The Objectification of Poetry:

Zukofsky after Pound.

By

Dr Nagy Rashwan (*MA. Ph.D DeMonfort University, UK*)
Associate Professor of English Literature,
English Department, Faculty of Arts, Damanhour University

Abstract:

One of the most elusive terms perhaps in the history of modernistic experimental poetics has been the term "Objectivism". First used by the pioneer poet Louis Zukofsky in his editing of the "objectivist" issue of the American periodical "Poetry" in 1931, then again in his "An Objectivists Anthology" of 1932, which included such diverse poets as Basil Bunting, Lorine Niedecker, Carl Raskosi, and George Oppen, the term remained somewhat illusive. As pioneer objectivist himself, Oppen once suggested in his published letters that none of these poets actually "regarded themselves as objectivists" (DuPlessis and Quartermain 1). The question then is, naturally, what is poetically and, culturally, particular about this body of poetry known under such a provocative term? How such a poetics could be disentangled from a prior, and in a sense also concomitant, equally influential current of pioneer modernist poetry known as "Imagism"? This paper attempts to answer these questions in terms of the work of two main very famous poets Ezra Pound (1885 - 1972) as a representative of Imagism and Louse Zukofsky (1904 - 1978) as a representative of "Objectivism". It will argue, that whereas Pound's poetics, and Imagism at large, offers a formal concentration on a general perspective or world-view that lies beyond its works and through its various techniques of fragmentation, symbolic and referential

multi-layered-ness, Objectivism focuses formally on the conceptual impressions of words and their abstract sonic and psychological impacts. This difference is carried through by Objectivism even from much latter experimental poetic movements such as Visual Poetry.

Key words: Objectivism, Louis Zukofsky, Ezra Pound, Imagism, Visual Poetry.

1- Objectivism: the history:

The publication of Luois Zukofsky's *An "Objectivists" Anthology* (1932) marks the true beginning of this current of poetry, which follows the established pattern started by Ezra Pound 20 years earlier with the publication of his *Des Imagists: an Anthology* (1914), (Mc Mahon 113). It included experimental works of poets such Basil Bunting, Lorine Niedecker, George Oppen, Carl Rakosi, Charles Reznikoff, in addition to Louis Zukofsky as the main figures. From a relatively unknown experimental poetic movement among few also relatively unknown poets, to an internationally recognizable poetics phenomenon termed by some critics as "The Zukofsky Era" (Jennison 12), and by others "The Objectivist Tradition" (Alteiri 25) where its members included "Jews, Yiddish speakers, feminists, working-class women and men, rural dwellers, communists, and first-generation immigrants" existing on the margins which "provided the foundational texture for Objectivists' lived experience of the "immense left force-field" of 1930s America" (Jennison 1). The quotation marks around the term "Objectivists", or "Objectivism", much like the quotation marks around his epic Poem *"A"*, seem deliberate rather than "arbitrary" as some critics have suggested (Hatlen 320). The marks seem to specify particularity, rather than oppose it or obscure its significance. They seem to imply that this is not just any *Objectivism* or *Objectivists*, but rather particular ones with particular set of ideals and cultural practices, even though its very selection seem to have come into existence by mere chance.

Monroe, the general editor of *Poetry*, requested Zukofsky to gather his favorite contemporary marginalized poets under a specific label, for his edited issue of the periodical which he then named "Objectivists" in quotation marks. Zukofsky comments:

In the first place, Objectivism . . . I never used the word; I used the word "objectivist," and the only reason for using it was Harriet Monroe's insistence when I edited the "objectivist" number of *Poetry*… Well, she told me, "You must have a movement." I said, "No, some of us are writing to say things simply so that they will affect us as new again." "Well, give it a name." (Zukofsky 203)

This term, as Hatlen suggests, "pointed back toward Imagism as the wellspring of a new American poetics, while implicitly claiming that this new group of poets had gone beyond the image to re/discover the object itself" (Hatlen 37). As this paper will show in the coming pages, this distinction is, more or less, valid. While Imagism in the works of Pound, Eliot and Joyce, seem to focus on fragmentation, image accuracies and stratification as a general technique, and on panoramic referentiality and a worldly identity perspectivism as a cultural message, Objectivism relies mainly on sonic or musical attributes as a technique and on the self-reflexive referentiality of the work as a cultural message projecting sovereign aesthetic objects rather than conduits for identity.

This is probably why some of the poets Zukofsky included in his anthology such as Kenneth Rexroth and John Wheelwright, resisted the label and went off in their own directions. Other major poets such George Oppen and Reznikoff accepted the label quite unproblematically and worked thereafter as pioneer objectivist poets foregrounding the objectivist view of poetic-ness as independent aesthetic objects. Oppen's early poems were severely influenced by Zukofsky's ideals of sincerity "thinking with things as they exist" keeping words "as solid as possible"

(Zukofsky 204). Carle Rakosi kept sending Zukofsky his newly written poems for editing and suggestions of reconstruction throughout the whole of the 1930s. Lorine Niedecker had corresponded with Zukofsky following the publication of the first Poetry "Objectivists" issue to begin a long-standing friendship and collaboration to the end of their lives. Thus Zukofsky, Charles Reznikoff, George Oppen, Carle Raskosi, Basil Bunting and Lorine Niedecker are the six most acknowledged poets generally pioneering *Objectivism* from its outset at the third decade of the twentieth century (Scroggins 23). Today, *Objectivism*, and the work of these poets, is largely considered one of the most significant premonitions of postmodern poetics, and perhaps its core root (Beach 19). Zukofsky died in 1974 after worldwide recognition of his work, particularly his 47-years-long poem *"A",* which he called "The poem of a life" (Scroggins 3), whose day-to-day details has been stated most eloquently in a 500-page book carrying the same title by Mark Scroggins in 2007.

2- Objectivism and subjectivism:

In his "Statement for Poetry" (1950) Louis Zukofsky defines poetry as follows:

Thus poetry may be defined as an order of words…that as movement and tone (rhythm and pitch) approaches in varying degrees the wordless art of music as a kind of mathematical limit….Poetry is derived obviously from everyday existence (real or ideal)… It is precise information on existence out of which it grows, and information of its own existence, that is, the movement (and tone) of words. Rhythm, pulse, keeping time with existence, is the distinction of its technique. This integrates any human emotion, any discourse, into an order of words that exists as another created thing in the world, to affect it and be judged by it….No verse is 'free,' however, if its rhythms inevitably carry the words in contexts that do not falsify the function of

words as speech probing the possibilities and attractions of existence. This being the practice of poetry, prosody as such is of secondary interest to the poet. (Zukofsky 27-31)

The ambition, as is perhaps clear from this statement, is an objectification of poetry. That is, in no uncertain terms, the transformation of poetry from a historically and culturally subjective realm of representation, to a "mathematical", if aesthetic, redefinition of the "attractions of existence". But, what does it really mean to see past experiences of poetry as representations of the subject; and by contrast, to view this experimental poetics as aspiring to the achieve the opposite of that, and most importantly, why? In order to explicate these distinctions, let us for instance, examine one poem from early modernist traditions, against a Zukofsky's specimen:

THE INDIAN UPON GOD

fiddles playing Bach.	along the water's edge below the humid trees,
ghters, share my anguish -	ocked in evening light, the rushes round my
ack dresses,	
om ?	cked in sleep and sighs; and saw the moorfowl
he passion of our Lord ,	
w?	g on a grassy slope, and saw them cease to
, tendons bleeding,	
od most holy!	round in circles, and heard the eldest speak:
ss of the audience.	the world between His bill and made us strong
, where are your motley	
le in Leipzig,	ng moorfowl, and He lives beyond the sky.
	are from His dripping wing, the moonbeams
nces, starched, heaving,	
patrons of Leipzig -	ittle further on and heard a lotus talk:
urch? Where's the baby?"	the world and ruleth it, He hangeth on a stalk,
he Kapellmeister	His image made, and all this tinkling tide

urry -

tian, twenty-two

According to Matthew,

venteen twenty-nine ,

Carnegie Hall,

nty-eight,

ning, the fifth of April.

ked, honking.

lady there said :

to Thee)

orn in Arcadia.".

4)

ing drop of rain between His petals wide.

within the gloom a roebuck raised his eyes

starlight, and he said: The Stamper of the Skies,

tle roebuck; for how else, I pray, could He

thing so sad and soft, a gentle thing like me?

ttle further on and heard a peacock say:

the grass and made the worms and made my

strous peacock, and He waveth all the night

l tail above us, lit with myriad spots of light.

Yeats's poem demonstrates a subject; a well-rounded personality; an identity. It offers a perspective on life; clear and straightforward. It tells readers "here I am," and that is "my way of looking at things in life"; "this is how I feel about these issues," and, in essence, "you are welcome to identify with me and feel the same way". In fact, that may be the whole reason for writing this poem; identification and, henceforth also, "validation of who I am". From its title to its very last word, the focus is on this essentiality of the subject. The figure included in the title of an "Indian" implies an attempt to present all points of view from the very primitive to the very sophisticated, or else focus on the most innocent human ways of viewing the issue. An "Indian", by which the poem may mean the most innate; uncorrupted, and natural figure of a human being, who also happen to ask the same questions about existence and come about the same answers. The "Indian," whose spirit is tormented by his own existential questions, heard the birds; "moorfowl", assume that God looks and speaks like them, and holds the keys for what they see important in their lives; rain. The same happens with the Lotus flowers who express the same imagination, thinking God is in their image holding the keys to what they deem important in life.

The same happens with the *roebuck* and the *peacock*, and of course, the implication is, it would happen with any and all creatures of all kinds and denominations.

It is, thus, a perspective; a point of view; an argument, made by a specific identity expressing a specific ideal or world view. It readily offers its own reasons for the reader as an invitation for identification, and when this identification happens, it seeks validation and lets identifying readers enjoy the same kind of affirmation within their own identities. It would not really matter whether readers agree or disagree, believe or disbelieve, identification will happen in both instances, and consequently, validation will also happen in either case. The identity presented in the perspective of life detailed in the poem, will affirm the identities of the readers who agree with it, just as much as it will those who do not. It is as if the poem is saying "here I am, agree or disagree, you will understand, therefore enjoy and validate who you are, regardless".

The poem's form and general structural attributes serves to confirm this justification in more than one way. Its straightforward imagery: "My spirit rocked/ *rains are from His dripping wing, the moonbeams from His eye*/ heard a lotus talk etc.," descriptions: "saw the moorfowl pace/ All dripping on a grassy slope, and saw them cease to chase/ Each other round in circles" and vocabulary: "My spirit, his eye, *He is a gentle roebuck*, I passed a little further" all offer clear referential information pointing exactly to the argument presented, which in turn, point precisely to the identity; the subject, behind it. The ordering of ideas from beginning to end seems in itself familiar and expected. It starts with the "Indian" and ends with the "Peacock", repeating more or less the same idea of suspecting the divine to be a reflection of their very different but logic-driven images. Were this poem to continue, readers would expect the rest of the living creatures making the same argument. Significantly, the existence of more familiar formal aspects such as rhyme and rhythm further enhances this pointedness to the subject by eliminating any possible hindrances

from the flowing of language. Almost every aspect formal or contextual offered by this poem reaffirms this subjective emphasis, and underlines its predominance.

By contrast, Zukofsky's *"A"*, offers almost none of the above stated features both textually and contextually. First of all, there is no identifiable perspective or worldly life-view according to which the poem's parts is ordered or structured. There is no apparent argument to which readers can relate, or better still, to which the poem's own order can be justified. There are no visible images, rhymes or rhythms that may underline any degree of formal linguistic flow, and no simple phraseology with straightforward references and connotations to understand or simply digest in their presented context.

The aim here, is not to point at the particular "I" mentioned in the last line, but on the contrary to undermine any such reference. That is, the aim is to universalize the reference by making the language "pure" of any direct reference to any particular "self" or subject. The very first line states a playing of music by the German Baroque-Era composer Johann Sebastian Bach (1685 – 1750) perhaps as a back ground of communion in the church. The second and third lines invites "daughters" to share his "anguish" and "bare arms" and "black dresses". The fourth and fifth point to "him" asking whom, and answering that is "our lord" while the six and seventh repeats the question with "how" instead of "whom". The seventh and eighth describe the crucifixions of Christ and points to the black dresses of the audience. Up to this point readers do not really know why these particular statements are made, who are the daughters, why the addressor asks them to do this. There is no linguistic context through which any particular reasoning or argument is, or about to be, made. Different flashes of scenes that seem disconnected or particularly irrelevant to any imaginable narrative or reasoning. The flashes themselves, the fiddles playing, the daughters dressing, the picture of the crucifix, are all familiar to readers of the poem particularly of the Christian faith. However, their apparent disconnectedness, or

disassociation with any particular context or argument universalizes them as pertinent perhaps to people at large rather than to any single reasoning or self.

The poem continues its method of presenting quick flashes of meanings well into the end of this stanza. Phrases like "dead century", "Easter", or "the people of Leipzig", "going to church" "where is the baby", the "Kapellmeister" all seem to refer perhaps to the commotions experienced by perhaps a Christian family before going to church, where the master musician prepares his performance.

Again, the last part presents the same flashes: "passion", perhaps in reference to Bach's "Passion of Mathew", "Composed seventeen twenty-nine" and "rendered at Carnegie Hall / Nineteen twenty-eight", "the auto parked honking", "a German lady there said: (Heart turned to thee)" and then "I, too, was born in Arcadia". "Arcadia" being, of course, the symbol of pastoral innocence since ancient Greece.

The impression readers might get, has to do with religion, Christianity in this case, and the various rituals associated with it, as well as the various works of music expressing its ideals. It helps to mention here, that this is the first part of an 800-page poem which contains musical notes, historical and religious references, ancient and modern literary characters and adaptations, as well as mythological and archeological connotations and symbols. It is, perhaps, the longest non-narrative poem ever writing in the English language. Out of all possible titles, it was given the very first letter of English Alphabet; *"A"*, italics in between two converted commas, perhaps as an ironic indication of a beginning, rather than a finalized finished work of art.

The immensity of this work, coupled with the lack of syntactic or referential sequentiality, testify to the lack of any tangible subject or identity that may serve to unequivocally unite these flashes of presence and impressions left by its different parts and lines. Whereas in Yeats's poem

there is a clear and definite subjectivity offering a particular perspective on life in sequential syntactically sound linguistic structures, and a clearly referential order of ideas and concepts serving that perspective and embodying that subjectivity, in Zukofsky's, there is none. There is no syntactically sound linguistic structures, or clearly defined order of ideas and concepts. There is not any particular perspective on life, nor any tactical argument embodying an implied self. The work itself becomes the target; its flashes of reality, its insinuations and impressions, its choice of phraseology and vocabulary, its liquid unparticular order: "an order of words that exists as another created thing in the world" (Zukofsky 28), and its mere presence as an expression of the human mind. The poem, then, becomes an "object", rather than a "subject"; a means of embodying what Zukofsky calls "precise information on existence" (30). That is, information untainted by identity politics or personal confessions, where poems become, in and by themselves, objects of beauty having their own self-sustained ontological logic and presence. Poems would not then be seeking validation in readership, or cheep affirmation of the identity that they embody or express, but be themselves the incarnation of a thing of beauty by virtue of their descriptive flashes of reality, sonic impressions, and semiotic musicality.

3- Objectivism and Imagism:

However, the question that seems begging for an answer now is what is precisely the difference between Zukofsky's "Objectivist" poetic experiments and most modernist's poetry which also employed, more or less, similar linguistic and aesthetic strategies; the most important of which are fragmentation and symbolism? To answer this question, this article will examine a sample of the work of Ezra Pound (1885-1972) who has been seen by most critics (Olson 12), (Tryphonopoulos 16), (Bernstein 40), (Sherry 46), (Perloff, 165), (Beach 1), (Robert 2), (Brooker and Perril 22), (Goldie 39), (Dasenbrock 60), as the most central poetic figure in

modernist poetics at large, and in the poetic movement known under the term "Imagism" in

particular. Here are two experts from Zukofsky's "A", Pound's famous "The Cantos":

"A"

dim, and the brain when the flesh

d up from under seats.   *Canto 1*

larkening.   went down to the ship,

exit, Sir!"   breakers, forth on the godly sea, and

e serpent coming out, molting,   mast and sail on that swart ship,
                                      p aboard her, and our bodies also
ood stained the floor as the foot   h weeping, and winds from sternward
ding chamfer for shoulder: t onward with bellying canvas,
                                      s craft, the trim-coifed goddess
exit!"   ve amidships, wind jamming the tiller,

hich?" –   stretched sail, we went over sea till

desire to graft what you desire,   slumber, shadows o'er all the ocean,

rt left for boys' voices.   then to the bounds of deepest water,
                                     nmerian lands, and peopled cities
ging for perfection.   with close-webbed mist, unpierced ever
                                     r of sun-rays
e who under stars   stars stretched, nor looking back from

ss the sand dunes, and the winds

him, the spittle drowning worlds –ight stretched over wretched men there.

rette, and stepped free   flowing backward, came we then to the

e red light of the exit.   by Circe.

r faded thru "Camel" smoke;hey rites, Perimedes and Eurylochus,
son seen thru it,   ing sword from my hip
                                     ll-square pitkin;
olicitous, eyes smiling minutes libations unto each the dead,
                                     l and then sweet wine, water mixed with

face,

ng out of a beard   ed I many a prayer to the sickly death's-
                                     d 96)
ng out of ripped trousers

nly

Zukofsky 5).

The two experts of Zukofsy's *"A"* and Pound's *The Cantos* exhibit a lot more similarities

than differences. By contrast to conventional and early modernist poetries, both poems offer

clear breaks with what might be termed as the poetics of the subject. That is, they offer no clear indication of a self or and identity behind the writing; an identity with personal feelings, ideals, opinions, reactions or visible views on life and being. They also lack syntax in the strictest sense of the word. There is no conventional sequence of ideas or traditional narrative descriptions or events, and no pulpable perspective or angel of vision. They both use fragmentation as the most basic writing strategy where connections between lines, statements or phrases are not always clear or visible. They both also hint at the use of allegoric symbolism; an overall implied significance or meaning that seem to envelop the whole endeavor.

However, it is precisely in those two areas of poetic idealism that the two styles of writing drift apart. Critic Rebecca Beasley argues:

As readers, we may choose to emphasize either the poems' will to order, or the fragmentation that is a sign of their integrity – but both are present. In *The Waste Land*, Tiresias's eye might try to unite the poem's protagonists, ,,,In *The Cantos*, the fugal structure suggests an overall coherence and completion… (Beasely 91)

In Pound's expert from Canto 1, readers would, from the very beginning, get the idea of a voyage on a ship: "And then went down to the ship / Set keel to breakers, forth on the godly sea, and/ We set up mast and sail on that swart ship". The lines seem sufficiently indicative of a certain pointedness and possible sequence that is may be coming hereafter. There is a promise implied of a possible understanding or familiar ordering of ideas in sentences or lines to come. The next few lines continues this line of thought and seems to describe the state of the "we" implied in this segment: *Bore sheep aboard her, and our bodies also / Heavy with weeping, and winds from sternward / Bore us out onward with bellying canvas / Circe's this craft, the trim-coifed goddess*. The lines describe the conditions of the ship which has as part of its load some

"sheep", as well as "our bodies" that was in a state of "weeping", in sadness perhaps. Again, readers are still anticipating that promise of coherence implied by the first few lines. Naturally, they might be curious about the ship, the journey and the reasons behind all of them? But still, they would continue reading looking for this grasp of a totality; of an order somewhere, that seems promised, but still not fulfilled. Then at the last line of this segment comes a reference to "Circe"; the half-goddess sorceress who enchanted Odysseus into remaining on her island and in Homer's Odyssey and transformed his men into swine (Grimal 99, Coleman 223). This reference in, and by itself, could be construed in terms of an image suggesting the mythical sensation of an individual towards his journey and its surrounding circumstances. However, in terms of the overall impressions received from previous lines, the symbolism seems to enhance the questioning about the nature of the journey itself; its more general meaning and constituent details. It suggests illusion, fakeness or misconception as if to say that such journeys could be the acts of magic not reality. This, in turn, casts doubt in readers' minds and increases their initial curiosity as to the general meaning presented. The following part continues this sense:

> Then sat we amidships, wind jamming the tiller,
> Thus with stretched sail, we went over sea till day's end.
> Sun to his slumber, shadows o'er all the ocean,
> Came we then to the bounds of deepest water,
> To the Kimmerian lands, and peopled cities
> Covered with close-webbed mist, unpierced ever
> With glitter of sun-rays
> Nor with stars stretched, nor looking back from heaven
> Swartest night stretched over wretched men there.
> The ocean flowing backward, came we then to the place
> Aforesaid by Circe. (Pound 96)

The first two lines here describe the weather conditions in which the ship was travelling with winds "jamming the tiller" of the ship's rudder and with "stretched sails" driving the ship across the sea. The line "Sun to his slumber, shadows o'er all the ocean" gives the impression that this, in fact, is a retelling of Homer's Odyssey, particularly book 11 of the Latin translation, with the main character *Odysseus* referred to by the third person pronoun "his" (Liebregts 6). By contrast, the following line: "Came we then to the bounds of deepest water", states the first-person pronoun plural "we" referring to the witness teller of the story. "The Kimmerian lands" refer to a mystical place at the end of the world where "the sun never shines" and "one of the gates of the underworld" is located (Grimal 98). Originally, Odysseus went there to conjure up the dead and question "Tiresias" the seer (308) about the future; another mystical creature who has the gift of prophecy (440).

The following lines continue the same idea rendering Odysseus journey to the end of the world where he meets Circe who casts a spell on him and his men.

> Aforesaid by Circe.
> Here did they rites, Perimedes and Eurylochus,
> And drawing sword from my hip
> I dug the ell-square pitkin;
> Poured we libations unto each the dead,
> First mead and then sweet wine, water mixed with white flour
> Then prayed I many a prayer to the sickly death's-heads;

"Perimedes" is one of Odysseus's trusted men, while "Eurylochus" is his most trusted second-in-command who is the leader of the first group of men who sought Circe (Terrell 3). In the original story "Tiresias", the Thebian seer, is already dead but can still prophesize as he was given the gift of prophecy even after death by Zeus the king of the Gods. Odysseus attempts to resurrect him in order to learn how to fare home. The word "pitkin" is invented by Pound

probably to mean "little pit" (2). The last two lines in this segment seem to describe the kind of rituals performed in this cases, pouring "sweet wine", "water mixed with white flour", to awaken the dead seer; "the sickly death's-heads".

The poem consists of 117 individual segments, each of which is a self-contained poem in its own merits. They stretch from Canto I, to Canto CXVII=117, over approximately 700 pages of the medium size paper-back book (Pound- 1). It contains references to almost all known mythologies from the ancient Greek and Roman to the ancient Chinese and Egyptian, spanning four different languages including Italian and Hyalographic. The pervasive symbolism of this epic poem colors the whole attitude of readership towards its final or ultimate significance. Some critics think of it largely as a religious poem, not advocating certain religious beliefs, but more generally appealing to divinity as a source of ultimate justice and absolute presence:

To me, *The Cantos* is a great religious poem. The tale of the tribe is an account of man's progress from the darkness of hell to the light of paradise. Thus it is a revelation of how divinity is manifested in the universe: the process of the stars and planets, the dynamic energy of the seed in motion *(semina motuum),* and the kind of intelligence that makes the cheerystone become a cherry tree… The last line of this fragment is an appeal to mankind: "To be men not destroyers." Thus, the central conflicts and tensions of the poem are the same as those of all other great epics, prose or poetry, of the past: the eternal struggle of the forces of good against the forces of evil. (Terrell 8)

The epic proportions of this work and the hundreds of mythical personnel, events and hints rendered from their original languages; be those Latin, Italian, Chinese or ancient Egyptian, all seem to conspire against any understanding based solely on fragmentation and disconnectedness, treating it as one would a simple puzzle of different compoenents. On the contrary, they all seem

to attest to a "Divine Comedy' form of reading rendered, as it might be, in modern philosophic and stylistic envelope. As Longenbach suggests "Pound wanted to emphasize that *The Cantos*, like *Ulysses*, would present history as layered present, a "System"" (187). "Pound and Eliot," Longenbach continues, "recognized that all history is "contemporary history"- that the past does not exist except in the context of the present" (187). The emphasis placed on "Multi-layered-ness" as well as disconnection articulates the overall fragmentation of the work as a signature poetics of the whole era. However, the emphasis is also placed on an overall coherence of ideas into a whole pointing to a certain implied perspective that exists beyond the actual parts of the written work. Peter Nicholas argues:

Pound's early poetics of heightened, momentary perceptions was developed in direct opposition to the mundane activities of the 'prose intellect'. In contrast to the 'conscientious' labour of prose, the 'sudden crystallisations' possible in poetic language yield a sense of wholeness (a 'fusion' of elements) which the 'vegetable' mind can never perceive. (6)

That "whole" may be ascertained as statement about the human condition and an implied proscription of the path to human happiness, be it cultivated in history or in the metaphysical. Some critics would, as demonstrated above, relate it to a divine conceptualization, and others to a sense of history as a collective of the human consciousness. In both cases, the existence of that *whole* is never in any real doubt. This is the kind of fragmentation and symbolism of Pound's poetics, and of most modernist poetics by association, including Eliot's and Joyce's. The lacks in their poetic syntax, the disconnected nature of their verbal presentations and the multi-layered symbolism employed within the references they make to mythology and the metaphysical all combine to form an implied, perhaps universal, view point of humanity; its nature, understanding of its past, and hopes for the future.

Other critics, seem to point at that whole as a much more general interest in the occult rather than simply history or divinity. With all it references to ancient myths and personnel, *The Cantos*, is defined hereafter as an expression of deep psychological journey into the unknown religious feelings and implications:

Occultism always involves mysticism, a belief in the possibility of *gnosis,* or direct awareness of the Divine attained through *myesis,* or ritual initiation. This distinction between the popular notions of occultism and "metaphysical occultism" should be kept in mind because Pound, unlike W.B. Yeats, was not susceptible to the attractions of theurgy… it is implausible to suppose Pound could have been ignorant of those occultists who at the turn of the century were the constant subject of gossip in the press of the day, and second, that Pound is often drawing on a body of opinion, belief, and experience that he encountered first hand among friends and acquaintances.. (Tryphonopoulos VII)

However, whether Pound's *The Cantos* offers a view of history toward the future of humanity, or a view of divinity and its relationship to the human soul, or an inner tendency for occultism and the psychological unknown, its fragmentation and symbolism eventually lead to an implied structure; an implied self, however universal or general.

In Objectivism, as exemplified above, the case is different. Of course, there is what may be seen as similar kind of fragmentation and symbolism, perhaps even the similar references to history and mythology, but no hint to that wholesomeness standing behind the work and unifying its naturally alienated components into a coherent perspectivism. The references used, the myths identified, and the personnel employed are all serving local aesthetic purposes pointing at aesthetic lacks and unpresentables. There are no promises of any implied coherences to come; no trail of bread-crumbs to follow in anticipation for a cash of constructive meanings and overall

viewpoint. The very term *fragment* itself seems inapt to describe this mode of writing, because it implies the existence of a hidden whole, of which there could be *fragments* to begin with. Without such a hidden whole, no fragments are possible, and no fragmentation is perceivable.

In Zukofsky's case, unlike Pound's and, by extension, also Eliot's and Joyce's, there is no hidden consistency or coherence that drive the various components of the work and no implied promise for readership to find it. Instead, we read only flashes of memory, intellectuality, psychology and culture in an almost musical order defined by their very readability tones and semiotic presence:

The *sounds* of the words of Zukofsky's poems are his supreme value. But the "music" of Zukofsky's verse—and musicality is what he prized most highly in poetry—is not at all the harmonious and sometimes lulling variety of vowel, consonant, and stress to which our ears might become accustomed by Keats, Tennyson, and their followers. It is a tense, intense attention to the play of sound, a brittle and dissonant music whose analogues in actual music would be the composers of the Second Vienna School—Schoenberg, Webern, Berg. (Scroggins 7)

Th determining factor in composition is, therefore, not external to the properties of the language used. There is no general conceptual entity each individual segment or part seeks to serve or partake in forming. Instead there is an imaginative abstractive melody or tone, which meanings and verbal or sonic dimensions form in readership. Significantly, Zukofsky points out the most driving force in his composition when he suggests:

In sincerity shapes appear concomitants of word combinations, precursors of (if there is continuance) completed sound or structure, melody or form. Writing occurs which is the detail, not mirage, of seeing, of thinking with the things as they exist, and of directing them along a line of melody. Shapes suggest themselves, and the mind senses and receives awareness. (prepositions 20)

The very definition of "sincerity", for Zukofsky, identifies word's "sound structure" as the most pivotal element in poetic writing where "seeing, thinking" focuses on "things as they exist", and where composition is almost always directed toward "melody". "Awareness" in readership, or the actual aesthetic impact of the poem, happens as a natural phenomenon as "things suggest themselves" not enveloped in a general implied statement of story. "Sincerity", then, for Zukofsky, equals presentation of objects "as they are" minus a set ideology or an identifiable self that may redirect the whole work to a particular preset aim or structure. The poem then would be more a self-contained "object" rather than a conduit to an implied message or statement.

The lights dim, and the brain when the flesh dims.
Hats picked up from under seats.
Galleries darkening. (5)

As is probably obvious, the first three lines of this segment continues the first segment's impression of a church concert being held with musicians preparing to play; "The lights dim", "Galleries darkening" and attendees preparing to listen "Hats Picked up". The metonymy "the flesh dims" perhaps suggests that audience's physical senses calm down in anticipation of the performance. However, this is only one interpretation of this, and the previous segment, among many. The very allegoric impressions received by this poem suggests a much more general frame of reference than the simple gathering in a music Gallery or a church. As Mark Scroggins suggests:

The poem *"A"* would be a sprawling, eight-hundred-page menagerie of forms incorporating the traces of events from forty-six years of Zukofsky's life. It would include a double canzone, various imitations of the musical fugue, a cycle of seven sonnets, large chunks of outright collage, an entire Plautus play (in idiosyncratic translation), and as its conclusion a 350-page musical score

counterpointing texts from all of Zukofsky's genres to the harpsichord music of George Frideric Handel. Needless to say, when Zukofsky began his "poem of a life," he had no idea of its eventual scope. (68)

As the three lines start with the phrase "the lights dim" and ends with "Gallaries darkening", they may suggest a description of life itself, where "Hats are picked up from under seats" as where everything is a show in a gallery which is now darkening and getting increasingly evil. The idea of a musical performance is apt as an allegory of life and its various seemingly harmonious parts, but which in fact "dims" "the flesh" as people prepare to engage with it: "Hats picked up from under seats".

> "Not that exit, Sir!"
> Ecdysis: the serpent coming out, molting,
> As tho blood stained the floor as the foot stepped,
> Bleeding chamfer for shoulder:
> "Not that exit!"
> "Devil! Which?" –
> Blood and desire to graft what you desire,
> But no heart left for boys' voices.
> Desire longing for perfection.

These lines also suggest the search for a break form that life: "not that exist, Sir", where people continue to behave like serpents shedding their skins occasionally: "Ecdysis", "molting", while the suffering and oppression of humanity continues: "blood stained the floor as the foot stepped". "Galleries" would be an allegory of life and, more generally, of existence itself. "Blood and desire" go hand in hand to produce the great injustices of the world so that "no heart" would be left for the innocent and the pure: "boys voices".

And as one who under stars
Spits across the sand dunes, and the winds
Blow thru him, the spittle drowning worlds –
I lit a cigarette, and stepped free
Beyond the red light of the exit.

Yet, the same evil search for fulfillment of desire, is, on the other hand, a search for "perfection" and idealism when sought by the right people; "one who under stars" and "the winds blow thru him". Those are the people who despise money mongering: "sand dunes" and drawn its "world" with their contempt. The second two lines express relief as the speaker "stepped free" from all restrictions; "the red light", imposed by this evil world.

The usher faded thru "Camel" smoke;
The next person seen thru it,
Greasy, solicitous, eyes smiling minutes after,
A tramp's face,
Lips looking out of a beard
Hips looking out of ripped trousers
and suddenly
Nothing.

The lines seem to describe the audience. There is a mention of an "usher", and various other people perhaps attending the concert referred to in the previous lines. Yet, they also include metonymic imagery perhaps referring to the petrodollar, the "sand dunes" and the "Camel smoke". The lines seem to imply perhaps the highest degrees of contempt of capitalist aesthetics and taste; "Hips looking out of ripped trousers", "Lips looking out of a beard". Such taste seems to be looked at by these lines as abominations resulting from the capitalist control over public mentality: "Greasy, solicitous", and the ways in which it has destroyed people's natural sense of themselves. As Luke Carson suggests:

By encountering the limits of Enlightenment discourse, these writers present the moment where the deepest investments of Utopian desire remain embedded, awaiting their fulfilment. For Stein, the market embodied this promise; for Zukofsky, following Marx, the structure of industrial labour, culminating in a thoroughgoing commodity fetishism, retained traces of this desire. (5)

The words "Nothing" at the end of this segment seems to cut across this and any other interpretation from one side to the other. What would possibly be meant by it; absolute silence in preparation for the music performance; a zero degree of presence to the people who seem proud of wearing "ripped trousers", whose "lips" protrude out of "a beard"? The same thing could be said about lines like "the next person seen thru it" or "a tramp's face", where they make almost no sequential or causal connection to any of the phrases and sentences in their immediate syntax: what "next person"? Next to what? Why next and not before or after? Seen by whom, and for what purpose? Through what and why? Such lines and phrases serve to delocalize the syntax and underline its commonness rather than particularity. They serve to dissolute any sequential arrangement or syntactic coherence that may point at an implied whole and a self behind the work.

In short, what we seem to have here are two different types of fragmentation. The first is the truer form utilized form that is aided by multi-layered symbolism and a plethora of extremely divergent referential codes and metaphors from modern and ancient writings; mythology, religion, literature and philosophy. This is Pound's form of fragmentation, followed by a great number of essentially modernist poets including T. S. Eliot and James Joyce. Fragmentation in this case mirrors obscurity and ambiguity which puts the burden of coherence on the shoulders

of readership, since it almost always carries within itself a definite promise of homogeneity and harmony at the depths of its variously layered compositions:

The fragmented individual also sought wholeness through aesthetic expression itself, so the act of writing both represented this fragmentation and attempted to reverse it. In a world which seemed increasingly to deprive the individual of meaningful action, the poem became a way of redressing the balance and the poem which spoke directly from troubled experience provided a means of validating feeling in a threatening world. (Collins 199)

This kind of poetic fragmentation represents a radical break from early modernist poetics of alienation and loss offered in the works of Yeats, Auden, or Frost, and a much radical disillusion with the whole romantic emblem of poetic self-centrism and homage to the natural and the innate. Poems, such as Pound's *The Cantos*, are thus offered as a series of superficially disconnected codes and signs serving as parts of a greater, more general, structure of thought or individualist stance lying behind their immediate appearance. The greater the structure intended, the greater the number of signs or codes used, and the greater their referential and emblematic reaches. The poem is thus not an aesthetic object in and by itself, Instead, it becomes a conduit leading to this larger stance.

In Zukofsly's case, at lease in principle, the poem attempts to be self-contained, referring only to its own melodic presence as an aesthetic object. Its references, though still as variable and far reaching, does not claim a universal perspective beyond its aesthetic presence, but only to itself as such. Any universality or general structure reached in readership would then be mere interpretation; a reverse projection from readership, rather than itself integral to the structure of the work. Poems like Zukofsky's "A", epic as it is, would resemble in poetry, what a long camphone stands for in music; an extremely sovereign piece of art made of words. In short, whereas fragmentation and symbolism in "the Pound tradition" (Beach 17) lead to a

universalized perspective beyond the work and right through its various extensive symbolic and historical references, in Objectivism they tend to express themselves as sovereign aesthetic objects pointing only to their invented juxtapositions as new melodies of poetic language. This is the difference between objectivist and Imagist poetics as expressed by the work of Zukofsky and Pound. Charles Altieri comments:

On the most general level, there are probably two basic modes of lyric relatedness-symbolist and objectivist styles. The former stress in various ways the mind's powers to interpret concrete events or to use the event to inquire into the nature or grounds of interpretive energies, while objectivist strategies aim to "compose" a distinct perceptual field which brings "the rays from an object to a focus." Where objectivist poets seek an artifact presenting the modality of things seen or felt as immediate structure of relations, symbolist poets typically strive to see beyond the seeing by rendering in their work a process of meditating upon what the immediate relations in perception reflect. (Altieri 26)

4- Objectivism and other experimental poetries.

The poem as a self-contained aesthetic object may have begun at the turn of the twentieth century on the hands of such movements as Zokofsky's Objectivism, but it most certainly did not end there. Various other movements such as *Concrete Poetry* (Solt 1), *Surrealist Poetry* (Bohn 1, Reisman 4), *Conceptual Poetry/Writing* (Dworkin ٣٧), *Sound Poetry* (Perloff and Dworkin 15, McCaffery and bpNichol 7), among many others, have also taken up the same cause of creating poems pure of identity confessionalism and sovereign in their referentiality. The question then becomes, what distinguishes the poetics of *Objectivism*, as represented by the work of Zukofsky, from other experimental poetics that equally exalt the sovereignty of poems above

all else? Here are few examples from two pioneer poets on the International *Concrete Poetry*

movement that started in the early 1950s (Solt 11).

```
                                        o
                                        bo
                                        blow
                                        blow blow
                                        blow blow blow
                                        blow blow
                                        blow
                                        bo
      o                                 o
      go                                so
      grow                              show
      grow grow              show show
      grow grow grow o show show show
      grow grow              show show
      grow                              show
      go                                so
      o                                 o
      lo
      flow
    flow flow
  flow flow flow
    flow flow
      flow
      lo
      o
```
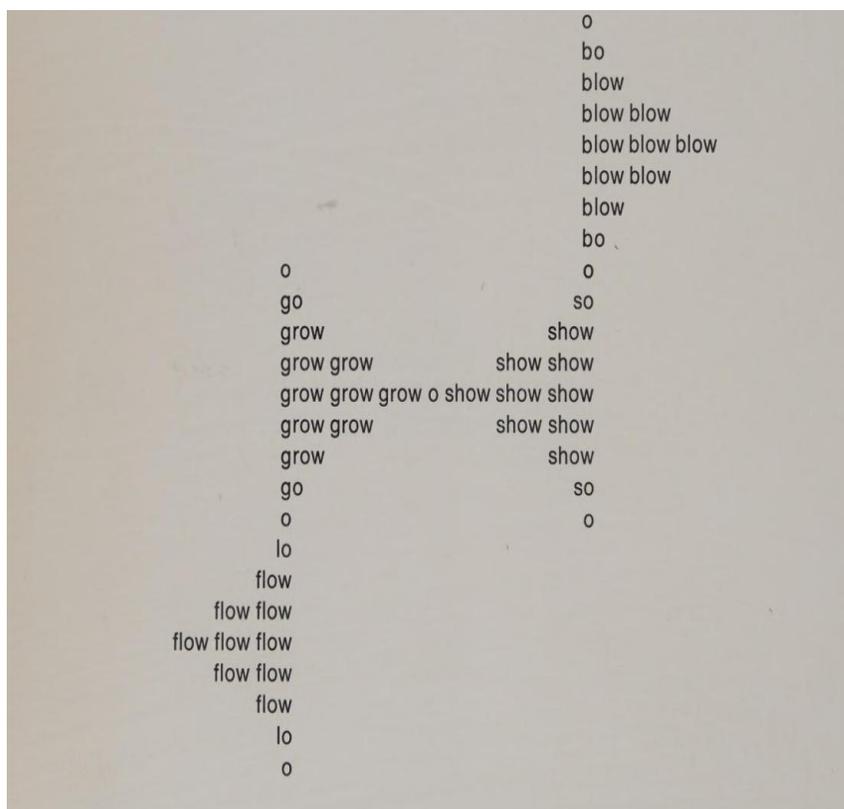
(Gomringer 12)

As is perhaps obvious from the example above, the poem consists of only six words; *blow*,

grow, flow, show, go and *so*, ordered in a specific geometric shape that resembles the blowing

of wind from a narrow opening. Readers do not read this poem in the strictest traditional sense

of the word. Instead, they perceive it on both the verbal and the visual dimensions

simultaneously. In other words, there is no linearity whatsoever in its presentation. The

geometric form of the poem contributes immensely to its semiotic impact just as much as its

constituent words. The repetition of each of the six verbs diminishes in letters as the eye move

towards the end parts which consist only of the single letter "o", itself the dominant rhymic

sound of each verb. The sonic impact of the end of each verb reverberates at the last sharp edge

of each small form and comes back to redo the whole shape again at one of its two ends or both. The echoing effect is dominant and unmistakable as each cone-shaped smaller form leads to other cone-shaped identical forms with different verbs.

Eliminating any notion of a "persona" or self-expressive lyrical "I", the Concrete ideogram was designed to be an "objeto útil", a useful textual object to be contemplated and explored, "open" 23 enough to allow readers to "use" it according to their own ingenuity, but with the expectation that they would respect the rules of the game inherent in the structure. (Clüver 125)

The poem becomes a visual verbal architecture perceivable in its totality as an "object", where none of the previously canonized features such as traditional syntax, phrasal sequence, or grammatical soundness, are present or accounted for. Instead, what readers have in visual poetry is a collective three-dimensional presentation of an idea, or a structure of ideas, whose internal connections are almost totally left to audience's imagination and ingenuity. There can be no *fragmentation* in these poems, just as is the case with Zukofsky's page-bound poem, since there is minimal reference to any outside implied identity perspectivism or self. Some of these poems would consist of a single word, typographically architectured to imply certain aesthetic feeling when viewed in its verbal/visual three-dimensional totality. Here is "Silence" by Gomringer, (1952).

silencio silencio silencio
silencio silencio silencio
silencio   silencio
silencio silencio silencio
silencio silencio silencio
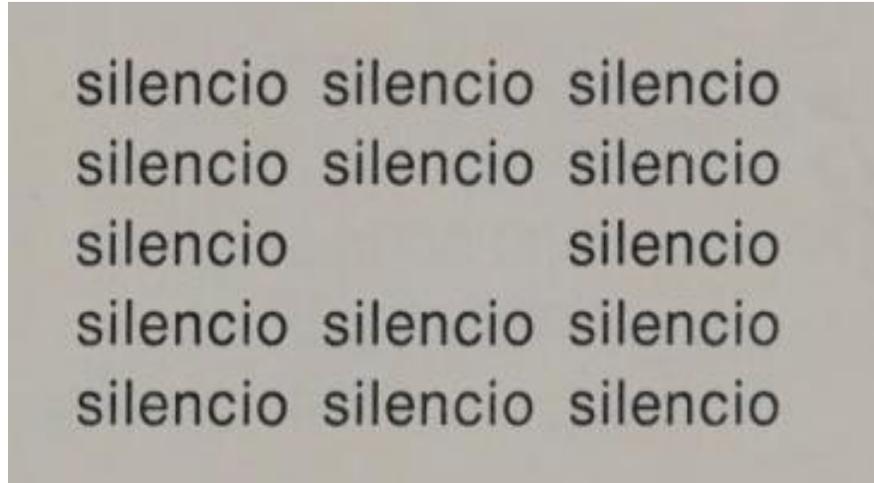
(Gomringer 13)

It consists of one word, repeated 14 times and ordered architecturally in a square-shape, perhaps imagined in readership as a three-dimensional cube, with a void in the middle that equals the size of the repeated word. The void in the middle gives the whole impression of the effect of silence psychologically, while the actual 14 repetitions of the word surrounding it give the opposite impression, which is noise. Here lies the aesthetic feeling perceivable in readership in the ironic contrast between void-ness and verbosity, where actual words function semiotically the opposite of their literal meaning: *noise*, and where the nothingness in the middle functions semiotically as the literal meaning of "silence".

These verbal/visual dynamics work to leave aesthetic impressions in readership that is devoid of any general structure to which they must refer, or upon which their constitution rests. That is why fragmentation does not apply here as there is no whole for things to be fragmented from. The impressions left, and the concepts formulated, happen by virtue of the verbal/visual construction itself, and within readership inventiveness and imaginability guided by that construction:

Concrete poetry is intertwined with the work of the language-centered conceptual artists, as well as that of technology artists who sought to insert their work into new spaces, where the responsibility of the receiver would stand on equal footing of that of the sender. Readers will have to consider the form in which concrete poetry comes to them – by book (mass printed anthology, ephemera, or fine press edition), gallery, or sculpture – and remember that each has historical and spatial ramifications. (Hidler 237)

Whereas Zukofsky's "A" follows a certain degree of syntactic and grammatical soundness, and linearity, visual poetry does away with all such structures, for a more tangible visual "objectification" of the poem. As Walter Abish suggests, its "formal conceit attempts to discover or more closely approach emotional conditions by avoiding the habits, clichés and sentimentality of conventional expressivist rhetoric" (62). More significantly, whereas visual poetry objectifies the poem by use of actual visual structures whose architecture becomes essential to its aesthetic perception, *Objectivism*, objectifies the poem by self-containment and musical patterning and chronology. Most importantly, whereas visual poetry utilizes the whole three-dimensional space in, and outside, the page by using singular nouns or extremely condensed phrases that refer only to themselves as verbal visual objects, *Objectivism* utilizes its mythological references and symbolism as semiotic impressions backgrounding the verbal integrity of grammatically sound phraseology. There are minimal visual dimensions in Objectivism, and maximum one in visual poetry.

speech
silver

silence
gold

heads
silver

tails
gold

speech
silence

stop

silver
silence

golden
speech

clarity
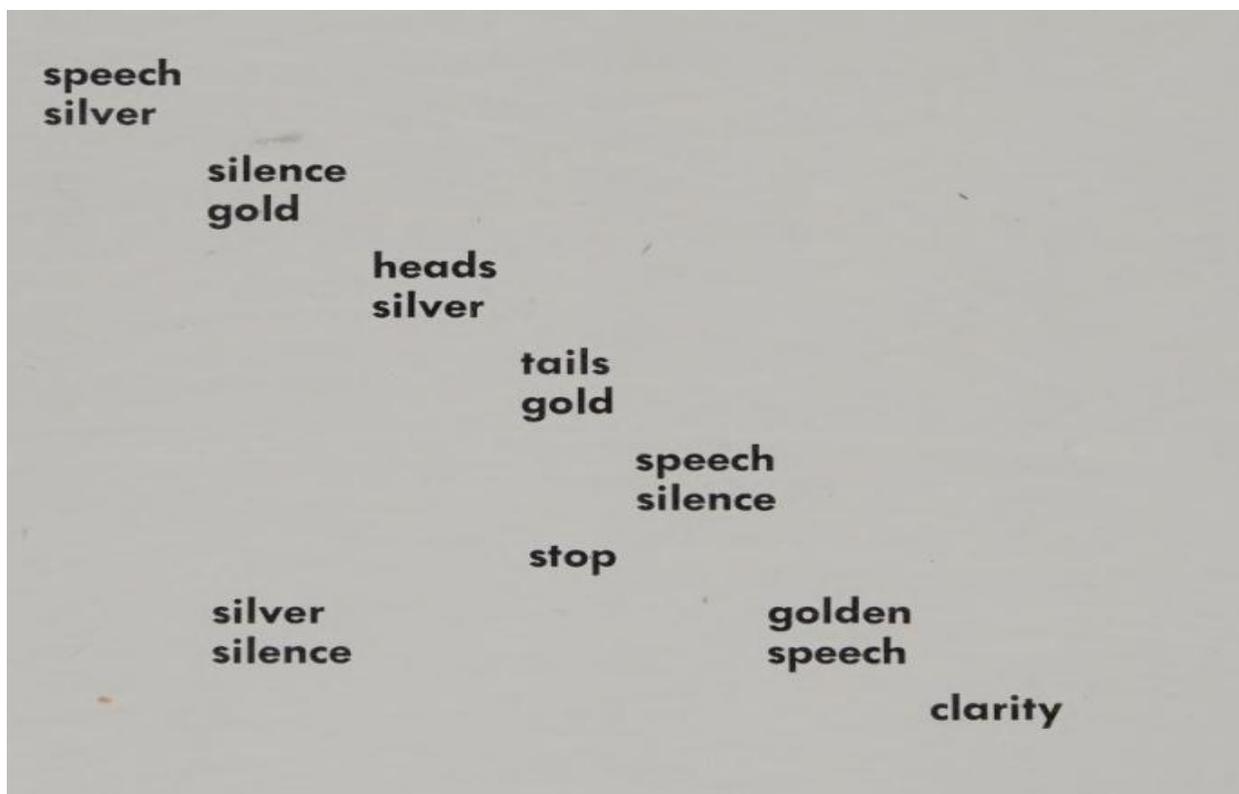
Haroldo de Campos, (Solt 106),

There is however a radical, extremely influential, distinction to be made between visual, particularly Concrete, poetry, and the poetry or poetries that came to be known under the term *Objectivism*. Whereas visual poetry is inherently translatable to almost all languages quite effortlessly with little to no meaning loss, Objectivist poetries of any denomination is almost impossible to translate to any other language including its own, without massive loss in meaning, symbolism or referentiality:

The bilingual character of the poem is not a translation, which traditionally emphasizes the carrying over of the sense of the original into the target language at the expense of sound, style and other poetic effects; rather Zukofsky emphasizes sound and style at the expense of a literal rendition. This compositional strategy creates a special kind of literary difficulty that is not

merely allusive of other works of literature, but a deliberate obscurity that appropriates and reconstitutes its source texts in the pursuit of an idiosyncratic linguistic beauty. (Conte 26)

This "idiosyncratic linguistic beauty" is what this article has called self-containment; the ability of references to point not so much to the outside world, but right back to the position inside the melodic presentation of the poem itself. It is idiosyncratic, because, though not expressive of a "self" in the conventional confessional way, is very much the product of a general intellect; so complex and multi-layered that translation becomes, in the least, monumentally difficult.

By contrast, the three poems above seem perfect examples of a universality that characterizes visual poems' formal simplicity and linguistic economy. The abandonment of syntax, foregrounding of visual ecology, and extreme verbal economy are probably responsible for this internationality. The Brazilian Concrete poet Haroldo de Campos's *speech/silence* (1967) offers a good example of just how visual poetry manages to do away with syntax altogether, while visually keeping the integrity of both its semiotic density and aesthetic impacts. The general architecture of the poem suggests a ladder with steps made of twin-words starting with *speech/silver* at the top and ending with *clarity* at the very bottom. On the side, perhaps representing a third support for the ladder shape are the words: *stop*, *silver*/*silence*. The play between speech and silence silver and gold suggests the alternating situations in which silence could be more precious than speech and vice versa, with clarity as the ultimate game in both cases.

The surprise readers get at each step, when speech is seen as silver, silence as gold, and when "heads", or authority, is seen as silver, then "tails" or common people, as seen as gold, suggests the overall aesthetic impact to be one of proverbial wisdom and an insight into life and its

meanings. Obviously, there is an utter lack of connectives, or any grammatical or syntactic sequencing which makes the translation of these simple nouns into any other language with their three-dimensional architectural design quite an easy task at almost no loss of significance or meaning. The subject matter between speech and silence, heads and tails, gold and silver, seems itself just as universal or cross national as the general form of the poem; recognizable in almost every language and by almost every people.

```
if
to be born
to die          to be born
to die          to be born   to die
                             to be reborn   to die again   to be reborn
                                            to die again   to be reborn
                                                           to die again
                                                              again


                              again
                         not to be born
           not to be dead   not to be born
not to be dead   not to be born   not to be dead
                             to be born to die to be born
                             to die to be born
                             to die
                             if
```
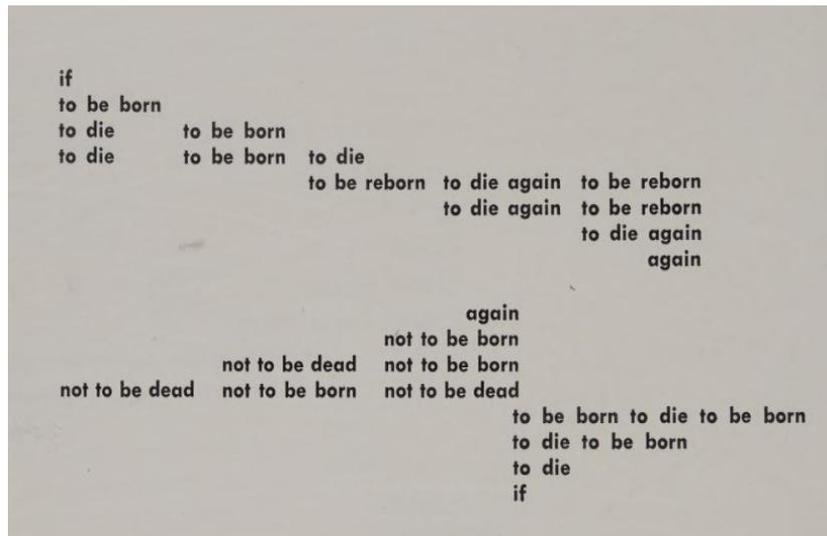
Haroldo de Campos (Solt 10)

His other poem "to be born" also carries a universal subject matter, be it a nihilistic one. The cycle of life and death as people are born to die at the end with all their achievements and gains. Again, the visual architecture of the poem reinvents the cycle of life and death by way of word repetition and recycling on a visual level akin to the meanings implied.

There are many more examples that utilize visual dimensions in their construction of poetic impact in reception, some even without the presence of any verbal language whatsoever, that still claim to be poems in the literary sense of the word. However, for the limited aims of this particular article revolving mainly around *Objectivism* and the manifestations of its poetic ideals

in the work of its pioneer poet Luois Zukofsky, the distinctions have been by now made clear. Zukofsky's Objectivism works to objectify poetry in verbal linear language by use of musical or sonic melodic contractions invented in grammatically sound phrases and sentences that contain "sincere" mental flashes of reality, history, mythology and literature as a reflection of the human mind. Visual, or three-dimensional, poetry as its name suggests, objectifies poetry by use of visual architectural design, extreme word economy, and much less referentiality to history, literature or mythology. The effects of both kinds of objectification is obviously radically different. Visual poetry's simplicity and three-dimensionality eases its presence in the public arena, making it a perfect example of a type of poetry that may be popular amongst the masses. Its ease of translate-ability and wholesome visual architecture coupled with its lack of complex referentiality and extreme word economy, makes it ideal for today's public consumption. There is even a book for how to create "Concrete Poems" for children (Pearson 1).

5- Conclusion:

This article's main arguments can perhaps be summarized in the following points:

1- Both *Imagism* and *Objectivism* share many fundamental poetics qualities and strategies including multi-layered symbolism, religious, philosophical and mythological references, complex paradoxical structures, and a vivid cultural and political reflections and stances.

2- They also share a number of textual features and traits such as fragmentation, epic length, grammatically sound linguistic units (phrases and sentences), concentration on specificity of descriptions, and an unprecedented economy of language where each and every phrase or word a particularly designed place or position.

3- They also share the two-dimensional space of the written page. Significantly, the sheer amount of symbols, languages, codes and references to history, mythology, religion, literature

and the arts, as well as the intricate ways of their interpretive features with poems could help make the argument that while their two-dimensional space is rather limited, their range of interpretive imagination is more than enough compensation.

4- However, where Objectivism differs from Imagism is in the implied general message or cultural stance backgrounding most of the work. Whereas Objectivism offers sovereign, self-contained poems pointing to themselves as independent aesthetic objects, Imagism utilizes them as conduits to point to larger points of view, or perspectives, on issues of life and existence ultimately referring to a specific identity or subjectivity behind the work.

5- Nonetheless, there are other poetic movements which had completely done away with grammatical syntax and fragmentation as poetic techniques. Instead, these movements such as Visual Poetry opted for more poetically objectifying practices such as visual architecture with extreme linguistic economy. They aim to achieve maximum sovereignty for the poetic territory. Yet, while objectifying the poem to its maximum linguistic limitations, these movements as exemplified by Visual poetry, have done exactly what objectivism has called for, the creation of an independent aesthetic object in poetry, minus the referential magnitude available in objectivism, and therefore the range of melodies or semiotic tones offered for readers. Such poetic movements, while projecting a seemingly more independent aesthetic objects or poems, cater for simpler, lazier audience unwilling or unprepared to engage the range of tunings, and intellectual backgrounds offered by the objectivist poems.

Works Cited

Abish, Walter. "Skin Deep", *Against Expression: An Anthology of Conceptual Writing*. Edited by Craig Dworkin & Kenneth Goldsmith, Illinois, Northwestern University Press, 2011, pp.8-12.

Altieri, Charles. "The Objectivist Tradition", *The Objectivist Nexus: Essays in Cultural Poetics*. Introduced and edited by Rachel Blau DuPlessis, & Peter Quartermain, Alabama, University of Alabama Press, 1999, pp. 25-37.

Beasley, Rebecca. *Theorists of Modern Poetry: T.S. Eliot, Hulme, Ezra Pound*. New York & London, Routledge, 2007.

Beach, Christopher. *ABC of Influence: Ezra Pound and the Remaking of American Poetic Tradition*. Berkeley & Oxford, 1992.

Bernstein, Michael André. *The Tale of the Tribe: Ezra Pound and the Modern Verse Epic*. Princeton, Princeton University Press, 1980.

Bohn, Willard. *One Hundred Year of Surrealist Poetry*. New York & London, Bloomsbury Publishing, 2023.

Brooker, Peter. and Perril, Simon. "Modernist Poetry and its Precursors", *Twentieth Century Poetry*. Edited by Neil Robert, Massachusetts & Oxford, Blackwell Publishing, 2001, pp. 22-35.

Carson, Luke. *Consumption and Depression in Gertrude Stein, Louis Zukofsky and Ezra Pound*. New York & London, Macmillan, 1999.

Conte, Joseph M. "The Intratextual Obscurity of Louis Zukofsky's "A"." *Journal of Language and Verbal Behaviour*. Petersburg, St. Petersburg State University, No. 9, winter 2009, pp. 26-32.

Clüver, Claus. *Niogandres Poets and Conrete Art*. Web article: https://www.lehman.cuny.edu/ciberletras/v17/cluver.htm 19-07- 2023.

Coleman J. A. *The Dictionary of Mythology: An A-Z of Themes, Legends and Heroes*. London, Arcturus Publishing Limited, 2007.

Collins, Lucy. "Confessionalism", *A Companion to Twentieth-Century Poetry*. Edited by Neil Roberts, Massachusetts & Oxford, Blackwell Publishing, 2001, pp. 197-209.

Dasenbrock, Reed Way. Poetry and Politics", *A Companion to Twentieth Century Poetry*. Edited by Neil Robert, Massachusetts & Oxford, Blackwell Publishing, 2001, pp. 51-64.

Dworkin, Craig. "The Fate of Echo", *Against Expression: An Anthology of Conceptual Writing*. Edited by Craig Dworkin and Kenneth Goldsmith, Illinois, Northwestern University Press, 2011, pp.23-104.

DuPlessis, Rachel Blau. & Quartermain, Peter. "Introduction", *The Objectivist Nexus: Essays in Cultural Poetics*. Introduced and edited by Rachel Blau DuPlessis, & Peter Quartermain, Alabama, University of Alabama Press, 1999, pp. 1-24.

Goldie, David. "The Non-modernist Modern", *Twentieth Century Poetry*. Edited by Neil Robert, Massachusetts & Oxford, Blackwell Publishing, 2001, pp. 37-50.

Gomringer, Eügen. *Konstellationen*, Berne, Switzerland, Spiral Press, 1953.

----------, ----------. *33 Konstellationen*, Gallen, Switzerland, Tschudy Verlag, 1960.

Grimal, Pierre. *A Consice Dictionary of Classical Mythology*. Edited by Stephen Kershaw from the translation of A. R. Maxwell-Hyslop, Cambridge & Massachusetts, 1986.

Hatlen, Burton. "A Poetics of Marginality and Resistance: The Objectivist Poets in Context", *The Objectivist Nexus: Essays in Cultural Poetics*. Introduced and edited by Rachel Blau DuPlessis, & Peter Quartermain, Alabama, University of Alabama Press, (1999), pp. 37-56.

Hidler, Jamie. *Designed Words for a Designed Wold: The International Concrete Poetry Movement, 1955-1971*. Quebec, Canada, McGill-Queen's University Press, 2016.

Jennison, Ruth. *The Zukofsky's Era: Modernity and the Avant-Garde*. Baltimore, Johns Hopkins University Press, 2012.

Leibregts, Peter. *Translations of Greek Mythology in the Work of Ezra Pound*. New York & London, Bloomsbury Publishing, 2019.

Longenbach, James. *Modernist Poetics of History: Pound, Eliot, and the Sense of the Past*. Princeton, Princeton University Press, 1987.

McCaffery, Steve. "Sound Poetry: A Survey", *Sound Poetry: A Catalogue*, Edited by Steve McCaffery and bpNichol , Toronto, Underwhich Editions, 1978, pp 7-59.

Mcmahon, Fiona. "An 'Objectivists' Anthology: from Manifesto to Tradition". *Revue LISA / LISA e-journal*, 3 (1), 2009 pp.112-120. ffhalshs-00477486ff

Nicholas, Peter. *Ezra Pound's Politics, Economics and Writing: A Study of The Cantos*. London, Macmillan, 1984.

Oppen, George. Three Oppen Letters with a Note. *Ironwood*, No.5, Volume 8, July 1975, pp. 78-85.

Pearson, Yvonne. *Concrete Poems*. Mankato, USA, The Child's World, 2015.

Perloff, Marjorie. *The Poetics of Indeterminacy: Rimbaud to Cage*. New Jersy & Surry, University of Princeton Press, 1981.

--------,---------, and Dworkin, Craig, "Introduction: The Sound of Poetry / The Poetry of Sound", *The Sound of Poetry / The Poetry of Sound*, Edited by Marjorie Perloff and Craig Dworkin, Chicago & London, The University of Chicago Press, 2009, pp. 1-18.

Pound, Ezra. *The Selected Poems of Ezra Pound*. New York, New Directions Publishing, (1926).

------, -------. *The Cantos of Ezra Pound*, London, Fabre and Fabre, 1975.

Olson, Flemming. *Between Positivism and T.S. Eliot: Imagism and T.E*. Hulme. Denmark, University Press of Southern Denmark, 2008.

Reisman, Rosemary M. Canfield. "Introduction", *Critical Survey of Poetry: Surrealist Poets*. Edited by Rosemary M. Canfield Reisman, New York, Salem Press, 2012, pp. 1-4.

Roberts, Neil. "Introduction", *A Companion to Twentieth Century Poetry*. Edited by Neil Robert, Massachusetts & Oxford, Blackwell Publishing, 2001, pp. 1-7.

Scroggins, Mark. *The Poem of a Life: A Biography of Louis Zukofsky*. USA, Shoemaker Hoard, 2007.

Sherry, Vincent. *Ezra Pound, Wyndham Lewis, and Radical Modernism*, New York & Oxford, Oxford University Press, 1993.

Solt, Merry Allen. *Concrete Poetry: A World View*. Indiana, Indiana University Press, 1968.

Terrell, Carroll F. *A Companion to the Cantos of Ezra Pound*. London & Berkeley, University of California Press, 1980.

Tryphonopoulos, Demetres P & Adams, Stephen J editors. *The Ezra Pound Encyclopedia*. London & Connecticut, Greenwood Press, 2005.

 ----------------, -------------- . *The Celestial Tradition: A Study of Ezra Pound's The Cantos*. Onterio, Wilfrid Laurier University Press, 1992.

Yeats, William Butler. *The Collected Poems of W. B. Yeats*. Edited by Richard J. Finneran, New York, Palgrave MacMillan, 1989.

Zukofsky, Louis. "A Statement for Poetry", *Prepositions: The Collected Critical Essays of Louis Zukofsky*, USA: The Horizon Press, 1967, pp.27-31.

----------, --------. *"A"* . London & California, University of California Press, 1979.

-----------, ------------. Interviewed by L. S. Dembo, *Contemporary Literature*, Vol. 10, No. 2, Spring 1969, pp. 203-219.

ترجمة العنوان: "تشييئ الشعر: زوكوفسكي بعد باوند"

ترجمة الملخص:

أحد أكثر الإصطلاحات ضبابية ربما في تاريخ التجريب الشعري الحداثي برمته هو ذلك التعبير الدال علي المدرسة "الموضوعية" في الشعر والذي استخدمه أول مرة رائد هذه المدرسة الشاعر الأمريكي لويس زوكوفسكي في العدد المعنون "الشعر الموضوعي" من مجلة "الشعر" الامريكية عام ١٩٣١، والتي تبعها بكتاب جامع للشعر الموضوعي أسماه "الجامع الموضوعي" في العام التالي ١٩٣٢ حيث جمع فيه أعمال عددٍ من الشعراء من مثل (Basil Bunting – باسل بانتنج) و (لورين نيديكير - Lorine Niedecker) و (كارل راسكوزي -Carl Raskosi) و(جورج أوبن - George Oppen) الذي أوضح -بصفته من رواد تلك المدرسة عينها -في خطاباته المنشورة حديثًا -أن ما مَنْ أحدٍ مِنْ هؤلاء الشعراء "أعتبر نفسه فعلًا من الشعراء الموضوعيين" (DuPlessis and Quartermain, 1) . وهكذا يطرح السوال نفسه ماهي الخصوصية الشاعرية والثقافية لهذا الكم الشعري الذي اختار لنفسه هذا المسمي المستفز "الشعر الموضوعي " وكأنه مقابل للشعر "الذاتي"؟ كيف لأدبيات كهذه أن تنفك في خصوصياتها من اشتباكاتها البينة مع مدرسة حداثية أخرى ذات تاثير أدبي أشد وأعمق في الشعر التجريبي سبقتها وتزامنت معها عُرِفَتْ تحت اسم التصويرية "Imagism"؟

يحاول هذا البحث الإجابه علي هذه الأسئلة في ضوء اعمال شاعرين من أشهر الشعراء هما عذرا باوند كممثل للمدرسة التصورية، وليوس زوكوفسكي كممثل للمدرسة الموضوعية. ويطرح البحث فكره مؤداها أنه بينما تركز أدبيات الشعر عند باوند ومدرسته التصويرية علي تصور شخصي عام او رؤئة كونية شخصية للوضع الإنساني تتجاوز مفردات الاعمال ذاتها وتعمل عبر تقنياتها المختلفة كالتشتت والإشارية الرمزية متعددة المستويات للتاريخ والأسطورة تركز أدبيات الموضوعية الشعرية على انطباعات الكلمات التصورية علي الانطباعات التصورية للغة المكتوبة شكلًا وعلى الوقع النفسي والصوتي المجردين للدلالات. يمتد هذا الفارق الذي تقدمه مدرسة الموضوعية الشعرية ليشمل الحركات الشعرية الأكثر حداثة مثل الشعر البصري .

كلمات مفتاحية: مدرسة الموضوعية الشعرية – لويس زوكوفسكي – عزرا باوند – مدرسة التصويرية الشعرية- الشعر البصري

دكتور ناجي رشوان

أستاذ الأدب الإنجليزي المساعد بكلية الأداب جامعة دمنهور

أستاذ الأدب الإنجليزي المساعد بكلية الأداب جامعة دمنهور