

As I read *The Line's Eye* by Elisa New I was amazed by the way the poems within it were analyzed by the author. At first I could not comprehend how such complex hues of purpose were found in each poem. When I would read the poems without referring to their analyses I did not find them particularly allegorical. But when I would read the analyses first and then refer to the poems, their complexities were clear and comprehensible. In order to understand this way of approaching poetry, I took it upon myself to build something worth breaking apart. This exercise led me to thinking about poems as maps: one can enter a new realm within their mind when reading a poem; they can also be led through this new realm by referring to the poem.

I think that an artist often uses their subconscious when they are creating. Considering Jung's idea of the "collective unconscious", I believe that layered, archetypal ideas can be said through the subconscious -- though, these complex ideas are not necessarily intentional. As I analyzed Cummings's *95 Poems*, I realized that I could have been over analyzing his works, coming up with meanings that he did not necessarily intend. However, "over analyzing" is not necessarily useless because what if Cummings accessed a part of his mind that he was not in control of when he was writing? -- a part of his mind which held more information than he knew or could control and now it is up to us, as readers, to take a part, reveal, and use these hidden bits of knowledge.

In this document I lay out my analyzations of Poem 16 by Cummings and conclude with an application of them to my own poem. As I anatomized his poem, I taught myself how to think critically about poetry as well as create poems that contain layers of meaning. I look forward to continuing to use this sort of process in order to create poems worth breaking apart.

-Taiga U

Poem 16 by Cummings:

in time of daffodils(who know the goal of living is to grow)
forgetting why,remember how

in time of lilacs who proclaim the aim of waking is to dream,
remember so(forgetting seem)

in time of roses(who amaze our now and here with paradise)
forgetting if,remember yes

in time of all sweet things beyond whatever mind may comprehend,
remember seek(forgetting find)

and in a mystery to be
(when time from time shall set us free)
forgetting me,remember me

Taking apart poem 16 by Cummings:

1. This poem can work in a variety of contexts. I hear its form in the church setting, as follows:

Priest → in time of daffodils(who know the goal of living is to grow)

Congregation → forgetting why,remember how

(This (above) applies to each of the five sections.)

2. I get lost in the repetitions and rhymes; there is something musical about the way they work. "Musical" in a purely poetic though -- meaning that no musical tools (notation) are needed to describe their sonic qualities. Rather, the sonic qualities are found in the way the words are pronounced naturally.

3. Beginning to take it apart:

- 1) in time of daffodils who know
Idea #1: the goal of life is to grow
- 2) in time of lilacs who proclaim
Idea #2: the aim of waking is to dream
- 3) in time of roses (who
Idea #3a: amaze our now and here with paradise)
Idea #3b: forgetting if, remember yes ←
- 4) in time of all sweet things beyond
Idea #4: [beyond] whatever mind may comprehend
- 5) and in mystery to be
Idea #5a: (when time from time shall set us free)
Idea #5b: forgetting me, remember me ←

← = 3) and 5) are the only two places where the congregations portion of the poem is brought forward. Their portion has an embedded layer of meaning, which can be illuminated using a method further explored in phase III.

Idea #3b: forgetting if, remember yes

Idea #5b: forgetting me, remember me

if, yes

me, me

3. There are layers upon layers of meanings in this work, as well as layers of poems that can only be uncovered by analyzing its form.

Phase I

1. forgetting why, remembering how
2. remember so (forgetting seem)
3. forgetting it, remember yes
4. remember seek (forgetting find)
5. forgetting me, remember me

Phase II

- | | |
|---------------|------------|
| 1. forgetting | remember |
| 2. remember | forgetting |
| 3. forgetting | remember |
| 4. remember | forgetting |
| 5. Forgetting | remember |

I have created my own version of this (above) by using its form but with other words. This is further explained by way of the following steps:

Cummings's word = my word

Forgetting = it is,

Remembering = is it is is

- | | |
|-----------------|-------------|
| 1. it is, | is it is is |
| 2. is it is is, | it is |
| 3. it is, | is it is is |
| 4. is it is is, | it is |
| 5. it is, | is it is is |

Phase III

- | | |
|---------|------|
| 1. why | how |
| 2. so | seem |
| 3. if | yes |
| 4. seek | find |

5. me me

The brilliance of phase III is that it can be reformed: it can be read vertically (above) or horizontally (below). Also, if the punctuation used in the poem is applied, its meaning -- or, another layer of its meaning -- can be revealed:

why, how so [(]seem)

if, yes seek [(]find) me, me

I found synonyms for each one of the words listed in phase III. By studying the synonyms of words such as “if” or “so” I discovered their evasive meanings and functions in various contexts, which caused me to observe their connotations. I also made sure to choose words that could stand on their own as well as work together -- subsequently, creating a poem within a poem.

The synonyms I chose are listed below:

Cummings’s word with its punctuation in Poem 16 = Taiga's chosen synonym with Cummings’s punctuation

Vertical:

1. why, = what,
2. how = where
3. so = ergo
4. [(]seem) = [(]insinuate)
5. if, = axiom,
6. yes = pro
7. seek = forage
8. [(]find) = [(]descry)
9. me, = i,
10. me = i

Horizontal:

What, where ergo [insinuate)

Axiom, pro forage [descry)

i, i

I chose these synonyms based on certain definitions. Even though these definitions might not ever be understood by the reader, if someone were to really read into what I wrote maybe they *would* discover why I chose the synonyms I chose.

For instance, “i” can be an abbreviation for the following, according to the Merriam-Webster dictionary:

- Industrial
- Initial
- Intelligence
- Intensity
- Interlaced
- Intransitive
- Island
- Isle

And, of course, “i” as in “me”. However, this is not listed. In fact, there is no synonym for “I” or “me” -- these stand completely on their own. I think this is an interesting sort of flaw (for lack of a better term) in the English language that can be played with by an artist (or whomever).

Now to combine phase II with phase III:

1. it is what, is it is is where
2. is it is is ergo (it is insinuate)
3. it is axiom, is it is is pro
4. is it is is forage (it is descry)
5. it is i, is it is is i

Phase IV

In this phase I take the first line of each of the five sections in Poem 16 and find alternative meanings, words, ideas, et cetera.

Poem 16:

in time of daffodils(who know the goal of living is to grow)
forgetting why,remember how

in time of lilacs who proclaim the aim of waking is to dream,
remember so(forgetting seem)

in time of roses(who amaze our now and here with paradise)
forgetting if,remember yes

in time of all sweet things beyond whatever mind may comprehend,
remember seek(forgetting find)

and in a mystery to be
(when time from time shall set us free)
forgetting me,remember me

My poem:

in time of Time's (who know
the ambition to live is to be within time)
it is what, is it is where

in time of stratus who proclaim
the claim of timing is to lose time,
is it is ergo (it is insinuate)

in time of im (who allure
our happening and passing with elysium)
it is axiom, is it is pro

in time of all white-headed wight's on
Ever in May they cognize,

is it is is forage (it is descry)

and in the conundrum to Be

(when now from then shall steel us, our unfettered feet)

it is i, is it is i

Cummings	Taiga	Some of my process Cummings's word/phrase = my interpretation/alternative word/idea
in time of daffodils(who know the goal of living is to grow)	in time of Time's(who know the ambition to live is to be within time)	Daffodils = time's Goal = ambition Living = live To grow = to be within time
in time of lilacs who proclaim the aim of waking is to dream,	in time of stratums who proclaim the claim of timing is to lose time,	Lilacs = stratums Proclaim the aim = proclaim the claim Cummings says: proclaim the aim He is pulling a word out of a word to create an extended phrase. I apply this method throughout: proclaim the claim Waking = timing To dream = to lose time

in time of roses(who amaze our now and here with paradise)	in time of im(who allure our happening and passing with elysium)	Roses = im Amaze = allure Now and here = happening and passing Paradise = elysium
in time of all sweet things beyond whatever mind may comprehend,	in time of all white-headed wight's on Ever in May they cognize,	Sweet things = white-headed Things = wight's I took "on" out of beyond and made a sort of pun: The word "wight" has a negative meaning (wight (noun): a person of a specified kind, <u>especially one regarded as unfortunate</u>). With this in mind, I say a "white-headed wight on Ever" -- as if "ever" were some sort of drug called "Ever". This area is supposed to give a visual -- a happening within a happening/related yet not related. Pertaining to what is written above, I took "ever" out of "whatever => whatever = Ever I took "in" out of "mind" may = May (as in the month) Comprehend = cognize
and in a mystery to be	and in the conundrum to Be	Mystery = conundrum

(when time from time shall set us free)	(when now from then shall steel us, our unfettered feet)	be = Be This (above) creates: in the conundrum to Be -- which questions what it means "to Be" Time = now Set us = steel us Thinking about this definition of "steel": a quality (such as hardness of mind or spirit that suggests steel -- nerves of steel) "Unfettered" meaning: unrestrained, free. "Feet" implying a sense of groundedness that is now set free. When time from time shall set us free = when now from then shall steel us, our unfettered feet When now from then shall prepare us, as well as stiffen our sense of groundedness, which also implies our individuality, to be free.
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My poem based on Poem 16 by Cummings:

in time of Time's (who know
the ambition to live is to be within time)
it is what, is it is is where

in time of stratums who proclaim
the claim of timing is to lose time,
is it is is ergo (it is insinuate)

in time of im (who allure
our happening and passing with elysium)
it is axiom, is it is is pro

in time of all white-headed wight's on
Ever in May they cognize,
is it is is forage (it is descry)

and in the conundrum to Be
(when now from then shall steel us, our unfettered feet)
it is i, is it is is i

-Taiga U