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Panel: Literature of Desire

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Sound as a Primary Mode of Desire in Poetry

Miloš Ćurčević

For me, a poem more than anything begins with a certain sound. Sound in a particular, most certainly audible, almost palpable way inscribes the internal configuration of the verse, and consequently envelops and maintains the poem as a verbal-mental unit. Sound is what makes a certain poem, or cycle of poems, and, eventually, an entire book, recognizable and coherent. It can be intuitively recognized as a distinctive feature in a stylistic and even, let's say, auto-poetic sense. The experience of poetry, which is always in essence individual and most certainly unique—which is thus most often located somewhere on the verge of the possibility of verbalization of content that we are intending to communicate—could thus be defined by the movement of the sound. In addition, by following the sound's trajectory we can trace almost all the particularities of someone's poetic speech. Sound is also what allows us to recognize certain rules that can be followed, or else broken, in order to establish that verbal-intuitive connection, be it in the form of a dialogue or a monologue, by means of which our experience of poetry takes place.

When it comes to so-called free verse, i.e. the open poetic form that marks a great deal of modern and contemporary poetry, sound is most often equated with the particular, authorial voice. Its diversity and particularity can thus be identified on what we can call a sound platform as a prominent feature of a certain poet's expression. The intonation of the verse, its organization and word-choice, the compression or dispersion of its rhythm, the colloquial or defamiliarized syntactic constructions, a variety of verbal effects; all of these features and more take shape against the individual sound as a main feature that distinguishes certain poetry.

The latter imperative continues to be the prime moving force behind the poem and poetry in general, and gives the reason why in our contemporary experience poetry is considered as an elementary expressivity; poetry, like no other form of artistic expression, with its ability to allow direct access to often hazy and repetitive quotidian experiences, allows us to create such experiences in a way that we feel to be the most appropriate—by making impossible and apparent connections, through repetitions, semantic shifts and other means which we apply in order to anchor these sporadic drifts of sensations and words, wanting to come as close as possible to the paradoxical and ephemeral nature of our modern experience.

When it comes to the closed forms, one of the most famous and most widespread of these is the sonnet. Its matrix attracts me first of all because it is actually completely illusionary. Fourteen or more lines, with a turn after the eighth or ninth line, or without a turn, the length and the number of syllables, the rhyme scheme, all of these actually stand for a convention which is constantly shunned or broken, and which is at the same time necessary if we want this loose square of words to function at all. Its sound, etymologically ringing, thus rests on a completely individualized understanding of sound in verse, as well as on an individual perspective of accompanying intuition as to where the real sound of certain poetry lies. And as its rules can in a certain way be extrapolated, that is, be viewed as general, for me it was intriguing to set the frame that would reflect the communication going in several directions.

One branch of this conversation goes back historically towards the form and the rules of the sonnet. And as the sonnet is an imported Italian product, I tried to somehow saturate it with the rhythms of everyday, colloquial speech. Here are naturally present cadences and rhythms that can be ascribed to a particular speaker, and the whole intonation is directed towards what is meant to be

said in an economical and effective fashion, that is, towards what would be even more effective not to say.

In the opposite direction there is a certain accumulation of mostly one-way speech, turned outside, towards some subject, content, towards the very motive for writing a particular sonnet. Whether this is a comment on someone else's artwork, for example a performance piece whose elements are transferred and made ironic by employing literal figures of speech, or a feigned dialogue with other sonnets (for the authors of said sonnets are treated as dead, and thus are not expected to respond in any way) the sonnet is a very gratifying form that easily allows for exploitation, rewriting, alteration, reversing, reading-into, and which, in a word, allows the usual literary hoaxes to be made more effective and even more acceptable.

As a poetic form, the sonnet was constructed with a specific purpose. This is a form of love poetry where in a very small space, in a very small amount of time, one wishes to express as much one can, in order to make one's desire for a moment visible to everyone else. This is why eroticism is still a very powerful and basic fuel for the sonnet. And, as in its nature, desire is more accessible to us as deprivation or personal incapacity, then we can pick at what is left in order to empathize with one of our own versions of past events.

Translated by Tomislav Kuzmanović

Poetic sound devices exemplify the difference between prose and poetic language. They enhance the meaning of a poem and make it easy to memorize. Also, they are fun, pleasant to the ear, and enrich the rhythm and musicality of the poem.

1. Rhyme. Rhyme is the repetition of words with the same sound in a poem. Onomatopoeia is a sound device that represents the exact sound of something in the poem. The poet forms a word to imitate the sound made by the object in the poem. It's a form of sound symbolism, whereby the letters represent a sound and might not be a recognizable word in the dictionary. Some forms of onomatopoeia are obvious and universally understood, for example The theme of a piece poetry, a short story, novel, or even a work of art, is the underlying message that the writer or artist wants to convey. When you consider poetry and its attempts to convey something of the human experience, you can imagine the range of possible themes. But, let's think about some of the most common that you are sure to come across. Explore Themes in Poetry. 1 Love. 2 Death. This article discusses poetry as a literature genre, the benefits of poetry, and poetry curriculum where children read and write poems, enhancing critical thinking skills. In addition, student feedback, classroom orientation, classroom management, poetry as bibliotherapy, and the teacher's evaluation of poetry and student progress are discussed. Selecting poetry as a genre allowed her to create a curriculum that would help students improve performance in classroom subjects, address the learning capacity of all students, and establish early guidance in good conduct. Campbell (2001) stated that as children read and listen to poetry, it increases their desire to read additional poems. It helps to build compelling poetry, convincing narratives, clear plays, well-designed film sets, and heart touching descriptive songs. It involves imagination. Hence, writing without imagery would be dull and dry, and writing with imagery can be gripping and vibrant. The necessary sensory detail can allow the reader to understand the character and minute details of writing which a writer wants to communicate. Imagery can be symbolic, which deepens the impact of the text. For more explanation refer to this article: [//literarydevices.net/figurative-language/](http://literarydevices.net/figurative-language/). Here are a few examples of imagery in a poetry: After Apple picking- Robert Frost. I feel the ladder sway as the boughs bend. And I keep hearing from the cellar bin The rumbling sound Of load on load of apples coming in. Nonetheless, the primary emphasis in our conversations always fell on sound, something I could teach myself to discuss, in the same way one discusses abstract or elusive concepts, such as atomic orbitals, but never completely grasp. I compared this focus in English-language poetry with my experience in Latin class studying Virgil, where I learned to scan poems by memorizing the predominant Latin rules for long or short vowels rather than listening for where the stress in a word fell. This emphasis on "having a good ear" may, in fact, be tied to the historical roots of poetry as an oral tradition. Early lyrics were composed for accompaniment by a lyre or other instruments, and Homeric bards recited epic poems aloud. Later, troubadours sang their courtly verses.