

# AN APPROACH TO «JOURNEY OF THE MAGI»: LANCELOT ANDREWES, T.S. ELIOT AND THE LATE ROGER FOWLER<sup>1</sup>

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## RESUMEN

Pocos meses antes de su temprana muerte, Roger Fowler (1998) reconoció que M. Bakhtin, R. Barthes y M.A.K. Halliday figuraban entre los críticos que habían tenido una influencia más duradera en sus estudios en el campo de la lingüística crítica. No es menos cierto que el mismo Fowler también ha ejercido una poderosa influencia para toda una generación de estudiosos. Por lo tanto, en este artículo tengo la intención de analizar una serie de aspectos dentro del poema «Journey of the Magi», de T.S. Eliot, y para ello me centraré en sus escritos de los últimos treinta y cinco años. En la primera parte de mi análisis me centraré en el análisis métrico, tomando como punto de partida a Fowler (1966b, 1971c, 1971d). En la segunda parte, trataré la convergencia de la multiplicidad de voces y puntos de vista diferentes que se dan en el poema. De esta manera, tal y como se sugiere en Fowler (1971a:11), inicialmente haré una aproximación de tipo técnico, al utilizar técnicas descriptivas para analizar las nociones de ritmo y punto de vista. Al mismo tiempo, también trataré algunas cuestiones relacionadas con su aproximación teórica a la naturaleza de los textos literarios y la crítica lingüística (Fowler, 1966a, 1971b, 1979, 1990, 1996).

**PALABRAS CLAVE:** análisis métrico, punto de vista, intertextualidad, T.S. Eliot. «Journey of the Magi».

## ABSTRACT

If Roger Fowler (1998) admitted not long before his death that M. Bakhtin, R. Barthes and M.A.K. Halliday were among the scholars that had had a deepest influence on his work in the field of critical linguistics, it is not less true that *he* has been highly influential for a generation of critics. Therefore, in this article I intend to deal with a series of issues in the analysis of T.S. Eliot's «Journey of the Magi», using a selection of his writings for the last thirty-five years. In the first part I will be concerned with metrical analysis, as covered in Fowler (1966b, 1971c, 1971d). In the second part I will study how a multiplicity of different voices and points of view converge in Eliot's poem. In this way, I am following him (1971a:11) in making, initially, a technical claim, as in the first and second parts of my paper I shall be using descriptive techniques for an analysis of rhythm and point of view. Simultaneously, I shall be discussing some points connected with his theoretical claim about the insights into the nature of literary texts and criticism provided by linguistics (Fowler, 1966a, 1971b, 1979, 1990, 1996).

**KEY WORDS:** metrical analysis, point of view, intertextuality, T.S. Eliot. «Journey of the Magi».

There remain certain books, certain essays, certain sentences, certain men, who have been «useful» to us.

Eliot, 1932b: 25

## 1. A METRICAL ANALYSIS OF THE TEXT

At first sight the text resists metrical analysis, if only because we perceive there are extremely long lines (12, 13, 23, 25-27, 31, 37) in contrast with extremely short ones (5, 16, 18, 20, 34), against a background of «average» lines<sup>2</sup>. Once we read the poem, we notice the average number of syllables in the so-called «long» lines is 14 whereas that of the «short» lines is slightly over 5.5. A further consideration not of syllables but rather of ictuses, or beats, does not seem to make matters clearer, since it ranges between a maximum of six in line 39 and a minimum of two in ll. 8, 18 and 20 —surprisingly enough, the six ictuses of l. 39 do not coincide with one of the longest lines and neither do the two ictuses of l. 8 with one of the shortest. Apparently, there is hardly anything we can say about this poem from a metrical perspective. However, I would like to suggest that this is not quite the case, as the absence of a kind of pattern may result in other effects that the reader may perceive as salient.

If we recover the terminology employed by Fowler (1971d) and others around the 1960's and 70's —Chatman (1960, 1965), Hrushovsky (1960), Lotz (1960), Hewitt (1972)— we will notice first of all that, in contrast with other forms of English versification, the verse type employed in the text is that of «sprung», or accentual, rhythm, rather than syllabic-accentual —the commonest form in English poetry—, purely tonal, quantitative or syllabic. This notion requires further explanation. It is my suggestion that in this poem we find a predominant sequence of four beats, or ictuses, per line as a background against which we find an occasional use of two, three, five or even six beats in some of the lines. In a purely percentual analysis of this notion, we will find the following —for a complete metrical analysis of the poem, see appendices 1 and 2:

4 beat lines: no. 1-4, 6-7, 9-11, 13-17, 19, 21-22, 24, 26, 28-30, 32-33, 35-36, 41-42 (28/43=65.1%)

5 beat lines: no. 12, 23, 25, 27, 31, 37 (6/43=13.97%)

3 beat lines: no. 5, 34, 38, 40, 43 (5/43=11.63%)

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<sup>1</sup> I am indebted to Dr. Jesús López-Peláez and an anonymous reader for their invaluable commentaries on a previous version of this text.

<sup>2</sup> Cf. Fowler's (1996:100) reference to most English verse being constructed on regularity of a fixed number of syllables, in general, and of prominent syllables in particular. Not showing such regularity, the text seems to be alien to the «tight formal organization» of sonnets and closer to the lack of it we find in novels (cf. Fowler, 1990:13).

2 beat lines: no. 8, 18, 20 (3/43=6.98%)

6 beat lines: no. 39 (1/43=2.32%).

From a closer analysis of this disposition we can infer that, if the verse type is accentual, the verse design is what has been widely referred to as «free verse»<sup>3</sup>. Obviously, this does not mean that we must simply assume literally that rhythmic freedom is chaos, but rather that Eliot's knowledge of the rhythms of English texts in general makes him look for a rhythm of his own reminding us of other texts against which we tend to contrast this one<sup>4</sup>. The practical result in this poem is the use of a background rhythm of four ictuses per line with slight variances in the first verse—in this sense, think how easy it would be to rearrange the last three lines as two four-beat patterns instead of a two-beat one, a four beat one and a final two-beat one<sup>5</sup>—, two alternating basic patterns in the second verse and a set of very different rhythms in contrast with the predominant one in the final verse. In this way, in the second verse we find the coexistence of two alternate internal norms: four beats in ll. 21-22, 24, 26 and 28-30, five beats in ll. 23, 25, 27 and 31. In this way, the impression we get is that of two roughly established patterns against each other, which in the end are mutually complementary. By contrast, a similar analysis of the final verse results in near chaos: against a background four-beat pattern (ll. 32-33, 35-36, 41-42) the variance is mainly established by a three-beat one (ll. 34, 38, 40, 43), with an occasional presence of five beats (l. 37) and even six beats (l. 39). By establishing a comparison between the topic of the text and its metrics, we could say that the introductory verse establishes the general atmosphere, the second

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<sup>3</sup> Even if we should remember that free verse is free precisely because «non-free»—syllabic-accentual verse determined by the presence of classical feet and their patterning, for instance—has existed before—on this notion, see Gates (1990)—, it is apparently more relevant to deal here with other groupings and linguistic structures, as I shall do later in the analysis of the verse instance. Actually, Fowler (1966b:93) defines what he calls «prose rhythm» as «the phonology required by the meaning». From this point of view, in the case of free verse compositions it is hard to determine strict differences between this notion of prose rhythm and that of «metre», since «extreme lack of fit of words with feet results in the total assertion of prose rhythm» (Fowler, 1966b:94). The next step in the analysis, then, might be considering the way prose rhythm is employed and how it is used to suggest a series of covert meanings in the text. For this kind of approach, see Appendices 1 and 2 and the following development of this analysis.

<sup>4</sup> We must also be aware that, according to Hobsbaum (1996:186), one of the possible approaches to modern free verse derives from the authorized version of the Bible. The fact that Andrewes was one of its translators and that Eliot's poem is to a large extent an exercise in intertextuality is, I think, not inconsequential for this part of the analysis.

<sup>5</sup> If it is true that the actual wording gives l. 20 a nature of its own, as an opening of the following verse, it is not less true that the absence of rhyme in the poem and the use of run-on lines in both versions would clearly permit both of these groupings. The presence of these two final hypothetical four-beat lines, however, would result in a very scarce presence of the counterpoint rhythms that we find elsewhere in the first verse, besides breaking, to some extent, the uniform semantic structuring of these three lines.



one presents a transition towards a further state of being and the last one finally establishes the doubt as an existential principle<sup>6</sup>.

The metrical set, for its part, in turn depends again on the verse design, and partially also on the verse type, in this case, as I am not quite convinced that a free verse structure can actually make us predict an ictus-non ictus disposition in the rest of the poem.

Fowler defines verse instance as «one of the products of the meeting of determinate sound and determinate meaning» (1971d:151). In a way we could say his suggestion is, after the introduction of previous points, i.e., determining what the «fabric» is like (verse type: accentual; verse design: free verse; metrical set: dubious), presenting a textual analysis that establishes connections between meaning and form, to some extent independent of and previous to a reader's deliverance of the text on a given occasion. Fowler (1971d:152) also suggests that this is largely a matter of «individual (...) reader experience», and as such the general background pattern is presented in Appendices 1 and 2. From this analysis I just wanted to draw a number of conclusions<sup>7</sup>. Firstly, there is so much variance in the use of rhythmic patterns that we can hardly say one is clearly established. Secondly, however, there is little room for a series of patterns that are initially alien to most poetry written in English, although not necessarily so to the English language as a whole<sup>8</sup>. Thirdly, there is a set of six basic different patterns practically accounting for over 85% of

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<sup>6</sup> This is probably what Fowler (1971a:14-15) meant by talking about «grammetrics», or «interlevel» effects in poetry, (...) concords and dissonances between different levels of linguistic structure (syntax and vocabulary, sound and semantics, etc.). On the use of grammetrics, see also his final conclusion in Fowler (1971c:138).

<sup>7</sup> In the rhythmical analysis of the text presented in Appendix 2, I have divided the text into its «natural» rhythmical units (mainly clitic groups) instead of employing the «traditional» division into feet, which is not generally too clear and probably even less so in the case of free verse, as mentioned above. The description is completed by marking the use of five different levels of end-stopping, as Fowler (1966b:87-88) hints: 1. «end-stopped» lines as such —unmarked—, understanding by this that the line ends in a possible completion point —semantically and graphically, as the lines show ending potentiality and present a punctuation mark at the end. 2. «false run-on lines» —marked by (?)—, as the line shows a possible completion point semantically although this is not marked graphically. 3. «partial run-on lines» —marked by ?—, where the end of the line includes a punctuation mark but this does not coincide with a possible completion point, as the presentation of the message requires a further addition. 4. «single run-on lines» —marked by ??—, where the end of the line clearly coincides with a breaking point in semantics but not so clearly in the rhythm, requiring further information at the tone unit level but not at the clitic group level. 5. «double run-on lines» —marked by ???—, where we do not only find a parting in the tone unit, but also in the clitic group, and an extra syllable, which naturally «belongs» to the next line, is added at the end of the line. The fact that most of the lines present one of the first three patterns partially coincides with Fowler's (1966b:87) previous reflection on how «T.S. Eliot, working without rhyme, often has a high degree of correspondence between grammatical units and lines». On the need of including a reference to enjambment for a proper metrical analysis, see Fowler's commentaries (1971c:133).

<sup>8</sup> That is the case, for instance, of the patterns 'xx and x'xx, in which we find the front-weight principle at work but which are, nonetheless, practically absent from the text.

the units employed. Fourthly, these six basic patterns largely coincide with the traditional feet employed in many forms of classical English poetry: iambic (38/169), amphibrach (24/169), third paeon (25/169), trochaic (23/169), spondee (21/169) and anapaest (20/169)<sup>9</sup>. Finally, although no clear patterning is obviously established, we can still suggest that the presence of some of these units in longer sequences makes the pace slower, or faster, depending on where and how they are employed<sup>10</sup>. As a final general conclusion we can say that Eliot's previous knowledge of patterns and former poetic texts has undoubtedly contributed to shape the text in such a way that it certainly departs from traditional approaches to the language of poetry and that this departure can be studied in its own terms to observe a series of partial conclusions that relate form and meaning, the topic of the text and the rhetorical means employed by the writer.

## 2. ON THE NOTION OF POINT OF VIEW IN THE TEXT: INTERTEXTUALITY AND DEPERSONALIZATION

To a large extent, we can say that both Fowler (1977) and Fowler (1991) are about the notion of point of view, although Fowler (1996), considering other essential topics, also considers the same notion mostly. The fact that the text we are dealing with is written in verse form should not make us think that we cannot present an analysis of this topic, since what is initially a study of a series of notions concerning other «genres» —the novel, narrative as a whole, the press— can obviously also be applied to other text types; this is more patent when this text, being written in verse form, narrates past personal experience and therefore also has a clear narrative structure. In the following pages I will concentrate on a possible analysis of point of view in the text, and how a series of options are employed by the

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<sup>9</sup> However, the presence of amphibrachs and third paeons is unlike the use of metrics in most poetry written in English. This may be due to the way in which the descriptive method is employed, as, the analysis of prose rhythm being the first step, it is not uncommon for many clitic units to start in a function word —explaining therefore the weak initial syllables of the amphibrach «of winter» and of the third paeon «for a journey»— and to include a later lexical term carrying the beat.

<sup>10</sup> See, for instance, how around ll. 33-35 we find six «one-beat one-syllable» units together, and this tends to slow the pace down and make the reader, and not only the internal narratee «set down» the message. By contrast, the beginning and the middle of the second stanza abound in «five-syllable» units (six out of the total amount of ten in ll. 21-27), and this might be associated with a second stage in the journey, where we find a sense of progression that we did not quite find in the first stanza, which was mainly descriptive. In very general terms, we can say that, if the beginning is descriptive and relatively balanced —most lines have a four-beat pattern, with a predominance of «classical» forms—, the second verse is faster in rhythm, the sense of progression being heightened, and the third one is open to a much more reflexive tone a certain sense of chaos being also present, if only because we find three, four, five and six-beat lines without much attention to the kind of patterns being used and four clear cases of run-on lines.



author to suggest a given point of view. Finally, I will address, as a part of my interpretation, the text as an exercise in intertextuality.

At first sight we face a text written from an obviously internal perspective, as the use of «we» shows —this word is employed nine times, besides three instances of «our» and one of «us»<sup>11</sup>. This internal point of view, in which narrator and reflector coincide, could be classified, in Fowler's (1996:169-83) terminology as belonging to an A-type narrator. There are a couple of points, however, I would like to reflect on in a more detailed analysis of this notion.

The first one is the way in which sometimes language is employed to establish a distance between the persona of the internal narrator, the «reality» depicted in the text and the reader. A series of linguistic devices are employed for this. The first one is, obviously, the use of inverted commas in the very opening sentence of the text. As is made obvious in Eliot (1932c:350), this is an adaptation of Lancelot Andrewes' Nativity Sermon #15, delivered to James I and his court in 1622<sup>12</sup>. The fact that Eliot uses inverted commas without actually reproducing the original text verbatim can be associated with an intertextual phenomenon, since the author is adapting Andrewes' words to his own goals and needs. Once the general tone of the text has been established, both in terms of perspective and of metrics, he can assume the internal persona's «version» of the journey. It is not therefore surprising that the initial lines of the poem represent an evolution from what we might call an external-internal point of view to a purely internal one. For this, apart from the use of inverted commas, we may notice the use of generalities in the initial lines —general evaluative adjectives: «cold», «worst», «long», «deep», «sharp»; emphasizees: «Just», «such a», «The very dead»; everyday use nouns: «coming», «time», «year», «journey», «ways», «weather», «winter»— and the much more specific vocabulary employed in the next lines —nouns connected with the concrete situation: «camels», «snow», «summer palaces», «slopes», «terraces», «sherbet»; negative evaluative adjectives: «sore-footed», «refractory»; verbs with a negative orientation: «galled», «regretted». The kind of idea that seems to arise is the evolution from a very general frame of mind, expressing a series of generally well known facts about a frame such

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<sup>11</sup> This use of «we» is referred to by Fowler & Kress (1979b:201-02) as «exclusive», as it includes neither the internal nor the external addressees, mentioning the addresser as the only source of authority.

<sup>12</sup> The most relevant excerpt from the original text is reproduced in Appendix 3. The fact that some of the words present are incorporated verbatim whereas others are either suppressed or partially modified may obey a series of reasons: initially, a pure matter of point of view, as, the notion of lived experience and how this journey may have changed a whole life being patent, it is rhetorically adequate to evolve from an external «they» to an internal «we»; secondly, a matter of metrics, since what is initially a non-metrical sequence is organized into a group of four four-beat lines followed by a three-beat one —which might even be considered to have an extra beat at the end of the line through a silent stress—, thus setting the rhythm of the poem. On this, notice how «just the worst time of the year to take a journey, and specially a long journey» becomes «Just the worst time of the year / For a journey, and such a long journey».

as «Taking a journey in winter» to a much more specific one, and therefore internal in epistemological terms, associated with a frame we might freely call «Leaving a snug shelter by camel». The setting is then created little by little, by first adopting an external position which is made internal mainly through deixis («they» for «us») and then making it more internal through lexical choice associated with frame-creating devices. Most of the rest of the first stanza suggests this approach, leading to l. 16, where l. 1 is reformulated, since the original «cold coming» by Andrewes becomes «hard time», as an extensive conclusion that converts the emphasis on the arrival into a longer and wider reference that can be clearly connected with the experience of faith as addressed by Andrewes in his original sermon.

The second stanza, as suggested above, seems to introduce a series of other frames of thought. It initially presents a transition state in the journey, as the conditions are no longer so hard, and it mixes biblical references with the author's own remembrances. The conclusion, however, seems to be slightly counterproductive, since the alienating devices employed at the beginning are repeated here, if somewhat modified. The topic being a recurrent image in the Christian tradition, the reader might expect a much wider, and more emphatic, treatment of the Magi's arrival at «the place», especially when contrasted with all the pains taken by the internal persona in describing the journey and with the well known version included in Matthew II.9-11, in which a much more «idealised» view is presented —see Appendix 4. In the comparison between the process —i.e., the journey— and the result —i.e., the arrival— it is interesting to note how, apart from the obvious difference in length —29 lines/2 lines—, we might mention other alienating devices employed by the author. As mentioned above, the journey evolves from «taking a journey in winter» to «leaving a snug shelter by camel» to «softening of hard conditions». By contrast, the key words in the arrival can be found in l. 31, where the experience is «satisfactory» —and in modal terms internal, positive in evaluation, but also limited in scope and emotion— and the commentary in brackets «you may say» is included —the deixis employed is again external, there is a shift in perspective, even if the pronoun is an impersonal one<sup>13</sup>, and the modality employed for the verb is again highly modulated. Through Western eyes we tend to contrast this version with the one in the Bible; here, the perspective, being external in terms of narrator, is internal in terms of reflector (a type B, omniscient narrator) and «the place» becomes «where the young child was» and «the house», and the «satisfactory» experience become an «exceeding great joy»; finally, we also find many other details that are absent from the Eliot version, the alienating commentary in brackets being also absent, obviously. If we could establish a difference in just a few words, we could say that Eliot's version is «arriving at a place + having a satisfactory experi-

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<sup>13</sup> This is a generalized «you», again in Fowler & Kress's (1979b:204) terminology. Apparently, the internal speaker is trying to show some distance from the assumption by using «you» instead of «we».



ence» whereas the Bible is much more specific and could be summarised as «the magi worship the child and present him with gifts».

In the third stanza we find a new change in perspective, and a new narratological figure is added. The use of the imperative in ll. 33-35 suggests the presence of an internal narratee who is acting as transmitter of the information to future audiences<sup>14</sup>. In this way, the text ends in the intertextual dimension it started with, that is, the beginning of the text is a 17th-century sermon filtered by Eliot in the 20th century. Actually, when we read the whole text and complete the process we realise that the whole text is presented also as a part of lived experience dictated by one of the Magi in the 1st century to somebody —certainly not in modern English— and then finally also filtered by Eliot himself and presented to a modern reader in free verse form<sup>15</sup>. Apart from this, and as the sort of confession that seems to fit naturally in this sort of frame, the narrative becomes much more personal, to the extent of somehow stepping into a dimension of personal reflection rather than personal narrative. What was presented as a series of past events leading to a final result now becomes the trigger for the internal persona's doubts and change of state. What was a neutral modality with an assertive nature in stanzas one and two now becomes a rather mixed perspective, with the use of extra strong assertive modality —«certainly», «evidence», «no doubt»— in contrast with some modal uses that show a much less assertive approach —use of interrogative forms in ll. 35-36, «had thought», «should». To a large extent, what lies behind the kind of rhetoric employed in the whole of the last stanza is the contrast between the control we may somehow exert over facts —the initial decision of taking the journey, which would be taken again— and also people —the amanuensis is ordered twice to write something— in life and the absolute lack of control we have over existence as a whole, especially over matters of life and death, leading to the apparent paradox that somebody's birth can be also somebody else's death, a sensation of feeling ill at ease in day-to-day existence. In this sense, in answer to Fowler & Kress's questions on

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<sup>14</sup> Actually, up to this point we cannot fully realize that, besides the general communicative frame «giver-recipient of information» we also find one of «commander-commanded» (see on this Fowler & Kress, 1979a:28-30). If this clearly affects the context of reference, that is, the internal world «created» by the text, it also affects, obviously, the context of utterance, that is, the way in which we, as readers, and not simply the scrivener, are told to «set down» the protagonist's words and the consequences they can have over our own world view. In a way, at least in 2002 but possibly not in 1927, the situation is not unlike that of the unspeakability of some styles which Fowler & Kress (1979a:37) suggest: «[we] can experience this only as receivers, relating as addressees to an institutional source». Quite another matter is, of course, whether we simply accept the information or resist it by questioning the author's point of view.

<sup>15</sup> The situation is, again, alike to that depicted by Fowler & Kress (1979a:44), in which actors have been hired to present a TV advertisement as if it was a research report. They suggest that, as receivers of information, «we take evasive action, recognizing that the speech act is hypocritical». Likewise, as readers of the poem, we do not simply take this as a true report of facts, but actually reflect on the point(s) made by the writer.



participants» roles (1979b:199), we can analyze the situation in the following terms:

1. Although it is presented as if the action —i.e. the journey— had affected only one entity —i.e. the protagonist—, we can indirectly, as readers, consider ourselves included in the first person deixis of «we».
2. Again, the action can be said, indirectly, to «produce a new entity», as the protagonist of the journey is unlike the protagonist of the final situation.
3. The action is not performed by the agent on himself; rather, he feels like an «innocent abroad» and clearly affected by the incontrollable forces of life and death.
4. Finally, the action is initiated by the agent, but its results were certainly unpredictable at first. As a conclusion, we find a description of a «victimisation» process, initially affecting the protagonist but indirectly also the readers of the text.

If we contrast other aspects in the poem with the original text, Andrewes' nativity sermon #15, we can speak about a series of highly significant points in terms of structure and content. Andrewes' text can be divided into three blocks: faith —*vidimus*—, journey —*venimus*— and worship —*adorare*—; curiously enough, in Eliot's text we roughly find the same rhetorical disposition, but by presenting first the journey, then the worshipping and then the final reflection on faith. The original text concentrates on faith —about the first half of the sermon— and worshipping —about a third—, the journey itself taking only about a sixth. As we have seen, in Eliot's poem the emphasis lies on the journey and the final reflection, which opens with an original expression taken from Andrewes' sermon —«set down this»<sup>16</sup>, which is made salient through repetition and rhythm. Other points which are mentioned but not exploited in Andrewes' sermon are the lack of information, the «satisfactory» experience of finding Him «in as poor and pitiful a plight as ever was any, more like to be abhorred than adored of such persons» and the contrast between birth and death, three points that to some extent later become the axis of the three parts of Eliot's poem.

Eliot (1932c:344-47) suggests that «the sermons of Andrewes are peppered with allusion and quotation», that they have «arrangement and structure, (...) precision (...) and relevant intensity», and finally, that he «takes a word and derives the world from it». If this is true of Andrewes, it is not less true of Eliot's rendition of Andrewes, as we have seen in the previous analysis. On the one hand, we can say that the «extinction of personality» and the «process of depersonalization» suggested by Eliot (1932a:17) as essential to the artist work in one direction, whereas the

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<sup>16</sup> «Secondly, set down this; that to find where He is, we must learn to ask where He is, which we full little set ourselves to do». Although this is part of the *adorare* segment, the notion of faith is pervasive in the whole sermon, as it is also in the poem.



concept of faith also addressed by Eliot elsewhere (1932d) is working in another. If the obvious external form of the poem is a brilliant exercise in perspectivism—from St. Matthew to Andrewes, from Andrewes to Eliot—the main contention is clear: as Andrewes addresses the notion of faith, believing without actually seeing, Eliot also centers on it, but from his own point of view: is seeing even enough, when we cannot see the actual results of that seeing, or should this be a long term process?

### 3. BY WAY OF CONCLUSION

In these pages I have tried to see how Roger Fowler's reflections on the nature of metrics and point of view are still relevant for dealing with these matters. I cannot say that his have been the only materials I have worked with for the preparation of my analysis, but I must admit that they have formed the backbone of my approach. I am suggesting here that his legacy is still, and will continue to be, with us. If we are looking for an approach to text and discourse analysis for the Millenium, whether we label it «stylistics» or «critical linguistics», I think his, and ours precisely because of him, is as good as any other current suggestion.



## APPENDIX 1

### Journey of the Magi

- «A cold/ cóming/ we hád/ of ít,/
   
 Júst/ the wórst/ tíme/ of the yéar/
   
 For a jóurney,/ and súch/ a lóng/ jóurney:/
   
 The wáys/ déep/ and the wéather/ shárp,/
   
 5 The véry/ déad/ of wínter.»/
   
 And the cámel/ gálléd,/ sore-fóoted,/ refráctory,/
   
 Lýing/ dówn/ in the méltíng/ snów./
   
 There were tímes/ we regrétted/
   
 The súmmer/ pálaces/ on slópes,/ the térraces,/
   
 10 And the sílken/ gírls/ bríngíng/ shérbet./
   
 Then the cámel/ mén/ cúrsíng/ and grúmbíng/
   
 And rúnning/ awáy,/ and wántíng/ their líquor/ and wómen,/
   
 And the níght-fíres/ goíng óut,/ and the láck/ of shélters,/
   
 And the cíties/ hóstíle/ and the tówns/ unfríendly/
   
 15 And the víllages/ dírtý/ and cháríng/ hígh príces:/
   
 A hárd/ tíme/ we hád/ of ít./
   
 At the énd/ we préferred/ to trável/ all níght,/
   
 Sléepíng/ in snátches,/
   
 Wíth the vóices/ síngíng/ in our éars,/ sáying/
   
 20 That thís/ was all fóllý./
   
  
 Then at dáwn/ we came dówn/ to a témpérate/ válléy,/
   
 Wét,/ below the snów líne,/ sméllíng/ of vegetátíng;/
   
 Wíth a rúnning/ stréam/ and a wáter míll/ béatíng/ the dárkness,/
   
 And thrée/ trées/ on the lów/ ský,/
   
 25 And an óld/ wíte hórse/ gállóped/ awáy/ in the méadow./
   
 Then we cáme/ to a távern/ wíth víne-leaves/ over the líntel,/
   
 Six hánds/ at an ópen dóor/ dícíng/ for píeces/ of sílver,/
   
 And féet/ kíckíng/ the émpy/ wíneskíns./
   
 But there was nó/ ínformátíon,/ and só/ we contínued/
   
 30 And arríved/ at éveníng,/ not a móment/ too sóon/
   
 Fíndíng/ the pláce;/ ít wás/ (you may sáy)/ satisfáctory./
   
  
 Áll thís/ was a lóng tíme/ agó,/ I reméber,/
   
 And I wóuld dó ít/ agáín,/ but sét/ dówn/
   
 Thís/ sét/ dówn/
   
 35 Thís:/ wére/ we léd/ all that wáy/ for
   
 Bírth/ or Déath?/ There was a Bírth,/ cértáínlý,/
   
 We had évídence/ and no dóubt./ I had séen/ bírth/ and déath,/
   
 But had thóught/ they were dífferent;/ thís Bírth/ was
   
 Hárd/ and bítter/ ágony/ for ús,/ líke Déath,/ our déath./
   
 40 We retúrned/ to our pláces,/ these Kíngdoms,/
   
 But no lónger/ at éase here,/ in the óld/ díspensátíon,/
   
 Wíth an álíen/ péople/ clúttchíng/ thér góds./
   
 I shóuld be glád/ of anóther/ déath./



## APPENDIX 2

	x'/	'x/	x'/	x'/	
	'/	x'/	'/	xx'/ (→)	
	xx'x/	x'/	x'/	'x/	
	x'/	'/	xx'x/	'/	
5	x'x/	'/	x'x/		
	xx'x/	'/	x'x/	x'xx/	
	'x/	'/	xx'x/	'/	
	xx'/	xx'x/ →→			
	x'x/	'xx/	x'/	x'xx/ →	
10	xx'x/	'/	'x/	'x/	
	xx'x/	'/	'x/	x'x/ (→)	
	x'x/	x'/	x'x/	x'x/	x'x/
	xx'x/	x'/	xx'/	x'x/	
	xx'x/	'x/	xx'/	x'x/ (→)	
15	xx'xx/	'x/	x'x/	x'x/	
	x'/	'/	x'/	x'/	
	xx'/	xx'/	x'x/	x'/	
	'x/	x'x/			
	xx'x/	'x/	xx'/	'x/ →→	
20	x'/	xx'x/			
	xx'/	xx'/	xx'xx/	'x/	
	'/	xxx'x/	'x/	xxx'x/	
	xx'x/	'/	xx'xx/	'x/	x'x/
	x'/	'/	xx'/	'/	
25	xx'/	x'/	'x/	x'/	xx'x/
	xx'/	xx'x/	x'x/	xxx'x/	
	x'/	xx'xx/	'x/	x'x/	x'x/
	x'/	'x/	x'x/	'x/	
	xxx'/	xx'x/	x'/	xx'x/ (→)	
30	xx'/	x'x/	xx'x/	x' / →→	
	'x/	x'/	x'/	xx'/	xx'xx/
	'x/	xx'x/	x'/	xx'x/	
	xxx'x/	x'/	x'/	' / →→	
	'/	'/	' / →→		
35	'/	'/	x'/	xx'/	x →→→
	'/	x'/	xxx'/	'xx/	
	xx'xx/	xx'/	xx'/	'/	x'/
	xx'/	xx'x/	x'/	x →→→	
	'/	x'x/	'xx/	x'/	x'/
40	xx'/		xx'x/	x'x/	
	xx'x/	x'x/	xx'/	xx'x/	
	xx'x/	'x/	'x/	x'/	
	xxx'/	xx'x/	'/		x'/

### APPENDIX 3

Last we consider the time of their coming, the season of the year. It was no summer progress. A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and specially a long journey. The ways deep, the weather sharp, the days short, the sun farthest off, *in solstitio brumali*, «the very dead of winter». *Venimus*, «we are come», if that be one, *venimus*, «we are now come», come at this time, that sure is another. (Lancelot Andrewes: Nativity Sermon 15)

### APPENDIX 4

When they had heard the king, they departed; and lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh. (*The Authorised King James Version of the Bible*, Matthew, II, 9-11)



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