

Sound as Meaning: Iconicity in Edgar Allan Poe's "The Bells"[†]

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意味としての音声：エドガー・アラン・ポーの 「鐘」における類像性について

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要 旨

詩において音声は重要かつ基本的な役割を果たしていると言われている。個々の音声に内在する性質によって、詩はその形を構成するいわば材料を与えられ、また幾つかの音声によって構成される型によって、詩は作品としての構造性を与えられる。また詩において音声は意味と密接に関係しており、両者は分かちがたく一体をなしていると言っても過言ではない。

本論では、この音声と意味との関係をパースの記号学の概念である「類像性」(iconicity)を用いて分析することによって、詩の言語における「類像性」の現われ方について考察する。特にエドガー・アラン・ポーの「鐘」を例にとり、この作品の音声的特徴である擬声語や音象徴に見られる「イメージ類像性」(image iconicity)と、押韻や繰り返し型の型に見られる「図式的類像性」(diagrammatic iconicity)について、それらがどのように作品の意味解釈とかかわり合うのかについて論考を進める。

分析を通じて、各詩連においていかに効果的に類像性を持つ音声が使われ、これらの音声はどのようにそれぞれの詩連のテーマと呼応しているかがあきらかとなる。この作品では主として「イメージ類像性」が頻繁に使われているが、押韻の仕方や繰り返しの型には「図式的類像性」も指摘でき、その意味でこの詩の音声形式そのものが意味を「類像的」に伝えていると言うことができる。

1. Introduction

Sound is considered to be vital and essential in poetry. It constitutes a form of a poem, offering a shape and material. The quality inherent in sounds gives texture to a poem, whereas the pattern of sounds gives it architecture. Sound is not only

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essential in terms of its formal qualities, but also important in terms of its intimate relationship with meaning of a poem. The relationship between sound and meaning in poetry is an extremely close one. For example, Shapiro and Beum have said that usually a poet “creates a form that ‘says’ the same thing as the words themselves say” (1965: 2). This wedding of sound and sense—how sound contributes to complementing the whole experience of a poem—has been a focus of an enormous amount of endeavor in poetic research¹⁾.

In this paper, I would like to reinterpret this immediacy between sound and sense by using a concept of ‘iconicity’ in a Peircean semiotic framework. Such a semiotic orientation places poetic analysis in a larger frame than traditional literary theories as well as integrates it with a claim in linguistics that language itself is iconic to a considerable degree²⁾. Hiraga (forthcoming) discusses a general perspective of this semiotic venture, in which several types of iconicity are defined and classified with sample analyses of some Japanese poems. This article will supplement the previous study by concentrating on the auditory aspect of iconicity in Edgar Allan Poe’s “The Bells” (1911: 63-66), which is known for its clever use of onomatopoeia and sound-symbolism³⁾.

The discussion below will be divided into three parts. In part 2, I will define iconicity and the three subcategories of iconicity based on Peircean semiotics. Part 3 will be a sample analysis of “The Bells,” which will demonstrate how and to what degree auditory iconicity is prevalent and crucial in the sound make-up of this poem. The last part will conclude the discussion and consider some further problems.

2. Iconicity

2.1 Icon, Index, Symbol

The notion of iconicity, which will be a frame of reference for the rest of this

¹⁾ Traditionally it has been studied in the field of prosody or metrics. This research is based on Jakobsonian poetics, which incorporates traditional metrics with linguistics and semiotics. See Jakobson (1960, 1981, 1985), Jakobson and Waugh (1979), and Ross (1981, 1982) for further discussion and analysis.

²⁾ For a detailed and extensive discussion about iconicity in the recent literature in linguistics, see Haiman (1985a, 1985b) about syntactic iconicity, Waugh and Newfield (1986) about morphological and lexical iconicity, and Mannheim and Newfield (1982) about iconicity in phonological change. For some of the pioneer works on iconicity in language, see Jespersen ([1921]1964, 1922), Jakobson (1965), and Bolinger (1965). The in-text reference with two different years of publication indicates that the year in brackets is a source or an original work and the year in parenthesis is an access volume according to which the citation is made.

³⁾ Wellek and Warren ([1942]1962: 158) and Shapiro and Beum (1965: 6) list this poem as a typical example of an onomatopoeic poem.

paper, originates with the philosopher Charles Sanders Peirce. He divides signs in relation to their objects into three types: *icons*, *indices*, and *symbols*, defined as follows:

An *Icon* is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such Object actually exists or not (Peirce [1902]1955: 102)... such as a lead-pencil streak as representing a geometrical line (Peirce [1902]1955: 104).

An *Index* is a sign which refers to the Object that it denotes by virtue of being really affected by that object (Peirce [1902]1955: 102)... Such, for instance, is a piece of mould with a bullet-hole in it as sign of a shot (Peirce [1902]1955: 104).

A *Symbol* is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object (Peirce [1902]1955: 102)... Such is any utterance of speech which signifies what it does only by virtue of its being understood to have that signification (Peirce [1902]1955: 104) (*Italics in the original*).

This division of signs is the most fundamental one. An icon represents its object by exhibiting the icon's intrinsic characteristics. In order to achieve this signification, an icon should be similar to its object with respect to the characteristics exhibited. For example, a photograph of a person can be an icon of this person if the photograph resembles this person in any way ; but, if not, it cannot function as an icon. Therefore, we can say that an icon is a sign that signifies its object by resembling, in some manner, a quality or qualities of the object.

An index represents its object by its existential relation to the object. There should be a real connection between an index and its object. For example, a smoke is an index of a fire. The relation between the smoke and the fire is a causal one. If there is no fire, then, there is no smoke. Fire is a cause of the smoke and the smoke is a result of the fire. In this sense, an index refers to its object by means of contiguity.

A symbol signifies its object by a law or a convention that determines its Interpretant, interpretants being cognition produced in the mind. For example, words and sentences are symbols. An English word, "boy" denotes its object by conventions of English language which give rise to a cognitive idea of "a male child."

It should be noted that any actual sign involves more or less a combination of these three types of sign functions. A photograph as an icon of a person photographed, for instance, involves indexical and symbolic signification as well. A photograph can be an index of a person in terms of its actual optic causality, whereas it can be a symbol of a person in terms of conventions which rule the change of size and color between the photograph and the actual person and the change from three dimensions to two. Hence, it is a matter of degree or predominance that we can say a certain sign is an

icon, or an index, or a symbol.

2.2 Image, Diagram, Metaphor

Peirce further divides iconic signs into three sub-types. They are termed *images*, *diagrams*, and *metaphors*:

Those which partake of simple qualities, or First Firstness, are *images*; those which represent the relations, mainly dyadic, or so regarded, of the parts of one thing by analogous relations in their own parts, are *diagrams*; those which represent the representative character of a representamen by representing a parallelism in something else, are *metaphors* (Italics in the original) (Peirce [1902]1955: 105).

As a trichotomy is a prominent characteristic of Peircean theory of signs, what we have discussed in terms of icon, index, and symbol gives us a clue to interpret these three sub-types of icon. Images, as Peirce defines “First Firstness,” refer to their object by virtue of similarity in the images’ qualities themselves. A typical example is an instantaneous photograph, which is in certain respects exactly like the object it represents. Or a sample of a color of wall paint, a quality of which is like the quality of a color of paint which will be painted on the wall. The relationship between an image and its object is monadic in a sense that the defining condition of similarity is achieved by the image exhibiting its intrinsic qualities which resemble some of the simple qualities of its object. Namely, images are mimetic to their objects. The images are immediate signs, which are less abstract and less dependent on conventions than the other two sub-types of icons.

The second sub-type is a diagram, which refers to its object by virtue of similarity between the relationship among the parts of the diagram and the relationship among the parts of the object. In other words, the diagram exhibits the abstract structure which resembles the structure of its object. Diagrams are, in this sense, analogical to their objects in structure, but not necessarily in substance. For example, an architectural elevation shares no significant substantial properties with the actual building; nevertheless, it may, in conjunction with certain conventions, be graphically representative of the structural relationships among the elevation designs of the building. Or a scientific model of the solar system is a diagram of the actual solar system. The model is proportionally much smaller than the actual object and the materials composed of the model are different from the actual solar system; but, it represents analogically the relational positions of planets in the actual solar system.

As the diagram involves an analogical relationship between the two abstract structures, i.e., that of a sign and of an object, the relationship between the diagram and its object is dyadic. The diagrammatic signification is a dyadic parallelism which is characterized by the structural analogy between the diagram and its object.

Moreover, the similarity between the two structures is univocal rather than equivocal. Although it is on an abstract level, there should be one to one correspondence between the dyads, which is a basis of the structural analogy.

Being based on a structural plane rather than on a sensory one, diagrams are more abstract and conventionalized than images. It might be said that the image is recognizable by anyone, whereas to recognize the diagram requires an understanding of certain conventions.

The third sub-type of iconicity, a metaphor, is discussed by Peirce very briefly. Besides the definition given above, there are only a few descriptions of metaphors in his writings, in contrast to his recurrent explanation and description about images and diagrams. Metaphors, as I interpret them from the definition, "those which represent the representative character of a representamen by representing a parallelism in something else," are different from images and diagrams in that they require an existence of "something else," i. e., a third thing in addition to a sign and the object. In this sense, it is by a triadic relation that metaphors achieve their signification. For example, when we say, "my love is a rose," 'a rose' is a metaphor of 'my love' by virtue of a similarity (parallelism) in the associations of a rose and those of my love. Just as a rose looks and smells sweet, so my love feels sweet. Because of its triadic mediating nature, a metaphorical sign largely depends on convention and imagination. It is particularly so when a metaphor is a novel and creative one, because the similarity relation in a creative metaphor is equivocal. There should be multiple interpretations of such a metaphor.

As Haley (1988: 34) convincingly puts it, "the relations among the three hypoicons may be more aptly conceived as a continuum of iconicity, suggesting that in every iconic experience there is at least *some* degree of mataphoricity, diagrammaticality, and imagery; the three grounds of iconicity would then be distinguished, in actual occurrence, according to which ground was judged as *predominant*" (Italics in the original). Thus, the differences among the three sub-types of icons are a degree of abstraction and conventionality as well as dominance of different characteristics of iconicity as illustrated in the following table:

Table 2.1 Sub-Types of Icon

	Icons		
	Images	Diagrams	Metaphors
How to achieve similarity	partaking some of the simple qualities of its object	exhibiting the abstract structure of its object	representing a parallelism in something else
Similarity in	quality	relation	association

Sign-Object (Sign) relationship	monadic immediate mimicry	dyadic structural analogy	triadic representational parallelism
Example	sample	model	parable

This paper will mainly discuss image iconicity and diagrammatic iconicity. I will leave the issue of metaphoric iconicity *per se* for another paper. This delimitation is due to the convention established in the iconicity literature in linguistics and poetics, in which the term “diagram” is used for the sign-object (or sign-sign) relationships based on a parallel relation in general and the term “metaphor” is reserved for figurative semantic extension. In this sense, some of the examples of diagrammatic iconicity in this paper may cover the Peircean diagrammatic and metaphoric iconicity (Jakobson [1965]1971, Haiman 1985a, and Waugh and Newfield 1986).

Although poetry often shows iconicity in an integrated way, the following discussion aims at emphasizing particular kinds of iconicity through an example which most typically utilizes them. It is intended to be illustrative and not to be exhaustive.

3. Auditory Iconicity in “The Bells”—Analysis

THE BELLS

by Edgar Allan Poe

I		
HEAR the sledges with the bells—		1
Silver bells!		2
<i>What</i> a world of merriment their melody foretells!		3
How they tinkle, tinkle, tinkle,		4
In the icy air of night!		5
While the stars that oversprinkle		6
All the Heavens, seem to twinkle		7
With a crystalline delight:		8
Keeping time, time, time,		9
In a sort of Runic rhyme,		10
To the tintinnabulation that so musically wells		11
From the bells, bells, bells, bells,		12
Bells, bells, bells—		13
From the jingling and tinkling of the bells.		14

II

Hear the mellow wedding bells—	1
Golden bells!	2

<i>What</i> a world of happiness their harmony foretells	3
Through the balmy air of night	4
How they ring out their delight!—	5
From the molten-golden notes,	6
And all in tune,	7
What a liquid ditty floats	8
To the turtle-dove that listens, while she gloats	9
On the moon!	10
Oh, from out the sounding cells,	11
<i>What</i> a gush of euphony voluminously wells!	12
How it swells!	13
How it dwells	14
On the future!—how it tells	15
Of the rapture that impels	16
To the swinging and the ringing	17
Of the bells, bells, bells—	18
Of the bells, bells, bells, bells,	19
Bells, bells, bells—	20
To the rhyming and the chiming of the bells!	21

III

Hear the loud alarum bells—	1
Brazen bells!	2
<i>What</i> a tale of terror, now, their turbulency tells!	3
In the startled ear of Night	4
How they scream out their affright!	5
Too much horrified to speak,	6
They can only shriek, shriek,	7
Out of tune,	8
In a clamorous appealing to the mercy of the fire,	9
In a mad expostulation with the deaf and frantic fire	10
Leaping higher, higher, higher,	11
With a desperate desire,	12
And a resolute endeavour	13
Now-now to sit, or never,	14
By the side of the pale-faced moon.	15
Oh, the bells, bells, bells!	16
What a tale their terror tells	17
Of despair!	18
How they clang, and clash, and roar!	19
What a horror they outpour	20
On the bosom of the palpitating air!	21
Yet the ear, it fully knows,	22

By the twanging,	23
And the clanging,	24
How the danger ebbs and flows:	25
Yes, the ear distinctly tells,	26
In the jangling,	27
And the wrangling,	28
How the danger sinks and swells,	29
By the sinking or the swelling in the anger of the bells—	30
Of the bells—	31
Of the bells, bells, bells,	32
Bells, bells, bells—	33
In the clamor and the clangor of the bells!	34

IV

Hear the tolling of the bells—	1
Iron bells!	2
<i>What</i> a world of solemn thought their monody compels!	3
In the silence of the night,	4
How we shiver with affright	5
At the melancholy menace of their tone!	6
For every sound that floats	7
From the rust within their throats	8
Is a groan.	9
And the people—ah, the people—	10
They that dwell up in the steeple,	11
All alone,	12
And who, tolling, tolling, tolling,	13
In that muffled monotone,	14
Feel a glory in so rolling	15
On the human heart a stone—	16
They are neither man nor woman—	17
They are neither brute nor human—	18
They are Ghouls: —	19
And their king it is who tolls: —	20
And he rolls, rolls, rolls	21
Rolls	22
A Pæan from the bells!	23
And his merry bosom swells	24
With the Pæan of the bells!	25
And he dances and he yells:	26
Keeping time, time, time,	27
In a sort of Runic rhyme,	28
To the Pæan of the bells—	29

Of the bells: —	30
Keeping time, time, time,	31
In a sort of Runic rhyme,	32
To the throbbing of the bells—	33
Of the bells, bells, bells—	34
To the sobbing of the bells: —	35
Keeping time, time, time,	36
As he knells, knells, knells,	37
In a happy Runic rhyme,	38
To the rolling of the bells—	39
Of the bells, bells, bells: —	40
To the tolling of the bells—	41
Of the bells, bells, bells,	42
Bells, bells, bells—	43
To the moaning and the groaning of the bells.	44

3.1 Semantics of the Poem

Let us first consider the meaning of this poem. Each stanza, with a distinct theme, describes different types of bells ringing in the night. The first stanza, the shortest one, is a description of silver bells which decorate the sledges. The scene is Christmas-merry and delightful. The night air is icy and crystal clear. The sound of the bells is musical and light, mysterious and ancient. The second stanza represents the golden bells of wedding. The voluminous and harmonious sound of the bells floats in the warm and gentle air of the night. It is happiness, delight and rapture that the mellow golden bells bring to the beloved mate. The third stanza, on the other hand, conveys quite a different theme. It deals with the brazen alarm bells in the horrified night. The screaming and shrieking sound of the bells startles the ear, warning about the fire, the terror, and the danger. It is the turbulency, the cacophony that is distinct in this stanza. The last stanza refers to the mourning bells. They are the iron bells of solemnity and melancholy. Mysterious monody is tolled by the evil demon in the quiet night. The demon dances and yells to the joy and happiness, while the bells moan and groan their pensive monotone.

These themes are stated in the beginning lines of each stanza in a parallel way as shown in Table 3.1

The themes thus introduced in each stanza are elaborated further by the descriptions of the sounds of the bells.

(i) The last line of each stanza summarizes the sounds of the bells in the following formant in which the two nouns describe the sounds.

Table 3.1 Stanza Themes⁴⁾

Stanza	I	II	III	IV
Theme	Silver bells (2) the sledges with the bells (1) their melody foretells a world of merriment (3) in the icy air of night (5)	Golden bells (2) the mellow wedding bells (1) their harmony foretells a world of happiness (3) through the balmy air of night (4)	Brazen bells (2) loud alarum bells (1) their turbulency tells a tale of terror (3) in the startled ear of Night (4)	Iron bells (2) tolling of the bells (1) their monody compels a world of solemn thought (3) in the silence of night (4)

PREPOSITION the NOUN.. and the NOUN of the bells.

The nouns describing the sounds of the bells in the last line of each stanza are shown in the following table.

Table 3.2 Nouns Describing the Sounds of the Bells in the Last Line

Stanza	I	II	III	IV
Nouns describing the sounds of the bells	jingling (14) tinkling (14)	rhyiming (21) chiming (21)	clamor (34) clangor (34)	moaning (44) groaning (44)

(ii) A variation of the summarizing line occurs in the lines leading toward the end of each stanza in II, III and IV, as illustrated in the Table 3.3.

Table 3.3 Variation of the Nominal Description of the Sounds of the Bells

Stanza	I	II	III	IV
Variation of the nominal descriptions of the sounds of the bells	—————	swinging (17) ringing (17)	twanging (23) clanging (24) jangling (27) wrangling (28) sinking (30) swelling (30)	throbbing (33) sobbing (35) rolling (39) tolling (41)

(iii) In the beginning line 4 and 5, with an additional line 19 in the third stanza, each stanza except IV has a format like:

⁴⁾ A number in parenthesis shows a line number in each stanza.

How they (=the bells) V (intransitive)

The intransitive verbs describing the sound of the bells are as follows:

Table 3.4 Verbs Describing the Sound of the Bells

Stanza	I	II	III	IV
Verbs describing the sound of the bells	tinkle (4)	ring (5)	scream (5) clang (19) clash (19) roar (19)	_____

(iv) There is a variation of the format above with different subjects than 'the bells' in stanzas II, III, and IV.

Table 3.5 Variation of the Verbs Describing the Effects of the Bells

Stanza	I	II	III	IV
Verbs describing the effects of the bells	_____	it (=a gush of euphony) swells (13) dwells (14) tells (15)	the danger ebbs (25) flows (25) sinks (29) swells (29)	we shiver (5)

(v) There are several mentions of "notes," "tunes," and "tones" of the bells.

Table 3.6 Descriptions of the Tones of the Bells

Stanza	I	II	III	IV
Notes, Tunes and Tones	_____	molten-golden notes (6) all in tune (7)	out of tune (7-8)	melancholy menace of their tone (6) muffled mono-tone (14)

(vi) Other mentions of the sounds of the bells are listed below.

To summarize, the thematic progression of the stanzas is paraphrasable by the color of the bells and the mood of their melody as silver, golden, brazen and iron, and merry, happy, terrified, and solemn. It can also be interpreted as a course of human life, such as birth, marriage, life of changes, and death. What follows will demonstrate how the sound make-up of the poem displays these thematic meanings on the levels of *image* and *diagram*.

Table 3.7 Other Mentions of the Bells

Stanza	I	II	III	IV
Others	tintinnabulation (11)	liquid ditty (8) a gush of euphony voluminously wells (12)	shriek (7)	groan (9)

3.2 Image Iconicity

In poetry, there is a rich potentiality of techniques that enhance the auditory iconicity in terms of *images* and *diagrams*. The distinction between image iconicity and diagrammatic iconicity corresponds nicely with the inherent element and the relational element of sound in poetry (Cf. Wellek and Warren [1942]1962: 159). The former is a peculiar individuality of sound, or an independent quality inherent in sound itself, whereas the latter is determined in relation to the other sounds, e.g., the pitch, the duration of the sounds, the stress, the rhyme, the repetition, etc., which are the basis of rhythm and meter.

Image iconicity, a more immediate link between sound and meaning, manifests most notably in onomatopoeia and sound-symbolism⁵⁾. "The Bells" is remarkable in this respect with a maximum use of them. It seems as if the poet did an experiment of speech sounds mimetic to the meanings he wanted to infuse in this poem. I will list the onomatopoeic and sound-symbolic elements⁶⁾ which are consonant with themes of the poem in the following:

(i) Each stanza contains onomatopoeic and sound-symbolic words⁷⁾ which convey distinctively different effects and moods of the bells. Table 3.8 is a list of onomatopoeic and sound-symbolic words in each stanza.

⁵⁾ Given the Peircean terminology, the term "sound iconism" would be more suitable. It is solely due to convention that I use the generally and traditionally accepted term. I would like to warn the reader that "symbol" in the term "sound-symbolism" is different from the Peircean "symbol".

⁶⁾ In a rigorous analysis, onomatopoeia and sound-symbolism are different in nature: onomatopoeia, where sound imitates sound; and sound-symbolism, where sound is associated with other sensual or conceptual levels. Onomatopoeia occurs most typically in words, whereas sound-symbolism in both words and in particular sounds, or more technically in distinctive features.

⁷⁾ Some words in this list (e.g., tintinnabulation, swinging, etc.) have onomatopoeic and sound-symbolic effects at the same time. It should also be pointed out that onomatopoeia and sound-symbolism are context-dependent. For example, 'rhyming' (II-21) or 'rolling' (IV-39) has a sound-symbolic effect in the context where the word is rhymed with 'chiming,' (II-21) or 'tolling' (IV-41) respectively. 'Sinking' (III-30) and 'swelling' (III-30) have a sound-symbolic effect in the context where these words are used in a syntactically parallel format prevalent in the whole text of the poem.

Table 3.8 Onomatopoeic Words

Stanza	I	II	III	IV
Onomatopoeic Words	tinkle (4) [over]sprinkle (6) twinkle (7) tintinnabulation (11) jingling (14) tinkling (14)	ring (5) swinging (17) ringing (17) rhyming (21) chiming (21)	scream (5) shriek (7) clang (19) clash (19) roar (19) twanging (23) clanging (24) jangling (27) wrangling (28) sinking (30) swelling (30) clamor (43) clangor (34)	groan (9) throbbing (33) sobbing (35) rolling (39) tolling (41) moaning (44) groaning (44)

It should be noted that almost all the onomatopoeic and sound-symbolic words appear on the parallel lines in each stanza, describing the sound of the bells as shown in Tables 3.2, 3.3, and 3.4⁸⁾.

(ii) The sound-symbolic elements characteristic to each stanza are as follows:

Table 3.9 Sound-Symbolic Elements

Stanza	I	II	III	IV
Characteristic Sounds	[ɪ] [t] [...ɪnkɪŋ] [tɪn] [...ɪnk(ə)lɪŋ]	[ɪ] [aɪ] [ɪ] [ɪŋɪŋ] [...mɪŋ]	[æ] [k] [ʃ] [ŋ] [...æŋɪŋ] [...æŋɪŋ] consonant clusters	[ɔ] [b] [...ɔbɪŋ] [...ɔlɪŋ] [...ɔnɪŋ]

These sounds, either individually or collectively, suggest certain iconic impressions or interpretations to the reader⁹⁾. Let us look at how each stanza differs in suggesting sound-symbolic effects.

The first stanza is characterized most prominently by the frequent use of [ɪ] and [t]. These sounds share a [-Compact] feature¹⁰⁾, i.e., diffuseness, in common.

⁸⁾ This fact is important in that the similarity of parallel syntactic patterns is reinforced by their similar phonological trait, i.e., being onomatopoeic. For further discussion of the significance of such similarity, see Section 3.3 of this paper.

⁹⁾ Interpretation of the effects of sound-symbolic elements is based on the claims made in the following research on sound-symbolism: Jespersen ([1921]1964: 396-411, 1922), Shapiro and Beum (1965: 9-16), Leech (1969: 96-99), Jakobson and Waugh (1979: 177-231) and Waugh and Newfield (1986).

¹⁰⁾ Classifications of distinctive features used in this research are based on Jakobson, Fant and Halle (1951) and Jakobson and Waugh (1979).

Diffuse sounds produce symbolic effects of smallness in size and length. The [-Voiced] feature of [t] suggests the crisp and metallic sound. Another notable characteristic is the configuration of short vowel [ɪ] interrupted by stop consonants such as [ɪnkɪ], [tɪn], and [···ɪnk(g)ɪŋ]. This configuration gives an impression of rapid movement.

The second stanza has somewhat similar acoustic qualities—the use of [ɪ]’s, [t]’s, and [n]’s. However, the most notable characteristics are the use of two prominent vowel qualities, a short front vowel [i] and a diphthong [aɪ]; and a frequent occurrence of a liquid sound [l]. Particularly, the latter factor contributes to creating a resonant, melodious, and smooth image. It should also be noted that this stanza contains more [+Voiced] consonants than [-Voiced], marked by such consonants as [b] and [d], giving an impression of being ‘soft’ and ‘mellow’ rather than ‘sharp’ and ‘hard.’

The third stanza is quite different from the former two. The most remarkable feature is [+Compact], namely, a front low vowel [æ] and velar consonants [k], [ŋ] and [ŋ]. As opposite to diffuse sounds, compact sounds give an impression of being large. Another prominent characteristic of the third stanza is the overwhelming use of consonant clusters such as [br], [fl], [fr], [kl], [ks], [kt], [lz], [skr], [sl], [sp], [fr], [st], [sw], [tl], [tw], etc., which suggests dissonance and cacophony. The repetition of nasals, particularly [n] and [ŋ], also gives a sonorous image.

The last stanza, the longest and most repetitive one, is characterized by [+Grave] sounds, such as a low back vowel [ɔ] and a voiced bilabial consonant [b]. This feature suggests a deep and slow and sonorous effect. The back vowels [ɔ] and [o] are elongatable, so that they amplify the length of this stanza.¹¹⁾ The repetitive use of sonorants—nasals, glides, and liquids—give an excessively sonorous impression. Also the repetitive use of the same words exaggerates an image of monotone.

These effects produced by sound-symbolic elements of sounds contribute to implementing the following moods on each stanza: (1) the continuous sparkling of the light, short, small and rapid sounds of the first stanza create happy, merry, and joyful moods and crisp, clear, bright and cold atmosphere; (2) the melodious flow of the soft and smooth sounds of the second stanza create happy, loving and fulfilling moods in a joyous, rich and warm setting; (3) the tuneless noise of the big and loud sounds of the third stanza create frightening, disturbing, angry and chaotic moods with a violent and noisy scene; and (4) the repetitive monotone of the deep, slow and excessively sonorous sounds of the fourth stanza create sad, lonely, solemn and melancholy moods in an other-worldly atmosphere. Table 3.10 summarizes the main points of the effects

¹¹⁾ I owe this observation to Linda R. Waugh (personal communication).

and moods of sound-symbolic elements, discussed above.

Table 3.10 Effects and Moods of Sound-Symbolic Elements

Stanza	I	II	III	IV
Effects	light, short, small, rapid, and high	melodious, soft and smooth	sonorous, big and loud	deep, low, slow, and excessively sonorous
Moods	happy, merry joyful crisp, clear, pure, shiny, bright, cold	happy, loving, fulfilling, joyous, rich, warm	frightening, violent, noisy, disturbing, angry, chaotic	solemn, sad, lonely, melancholy, monotonous, other-worldly

Table 3.11 graphically shows some of the sound effects:

Table 3.11 Graphic Presentation of Sound Effects¹²⁾

Stanza	I	II	III	IV
Rapid/Slow	++	+	-	--
High/Low	++	+	-	--
Short/Long	++	+	-	--
Attracting Attention	--	+	++	-

From this table, we can see the similarities between the first and the second stanzas and between the third and the fourth stanzas in terms of speed, height, and length. We can also see the differences between the first and the second stanzas and between the third and the fourth stanzas with respect to an attention-attracting characteristic and the degrees of the other parameters.

Consequently, the discussion above leads us to assume that the overall auditory mimicry is the repetition of the various bell sounds colored by different vowels, consonants, and their combinations. The total picture of the poem is represented by an overwhelming repetition of the word 'bells' and its variants ending with a sound sequence [elz]¹³⁾, as well as by the recurring use of gerunds which end with a nasal sound [ŋ]. The [l] sound suggests a flow of continuous movement, and [z] and [ŋ] produce lingering and vibrant effects. [b] and [l], contained in the key word [belz], are the consonants of most frequent occurrences. It is as if these sounds

¹²⁾ The double plus symbol (++) and the double minus symbol (--) indicate that the degree of effects is larger than the single plus and minus symbols.

¹³⁾ For further discussion, see section 3.3 of this paper.

constituted an unified undercurrent of the poem—the continuous strokes of the bells—, which gets further characterization by different qualities of sounds in each stanza.

The thematic progression of the stanzas, such as birth, marriage, life of changes, and death, discussed in Section 3.1, is consonant with the auditory effects and moods expressed in each stanza. The cacophony plays its fullest effect in the third stanza where we have progressed from innocent childhood and happy youth to an adventurous middle age, whereas the monody characterizes the last stanza where life is a slow long routine of an old age. The gaiety and the lightheartedness of the first two stanzas are suggested by short, high, and rapid movements of the melody. The theme of the terrifying alarm bells of the third stanza is reinforced by the cacophony of loud and disturbing sounds and the solemnity of the last stanza is sustained by the monotonous repetitions of deep and slow sounds.

Thus, it has been demonstrated that the effects and the moods manifested by the characteristic sounds of each stanza are iconic to the semantics of the stanza. In other words, the qualities of these sounds display mimetically the psychological reactions brought by the lexical and textual meanings as well as the stanzaic themes of the poem. In this sense, onomatopoeic words and sound-symbolic features function as *images*.

3.3 Diagrammatic Iconicity

Diagrams are more abstract than *images*. They manifest as a relational analogy between a sign and an object. In the auditory aspect of a poetic text, diagrammatic iconicity occurs in a relation between the sound structure and the semantic structure of a whole or a part of a poem. Let us look at how diagrammatically the sound structure of “The Bells” displays an iconic relationship with its themes and meanings.

There are several notable sound patterns which need explanations:

(i) Each stanza has a similar syntactic framing at the beginning and the end, which contains nouns and verbs, either alliterated or rhymed. The framing format is as follows:

Hear——bells—
 ADJECTIVE bells!
 What a NOUN₁ of NOUN₂ their NOUN₃ VERB₁!

 PREPOSITION the bells, bells, bells, bells
 Bells, bells, bells—
 PREPOSITION the NOUN₄ and the NOUN₅ of the bells

In this format, noun₂ and noun₃ are alliterated in stanzas I, II and III; verb₁ is rhymed with the ends of the former two lines; and noun₄ and noun₅ are rhymed in every stanza and alliterated in stanza III. Table 3.12 illustrates alliteration and rhymes in the framing lines.

Table 3.12 Alliteration and Rhyme in the Framing Lines

Stanza	I	II	III	IV
NOUN ₁	world	world	<u>t</u> ale	world
NOUN ₂	<u>m</u> erriment	<u>h</u> appiness	<u>t</u> error	thought
NOUN ₃	<u>m</u> elody	<u>h</u> armony	<u>t</u> urbukency	monody
VERB ₁	fore <u>t</u> ells	fore <u>t</u> ells	<u>t</u> ells	comp <u>e</u> ls
NOUN ₄	<u>j</u> ingling	<u>r</u> hyming	<u>cl</u> amor	<u>m</u> oaning
NOUN ₅	<u>t</u> inklinng	<u>ch</u> iming	<u>cl</u> angor	<u>g</u> orning

The sameness of syntactic patterning with similar phonological characteristics signal the sameness of semantic importance in the interpretation of this poem. As discussed earlier in Section 3.1, these framing lines play a crucial role in describing the theme of each stanza. The distinct alliteration and rhyming in the parallel positions emphasize iconically the importance of the meaning expressed by these accentuated words.

(ii) The diagrammatic analogy holds not only on the fairly abstract realization as above, but also on more accessible levels as the rest of the discussion will disclose. For example, there are lexical items which are repeated more than three times successively in each stanza. Their distinct repetition conveys a distinct meaning: the more repetitions of same words, the more monotonous the effect.

Table 3.13 Repeated Lexical Items

Stanza	I	II	III	IV
bells	10	13	15	24
tinkle	3			
time	3			9
higher			3	
tolling				5
rolls				4
knells				3

It is coherent that word 'bells' is repeated most often as the key word of this poem. It is also obvious that the fourth stanza contains the largest number of repetitions, and this represents the monody of the bells described in the fourth stanza.

(iii) There is another obvious repetition of a form throughout this poem, i. e., the morpheme "-ing." Table 3.14 lists the occurrence of the "-ing" morpheme in each stanza.

Table 3.14 Repetitious Occurrence of "-ing"

Stanza	I	II	III	IV
Occurrence of "-ing"	<i>Keeping</i> (9) <i>jingling</i> (14) <i>tinkling</i> (14)	<i>wedding</i> (1) <i>sounding</i> (11) <i>swinging</i> (17) <i>ringing</i> (17) <i>rhyiming</i> (21) <i>chiming</i> (21)	<i>appealing</i> (9) <i>Leaping</i> (11) <i>palpitating</i> (21) <i>twanging</i> (23) <i>clanging</i> (24) <i>jangling</i> (27) <i>wrangling</i> (28) <i>sinking</i> (30) <i>swelling</i> (30)	<i>tolling</i> (1) <i>tolling</i> (13) <i>tolling</i> (13) <i>tolling</i> (13) <i>rolling</i> (15) <i>Keeping</i> (27) <i>throbbing</i> (33) <i>sobbing</i> (35) <i>Keeping</i> (36) <i>rolling</i> (39) <i>tolling</i> (41) <i>moaning</i> (44) <i>groaning</i> (44)

What kind of distinct meaning does this repetition signify iconically? Although the words with an "-ing" ending in the list vary in grammatical categories, such as verbs, adjectives or nouns, they all convey an implication of something in progress, a sense of continuity, originally associated with a progressive form of a verb. As we have seen before¹⁴⁾, the sound [ŋ] of this morpheme is one of the sonorous and resonant phonemes, which can be interpreted as an embodiment of the resonant bell sounds themselves. Hence, the repetitive use of the "-ing" morpheme is assumed to suggest iconically a continuous flow of the sounds of the bells¹⁵⁾.

The bell sounds are heard constantly from the beginning to the end of the poem. As the length of the stanzas increases from the first to the fourth stanza, there are more occurrences of the morpheme, as if there were more and longer repetitions of bell sounds. As the poem progresses, the color and the mood of the bells change, which are marked most characteristically by the onomatopoeic words ending with an "-ing" as illustrated by Tables 3.8 and explained in Section 3.2 as image iconicity. Here, however, we see that iconicity works diagrammatically: the sameness of a form (i.e., the "-ing" morpheme) signals the sameness in meaning (i.e., a sense of continuity in the repetitious bell sounds): the difference of a form (i.e., different words with which

¹⁴⁾ See Section 3.2 (ii).

¹⁵⁾ This important insight is due to Linda R. Waugh (personal communication).

this morpheme is bound), the difference in meaning (i.e., variation of bell sounds, distinctively different in each stanza).

(iv) Alliteration is used iconically to bind important words together to secure the intense unity of meaning. Apart from the repeated lexical items mentioned above, there is only one alliteration in Stanzas I and II, nine in Stanza III, and six in Stanza IV. For the first two stanzas, alliterated words are placed on the framing lines as explained earlier. The last stanza has alliterated passages such as 'melancholy menace' (6), 'muffled monotone' (14), 'human hearth' (16), 'Runic rhyme' (28, 32, 38), which evoke the theme of mysterious monody. In all the three stanzas I, II, and IV, only three sonorants, [m], [h] and [r] are used in alliteration, giving sonorous impressions. On the contrary, Stanza III contains far greater number of alliterations, nine of them, such as 'brazen bells' (2), 'tale of terror ... turbulency tells' (3), 'they ... their' (5), 'frantic fire' (10), 'desperate desire' (12), 'now ... now ... never' (14), 'tale ... terror tells' (17), 'clang ... clash' (19), 'sink ... swell' (29, 30), and 'clamor ... clangor' (34). All use obstruents such as [b], [t], [ð], [f], [d], [k], and [s] except one sonorant [n]. The frequent use of alliteration with obstruents is iconic to the meaning of the stanza-attracting attention by the noisy cacophony.

(v) The end rhyme scheme of each stanza has some correspondence with the meaning, too. The rhymed sets of end words are listed in the following table with the same boldface alphabet.

Table 3.15 End Rhyme Scheme

Stanza Line number	I	II	III	IV
1	a bells	a bells	a bells	a bells
2	a bells	a bells	a bells	a bells
3	a foretells	a foreells	a tells	a compels
4	b tinkle	c night	c Night	c night
5	c night	c delight	c affright	c affright
6	b ...sprinkle	e notes	h speak	n tone
7	b twinkle	f tune	h shriek	e floats
8	c delight	e floats	f tune	e throats
9	d time	e gloats	i fire	n groan
10	d rhyme	f moon	i fire	o people
11	a wells	a cells	i higher	o steeple
12	a bells	a wells	i desire	n alone
13	a bells	a swells	j endeavour	g tolling
14	a bells	a dwells	j never	n monotone
15		a tells	f moon	g rolling
16		a impels	a bells	n stone
17		g ringing	a tells	p woman
18		a bells	k despair	p human

19		a bells	l roar	q Ghouls
20		a bells	l outpour	q tolls
21		a bells	k air	q rolls
22			m knows	q Rolls
23			g twanging	a bells
24			g clanging	a swells
25			m flows	a bells
26			a tells	a yells
27			g jangling	d time
28			g wrangling	d rhyme
29			a swells	a bells
30			a bells	a bells
31			a bells	d time
32			a bells	d rhyme
33			a bells	a bells
34			a bells	a bells
35				a bells
36				d time
37				a knells
38				d rhyme
39				a bells
40				a bells
41				a bells
42				a bells
43				a bells
44				a bells

The end rhyme functions to combine words of different semantic contents and different grammatical categories together. Because of the auditory similarity, we are set to read, for example, connections between 'the *bells*' and the verbs such as 'foretell,' 'well,' 'swell,' 'dwell,' 'tell,' 'impel,' 'compel,' 'knell,' etc. In this poem, the most prominent set of such rhymed ending is 'night' and 'delight' in the first two stanzas and 'night' and 'affright' in the latter two stanzas. This represents, in part, a sharp contrast in themes between the first half and the latter half of the poem.

Concerning diagrammatic iconicity, there is one more interesting fact about the end rhyme scheme of this poem: that the syntactic categories and the semantic values of a set of rhymed words which appears exclusively in one stanza display the stanzaic theme. In Stanza I, 'tinkle' (4), 'oversprinkle' (6) and 'twinkle' (7) rhyme with [inkl]. They are all verbs, signifying an active and energetic movement, which are consonant with the theme of this stanza. Stanza II has no such set of rhymed words. In Stanza III, there are six sets of rhymed ends unique to this stanza: 'speak' (6) and 'shriek' (7); 'fire' (9, 10), 'higher' (11) and 'desire' (12); 'endeavour' (13) and 'never' (14); 'despair' (18) and 'air' (21); 'roar' (19) and 'outpour' (20); and 'knows' (22) and

'flows' (25). The grammatical categories vary, including verbs, nouns, an adjective and an adverb, as if syntactically there were no harmonious agreement in the rhymed words unique to this stanza—chaos—which is one of the thematic characterizations of the stanza. Also the meaning of such rhymed words as 'shriek' (7), 'fire' (9, 10), 'despair' (18) and 'roar' (19) are phenomenal in the interpretation of this stanza. The last stanza contains three sets of unique end rhyme: 'tone' (6), 'groan' (9), 'alone' (12), 'monotone' (14), and 'stone' (16); 'people' (10) and 'steeple' (11): and 'woman' (17) and 'human' (18). All are nouns except one, which is an adverb. This gives a static implication, which is corresponding to the monotone of the bells represented by the stanza.

It is clear that diagrammatic iconicity displays more subtly and subliminally. It can be said that the diagrammatic correspondence supplements a more immediate link between sound and sense. It is sometimes difficult to draw a clear dividing line between images and diagrams. As we have seen, both work in a complementary manner to produce unified, dense, and rich layers of poetic experience.

4. Concluding Remarks

With a sample analysis of Edgar Allan Poe's famous poem, "The Bells," we have demonstrated that the very form of a poem *exhibits* its meaning through similarity relations—either mimicry or analogy—on the auditory level. The abundant use of onomatopoeia and sound-symbolism illustrates how image iconicity is successful and characteristic to this poem. Diagrammatic iconicity is more indirect and abstract than image iconicity, and it is less prominent in this poem. Nevertheless, the sample analysis has been illustrative enough to show that both types of iconicity are utilized in the auditory representation of the poem to evoke the intended meaning effectively.

There may be few poems which depend on auditory image iconicity as heavily and as virtually as this poem. It seems that for the very reason image iconicity is immediate and concrete, the vast majority of poems have avoided such an excessive and extensive use of onomatopoeia and sound-symbolism, especially when their theme is irrelevant to the direct expressiveness of sounds. However, it is not difficult to find a poem which uses image iconicity in part for various purposes. For example, poems often have a distinct line or passage with certain iconic sounds, prominent by repetition or by position, to reinforce particular auditory qualities, to differentiate the line or passage from the rest of the poetic text, to suggest physical qualities or mental states by association, and so forth.

In contrast to image iconicity, auditory diagrammatic iconicity is prevalent in many poems, in which similarity relations in the phonological form are used as cues to

the meaning through rhyme, semi-rhyme, alliteration, assonance, meter, and all the other kinds of repetitions of sounds, syllables, words, etc. Roman Jakobson has asserted in his famous definition of the poetic function of language: "*the poetic function projects the principle of equivalence from the axis of selection into the axis of combination. Equivalence is promoted to the constitutive device of the sequence.* In poetry one syllable is equalized with any other syllable of the same sequence; word stress is assumed to equal word stress, as unstress equals unstress; prosodic long is matched with long, and short with short; word boundary equals word boundary, no boundary equals no boundary; syntactic pause equals syntactic pause, no pause equals no pause. Syllables are converted into units of measure, and so are morae or stresses" (Italics in the original) (Jakobson 1960: 358). Two elements thus equalized in form yield semantic equivalence. This is what we have claimed as diagrammatic iconicity at large, and analyzed in the rhymes, the alliterations, and the other repetitions of equivalent linguistic elements in Section 3.3. As poetry utilizes diagrammatic iconicity more subtly, more thoroughly, and with more sophistication than any other kind of discourse, there should be a rich possibility of application of a concept of diagrammatic iconicity in the analysis of poetic texts.

The language of poetry manifests iconicity not only on the auditory level as we have seen in this poem, but also on other levels such as visual and conceptual ones. It should be in the total framework of iconicity in poetry that auditory iconicity is properly placed and evaluated as an analytic means to poetic texts. Within the limitation of a short paper, this article cannot cover all of the issues of iconicity which should have otherwise been dealt with.

As this brief analysis of "The Bells" has demonstrated, sound form in the poetic text plays a leading role in conveying and creating meaning. To put it differently, sound form not only states the meaning but also enacts it. The principle of iconicity works at this very point where sound becomes meaning in this particular poem.

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