A Journey from Madness to Mysticism: Psychosis and Mid-Twentieth Century American Poetry: Pound, Ginsberg, and Lowell

Bram Thorpe Department of
English McGill University,
Montreal, August 15, 2022

A thesis submitted to McGill University in partial fulfilment of the requirements of the degree of Master of Arts

Table of Contents

Abstract

This thesis illuminates the ways in which medical theories on psychosis can foster a better understanding of how Ezra Pound, Robert Lowell, and Allen Ginsberg's experimental language portrays psychotic experiences of the world, mind, and self. Drawing on medical literature, this thesis not only argues that these poets' visionary psychotic states inform, and are reflected in, their poems' experimental language, but also that awareness of such states and their connections to poetic choices can shed new light on how their experimental language represents psychotic states of mind, versions of self, and experiences of reality. The thesis also demonstrates that research on the propinquity between language use in contexts of psychosis and experimental language of the mid-twentieth century American moment (which has received less attention than the 1960's) offers new insight into the language and ideas of Pound's *The Pisan Cantos* (1948); Lowell's *Life Studies* (1959) and *For the Union Dead* (1964); and Ginsberg's "Howl" (1955) and "Kaddish" (1959).

Résumé

Ce projet met en lumière de quelle façon les théories médicales et évolutionnistes, rarement utilisées par les spécialistes de la littérature pour interpréter la poésie, peuvent aider à comprendre comment le langage expérimental d'Ezra Pound, Robert Lowell et Allen Ginsberg dépeint leur expérience du monde, de l'esprit et du soi. S'appuyant sur la littérature médicale, ce projet soutient que non seulement les états psychotiques et visionnaires de ces poètes influencent le langage expérimental de leurs poèmes et s'y reflètent, mais aussi que la conscience de ces états et leurs liens avec leurs choix poétiques peut éclairer la manière qu'a leur langage expérimental de représenter les états psychotiques de l'esprit, des versions du Soi et des expériences de la réalité. Cette thèse démontre également que la recherche sur les liens entre l'utilisation du langage dans des contextes de psychose et le langage expérimental du milieu du XXe siècle américain, qui a reçu moins d'attention que celui des années 1960, offre un nouvel aperçu du langage et des idées de E. Pound dans *Les Cantos*, de R. Lowell dans *Etudes de la vie* et *Pour les morts de l'Union*, ainsi que de A. Ginsberg dans "Hurlement" et "Kaddish."

Acknowledgements

I owe a considerable debt of gratitude to my supervisor, Professor Miranda Hickman, for her generosity, incisive feedback, and encouragement. Dankie ouens. A very special thanks to my homies, the PA, and Gatsby for their love and support.

Introduction

"And some go mystical, and some go mad"[1] – A.M. Klein

Poets Ezra Pound, Allen Ginsberg, and Robert Lowell were all institutionalised in the 1940's, whereupon they received treatment for psychotic states that informed and are reflected in some of their most acclaimed works: Pound's *The Pisan Cantos* (1948), Ginsberg's "Howl" (1955) and "Kaddish" (1959), and Lowell's *Life Studies* (1959) and *For the Union Dead* (1964). Scholars often argue that these twentieth-century American poets' neurodiverse states of mind influenced their poetry (including Kay Redfield Jamison, Justin Quinn, William Logan, and Wendy Flory). Yet little research exists on the way medical theories concerning the influence of psychosis on mental states, the self, and language can spotlight how their experimental language resembles language use associated with psychosis and can limn psychotic states of mind, versions of self, and experiences of reality. Flory, Janet Hadda, and Jamison tend to focus on general correlations between Pound, Ginsberg, or Lowell's neurodiverse states and their poetry rather than examining the specifics of their language through the prism of medical literature. Drawing on medical literature, this thesis not only argues that these poets' visionary psychotic states inform, and are mirrored in, their poems' experimental language, but also that awareness of such states and their connections to poetic choices can cast new light on how their experimental language represents psychotic states of mind, versions of self, and experiences of reality. Medical literature, moreover, can foster a greater understanding of how their experimental language can depict epiphanic psychotic states of mental disintegration, self-fragmentation, and experiences that defamiliarise ordinary reality. Reading their texts together provides an opportunity to explore correlations among their works that critics have hitherto overlooked, as very little attention has been paid to the nexus among Ginsberg, Pound, and Lowell's poems,

[1] Quotation taken from A.M. Klein's "Portrait of the Poet as Landscape" (1945) (Trehearne 149).

mostly due to their strikingly disparate political visions (even though Ginsberg and Lowell both respond strongly to Pound's influence as an inspirational counterculture figure).

This project defines "psychotic" or "psychomimetic" states as any state involving a loss of contact with ordinary reality (or difficulty in differentiating between what is real and what is not) along with prominent psychotic symptoms. These symptoms include self-estrangement, self-fragmentation, mental fragmentation, states of inner division or visionary expansiveness, experiencing a loss of ego boundaries, lability of mood, hallucinations, paranoia, incoherent speech, irrational obsessive behaviour, disturbed thoughts or perceptions, grandiose or "paranoid delusions, hearing voices, [alienation] from others [or reality]" (Scheepers 1), and experiencing a sense of oneness with the cosmos. I use the term "psychotomimetic" to refer to drug-induced states of psychosis in my last chapter.

My argument incorporates the theories of some leading specialists on psychosis to interpret Pound's *Canto* 74, Ginsberg's "Howl" and "Kaddish," and Lowell's "Skunk Hour" (1959), "Waking in the Blue" (1959), "Man and Wife" (1959), and "The Severed Head" (1964). These specialists include Frederick Cassidy, Tania Gergel, Sarah Greenland-White, John Frosch, Kim Griswold, Teruyuki Honda, Jon Mills, Sylvia Mohr, Elliott Murphy, Jeremy Ridenour, David Lukoff, Heinz Kohut, Ernest Wolf, Waltraut Stein, Rael Strous, Floortje Scheepers, and Jamison. Stein, Frosch, Ridenour, Kohut, and Woolf argue that psychosis often entails a fracturing of one's sense of self, a loss of ego boundaries, self-estrangement, and dissociation from reality. Their theories on psychotic versions of self constitute a key dimension of my approach to the way these neurodiverse poets' works can portray psychotic states of dissociation, versions of self, and experiences of reality. Cassidy, Mills, and Gergel's theories regarding the shifts in identity and labile moods that psychotic patients frequently

experience similarly uncover different ways of viewing how these neurodiverse texts can limn fluid, psychotic versions of self and states of mind.

These theories correlate with Jamison's delineation of manic psychosis, which, she avers, may involve states of mystical expansiveness, euphoria, paranoia, and fragmented thinking. Her research casts light on how these poets' experimental language can represent states of mind that oscillate between states of psychic erosion and visionary expansiveness. Scheepers and Murphy's theories on the link between psychosis and the evolution of modern language also open up new ways of understanding how experimental language associated with psychosis functions. Their research, in conjunction with Murphy's theories on schizophrenic writing and psychotic speech, offers alternative ways of considering obsessively repetitive, disjointed experimental language in neurodiverse poetry (particularly Ginsberg's language). Scheepers' evolutionary theories on psychosis as a natural defence mechanism correspondingly reveal the ways in which fragmented, imagistic poetry that reflects psychotic states can defamiliarise the reality that it represents in ways that serve projects of critique. This selection of (predominantly recent) medical theories differentiates my approach from David Trotter's in *Paranoid Modernism: Literary Experiment, Psychosis, and the Professionalization of English Society* (2001), which incorporates early case studies of paranoia and psychiatric literature to construct an original approach to the concerns with gender and politics that presently distinguish the study of modernist literature.

My use of evolutionary theories and scientific studies on psychosis that are seldom used by literary critics along with studies from the fields of psychology, psychiatry, and philosophy sets my theoretical approach apart from the way humanities or social science scholars typically approach neurodiverse American poetry from the twentieth century, such as *The Pisan Cantos*. Miranda Hickman, Wendy Flory, Leon

Surette, and other experts on Pound have argued that his state of mind began to shift towards states of psychosis in the 1930's. Although I also employ psychological theories to interpret Pound's work, my approach to his poetry expands on this branch of criticism by re-reading Poundian concepts specific to *The Pisan Cantos* through the lens of medical theories on psychosis.

Louis Sass's research on the parallels between schizophrenia and modernism suggests that psychosis and modern literature exhibit affinities, especially states of paranoia and alienation (the Nietzschean hallmarks of modernity), self-disintegration, and fragmentation. These arguments lean towards generality since they evaluate whether modern literature and psychosis are not generically linked. My approach to these neurodiverse poets' work builds beyond this kind of generalising argument regarding such "affinities" because it analyses Pound, Lowell, and Ginsberg's experimental language in ways that are more sensitive to both the experience of psychotic states and the specifics of poetic practice. Since little has been happening at the intersection between mid-century American poetry studies and research on the language practice associated with psychotic states (even though "Mental Illness and Literature" is a well-researched topic by writers like Jamison, Trotter, Elizabeth Donaldson, and Charley Baker), my project will address the need for further research on this topic.

Baker's *Madness in Post-1945 British and American Fiction* (2010) presents his readers with an interesting interdisciplinary approach to portrayals of mental illness and psychosis in post-war British and American prose, including Beat Generation fiction. This project, like Baker's text, investigates the nexus among psychosis, mysticism, and creativity because there is presently little research "on illnesses such as schizophrenia…and their relationship to creativity" (Baker 13). My thesis nevertheless stretches beyond Baker's broad thematic examination of depictions of insanity and

psychosis in post-war American fiction by focusing on the imagery, prosody, style, use of lexicon, and syntax of neurodiverse American poetry after World War II through the frame of medical theories on psychosis so as to uncover new ways of comprehending these texts' language and ideas.

Jamison, who is both a psychologist and a critic, discusses Lowell's creative neurodiverse mental states in *Robert Lowell, Setting the River on Fire: A Study of Genius, Mania, and Character* (2017). Drawing on her research into studies which "indicate that the temperaments and cognitive styles associated with mood disorders can in fact enhance creativity in some individuals" (45),[2] she maintains that Lowell's bouts of manic psychosis were integral to his creative work in *Setting the River on Fire*. According to Jamison, Lowell wrote the experimental poems that comprise *Life Studies* in pre-manic states, which preceded a series of psychotic episodes that led to his institutionalisation, whereas he composed his *For the Union Dead* poems around the time of his psychotic breakdowns in the early 1960's (179). Jamison also puts forward a convincing argument as to the link between mental illness and creativity in her discussion of the artistic manifestations of this poet's neurodiverse condition, which, she attests, abraded his sense of self, sullied his reputation, and damaged his relationships with others. My thesis is aligned with the work of scholars such as Jamison inasmuch as it argues that Lowell's psychomimetic states influenced his poetry and served as a source of creativity. This project, however, shifts Jamison's scholarship in new directions since it concentrates on the specifics of Lowell's poetry to show how his language limns spiritually edifying psychotic experiences.

My thesis contains three chapters that elucidate the way Pound, Lowell, and Ginsberg's experimental language portrays psychotic states of mind, versions of self,

[2] Cited from "Manic-Depressive Illness and Creativity" (1995). All quotations from Jamison are from *Setting the River on Fire* (unless stated otherwise).

and experiences of reality. The opening chapter centres on *Canto* 74 (the first of *The Pisan Cantos*).[3] The fact that Pound composed this *Canto* after the turning point recognised by Hickman, Surette, and Flory provides an opportunity to interpret this section of *The Pisan Cantos* through an alternative frame. This chapter uses medical theories on psychosis to unearth new ways of comprehending how language and Poundian concepts specific to his post-1935 poetry in *Canto* 74 can represent his sense of self and mind in ways that correlate with, and are illuminated by delineations of, psychotic versions of self and states of mind. I use Flory's research on Pound's psychotic states as a springboard into a discussion of his work that incorporates medical literature to re-read Poundian concepts such as "periplum." My application of this Poundian concept to the way *Canto* 74 navigates its own psychic tumult builds beyond Stephen Sicari's analysis of Pound's allusions to Dante Alighieri's poetry and Peter Liebregts's argument that labile emotional states principally determine this *Canto*.

My second chapter focuses on Lowell's *Life Studies* and *For the Union Dead*.[4] I use Jamison's *Setting the River on Fire* and Jungian dream theory in conjunction with medical theories on the influence of psychosis on mental states, the self, and language to evaluate how Lowell's language limns his psychotic experiences of reality and his sense of self. By demonstrating how Lowell's poetry represents psychotic experiences that dissociate him from reality, lead to his self-estrangement, and detonate the received concept of the individuated ("lyric") self, this chapter expands on Logan, Steven Axelrod, Marjorie Perloff, and Saskia Hamilton's readings of Lowell's depictions of his pathological and mystical experiences in his poetry. My chapter also considers Axelrod's criticism on what he deems to be surreal dream scenes in Lowell's poetry to

[3] All lines cited from *Canto* 74 are from *The Cantos of Ezra Pound* (1975). I have included the line, rather than page, numbers for readers who do not have access to this edition.
[4] All lines cited from Lowell's texts in this chapter are from *Life Studies and For the Union Dead* (2007).

highlight the ways in which the category of psychosis can add to understandings of Lowell's poetry as handled in a surrealist register.

The last chapter[5] not only investigates the ways in which Ginsberg's neurodiverse poetry defamiliarises reality but also examines how Ginsberg conceived of the contiguity among his and his mother's psychotic experiences, mysticism, and the sources of his creativity. I argue that the alterations in language, which correspond to the breakdown in language that occurs in the context of psychosis, in Part II of "Howl" and Parts II-V of "Kaddish" mark a shift in Ginsberg's state of consciousness and both mark and foster the defamiliarisation of the world he experiences. This chapter employs medical theories to show how Ginsberg's broken, imagistic language defamiliarises his socio-political milieu in innovative ways, thus highlighting the creative worth of his psychotic experiences. My chapter also develops Quinn, Martin Wasserman, and Hadda's work on the overarching influence of Ginsberg and his mother's neurodiverse experiences on his poetry by using medical theories on psychosis to draw attention to the ways his language renders unfamiliar the speakers' experiences of reality in "Howl" and "Kaddish" (as did his psychotic experiences in Harlem). I suggest that research on the correlation between language use in contexts of psychosis and experimental language reveals the ways in which Ginsberg's experimental language in "Howl" and "Kaddish" renders reality strange. In doing so, I extend beyond Craig Svonkin's criticism, which largely considers Ginsberg's poetry in relation to his personal and religious background.

According to Theseus's renowned denunciation in William Shakespeare's *A Midsummer Night's Dream* (1600), "the lunatic, the lover, and the poet. / Are of imagination all compact…The forms of things unknown, the poet's pen / Turns them to

[5] Quotations from Ginsberg's poems, draft work, essays, letters, and interviews are cited from Michael Schumacher's *The Essential Ginsberg* (2015). These intext quotations will only include the page number.

shapes, and gives to airy nothing / A local habitation and a name" (Shakespeare 42). Pound, Lowell, and Ginsberg's poetry of the shattered self gives "A local habitation and a name" to the states of consciousness that psychosis opens up. Their concomitant composition of autobiographical experimental poetry that portrays psychotic experiences of the world, mind, and self connects their characters and their work as epochal literature from the mid-twentieth century American moment. These prophetic poets, like Jeremiah, are visionary commentators who spotlight the ills of their age in their poetry, which offers visionary perspectives on the broken mystic in the fissured American society of their day. I recognize sources of insight in their endeavour to compose poetry that lets the ruptured psyche speak—the unique eloquence of splintered expression. My use of medical literature to interpret their poetry in this thesis provides the reader with new ways of comprehending how their experimental language represents psychomimetic, fractured states of mind, psychotic, splintered versions of self, and psychotomimetic experiences of the world that render it unfamiliar.

Mapping a Psychotic Mind as it would be in Periplum

After dedicating over half a century of his life to his magnum opus, *The Cantos*, Pound dismissed it as a failure: "My errors and wrecks lie about me…I cannot make it cohere" (33) (*Drafts and Fragments of Cantos CX-CXVII* (1969)). Ginsberg nevertheless considered *The Cantos* "a great human achievement" (1), as he deemed them to be "an accurate representation of [Pound's] mind and so [cannot] be thought of in terms of success or failure" (1).[6] Ginsberg's reading of the text perhaps shows how even a work as heavily invested in antisemitic thought as *The Cantos* can offer valuable insight into the workings of human consciousness. Pound composed *The Pisan Cantos* around the time of a psychological breakdown wherein he experienced psychotic symptoms, including paranoid delusions, grandiose delusions, and incoherent speech. *The Cantos* is typically written in a disjointed, fractured manner, which is characteristic of Pound's avant-garde poetics—and yet Hickman, Surette, and Flory argue that Pound's states of mind in the 1930's shifted towards grandiosity and delusion, which his poetry mirrors.[7] According to Flory, "the nature of his post-1935 antisemitism is determined by the marked deterioration of his state of mind after Mussolini's invasion of Abyssinia in October 1935. This decline into psychosis can readily be documented by considering his writings of this period chronologically" (289). Hickman and Surette similarly contend that his state of mind began to shift towards states of psychosis in 1934 (Hickman 272). The fact that Pound wrote this section after the turning point these scholars recognise provides an opportunity to understand *Canto* 74 through an alternative frame. This chapter not only argues that Pound's psychomimetic states presumably affect, and are reflected in, the rhythmic, fractured language that

[6] Cited from *Allen Verbatim: Lectures on Poetry, Politics, Consciousness* (1974).
[7] Although his post-1935 poetry is stylistically similar to his earlier work, I argue that such language in the context of *The Pisan Cantos* (which offers a more direct record of his mind in isolation than other sections of *The Cantos* because it was composed with very few sources) can indicate the splintered, psychotic state of mind he experienced around the time he composed it. (Pound & Spoo 12-17).

constitutes a paradigm of his consciousness in *Canto* 74, but that awareness of such creative states and their connections to his poetic choices can sensitise readers differently to the way aspects of his poetry can represent his neurodiverse mind and self. My argument will incorporate the theories of some leading specialists on the influence of psychosis on mental states, senses of self, and language to show how the possibility that Pound's psychotic states influenced *Canto* 74 can elucidate the way his language can limn his delusional state of mind and psychotic sense of self. These specialists include Cassidy, Gergel, Scheepers, Murphy, Strous, Ridenour, Mills, and Jamison. Their theories open up alternative ways of understanding how language and Poundian concepts specific to Pound's post-1935 poetry in *Canto* 74 can depict his mind and sense of self in ways that correspond to, and are illuminated by accounts of, psychotic states of mind and versions of self. My adaption of Pound's cartographic figure of the "periplum" to illustrate the way this *Canto* maps the mystical journey of a psychotic mind under duress builds on contemporary readings of it, especially those concerned with Pound's visionary, psychomimetic states and key Poundian concepts such as "spezzato" or "periplum" (Hickman 272; Flory 280-90).[8]

Critics often comment on the delusions that abraded Pound's sanity. Yet little research has been pursued on the ways in which the plausible connections between his psychomimetic states and his language can show readers how his language can mirror his psychotic mind and resemble psychotic speech in his letters, radio broadcasts, and poetry from the mid-twentieth century. "[E]ven before 1935," Flory writes, "aspects of Pound's behaviour, such as the frenetic letter-writing and grandiose objectives of his economic campaign, showed clear manic tendencies and, after 1935, these became so pronounced as to constitute a manic mood disorder that co-existed with his Delusional

[8] Since *The Pisan Cantos* is a crafted work that cannot be reduced to a mere reflection of Pound's psychotic states, I do not suggest that Pound's language simply *mirrors* his psychotic state of mind but rather argue that this is one dimension of what is happening in this text.

Disorder" (286). During this period, she continues, "characteristics of [Pound's] behaviour and his writings exactly fit the diagnostic criteria for paranoid psychosis - relabelled in 1987 'Delusional Disorder' - both of the 'Grandiose Type'…and the 'Persecutory Type'" (286). Pound espoused numerous grandiose beliefs at this time, including his conviction that he could persuade Franklin Roosevelt, Benito Mussolini, and Joseph Stalin to adopt and implement his economic ideals to reform their economic systems and prevent World War Two (Flory 286).[9] These grandiose beliefs explain why Jamison also deems Pound to be hypomanic in "Manic-Depressive Illness and Creativity" (Jamison 66). Pound expresses his paranoia regarding Jewish financial conspiracies in his letter to American Senator Burton K. Wheeler in 1940. "Every country where these swine have been allowed to set up rule within rule, has been rotted. The forces that put that utterly utter Morgenthau into the treasury will do the same to the us unless stopped ..... Four years more rot" (61-2 Van Ert), writes Pound. He similarly conveys his antisemitic ideas in his World War II radio broadcasts:

> The enemy is Das Leihkapital, international, wandering Loan Capital ... The big Jew is so bound up with this Leihkapital that no one is able to unscramble that omelet. It would be sixty-two past imperfect better for you to retire to Derbyshire and defy New Jerusalem, better for you to retire to Gloucester and find one spot that is England than to go on fighting for Jewry and ignoring the process. It is an outrage that any clean lad from the country ... should be expected to die for Victor Sassoon [broadcast, 15 March 1942]. (61-2 Van Ert)

The European myth "of a secret Jewish government," Gibran Van Ert maintains, "fits very comfortably into Pound's economic beliefs, the paranoia of which does not seem complete without some control group at the head" (62). According to Strous, "a number

[9] Pound's letters also suggest that he believed he could convince British Fascists like Mosley to adopt Social Credit, the school of economic reform he advocated (333-349 Hickman).

of the diagnostic criteria for schizophrenia are based in language (e.g. clang associations, alogia, looseness of associations, poverty of speech, derailment, disorganized speech)" (585). Cognizance of Pound's psychomimetic states can show readers how his language, which comprises short, choppy sentences and involves less clausal embedding than everyday speech, resembles language use associated with psychosis. Pound avers that "[t]he big Jew is so bound up with" the enemy ("Loan Capital") because he believed that Jewish usurers exploited Western economic systems and capitalized from funding wars, which, Pound thought, could be prevented if his doctrine of Social Credit (an economy devoid of usury) was implemented (Redman 1-11). Pound's system, Timothy Redman attests, needed villains and "would eventually involve him in search of the imaginary international malefactors who deliberately caused social collapse for personal profit" (6). Although Pound's philosophies are not wholly delusional insofar as they are predicated on American populist beliefs, his muddled speech fragments and absurd metaphorical language (his depiction of the relationship between Jews and loan capital as an omelette that could not be unscrambled, for example) bespeak his paranoid, delusional state of mind (Redman 1-11; Van Ert 61-62; Murphy 1; Strous 585; Flory 286).

Since *Canto* 74 contains the kind of rhythmic, splintered language and delusional subject matter that characterise Pound's letters and broadcast transcriptions, it can mirror Pound's delusional state of mind and potentially "heightened auditory awareness" (1), which, Honda asserts, is a psychotic symptom. Readers who are sensitised to Pound's probable heightened awareness of sound and delusional state of mind around the time he composed *Canto* 74 can enrich their readings of its sound and content, which showcases his economic ideals in fragmented language and can reflect

his psychotic mind.[10] The speaker's thoughts drift to the economic system that he regarded as a catalyst to war in the following lines from this *Canto*:

> but the local loan lice provided from imported bankers
> so the total interest sweated out of the Indian farmers
> rose in Churchillian grandeur. (12558-60)

He ridicules this economic system, which, according to Redman, Pound thought "locked the industrial nations into fierce competition for foreign markets and a boom and bust cycle for which war seemed the only solution" (4). The speaker describes how imperial profits are "sweated out of" overworked colonist farmers before they evaporate into the "Churchillian grandeur" of an industrial nation, which, Pound believed, waged wars that usurers capitalised on, like parasites (lice), and perpetuated. Since the speaker suffered from paranoid and grandiose convictions, these lines can betoken his belief that his economic knowledge could bring about world peace, signify his persecutory delusion that figures like Churchill had thwarted his plan to prevent the exploitation that these lines limn, and thus offer insight into his psychotic mind. Pound phonetically connects "bankers" [ˈbæŋkəz] with "farmers" [ˈfɑːməz] to accentuate the unequal power dynamic between usurious profiteers and exploited colonial subjects that Western economic systems upheld. His fractured lines here echo the rhythms of his epistolary writing and radio broadcasts. The nasal stops [n, m], short vowel sounds, [iː, æ, ɒ, ə, ʌ, i], and plosives [k, d, t] generate internal rhythm in the sentence "clean lad from the country" [kliːn / læd / frɒm / ðə / ˈkʌntri]. This kind of internal rhythm often marks Pound's sentences, including:

[10] As an experimenter and avant-gardist, Pound was often deliberately ludic in his language, such that it is difficult to separate his intentionally playful language from his "splintered" language. I neither ignore that the following lines are crafted poetry nor suggest that Pound's language simply mirrors his psychotic state of mind but rather argue that this is one aspect of what is happening in this section because *The Pisan Cantos* was composed with very few sources, and hence it offers a more direct record of his mind in isolation than other sections of *The Cantos* (Pound & Spoo 12-17).

> The big Jew is so bound up…that no one is able to…It would be sixty-two past imperfect better for you to retire to Derbyshire and defy New Jerusalem.

The alliteration of the [l] liquid sound in Pound's phrase "the local loan lice" and the repetition of the "t" plosive in his phrase "the total interest sweated" highlight these phrases by producing rhythms that are more pronounced than (but comparable to) the rhythms of his radio-broadcast speeches and epistolary writing. Pound's repetition of the vowel sound [əʊ] in the words "local" [ˈləʊkəl] and "total" [ˈtəʊtl] phonetically connects these two lines (phrases), which articulate his paranoid thoughts, and his repetition of "the" further amplifies this connection. With awareness of Pound's psychotic states and possibly increased consciousness of sound, readers can enhance their understanding of the way these lines aurally connect and emphasize phrases that express Pound's delusional beliefs and can reflect his psychotic state of mind. Readers who are aware that "hypomanic patients…tend to rhyme and use other sound associations, such as alliteration, [frequently]" (Jamison 66)[11] can similarly heighten their sensitivity to the way in which the alliteration of "local loan lice" sonically stresses Pound's belief that usurers parasitically capitalize on wars. Although poetry in general strives for such sound pairings and rhythms, cognizance of Pound's psychomimetic states, and the likelihood that he experienced the symptoms that Honda and Jamison delineate, can help readers notice the way Pound's distinctively psychomimetic sound associations, like alliteration, underscore the meaning of phrases that articulate his delusional beliefs and ideas. Medical theories on psychosis can also open up different ways of considering how this *Canto* can limn Pound's sense of self (Honda 1; Redman 3-6).

Pound's earlier lines from this *Canto* reference Book IX of Homer's *The Odyssey* and designate Pound as "nobody," which implies that he is both losing, and

[11] Cited from "Manic-Depressive Illness and Creativity."

experiencing shifts in, his identity. Mindfulness of the linguistic phenomena related to Pound's psychomimetic states and their likely connection to his poetic choices can open up additional ways of apprehending his sense of self in this part of the poem. After Odysseus and his men sail to the land of the Cyclops, on their way back to Ithaca, Polyphemus (Poseidon's cyclopean son) detains them in his cave, which most of the men manage to escape unscathed because Odysseus operates under the alias "nobody." Pound explicitly refers to this alias in the following lines of *Canto* 74:

> **ΟΥ**᾽ **ΤΙΣ**, **ΟΥ**᾽ **ΤΙΣ**? Odysseus
>
> the name of my family. (12544-5)

Pound aligns himself with the epic hero Odysseus by representing Odysseus's name as synonymous with his family name. He cites Odysseus's expedient alias "**ΟΥ**᾽ **ΤΙΣ**" ("nobody"), which ensured that when Odysseus blinded Polyphemus, the Cyclops would cry out "'my friends, N[o]b[o]dy is killing me'" (Powell 183), and his comrades would believe that "nobody [was] assaulting [him] in [his] loneliness" (Powell 183). The delusional poet presumably viewed himself as analogous to this imprisoned Homeric hero inasmuch as he considered himself a literary giant who usury-supporting monsters had locked in a cage at Pisa's military Disciplinary Training Centre and who would soon begin his odyssey "to Washington to stand trial for treason" (Ackerman 93). Yet Pound also likely saw himself being reduced to a "nobody" when he was arrested because the Allies had both short-circuited his status as a fascist collaborator with close ties with Mussolini and foiled his plans to use his translations of Confucius and economic theories to achieve world peace. Flory's assertion that "**ΟΥ**᾽ **ΤΙΣ**—nobody—seems an appropriate name for [Pound] rather than an expedient alias" (184) implies that he has lost his identity, which he correspondingly designates as "**ΟΥ**᾽ **ΤΙΣ**" in his short, disjointed subsequent lines:

in telling the tales of Odysseus **ΟΥ᾽ ΤΙΣ**

ΟΥ᾽ ΤΙΣ

"I am noman, my name is noman." (12582-4)

According to Flory, the passage's last line expresses that Pound's "complete self-assurance has gone" (190). Yet his broken syntax visually indicates that his "complete" (whole) sense of self "has gone" as well, and the optical semantic of the second line's enjambment (an empty white space on the page) symbolises how Pound's sense of self has degenerated into nothingness (hence he declares himself "noman"). Numerous psychotic patients, Ridenour explains, "have linked the emergence of their psychosis with a sudden trauma or loss" (466). He stresses:

> [the] need for treatment to [not only] see pain and incoherence as a reflection of fragmentation, [but for treatment] to address the kinds of fragmentation…that leave a psychological void…a sense of nothingness, annihilation, or disintegration [in psychotic patients as well]. (472)

Psychotic patients, Gergel claims, also typically experience "shifts in identity" (1030). Pound's traumatic loss of Mussolini and incarceration at Pisa likely engendered psychotic states that left him with the sense of nothingness and annihilation that his identification as a Homeric character who declares himself "nobody/noman" connotes. His splintered language and repeated rejections of identity at this point in the *Canto* suggest that his sense of self is shifting and fracturing (Pound morphs into a mythic character who denies his identity), and consequently he considers himself a void, like the optical semantic of the enjambment (empty white space)—essentially a "nobody." Ridenour and Gergel's theories open up new ways of understanding the particular kind of splintering which takes place in this *Canto* that cast light on both its gains and losses. Their theories show how this *Canto*'s shattered language can be seen to represent Pound's identity as a fractured form of "periplum" that both takes on (gains) new mythic

identities and undergoes identity loss by becoming a Homeric hero who proclaims himself as "nobody." Whereas Patrick Pritchett argues that identity, "for Pound, is fluid, shifting, restless, comp[o]sed of little more than breath, light, and vacancy" (10), I employ medical literature to show how the identity that "**ΟΥ**᾽ **ΤΙΣ**" designates can not only be construed as a mere undesirable loss of identity but as a kind of generative vacancy as well (Pritchett 10; Powell 183; Flory 190; Gergel 1030; Ridenour 472).

These medical theories also offer a new way of reading this *Canto*'s depiction of Pound's fluid identity through the *phantastikon* concept. The *phantastikon* shifts in significance as readers consider it and its implications through awareness of Pound's intensifying psychotic states in the 1940's because this concept, which Pound uses as metaphor in his pre-1935 poetry, becomes more akin to what he probably experienced around the time he wrote *The Pisan Cantos*. Pound defines the *phantastikon* as a state of consciousness "that is circumvolved…like soap-bubbles reflecting sundry patches of the macrocosmos" (*The Spirit of Romance* 92) in "Psychology and Troubadours" (1912). According to Pritchett, "the phantastikon models Pound's fluid notion of personality and the special ability of the poet to mentally travel, or get inside, the psyche of another" (10). Through Kohut, Wolf, and Gergel's theories, readers can understand the state of identity registered in this *Canto*'s following lines through the *phantastikon* concept differently:

el triste pensier si volge
ad Ussel. A Ventadour
va il consire, el tempo rivolge
and at Limoges the young salesman
bowed with such french politeness "No that is impossible."
I have forgotten which city

But the caverns are less enchanting to the unskilled explorer

than the Urochs as shown on the postals. (12629-36)

The passage's opening lines,[12] Sicari maintains, "recall the opening of [Dante's] *Purgatorio* VIII" (125), whereas Ackerman attests that they portray Pound's memories[13] "of the walking tour that [he] made with Eliot and their respective wives through southern France in 1919" (112). Yet this passage also limns an upsurge of splintered memories from a ruptured consciousness that is an opening up of Pound's *phantastikon*. The *phantastikon* is a state of mind in which consciousness of the self expands around the perceiving subject, forms a field of awareness whose limits, like an enlarging sphere, surpass those of the ordinary self, and stretch the conscious mind beyond the boundaries of the individual self. Pound's patchy recollections of Ussel, Ventadour, a polite salesman's speech fragments, a forgotten city, postcards displaying Urochs, and old European roads flow through his stream of consciousness, which cascades down the page as scattered bits of text. The torchlight of Pound's consciousness exceeds his sense of self, elucidates the mnemonic debris that rises from his fissioning consciousness, like postcards cast into the air, and extends his consciousness beyond the limits of his sense of self in this passage. By conjuring up Dante's *Purgatorio* VIII, relocated to the Ussel and Ventadour of Pound's memory, the passage's opening lines spotlight how Pound's memories have become suffused with shards of literature that surface in this state of mind, surround the self, and become an extension of his sense of self, which his awareness of such texts enriches. This mental state can also bespeak the contiguity between Pound's portrayal of his identity at this point in his poem and identity within

[12] "The sad thought turns / toward Ussel. To Ventadour / goes the thought, the time turns back."
[13] According to *Letters in Captivity* (1999), numerous critics have proclaimed that *The Pisan Cantos* "are 'the memories that make up [Pound's] person'" (17) because Pound, who was under intense duress and only had access to "his volume of Confucius, [a] small Chinese dictionary, and….a regular-issue Bible" (12), chiefly relied on his memory whilst composing *Canto* 74 in his cage at Pisa. The conditions under which Pound wrote *The Pisan Cantos* are key to how I read the import of his poetic choices in this section of the poem (Pound & Spoo 12-17).

contexts of psychosis because it can demonstrate how the speaker experiences the identity loss and "shifts in identity [that Gergel deems to be] typical of psychotic disorders" (1030). Gergel discusses psychosis in relation to selfhood in her article:

> Even if there might be rare exceptions, one could perhaps posit that finding a conception of selfhood within psychosis perhaps depends upon the ability to accept as a self an individual whose narrative is, in some important way, fractured or incoherent. (1035)

The speaker enters the *phantastikon*, questions the reliability of the shattered recollections that reflect his broken, incoherent narrative (as they are partial representations of his past experiences spliced with Dante's fanciful poetry), and thus questions his sense of self,[14] which, according to Kohut and Wolf, fractures in psychosis (Ridenour 456). Rather than accessing the thought-world of the texts he has read, these texts pervade Pound's memories and alter his sense of self, which shifts as he enters different psyches, like Dante's, and adopts different personae, such as Odysseus, whom he morphs into in his subsequent lines. He designates himself as:

> "**ΟΥ**᾽ **ΤΙΣ** ['nobody']
>
> a man on whom the sun has gone down." (12713-14)[15]

The speaker declares himself "**ΟΥ**᾽ **ΤΙΣ**" because the various mythic and literary personae that he adopts merge with, and change, his identity so frequently that they both enlarge and chisel away at his sense of self, which collapses into a shattered, mutable, partially mythic "nobody." When the speaker enters the *phantastikon*, he expands and exceeds the individual self by engaging with various types of cultural memory. Yet Kohut, Wolf, and Gergel's theories reveal how this state of mind can involve shifts in

[14] The speaker also throws the reliability of his memories, which constitute part of his sense of self because these remembered experiences have shaped his identity to some degree, into question by stating that he cannot recall which city he visited.

[15] The second quoted line is an epithet that Homer uses to refer to Odysseus when he is in danger.

identity that can be both generative and corrosive because they both enlarge and fragment (erode) Pound's broken sense of self. Their theories show how readers can comprehend the state of identity registered in this part of the poem through the *phantastikon* and "no man" concepts as a fluid form of "periplum" as well as an alternative, splintered sense of self, which the speaker's psychomimetic states open up, enlarge, and fragment. These theories can also help readers see how the *phantastikon*, which Pound uses as metaphor in his pre-1935 poetry, comes closer to what he presumably experienced around the time he composed this *Canto*, which, Liebregts asserts, "is largely determined by 'mood swings'" (Liebregts 253; Ridenour 456; Gergel 1030-35; Sicari 125; Ackerman 112; Pritchett 10; Pound 92).

Cassidy associates "lability of mood" (28) with manic psychosis. Readers can apprehend the state of mind registered in this *Canto* through Pound's concept of "periplum" differently by using Cassidy's theories as a frame for interpreting Pound's poetry, which his pathological states probably influenced. Pound claims, in *ABC of Reading* (1934), that Homer's geography in *The Odyssey* is "correct geography; not as you would find it if you had a geography book and a map, but as it would be in 'periplum' that is, as a coasting sailor would find it" (43-44). Pound maps out his neurodiverse mind as it would be in "periplum" when he depicts his memories of his walking tour with Eliot. The focal point of his consciousness turns away from the present moment (his cage at Pisa) and travels down the old roads of his memory to "Ussel," "Ventadour," and the other places he visited with Eliot before his thoughts drift back to the present moment in his succeeding lines:

and there was a smell of mint under the tent flaps
especially after the rain
and a white ox on the road toward Pisa
as if facing the tower,

dark sheep in the drill field and on wet days were clouds

in the mountain as if under the guard

roosts.

A lizard upheld me. (12643-47)

Flory reads this passage as depicting "the simple life…[that] consoles [Pound] with some sense of permanence" (187) rather than displaying the "manic tendencies" she associates with other parts of *The Cantos*. Pound's melancholy thoughts meander from the fissures of his memory over the undulations of the Italian landscape to the sublime sights and scents that dispel his feelings of sorrow: a white ox, the dark sheep that resemble clouds on rainy days, a reptile that upholds him, and the smell of mint, which signifies the paradisal in Pound's lexicon. Awareness of Pound's psychomimetic states during this moment can enhance readers' sensitivity to the way this passage's fluctuating form can synecdochally link it to Pound's labile mind, whose depressed thoughts fade as he becomes preoccupied with the paradisal natural world. Pound's lines highlight the sublime fluidity of "the green world" (15471) by describing how the sights or smells around him change with the vicissitudes of the weather (the sheep look like clouds on wet days, and he smells mint after rain). Yet these images of the natural world evanesce as his mind darkens, and disturbing images of the "tower of Ugolino" (12900), who is a character from Dante's *Inferno* (1320) that, Pound attests, "chewed his son's head" (12903), surface in his stream of consciousness. This section of the poem offers Pound's readers a fascinating topography of his neurodiverse mind because it limns the contours of his mind "as it would be in 'periplum'" (as its tides ebb and flow). Cassidy's theories constitute a lens through which readers can view the marked shifts in the speaker's state of mind registered in this *Canto* through the concept of "periplum" as a labile neurodiverse mind that is wandering amidst an endless mystical pilgrimage from

purgatorial to paradisal states, which inevitably change (Pound 43; Flory 187-90; Sieburth 119-131; Cassidy 28).

According to Cassidy, mania symptoms include "pressured speech, racing thoughts, euphoric mood, grandiosity…psychosis (defined as any delusions or any hallucinations), paranoid ideation…depressed mood, [and] guilt feelings" (28). Cassidy's theories open up additional ways of perceiving the state of mind and identity registered in this *Canto*'s subsequent lines through Pound's "spezzato" concept:

dry friable earth going from dust to more dust

grass worn from its root-hold

is it blacker? was it blacker? Νύξ animae?

is there a blacker or was it merely San Juan with a belly ache writing ad posteros. (12968-72)

Cassidy's theories show how these short, humorous, sparsely punctuated lines, with their numerous enjambments, convey Pound's thoughts with a rapidity that can bespeak his manic symptoms (racing thoughts and pressured speech). These lines can similarly reflect the life course of Pound's unstable mind, which projects dark, dispersed mental states onto the environment he beholds. Pound's beautiful images of worn grass and friable earth crumbling into finer dust particles can visually instantiate the way his pathological mental states abrade the landscape of his mind and give rise to psychic fragmentation, which Mills associates with trauma, mania, and psychosis:

> It is not uncommon for bipolarity to lead to psychosis…The threat of persecution and fragmentation summons paranoiac and psychotic anxieties, further triggering annihilation panic, primitive splitting, and a fracturing of the psyche. (2)

Pound's traumatic arrest and pathological symptoms presumably thrust him into a state of inner division. Through the frame of Mills's theories, this state of disunity can be seen to cause Pound's thoughts to become loose and fragmented, like bits of grass

loosely anchored in soil, and hence they are swept from his mind onto the page in rapid succession. The speaker repeatedly asks St John of the Cross if he is experiencing the blackest night of the soul because his depressed mind casts an impenetrable gloom over the world he experiences. By linking the black night (a night that he perceives through the prism of his dark mental states) with "the soul" (self), these lines can intimate that the speaker's psychomimetic states of fragmentation influence his sense of self, which such states often erode (Jamison 117). Mindfulness of Pound's psychomimetic states can show how his incessant repetition and manically pressured speech, in conjunction with his images of the flaking soil, worn grass, and black night, can reflect his melancholy, shattered mind and elucidate the psychic erosion that is whittling away his fissured sense of self in this section. Yet Pound's phrase "Νύξ animae"[16] (which implies an individual's darker states of mind) is an allusion to St. John of the Cross's "Dark Night of the Soul" (1579) that links Pound's dark, fracturing mental states and identity with mysticism because this European poem describes the soul's passage to mystical unification with God. Liebregts similarly recognises a link between Pound's pathological states and mysticism:

> [Pound] used the Greek word for 'night' (*nux*) rather than its Latin equivalent (*nox*) in order to relate the manner of how the deepest despair may give way to ecstasy…such ecstasy stems from a true realization of the self, which always retains its links to the divine. (253)

Liebregts's argument reinforces his assertion that this *Canto* is principally shaped by mood swings (alternating states of "ecstasy" and "despair"). His argument also buttresses my reading of Pound's text since it supports the idea that the speaker's mind is ascending from its dark pathological states of dejection into enlightened manic states of ecstasy. I read this section (whose imagery, syntax, and prosody can mirror Pound's

[16] "Night of the soul."

mind and identity) through the lens of medical literature to demonstrate how readers can view the state of mind and identity registered in this section through Pound's "spezzato" concept as a splintering, fluid sense of self and mind amid a spiritual journey (Cassidy 28; Mills 2; Jamison 117; Liebregts 253).

Sensitivity to Pound's neurodiverse condition can reveal too how the speaker's psychotic, fragmented state of mind is visionary because it enables him to find paradise in fragmentation in his subsequent lines, which can bespeak the "fragmented and often psychotic" thinking, "visionary expansiveness, and…euphoria" (29) that Jamison associates with the condition she believes writers such as Pound suffered from. Jamison's theories constitute a frame through which readers can apprehend Pound's broken state of mind and "spezzato" concept alternatively in the following lines:

Le Paradis n'est pas artificial

but spezzato apparently

[Le Paradis] exists only in fragments unexpected excellent sausage,

the smell of mint, for example. (12978-81)

The ephemeral scent of "mint," which betokens the paradisal in Pound's lexicon, once again consoles Pound, whose fragmentary sensory experiences of external phenomena become paradisal at this point in the *Canto*. Since reality is mediated by ideas (his mind converts the messages that it receives from his senses into imaginative experiences), the fragmented paradise that Pound experiences is an extension of his elated, ruptured mind. Moody reads this section as spotlighting how "'paradise' or union with the divine exists in the enlightened mind, not as 'a painted paradise at the end of it' but 'in fragments…the smell of mint, for example'" (1). Building on Moody's claim, which hints at the mystical nature of the mental states that enable Pound to see divinity and unity in multiplicity, I argue that there is a connection between these revelatory states and Pound's sense of inner division. Much as Pound's psychic detrition and suffering

shroud the world of "friable earth" he experiences in his preceding lines, his mind shifts into a state of consciousness that sublimises his fleeting, fractured experiences of reality in the above passage, which, for Ackerman, indicates that:

> Paradise is not artificial but 'spezzato,' or splintered, like the typo-graphical page, those fractured lines of black font that make visible the large gap of white space…the Pisan fragments sit on the page in all their particularity. (96)

Pound's syntax can nevertheless also mirror his splintered mind. Through Jamison's theories, readers can interpret the state of mind registered in this *Canto* through the "spezzato" concept as a visionary, shattered state of mind opened up by spiritually edifying psychomimetic states that help Pound find poetry (paradise) in his broken world, which his fractured syntax can reflect. Through this frame, his fissioning mental states are enlightened ones since they not only allow him to find paradise in his fissured reality, but they permit him to see sublimity in the disunity of the mind through which he experiences this fragmented world as well. Pound extrapolates prodigious power from the friable dust, olfactory/gustatory sensations, and starry skies of the shattered world he experiences and transmutes these visionary experiences into poetry that limns paradisal realities and mythic cities "whose terraces are the colour of stars" that emblematise such power (12532). Jamison's theories provide an opportunity to re-read Pound's "spezzato" concept as not simply indicating the broken and paradisal but also signifying the euphoric psychotic states of "visionary expansiveness" that enable Pound to find paradisal oneness in multiplicity (both mental fragmentation and his shattered perception of the external world) in this *Canto* (Jamison 29; Ackerman 96; Moody 1).

Commented [b1]: Was previously divinity.

Commented [b2]: Thorpe observes "the fractured, euphoric psychotic states of 'visionary expansiveness' that enable Pound to find nirvanic (paradisal) oneness in multiplicity" (28). Here perhaps the broader context of the *Pisan Cantos* or indeed of the *Cantos* as a whole should come into play, as the references to Vedic spirituality appear abruptly in the chapter and remain sketchy. How literally is nirvana to be taken here? Do the fretful, oscillating, sometimes hysterical, sometimes odious (e.g. the elegies to fascism) poems convey any such spirituality?

By construing this *Canto*'s subsequent lines through the prism of medical literature, readers can similarly comprehend the state of mind registered here through the "periplum" and "spezzato" concepts as a splintered mind that has embarked upon a mystical mental pilgrimage from purgatory to paradise:

Serenely in the crystal jet

as the bright ball that the fountain tosses

(Verlaine) as diamond clearness

How soft the wind under Taishan

where the sea is remembered

out of hell, the pit

out of the dust and glare evil

Zephyrus / Apeliota

This liquid is certainly a

property of the mind

nec accidens est but an element

in the mind's make-up

est agens and functions dust to a fountain pan otherwise. (13347-13359)

Pound's thoughts metamorphose into water in this passage. The passage's meandering form complements its mutable subject matter, which comprises a cascading jet of fluid, splintered states that instantiate the liquid property of Pound's mind. His thoughts burst from the crumbling dust scattered around his cage in Pisa, transcend the "glare evil" of the infernal "death cells in sight of Mt. Taishan" (12599), and cascade through his imagination in different directions, like Zephyrus and Apeliota. The unpunctuated enjambments here permit the words on the page that denote Pound's thoughts to flow in a way that is mimetic of the shifting ocean currents Pound once beheld from the vantage point of Mount Taishan—one of China's Five Sacred Mountains. Mount Taishan, which symbolises dawn, parturition, and rebirth in Chinese cultures,[17] here suggests Pound's ascension from pathological states of mental attrition to visionary states of mind. The striking shift in Pound's mental states, which spring from netherworlds of "friable earth"

[17] (Sieburth 119-131).

to shattered heavens, suggests that he may be suffering from a similar form of manic psychosis to Mills's patient, who, Mills notes, underwent "significant changes in his mood and temperament characterised by extreme fluctuations in affect ranging from intense suicidal depression to disjointed feelings of euphoria" (3). Mills's assertions constitute a lens through which readers can see the speaker's mind as a form of "periplum" voyaging from pathological to visionary states. Rather than connecting Pound's allusions to water and Mount Taishan with his shifting neurodiverse states, Sicari reads Pound's lines in relation to Dante's literature:

> [Pound] sits 'where the sea is remembered'; caged in a detention centre in sight of a mountain. Pound can only remember the sea that Dante has a glimpse of in *Purgatorio* I: 'The dawn was overcoming the morning breeze, which fled before it, so that I descried far off the trembling of the sea.' (129)

According to Sicari, the speaker, like Ulysses, recalls the ocean that he has been voyaging across after having surfaced from the underworld (as did Dante) (130). These lines may indicate that the speaker has embarked upon a Dantesque odyssey, but it is an odyssey that illuminates his erratic mind, which he maps out as it would be "in periplum [akin to] / the sun dragging her stars" (12737-38). Pound's images of liquid crystal and shifting syntax betoken the ungovernable currents of his neurodiverse states and show that his alternatingly dismal and visionary states of consciousness, like a jet of liquid crystal, arise spontaneously from the fissures of his mind. He limns his mind amid a spiritual pilgrimage, like the soul's passage to mystical unification with God in "Dark Night of the Soul," to indicate that it is on an endless journey from sombre states of psychic erosion to oceanic states of "visionary expansiveness," which are as fluid, volatile, and transient as waves in this *Canto*. Since Pound emerges from hellish, disintegratory mental states and voyages across an ocean of shifting mental states in this section of his *Canto*, there is a ripple of Dante throughout this passage though a subtler

one than Sicari suggests. Mills and Jamison's theories reveal how the state of mind registered in this *Canto* can be understood through the "periplum" and "spezzato" concepts as a mind on a journey from fractured states of "depression to disjointed [visionary states] of euphoria" (Mills 3; Sicari 129-30).

Through this lens, we can correspondingly understand Pound's sense of self as comprising the chaotic flux of states, recollections, thoughts, and impressions that he describes in the above passage, which, like this *Canto*'s closing lines, reveals that his identity is a splintered ("spezzato") form of "periplum":[18]

> Hast 'ou seen the rose in the steel dust
> (or swansdown ever?)
> so light is the urging, so ordered the dark petals of iron
> we who have passed over Lethe. (13360-63)

Pound asks his readers if they have seen "the rose" (which suggests paradise) in swansdown or steel dust (fragmentation) in his first and second line, which is parenthesised to indicate that the speaker finds artistic beauty in shattered human creation (steel filings arranged in the form of a rose) rather than unified animal "swansdown." Liebregts interprets this *Canto*'s last lines differently. He writes:

> The liquid is to us not *accidens*, that is, nonessential and extraneous, but constitutes an active inducement (*agens*) to find patterns in chaos by using our minds like a magnet that drives rose patterns in the dust of iron filings. (254)

Liebregts astutely recognizes that liquid is not extraneous to the mind. Yet sensitivity to Pound's illness can reveal how his images of liquid can betoken the oceanic forces of his neurodiverse mind that abrade his sense of self, as waves erode and shape coastlines, and reduce it to a collection of variable fragments (metal filings) that form a mosaic-like

[18] Although this famous passage is a philosophical and visionary probe, I examine how it can limn Pound's neurodiverse mind and fragmented identity.

image of a rose, which constitutes an artistic reproduction of his paradisal, splintered identity. His third line articulates his urge to reach enlightenment and embrace the chaotic flux of his inner life rather than find patterns or order in his experiences. The speaker experiences enlightenment when he passes over Lethe, which in Dante's *Purgatorio* XXVIII purges humanity's sins from recollection and allows Dante to ascend to paradise, in the final line. Through the prism of Mills and Scheepers' theories, this line spotlights how the metal fragments of Pound's memory and sense of self are swept into the currents of his neurodiverse mental states, which, he realises, are impermanent and protean. These visionary states show him that much as Lethe's waters appear the same but are everchanging, the bundle of splintered mental states, memories, perceptions, impressions, and sensations that appears to be an enduring, cohesive self, like the mutable metal filings which make up the rose, belies the fluid, ephemeral nature of his identity, which one might say traces a "spezzato" form of "periplum" (Liebregts 254).

Pound's closing lines reveal that his variable identity is partly a fanciful artform since the myths, texts, and artworks he contemplates have melded into, and shaped, his memories and sense of self, which is an artistic creation that is too fragmented and mutable to have a conceivable identity. Pound is "nobody" because when he attempts to conceive of himself, he sees a kaleidoscopic bundle of splintered memories, perceptions, sensations, impressions, fragments of literature, myths, art, and disintegrating neurodiverse states that his mind cannot sculpt into a tangible, enduring form in this *Canto*. Pound's inability to "make [*The Cantos*] cohere" is not a failure, as he believed, since the incoherence of this poetry is precisely what makes it an accurate representation of his disintegratory sense of self and chaotic mind.[19] My use of medical literature to

[19] Rather than reducing this *crafted* poem to a mere reflection of Pound's psychomimetic states, I argue that it can indicate the psychotic self-fragmentation, identity loss, and states of mind that he presumably experienced in the 1940's (though this is just one dimension of what is happening in this poem).

analyse Pound's poetry reveals how his neurodiverse states refract the light of his thoughts into the alternating visionary and pathological experiences of the shifting, fracturing sense of self and psychic abrasion that *The Pisan Cantos* limns. These medical theories not only offer alternative ways of understanding Pound's splintered experimental language, but they also demonstrate how the self and mind as *Canto* 74 portrays them can be understood as a form of "periplum." My adaption of the Poundian concept of "periplum" to illustrate the way this *Canto* maps the spiritual pilgrimage of a neurodiverse mind under duress builds beyond Sicari, Liebregts, Flory, Moody, and Ackerman's discussions of this section of the poem. Readers who are aware of the possibility that Pound's illness influenced his post-1935 poetry become sensitised to the creative value of the neurodiverse states that are registered in his experimental language. These fissioning mental states are enlightened ones since they allow Pound to find paradise in his fissured experience of reality and permit him to see sublime oneness (a rose) in the disunity (steel dust) of the mind through which he perceives his identity, which, like "the rose in the steel dust," has collapsed into a collection of variable fragments.

Commented [b3]: This is persuasive, but what then are we to make of the poem's rhetorical consistency with the very earliest as well as very latest of the *Cantos*, in which apposition, concentration, collation, etc. make up an "idiogrammatic" spatial structure?

Commented [b4R3]: Medical theories on psychosis open up alternative ways of understanding how language and Poundian concepts specific to Pound's post-1935 poetry in *Canto* 74 can depict his mind and sense of self in ways that correlate with, and are illuminated by accounts of, psychotic states of mind and versions of self.

The "Lyric Self": Self-Estrangement, and Estrangement from Reality

Poetry has been associated with mania,[20] or as Socrates phrases it in Plato's *Phaedrus*, "divine madness" (Plato 59) since Classical antiquity. According to Jamison, "mania is generative; it speeds the mind and fills it with words, images, and possibility" (283-4) and "vaults over the rules of syntax and grammar" (307). Jamison argues that Lowell's bouts of manic psychosis influenced both his *Life Studies* and *For the Union Dead* poems, which, Daniel Swift notes, differ from Pound's psychomimetic art both stylistically and structurally. Lowell, Swift writes, "is nothing like Pound. Pound is sprawling, prosy, loud; Lowell is sharp, shiny, raw. But in his times of crisis Lowell needed Pound…This might be one way to understand Lowell in [*Life Studies*]. He took the mania and ordered it; he put Pound in a frame" (186-87). Although Lowell's poetry may not resemble language use associated with psychosis or "seem" psychotic in the splintered vein of *The Pisan Cantos*, it depicts comparable mystical, psychotic experiences of reality and the self. Drawing on Jamison's *Setting the River on Fire*, Jungian theory, and medical literature, I shall demonstrate how *Life Studies* and *For the Union Dead* portray psychotic experiences that dissociate Lowell from reality and his sense of self, which was not merely shattered but thereby enlarged towards an enlightened, visionary state. This chapter argues that Lowell's psychotic states influence, and are reflected in, his poems' subject matter, prosody, and language to suggest that awareness of these states and their connections to his poetic choices can illuminate the way his poetry represents psychotic experiences that estrange him from reality, lead to self-estrangement, and explode the individuated ("lyric") self. (Here referring to the "'model of subjectivity and authority' that is enacted by the 'romantic, unitary, expressive self' in 'mainstream' lyric and its predecessors" (Ashton 173).) My chapter employs Honda, Scheepers, Stein, Frosch, Kohut, and Woolf's theories on

[20] The very term that Socrates uses in Plato's *Ion*.

psychotic mental states, versions of self, and language use as a frame for elucidating the way Lowell's language limns psychomimetic experiences that alienate him from reality and his sense of self, thus shattering the "lyric self." My reading of "Skunk Hour," "Waking in the Blue," "Man and Wife," and "The Severed Head" diverges from contemporary interpretations of the way these works represent Lowell's identity and mystical, psychotic experiences (Plato 59; Jamison 283-307; Swift 186-87).

Lowell's illness and religious (spiritual) knowledge are integral to his visionary *Life Studies* poems. "Skunk Hour" betokens the contiguity between psychosis and mysticism, reconsiders traditional Western conceptions of the self, and signifies the creative value of Lowell's illness, which melts the veil that separates intellect from experience (as the speaker's psychomimetic states blend into the world he experiences). Lowell communicates his ideas through sound and imagery in this poem, whose rhythms may have been influenced by his psychotic states, which, Honda attests, often entail "heightened auditory awareness" (1). With awareness of Lowell's psychomimetic states and possibly heightened consciousness of sound during the period that he composed his *Life Studies* poems, readers can enhance their understanding of the significance of sound in works like "Skunk Hour," which, in Logan's view, "shifts from exterior to interior, from ill landscape to ill landscape within" (90) in its fifth stanza (Honda 1; Logan 90).

Building beyond Logan's argument, I argue that this stanza's religious subject matter, prosody, and sombre, Gothic imagery mirror Lowell's erratic, suicidal mental states, which estrange him from ordinary reality:

> One dark night,
> my Tudor Ford climbed the hill's skull;
> I watched for love-cars. Lights turned down,
> they lay together, hull to hull,
> where the graveyard shelves on the town. (95)

In a letter to Chard Smith, Lowell avers that "the dark and light are not mere…poetic imagery, but something altogether lived" (17) because his psychotic experiences involve "short weeks of a Messianic rather bestial glow…[and] then dark months of…emptiness" (17). The speaker projects his "dark" mental states onto external phenomena, which are endowed with malevolence, and hence Lowell becomes alienated from his surroundings. By referring to the hilltop as "the hill's skull," the speaker alludes to the place where Jesus was crucified[21] and evokes images of a skull, which represents the hilltop as a site of death and symbolises how Lowell's suicidal states merge with reality. The vowel sound [ʌ] and liquid sound [l] phonetically connect the nouns "skull" [skʌl] and "hull" [hʌl] (which is reiterated) and associate the "love-cars" with death. Lowell's images of the "dark night," "skull," and "graveyard" in the stanza's second and second-last line counterpoint his image of the "love-cars." These contradictory images suggest that the "love-cars…lay together" not only like lovers but like corpses as well. Lowell correlates death ("the graveyard") with life ("the town") again in the stanza's penultimate line. These incongruous associations, images, and Biblical allusions demonstrate how the speaker projects his unstable suicidal states, which the poem's irregular rhyme scheme and stanzaic lengths betoken, into an experiential world that reflects the incongruities of his "dark" state of mind. These projections strengthen Jamison's assertion that "the fear[s]…of the psychotic mind are projected…outwardly" (291) because they fuse with the outside world, which Lowell becomes dissociated from as a result (Lowell 17; Jamison 291).

Lowell associates such states with mysticism, as he does in "Man and Wife." The stanza's first line echoes St. John of the Cross's "Dark Night of the Soul," which describes the soul's passage to mystical unification with God. Lowell's allusion to this text suggests that he acknowledges the propinquity between a night blighted by his

[21] "When they came to the place that is called The Skull, they crucified Jesus" (Luke: 23:33).

mental illness and mysticism. Perloff notes a similar link between Lowell's illness and spiritual self-discovery. She intimates that Lowell's pathological experiences induce consciousness expansion since they offer him a greater understanding of the self when she contends that the stanza's first line instantiates "the painful moment of terror and anxiety that leads to a renewal of self-insight and understanding—this is the central experience that Lowell's self undergoes" (31).[22] She implies that these states serve as a spiritual means for self-discovery, suggests that they are visionary (as does Lowell), and supports Scheepers' idea that "the self-conscious mind is…'hyper-conscious'" during psychosis (Scheepers 1; Perloff 31).

Building from Perloff's claims, I argue that the speaker's psychomimetic states thrust him into a state of self-estrangement and prompt him to re-evaluate traditional Western conceptions of the self in the sixth stanza:

> A car radio bleats,
> "Love, O careless Love. . ." I hear
> my ill-spirit sob in each blood cell,
> as if my hand were at its throat. . .
> I myself am hell;[23]
> nobody's here—
>
> only skunks. (95)

Lowell is aware that a love song is playing from a car radio but focuses on the sobbing sounds (aural hallucinations) of his "ill-spirit" in his blood cells because his hyper-self-conscious psychomimetic state has made him preoccupied with the workings of his inner life. By expressing that his "ill-spirit" (the aspect of his sense of self that he is conscious of and can perceive) sobs as though he were strangling it, he personifies this

[22] Cited from *The Poetic Art of Robert Lowell* (1973).
[23] This is an allusion to Satan's proclamation "Which way I fly is Hell; myself am Hell" (Lewalski 119) from John Milton's *Paradise Lost* (1667) (Lewalski 119).

part of himself, others it, and alienates himself from himself, as he does in "Waking in the Blue." He not only positions himself as responsible for his own suffering and self-estrangement, but he, like the suicidal speakers in "Going to and fro" (1964) and "Night Sweat" (1964), hints at his self-destructive inclinations (Lowell imagines his hand at the throat of his "ill-spirit," which resides in cells that are essential to respiration). He portrays his "ill-spirit" (self) as akin to his turmoil, which is psychological but manifests as physical sensations, in the sense that it is a psycho-somatic phenomenon. Lowell depicts his "ill-spirit" (self) as a spiritual or psychological entity that resides in his bodily cells (a multiplicity of fragments that form his body). Troy Jollimore reflects on the "illuminating self-portrait that 'Skunk Hour'…reveals itself to be" (1), whereas I demonstrate how Lowell's illness enables him to experience and represent the self as a fragmentary psycho-somatic phenomenon, which traditional Western philosophies, such as Cartesian Dualism, deem to be psychological or spiritual instead of both physical and mental. Lowell's hyper-conscious, visionary states permit him to see the self as a fusion of mind and matter rather than an exclusively mental phenomenon, as did David Hume, who viewed the self as:

> Nothing but a bundle or collection of different perceptions, which succeed each other with an inconceivable rapidity, and are in a perpetual flux and movement. (284)[24]

Theravada Buddhist thinkers, by contrast, comprehend the self as an *illusory* "combination of ever-changing physical and mental forces or energies" (Nairn 20). Lowell's representation of self in this section is more Theravada Buddhist than traditionally Western[25] because he portrays it as a blend of mind and matter and attempts to deny its existence by proclaiming that nobody is present apart from skunks. Lowell was neither a proponent of Buddhism nor did he draw upon Buddhist ideas concerning

[24] Cited from *A Treatise of Human Nature* (1739).
[25] My reading of this section focuses on the effect of Lowell's language rather than authorial intention.

the "not self" to challenge traditional Western notions of the self in "Skunk Hour." Yet the fact that his language evokes such a version of self implies that his psychotic experiences are spiritually epiphanic since they help him reach an understanding of self that is somewhat comparable to the one that Theravada Buddhists attain through spiritual practices, such as meditation. The psychotic experiences that lead him to designate himself as "hell," reassess the self, alienate himself from his sense of self, and gainsay its existence are both hellishly pathological and numinous (as they are in "The Severed Head").

The above passage's structure and language show how the speaker's psychomimetic states allow him to regard a facet of his sense of self (his "ill-spirit") as extrinsic to him, transcend the individual "lyric self," and move towards a more impersonal version of self. This passage reveals how the speaker's psychomimetic states draw the perspective of the self outside of itself, propel the self beyond itself in a step that entails othering an aspect of it, and detonate the received concept of the unitary "lyric self." The ocular semantic of the enjambment (an empty white space between the sixth and seventh stanza) mimetically opens a chasm on the page that signifies the gulf that Lowell creates between himself and his "ill-spirit" when he renders it other and impersonalises this element of his sense of self. In doing so, Lowell realises a more impersonal version of self, which provides a window on "impersonality" (as modernist poets such as T.S. Eliot imagined it).[26] According to Eliot, "the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates" (Greenblatt 1302) because poets do not express but extinguish their personality when they surrender to tradition. He writes:

[26] The sense of impersonality that I discuss in this intimate text is neither similar to Eliotic impersonality nor the Flaubert-inflected modernist doctrine of impersonality Lowell's mentors in the New Criticism accused him of disregarding. Rather than aligning Lowell's insistence on the private with such concepts of impersonality to suggest that "Skunk Hour" is an impersonal poem, I use Eliot's discussions of impersonality to transition into Lowellian forms of impersonality.

> The progress of an artist is a continual self-sacrifice, a continual extinction of personality…It is in this depersonalization that art may be said to approach the condition of science. (Greenblatt 1302)[27]

The Lowellian form of impersonality that I read in his personal lyric poem differs from Eliot's delineation of impersonality. An Eliotic idea of impersonality nevertheless arises from Lowell's obliteration of the "lyric self" and shift towards a more impersonal sense of self since Lowell separates the man who suffers from the psychotic mind that creates when he alienates himself from his sobbing "ill-spirit" and tries to erase rather than express his personality by declaring that "nobody's here." My argument that Lowell reaches a more impersonal sense of self and shatters the concept of the "lyric self" in the sixth stanza extends beyond Logan's reading of its final line as the recognition that "the speaker himself is no one and nothing" (94).

The sound of Lowell's language complements his images of his "ill-spirit." Readers who are sensitised to Lowell's potentially sound-heightening states of psychosis can enhance their readings of the significance of sound in his poem, which suggests that he has become hyper-conscious of sounds (as he hears rather than sees his "ill-spirit" sob). Logan speculates that Lowell might be "suffering auditory hallucinations, a symptom of psychosis" (92) in the sixth stanza, wherein the liquid sound [l] and sibilant sound [s] phonetically connect "ill-spirit" with "cell," thus aurally intimating that Lowell's sense of self comprises both mind (spirit) and matter (cells). The liquid sound [l] in the words "ill-spirit," "blood," and "cell" produces a sense of light, flowing movement, which complements the rhythm generated by the sibilant sound [s], evident in the phonetic transcriptions of the words "ill-spirit" [ˈɪl-spɪrɪt], "sob" [sɒb], and "cell" [sel]. This flow of aural energy, which sonically enhances the image of flowing tears that the verb "sob" conjures up, is disrupted by the jarring percussive sounds of the

[27] Cited from "Tradition and the Individual Talent" (1919).

plosives [p, t, b, and d] in the words "ill-spirit," "sob," and "blood." Since these rhythmically disruptive sounds are aurally redolent of sobbing, they heighten the effect of Lowell's image of his weeping "ill-spirit," which sublimates in "The Severed Head."

"Skunk Hour" spotlights how Lowell's "dark" states are spiritually enlightening ones since they elevate his self-conscious mind into a state of hyper-consciousness that galvanises him into reconsidering the workings of his sense of self. The image of Lowell with his hand at his "ill-spirit['s]" throat, the plosive and sibilant sounds that echo his "ill-spirit['s]" sobs, and the optical semantic of the enjambment represent Lowell's sense of self as a fractured fusion of mind and matter that is extrinsic to Lowell. This text indicates that Lowell's illness can be personally creative because it inspires him to limn the way his "dark" mental states merge with external phenomena, such as "the hill's skull" (as they do in "Man and Wife").

"Waking in the Blue" correspondingly represents Lowell's struggles with psychosis. Jamison notes that Lowell began writing this poem during a psychotic episode while "in McLean Hospital in 1958…The final version maintains much of the imagery of the first draft… It tightens into a brilliant, controlled poem about madness" (Jamison 317). Lowell states "up till now I've felt I was all blue spots and blotches inside, more than I could bear really, if I looked at myself, and…day after day, I wrote" (Didion 184)[28] to Elizabeth Bishop in a letter, which suggests that the poem's blue imagery, like light and dark in "Skunk Hour," is "something altogether lived" (Didion 184). "Waking in the Blue" not only illustrates the way psychosis can lead to estrangement from reality, self-estrangement, and self-transcendence, but it also shows how psychotic experiences of reality and the self can be transmuted into metaphorical, ambiguous language, which depicts a bleak, "blue" reality. Numerous theorists claim that psychosis defamiliarises ordinary reality, from which psychotic subjects feel

[28] Cited from "'I Was Naked without My Line-Ends': Robert Lowell's Letters" (2003).

alienated as a result. In Stein's view, the "world appears strange and foreign to" (266) psychotic individuals who experience a loss of contact with reality, and Scheepers asserts that difficulty in differentiating between what is real and what is not is a psychotic symptom, which sheds light on both the speaker's ambiguous language and perceptual ambiguity (Scheepers 1; Stein 266; Didion 184; Jamison 317).

Franke maintains that "in the hands of Lowell, the mental hospital becomes a symbolic space recording pacification and diminishing hierarchies, a slow process of liberalization, growing wealth, and education" (18), whereas I demonstrate how the speaker's psychotic states estrange, and make him lose contact with, ordinary reality in the first stanza:

> Azure day
> makes my agonized blue window bleaker.
> Crows maunder on the petrified fairway.
> Absence! My heart grows tense
> as though a harpoon were sparring for the kill. (86)

Lowell projects his own agony ("blue spots and blotches inside") onto his "blue window," which is not made bleaker by the "Azure day" but by his "blue" mental states, which defamiliarise reality and reveal how he perceives reality when he is ill, as the image of "the hill's skull" does in "Skunk Hour." The multivalent adjective "petrified" not only personifies the "fairway" and suggests that Lowell sees his own fears manifest in the external world, which his paranoia makes him feel alienated from, but it also intimates that the fairway has turned into a stony concretion. Lowell's feelings of paranoia and "Absence" make him tense and uncertain about the nature of his surroundings, including the crows and the fairway. The verb "maunder" could imply that the crows wander around the "petrified" (stony) fairway, but given that crows are typically associated with ill fortune and death, it also insinuates that the crows are

maundering about the narrator in a conspiratorial manner on the “petrified” (terrified) fairway, though neither the reader nor speaker can be certain of this. These polyvalent words convey the epistemological unease that the psychotic speaker, who may be hallucinating, feels since his readers can construe their meanings in different ways and may consequently appreciate his uncertainty concerning whether the crows are conspiring against him or simply wandering around the “petrified fairway.” These feelings of insecurity about what can be considered real are hallmark symptoms of psychosis, which causes Lowell to lose contact with reality because it makes his surroundings appear strange and ambiguous. Building from Jeffrey McDaniel’s claim that Lowell creates “psychological tension by placing feeling adjectives on inanimate nouns: ‘the petrified fairway’” (1), I contend that Lowell’s ambiguous, metaphorical language indicates that he has become dissociated from reality by instantiating his psychotic symptoms, including feelings of epistemological anxiety, which bleed into his ambiguous language (McDaniel 1; Franke 18).

Lowell’s descriptions of the psychotic experiences that he transmutes into poetry validate Stein’s medical theories, which can be used as a methodology for analysing the poem’s final stanza anew. The sense of disassociation from the world that a psychotic individual experiences, Stein attests, is accompanied by feelings of emptiness and a loss of the individual’s sense of self because:

> As I, who feel my self becoming psychotic, lose more and more contact with the world, I also lose more and more of my grip on my self. I feel unable to do anything with my self to control it, because there is a gulf between me and it. (266)

Stein maintains that as psychosis makes an individual more alienated from reality, it makes her more estranged from her sense of self, which, he avers, becomes “just another thing in the world as distant and as meaningless as the other things in it” (266). Jamison

intimates that Lowell lost control of himself and lost touch with reality due to "the delusions and hallucinations fixing him in their grip" (102) during an episode wherein he thought that he was the Holy Ghost. Or, as he puts it, "I was a reincarnation of the Holy Ghost and had become homicidally hallucinated" (Blumenkranz 102). His letter to Gertrude Buckman after leaving Payne Whitney Hospital in 1949 limns a similar experience in which he thought that "[he] was a prophet and everything was a symbol" (Hamilton 144). These accounts of Lowell's psychotic experiences corroborate Stein's argument concerning psychosis insofar as they imply that Lowell's psychotic states caused him to lose contact with reality, control of himself, and his grip on his sense of self (as he believed he was a prophet or the Holy Ghost rather than himself). Stein contends that the Sartrean notion of the transcendence of the self (the idea that the subject or consciousness is wholly empty and that the self is a mere object in the world) not only elucidates the loss of a sense of self that psychotic individuals, such as Lowell, experience, but it captures their pathological feelings of emptiness or "Absence" as well. Lowell's accounts of his psychotic experiences support Stein's claims, which offer a new frame for interpreting Lowell's final stanza (Stein 266; Jamison 102; Blumenkranz 102; Hamilton 144).

Stein's argument sheds light on how the psychotic speaker loses grip on reality and his sense of self, which he estranges himself from and transcends in the final stanza. Isabelle Travis reflects upon the way "commentators [draw] parallels between the speaker's state of mind and a perceived cultural degeneration" (317), whereas I assert that the speaker's psychomimetic states cause him to lose contact with reality while staring into the hospital's shaving mirrors in the final stanza:

> I strut in my turtle-necked French sailor's jersey
> before the metal shaving mirrors,
> and see the shaky future grow familiar

in the pinched, indigenous faces
of these thoroughbred mental cases,
twice my age and half my weight.
We are all old-timers,
each of us holds a locked razor. (87)

He struts before the suicide-resistant metal mirrors, but instead of examining his reflection, he watches his future become familiar in the tense expressions of the other patients, whom he deems to share his suicidal disposition, which he depicts as "his will to die" (62) in "Night Sweat." By recognising an austere future in their faces, which portend suicide, Lowell implies that he has lost contact with the objective world because he has projected his own fears about the future onto their faces, which he feels estranged from, like the "petrified fairway" or "agonized" window, as a result. Rather than seeing the faces themselves, he views an image of them that the mirror has refracted and reflected. He cannot perceive the reflected image itself (as it exists independently of his mind), because reality is mediated by ideas (all his experiences of reality originate in his mind). Since Lowell merely experiences a subjective reproduction (mental image) of the actual mirrored image, which is itself a partial reflection of reality, he is thrice removed from the reality (faces) that he observes. He also does not identify the patients as individuals but rather reduces them to "thoroughbred mental cases." His use of metaphorical language to represent them indirectly distances him from them because it fashions a schism between his metaphorical depiction of these patients and the patients themselves (reality). The psychotic speaker has lost contact with reality in this stanza since he is thrice removed from the reality he represents, has projected his own fears regarding the future onto the faces (reality) that he examines, and has dissociated himself from these patients (reality) by using metaphorical language to represent them. The fact that he poignantly acknowledges his kinship with the very patients he estranges

himself from when he declares “We are all old-timers” implies that he has begun to alienate himself from himself as well.

He loses his hold on his sense of self and descends into a state of self-estrangement in this stanza’s last line, which, according to Jamison, intimates that “the asylum levels all” (317) because this poem debunks the notion “that class or education protects against insanity” (316). Lowell, however, also metaphorically represents his illness as a “locked razor” in this line to emphasise how his illness is dormant (“locked”) for long periods but will inevitably occasion psychotic episodes in his “shaky future.” He uses metaphorical language to dissociate himself from his illness, which disposes him to contemplate suicide, much as it prompts him to “[count his] steps to the noose” (31) in “Going to and fro.” Rather than describing his psychotic symptoms or states explicitly, he represents his illness as “a locked razor” (via substitution) to distance himself from it. By metaphorically representing his illness as an external object (a “razor” that he holds) instead of an internal affliction that is part of him, Lowell others this facet of himself, creates a rift between himself (perceiving subject) and this feature of himself (perceived object), and estranges himself from himself akin to the way he alienates himself from his “ill-spirit” (self) in “Skunk Hour.” Lowell not only shatters the received notion of the individual, cohesive “lyric self” by using metaphorical language to other a dimension of his sense of self, but he also loses his grip on it and plunges himself into a state of self-estrangement (as he does in “Man and Wife”) (Jamison 316-17).

Commented [b5]: Debunks.

Stein’s argument offers insight into how the psychotic speaker does not merely lose his hold on reality and his sense of self but transcends his sense of self in this stanza. Stein implies that psychosis can bring about self-transcendence when he cites Sartre’s concept of self-transcendence to bespeak the loss of a sense of self that psychotic individuals often experience. Lowell undergoes such an experience in the final

stanza. He estranges himself from an aspect of himself in a way that pulls his sense of self outside of itself, allows him to transcend the boundaries of the individual, unitary self, and thrusts him towards a more expanded version of self. This poem, like "Man and Wife," detonates the received notion of the "lyric self" and reveals how Lowell's psychotic states enable him to attain a new dilated version of self, which Lowell hints at when he jestingly refers to his weight. Much as he equates his inner tension to the stress of being threatened with "a harpoon" (which connotes whaling) to self-deprecatingly imply that he is large and overweight, he remarks upon how "[he weighs] two hundred pounds" (87) "after a hearty…breakfast" (87) and notes that the other patients are "twice [his] age and half [his] weight" as he "struts" before the shaving mirrors. Lowell not only intimates that he has become bigger and heavier (probably as a result of medicine-related weight gain), but he also alludes to his inflated sense of self (he "struts" about with his inflated ego). Through the lens of Stein's theories, readers can understand how the psychotic speaker loses his hold on reality and his sense of self, transcends his sense of self, and ascertains a more distended version of self in this stanza.

Commented [b6]: Another critic here.

Lowell's ambiguous, metaphorical language indicates that psychotic states can lead to alienation from reality, self-estrangement, and self-transcendence, which demonstrates how Lowell's psychomimetic art accesses elevated or transcendent states of being (as does Pound's less structured, incoherent psychomimetic poetry). "Man and Wife" correspondingly limns Lowell's psychotic experiences of reality and his sense of self. The opening stanza's ambiguous, allusive language shows how the speaker's psychotic experiences magnify both the alluring beauty of the world and estrange him from reality, evince his psychotic symptoms (epistemological anxiety), and spotlight how his pathological states shift him towards a more impersonal, psychotic version of self insofar as his sense of self becomes more fragmented:

Tamed by Miltown, we lie on Mother's bed;

the rising sun in war paint dyes us red;
in broad daylight her gilded bed-posts shine,
abandoned, almost Dionysian. (92)

Lowell projects his own mental states onto the external world (as he does in "Skunk Hour" or "Waking in the Blue"), yet these projections endow the world with fierce poetic beauty rather than merely rendering it bluer and bleaker. The "rising sun" emits light that metamorphoses into war paint that dyes Lowell and his wife[29] red, which beautifies them in a way that makes them appear fiercer (like warriors adorned with war paint). The "gilded bed-posts shine" in the ethereal sunlight that makes them appear "abandoned," which conveys the sense of alienation that Lowell's observation "nobody's here" in "Skunk Hour" expresses. Yet the light also deifies them and associates them with sensual (sexual) pleasure, as well as destruction, by making them appear "almost Dionysian." The adjective "Dionysian" enhances the paradoxically destructive ("murderous") reproductive imagery of the magnolia "blossoms" in the succeeding lines of the stanza:

blossoms on our magnolia ignite
the morning with their murderous five days' white. (92)

The vernal images of the green trees, which, like Dionysus, are emblematic of fertility, augment the reproductive imagery of the magnolia "blossoms" (plant reproductive organs) that ignite the morning with their white hue, which the paranoid speaker perceives as "murderous." Much as Lowell associates the "bed-posts" with Dionysian sensual pleasure to imply that he is attracted to them while simultaneously implying that he feels estranged from them by describing them as "abandoned" and "Dionysian," he juxtaposes life (blossoms) with death (murderous white) to show that his psychotic experiences involve antagonistic perceptions of reality and feelings. These experiences

[29] According to Axelrod, Elizabeth Hardwick is Lowell's wife in this poem and "To Speak of Woe That Is in Marriage" (1959) (Axelrod 123).

include feelings of attraction in conjunction with feelings of aversion and alienation, which Lowell conveys in poems such as “Skunk Hour.” Building on Axelrod’s assertion that Lowell “perceives a world homicidally antagonistic” (123), I argue that Lowell’s psychotic states, which Jamison attests, may “expose imagined worlds that are [both] wonderful [and] terrifying” (291), paradoxically attract and repel (estrange) Lowell from reality by making it appear “almost Dionysian” (neither wholly attractive nor destructive/repellent by virtue of being both) (Axelrod 123; Jamison 291).

These paradoxical psychotic states influence Lowell’s ambiguous, allusive language. In her discussion of Mark Rudman’s and Stephen Yenser’s traditional interpretations of the poem, Hamilton reflects upon the way these critics have not only argued that “Miltown” in the poem’s opening line is both a “pun on Milton” (162) and “the drug of the ‘tranquilized Fifties’” (162), but that the second line alludes to Donne’s “The Sun Rising” (1633) as well. These moments of fertile ambiguity, like the “abandoned” bed-posts (which can be construed as abandoning themselves to Dionysian desire, relinquishing such desires, or merely deserted), spotlight how the psychotic speaker’s use of lexicon expresses his epistemological anxiety, as does his phrase “almost Dionysian,” which connotes both the destructive (repellent) and sexually attractive (reproductive). Hamilton concludes that “Rudman and Yenser make a case for their arguments because allusion is in the very character of Lowell’s work” (162), whereas I claim that much as Lowell’s psychotic epistemological unease bleeds into his language in “Waking in the Blue,” it shapes his allusive, ambiguous language in “Man and Wife” (Hamilton 162).

The opening stanza’s subsequent lines, which report that Lowell “held [his wife’s] hand” (92) all night “as if [she] had / a fourth time faced the kingdom of the mad—” (92), reveal how his psychotic experiences help him reach a more fragmented, impersonal version of self. Rather than saying that he held his wife’s hand as if she had

faced him during a psychotic episode, he substitutes himself with "the kingdom of the mad" to impersonalise his psychotic version of self and dissociate himself from his illness, which he portrays as something external to himself (a remote realm), as he does in "Waking in the Blue." Lowell uses the pronoun "it" to refer to his illness in the stanza's succeeding lines, which, like this pronoun, represent his illness as something external to (other than) himself:

> its hackneyed speech, its homicidal eye—
> and dragged me home alive. . . (92)

Lowell ascribes his platitudinous speech to "it," imputes his homicidal inclinations to "it," and suggests that "it" is a foreign threat that jeopardises his life by implying that he held his wife's hand as though she had dragged him away from "it" to save his life. These desperate attempts to absolve himself of responsibility for his psychotic behaviour and separate himself from "it" serve to estrange his illness. By alienating an illness that constitutes part of who he is, Lowell impersonalises this facet of his sense of self, which is not an individuated,[30] lyric self but a self that has become fragmented and impersonal by virtue of having dimensions of it rendered other. The dashes and ellipsis in this stanza fragment these lines, which mimetically represent a fractured, psychotic version of self because, as Frosch attests, "a person's sense of self in psychosis falls apart" (Ridenour 457). Lowell's psychotic experiences of his sense of self are visionary in the sense that they draw the perspective of the self outside of itself, other an element of the self, and thus help him attain a more impersonal, fragmented version of self. These spiritually edifying experiences of his sense of self launch him beyond the individual, unitary self (as they do in "Waking in the Blue" and "The Severed Head"). My reading

[30] According to Carl Jung, individuation is the process by which the various unconscious facets of an individual's personality are acknowledged, integrated, and reconciled so that the individual's personality can become completely developed. It is a process that involves reconciling the contraries within oneself to become "a psychological 'individual,' that is, a separate, indivisible unity or 'whole'" (Jung 212-220). Quotation from *The Essential Jung* (2013).

of this poem extends beyond Hamilton's discussion of Lowell's poetic "vision of a kingdom of homicidal violence and madness" (162) because I demonstrate how Lowell's psychotic states paradoxically make the world appear attractive to him while simultaneously estranging him from reality and reveal that the speaker's psychotic symptoms are reflected in his ambiguous language. I also elucidate the way Lowell's psychomimetic states permit him to see his sense of self from visionary frames of reference and explode the concept of the individuated "lyric self" (Ridenour 457; Hamilton 162).

Lowell's *For the Union Dead* poems, which were composed around the time of his psychotic breakdowns in the early 1960's, present the reader with particularly splintered depictions of the self. "The Severed Head," which limns a dream concerning Lowell's psychotic, mystical experiences, delineates an even more fragmented version of self than "Man and Wife" does. Lowell interacts with a hallucination that symbolises his *shadow* archetype[31] while submerged in the dream-world of "The Severed Head," which portrays his psychotic and mystical experiences as being inextricably linked. He alludes to such a link in his letter to George Santayana, wherein he avers that "the *mystical* experiences and explosions turned out to be pathological and left [him]…inert, gloomy, aimless, vacant, self-locked" (Bauer 29). He also hints at a link between his dreams and psychotic experiences when he describes the "'experiences' that led to the hospital [as seeming] like a prolonged dream" (Jamison 108-9) in a letter to Dorothy Shakespear (Pound's wife). The speaker's illness initially estranges him from his sense of self and his dream world (mind). Yet when he accepts his *shadow* (illness) as part of himself, he partially individuates and experiences states of cohesion, which, after he fails to individuate properly, crumble into psychotic states of disunity that sublimate his

Commented [b7]: This section needs more critics.

[31] Jungian archetypes are images, entities, or elements that recur in dreams, mythology, and folk stories. The *shadow* archetype is "the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious" (Jung 87; Sattler 471). Quotation cited from *The Essential Jung*.

ego and catapult him beyond the self to a new, disembodied spirituality. Rather than suggesting a successful Jungian reconciliation of psychic contraries, I argue that the poem's energy derives largely from the conflict of forces that ultimately preclude Lowell from fully attaining individual cohesiveness (individuation) by destroying his sense of self (ego), which melds into the cosmos as a result (Bauer 29; Jamison 108-9).

Commented [b8]: Thorpe suggests a Jungian reconciliation of psychic contraries, but of course the poetry's energy derives in large part from the conflict of forces rather than from any attainment of cohesion.

The opening stanza limns the beginning of Lowell's dream, wherein he experiences psychotic symptoms, including hallucinations and feelings of alienation from reality, his own mind, and his sense of self. After explaining that "[his] house was changing to a lost address" (49), whose "nameplate [had fallen] like a horse-shoe from the door, / where someone, hitting nails into a board, / had set his scaffolding" (49), Lowell reports having heard this anonymous man pour:

> mortar to seal the outlets, as [Lowell] snored,
>
> watching the knobbed, brown, wooden chandelier. (49)

Since Lowell sees the chandelier and hears the mortar being poured while asleep (snoring), this poem could be read as a dream that blends into reality. But given that Lowell experiences psychotic symptoms in this dream, I argue that it is a dream about psychosis to sensitise readers to how the psychotic version of self that the poem evokes shatters, expands, and thus shifts towards an expanded nirvanic state. He depicts his abode as a "house" rather than a "home" to alienate himself from it, which, devoid of a nameplate, becomes "a lost address" on the verge of dereliction. Lowell hears his room being sealed and conveys his distress at being confined to this room by representing his "small / chance of surviving in this room" (49) as an imaginary "spider crab" (49), which is the world's largest crab species. Lowell imagines an enormous crab in his cramped room so as to visually instantiate his odds of surviving in a way that enkindles a sense of claustrophobia, which the sound and imagery of the succeeding lines compound: "Its shut / windows had sunken into solid wall" (49). The glide sound [w],

which sonically fuses “windows” with “wall,” accentuates the image of the windows merging into the wall, and the sinister sibilant sound [s/ʃ] (implicit in the words: “Its,” “shut,” “windows,” “sunken,” and “solid”) further intensifies the stifling atmosphere that this image (showing how Lowell’s hallucinations warp reality) engenders. These sounds and images demonstrate how Lowell’s hallucinations morph into his dream world, render it menacingly claustrophobic, and estrange him from it in a way that is reminiscent of how his sound-heightening hallucinatory psychotic states alienate him from reality in “Waking in the Blue.” By estranging him from the dream world that his mind produces, his illness alienates him from his own mind as well. These feelings of alienation develop into a sense of self-estrangement when a tentacled hallucination attacks him in the stanza’s subsequent lines:

> I nursed my last clear breath of oxygen,
> there, waiting for the chandelier to fall,
> tentacles clawing for my jugular. (49)

The three caesuras generated by the commas in the first two lines of the quote disrupt their rhythm and slice them up into disjointed fragments, which mimetically represent the speaker’s laboured, irregular breaths and heighten the anticipation that the reader feels while the speaker struggles to respire under a chandelier that may fall on him. This atmosphere of suspense peaks when Lowell hallucinates an entity with tentacles that claw at his throat. By throttling the asphyxiating speaker, this hallucination, which, like his “ill-spirit” in “Skunk Hour,” constitutes a part of Lowell’s sense of self insofar as it is a manifestation of an illness that forms a crucial dimension of his identity, alienates Lowell from an aspect of himself, throws him into a state of self-estrangement, and thus propels him towards an enlarged version of self. According to Axelrod, Lowell’s poem is an imitation of Tate’s “The Buried Lake” (1960). He claims that both poems “describe a surrealist dream in which the dreamer descends into the dark ‘buried lake’ of the

unconscious in quest of mystic illumination and a reintegration of self. But…Lowell's dreamer has been granted only a dreary vision of his own decapitation" (153). Yet Lowell's dream presumably represents a psychotic experience because the psychotic symptoms he experiences in this stanza (hallucinations in conjunction with feelings of alienation from reality, his mind, and his sense of self) are synonymous with the symptoms he experiences in other poems that represent his illness, such as "Man and Wife" (Axelrod 153).

Lowell's tentacled hallucination stops choking him when he hallucinates his editor, who can be construed as Lowell's *shadow* archetype, in the stanza's succeeding lines. The editor approaches Lowell "with a manuscript" (49) and proceeds to scratch "in last revisions with a pen" (49) which leaves "no markings on the page" (49). Lowell describes his illness as a "holocaust of irrationality" (Jamison 314), and his editor not only evinces such irrationality by scratching in revisions with a pen that leaves no marks on the page, but he signifies the propinquity between psychosis and creativity (or creative process) as well. Lowell hallucinates his editor, though given that this man appears in a dream, mirrors Lowell's sex, and instantiates the psychotic aspects of Lowell's disposition, he can be interpreted as a hallucination that emblematises Lowell's *shadow* archetype. This archetype, Jung maintains, comprises all the unconscious psychological components that an individual considers morally or socially unacceptable but may also display "good qualities, such as…creative impulses" (423),[32] and, in dreams, always appears in a form that reflects the sex of the dreamer. The editor, like the "hopped up husband" (93)[33] in "To Speak of Woe That Is in Marriage," epitomises Lowell's objectionable characteristics, including his mental instability and irrational,

[32] Cited from *The Essential Jung*.
[33] Lowell mentioned to Allen Ginsberg, while on his way to a mental hospital, that "the particular hopped-up state of mind in which he found himself was precisely the state of mind in which his best ideas for poetry occurred" (Jamison 300). This remark shows that he did recognize a connection between his psychotic states and the sources of his creativity (Jamison 300).

psychotic behaviour, which, Jamison claims, made him "menaced and menacing" (314) and took a toll "on his relationships" (315). His *shadow* exemplifies such behaviour in this stanza's subsequent lines, wherein Lowell attests that his *shadow* "shook his page" (50):

> tore it to pieces, and began to twist
> and trample on the mangle in his rage. (50)

Since Lowell's editor shreds a page he has edited with a pen that leaves no marks on it in a fit of unprovoked rage, Lowell's description of his illness as a "rage monstrous, causeless" (Jamison 314) could equally describe his editor's (who represents his illness) irrational behaviour. The plosives [p, k, t, b, d, g] in the words "shook," "page," "tore," "it," "to," "pieces," "and," "began," "to," "twist," "and," "trample," and "mangle" produce jarring sounds that echo the editor's destructive actions. His furious outburst not only mirrors Lowell's manic rage and capriciousness, but it also spotlights how the editor can be understood as Lowell's *shadow* because he embodies these socially reprehensible characteristics even after Lowell permits him to hold his hand, which connects Lowell with his *shadow* (Jamison 314-15; Sattler 469-73; Jung 423).

When he accepts his *shadow* as part of himself by allowing his editor to caress his hand in the first stanza, Lowell partially individuates and experiences fleeting visionary states of unity and equanimity:

> His hand caressed
> my hand a moment, settled like a toad,
> lay clammy, comfortable, helpless, and at rest. (49)

Lowell depicts his *shadow*'s veins as "pulsing to explode (50) in the stanza's succeeding line to show that his *shadow* symbolises his illness, which he similarly represents as "branch-lighting forking through [his] thought and veins" (Jamison 303) in "Summer Between Terms" (1959). By accepting and integrating his *shadow* side into his

personality, Lowell takes an important step in the process of Jungian individuation, a process whereby the different unconscious aspects of the personality are brought into consciousness, synthesised, and harmonised so that the personality may become wholly developed. According to Jung, dreams are "the direct expression of unconscious psychic activity" (140),[34] that is to say, "manifestations of—we might even say messages from—the unconscious that compensate for deficiencies in the ego or in the waking life" (Sattler 472). So, from a Jungian standpoint, Lowell permitting his *shadow*'s hand to caress his own can be construed as an acceptance of the unconscious messages (about unreconciled pathological contraries which need to be integrated into his personality structure) that his dream embodies. Since Lowell's *shadow* hallucination allows Lowell to accept him (his *shadow*) and partially individuate at this point in the dream, this hallucination enables him to draw repressed, unconscious facets of himself up to the surface, integrate them into a cohesive selfhood, and achieve a sense of inner harmony, which renders his hallucinations harmless. After Lowell accepts his *shadow*, the hitherto hostile tentacled hallucination becomes calm and ceases to arouse feelings of self-estrangement in the second stanza, wherein Lowell reveals that its:

> tentacles, thirsting for a drop of life,
> pant with calm inertia. (50)

The hallucination is no longer aggressive towards Lowell. This shift in its behaviour indicates that when Lowell accepts his *shadow* (illness) as part of himself, his pathological states transform into mystical states that help him attain a sense of unity and harmony, which is not ruptured by his *shadow*'s paroxysms of vexation. Rather than suffocating him or distorting his surroundings (which were melting before his *shadow*'s "clammy, comfortable" hand caressed his hand), his hallucinations, including the "fast fish" (50) that "stirred / and panted" (50), the benevolent "ocean butterflies" (50), and

[34] Cited from *Collected Works of C.G. Jung, Volume 16* (2014).

the tranquil tentacled entity, exist in harmony and have a symbiotic relationship with Lowell. The fact that his illness produces nightmarish and mystical hallucinations, such as the tentacled entity, which is maleficent in the first stanza yet peacefully inert in the second, may explain why Lowell describes his illness as "a magical orange grove in a nightmare" (Jamison 314). This description, like Lowell's use of the term "inertia/inert" in both his poem and letter to Santayana concerning his pathological, mystical experiences, signifies the contiguity among his nightmarish, psychotic experiences, magical, visionary experiences, and sources of creativity, though his description also indicates a link between dreams and psychosis. Lowell's illness induces the same pathological states of alienation and disunity that we see in "Waking in the Blue" at the beginning of this poem, but after he accepts his *shadow* (illness) and partially individuates, these states metamorphose into mystical states of unification and serenity in the second stanza, which, like "Man and Wife," shows that psychotic experiences involve antagonistic mystical and pathological states. Axelrod recognizes that Lowell's "surrealist dream" is mystical, but he reads the poem's ending as "a dreary vision" of Lowell's decapitation, which I argue is nirvanic rather than dreary. The category of psychosis adds to understandings of Lowell's poetry as handled in a surrealist register by showing how the sense of self that his poetry evokes is not merely shattered, but thereby enlarged towards a surreal nirvanic state (Jung 140; Sattler 469-73; Jamison 303-314).

Lowell's *shadow* prevents him from wholly individuating by abandoning him, and he consequently experiences states of disunity that give rise to his psychotic vision of his own decapitation, which symbolises an ego death that blasts Lowell outside of the individual self and finite world[35] to a new, disembodied spirituality. When his *shadow* flees in the third stanza, Lowell exclaims "He left me" (50) to convey the feelings of

[35] When I refer to the universe, objective world, or reality, I am referring to them in the context of Lowell's dream, which, like his "waking" experiences of reality, originates in his mind.

"Absence" and alienation that he expresses in "Waking in the Blue" or "Skunk Hour." The editor departs, prohibits Lowell from properly synthesising his *shadow* into a cohesive selfhood, and plunges Lowell into a state of inner division that occasions his decapitation vision in the final lines, which describe him reading the Biblical story of Jael and Sisera "till the page turned black" (50). He writes:

> Jael hammering and hammering her nail
> through Sisera's idolatrous, nailed head.
> Her folded dress lay underneath my head (50).

The image of Jael's nail piercing and cracking Sisera's skull enhances the violent image of Lowell's decapitation. According to Kohut and Wolf, psychosis involves "a fragmentation and collapse of the self" and "emerges in the context of a profoundly damaged self [and] a fragmentation between body and mind" (Ridenour 456). Lowell's vision of his own decapitation emblematises a psychosis-induced ego death wherein his sense of self fractures and collapses, and this ego death emerges in the context of a damaged, unindividuated self and fragmentation between mind (his severed head) and body (matter). His sense of self or "ill-spirit" (self), which he represents as a fusion of mind and matter in "Skunk Hour," fissions and dies in this dream scene, whose hallucinatory images of Lowell's head (mind) being severed from his body (matter) symbolise an ego death (decapitation) that shatters the individuated "lyric self." Since Lowell's sense of self separates him (the perceiving subject) from the objective universe, this splitting of his sense of self (dissolution of his ego) unifies him with a reality that he felt dissociated from at the beginning of the dream and relieves him from the pains of his bodily existence. The image of Jael's (who, according to the Bible,[36] ascended to heaven) "folded dress" cushioning Lowell's severed head denotes the nirvanic sense of comfort that ensues from this psychotic dissolution of the self, which

[36] (Judg. 5:24–26).

splinters and, like Jael, melds into the fabric of the universe (heaven). Lowell jettisons his "locked razor" ("self-locked" pathological states) and body, dispels his feelings of estrangement or "Absence," and experiences a nirvanic sense of oneness when he has this psychotic vision of his own decapitation, which symbolises his sense of self sundering, dying, and becoming one with the cosmos. The speaker's illness initially alienates him from his sense of self and his dream reality (mind), but when he accepts his *shadow* (illness) as part of himself, he *partially* individuates and experiences mystical states of cohesion, which, after he fails to individuate properly, disintegrate into a state of inner division that induces his decapitation vision. This vision signifies an ego death that elevates Lowell beyond his body, finite world, and individual, unitary "lyric self" to a new, disembodied spirituality (Ridenour 456).

Kohut and Wolf's theories elucidate the way the psychotic speaker's fracturing sense of self and the universe become one cascading vision when his "ill-spirit" (self or ego) dies, thereby preventing him from attaining individual cohesiveness or "individuation, [which] means becoming a single, homogeneous being" (Jung 418).[37] Interpreting this poem through the prism of Stein's theories offers new insight into how Lowell not only loses his hold on reality and his sense of self but transcends his sense of self and shifts towards an enlarged version of self (which expands when it becomes one with the universe) as well. Scheepers' theories take Perloff's interpretation of "Skunk Hour" in a new direction by demonstrating that Lowell's psychotic states are introspective, shatter the received concept of the "lyric self," and enable him to perceive and portray his sense of self as a fractured fusion of mind and matter, which dissolves in "The Severed Head." Frosch's theories on psychosis and self-fragmentation similarly shed light on how the psychotic speaker's visionary states in "Man and Wife" draw the perspective of the self outside of itself, other an element of the self, and help Lowell

Commented [b9]: Previously: Jung, Kohut, and Woolf's theories.

Commented [b10]: Through the prism of Stein's theories, "To Speak of Woe That Is in Marriage," which shows how these psychological forces prompt Lowell to commit adultery and act violently, also spotlights how his psychotic states help him reach an enlarged version of self and a greater understanding of himself.

[37] Cited from *The Essential Jung*.

attain a more impersonal, fragmented version of self. Through the lens of such medical theories, readers can comprehend the way that "Skunk Hour," "Waking in the Blue," "Man and Wife," and "The Severed Head" depict mystical, psychotic experiences that estrange Lowell from reality, plunge him into states of self-estrangement, and detonate the individuated ("lyric") self. In being informed about the prominent psychotic symptoms that Lowell's personae exhibit, including feelings of estrangement and epistemological anxiety (perceptual ambiguity), readers can enhance their understanding of his ambiguous, metaphorical language, which he uses to portray himself as alienated from reality and his sense of self in poems such as "Waking in the Blue." Readers who are aware that psychotic states are often conducive to hearing sound more keenly can also heighten their understanding of the significance of sound in Lowell's work, which was presumably influenced by his sound-heightening states of psychosis. My reading of the estrangement of Lowell's pathological experiences highlights the creative value of his spiritually edifying states of psychosis, which are reflected in his metaphorical, ambiguous language.

Visionary Madness, Creativity, and Defamiliarisation

According to Viktor Shklovsky, "the technique of art is to make objects 'unfamiliar'" (Parker 78). In "Art as Technique" (1917), Shklovsky avers that "Tolstoy uses this technique of 'defamiliarisation' [when he] describes an object as if he were seeing it for the first time [and] makes the familiar seem strange" (Parker 79), as did Ginsberg's psychotic visions in Harlem. While reading William Blake's *Songs of Innocence and of Experience* (1789) in Harlem, Ginsberg experienced epiphanous visions that broke up (restructured) his conception of reality and enabled him to see it through the prism of Blakean innocence, which, Blake attests, is the state of the human soul that offers a child-like vision of the world (Greenblatt 112). Drawing on his visionary "mind break-up with Blake" and "drug trances" (163), Ginsberg uses splintered, imagistic language in his poetry to reconstruct the grammar of a reality that his contemporaries considered familiar and represent it "as if he were [a child] seeing it for the first time" (3) so as to defamiliarise it. The alterations in language, which correspond to the breakdown in language that occurs in the context of psychosis, in Part II of "Howl" and Parts II-V of "Kaddish" signal a shift in Ginsberg's state of consciousness and both mark and foster the defamiliarisation of the world he experiences. This chapter not only argues that Ginsberg's visionary psychotic states inform, and are mirrored in, his splintered, imagistic language, but also that awareness of such states (serving as sources of creativity) and their connections to his poetic choices can illuminate the way his language defamiliarises orthodox twentieth-century American conceptions of reality, ethical standards, and social mores. Drawing upon medical literature in conjunction with Ginsberg's journals, essays, and interviews, I will demonstrate how his broken, imagistic language renders his socio-political milieu unfamiliar in innovative ways, thus highlighting the creative worth of his neurodiverse condition. My argument will incorporate Scheepers, Griswold, Ridenour, Murphy, and

Honda's theories on psychosis to elucidate the way Ginsberg's experimental language defamiliarises his socio-political milieu so as to cast into doubt things that many patriotic Americans of his day took for granted (such as the capitalist system). I will suggest that research on the adjacency between language use in contexts of psychosis and experimental language casts new light on the way Ginsberg's experimental language in "Howl" and "Kaddish" renders reality strange. Since this chapter explores both the way Ginsberg's poetry defamiliarises reality and the link among madness, spirituality, and creativity, it also examines how Ginsberg conceived of the contiguity among his and his mother's psychotic experiences, mysticism, and the sources of his creativity. My approach to Ginsberg's poetry will thus diverge from contemporary readings of "Howl" and "Kaddish," including interpretations of these texts principally concerned with Ginsberg's representation of mental illness and American socio-political conditions (Greenblatt 112; Schumacher 163; Parker 78-9).

The 'Six' Gallery Reading (1955) in San Francisco marked the birth of the Beat Generation with the first public reading of Ginsberg's magnum opus, "Howl," which occasioned a monumental break in ways of understanding freedom of expression, social norms, and the ethical standards of society in the America of his day. Michael McClure, one of Ginsberg's major literary disciples, describes his impression of Ginsberg's first reading of the poem:

> Ginsberg read on to the end of the poem, which left us standing in wonder, or cheering and wondering, but knowing at the deepest level that a barrier had been broken, that a human voice and body had been hurled against the harsh wall of America. (Allison 3)

McClure intimates that the public was immediately struck by the politically subversive nature of the poem, which narrowly avoided being banned at an obscenity trial in San Francisco shortly after its publication. "Howl" evaded censorship due to its "redeeming

social value" (Black 35) and thus paved the way for freer conceptions of artistic expression over the next decade. According to Ginsberg, "a series of legal trials, beginning with [his] poem *Howl*, liberated celebrated works including books by Henry Miller, Jean Genet, D. H. Lawrence, William Burroughs, and other classical writings" (217).[38] Much of his poetry, he attests, is not only "aimed to rouse the sense of liberty of thought and political social expression of that thought in young adolescents" (218) but also seeks to subvert hegemonic systems that subjugate those who "do not fit into a commercially or politically stereotyped convention of colour, sex, religion, political allegiance, or personal sense of self" (218). "Howl" promotes freedom of expression and ridicules the ethical pretensions of a state that marginalised people who refused to conform to its conventions. The poem, as I will argue, also bespeaks the link among psychosis, visionary experiences, and experimental language practices that defamiliarise such conventions (Allison 3; Black 35; Schumacher 217-18).

Ginsberg alludes to the nexus among madness, mysticism, and his experimental language practices in his interviews, letters, draft work, and the poem's opening lines:

> I saw the best minds of my generation destroyed by madness, starving hysterical naked,
>
> dragging themselves through the negro[39] streets at dawn looking for an angry fix,
>
> angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night. (20)

These lengthy, Whitmanesque lines spotlight how "the best minds of" the Beat Generation comprise neurologically diverse addicts and "angelheaded" mystics who yearn to commune with the cosmos ("the starry dynamo") because modern media

[38] From Ginsberg's "Statement [On Censorship]" (1990).
[39] Ginsberg uses the derogatory term "negro," which describes the "streets," to indicate that many of "the best minds of" his generation were African Americans who listened to jazz music and lived in impoverished parts of his city.

devices ("machinery") have dissociated them from reality by overwhelming them with distorted mediatic representations thereof. Since these lines indicate that the Beat Generation's greatest minds were both visionaries and addicts that struggled with madness, they not only denote a connection between madness and mysticism, but they also evince Ginsberg's compassion for the mentally ill mystics he portrays in "Howl," which, the *Poetry Foundation* website attests, is "an outcry of rage and despair against a destructive, abusive society" (Anonymous 1). Yet Ginsberg confutes the view that "Howl" is an angry or "negative howl of protest," affirms that "mercy and compassion…are the basic emotions of the poem," and asserts that "Howl" is an expression of his "true feelings of sympathy and identification with the rejected, mystical…even 'mad [individual].'"[40] Much as Ginsberg hints at the correlation between the mystical and mad people in this letter, the fact that he changed the adjective series from "starving mystical naked" (211) to "starving hysterical naked" in the poem's opening line suggests that he deemed pathological and mystical states to be linked, as he does in "The Craft Interview" (1970):

> When I was young…some poems of Blake…catalysed in me an extraordinary state of mystical consciousness…I heard Blake's voice and also saw epiphanous illuminative visions of the rooftops of New York…I want to go back to that just to reiterate that I see the function of poetry as a catalyst to visionary states of being. (309)

These natural psychotic[41] experiences in Harlem led him to believe that poetry could induce visionary states and enlighten readers about their own nature and the natural

[40] These three quotations are from Ginsberg's letter to Eberhart in 1956, wherein Ginsberg explains why Eberhart has misread his poem. These quotations are cited from *The Essential Ginsberg* (337; 345; 337).
[41] While discussing Ginsberg's stay at the Psychiatric Institute of Columbia Presbyterian Hospital (where he was institutionalised after experiencing his Harlem visions in 1949), Hadda attests that his "diagnosis was 'Schizophrenia—Pseudoneurotic Type.' This diagnosis…corresponded roughly to today's borderline category…Allen's symptoms included borderline features and signs of psychosis" (241). Ginsberg also expresses that his visions were both profoundly visionary and made him fear that he was losing his sanity in "The Paris Review Interview" (1965) (Hadda 241; Schumacher 282-6).

world, which, Ginsberg avers, his contemporaries had become severed from in such "times of base materialistic media consciousness" (309). Ginsberg's visions inspired him to compose poetry in "state[s] of such complete blissful consciousness that any language emanating from that state [would] strike a responsive chord of blissful consciousness from any other body into which the words [entered]" (309-10). He affirms that he endeavoured to transmute his "prophetic illuminative seizure[s]" (309) into language that would attune his readers to similar visionary states of consciousness and elevate them beyond the "materialistic media consciousness" that alienates them from the cosmos, their nature, and the natural world in this interview. In doing so, Ginsberg alludes to the nexus among madness, mysticism, and the language of his visionary poetry, as he does in "Kaddish,"[42] which comprises five sections ("proem," "narrative," "hymn," "lament," and "litany & fugue") that eulogise Naomi Ginsberg, who died from a stroke shortly after she was lobotomised (Schumacher 210-345; Anonymous 1).[43]

By explaining that he experienced "a kind of visionary urge…but had no idea what Prophecy was at hand" (167) before writing "Kaddish" in "How *Kaddish* Happened" (1966), Ginsberg implies that his visionary, creative states galvanized him into composing "Kaddish," which intimates that his and Naomi's psychotic visions, mysticism, and Ginsberg's sources of creativity are inextricably entwined. Finkelstein focuses on the parallels between Ginsberg's poem and the Hebrew Kaddish, which, Finkelstein avers, "is commonly regarded as a prayer of mourning, but it is actually a prayer sanctifying the Holy Name, at the heart of which is a communal response to that act of sanctification" (68). Yet Ginsberg also incorporates in "Kaddish" "Strange

[42] Rather than mentioning death or loss, the Mourner's Kaddish praises God, declares God's brilliance, and shows that mourners affirm God's brilliance even though the loss they suffer tests their faith. The prayer is traditionally recited communally (Freundel 35-51).
[43] Ginsberg legally consented to the procedure on Naomi's behalf when her doctors told him that she would have a stroke if they did not lobotomize her (Schumacher 230-279).

Prophecies" (46) from the last letter that he received from Naomi, whose letter states that "'the key is in the window, the key is in the sunlight at the window—I have the key—Get married Allen don't take drugs—the key is in the bars, in the sunlight in the window'" (46). The fact that the speaker not only later cites these lines and transmutes them into poetry but also quotes lines from the Hebrew Kaddish (such as "Yisborach, v'yistabach, v'yispoar"[44]) signifies a nexus among his mother's schizophrenia, religious spirituality (Judaism), and his creative work, which ultimately portrays Naomi's "key" as the key to enlightenment. He describes his Harlem visions using language that is strikingly similar to Naomi's prophetic epistolary language in his "New York: ca. late-winter" (1949) journal:

> I was absorbed in my alchemical studies, leading nowhere, but promising the key to that light which I [had] experienced. Every author I looked at had his own light, his own method, his own renunciations. (228)

Ginsberg implies that his Harlem visions and creative process are intimately linked by referring to both as "the key to that light." The connection between his language in this journal from 1949 and the language he cites from his mother's letter, which she wrote before her death in 1956, in "Kaddish" supports the idea that his mother constituted his muse and served as a source of creative inspiration, as did his Harlem visions. He emphasises this connection when he designates his mother as his muse towards the end of Part II. He writes "O glorious muse that bore me from the womb, gave suck first mystic life & taught me talk and music, from whose pained head I first took Vision" (45). Ginsberg capitalises the noun "Vision" to emphasise how Naomi did not merely birth him with the faculty of sight and a genetic predisposition to psychosis but also endowed him with the capacity to have visionary experiences, to which he refers in Part II. He describes being "in [the] bughouse…8 months" (42) and attests that his Harlem

[44] (41).

"visions [are not mentioned] in" (42) "Kaddish" in this section of his poem. Ginsberg's ensuing lines reveal that these visions inspired him to compose poetry in a style designed to elevate his readers into visionary states of consciousness:

> Tortured and beaten in the skull—What mad hallucinations of the damned that drive me out of my own skull to seek Eternity till I find Peace for Thee, O Poetry—and for all humankind call on the Origin. (45)

This passage, like the preceding line which alludes to Ginsberg's Harlem visions, implies that he saw his pathological states as synonymous with visionary, creative states. Ginsberg also depicts Naomi's psychotic visions as mystical ("you stared out the window on the Broadway Church corner and spied a mystical assassin from Newark"[45]) to suggest that psychotic and visionary experiences are proximate. "Kaddish" signifies the propinquity among madness, spirituality, and the sources of Ginsberg's creativity by representing his and Naomi's visions as mystical, designating Naomi as his "glorious muse," and citing "Prophecies" from her letter (whose language mirrors his descriptions of his Harlem visions in his journal) along with lines from a spiritual Hebrew hymn (Finkelstein 68; Schumacher 38-228).

Ginsberg's attempts to approximate his natural psychotic experiences by entering psychotomimetic states correspondingly indicate that he regarded such experiences as artistically inspirational, illuminative experiences. Ginsberg claims that he took peyote to bring himself back from a world of ideas, thoughts, and "political or artistic concepts…where language itself, or thoughts about reality, replaced [his] looking out on the actual place [he] was in" (174). He intimates that these "weaker [psychotomimetic or drug-induced] approximations of" (159) his psychotic experiences helped him to see reality through the prism of Blakean innocence by unweaving the shroud of ideas and preconceptions that shaped his perception of reality. According to Ginsberg, Part II of

[45] (34).

"Howl" was written while he was "in a state of consciousness…enlarged…by peyote," which induced a vision wherein he saw the Medical Arts Building and Sir Francis Drake Hotel fuse into an image of "Moloch" in San Francisco.[46] Ginsberg invoked *Moloch* to represent the parts of the world that he saw as responsible for driving his schizophrenic mother, Naomi Ginsberg, into insanity. His use of psychotomimetic drugs for creative purposes implies that he considered his psychotomimetic states to be analogous to the mystical visions in Harlem that, like his psychotomimetic peyote vision, influenced "Howl," whose language likewise evokes images of *Moloch* (Schumacher 159-74).

Ginsberg channels the psychotomimetic experiences which rendered unfamiliar his experience of the world in San Francisco, into the fragmented, imagistic unconventional language[47] that comprises Part II of "Howl," which defamiliarises a world that many patriotic Americans considered normal and challenges their socially conditioned sentiments regarding the America of Ginsberg's day. While later discussing his Harlem visions with an interviewer, Ginsberg explained that he endeavoured "to avoid generalizations about that sudden deeper real universe and keep it strictly to observations of phenomenal data…to keep to images" (280). His remark hints at a maxim from Pound, by whose work he was greatly influenced, that "the natural object is

[46] As a culturally Jewish atheist writer, Ginsberg was well acquainted with the Old Testament *Moloch*, who was a particularly bloodthirsty Ammonite god associated with child-sacrifice and with literary representations of *Moloch*, including John Milton's *Moloch* (a fierce fallen angel) in *Paradise Lost* (1667) (Schumacher 174; Wallenfeldt 1; Lewalski 23).

[47] This project distinguishes between generally unconventional (or poetic) language and Ginsberg's unconventional experimental language, which was influenced by his psychotic experiences and resembles language use associated with psychosis. When I refer to Ginsberg's unconventional language use, unconventional combinations of images, or unconventional lexical combinations, I am referring to the latter kind of unconventional language. I also refer to such language as "sickle-cell syntax" in the succeeding pages of this chapter. Sickle-cell anaemia is a genetic disorder that is classified as an illness because the misshapen sickle-shaped red blood cells of those with the disorder raise the likelihood of health risks such as strokes. Yet this mutation, which occurs due to mistakes in the genetic code, benefits human populations that are at risk of contracting malaria by improving the survivability of those with malaria. Much as the mistakes in the genetic code that give rise to sickle-cell anaemia are beneficial to individuals who are at risk of contracting malaria, the mistakes in the genetic code of Ginsberg's broken, ungrammatical language, which is mimetic of psychotic speech, are beneficial because they create new meanings and images that represent the world anew. Accordingly, I have drawn parallels between this genetic disorder and Ginsberg's syntax, to which my term "sickle-cell syntax" refers.

always the adequate symbol" (209).[48] Ginsberg abides by this maxim and constructs images that depict the social ills of his time in Part II, whose graphic, disjointed language not only suggests that the speaker experienced symptoms associated with psychosis, such as "heightened visual awareness" (Honda 1), but also resembles the speech of psychotic patients who "exhibit fewer relative clauses (as their discourse difficulties would predict), shorter utterances, and less clausal embedding" (Murphy 1). After inquiring "What sphinx of cement and aluminum bashed open their skulls and ate up their brains and imagination?" (19) at the beginning of Part II, there is a shift in the speaker's language:

> Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks! (19).

The Ammonite god of infanticide, incarnated by Ginsberg as a sphinx composed of industrial materials (presumably the image he saw whilst observing the Medical Arts Building and Sir Francis Drake Hotel in San Francisco), symbolises the socio-political system that divested the Beat Generation's best minds of their innocence, sanity, and imaginations. In Part II, the long, Whitmanesque lines of Part I splinter into psychotic speech fragments that assault Ginsberg's readers with a cascade of schizophrenic images that connote the speaker's increased visual awareness of the most objectionable dimensions of his broken, chaotic society by accentuating these dimensions, which often become more visually pronounced in contexts of psychosis (Scheepers 1). Ginsberg's visual, aural, and tactile imagery allows his readers to see the "Ugliness" in a society marked by waste ("Ashcans") and economic inequality (unattainable dollars), hear the old men weep while they struggle to commune with nature in urban parks, and feel the "Solitude" of the young sobbing soldiers, who are isolated from their families and have

[48] Cited from *The Essential Ginsberg*.

lost their innocence. The speaker identifies with their suffering and "Solitude" in the subsequent lines of Part II when he remarks:

> Moloch in whom I sit lonely!...
>
> Moloch! Moloch! (20).

The psychotic speaker exhibits less clausal embedding and fewer relative clauses than he does in Part I (as the dichotomy between Part I and Part II's opening lines exemplify). Part II's terse lines (the speaker's brief utterances) amplify the effect of Ginsberg's images, which are less effective in Part I because this section's long, rambling lines, like its opening lines, are crammed with information that detracts from the force of their imagery. By spotlighting how Americans are submitted to squalid, impoverished conditions (which the images of "Filth" and "unobtainable dollars" connote), Ginsberg's images suggest that the state has failed in the Platonic[49] sense because it has neglected to secure the welfare of its people. These images, like the image of the sobbing young soldiers, debunk the notion that the America of Ginsberg's day upheld the values (such as humanitarianism and equality) that patriotic Americans believed it did. Ginsberg's splintered syntax enhances his imagery, which he designed to undermine the socially conditioned beliefs (regarding the values which the state maintained) that many nationalistic Americans espoused during the 1950's, defamiliarise the world that they considered normal, and stress the need for repairing the broken society which his short, fractured lines mimetically represent. Raskin notes that "much of the [poem's] religious imagery derives from the New Testament" (375), whereas my argument correlates Ginsberg's images of the Old Testament God "Moloch" with his peyote hallucinations and characterises the language associated with Ginsberg's psychotomimetic states as terse, splintered, and imagistic language that

[49] This is an allusion to Plato's *The Republic*.

exhibits few relative clauses (Scheepers 1; Murphy; Schumacher 19-280; Raskin 375; Honda 1).

Murphy's notion that there is a link between psychosis and the evolution of modern language because "the abnormal presentation of language in [schizophrenia] is heavily rooted in the evolutionary processes that brought about modern language" (1) sheds light on Ginsberg's language in Part II, which renders reality strange. Part II differs from the poem's more coherent first and third sections and represents the world through the prism of psychosis, which magnifies everything that Ginsberg deemed to be wrong with the America of his day:

> Moloch the vast stone of war! Moloch the stunned governments!…Moloch whose poverty is the specter of genius! (19-20)

Part II's shattered, imagistic language denormalises Ginsberg's socio-political milieu and intimates that his psychotomimetic states increased his visual sensitivity to unpleasant phenomena (his hallucinations of *Moloch*) because it visually hyperbolises what he believed was wrong with the world, including the capitalist system responsible for much of the nation's "poverty." Ginsberg's unconventional use of language estranges and throws doubt on things that the reader of his time took for granted, such as the intellectual inferiority of people in subordinate social positions, which ensured that impoverished geniuses remained spectre-like (unrecognised). By juxtaposing "spectre" with "genius" to build an image that represents these "beatnik" geniuses as akin to spectres insofar as they are unnoticed and invisible, Ginsberg spotlights how it is "through images juxtaposed" (19) that he forges new images of the world. These images not only enable his readers to see that "The Land of the Free and the Home of the Brave" (Key-Smith 270) is instead "Moloch the crossbone soulless jailhouse and Congress of sorrows!" (21), but they also present Ginsberg's readers with potential future scenarios:

Moloch whose fate is a cloud of sexless hydrogen!…

Crazy in Moloch! (20)

America, of course, came close to being reduced to a mushroom cloud "of sexless hydrogen" during the October Crisis of 1962 (less than a decade after the publication of Ginsberg's poem, which anticipates a nuclear crisis). This section suggests that the "abnormal presentation of language in" psychosis is advantageous because Ginsberg uses psychotic speech to create new meanings, images of destitute ghost geniuses shunned by capitalism, and realities (a potential nuclear holocaust which vaporises America) that marked a major epochal break in ways of thinking about his socio-political milieu, which his images defamiliarise. My reading of this section extends beyond Wasserman's interpretation of the way Ginsberg's psychotic states influenced his poetry. Wasserman contends that "because of his vision, Ginsberg at last understood what direction his life must take: he must be a poetic explorer both of and for humanity" (150), whereas I employ medical theories as a frame for interpreting the way Ginsberg's syntax and imagery in Part II render his world strange (Key-Smith 270; Wasserman 150; Murphy 1).

The fact that Part II demonstrates how the "inhibited linguistic functionality" (Murphy 1) involved in psychosis is beneficial, in the sense that it enables Ginsberg to use language in creative ways and represent the world anew, supports the idea that, as Scheepers and Murphy suggest, psychosis, like sickle-cell anaemia, is both a harmful disorder and a beneficial evolutionary adaption. Much as psychosis connects and combines distinct, or contradictory, images (Ginsberg saw two images blend into an image of *Moloch* in San Francisco), the psychotic speaker combines words in unconventional ways to conjure up images that represent reality anew. Ginsberg explains the process of juxtaposing "disparate images, unconnected, which the mind connects" (300-301) in "The Paris Review":

> The idea I had was that gaps in space and time through images juxtaposed, just as in the haiku you get two images which the mind connects in a flash, and so that flash is the petite sensation; or satori…The problem is then to reach the different parts of the mind, which are existing simultaneously, choosing elements from both. (272)

Ginsberg asserts that his juxtaposition of words in phrases such as "smalltown streetlight rain" (272) leads to "satori," which means "sudden enlightenment" in Buddhist phenomenology. Ginsberg's phrase "Robot apartments" (20)[50] in Part II evokes two images that his readers' imaginations join in a flash, or satori, which reveals how robotic dwellings replete with "technology [that homogenises our] characters and experience" (172) have superseded the "natural green surroundings" that our ancestors considered their home. Ginsberg condenses a succession of elements intrinsic to both images in this phrase to illustrate the influence of modern, robotic dwellings on typical city dwellers whose routines in the America of his day involved listening to the radio, reading newspapers, and watching television. According to Ginsberg, these "interconnected networks of radio, television, [and] newspapers" flashed mediatic images "on every brain continuously," allowing political leaders to modulate the reality that "the [American] masses"[51] experienced, and transforming them into mechanical beings who became severed from the natural world (164). Ginsberg's phrase ("Robot apartments") epitomises the way he combines images in an unconventional fashion to represent the world afresh and lampoon the scientific pretensions of a society that he considered robotic due to their reliance on a "network of electronic intercommunication which reached and conditioned [their] thoughts and feelings to each other" (172). Ginsberg

[50] Ginsberg does not discuss this phrase in the essays and interviews cited from *The Essential Ginsberg* in this paragraph (he discusses the phrase "smalltown streetlight rain").
[51] Ginsberg expresses his devotion to help the American masses in "Prose Contribution to the Cuban Revolution" (1961): "with my Jewish left wing atheist Russian background I even made a vow… to help the masses in their misery" (157).

correspondingly represents his technologised socio-political milieu anew by combining words in innovative ways in his succeeding short, fragmented lines:

> Moloch whose smoke-stacks and antennae crown the cities!…Moloch whose name is the Mind!…Moloch who frightened me out of my natural ecstasy!… illuminations! religions! the whole boatload of sensitive bullshit! Breakthroughs! over the river! flips and crucifixions! gone down the flood! Highs! Epiphanies! (20)

Much as Ginsberg saw buildings merge into an image of an evil deity in San Francisco, his first line juxtaposes images of a crown with *Moloch*'s antennae and smokestacks to symbolise America's coal-powered electronic telecommunication network as a malevolent monarchical deity adorned with a pollution-producing crown. This mycelial network, like a monarch, controls "the masses" and prevents them from liberating themselves "from [the] social conditioning, laws, and traditional social mores" (193) that frighten them out of their "natural ecstasy." By representing *Moloch* as the Blakean "Mind-forg'd manacles" (Greenblatt 157) that shackle their thoughts, preclude them from subverting this Frankensteinian system, and enmesh them in a cycle of self-inflicted purgatory, Ginsberg positions "the masses" as complicit in the very system that causes their emotional turbulence, which his disjointed, splintered syntax mimetically represents. Drawing on the "drug trances" and "mind break-up with Blake"[52] that broke up and restructured his conception of the world, Ginsberg uses broken syntax and lexical combinations (such as "antennae" and "crown") to reconstruct the grammar of a reality that many city-dwelling Americans considered normal and represent it as a pandemonic industrial wilderness that an evil being (monarch/*Moloch*) governs. In doing so, Ginsberg enjoins his readers to seek the "natural ecstasy" that he experienced in Harlem

[52] This phrase intimates that Ginsberg's psychotic experiences while reading Blake's poetry in Harlem or while on psychotomimetic drugs in San Francisco are generative since his mind fractures into visionary states of consciousness during psychosis, which is reflected in Part II's fragmented, imagistic language.

when he read Blake's pastoral poems (which, according to Ginsberg, induced psychotic "illuminations," "Breakthroughs," and "Epiphanies") by communing with each other and nature rather than consuming the digital media that he refers to in the following lines:

> Moloch who entered my soul early!...
>
> radios, tons! (20)

The speaker's psychotic states constitute a valuable source of linguistic innovation because they heighten his visual sensitivity to the world around him[53] and help him convey images of demonic electronic media networks through broken language that mirrors his broken, discordant society, defamiliarises it, and breaks down orthodox twentieth-century American conceptions of normality, which the media largely shaped. Part II's "abnormal presentation of language," like the abnormally shaped blood cells of sickle-cell anaemics, is advantageous insofar as it demonstrates how the "inhibited linguistic functionality" involved in psychosis enhances linguistic creativity and suggests that Ginsberg's psychotic "mind break-up with" peyote in San Francisco influenced Part II's broken experimental language and imagery, which renders reality strange. Hadda points out that Ginsberg regarded his psychotic "hallucinations as creative gifts connecting him organically with the universe and with poetry" (234), while I focus on Ginsberg's imagery and syntax to examine the influence of his psychotic states on the specifics of his language (Greenblatt 157; Schumacher 19-301 Hadda 234; Murphy 1).

Scheepers' argument that psychosis could be a beneficial evolutionary defence mechanism reveals the way Ginsberg's psychotomimetic states, which accentuated the most reprehensible aspects of reality in San Francisco, presumably helped him compose

[53] While discussing his psychotic experiences, Ginsberg alludes to his heightened awareness of images by exclaiming that "[his] images tell [him] that hours of truth are at hand" (Hadda 240).

poetry that functions as a frame which foregrounds the capitalist system's most deplorable facets. According to Scheepers, "Psychosis…could be functional and a natural defence mechanism for leaving home and starting your own life and at the same time decreasing the risk of relating to the wrong (potentially hostile) people [in new, potentially dangerous environments]" (1). By making Ginsberg "'paranoid,' hyper-alert, [and] hypersensitive" (Scheepers 1) to the pitfalls of capitalism, his psychotic states probably helped him to compose poetry that magnifies the negative dimensions of the capitalist system:

> Moloch whose mind is pure machinery! Moloch whose blood is running money! Moloch whose fingers are ten armies! Moloch whose breast is a cannibal dynamo! Moloch whose ear is a smoking tomb! Moloch whose eyes are a thousand blind windows! (20)

Ginsberg visually instantiates the most detestable aspects of capitalism as a cannibalistic breast, mind of machinery, obliterated ears, sightless eyes, and murderous fingers to humanise and bestialise this system. In doing so, Ginsberg portrays capitalism as a tangible threat, like his hallucinations of *Moloch* in San Francisco, rather than a removed economic system. Much as Karl Marx represents the capitalist system as a "live monster" (Wheeler 1) that estranges the proletariat from one another and their produce in *Capital* (1867), Ginsberg represents it as a Kafkaesque sphinx that not only alienates the proletariat from each other and the fruits of their labour, but it also consumes their "brains and imagination." *Moloch*'s breast is not a life-sustaining organ but a life-taking dynamo that converts the proletariat's labour into "running money" (capital) owned by wealthy Americans who support this system, which exploits the working class in "demonic industries" (20) to feed their exploiters' coffers. To best illustrate the horrors of capitalism, Ginsberg portrays the relationship between the proletariat and this system

as being comparable to the relationship dynamic between an infant and a cannibalistic, infanticidal mother. He limns capitalism similarly in the following lines:

> Moloch whose love is endless oil and stone! Moloch whose soul is electricity and banks! … monstrous bombs! (20)

Ginsberg demonises a system that denudes the world of its natural resources to construct bombs, generate electricity, and build banks, which are not designed to distribute wealth equally but to protect "skeleton treasuries" (20) that remain inaccessible to the impoverished. Ironically, these blue-collar workers, who toil in infernal industries, help sustain the economic Frankenstein that enslaves them since the wealth and power that constitute this system's lifeblood ("running money") and soul ("electricity and banks") hinges on their labour, which prevents it from collapsing. Francis Wheen's remark that *Capital* (1867) reads like a Gothic narrative whose "heroes are enslaved and consumed by the monster they created" (Wheeler 1) applies to this section of "Howl," which, at times, reads like *Capital* or *The Communist Manifesto* (1848). There is a link, for instance, between Ginsberg's line "Moloch whose poverty is the specter of genius" and *The Communist Manifesto*'s opening line "A spectre is haunting Europe—the spectre of communism" (3). While there is a semantic correlation between these lines, it is their Gothic style that connects them. Ginsberg's line, like Marx's, makes his readers feel as though they are entering the world of a Gothic horror story wherein a capitalistic monster hegemonises and subjugates the workers that maintain it. Both Marx and Ginsberg write in a Gothic style[54] designed to allow their readers to see the capitalist system from their point of view. According to Quinn, *Moloch* embodies what the people represented in the poem perceive as a "pernicious status quo" (195). Building beyond this claim, I use Scheepers' theories to show how Ginsberg's language constitutes a

[54] Although Ginsberg's sprawling, prosaic poetry differs from Lowell's stylistically, "Howl" and "Skunk Hour" both evoke sombre, Gothic, and religious imagery.

frame that, like Marxism, hyperbolises the negative aspects of the capitalist system, represents it as a cannibalistic sphinx (the "live monster" he hallucinated in San Francisco) that enslaves the proletariat, and thus defamiliarises it (Marx 3; Wheeler 1; Scheepers 1; Quinn 195).

The psychotic speaker's unconventional lexical combinations ("spectral nations") in Part II evoke images that render reality unfamiliar and create a place from which his readers may question things they hitherto took for granted, such as the capitalist system. Ginsberg's images of "spectral nations" throw the capitalist system into question by suggesting that it exploits and devitalises impoverished working-class communities to such an extent that they deteriorate into wraith-like nations of moribund paupers. While Jeffrey Falla argues that "drugs, for Ginsberg, become a means to attempt moving…beyond the signifying practices serving and constituting Cold War cultural politics" (61), I explore the influence of Ginsberg's psychotomimetic drug use on Part II's schizophrenic imagery, unusual word combinations, and splintered language, which mirrors Ginsberg's fragmented society. Through the prism of medical theories on psychosis, readers can understand how Ginsberg's fractured language accentuates images of "Filth," "unobtainable dollars," or clouds of "sexless hydrogen" to defamiliarise a world that many Americans considered normal and to create new realities (including a potential nuclear holocaust) that mark a shift in ways of understanding his socio-political milieu. Ginsberg similarly draws from his own psychotomimetic experiences in "Kaddish," which, like the Mourner's Kaddish, praises God, declares God's brilliance, and shows that mourners affirm God's brilliance even though the loss they suffer tests their faith (Freundel 35-51; Falla 61).

Stein's assertion that the world "appears strange and foreign to" (266) schizophrenics offers insight into how Ginsberg destigmatizes his mother's neurodiverse condition by highlighting the ways in which her visions defamiliarise reality, anticipate

future situations, and uncover partial truths about the world. In an interview for the New York Times, Ginsberg stresses that his mother's delusions were accurate, "but she did not have upaya — that's a Sanskrit word meaning the skillful means to communicate her visions into practical terms" (Lester 1). He explains that she believed Roosevelt was surveilling her while he "was founding the FBI" (Lester 1), and that she had fears about being harmed with poison germs around a time when "somebody in a concentration camp in Germany was sticking a needle with poison germs into some Jew's arm" (Lester 1). His explanations illuminate Part II, which limns both Naomi's delusion that "The Bitch! Old Grandma!" had "poison germs, to throw on [her]" (34) and her conviction that Roosevelt was machinating against her and "should know her case" (39). While travelling to Lakewood with his mother in 1938,[55] the speaker describes a scene that instantiates what Ginsberg terms "the humor and messianic correctness of my mother's visions" (Lester 1) in the following lines from Part II:

> Ride 3 hours thru tunnels past all American industry, Bayonne preparing for World War II, tanks, gas fields, soda factories, diners, loco-motive roundhouse fortress. (34)

These images of a "loco-motive roundhouse fortress" and tanks interspersed between diners and soda factories depict Naomi's laughably outlandish visions, which anticipate Henry Ford's production of World War II tanks in locomotive factories during the 1940's. Stein's theories reveal how Ginsberg's imagistic representation of Naomi's visions defamiliarises, and highlights the baseness of, "American [industries]" by indicating that these capitalist industries are strange insofar as they are designed to accumulate wealth without any concern for ethics, and hence they profit from producing soft drinks and war machines alike. The images of Naomi's hallucinations spotlight how psychosis relates to real things (capitalist industries) which manifest in strange,

[55] Ginsberg "was only 12" (35) at this time.

hyperbolic ways that signify the bizarrely unethical nature of such industries and sometimes even seem to prophesy future events (Ford's tank production). Stein's theories suggest that "Kaddish" instantiates the "messianic correctness" of Naomi's visions to highlight the value of her neurodiverse condition by revealing how her visions estrange external phenomena (capitalist industries) and thus open up new perspectives on reality (capitalism). My reading of the estrangement of such visions in "Kaddish" shows how the poem not only showcases the value of Naomi's visions to bridge the socially constructed divide between neurotypical members of society and those that the American government pigeonholed as insane but to destigmatize neurodiverse conditions that were regarded as pathological in Ginsberg's America as well. Quinn comments on the way that "'Kaddish' documents the subsumption of Naomi's radical politics by her madness" (199), whereas I argue that "Kaddish" anticipates a revolutionary shift from orthodox ways of understanding mental illness in the America of Ginsberg's day to more contemporary inclusive conceptions of such forms of neurodivergence (Lester 1; Quinn 199).

Through the lens of Strous, Scheepers, and Griswold's medical theories, readers can comprehend how Part II's shift in language ("sickle-cell syntax") renders the traditional Kaddish prayer unfamiliar and suggests that the speaker has entered numinous (or religious/spiritual) states of psychosis. This change occurs at the end of Part II when the speaker begins singing a "Hymmnn" (46), which, like the Kaddish prayer, praises God and sanctifies his name, so as to hallow Naomi's turbulent life and death, though this hymn also exalts neurodiversity, queerness, and Ginsberg's hospitalized mother's solitude:

> "Blessed be He in homosexuality! Blessed be He in Paranoia!...Blessed be you Naomi in Hospitals! Blessed be you Naomi in solitude!" (46-7)

The speaker's long, hyphenated lines splinter into obsessively repetitive speech fragments that open with the phrase "Blessed/Blest be" (47) in this section, which Svonkin and Finkelstein chiefly interpret in relation to the Hebrew Kaddish and the author's personal background (Finkelstein 69-70). Svonkin argues that "the intercutting of 'Blessed is He!' from the traditional Kaddish with images and memories from Ginsberg's life with his mother seems to be his attempt to retain elements of his given religion, but in a radically revisionary, hybridised, and personalised form" (187). Although my reading of Ginsberg's language in this section does not challenge Svonkin's argument, it does offer an alternative way of construing Part II's language, which resembles both psychotic speech and the language of the Kaddish prayer. Strous's claim that "schizophrenic writing exhibits significantly more word repetition [than] non-schizophrenic writing," Scheepers' attestation that psychosis often involves obsessive behaviour and fragmented speech, and Griswold's assertion that "illicit drug-use is the most common medical cause of acute psychosis," elucidate the shift in Ginsberg's language in Part II, which Ginsberg composed while under the influence of psychotomimetic drugs (587; 1; 856). Ginsberg explains his creative process in "How *Kaddish* Happened":

> "Kaddish" was written with amphetamine injections…plus some Dexedrine later on …from a Saturday [morning] to a Sunday night. The amphetamine gives a peculiar metaphysical tinge to things, also. Space-outs" (289).[56]

Scheepers, Strous, and Griswold's insights suggest that these psychotomimetic drugs heightened the "visionary urge" that inspired Ginsberg to compose "Kaddish" and engendered psychotic symptoms (such as obsessiveness, fragmented speech, and repetition) that are reflected in his fractured, incessantly repetitive language in this

[56] This passage undermines Raskin's claim that Ginsberg "wrote no masterpiece…while under the influence of drugs" (367) in *The Cambridge Companion to American Poets* (2015), wherein Raskin later declares that "'Kaddish' reflects Ginsberg's emotional and artistic maturity. Many critics view it as his masterpiece" (374).

section. The fact that the speaker exhibits such symptoms in Part II opens up new ways of viewing this section's language, which Svonkin understands as correlating with the Hebrew Kaddish rather than resembling both an anaphoric prayer and repetitive psychotic speech. The presumably psychotic speaker intimates that psychotic and numinous religious experiences are inextricably linked by singing an anaphoric spiritual hymn in language that mimetically represents psychotic speech ("Blessed be you Naomi in tears! Blessed be you Naomi in fears! Blessed Blessed Blessed in sickness!") (47). Through anaphora, Ginsberg not only endows Part II's fractured, visionary language with the chant-like quality of the traditional Kaddish, but he also delivers his lines in an obsessive, incantatory manner, which highlights characteristics that would be associated with the disorganisation of speech linked to states of psychosis. By having both a religious chant-like, and neurotic incantatory, effect, this literary device complements the meaning of these broken lines, which associate religious spirituality with psychosis, since they resemble the Kaddish prayer and psychotic speech. The sound of these lines amplifies their meaning. The sibilant sound [s/z] phonetically connects "tears," "fears," and "sickness" with "Blessed" to complement the meaning of these lines, which show that Naomi's different states of suffering (her "tears," "fears," and "sickness") are blessed, as Ginsberg's successive lines do:

> Blest be your triumph! … Blest be your last years' loneliness! Blest be your failure! Blest be your stroke! Blest be the close of your eye! … Blessed be Thee Naomi in Death! Blessed be Death! Blessed be Death! (47)

The short vowel sounds [ɛ, ə, iː] in "Blessed" [ˈblɛsəd], "be" [ˈbiː], and "Death" [ˈdɛθ] quicken the rhythm of the last two quoted lines and create a sense of breathless fervour which indicates that the hyped-up speaker has gone into overdrive. The plosives [b, d] in these repeated words generate jarring sounds that echo the turbulence of Naomi's abrupt death and the speaker's psychological instability. Ginsberg's psychotic speech

fragments suggest that his unstable psychotic states are numinous since the poetry he likely composed in such states sublimises Naomi's tumultuous existence while representing her institutionalisation, solitude, triumph, loneliness, failure, stroke, and death as a vision of beatitude. Ginsberg concludes the section by portraying death as blessed on all of humanity:

> Blessed be He who builds Heaven in Darkness! Blessed Blessed Blessed be He!
> Blessed be He! Blessed be Death on us All! (47)

These excerpts from Part II show how Ginsberg's language in this section[57] differs from the traditional Kaddish prayer in the sense that it is more anaphoric and disjointed, mentions death (the Traditional Kaddish does not), is sung spontaneously (akin to bebop jazz), and affirms both God and Naomi's greatness (unlike the traditional Kaddish). Strous, Scheepers, and Griswold's theories regarding psychosis offer new ways of understanding the shift in language in Part II, wherein the speaker sings a spiritual hymn in language which not only resembles psychotic speech but indicates that he has entered spiritually illuminative states of psychosis that defamiliarise reality by sensitising him to the numinous beauty of human existence and death as well. These medical theories unearth an alternative way of understanding this section because they show that its anaphoric, splintered language is analogous to both the traditional Kaddish (religious spirituality) and language use in contexts of psychosis (Ginsberg's visionary poetry). Much as Ginsberg's phrase "bop kabbalah" (15) in "Howl" brings together Jewish mysticism ("kabbalah") and improvisational bebop jazz, this "hymn" section brings together Jewish spirituality (the Kaddish prayer's anaphoric form and religious subject matter) and repetitive psychotic speech fragments that limn Ginsberg's mystical vision of his schizophrenic mother's life and death. In doing so, this section defamiliarises the

[57] Ginsberg's language becomes increasingly repetitive (anaphoric), fragmented, and visionary in the sections succeeding Part II because his psychotomimetic states probably intensified incrementally as he used more amphetamines to stay awake and write the final sections.

traditional Kaddish prayer, which is less anaphoric and splintered than his hymn, refrains from mentioning death, and only affirms God's greatness (Strous 587; Scheepers 1; Griswold 856; Finkelstein 69-70; Svonkin 187).

After singing this hymn, the speaker's language becomes more coherent in Part III but remains relatively repetitive and anaphoric (his lines typically begin with the phrase "only to have") until he has a vision, whereupon he obsessively repeats word images that are integral to his representation of his vision ("key," "sunlight," "window," "back/backwards," "creation," "one," "light," "door," and "size") to emphasise them. His psychotomimetic vision instantiates the unification of macrocosm and microcosm, casts light on, and defamiliarises, the spatiotemporal universe, and helps him comprehend Naomi's death anew. Lukoff contends that "psychosis is shown as contributing highly to visionary and mystic states," which the speaker enters when he experiences his psychotomimetic vision in the following lines (1):

> 'The key is in the sunlight at the window in the bars the key is in the sunlight,'
> only to have come to that dark night on iron bed by stroke when the sun gone down on Long Island
> and the vast Atlantic roars outside the great call of Being to its own
> to come back out of the Nightmare—divided creation—with her head lain on a pillow of the hospital to die.
> —in one last glimpse—all Earth one everlasting Light in the familiar black-out—
> no tears for this vision—
> But that the key should be left behind—at the window—the key in the sunlight—to the living—that can take
> that slice of light in hand—and turn the door—and look back see
> Creation glistening backwards to the same grave, size of universe,
> size of the tick of the hospital's clock on the archway over the white door. (48)

According to Albert Einstein's theory of Special Relativity, mass (matter) and energy are fundamentally the same thing. The speaker's vision reveals that "all Earth" (matter) is "one everlasting Light" (energy) because Earth's mass (matter) is interchangeable with its energy, which is an embodiment of the same energy as Naomi's hospital clock. James Breslin, however, claims that Ginsberg's vision:

> Does not open, as in a Whitman or a Blake, a harmonizing of physical and spiritual; rather it opts for the apocalyptic, the purely transcendent. The moment of vision, here, is the moment of death. (103)

Yet Ginsberg not only realises that everything from a hospital clock to "Earth" is intricately connected insofar as it comprises the same substance (matter), but he also recognises that the ticking hospital clock's hand is a microcosm of the macrocosm because it is composed of the same substance that constitutes the universe (matter). The fact that Ginsberg's spiritual vision enables him to see unity in multiplicity by showing him that the ticking hospital clock's hand is a microcosm of the macrocosm confutes Breslin's claim. Ginsberg's image of Earth as "one everlasting Light" (energy source) indicates that, since all divided creations, like Earth, are manifestations of the same everlasting energy, which "can neither be created nor destroyed,"[58] these creations will not be destroyed when they reach their grave but will merely be "converted from one form of energy to another." Ginsberg's images of "Creation glistening backwards" suggest that all creations glisten with the same everlasting energy that animates (connects) them and will inevitably return their energy to the universe when they meld back into the cosmic grave that birthed them and thus change form. His imagery elucidates the unification of macrocosm and microcosm and suggests that Naomi was an impermanent manifestation of matter (energy) that was not destroyed when she died but merely changed into a non-human form that Ginsberg is connected with inasmuch as he

[58] According to Julius Robert Mayer, "the law of conservation of energy states that energy can neither be created nor destroyed—only converted from one form of energy to another" (Anonymous 1).

consists of the same mutable substance (matter). These images of Ginsberg's psychotomimetic vision intimate that psychosis contributes to edifying "mystic states" because they spotlight how his vision reveals knowledge that alters his understanding of Naomi's death and renders unfamiliar his experience of the spatiotemporal world by transferring his "usual perception of [the world] into the sphere of new perception" (Shklovsky 5; Lukoff 1; Wolfe 1).

Breslin also claims that "the key, as Ginsberg interprets it, is to see physical life, its ordeals, as unreal, a dream—as brief and insignificant as the tick of the hospital clock" (103). Yet the speaker cites the same sentence from Naomi's letter before his visionary experiences at the end of Part II and the beginning of Part III to imply that the key to enlightenment lies in "visionary states of being," which Naomi's prophetic language induces (hence he describes her letter as containing "Strange Prophecies" in Part II before his visionary hymn). The sentence initially cited from Naomi's letter in the passage limns an ordinary sunlit key "in the bars" that confine Naomi within her hospital, which separates (divides) her from society. Ginsberg permutates, restructures, and transforms the sentence he later requotes from her letter into splintered, hyphenated language ("sickle-cell syntax") to symbolise how the key has metamorphosed into a means for transcending this world of "divided creation" by becoming a fragment "of light" (Ginsberg moves from an image of a key in the sunlight to the adjacent concept of a key to enlightenment). On the "dark night" of Naomi's death after the sun has "gone down," he takes this fragment of light "in hand" (in his control) to open a door that leads away from the dark "Nightmare" of "divided creation" to enlightenment or "satori."[59] Ginsberg unlocks and experiences a nirvanic vision of creation glistering back to the same unificatory grave that is analogous to his later epiphanic psychotomimetic

[59] Though it was presumably his repeated doses of methamphetamine and sleep deprivation that caused these psychotic experiences (Ginsberg believed that Blake's poetry induced his Harlem visions and portrays Naomi's language as having the same potential).

ayahuasca vision, which prompts him to speculate whether "whole worlds of universes—pure creation" are not "God entities [that] all come back to the one same beginning [and] end in death" (239).[60] In doing so, the speaker uses this ambiguous key of metal/light to access an edifying vision that defamiliarises physical life by portraying it as infinite and divine rather than "brief and insignificant" (Breslin 103; Schumacher 239).

In his "New York: ca. late-winter" journal, Ginsberg describes his Harlem visions using language remarkably similar to the language he uses to describe the speaker's vision, which, like his Harlem visions, is both revelatory and renders unfamiliar his experience of reality. Ginsberg notes that, during these visions, he recognised "that aspect of the imagination which is referred to as the eternal" (226) and "realized once more that the last most terrible veil had been torn from [his] eyes, a final shuddering glimpse through death" (227). He writes:

> I saw a vast gleam of light cover the sky, the bowl of heaven was suffused with an eerie glow, as if the world about my eyes was a vast sea creature…I perceived that the guiding intelligence was in the objects themselves, not in some far corner of the universe, and that the world as we see it is complete. (226)

The speaker uses similar words to describe his vision of Naomi's death, including "glimpse," "light," "die/death," "vast," "universe," "glistening/gleam," and "everlasting/eternal." Ginsberg also represents a similar type of vision in "Kaddish," which, like his Harlem vision, renders reality strange. By revealing that every divided creation is a microcosm of the macrocosm, the speaker's vision shows that the world as he sees it is complete, that the guiding intelligence (unifying cosmic energy) is in the objects (divided creations or "God entities") themselves, and renders unfamiliar his experience of reality, as did his Harlem and ayahuasca visions. He describes his Harlem

[60] From his "Ayahuasca III in Pucallpa" (1960) journal, which he wrote a year after publishing "Kaddish."

visions similarly in essays such as “Prose Contribution to Cuban Revolution” (1961) wherein he compares himself to “the Ancient Mariner” and avers that he “had a classical hallucinatory-mystical experience, i.e. heard [Blake’s] voice…from eternity, felt [his] soul open completely wide all its doors and windows, and the cosmos flowed [through him]” (159). This vision is strikingly akin to his vision in “Kaddish,” which depicts Naomi’s key at the window, a mystical door, and “Creation glistening.” His accounts of his Harlem visions likewise indicate that the vision he limns in “Kaddish” comprises a “hallucinatory-mystical experience.” The connection between the language that he uses to describe his Harlem visions and his vision in “Kaddish” suggests that his illuminative vision in the latter defamiliarises the world he experiences, as it mirrors his Harlem visions, which rendered strange his experience of reality, provided a window on “that sudden deeper real universe,” and thus brought about “satori” (as his vision in “Kaddish” does) (Schumacher 159-226).

Ginsberg’s sense of self blurs into the objective world during another numinous vision that estranges and sublimises reality in his last section. Ginsberg’s repetition of the nouns “Lord” and the onomatopoeia “caw” (crow shrieks that signify death) links death and divinity (God) in this anaphoric, fragmented section, which depicts Ginsberg’s vision of Naomi’s grave in the following lines:

> Lord Lord Lord Naomi underneath this grass my halflife and my own as hers
> caw caw my eye be buried in the same Ground where I stand in Angel. (49)

The noun “eye” connotes the speaker’s sense of self in the context of these lines. He experiences his sense of self fuse with the same ground as Naomi’s corpse during his vision, which I read as psychotic, as it is comparable to Ridenour’s schizophrenic patient’s vision, who loses “track of his ego boundaries…and [merges] with [a] TV show” (Ridenour 463). Ginsberg’s vision stimulates him to perceive Naomi’s identity as welded together with his own identity (“my halflife and my own as hers”) since it

reveals that he himself, "New York, the bus, the broken shoe, the vast highschool," Naomi, and her burial grounds are all unified "Visions of the Lord" (49). Quinn contrarily argues that "the central 'difficulty' that Naomi's madness and death present to Ginsberg is how to maintain his own 'mystical vision' when she seems to present a grotesque mirror image of it from beyond what Ginsberg himself acknowledges as the bounds of sanity" (200). Yet Ginsberg voluntarily used psychotomimetic drugs to leap beyond the limits of sanity, induce mystical psychotomimetic visions akin to Naomi's hallucinations, and approximate his Harlem visions, which, like his spiritual vision in Part V, reveal that the "guiding intelligence [is] in the objects themselves, not in some far corner of the universe" (as the objects themselves are "God entities").[61] My reading of this final section as depicting a mystical, unificatory vision that leads to "satori" also challenges Raskin's claim that "the poem ends on a note of universal grief" (375). Ginsberg's sublime vision defamiliarises reality by representing all creations as divine manifestations of the same cosmic energy (deific intelligence) that animates everything from the "grave stones in Long Island" to "the white sun," which is "glistening backwards to the same grave" that birthed and entombs Naomi (Ridenour 463; Raskin 375; Quinn 200).

My approach to Ginsberg's work shows how "Howl" and "Kaddish" express his compassion for "the rejected, mystical, …'mad'" members of society and destigmatize mental illness by showing that his poem suggests that his and Naomi's visions not only defamiliarise reality but lead to "satori" as well. Ginsberg's broken, imagistic language reveals how the reader can find poetry in everything from the hallucinatory humour and "messianic correctness" of Naomi's anti-capitalist visions to Ginsberg's prophetic visions of a nation "whose fate is a cloud of sexless hydrogen." Through the frame of

[61] The speaker's vision reveals that "the Lord" is not a single entity or creator but rather an energy force that pervades and unifies everything in existence.

medical literature, readers can understand how Ginsberg's unconventional, fragmented language evokes images that render reality unfamiliar and create a place from which his readers may question things they hitherto took for granted. Drawing on his "mind break-up with Blake," Ginsberg uses broken syntax and juxtaposed images (such as "demonic industries") to reconstruct the architecture of a reality that many Americans considered normal and represent it as a demonic industrial wilderness governed by a system that exploits working-class communities to such an extent that they deteriorate into "spectral nations" of moribund paupers. My interpretation of "Howl" and "Kaddish" diverges from contemporary readings of these works (which even reputable sources, like the *Poetry Foundation* website, misrepresent as "an outcry of rage and despair") by casting new light on how Ginsberg's fractured, imagistic language defamiliarises his world of "divided creation" and reflects his psychotic experiences, which served as a rich source of creativity (as did his mother's visions). Ironically, a New York radio station decided not to broadcast "Howl" in 2007 (half a century after the poem evaded censorship) because it contained "provocative language" (Garofoli 1). My reading of the estrangement of Ginsberg's splintered, imagistic language spotlights how his provocative poetry remains relevant today, as it estranges and questions "the networks of radio, television, [and] newspapers" ("Moloch whose mind is pure machinery!") that political leaders still use to modulate the reality that "the masses" experience in contemporary America (Garofoli 1).

Conclusion

Pound, Lowell, and Ginsberg are each engaged in calling out the ills of their age in poetry that is informed by psychotic states of mind. These poets are bound together in a spectrum of social commentary that moves along Jeremiac lines since they, like Jeremiah, are visionary commentators who illuminate the ills of a fissured American society during the mid-twentieth century American moment. Both Ginsberg and Lowell respond strongly to Pound's influence as an inspirational counterculture figure, and their poetry reflects the mode (or idiom) associated with him. His visionary poetry, like Ginsberg and Lowell's work, offers a unique perspective on the broken mystic in a fragmented society. Pound, Lowell, and Ginsberg's representations of the self in their poetry of the splintered self have become part of the vocabulary[62] of critique of the ailing and afflicted American society of their post-war American moment. Through the prism of medical theories on psychosis, readers can come to comprehend anew the ways in which their poems depict fractured psychotic versions of self, ruptured psychomimetic states of mind, and psychotomimetic experiences of the world that render it unfamiliar. These theories reveal how Pound's images of liquid in *Canto* 74 can betoken the oceanic forces of his neurodiverse condition that abrade his sense of self, much as waves erode and shape coastlines, reducing it to a collection of variable fragments (metal filings) that form a mosaic-like image of a rose, which constitutes an artistic reproduction of his paradisal, splintered identity. Medical theories on psychosis

[62] That is to say, the vocabulary for cultural commentary, developed through a literary, here specifically poetic, mode.

also shed new light on how “Skunk Hour,” “Waking in the Blue,” “Man and Wife,” and “The Severed Head” depict mystical, psychotic experiences that estrange Lowell from reality, plunge him into states of self-estrangement, and shatter the individuated (“lyric”) self. My use of such theories to interpret Ginsberg’s “Howl” and “Kaddish” correspondingly offers insight into how his language, which resembles language use associated with psychosis, defamiliarises orthodox twentieth-century American conceptions of reality, ethical standards, and social mores (as did his inspirational psychotic visions). These theories not only open up alternative ways of understanding how these poets’ experimental language portrays psychotic experiences of the world, mind, and self but also sensitise readers to the creative value of the spiritually edifying psychotic states registered in the language of their poems, which all serve to limn a journey from madness to mysticism.

Works Cited and Consulted

Primary Sources

Lowell, Robert. *Life Studies and For the Union Dead*. Farrar, Straus, and Giroux, 2007.

Pound, Ezra. *The Cantos of Ezra Pound*. Rev. collected ed., Faber, 1975.

Schumacher, Michael. *The Essential Ginsberg*. New York: HarperCollins Publishers, 2015, pp. 1-399.

Secondary Sources

Ackerman, Ondrea. "THE 'PERIPLUM' OF 'THE PISAN CANTOS.'" *Paideuma*, vol. 38, 2011, pp. 89–118. *JSTOR*, http://www.jstor.org/stable/43908157.

Allison, Raphael. *Bodies on the Line: Performance and the Sixties Poetry Reading*. University of Iowa Press, 2014, pp. 3.

Anonymous, A. "Law of conservation of energy." *Energy Education*, 27 Sep 2021, <https://energyeducation.ca/wiki/index.php?title=Law_of_conservation_of_energy&oldid=10195

Antonetta, Susanne. *A Mind Apart: Travels in a Neurodiverse World*. New York: Penguin, 2005.

Appignanesi, Lisa. *Mad, Bad and Sad: Women and the Mind Doctors*. New York: W. W. Norton and Co, 2008.

Ashton, Jennifer. *The Cambridge Companion to American Poetry Since 1945*. Cambridge University Press, 2013.

Austenfeld, Thomas, editor. *Robert Lowell in a New Century: European and American Perspectives*. Boydell & Brewer, 2019.

Axelrod, Steven Gould. "Sensual Drift and Ethnic Longing in Robert Lowell." *Robert Lowell in a New Century: European and American Perspectives*, edited by Thomas Austenfeld, Boydell & Brewer, 2019, pp. 25–39.

———. *Robert Lowell: Life and Art*. Princeton University Press, 2015.

Bacigalupo, Massimo. *Ezra Pound, Italy, and the Cantos*. First edition., First ed., Clemson University Press, 2021. *Jstor*, https://dx.doi.org/10.3828/liverpool/9781949979008.001.0001.

Baker, Charley. *Madness in Post-1945 British and American Fiction*. New York: Palgrave MacMillan, 2010.

Barnes, Jessica. "The Potential Role of Giftedness in the Evolutionary Perpetuation of Schizophrenia." *McGill University*, McGill University Libraries, 2011.

Bauer, Mark S. "A Mind Apart: Poems of Melancholy, Madness, and Addiction." *Oxford University Press*, 2009.

Beam, Alex. *Gracefully Insane: Life and Death Inside America's Premier Mental Hospital*. New York: Public Affairs, 2001.

———. "The Mad Poets Society." *Atlantic Monthly*, July/August 2001. https://www.theatlantic.com/magazine/archive/2001/07/the-madpoets-society/302257/

Bishop, Elizabeth, and Robert Lowell. *Words in Air: The Complete Correspondence between Elizabeth Bishop and Robert Lowell*. Edited by Thomas Travisano with Saskia Hamilton. New York: Farrar, Straus and Giroux, 2007.

Black, Joel. "Ferlinghetti on Trial: The Howl Court Case and Juvenile Delinquency." *Boom: A Journal of California*, vol. 2, no. 4, 2012, pp. 27–43. *JSTOR*, https://doi.org/10.1525/boom.2012.2.4.27.

Blumenkranz, Carla. "Deeply a Mysteriously implicated: Communist sympathies, FBI informants and Robert Lowell at Yaddo." *Poetry Foundation*, 2006.

Breslin, James. “Allen Ginsberg: The Origins of ‘Howl’ and ‘Kaddish.’” *The Iowa Review*, vol. 8, no. 2, 1977, pp. 82–108.

Brintlinger, Angela, and Vinit͡skiĭ I. I͡U, editors. *Madness and the Mad in Russian Culture*. University of Toronto Press, 2007.

Brune, Martin. “Schi“ophrenia – an evolutionary enigma?” *Neu”oscience and BiobehavioralReviews*, 28, 2004, pp. 41-53. PubMed, https://pubmed.ncbi.nlm.nih.gov/15036932/.

Cassidy, F, et al. “A Fa“tor Analysis of the Signs and Symptoms of Mania.” *Arc”ives of General Psychiatry*, vol. 55, no. 1, 1998, pp. 27–32.

Çokal, D., Sevilla, G., Jones, W.S. *et al.* The language profile of formal thoughtdisorder. *NPJ Schizophrenia*, 2018, pp. 1. NPJ Schizophrenia, https://www.nature.com/articles/s41537-018-0061-9.

Coleman, Philip. “‘Marriage? That’s Another Story’: Reconsidering the Marital Trope in Robert Lowell’s Poetry.” *Robert Lowell in a New Century: European and American Perspectives*, edited by Thomas Austenfeld, Boydell & Brewer, 2019, pp. 145–155.

Coleman, Philip. “Minds Made by Madness? Enablements of Insanity in Modern American Poetry” *The Health of the Nation*, edited by Meldan Tanrisal and Tanfer Emin Tunç, Heidelberg: Universitätsverlag, 2014, pp. 155-67.

Crow, Timothy J. “Is schizophrenia the price that Homo sapiens pays for language?”*Schizophrenia Research*, vol. 28, 1997, pp. 127-41. PubMed, https://pubmed.ncbi.nlm.nih.gov/9468348/.

———. “The ‘big bang’ theory of the origin of psychosis and the faculty of language,”*Schizophrenia research* vol. 102, 2008, pp. 31-52. PubMed, https://pubmed.ncbi.nlm.nih.gov/18502103/

———. “Commentary on Annett, Yeo et al., Klar, Saugstad and Orr: cerebral

asymmetry, language and psychosis--the case for a Homo sapiens-specific sex-linked gene for braingrowth." *Schizophrenia research* vol. 39, 1999, 219-31. PubMed, https://pubmed.ncbi.nlm.nih.gov/10507514/.

———. "The case for an Xq21.3/Yp homologous locus in the evolution of language and theorigins of psychosis." *Acta neuropsychiatrica*, vol. 11, 1999, pp. 1. PubMed, https://pubmed.ncbi.nlm.nih.gov/26976253/.

Davis, Alex, and Lee M Jenkins. *Locations of Literary Modernism: Region and Nation in British and American Modernist Poetry*. Cambridge University Press, 2000.

———."Introduction: Modernist Poetry in History." *A History ofModernist Poetry,* Cambridge University Press, 2015, pp. 1-19.

Delvecchio, Giuseppe et al. "Altered syntactic abilities in first episode patients: An innerphenomenon characterizing psychosis." *European psychiatry: the journal of the Association of European Psychiatrists*, vol. 61, 2019, pp. 119-126. PubMed, https://pubmed.ncbi.nlm.nih.gov/31442739/.

Di Plinio, Simone et al. "I am Me: Brain systems integrate and segregate to establish amultidimensional sense of self." *NeuroImage*, vol. 205, 2020, pp. 1. PubMed, https://pubmed.ncbi.nlm.nih.gov/31629830/.

Donaldson, Elizabeth J, editor. *Literatures of Madness: Disability Studies and Mental Health*. Palgrave Macmillan, 2018.

Donley, Carol and Sheryl Buckley. *What's Normal? Narratives of Mental and Emotional Disorders*. Kent, OH: Kent State UP, 2000. Environments. 2018, pp. 1. NCBI, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5996757/#B16.

Eversley, Shelly. "The Lunatic's Fancy and the Work of Art." *American Literary History*, vol. 13, no. 3, 2001, pp. 445–468.

Falla, Jeffrey B. “Disembodying the Body: Allen Ginsberg’s Passional Subversion of Identity.” *Interdisciplinary Literary Studies*, vol. 3, no. 2, 2002, pp. 49–65. *JSTOR*, http://www.jstor.org/stable/41207002.

Finkelstein, Norman. “‘Poland of Death’: Allen Grossman’s Phantasmagoric Kaddish.” *Religion & Literature*, vol. 34, no. 1, 2002, pp. 67–79. *JSTOR*, http://www.jstor.org/stable/40059811.

———. “The Sacred and the Real in ‘The Tablets’ of Armand Schwerner.” *American Literary History*, vol. 17, no. 2, 2005, pp. 259–79. *JSTOR*, http://www.jstor.org/stable/3568034.

Flory, Wendy Stallard. *Ezra Pound and the Cantos: A Record of Struggle*. Yale University Press, 1980.

———. *The American Ezra Pound*. Yale University Press, 1989.

Flory, Wendy Stallard. “Pound and Antisemitism.” *The Cambridge Companion to Ezra Pound*, edited by Ira B. Nadel, Cambridge University Press, Cambridge, 1999, pp. 284–300.

Foucault, Michel, et al. *Language, Madness, and Desire: On Literature*. Translated by Robert Bononno, University of Minnesota Press, 2015.

Franke, Astrid. “Revisiting Robert Lowell’s Mental Hospital Poems.” *Robert Lowell in a New Century: European and American Perspectives*, edited by Thomas Austenfeld, Boydell & Brewer, 2019, pp. 14–24.

———. “The Poetic Promiscuity of Robert Lowell.” *In Sexualities in American Culture*, edited by Alfred Hornung, 95–107. Heidelberg: Universitätsverlag Winter, 2004, pp. 105.

Freundel, Barry. “‘Kabbalat Shabbat’: Recited by the Community; But Is It Communal?” *Tradition: A Journal of Orthodox Jewish Thought*, vol. 44, no. 2, 2011, pp. 35–51. *JSTOR*, http://www.jstor.org/stable/23263985.

Garofoli, Joe. "'Howl' Too Hot to Hear." *SFGATE*, 2012, https://www.sfgate.com/news/article/Howl-too-hot-to-hear-2499509.php.

Gergel, Tania, and Eduardo Iacoponi. "Psychosis and identity: Alteration or loss?" *Journal of evaluation in clinical practice* vol. 23 (2017): 1029-1037. doi:10.1111/jep.12768

Ginsberg, Allen. *Allen Verbatim: Lectures on Poetry, Politics, Consciousness*. Edited by Gordon Ball, McGraw-Hill, 1974.

Green, Michael Foster. *Schizophrenia Revealed: From Neurons to Social Interactions*. New York: Norton, 2001.

Greenblatt, Stephen. *The Norton Anthology of English Literature*. 9th ed., W.W. Norton,2012, pp. 1887-1911.

Greenland-White, Sarah E et al. "Episodic memory functions in first episode psychosis and clinical high risk individuals." *Schizophrenia research* vol. 188 (2017): 151-157. doi:10.1016/j.schres.2017.01.035

Griswold, Kim S, et al. "Recognition and Differential Diagnosis of Psychosis in Primary Care." *American Family Physician*, vol. 91, no. 12, 2015, pp. 856–63.

H.D., et al. *End to Torment*: *A Memoir of Ezra Pound*. New Directions Pub. Corp, 1979.

Hadda, Janet. "Ginsberg in Hospital." *American Imago*, vol. 65, no. 2, 2008, pp. 229–59. *JSTOR*, http://www.jstor.org/stable/26305281.

Hamilton, Saskia. "'Oh No'/'Yes Yes': Lowell and the Making of Mistakes." *Robert Lowell in a New Century: European and American Perspectives*, edited by Thomas Austenfeld, Boydell & Brewer, 2019, pp. 156–169.

Hamilton, Saskia, and Robert Lowell. "'I Was Naked without My Line-Ends': Robert Lowell's Letters." *Harvard Review*, no. 25, 2003, pp. 140–51. *JSTOR*, http://www.jstor.org/stable/27568811.

Hankir, Ahmed. “Review: bipolar disorder and poetic genius.” *Psychiatria Danubina*, vol. 23, 2011, pp. 62-8. PubMed, https://pubmed.ncbi.nlm.nih.gov/21894105/.

Hardwick, Elizabeth, and Robert Lowell. *The Dolphin Letters, 1970-1979: Elizabeth Hardwick, Robert Lowell and Their Circle*. Edited by Saskia Hamilton, First ed., Farrar, Straus and Giroux, 2019.

Herring, Scott. “‘Her Brothers Dead in Riverside or Russia’: ‘Kaddish’ and the Holocaust.” *Contemporary Literature*, vol. 42, no. 3, 2001, pp. 535–56. *JSTOR*, www.jstor.org/stable/26305281.

Honda, Teruyuki, et al. “Regular Article: Autochthonous Experience, Heightened Awareness, and Perception Distortion in Patients with Schizophrenia: A Symptomatological Study.” *Psychiatry and Clinical Neurosciences*, vol. 58, no. 5, 2004, pp. 473–479.

Hume, David. *A Treatise of Human Nature*. Electric Book, 2019. *ProQuest*, https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=5302412.

James, Stephen. “Energy and Enervation: The Poetry of Robert Lowell.” *The Cambridge Quarterly*, vol. 34, no. 2, 2005, pp. 109–129.

Jamison, Kay Redfield. *Touched with Fire: Manic Depressive Illness and the Artistic Temperament*. New York: Free Press, 1993.

———. *An Unquiet Mind: A Memoir of Moods and Madness*. New York: Vintage Books, 1995.

———. “Manic-depressive illness and creativity.” *Scientific American* vol. 272,2 (1995): 62-7. doi:10.1038/scientificamerican0295-62.

———. *Robert Lowell: Setting the River on Fire—A Study of Genius, Mania, and Character*. New York: Alfred Knopf, 2017.

Jollimore, Troy. “Robert Lowell: Skunk Hour. Witness the making of a new American poetics.” *Poetry Foundation*, 16 Aug. 2007.

Jones, Louis B. “His Queer Shoulder.” *The Threepenny Review*, vol. 145, 2016, pp. 6–9. *JSTOR*, http://www.jstor.org/stable/24719250.

(Judg. 5:24–26).

Jung, C. G, et al. *Collected Works of C.G. Jung, Volume 16*. Princeton University Press, 2014.

———. *The Essential Jung*. Princeton University Press, 2013.

———. “On the Psychogenesis of Schizophrenia.” 193 9. Vol. 3 of *The Collected Worksof C.G. Jung*. Ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler. 12 vols. New York: Pantheon Books, 1960, pp. 235-265.

Keller, Matthew C, and Geoffrey Miller. “Resolving the paradox of common, harmful,heritable mental disorders: which evolutionary genetic models work best?” *The Behavioral and brain sciences*, vol. 29, 2006, pp. 385-404. PubMed, https://pubmed.ncbi.nlm.nih.gov/17094843/.

Key-Smith, Francis. “The Story of the Star-Spangled Banner.” *Current History (1916-1940)*, vol. 32, no. 2, 1930, pp. 267–72. *JSTOR*, http://www.jstor.org/stable/45333287.

Lester, Elenore. “Allen Ginsberg Remembers Mama.” *New York Times*, 6 Feb, 1972.

Liebregts, P. Th. M. G. *Ezra Pound and Neoplatonism*. Fairleigh Dickinson University Press, 2004, pp. 253.

Locke, John. *An Essay Concerning Human Understanding*. Oxford University Press, 2008, pp. 95-100.

Logan, William. “Lowell’s Skunk, Heaney’s Skunk.” *Salmagundi*, no. 177, 2013, pp. 84–110. *JSTOR*, http://www.jstor.org/stable/43941955.

Longenbach, James. *Modernist Poetics of History: Pound, Eliot, and the Sense of the Past*. PrincetonUniversity Press, 2014.

Lowell, Robert. *The Letters of Robert Lowell*. Edited by Saskia Hamilton. New York: Farrar, Straus and Giroux, 2005.

———. *Robert Lowell Papers* (MS Am 1905), Houghton Library, Harvard University.

———. *Notebook*. New York: Farrar, Straus and Giroux, 1970.

———. *Collected Poems*. New York: Farrar, Straus and Giroux, 2003.

———. "On 'Skunk Hour.'" *Robert Lowell: Collected Prose*. Ed. Robert Giroux. New York: Farrar, 1987, pp. 225-29.

———. "Letters, 1937-77." *New England Review (1990-)*, vol. 26, no. 2, 2005, pp. 8–28. *JSTOR*, http://www.jstor.org/stable/40240706.

(Luke: 23:33)

Lukoff, David. "Transpersonal Perspectives on Manic Psychosis: Creative, Visionary, and Mystical States." *The Journal of Transpersonal Psychology*, vol. 20, no. 2, 1988, pp. 111. *ProQuest*, https://proxy.library.mcgill.ca/login.

Maier, Thomas. "Uber Psychose, Sprache und Literatur" [Psychosis, language andliterature], *Der Nervenarzt* vol. 70, 1999, pp. 438-43. PubMed, https://pubmed.ncbi.nlm.nih.gov/10407839/.

Marx, Karl. *The Communist Manifesto*, edited by Friedrich Engels. New York: Clydesdale Press, 2018, pp. 1-55.

McConnell, Frank D. "The Suburbs of Camelot." The Wilson Quarterly (1976-), vol. 7, no. 3, 1983, pp. 80–93.

McDaniel, Jeffrey. "Life Studies by Robert Lowell revisited." *Poetry Foundation*, 30 April. 2010. https://www.poetryfoundation.org/harriet-books/2010/04/life-studies-by-robert-lowell-revisited-.

McHugh, Heather. “Robert Lowell: Of Two Minds.” *Harvard Review*, no. 25 (2003): 155–66. https://www.jstor.org/stable/27568813.

McNees, Matthew J. *Suffering and liberation: The personal poetics of Robert Lowell and Allen Ginsberg*, The University of North Carolina at Greensboro, Ann Arbor, 2011. *ProQuest*, https://proxy.library.mcgill.ca/login?url=https://www.proquest.com/dissertations-theses/suffering-liberation-personal-poetics-robert/docview/895068734/se-2.

Merlino, Sara, et al. “Walking through the City Soundscape: An Audio-Visual Analysis of Sensory Experience for People with Psychosis.” *Visual Communication*, Jan. 2022, pp.14 doi:10.1177/14703572211052638.

Michaux, Henri. *Ideograms in China*. Translated by Gustaf Sobin. New Directions, 2002.

Mills, Jon. “Excursions in Countertransference: Treating Complex Trauma, Structural Fragmentation, and Psychosis in a Bipolar Gay Man.” *The Scandinavian Psychoanalytic Review*, vol. 1-11, 2021, pp. 1–11., https://doi.org/10.1080/01062301.2021.2002096.

Milton, John. *Paradise Lost*, edited by Barbara Kiefer Lewalski. Oxford: Blackwell Publishing, 2007, pp. 92-332.

Mohr, Sylvia, et al. “Delusions with Religious Content in Patients with Psychosis: How They Interact with Spiritual Coping.” *Psychiatry*, vol. 73, no. 2, 2010, pp. 158–72, https://doi.org/10.1521/psyc.2010.73.2.158.

Moody, David. *Companion to Twentieth-Century Poetry*. John Wiley & Sons, 2007. http://www.123library.org/book_details/?id=25434.

———. *Ezra Pound: Poet - A Portrait of the Man and His Work*. Oxford University Press, 2007.

Morely, Jefferson. “The Land of the Free and the Home of the Brave.” 2013, pp. 1. *The Globalist*, https://www.theglobalist.com/the-land-of-the-free-and-the-home-of-the-brave/

Murphy, Elliot, and Antonio Benítez-Burraco. “Bridging the Gap between Genes and Language Deficits in Schizophrenia: An Oscillopathic Approach.” *Frontiers in humanneuroscience*, vol. 10422, 2016, pp. 1. PubMed, https://pubmed.ncbi.nlm.nih.gov/27601987/.

Nadel, Ira Bruce, editor. *The Cambridge Companion to Ezra Pound*. 1st ed., CambridgeUniversity Press, 1999.

Nairn, Robert. *Tranquil Mind: an introduction to Buddhism and meditation.* Cape Town: Kairon Press, 1993, pp. 11-61.

Parker, Robert Dale. *Critical Theory: A Reader for Literary and Cultural Studies*. Oxford University Press, 2012.

Perloff, Marjorie. *The Poetic Art of Robert Lowell*. Ithaca & London: Cornell University Press, 1973.

Pfaff, Matthew. “The Invention of Sincerity: Allen Ginsberg and the Philology of the Margins.” *Hip Sublime: Beat Writers and the Classical Tradition*, edited by Sheila Murnaghan and Ralph M. Rosen, Ohio State University Press, 2018, pp. 73–96. *JSTOR*, https://doi.org/10.2307/j.ctt2204rr5.8.

Plato, and Reginald E Allen. *Ion: Hippias Minor; Laches; Protagoras*. Yale University Press, 1996, pp. 5. *ProQuest Ebook Central*, https://ebookcentral.proquest.com/lib/mcgill/detail.action?docID=3314676

Pound, Ezra, Dorothy Pound, Omar S Pound, and Robert E Spoo. *Ezra and Dorothy Pound: Letters in Captivity, 1945-1946*. New York: Oxford University Press, 1999.

Pound, Ezra. *Jefferson and/or Mussolini: LIdea Statale — Fascism as I Have Seen It*. London: Stanley Nott, 1935.

———. *Guide to Kulchur*. London: Faber & Faber, 1938.

———. *Confucius: The Great Digest & The Unwobbling Pivot*. New York: New Directions, 1951.

———. *The ABC of Reading*. J. Laughlin, 1960, pp. 43-44.

———. and Stone Wall Press. *Drafts & Fragments of Cantos Cx-Cxvii*. New Directions, 1968.

———. *The Spirit of Romance*. P. Owen, 1970.

———. *Selected Prose 1909-1965*, ed. William Cookson. London: Faber & Faber, 1973.

———. 'Ezra Pound Speaking': *Radio Speeches of World War II*, ed. Leonard W. Doob. Westport, CT: Greenwood Press, 1978.

———. *Ezra Pound and Dorothy Shakespear: Their Letters 1909-1914*. Edited by Omar Pound and Walton Litz. New Directions, 1984.

———. *The Cantos of Ezra Pound*. Chadwyck-Healey, 1998. *ProQuest*, https://proxy.library.mcgill.ca/login?url=https://search.proquest.com/docview/2153798 842?accountid=12339.

———. *The Pisan Cantos*. Edited by Richard Sieburth. New Directions, 2003.

———. *One Must Not Go Altogether with the Tide: The Letters of Ezra Pound and Stanley Nott*. McGill-Queen's University Press, 2011.

Powell, Barry B. *The Odyssey*. Oxford University Press, 2014.

Pritchett, Patrick. "From Luminous Detail to Luminous Debris: Ezra Pound, Gustaf Sobin, and the Modernist Imaginary of Ruins." *Journal of Foreign Languages and Cultures*, Volume 2 No. 1, 2018.

Quinn, Justin. “Coteries, Landscape and the Sublime in Allen Ginsberg.” *Journal of Modern Literature*, vol. 27, no. 1/2, 2003, pp. 193–206. *JSTOR*, http://www.jstor.or/stable/3831846.

Raskin, Jonah. “Allen Ginsberg: Irreverent, Reverent, and Apocalyptic American Poet,” *The Cambridge Companion to American Poets*, ed. Mark Richardson, Cambridge University Press, 2015, pp. 366-77.

Redman, Tim. “Pound’s Politics and Economics.” *The Cambridge Companion to Ezra Pound*, edited by Ira B. Nadel, Cambridge University Press, Cambridge, 1999, pp. 249–263.

Richards, I. A, et al. *Science and Poetry*. W.W. Norton & Company, 1926.

Ridenour, Jeremy M, et al. “From Fragmentation to Coherence: Psychodynamic Psychotherapy for Psychosis through the Lens of Metacognition.” *Psychodynamic Psychiatry*, vol. 48, no. 4, 2020, pp. 455–476., https://doi.org/10.1521/pdps.2020.48.4.455.

Rossi, Romolo. *A psychiatrist’s recollections of Ezra Pound*. Genoa: Quaderni di Palazzo Serra, 2008, pp. 144–149.

Sandsten, Karl Erik et al. *Creativity and Psychosis*, vol. 180, 2018, pp.1. PubMed, https://pubmed.ncbi.nlm.nih.gov/30070626/.

Sass, Louis Arnorsson. *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought*. BasicBooks, 1992.

Sattler, Gary, et al. “Carl Gustav Jung,” *Great Thinkers of the Western World*, edited by Ian P. McGreal. New York: Harper Collins, 1992, pp. 469-73.

Scheepers, Floortje. *Psychosis as an Evolutionary Adaptive Mechanism to Changing Environments*. 2018, pp. 1. NCBI, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5996757/#B16.

Sicari, Stephen. *Pound's Epic Ambition: Dante and the Modern World*. State University of New York Press, 1991.

Spangler, Jason. "Ginsberg: Chronicling Depressions Great and Small." *Studies in Popular Culture*, vol. 28, no. 2, 2005, pp. 149–68.

Stein, W J. "The Sense of Becoming Psychotic." *Psychiatry*, vol. 30, no. 3, 2016, pp. 262-75.

Stolarek, Joanne. *Between Hell and Paradise: The Motif of the Dantesque Journey in "The Pisan and post-Pisan Cantos,"* vol XIV, Uniwersytet Humanistyczno-Przyrodniczy im. Jana Długosza w Częstochowie, 2014, pp. 69-77.

Stompe, Thomas, and Kristina Ritter. "Psychose im Diskurs der zeitgenössischen Philosophie" [The discourse of psychosis in contemporary philosophy]. *Neuropsychiatrie: Klinik, Diagnostik, Therapie und Rehabilitation: Organ der Gesellschaft Osterreichischer Nervenarzte und Psychiater*, vol. 23, 2009, pp. 64-70. PubMed, https://pubmed.ncbi.nlm.nih.gov/19272294/.

Strous, Rael D et al. "Automated characterization and identification of schizophrenia in writing." *The Journal of nervous and mental disease* vol. 197, 2009, 585-8. doi:10.1097/NMD.0b013e3181b09068

Svonkin, Craig. "Manishevitz and Sake, the Kaddish and Sutras: Allen Ginsberg's Spiritual Self-Othering." *College Literature*, vol. 37, no. 4, 2010, pp. 166–93. *JSTOR*, http://www.jstor.org/stable/27917769.

Swift, Daniel. *The Bughouse: The Poetry, Politics, and Madness of Ezra Pound*. HarvillSecker, 2017, pp. 1-299.

Thiher, Allen. *Revels in Madness: Insanity in Medicine and Literature*. Ann Arbor: U of Michigan P, 1999.

Thomas, Philip et al. "Speech and language in first onset psychosis differences between people with schizophrenia, mania, and controls." *The British journal*

of psychiatry: thejournal of mental science, vol. 168, 1996, pp. 337-43. PubMed, https://pubmed.ncbi.nlm.nih.gov/?term=Psychosis%20and%20language&page=3.

Travis, Isabelle. "'Is Getting Well Ever an Art?': Psychopharmacology and Madness in Robert Lowell's Day by Day." *Journal of Medical Humanities*, vol. 32, no. 4, 2011, pp. 315–324., https://doi.org/10.1007/s10912-011-9155-3.

Trehearne, Brian. *Canadian Poetry, 1920 to 1960.* McClelland & Stewart, 2010, pp. 133–227.

Trotter, David. *Paranoid Modernism: Literary Experiment, Psychosis, and the Professionalization of English Society*. Oxford University Press, 2001.

Tryphonopoulos, Demetres P, and Ira Bruce Nadel. *Approaches to Teaching Pound's Poetry and Prose*. Modern Language Association of America, 2021.

Van Ert, Gibran. "Empty Air: Ezra Pound's World War Two Radio Broadcasts." *Past Imperfect*, vol. 3, 1994, pp. 42-72.

Wallenfeldt, Jeff. "The "Howl" Heard Round the World". *Encyclopedia Britannica*, https://www.britannica.com/story/the-howl-heard-round-the-world.

Wasserman, Martin. "Madness as Religious Experience: The Case of Allen Ginsberg." *Journal of Religion and Health*, vol. 21, no. 2, 1982, pp. 145–51. *JSTOR*, http://www.jstor.org/stable/27505671.

Shakespeare, William. *Midsummer Night's Dream*. A. Infomotions, 2000. *ProQuest Ebook Central*, https://ebookcentral.proquest.com/lib/mcgill/detail.action?docID=3314840.

Witek, Terri. *Robert Lowell and Life Studies*. Columbia: University of Missouri Press, 1993.

Wheeler, B. *What is Marx's Das Kapital?* British Broadcasting Corporation, 2017 https://www.bbc.com/news/election-2017-39837515

Whitworth, Michael H. "Form." *Reading Modernist Poetry*, Wiley Blackwell, 2010, pp. 143-54.

———. "The Language of Modernist Poetry: Diction and Dialogue," *Reading Modernist Poetry*, Wiley Blackwell, 2010, pp. 97-107.

Wolfe, Joe. *Time dilation and length contraction in Special Relativity*. EinsteinLight, 2005, pp.1. EinsteinLight, http://www.phys.unsw.edu.au/einsteinlight/jw/module4_time_dilation.htm

Woodward, Marshelle. "Paradox Regained: Reconsidering Thomas Browne's Double Hermeneutics." *Texas Studies in Literature and Language*, vol. 58, no. 3, 2016, pp. 305–28. *JSTOR*, http://www.jstor.org/stable/26155306.

Yin, Dong-Min, et al. "Synaptic dysfunction in schizophrenia." *Advances in experimentalmedicine and biology*, vol. 970, 2012, pp. 493—516. PubMed, https://pubmed.ncbi.nlm.nih.gov/22351070/.