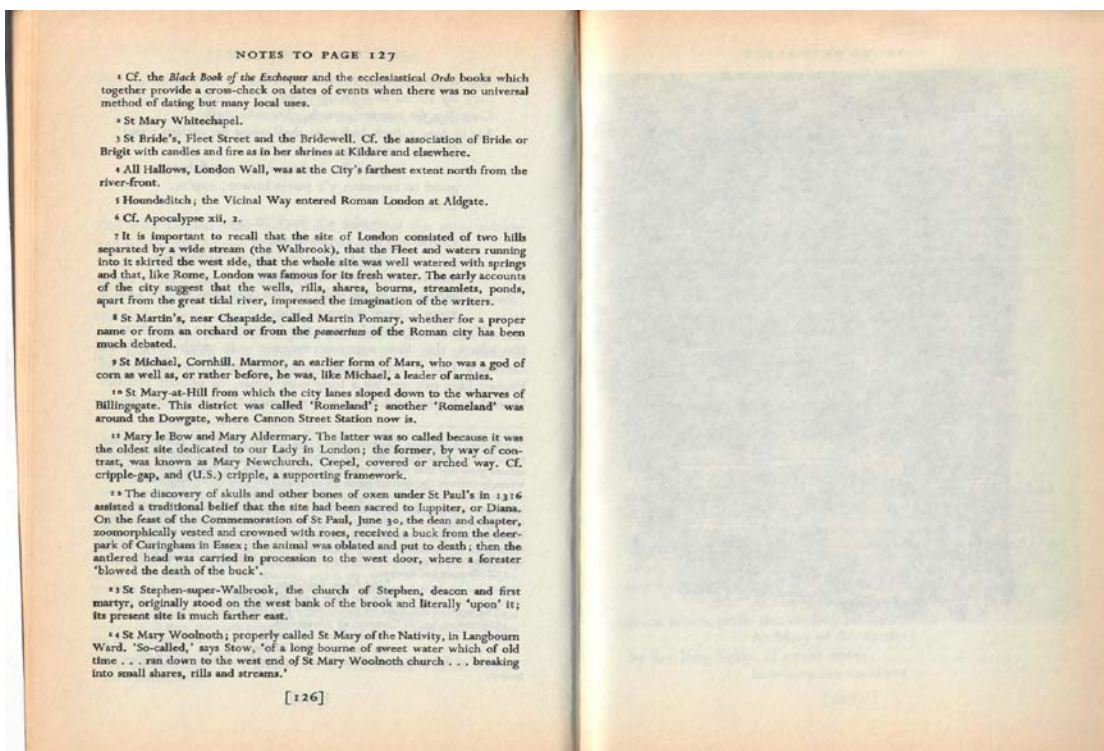
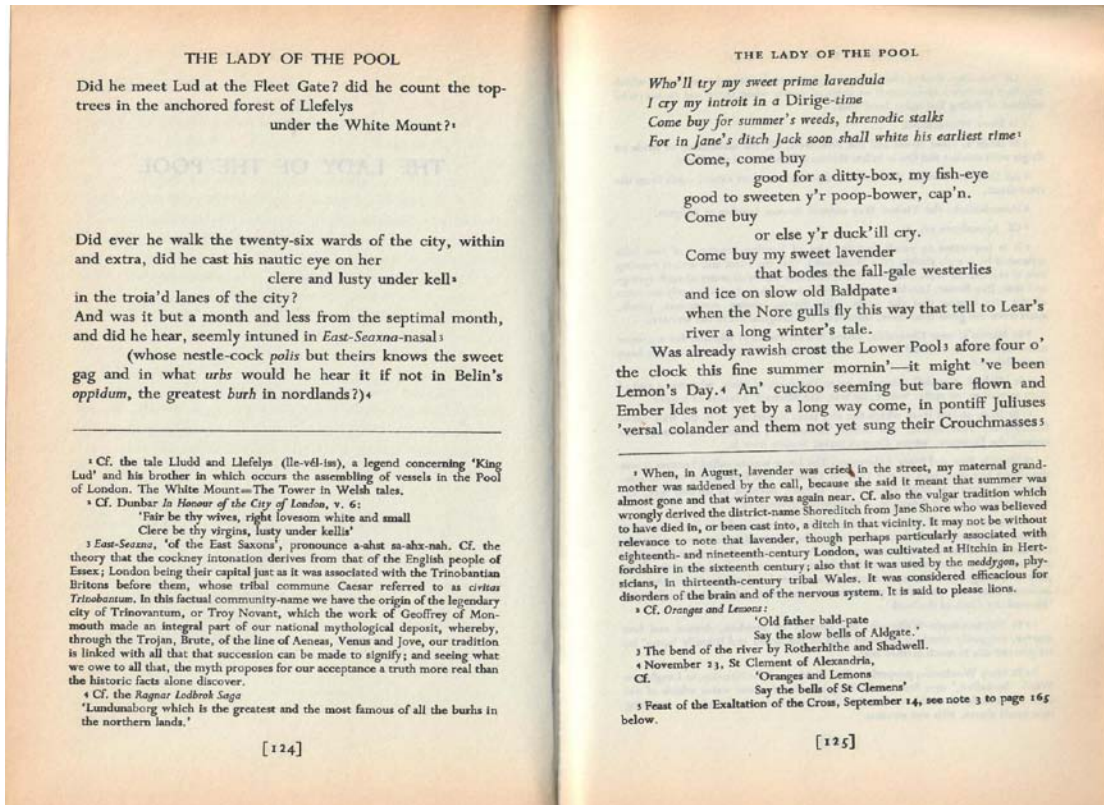
Linguisticians have understood the presence of the metaphoric within the metonymic and vice versa. Denroche provides a review of some aspects of this phenomenon in his *Metonymy and Language* (2015, pp75/6) where it is referred to using Goossens term, 'metaphytonymy'. He also understands that there may be degrees of complexity in the actual use of the forms and that under certain circumstances a word may be both (pp87-89). This is explored in Chapter Five 'Metonymy in Culture and Recreation' (2015, pp81-105). Littlemore refers to the capacity of metonymy to operate at the level of the phrase (*Metonymy* (2015) p127/8). Also, in her Chapter Four, she provides many examples of how metonymy operates across various discourse types. These can cause 'exophoric referencing' (2015, pp 83-5), that is, that the use of metonymy leads the reader/listener into a context outside that of the immediate text. The section on 'The interaction and overlap between metonymy and metaphor' (2015, Chapter Six, pp132-7), explores the complexity and difficulty of definition between the two tropes. It seems that these refer to examples which provide 'factual similarity' within a text, rather than referring to the imputed similarity' which arises from the form of the poetic text, the complexity of considering the full text structure, rather than just its components. Discourse theory is examined in Denroche with regards to specific registers in Chapter Six 'Metonymy and Metaphor in Discourse and Text' (2015, pp106-132), for example text messaging or advertisements. He also identifies and provides examples of three other groupings: 'Textual Metonymy', 'Textual Metaphor' and 'Textual

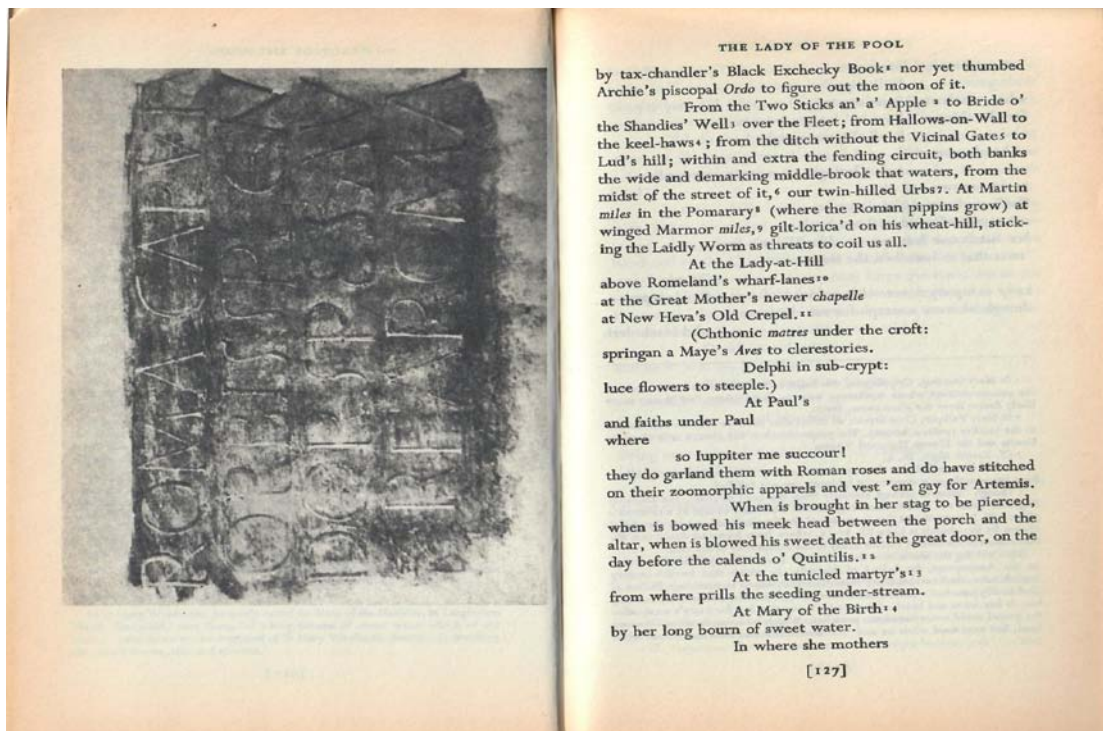
Metaphonymy'. Poetry is briefly mentioned in this chapter – he refers to David Lodge's analysis of Larkin. Lodge provides a definition that goes some way to describing poetic complexity of metonymic and metaphoric use. He wrote that in: "The Whitsun Weddings': the metaphors are foregrounded against a predominantly metonymic background, which in turn is foregrounded against the background of the (metaphoric) poetic tradition' (Lodge, 1979, p216). This definition gives a sense of how the trope is both embedded in the word and phrase within the text and is also interpreted on meta-levels which are both intra- and extra-referential to the text - the imputed similarity of Jakobson. Some of these definitions are useful in the consideration of David Jones' poetry which follows.

In the Preface to his poem *The Anathémata* (1952, p32), Jones highlights the trait that modern urban life contains so many stimuli that to attempt to describe it all in words would take far longer than the actual events. Thus much has been known since *Tristram Shandy* (by Laurence Sterne (published 1759-1767)). Unlike Lopez, Jones as both poet and artist, uses his Preface in a more traditional way, to inform the reader of some of the creative theories and techniques which elucidate his poem.

David Jones (1895-1974) grew up in South-east London. He trained as an artist but his studies were interrupted by the First World War. He fought in the trenches in France, was wounded more than once, returned to the front and was eventually invalided out. He suffered ill health for a number of years after the war and eventually wrote *In Parenthesis* (1937, Faber) as a record of his experiences. *The Anathémata* (1952, Faber) was a personal biographical poem, much of which describes London. This is from the historical, archaeological religious and cultural viewpoints. The resulting book length poem is a highly complex and difficult work. This paper looks at the opening pages of the fifth section of the poem 'The Lady of the Pool' (for reproduction of the text please see below). This section is specifically about London. The effect of reading Jones' poetry is that of being in a centrifuge. The reader is being constantly pushed out of the text by the very large number of references and allusions within it. It is almost impossible to concentrate on the structure of the poem because the meaning has to be assembled first with reference to multiple allusions. This short

exposition of the opening 5 pages of this section will concentrate on the metonymic content to the exclusion of everything else. It is not asserted that the following represents anything like a full analysis of Jones' complex text.





Firstly on pp124/5 – he sets up chains of metonymic associations in his references which lead you in and out of the text; away from and back to the text. But he does not provide the all important context which makes the associations accessible. Then he breaks the metonymic threads by throwing in metaphoric material – in the footnotes even – see story of Lud and the three plagues (line 1). And who is the ‘he’ (see lines 1 and 3), who is being interrogated by the poet? Is the ‘he’, himself? The form of the poem itself appears to be metonymic but the intense cross-referencing of the text destroys this referential aspect of the text. How do we ‘read’ the poetic form of the extensive, necessary and intrusive yet vital footnotes? Metonymy would seem to be the only way to describe this kind of structure. But for example (line 6) ‘in the troia’d lanes of the city?’ Is this a reference to Troy and if so does this render the allusion a metaphor?

The poem is also constantly interrupted by space (see the gap after lines 1 and 2) the blank page between the notes and the inscription, drawn by Jones himself, interrupts the text. Also the extra information in the footnotes renders the poetry diachronically interrupted whilst continuing on its associative course (see Saussure) and this interruption constantly changes the meanings expressed in the poem. It is possible that on meta-metonymic and metaphoric levels, the poet is

expressing ideas that are within the text through the methods by which the text is written, for example by enabling a comparison between the textual form with the movement of water, shifting sands of time. Jones himself stated how he regarded the layout on the page as vitally important. The gaps and interruptions are deliberate and have poetic purpose. The intense referencing provides a possible metaphoric interpretation because it is as if all of the people and things (though necessarily not everything that *could* be mentioned) become London. But the strong sense of the information in the notes as associative to the text of the poem provides a metonymic quality. Jones as an artist must have been fully aware of how different parts of a picture affect the relationship between other parts. The admixture of metonymy and metaphor seems complete. Another question to be asked is: who is speaking to whom? The lavender seller (p125, line 1) is definitely Jones' grandmother. This information is given in his own notes. But apart from this who is the 'he' referred to on p124? Given the multiplicity of voices and languages referred to in the text this has to be somewhat metaphoric because the 'He' is a number of different people (is this also part for whole metonymy?). It is also metonymic because it is a pronoun standing in for a particular person, although the identity of the person is unknown. This poses another question are pronouns always metonyms? Analysis of pronouns, as shifters, is another aspect of Jakobson's theory taken from his essay, 'Shifters, Verbal Categories, and the Russian Verb', in *Fundamentals of Language* (1971[1956]).

Is the poet talking to himself, the reader, his grandmother? Is he voicing the words of a sailor (nautical man) or does the vocaliser change when the italicised words begin at the head of p125 so that we now have two voices plus the voices of the annotations which are by the poet? And, see note 1 p125 for example, these are not objective notes. The poet is speaking twice or even three times simultaneously – this has to be metaphoric. Or is this understood metonymically when, through the complex referencing of the text, the reader is obliged to understand it as one association after another? Added to this, there are a number of inscriptions, and, with the help of the footnotes, more voices emerge – the Jones' Latin inscription is itself an inscription of an inscription, the history of those associated with it and its location are given in a footnote. The notes for

page 216 are so extensive that a whole page is dedicated to them. The inscription engraved by David Jones on the facing page: ROMA CAPUT ORBIS, SPLENDOR, SPES, AUREA ROMA translates as: 'Rome is the capital of the world, bright hope, golden Rome'. This is a metonymic association for London, the subject of the poem. David Jones acknowledges N.G. in this inscription but who is this? In the Preface, N.G. is Neville George, a geologist (see Preface p37, with Bernard Smith). NG specialised in Welsh geology. Once again the reader is taken away from the text on a different journey. This inscription is actually on the Porta San Pellegrino (meaning pilgrim gate) in Rome. St Peregrine was an early Roman martyr or 13<sup>th</sup> century monk patron saint of cancer sufferers. It is a very old gate in the outer wall of the Vatican City in Rome and is now a place for the homeless to shower and get a haircut. Even Jones' own diachronic changing of meaning has been changed again by the passage of real time beyond his own text. This leaves far behind, the Saussurean model where the continuum of a word is occasionally intersected by a new meaning. This is a poetic text where the voices are firing off ideas, viewpoints and words in very quick succession intersecting the text itself and changing our perception and understanding of the text line by line if not word by word.

Examples of metaphors are 'anchored forest' (p 124, line 2), 'nautic eye' (p124, line 5), 'troia'd lanes' (p124, line7), 'threnodic stalks' (p125, line3).

On page 125, lines13/14: 'long winter's tale./Was already rawish' is a metaphor which crosses two sentences, because 'rawish' refers back to the 'winter's tale' – without capital letters, so it is not the title of Shakespeare's play but a description of the weather/time of year/ and see book's original inscription: 'IT WAS A DARK AND STORMY NIGHT, WE SAT BY THE CALCINED WALL; IT WAS SAID TO THE TALE-TELLER, TELL US A TALE, AND THE TALE RAN THUS: IT WAS A DARK AND STORMY NIGHT...'.

On page 125, line17, 'Lemon's Day' is both a reference to sharp weather as well as a reference to St Clement (see footnote). This gives rise to a double metaphor. Page 127, line 2, the phrase 'figure out' is a metaphor but also a metonym because the two books referred to are historical manuscripts by which historians can compare the dates of events in history and thereby ascertain an accurate historical record.

Is there a satisfactory analogy with music that is written with chords or several parts with the notes heard simultaneously? The reader hears the voice of the great city of Rome, the poet, St Peregrine, the geologist, and more, all within the context of a single inscription. The poet describes a history of London largely set within the context of London as a marine and trading city suffering attacks, invasions, defeats and victories, the events of centuries. But even the history referred to is dislocated. The text jumps through the various eras and locations of the mediaeval, celtic, romano-british, saxon, cockney, latin, saxon language, religious (latin/French) folklore, slang, roman, cockney, folklore (see for example: 'Black Exchequer Book' (line 1, p127) – a kind of vernacular, and finally 'the moon of it' a folkloric naming of dating/calendar.

The form of this poem would appear to be intensely metonymic with association building on association. In his Preface, Jones refers to 'deposits' as a way of describing how the artist accrues and accumulates material. But the voices cut through the text and both break and inform its content and structure. The reader's brain is not informed as to every single one of these associations and therefore, is this the reason for inferring a metaphoric perception? The poet's (and the reader's) capacities are adjusted to full alert through these multiple allusions and the reading (and perhaps the writing too) of the text requires a bunching together of the allusions to such an extent that the only way that the reader can arrive at the meaning is by an absorbed simultaneity of stimulus – this is metaphoric.

In Jakobson's essay on 'The Metaphoric and Metonymic Poles', an accumulation of words is understood to be metonymic because of the lack of connecting words, but the overlaying of images, times and spaces, can make the accumulation metaphoric with its sense of simultaneity. Please refer to Jakobson's Contiguity and Similarity Disorders where he concludes: 'Metaphor is alien to the similarity disorder and metonymy to the contiguity disorder' (*Fundamentals of Language*, p 91). But it would not be useful to label Jones' poetry as an expression of a disorder. Jones' intense layering in this poem creates a metonymic structure for his city poetic which provides the reader with a historical diachrony that shadows his or her every step through the city.



In conclusion, as Metz has identified, Jakobson's break with classical tradition through his definition of Metonymy as on a syntagmatic axis provides the theoretical basis for this paper. It has also referred to the various categories and definitions of the metonym which Linguisticians have usefully differentiated and delineated. Here, there is an emphasis on the qualities of displacement and condensation in Metonymy. The modern classifications are used, many of which are largely the same as the classic rhetorical ones: 'part for whole', 'whole for part', 'part for part', 'effect for cause' 'cause for effect' (see also Bredin, 1984). The examples of poetry above, have demonstrated that the use of the metonym, in conjunction with the metaphor, in poetry can be very complex and variable. The term 'novel metonym' is not altogether accurate because the reader tends to have no difficulty in interpreting new combinations of metonymic phrasing. There are examples of the combined use of the metonym and metaphor within one phrase, and the embedding of one trope within the other. It is therefore argued, with reference to both semiotics and linguistics, that there are some extreme and complex uses of the metonym in poetry. The semiotic theories of Jakobson with respect to Poetic Function which include 'factual similarity', imputed similarity' and parallels; and the axial representation of time within the use of language, provide the basis for a detailed examination of these various uses. These are uses which also occur in text or speech which is not poetry but they are more likely to occur and to be denser within the context of poetry. With regard to metonymy – and the same is true of metaphor as the two tropes are almost always constantly linked and used in close proximity in any poetic text – there is a metonymy of factual similarity, where the metonymic phrase (which might be embedded within a metaphoric text and vice versa); and a metonymy of imputed similarity, where the metonymy provides added meanings within the whole text (stanza or poem); and a metonymy of parallels, where the levels of meanings within the poem are established through the use of patterns; and artifice, which is arrived at through analysis of all these levels and considers the meanings of the poem as more than the internal construction of it. There is also a meta-metonymic similarity which arises when the metonym is expressed by the associations which arise from the text and are not part of the text itself. Perhaps, with reference to Littlemore, these are exophoric-metonyms. David Jones' poetry is just such an example of this.

This paper is explorative rather than definitive. The emphasis on Jakobson's theory has meant that, with regret, the more classical and rhetorical definitions have been largely ignored. Their contribution to the modern definitions and discussions of Metonymy need to be further explored.

### Bibliography

- AUGST, B (1981) Metz's Move *Camera Obscura: A Journal of Feminism and Film Theory* No.7, Spring, pp31-41
- BREDIN, H (1984a) Roman Jakobson on Metaphor and Metonymy *Philosophy and Literature* Vol.8, No.1, pp 89-103
- BREDIN, H (1984b) Metonymy *Poetics Today* Vol.5, No. 1, pp 45-58
- BROOKE-ROSE, C (1958) *A Grammar of Metaphor* London, Martin Secker and Warburg
- CAMERON, M (2012) *Christ Meets Me Everywhere: Augustine's Early Figurative Exegesis* New York, Oxford UP
- DENROCHE, C (2015) *Metonymy and Language: A New Theory of Linguistic Processing* London, Routledge
- DIRVEN, R and PÖRINGS, R (Eds.) (2002) *Metaphor and Metonymy in Comparison and Contrast* Berlin, Mouton de Gruyter
- FAUCONNIER, G and TURNER, M (2002) *The Way We Think* New York, Basic Books
- GOZZI, R Jr. (1999) *The Power of Metaphor in the Age of Electronic Media* New Jersey, Hampton Press Inc.
- HEDLEY, J (1988) *Power in Verse* Pennsylvania, Pennsylvania State University
- JAKOBSON, R and HALLE, M (Eds.) (1971) *Fundamentals of Language* The Hague, Mouton [1956]
- JAKOBSON, R (1987) (K Pomorska and S Rudy, Eds.) *Language in Literature* Cambridge MA, Belknap Press
- JAKOBSON, R (1985) Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell
- JONES, D (1972) *The Anathémata* London, Faber and Faber [1952]
- LAKOFF, G and JOHNSON, M (2003) *Metaphors We Live By* Chicago, University of Chicago Press [1980]
- LITTLEMORE, J (2015) *Metonymy: Hidden Shortcuts in Language, Thought and Communication* Cambridge, Cambridge University Press
- LODGE, D (1979) *The Modes of Modern Writing* London, Edward Arnold [1977]
- LOPEZ, T (2000) *Data Shadow* London, Reality Street Editions
- MATTHEWS, P.H, (2005) *The Oxford Concise Dictionary of Linguistics* Oxford OUP [1997]
- METZ, C (1982) *Psychoanalysis and the Cinema: the Imaginary Signifier*, Trans: Celia Britton et al. London, Macmillan
- OSTERWALDER, H (1978) *T.S.Eliot: Between Metaphor and Metonymy: a Study of his Essays and Plays in Terms of Roman Jakobson's Typology* Bern, A. Francke
- QUINTILIAN (2001) *The Orator's Education Books 6-8* Edited and Translated by Donald A Russell Harvard UP Cambridge MA [1<sup>st</sup> century AD]

- SAUSSURE, F de (2008) *Writings in General Linguistics* (Trans. and Eds. R Engler and C Sanders) Oxford, Oxford University Press [2006]
- TONKS, R (2014) *Bedouin of the London Evening: Collected Poems* Hexham, Bloodaxe Books
- WARDLE, S (2014) *Beyond* Hexham, Bloodaxe Books
- WARREN, B (2006) *Referential Metonymy Scripta Minora Regiae Societatis Humaniorum Litterarum Lundensis*, Stockholm, Almqvist and Wiksell International
- WAUGH, L (1976) *Roman Jakobson's Science of Language* Lisse, Peter de Ridder Press
- WAUGH, L (1985) 'The Poetic Function of Language' in Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell
- WILSON, R (1994) Metaphoric and Metonymic Allegory: Ricoeur, Jakobson, and the Poetry of W B Yeats *Analecta Husserliana* Vol.42, pp 219-228

## Endnotes

<sup>1</sup> Please see Ian Hudson's thoughts at

<http://myweb.tiscali.co.uk/polymetis/writings/lang/linguisticicians.html>

<sup>2</sup> Where, very briefly: 'context' is verbal or written, 'message' is the text itself, 'contact' is the common ground between the participants' 'code' is the common language. And where 'emotive' denotes emotional content, 'conative' denotes a call to addressee's attention ('Look!'), 'referential' denotes the application of contextual knowledge, 'poetic' denotes focus on the message for its own sake, 'phatic' denotes ritual of communication exchange ('are you listening?') and 'metalingual' denotes ratification between addresser and addressee ('what do you mean?')

<sup>3</sup> For a full analysis of Jakobson's use of the terms in this context - 'sign' and 'referent' - please see: WAUGH, L (1985) 'The Poetic Function of Language' in Krystyna Pomorska and Stephen Rudy (Eds.) *Verbal Art, Verbal Sign, Verbal Time* Oxford, Basil Blackwell

<sup>4</sup> with acknowledgement to Trubetzkoy: 'Our Formalists have finally started to study the internal laws of the history of literature, and their path will allow us to see the sense and internal logic of literary development' (1985, 'Dialogue on Time in Language and Literature, p17).

<sup>5</sup> The following attempt to classify Jakobson's analysis is as follows:

Jakobson 'Two Aspects of Language' (1987) p110

HUT

responses are substitutive or predicative – i.e. complementary to original stimulus: hut

burnt out; predicative, narrative

poor little house; predicative, double connection with word 'hut'

poor: positional (syntactic) contiguity

little house: semantic similarity

cabin; substitutive, metonym: positional similarity, semantic similarity

hovel; substitutive, metonym: positional similarity semantic similarity

palace: substitutive antonym, metonym: positional similarity semantic similarity

thatch; litter; poverty: predicative, metonym

den; predicative, metaphor: positional similarity semantic contiguity

burrow; predicative, metaphor: positional similarity semantic contiguity

positional contiguity: hut~poor

semantic contiguity: hut~den~burrow

positional similarity: hut~cabin~hovel~palace (antonym)~den~burrow

semantic similarity: hut~little house~cabin~hovel~palace(antonym)~den~burrow

But there is room for confusion here: if a word substitutes another – substitutive this is not metaphoric as such it is metonymic in terms of displacement