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***Musicality and It's Meaning in Wallace Steven's
Poetry***

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

{ بِرَفْعِ اللَّهِ الْكَافِرِينَ آمَنُوا مِنْكُمْ وَالْكَافِرِينَ أُولُوا

الْعِلْمِ وَرَجَاتِ وَاللَّهُ بِمَا تَعْمَلُونَ خَبِيرٌ }

صَلَّى اللَّهُ عَلَى الْعَلَاءِ الْعَظِيمِ

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Dedication

To those who planted the seeds of hope to get the fruit of future .
To my father ,to my mother.

Abstract

Wallace Stevens is one of the major poets of the twentieth century, and also among the most challenging . Wallace Stevens created music within his poetry with a huge number of disparate devices that , when combined in various ways in each poem . " Musicality" ,consequently, not only impacts on the actor and director's work, but on the rehearsal process itself .

For that reason , this study is divided into two chapters and a conclusion . While chapter one sheds light on Steven's life and career , chapter two is devoted to scrutinize Musicality and it's meaning of Wallace Steven's poetry .

Finally , the conclusion will sum up the findings of the study .

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Chapter One

Wallace Steven's life and Career

Wallace Stevens (1879 – 1955) was one of the American unique and respected poets who had a reflective and philosophical prospect of poetry. He was a major of employing a special utterances in particular sentence to provoke a concept of poetry in which there is a coherence between reality and imagination .¹

Stevens was born in Reading , Pennsylvania . His father was the lawyer of the town and a poet also , and his mother a school teacher . The couple had their own strict point of view to keep their social position . They opposed their sons' and the daughter marriage to poor social classes .²

Stevens learned French and German at a particular School, then attended a school joined to the church . He was a very smart student in learning classical language, math , and physics . He conceived a goal to become a poet when he was at Harvard University , where he obtained Knowledge of different fields of study and published his first poems in the university magazine .³

Steven worked as a journalist in New York for some time , then he left his job as a reporter since he felt it inappropriate for him . Following his father's advice he attached the New York Law School in 1901 , to become a lawyer and become a vice – president at a very big security company ; and so on he stayed active as a poet .⁴

Stevens thinks that imagination is not equal to awareness nor is reality equivalent to the world as it occur outside humans' minds . Reality is the result of the imagination as it shapes the world . It is

always changing as we try to find imaginatively pleasant ways to understand the world. Reality is an activity, not a sleep object. He approaches it with a gradual understanding, putting together parts of the world in an attempt to build a worldview through an active exercise of the imagination. This is no harsh, philosophical activity, but an emotional engagement in finding order and meaning.⁵

Stevens suggests that human beings live in stress between the form they take as the world acts upon them, and the ideas of order that their imagination force upon the world. As he says in his essay "Imagination as Value", "truth seems to be that we live in concepts of imagination before the reason has established them".⁶

Stevens' first poetic volume was published in 1923, including his important poems "Comedian as the Letter C", "Sunday Morning", and "Le Monocle de Mon Oncle", proving him as a poet of exceptional skill. In the first poem, he uses the phonological nature of the letter C as a motivation for the objective purposes. The poem has an individual element, adopting a narrating tone in which the major character in the poem "Crispin" is telling the story of his heroic travel from his city of Bordeaux in France over the high seas to Carolina in a seeking for reality establishing his own colonization. The poem has a controlling tone of "ironic indifference" highlighting three major themes which are: (i) nothingness or death; (ii) Life, and best represents of the use of the mock – heroic technique has an auto-reality of his purpose in life. An attempt of Crispin to realize the adventures that renders him from a romantic to realistic person. Stevens stated: "I suppose that I ought to confess that by the letter C I meant the sound To play on that sound thought the poem."⁷

In 1936, Stevens published his second volume "ideas of order" including poems that are darker and desolate than those of the first volume. Most of the poems move around the themes of the old age and dying. In his poem "The idea of Order at Key West"; one of the first rhyme in his volume, key west is the name of the American seaport. The speaker

in the poem is joined by a friend and it happens they both meet a woman singing on the seaside. The whole poem is used to describe the song and the speaker's response to the woman's singing .⁸

"The man with the blue Guitar" which was published in 1937 " with other poems , marks a penetration in the poetic skill of Wallace Stevens Harold Bloom describes this poem as " triumph over Literary anxieties " and adds that " with its completion Stevens renewed his poetic inspiration and vision ." Stevens philosophically , explain poetry as having an artful nature of reality and imagination. He symbolizes the poet as the guitarist and the on – going imaginary process as the guitarist tune . People's voice , on the other hand , symbolizes reality .⁹

Poetry, according to Wallace Stevens , is the first and last of all subjects . It is the realize wish of the mind and an internal desire that needs to be content , and this contentment is the get through total description of the self . Reading the poetry of Wallace Stevens , one is best to remember that if there is no poetry , there is no reality at all . He states the reality that life as a whole can be turn into through the technical work and this is the essence of his poetic experience . Simon Crikely takes it that this is what is meant by art that is born of soul and then born again in being aesthetically respected . It means that " art is born twice . " ¹⁰

These lines from " an ordinary evening in New Haven " echo far away , in the same way that Coleridge says the imagination is a repetition of the endless act of creation , the main mind at work : " A mighty wind swept over the surface of the waters , " says the first book of Genesis . " God said , ' Let there be light ' and there was light ; and God saw that the light was good " . Contrary to all his aspects , to the difficulty of his rhyme , and to the preoccupied , distracted translations of modern critics , Wallace Steven' poetry is a profoundly mental force . Anyone concerned with the spiritual problems of modern humans must believe it .¹¹

In 1966 , eleven years after Stevens' death , his only daughter Holly put out a book called Letters of Wallace Stevens , which responded the large majority of letters Stevens recorded to his family and friends over the years . In one letter , Stevens once said to his daughter " none of great things in life have anything to do with making your living " (Brazeau 10) .To rebound Stevens' advice , Murphy goes one footstep further in expounded why Stevens' work should be the criterion for an educated person : " How Stevens managed to grow a rich internal life and live his life on a contemplative plane that transcend office and local routines makes him very pertinent to us " .¹²

In addition to historical incidents , ideological debates encasing the incidents are part of his story of Stevens' career : the fate of American liberalism , the rise of communism , the rights of women , the pressures of nationalism _ and the endless debate over the relationship of literature to the political actions these debates foster.¹³

In his old age, after he had lived out of a gloominess and two world wars , Stevens did start to fall back from such bothers : the Stevens of the late 1940s and early 1950s is the poet most suitable with the figure structured by the critical imitation. During these last years of his career , Stevens presented several inviting proverbs (" it is a world of words to the end of it ") , implying that his perfect corpus could be read as a self _enclosed and global poem . ¹⁴

NOTES

¹Lionel Kelly , *poetry and the Sense of Panic : Critical Essays on Elizabeth Bishop and John Ashbery* (Amsterdam : Rodopi B. V. , 2000),p 150.

²Thomas C . Grey, *The Wallace Stevens Case: Law and the Practice of poetry* (London :Harvard University Press,1991),p11.

³Robert Rehder , *The poetry of Wallace Stevens* (Macmillan: MUP,1988) ,p11.

⁴Lisa Goldfarb and Bart Eeckent , *Wallace Steven : New York and Modernism* (London: Routledge , 2012),p 86 .

⁵Stephen Fender , *The American Long Poems : Annotated Selection*(New York :Edward Arnold Press,1977) , p 152 .

⁶Lucy Beckett , *Wallace Stevens The pressure of reality* (Cambridge :Cambridge University Press , 1974),p 152 .

⁷J . Miller Hillis , *Wallace Stevens : Poets of Reality Six Twentieth Century Writers* (Cambridge : CUP ,1966) ,p 175 .

⁸Eric L .Haralson ,*Encyclopedia of American poetry: The Twentieth Century*(London : Routledge ,2007),p 693.

⁹Marrie Borroff , *Wallace Stevens : A Collection of Critical Essays* (New York : Prentic – Hall Press,1963),p 79 .

¹⁰Simon Critchley , *Things Merely Are : Philosophy in the Poetry of Wallace Stevens*(New York : Rutledge ,2005) ,p 20 .

¹¹*The Necessary Angel : Essays on Reality and the imagination .* (New York :Vintage books , 1951) p 95 .

¹²Zarzicki Michael , *the Duality of Wallace Stevens A Thesis Presented* (English: stony brook University ,August 2008),P12 .

¹³Longenbach James , *Wallace Stevens The plain sense of things* (New York : Oxford University Press 1991) , p 6 .

¹⁴Ibid .

Chapter Two

Musicality and It's Meaning in Wallace Steven's Poetry

"Peter Quince At The Clavier" is a sonnet from Wallace Stevens' first book of verse, Harmonium. The sonnet was first published in 1915. It is a "melodic" inference to the spurious story of Susanna, an excellent youthful spouse, washing, spied upon and wanted by the seniors. In "diminish quince ", with its exact accentuation of significance and feeling upheld by varieties in cadence and sound, Stevens made a striking case of his melodic imagism. For the melodic type of this lyric, he had a few conceivable models. ¹

The general nature of the ballad isn't imagistic; it is, fairly, a blend of a rich impressionism and tired echoes of sentimental and Victorian verse. Yet, in any case it is a piece of the general development to bring music and verse nearer together, and it contains components which could have filled in as indications for Stevens: ²

an unimagined music exhales

...

symphonic beauty that some god forgot,
if form could waken into lyric sound

...

where the hibiscus flares would cymbals clash,
and the black cypress like a deep bassoon
would hum a clouded amber melody.³

The nearness of music in the ballad has been noted by Stevens researchers." Subside Quince" is a ballad about music, whose expert it would fitting to play out specific sleights-of-hand. Music is a figure for want in this ballad which changes physical want into a profound ceremony. Consequently, want, conveyed through music, comes to be a power molding the dynamic and teleological development towards the tasteful teaching at last. To expound further, want shapes the plot, is utilized as a component pushing the plot forward . The condition of want and music is proposed in the primary lines of the lyric : ⁴

just as my fingers on these keys
make music, so the selfsame sounds
on my spirit make a music, too.

music is feeling, then, not sound;
and thus it is that what i feel,
here in this room, desiring you,
thinking of your blue-shadowed silk,
is music.(Stanza I, P. 90)

Here the connection amongst "Fingers" and "Keys" is displayed as indistinguishable to the connection amongst "Sounds" and "Soul" . The collaboration amongst fingers and keys, and also amongst sounds and soul, brings about music. The proportionality between "Fingers : Keys" and "sounds : music" , or the equality amongst physical and profound measurement, enables the creator to propose that music is feeling , i.e. something having a place with the domain of soul. The following stage will be to unite music and want: want is indicated as an exceptional kind of feeling as music .⁵

In the second half of the initial segment the speaker makes his want narratable by contrasting it with "The strain waked in the seniors by Susanna" . Hence, want as the immortal express, the music of the spirit, is changed over into the story of want and the going with melodic execution. Music, truth be told, parallels the unfurling of want : ⁶

of a green evening, clear and warm,
she bathed in her still garden, while
the red-eyed elders, watching, felt
the basses of their beings throb

in witching chords, and their thin blood
pulse pizzicati of hosanna.(Stanza I , P. 90)

As it can be noted, in this entry the story begins with Susanna showering: the scene is set through a telling visual complexity amongst "green" and "red" . This difference forecasts the future clash and is upgraded by the melodic differentiation between "throbbing basses" and "pizzicato". In view of this parallelism, the visual differentiation is presented and ends up noticeably clear as the indication of what is to come. In this manner, somebody have enrolled the association between want, music and account. Want is showed through and by the methods for music, and both music and want play against each other in the account. Music complements the defining moments of the portrayal, plotting meaning onto the scenes and filling .⁷

The second and the third segment of the ballad mirror the improvement of the story and of the melodic backup, being in the meantime an account and dwindle quince's execution. The music,

presented through analogies, underlines the turns and points of the described story, anticipating onto *Fibulae* . The start of the story is presented through an inert melodic allegory: ⁸

In the green water, clear and warm,
Susanna lay.
She searched
The touch of springs,
and found
Concealed imaginings.
She sighed,
for so much melody.(Stanza II ,P.90)

The "touch of springs" can be perused truly, as the squeezing of water streams against one's body, yet it likewise can be translated allegorically, as a black out resonation of sounds produced by the string instruments, the sound of which takes after the jibber jabber of springs. "Spring" likewise alludes to an instrument that bobs back when squeezed, and in this way can be viewed as a representation for the unfurling of the plot. "The touch of Springs" denotes the start of the plot, insinuate that the ensemble has started to play, alludes to the forms of activity that will be acknowledged when the "spring" is discharged .⁹

The next musical metaphor, more ostensible than the first, marks a turning point in the development of the story:

a breath upon her hand
muted the night.
she turned —
a cymbal crashed,
and roaring horns.(Stanza II , P.91)

Susanna sees the nearness of the older folks by feeling a breath on her hand. Curiously, a very particular sound of breath ruins the soundscape around her by "Quieting the night" . It can be perused as a delay, a noteworthy nonappearance of sound . Furthermore, after the delay the defining moment in the unfurling of the story comes, improved and opened up by the melodic reference. The snapshot of disclosure is contrasted with the crash of a cymbal and the thunder of horns, transforming into an impossible to miss "soundtrack" of the story. Curiously, the nearness of the two analogies in the second area is secured through the gadget of rhyme . Rhyme, actually, is as a matter of first importance, a sonic, acoustic wonder in light of an amicable connection between sounds .¹⁰

The word blend "touch of springs" is reverberated by "covered imaginings" (semantically proposing a nonliteral perusing of "springs"!)."Horns" , in its turn, tolls with "turned " , if not in sounds, but rather in the quantity of syllables, making the two lines sonically proportional and rhyming. Therefore, music as a plot-shaping instrument is displayed by the sonic means particular to verse. In the third area of the ballad a similar activity happens: the activity is formed and outlined by melodic and/or sonic references. the outrage is rendered through a melodic correlation :¹¹

soon, with a noise like tambourines,
came her attendant Byzantines .(Stanza III ,P.91)

Tambourines produce a loud , sharp sound that directs our anticipations and expectations in relation to what is happening . Again,

anyone can see how music patterns the understanding of the plot . The musical line is further developed in the lines where climax is dissolved :¹²

and as they whispered, the refrain
was like a willow swept by rain.
anon, their lamps' uplifted flame
revealed Susanna and her shame.
and then, the simpering Byzantines
fled, with a noise like tambourines.(Stanza III ,P. 91)

The hints of Byzantines' voices are reminiscent of raindrops and include a dreary congruity into the scene, with the goal that the effect of a stunning occasion is killed. These dreary sounds, actually, lessen the frenzy. At that point the sound of tambourines denotes the finish of the story and furthermore returns back to the start of the third area, rehashing it . The melodic execution is currently finished, in spite of the fact that its end rehashes the "start" of the segment, being a last variety of it . This progression of melodic parts lays out the plot of the third area not just as the dynamic headway to the end, yet additionally as a variety of a similar structure of understanding that aides our observation and influences a cognizant important entire to out of the material of occasions . Similar to the case with the second segment of the ballad, in the third area of the lyric melodic and sonic representations forming the plot are presented using rhyme .¹³

In this area the rhyming example is not quite the same as the rhyming example in the past segment. One has a reliable plan of rhyming: the main line is combined with the second, though in the second area the rhyme happened just in two even or odd lines in a stanza . The diverse rhyming example changes the rhythmical course of action of the stanza.

In both segment the rhyming lines have a similar number of focused on syllables, however in the second segment one watches just 3 focused on syllables in a line , while in the third segment the quantity of focused on syllables goes up to 4 or 5 , changing the melodic shape of an expression. The adjustment in the prosodic attributes of verse articulation can likewise be perused as an indication of "melodic quality" intrinsic to the ballad . In addition, it is additionally identified with the plot: as the plot unfurls using melodic allegories, the prosody of the ballad changes, enrolling the advance of the plot on the level of idyllic language .¹⁴

Stevens, the melodic imagist, made in "diminish quince" his own more brief "orchestra" or "group of four" . As opposed to the gently intelligent music of the start of the main area there is toward the end the sudden interruption of the older folks" bass music. ... the throbbing and beating are made aurally intense and comic by the reiteration of the b and p sounds . The comic abnormality of their fervor is enlarged by the two sided connotation of "basses" and by the mix of "witching" and "pizzicato", correspondingly, Susanna's powerful and profound music in segment ii of the ballad in which the few rhymes unobtrusively interweave thought and feeling is hindered by the crash of the cymbal and the thundering horns .¹⁵

The apprehensive rhythms and the couplets make a mincing, snickering music suitable for the byzantine hireling young ladies . But there are adjustments between the "clamor" of their entry and takeoff and the delicacy of their quieted abstain: "and as they whispered, the hold back/resembled a willow cleared by rain." ... the music of area iv is stately

and clearing, and near the fabulous way of "Sunday morning " . This segment likewise brings out a feeling of the progression fundamental change, mostly by the utilization of the arrangement of four rhymes finishing off with ing and of "on and on ", which makes a drawn-out impact :¹⁶

so evenings die, in their green going,
a wave, interminably flowing,
so gardens die, their meek breath scenting
the cowl of winter, done repenting.(Stanza IV , P.92)

What might have been mere program music, mere effect, as it so often is in fletcher's symphonies, is turned in "Peter Quince" into a musical architecture which organically serves the whole thematic and emotional conception."¹⁷

The poem develops the theme that "Music is feeling" by combining the poetic devices of alliteration, assonance, and consonance with puns on musical terms to suggest the sounds of the musical instruments mentioned, as in this passage describing the feelings of the lascivious elders :¹⁸

the basses of their beings throb
in witching chords, and their thin blood
pulse pizzicati of hosanna.(Stanza , P.90)

"Basses" wires "base," proposing both "low and unworthy" and "establishment," with the melodic term "bass" . Melodic tone at that point ends up noticeably moral tone. The line "beat pizzicati of hosanna" imitates the culling of strings yet in addition may recommend the sexual

tingle . This transforming of music into words, and words into music, proceeds all through the lyric, getting to be allegory and in addition real verbal music .¹⁹

"The idea of order at Key West " open with a simple assertion of the division between the mind and external reality ;however, this assertion almost immediately becomes problematic :

She sang beyond the genius of the sea .
The water never formed to mind or voice ,
Like a body wholly body, fluttering
Its empty sleeves; and yet its mimic motion
Made constant cry, caused constantly a cry ,
That was not ours although we understood ,
In human ,of the veritable ocean. (p. 109)

A part from the singer and listeners, there are two agents in this stanza :the sea that is " wholly body " and " the veritable ocean " . The phrase " of the veritable ocean " seems most nearly identifiable as the genitival object of " constant cry " . It may also be the object of " mimic motion " . the mindless water makes no sound , but it mimics the veritable ocean , presumably a spiritual force , and this mimicry either paradoxically constitutes a cry or causes a cry from the veritable ocean .²⁰

Music continues to serve as an important motif for Stevens in *The Idea Of Order At Key West* because music and poetry elicit a similar affectivity. Music for Stevens is essentially internal, as is poetry . Readers may hear the external notes of music ,but they feel the traces the music

leaves in their ears .Music is something that is ultimately " taken in " and released over and over in the mind .Stevens associates music with both emotion and motion ,and he associated all three with poetry and with the harmonies and a cacophonies of human desire.²¹

Stevens introduced the idea of creation in the very first line ."she sang beyond the genius of the sea " , he tells the readers ." genius" here must be seen not only in its customary sense, as meaning a great natural ability or intelligence . Already Stevens is searching for a way to explore the difference between what is inherent in nature (" the genius of the sea "meaning the particular spirit of the sea)and what comes from human consciousness(" genius " meaning the Woman's ability to create) . The sea does not form " to mind or voice " ,Stevens specifies ,meaning that no physical changes can be seen in the water ,yet the sea " made constant cry" , presumably in response to the song of the singer .²²

In " *The Idea Of Order At Key West* " , Stevens dramatizes the master in operation of creating a new world of order by majestic the structure of the imagination on the amorphous liquidity of truth . The girl singing by the sea may stand for the poet _or any individual _ implicated in imagination of the world . When Stevens prescribes the girl that "there never was a world for her/Except the one she sang and ,singing made "(p.111) , he suggests that the exclusive world man can know _ really know_ is the one he understands , consciously or unconsciously. Out of his theperformer'simagination.²³

In " *The Idea Of Order At Key West* ", the woman who embodies the idea of order sings ' beyond the genius of the sea ' the sea in Stevens is denoted by language, which is sound given understandable form . The singer states the sea ' word by word ' turn into its inarticulate cry , it's ' dark voice ' , into the rhythmic and expressive language of the ' maker ' or poet .²⁴

In " *The Idea Of Order At Key West* " , Stevens searches the old problem in the old expressions by way of a new example , a girl singing aside from the sea . How did the ' order' of the song arise from the 'disorder' of truth , if the girl herself is a part of nature ? 'whose spirit is this ?' Between the sound of the sea and the sound of the song , there seemed to be no real connection :

The sea was not a mask . No more was she
Nature is not a symbolic language ; nature does not enjoy .²⁵

"The man with the blue guitar" is a sonnet published in 1937 by Wallace Stevens . It is isolated into thirty-three extensive areas, or cantos, and appears as a fanciful discussion with the subject of Pablo Picasso's work of art the old Guitarist, which Stevens likely saw when it was shown at the Wadsworth Atheneum in Hartford, Connecticut in 1934.²⁶

" The man with a Blue Guitar" is a long' intricate, impressionist work including 400 lines. Each area is a minor departure from the focal subject, some more firmly associated with the focal sorting out similitude than others. "the man with the blue Guitar" have utilized wording

and ideas from music feedback. Stevens' claviers communicates in a representation the associated amongst music and feeling.²⁷

Music is feeling , then , not sound ;
And thus it is that what I feel ,
Here in this room ,desiring you
Thinking of your blue-shadowed silk ,is music.
Exceeding music must take the place
Of empty heaven and its hymns,
Our serves in poetry must take their place,
Even in the chattering of your guitar. (p. 78)

The metaphor contains a similar inversion to the "music is magic: Magic is music " trope . Here "music is feeling :feeling is music ."The transcendent of the imagination is expressed in the lines.²⁸

Beauty is momentary in the mind
The fitful tracing of a portal
But in the flesh it is immortal – (p. 79)

The sounds exuding from the guitar are portrayed with conflicting , grinding symbolism: toward the finish of area III, the guitarist's playing is depicted as "To blast it from a savage blue,/ Jangling the metal of the strings... ".the following three areas end with also grinding sonic pictures: "And such is reality, at that point: things as they seem to be,/this humming of the blue guitar" and " the babbling of the blue guitar".²⁹

The metaphor is extended in later sections of the poem: section VII, which describes the distance between man and nature, no longer seen in the early twentieth century as romantic and benevolent, ends with the line "the strings are cold on the blue guitar".³⁰

Notes

¹Edward Kessler, *Images of Wallace Stevens* (Rutgers : Rutgers University Press,1972),p.2.

² Ibid.

³ Wallace Stevens, *Collected Poetry and Prose* (New York: Literary Classics of the United States, Inc. 1997),p.34.All further reference to the poems are taken from this copy.

⁴ Anne Carson, "The Art of Poetry No. 88." *The Paris Review* 171 (2004),p. 4

⁵ Ibid.

⁶ Ibid.,p.7.

⁷ Siglind Bruhn, 2001. "A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century." *Poetics Today* 22 (3),2001 ,p.555.

⁸ Ibid.

⁹ Ibid.,p.556.

¹⁰ Randall Jarrell , "*Reflections on Wallace Stevens.*" *Poetry and the Age*. London: Faber, 1996),p.42.

¹¹ Ibid.

¹² Ibid.,p.44.

¹³ Lisa Goldfarb, "The Figure Concealed: Wallace Stevens, Music, and Valéryan Echoes ," *21th Century Literature* 60.1 ,2014,p. 111.

¹⁴ Ibid.,p.113.

¹⁵ Ibid.

¹⁶ Milton J. Bates, *Wallace Stevens: a mythology of self* (California California University Press,1985),p.36

¹⁷ Ibid.

¹⁸ Ibid, p.37.

¹⁹ Ibid.

²⁰ Joseph Carroll , *Wallace Stevens' supreme fiction : A New Romanticism* (London : Louisiana state university press , 1987) , P. 189

²¹ Dean Rader , *Critical Essays on "The idea of order at key west "* , in poetry for students ,(No city , the Gale Group, 2001) p.190

²² Ibid . P.50

²³ James E. Miller Jr. , *The Literature of the United states* 2.3rd edition . (Scott , foresman : 1953) , P. 982

²⁴ Marie Borroff , *Wallace Stevens : A collection of critical Essays* (No city , Twentieth Century Views : prentice _ Hall 1963), p .9

²⁵ Ibid .

²⁶ Rajeev patke , *the Long poems of Wallace Stevens: An interpretive study* (Cambridge: Cambridge University press. 1985), p.79.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Linda Hutcheon, *A theory of parody: the teachings of Twentieth-Century Art Forms*. New York: Methuen, 1985), p.57.

³⁰ Ibid

Conclusion

Stevens is a master of musicality , in his words and framework as much as in his ability to tamper the reader to force a direct and particular musicality on the words that are read . His poems seem clearly musical because they are get ready with suggestions of musicality in every element of their existence .

Wallace Stevens formed music within his poetry with a large number of mixed devices that , when concerted in different ways in each poem , fill the words with an unspeakable regularity . To define the music of Wallace Stevens , therefore , is an exceptional difficult thing to do because , though , each poem is musical , there is not a regular rhythmic theme . For Wallace Stevens , it seems , music and poetry cannot be disconnect structures but must occur within each other to create the best fiction of themselves that each can possibly be .

Finally , Stevens' use of repetition within his poems inspires a musicality that is unlike any poet before him . Employing both chiasmus and direct repetition of words and phrases in quick sequence , Stevens insist critical and independent musicality to words and phrases and plays with these repeatedly in the structure in the framework of the poem .

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