

Introduction

This work is the outcome of a long and steady reflection on a poetic text that is the expression of one of the highest forms of verbal art: tragedy.

This study reflects a devotion for poetry and versification and how this element is connected to the tragic vision.

This study includes a description of the plot and the verbal material of Shakespeare's work 'Othello'. It is the interpretation of the climax taking into account those two levels of an artistic text: Bakhtin's concepts of Architectural and Compositional forms.

Ideology and perspective from which meaning is created or architectural form deals with the soul of the tragedy namely, the story that unfolds in the play. The story depicts the troubled part of the hero's life which precedes and leads up to his death, a tale of suffering and calamity leading to death. The calamities proceed from Othello's actions. The combination of incidents is the key factor to create the true effect of a tragedy intensified by elements of the compositional form such as versification, among other elements. It embraces the features of the verbal material demanded in the past by Shakespeare's laws, customs that were

traditional and imposed on the poet in the past, in other words, poetic rules in all aspects. Shakespeare expresses himself expanding the bonds of the conventional forms. He shapes the structure of the language and verse according to his musical intuition using a trochaic system to construct his versification art. Furthermore, his rhythm and meter fused with phonal qualities of consonants and vowels magnifies the tragic vision creating a unique organism of aesthetic beauty only achieved when the reader perceives this imaginary and dreamy universe.

This study identifies and relates the metrical patterns, phonal qualities, within the poetic resources of the compositional form, and the tragic vision-the architectural form- in such a way that it empowers the aesthetic experience.

Justification

Shakespeare knows how to enrapture and unleash emotions through poetry. A whole vivid image or action embodied in rhythmical language makes an aesthetic experience possible, especially in Shakespeare's plays.

Rhythm and meaning in the words, uttered by the characters, unleash actions and modify behaviors. The poetic language is a sign of the ecstasy in which the poet is enraptured. The ecstatic aspect of poetic language leads to the origins of tragedy in the ritual circle or rectangle of ancient 600 B.C. Greece. Here, Dionysus was celebrated as the god of fertility and wine. The worship of Dionysus was ecstatic by nature. In the sixth century B.C., the celebration became formalized and ritualized. In the middle of the ritual circle or orchestra, an altar was placed. It is thought that the celebration started with the sacrifice of a goat called Tragos. After having eaten the goat's flesh a probably uniformly dressed chorus of up to fifty men sang, accompanied by perhaps more or less oriental sounding music, a so called dithyramb, a hymn in honor of Dionysus. Symbolic gestures seem to have been closely related to the words sung. Allegedly, the poet Arion was the first one to transform the dithyramb into a literary composition. With Arion, the beauty of language

entered the ritual celebration. In the late 500's B.C. in Athens, a democratic discourse arose, striving to give all male inhabitants of the middle and lower classes a voice in state affairs. In that period, a singer of dithyrambs named Thespis, is credited for innovating a new way of performing dithyrambs, in which a solo actor impersonated the characters of the songs. He used masks to differentiate the characters. By wearing the mask, for instance, a god, he, as it were, stepped out of his normal being and came into a state of divinity. The actor spoke and acted as if he were divine, and interacted with the leader of the chorus and its members who acted as narrators and commentators. This new style of performance, based on a written text--and not to forget-- in the presence of an audience, may have marked the birth of theater and tragedy as it is today. (On the Origins of Western Theater, Ancient Greek theatre, 2010).

The origins of tragedy show that music and language were connected to body movements -actions- as part of the celebration. They were a means to invoke the presence of Dionysus. Shakespeare kept these original elements of tragedy. In "Othello" the main characters, indirectly embody gods. For example, Othello seems to have the voice of Ares or Mars, Desdemona is the embodiment of Helen, and Iago is

the true agent of Chaos, but he himself could be the incarnation of Dionysus due to Othello's and Desdemona's sacrifice. They were the sacrifice offerings to Iago. In this tragedy, the characters are the voice of gods that are symbolized by the extreme feelings which rule human behavior. These characters undergo a series of changes in their actions because they are affected by discourses made of lyricism. Characters, such as Othello, are overtaken by the extreme feelings of hate and jealousy caused by Iago's words. In that emotional state, they perform beautiful poetic discourses to cry out the most extreme feelings. These utterances carry the softness and sweetness of the English language conveying the most painful and harrowing feelings and thoughts that lead to an authentic aesthetic and life experience.

The combinations of rhythms and words conveying the wonders and cruelties of human beings are intuitively perceived. Poetic language allows the exploration of power of the human psyche. Among all the arts that influenced the unconscious dimensions of the mind, music acts directly upon the psyche modifying people's behavior.

Objectives

General objective

Thus, the purpose of the present study is to arrive at a comprehension of the relations between the poetic language used by Shakespeare and the world created by it. In general terms, it is to arrive at an understanding of symbolic relations between the verbal material used in the compositional form and the architectural form or essence of this play. The Verbal material is conceived as those poetic devices like rhythm, meter, sound and other poetic resources that can rarify, intensify and veil the substance of the work. A perception of those devices can also enrich the aesthetic experience while contemplating the literary piece.

Specific Objectives

To interpret how the verbal material is used in the climax of Shakespeare's tragedy "Othello" from the perspective of Aristotle's poetics

To identify the dramatic tension from the perspective of Aristotle's poetics.

To analyze the structure of the plot in order to identify the highest point in the flow of actions where extreme feelings are unleashed, according to Aristotle's poetics;

To make a corpus of the section that contains the climax;

To examine the poetic language used in this part of the work from the perspective of Shakespeare's style, and English metrics and versification;

To identify symbolic relationships between poetic language and the climax.

Limitations of the study

'Othello' is a rich drama that belongs to the Elizabethan era. It was created before the rise of the middle class and the novel. These facts limit the approach of the present study.

'Othello' belongs to dramatic art and its theatrical nature is to be kept in mind. It was written to be performed and this dimension challenges the imagination when the reader just has the script. The theatrical experience allows the spectator to be part of that world made of fancy and reality. The imagination is forced to build the environment, places and characters themselves through the characters' speeches because there are no such narrative descriptions as in novels. The fact that "Othello" is a theatrical piece constraints the analysis to the formal conditions of drama and tragedy in particular. These qualities lead the study to focus on Aristotle's 'Poetics' and no other dramatic theories.

Another aspect that is beyond analysis is the relationship between the different historical times the author, the text and the reader belong to.

Shakespeare and his work belong to an age where the entire social structure constituted a hierarchy in which each person's duties and rights were defined by his or her divinely appointed place. This hierarchical order was justified by the clergy. This general ideology began to decline due to the so-called scientific revolution that took place in the sixteenth and seventeenth centuries. Religion and monarchy were the hallmark of Shakespeare's age. This historical context favors conspiracy and intrigue, and many became spies.

The current historical time is characterized by no apparent order or stability. Human beings strive to make sense of life, but everywhere, ordinary occurrences thwart them. The modern individual is caught up in feelings of isolation and alienation, living in a world that suffers the consequences of industrial society- the deterioration of nature, tedious work divorced from personal satisfaction, and a life-denying quest for wealth and possessions.

The opposition of these two worlds frames this study. The verse used in Elizabethan time, in contrast with the modern prosaic discourse, resembles a struggle between the forces referred to above that want to seize human beings feelings.

The study is limited to the climax because this moment determines the highest dramatic tension in which extreme feelings clash.

Poetic resources aim to enhance the climax. The purpose of the following section is to show a set of documents that clarify the nature of Shakespeare's versification in order to understand the elements that permit this study to establish the relationships between the architectural and compositional form.

State of the art

In this part, a set of documents, dealing with specific aspects of Shakespearean works, are rendered. A first reference to be considered are A.C. Bradley's lectures on Shakespearean tragedy: Macbeth, Hamlet, Othello and King Lear. In them, the author uses the main Aristotelian concepts on poetry to refer to four tragedies written by Shakespeare. A second document, written by M.A. Bayfield, deals with an alternative system of scansion. The author assures that using this system, Shakespeare's verse will be fully appreciated. A third document, written by Thomas R. Price, explains how this scansion system works in Shakespeare's play "Othello". It is a paper on the construction and types of Shakespeare's verse. The author of "The Construction and Types of Shakespeare Verse as Seen in Othello" confines his examination to an alternative kind of rhythmical and metrical unit called 'stave' that he considers more suitable to the Shakespearean verses than the traditional foot. Then, Mark Womack's (2003) article "Shakespearean Prosody Unbound", concerned with the relationship between verse form and content, is discussed. At the end of this part, Morton L Paterson (2002) discusses some ideas about the ontology of

meter and attempts to answer the question: "What is Pentameter in the English Language and in English Drama?" In his article "What is Pentameter?: the Five in Shakespeare's Verse"

In his lectures on Shakespeare, Professor Bradley reviews the substance and structure of four tragedies from the late period of the English dramatist. He attempts to solve the problem of the nature of the tragic aspect of life as represented by Shakespeare. He suggests that the objective is to increase the dramatic appreciation, to learn to apprehend the action with greater truth and intensity and also to realize the inner movements which produced these words and no other, these deeds and no other at the time of each particular movement. To elaborate a conceivable notion of Shakespearean tragedy, Bradley, collects different conceptions from famous theories of drama.

The first and the most important concept stated by Bradley is the notion of the tragic story. The story is a tale of suffering and calamity leading to death. The suffering and calamity are unexpected and contrasted with previous happiness or glory. A total reverse of fortune comes unaware upon a character who stood in high degree.

Shakespearean tragedy is always concerned with persons of high degree. Othello is a General of the Republic. The consciousness of his high position never leaves him. The fall of a great man produces a sense of contrast, of the powerlessness of man, of the omnipotence of fate.

A Shakespearean tragedy may be called a story of exceptional calamity leading to the death of a man of high rank.

Calamities proceed from the actions of men. A series of interconnected deeds leads to an apparently inevitable sequence, a catastrophe.

The effect of it on the imagination is to make the reader regard the sufferings that accompanied it and the catastrophe ends with as something which is caused by their actions. The calamities and catastrophe inevitably follow from deeds of men, and the main source of these deeds is character.

Shakespeare introduces the abnormal but it is not a source of tragic deeds. Then, he introduces the supernatural. It does contribute to the action and it is in more than one instance, an indispensable part of it. The supernatural is always placed in the closest relation with the character.

Shakespeare allows chance or accident an appreciable influence at some point in the action.

At this point, Bradley wonders whether this action can be defined by describing it as a conflict, and more precisely,

who the combatants in this conflict are. The conflict lies between two antagonistic groups or parties, one of them is the hero as the leading figure while the other group tries to destroy him. The passions, ideas, tendencies, principles, forces, which animate both groups are the combatants.

There is an external conflict represented by parties and in one of them the hero is the leading figure, but there is also an inner conflict, a conflict of forces in the hero's soul. He is torn by an inward struggle and at such points, Shakespeare shows his most extraordinary power. Bradley found that it is in the maturest works that the inward struggle is most emphasized.

To include the outer and inner struggle in a more definite conception than that of conflict in general, Bradley proposes to employ the phrase "spiritual force". It refers to whatever forces act in the human spirit and can shake and drive man's soul. Bradley brings forth the notion of tragedy as conflict emphasizing the action as the center of the story. This action responds to the inward struggle in the hero's soul which is an expression of his character.

The hero is not destroyed by external forces but by a fatal error. He should have so much greatness in his error and fall, so as to make the beholder vividly conscious of the complexities of human nature. An impressive feeling of waste

is connected with this greatness of the tragic hero. Tragedy embodies this kind of paradox or mystery. Bradley claims that the ultimate power in the tragic world resides in the combination of a set of factors such as moral order, fate, and agonizing inner struggles.

Having discussed the essence of the tragedy, Bradley turns his attention to the form of tragedy and again, he uses Aristotle's main approach to poetry to present his own ideas. It is important to highlight that Bradley did not overcome the traditional dichotomy between form and content. In spite of this, his approach is still relevant.

A Shakespearean tragedy may be roughly divided into three parts. The first of these expounds the state of affairs out of which the conflict arises. It could be called the exposition. The second deals with the definite beginning, the growth and vicissitudes of the conflict. The final section of the tragedy shows the issue of the conflict in a catastrophe. The main function of the exposition is to introduce the reader to a world of characters and the different aspects related to it.

When Iago opens the play, the reader receives a strong impression of the force that proves fatal to the hero's life at the very outset. Thus, when Othello appears, the shadow of fate already rests upon him.

Now, Bradley, presents the conflict itself. He turns to the question whether the critic can trace any distinct method or methods by which Shakespeare represents the rise and development of the conflict. Bradley indicates three different ways in which the reader can identify the rise of the conflict. One is followed from the beginning to the end of the play. In the sequence of actions, there are certain places where the dramatic tension in the sensitivity of the audience becomes extreme. Moreover, throughout the tragedy there is a constant alternation of rises and falls of this dramatic tension or of the emotional pitch of the work, a regular sequence of more exciting sections and less exciting sections.

This principle of alternation works in a different and independent way. Let them be called the two sides of the conflict A and B. Through the first half of the play the cause of A is advancing; and throughout the remaining part it is retiring, while in turn, that of B is advancing. But, a regular alternation of advances and recoils shall be found throughout the conflict.

Bradley continues asserting that in all tragedies, one side is distinctly felt to be advancing on the whole, up to a certain point in the conflict and then to be declining on the whole, before the reaction of the other. There is also a

critical point, which proves itself to be a turning point. As soon as this moment is reached, the conflict is reached and any kind of reconciliation between the opposite forces can no longer be. It is critical also because the advancing force has apparently asserted itself victoriously, gaining a substantial advantage, whereas it is really on the point of turning downward toward its fall. This crisis, so to speak, has the effect of dividing the play into five parts. (1) a situation not yet one of conflict, (2) the rise and development of the conflict, in which A or B advances on the whole till it reaches (3) the crisis, upon which follows (4) the decline of A or B toward (5) the catastrophe.

Bradley then analyses some examples, in Othello, using the division he implemented.

Othello is a peculiar case. In its whole constructional effect Othello differs from the other tragedies. On the one hand, the method seems to show itself. Othello's fortunes advance in the early part of the play. It reaches its topmost point in the exquisite joy of his reunion with Desdemona in Cyprus; soon afterwards it begins to turn, and then falls into the catastrophe. The topmost point in Othello's fortunes comes very early. And it is reached by conflict, not with the force that afterwards destroys it, but with a primary enemy: Brabantio who disappears very soon in the play.

On the other hand, Othello is a hero more acted upon than acting, or rather a hero driven to act by being acted upon. Then, if Iago is considered the leading figure, the usual construction pattern is abandoned, for there will nowhere be a crisis followed by a descending movement. Iago's cause advances, at first slowly and quietly, then rapidly, until the catastrophe swallows his dupe and him together.

Bradley holds that the play follows the usual pattern. And the peculiar course of the action is the cause of the unique effect on Othello. It appears in the first half of the play where the main conflict is merely incubating; then it bursts into life, and goes on storming without intermission or change of direction, to its closing.

In a Shakespearean tragedy there appear scenes that provide relief from the rising tension that seems unstoppable. This new emotion is pathetic and the pathos is accompanied by the sense of beauty and by an outflow of affection, which come with an inexpressible sweetness after the tension of the crisis. In "Othello" the passage where the pathos of this kind reaches its height is certainly that where Desdemona and Emilia converse, and the willow song is sung, on the eve of the catastrophe. Desdemona's murder is considered the catastrophe. This section is spread out over a considerable part of the play and thus shortens the section that shows

Othello's suicide. At the end, the sense of the tragic mystery is awoken again. Although Desdemona's murder is considered the catastrophe, this event can bring about new kinds of emotions beyond the tragic ones; for instance, aesthetic feelings that the reader can reach when the image of a monument of alabaster is found in Othello's speech at the beginning of the first scene in the last act. This image and feeling are strengthened and enriched through the poetic flow in which Othello's speech is delivered. Therefore, it is required to have an understanding of the poetic devices, especially the metrical and rhythmical structures, used by the poet.

The second phase is constituted by a study of Shakespeare versification made by Professor Matthew Albert Bayfield in his book *A Study of Shakespeare's versification*. The main objectives of this document are to give an intelligible and consistent account of Shakespeare's dramatic verse and to show that there are many thousands of lines in the modern texts clipped and trimmed to a featureless uniformity that may be Shakespeare would have abhorred.

The modern texts are strewn with abbreviated forms such as to't, do't, in't, y'are, these contracted forms frequently destroy the metre and produce a false emphasis. The apparent

object of this free use of the apostrophe is to reduce the line as far as possible to the plain norm without triplet or quadrisyllabic feet or double upbeat, whereas Shakespeare was from the first and throughout his career continually departing more and more from the primitive Gorboducian model.

As stated by Batfield, the measures moved with the lightness and ease and rhythmic grace of a beautiful and elaborate dance that they made music to the ear. Therefore, his main aim is to show that the abbreviations in question must be expanded into their corresponding full forms to read the verse as the poet meant it to be delivered.

Professor Bayfield claims that it will be convenient to begin the enquiry by considering Shakespeare's use of the 'resolved' foot, a metrical foot containing more than two syllables. The prevailing view is that Shakespeare's dramatic verse exhibited as few resolved rhythms as possible. A careful examination of the metrical features of all the plays has convinced Bayfield that this view was not Shakespeare's. On the contrary, the rhythms produced by the trisyllabic and quadrisyllabic foot delighted Shakespeare's musical ear. Bayfield assures that he can restore a text approximating to what Shakespeare probably wrote by reversing the principle of suppressing resolved feet. Bayfield says that the system of

prosody devised for the eye instead of the ear has been the cause which has prevented the recognition of Shakespeare's use of resolved feet.

The frequency of trisyllabic and quadrisyllabic feet in all English verse must be discovered if the lines are scanned on a trochaic basis so that the normal foot is represented by -∪ where - means a stressed syllable and ∪ means an unstressed syllable.

The traditional metrical system proceeds on an iambic basis ∪- accepting the admission of a trochee whenever it is found so the system would, otherwise, break down. This is the iambic scheme:

-∪|∪-|-∪|∪-|∪-|

-∪|∪-|∪-|-∪|-∪|∪-|∪

In this scansion the continuity of rhythm is regarded of no importance. Here is a verse example

What is| amiss| - you are,| and do| not know| it

- ∪ ∪ - - ∪ ∪ - ∪ - ∪

Ring the|ala|rum - bell.| Murder| and trea|son

- ∪ ∪- ∪ - - ∪ ∪ - ∪

Macbeth I, 3

In these lines, it seems to be that they do not contain any triple foot.

The trochaic base reveals two triplet feet in each line, which the ear cannot in any case fail to detect

What is a|miss| - you are, and| do not| know it

- ∪ ∪ - - ∪ ∪ - ∪ - ∪

For a proper understanding of Shakespeare's versification it is necessary to be acquainted with the main features of the trochaic system. Here is a brief sketch as is used in blank verse. The measure of the blank verse consists of five feet. The symbol † represents an upbeat or an anacrusis.

∪ † - ∪ | - ∪ | - ∪ | - ∪ | - ∪ |

I † Come to| bury| Caesar| not to| praise him

∪ † - ∪ | - ∪ | - ∪ | - ∪ | - ∪

Julius Caesar III, 2

The last syllable is usually omitted in English verse

To: sleep; per|chance to| dream: ay| there's the| rub

∪ : - ∪ | - ∪ | - ∪ | - ∪ | -

Hamlet III, 1

The five feet are counted as of the first stress, the initial unstressed syllable or syllables being merely an anacrusis or 'upbeat'. When it is omitted the result is pure trochaic pentapodies

Come, sir,| we will| better| it in| Pisa

- ∪ | - ∪ | - ∪ | - ∪ | - ∪

The Taming of the Shrew IV, 4

As a rule, however, when there is no upbeat, the first foot is resolved:

Fetch me this| herb; and| be thou| here a|gain

- ∪ ∪ | - ∪ | - ∪ | - ∪ | -

A Midsummer Night's Dream II, 2

Any foot, even the last, may be trisyllabic, and any foot, except the last, may be quadrisyllabic or quinesyllabic:

We: know thy| charge,| Brakenbury, and| will o|bey

- ∪ | - | - ∪ ∪ ∪ | - ∪ | -

Richard III I, 1

Lines containing two resolutions -reckoning as a resolution the double upbeat as in: "I have: done the| deed"- are numerous:

But for our| trusty| brother-in|- law and the| abbot
 - ∪ ∪ | - ∪ | - ∪ ∪ | - ∪ ∪ | - ∪

Richard II V, 3

Any foot may be monosyllabic, either by prolongation of the stressed syllable or by a pause after it, whether a pause in the sense or the pause one naturally makes after a word to give it emphasis. This feature is of utmost importance for the scansion of English verse:

That my: keen| knife| see not the| wound it| makes
 - | - | - ∪ ∪ | - ∪ | -

Macbeth I, 5

In Shakespeare's plays the measure is often extended to six feet, making an Alexandrine if the line is divided between two or more speakers, and occasionally when there is only one speaker:

Theseus: And: we will| hear it|
 - ∪ | - ∪

Philostrate:

No, my| noble| lord;

- ˘ - ˘ -

A Midsummer Night's Dream V, 1

After having explained the main features of the trochaic system, Bayfield begins to describe the difference between meter and rhythm as well as the lyric measures in blank verse.

Meter refers to the metrical feet into which a line of verse can be divided all of which must be of equivalent time-value. It is because lines can be divided into units of feet, and so measured, that verses are called 'measures'.

Rhythm in its widest sense denotes movement in regular succession or a succession of regular movements. In verse, it denotes the movement, the mode of progression of a line as a whole. The total movement is made up of units of rhythm, which are of various kinds of lengths. Some are identical with the metrical feet of the measure employed, others are altogether independent of the foot-divisions, as for instance

-˘, ˘-˘, -˘-, ˘˘-. These schemes correspond to

delight, delightful, discontent, and with a cry

- ˘ ˘ - ˘ - ˘ - ˘ ˘ -

The units of rhythm must be so adjusted to each other that they can be re-divided into the units of the meter, each of which, unlike the units of rhythm, must have the same time-value. Re-division is the function of scansion. It is governed by the necessary stresses and proceeds on principles of its own. The stresses of the metrical units must recur at regular intervals to admit and account for the rhythm of the verse. Sense and rhythm largely depend on the word groupings.

In the lyric measures, the rhythmical units frequently coincide with the foot divisions. The lyric schemes used by Shakespeare are as follows:

Dipody (α) - ˘ ˘ | ˘. This measure is also called *Versus Adonius*.

Tripody (β) - ˘ ˘ | ˘ | ˘. First foot resolved. It is called first Pherecratean.

Tripody (γ) - ˘ | ˘ ˘ | ˘. Second foot resolved. It is called second Pherecratean.

Tetrapody (δ) - ˘ ˘ | ˘ | ˘ | ˘. First foot resolved. It is called first Glyconic.

Tetrapody (ϵ) - ˘ | ˘ ˘ | ˘ | ˘. Second foot resolved. It is called second Glyconic.

All these measures are employed full or 'checked' and singly or in combination. Sometimes they take an upbeat, and could be varied by additional resolutions and the introduction of monosyllabic feet.

Shakespeare also added other forms with or without upbeat:

Dipody (ζ) -u|-uu

Tripody (η) -u|-u|-uu

Tetrapody (θ) -u|-u|-u|-uu

It is the employment of these lyric measures, even more than its ever-changing tone-color, which makes Shakespeare's blank verse so musical.

The movement of the blank verse is continually varied by the different lengths of measures, by the change in the position of the resolution and the multiplication of them and by the further diversity which results from the presence or absence of an upbeat.

Here, there are other measures used by the poet:

-u|-u|-uu|-u|-u. Sapphic.

-u|-uu|-u|-u|-u. Hendecasyllabic.

∪∶-∪|-∪|-∪∪|-∪|- . Alcaic.

Shakespeare must have noticed that much of the English ordinary speech falls naturally into lyric form:

Give me the| paper. (α)

Where did I| leave my| hat? (β)

Not much| more than an| hour (γ)

He∶said he would|come and| dine to|orrow (δ)

Take your| time; there's no| need to| hurry (ε)

The ef∶fect was| ludicrous (ζ)

It∶seemd to| be im|possible (η)

English speakers often speak in lyric pentapodies:

Will you be| sure to| send it? (α)

Yes we'll| send it| early to|orrow| morning. Sapphic pentapody

Don't be| foolish, it's| not worth| half the| money.

Hendecasyllabic.

I∶ saw him| only| yesterday| at the| play. Alcaic pentapody.

That Shakespeare recognized these lyric schemes is certain, for he uses them over and over again. The priceless discovery is a verse made up of the lyric measures of various lengths into which speech instinctively falls.

The trochaic system explained by professor Bayfield is the basis on which the analysis of a fragment of "Othello" is carried out.

There is another author that uses a similar approach to study this play. Professor T. Price establishes a system of scansion that takes the trochee as the main staple of Shakespeare verse. This study will be the third phase in the analysis of Shakespeare's versification.

In *The Construction and Types of Shakespeare's Verse as Seen in "Othello"*, (1888) T. Price asserts that in the old system of meter all was reduced to scansion of separate feet. The arrangement of syllables in a line of poetry will define the foot. In English poetry the old scansion by feet served well enough to explain the ups and downs of purely mechanical verse, but it failed to interpret the freedom of Shakespeare's unmatched cadences. The verses of mechanical poets would scan every time, foot by foot, with unflinching precision; hence, the school of mechanical versifiers was correct. But Shakespeare's verse would not scan; hence,

Shakespeare's poetry was incorrect. If the old system might be described as the scansion by feet, the new one is the scansion by staves. This term is identical in meaning to the rhythmical series, which is the technical term for the modern study of Greek and Roman meters. The staff is a group of feet, from one to four in number, which can be pronounced together, without a pause, upon a breath, and be dominated by one accent. As such, says Price, it is the definite unit of English verse-formation. The English staff can be analyzed into its separate feet, and broken up into trochees and dactyls. But the staff is indivisible, by nature, living and moving all together, the unit of verse-construction. The poet's mind in the act of composition works not upon the foot but upon the staff. Thus, in order to read Shakespearean verse in the spirit it was written, one must rely on the scansion by staves, which was the way of rhythmical creation for him. From the history of English poetry, which in this respect is unbroken from *Beowulf* to Tennyson, it is possible to find out what staves exist in the English language.

A description of the features of the staves is required in order to classify them. In the first place we have to deal with staves of different lengths. Thus, according to the length there are four kinds of staves: **Devil** Othello IV, 1,

251 is a one-accent stave. *What's the matter* Othello IV, 1, 50 is a two-accent stave. *How fair and foolish* Othello II, 1, 136 a three-accent stave. Othello *You have little cause to say so* II, 1, 109, a four-accent stave.

According to the way it ends, the stave can end with or without an accent. That means that the final foot of the stave maybe full or catalectic. *What's the matter* Othello IV, 1, 50, is a stave of two accents ending full. *Worse and worse* Othello II, 1, 135, is a stave of two accents ending catalectic.

In order to understand the variety of English staves their inward structure must be considered. This depends upon the nature and the grouping of feet that make up the stave. The two kinds of feet that enter into English staves are trochees and dactyls. The trochaic stave begins with an accented syllable and puts a weak syllable after each strong one. *Is not this man jealous* Othello III, 4, 99. The dactylic stave begins with an accented syllable and puts two weak ones after each strong one. *E'en from the east to the west* Othello IV, 2, 144. A third kind of stave is formed by combining trochees and dactyls. It is called a 'logaoedic' stave. The mixed stave begins with an accented syllable, and varies the number of weak syllables, according to a definite plan,

between one and two. **Not to outsport discretion** Othello II, 3, 3. This blending of dactyls and trochees produces a cadence that seemed to the Greeks to resemble the movement of their prose-it is a regular pattern through which the energy of sounds in the stave flows.

In English poetry, from the beginning on, the habit of setting one unaccented syllable or even two before the first accent of the stave to the poet's convenience has prevailed. This unaccented syllable that goes before the first accent of the stave bears the technical name of 'anacrusis'. It is the prelude to the stave, a mechanical means of giving force to the following accent. The presence of anacrusis gives rise, therefore, to certain additional forms of English stave.

Staves that have the anacrusis before a trochaic foot receive the name of iambic stave. **And prays you to believe him** Othello I, 3, 42, -and is the anacrusis. The stave that has one or two anacrusis before a dactylic foot is called anapaestic stave. **O villany, villany, villainy** Othello V, 2, 193, -O is the anacrusis. The stave that has the anacrusis before a logaoedic stave is called loose iambic stave. **To bear him easily hence** Othello V, 1, 83 -to is the anacrusis.

There is another variation of stave-form so important as to demand careful notice. The full foot of English poetry is

either a trochee or a dactyl; after its accented syllable it has either one or two unaccented ones. The length of the entire foot is divided between the time given to the strong syllable and the time given to the weak syllable. Thus, in the trochaic foot *beggar* the strong syllable: *beg* is rather more than twice as long as the weak *ar*. But now, to throw unusual force on some emphatic word, the weak syllable of the foot can be altogether suppressed and the entire length of the whole foot concentrated upon the accented syllable. Thus in the wild cry of Othello: **Oh, oh, oh** V, 2,2 the word *oh* is by itself, each time, a separate foot, with all its length and force on one syllable that is almost doubly long. Such a foot is said to be syncopated. Each foot seems to be a wave of energy directed to the reader to intensify the emotion.

For convenience of classification, the staves of which English poetry is made up can be arranged in a table of twenty-two varieties that are the material out of which, by selection and combination, Shakespeare built up his system of dramatic verse.

Shakespeare's verse, as seen in dramas, fall into three kinds: 1. His imperfect verse; 2. His broken verse; 3. His perfect verse.

Imperfect verses occur more often in his mature work. They are the simple staves of the English language in one or other of their twenty-two primitive forms. It is a simple staff seized by the genius of the poet and cast forth by him to lie as a separate verse. Here are some examples.

1. Imperfect verse of trochaic type: Monopody, *Devil* IV, 1,251

Dipody, *What's the matter* IV, 1, 50
(There are more forms)

2. Imperfect verse of dactylic type: Dipody catalectic, *Show me thy thought* III,3,116

(There are more forms)

3. Imperfect verse of logaoedic type: Tripody, *One of this kind is Cassio* III,3, 418

Tripody catalectic, *what is the matter there?* I,1, 83

(There are more forms)

There are imperfect verses of anapaestic type and of loose iambic type.

Broken verses can be divided between two characters of a dialogue: the first half belongs to one speaker, the second half to another. (Desdemona speaks) **who's there? Othello?**-
 (Othello replies) **Ay, Desdemona** V, 2, 23

In other cases, the verse is broken by the change of the character addressed. The speaker directs the first part of the verse to one character, the second part to another: **O, that's an honest fellow.-Do not doubt Cassio** III, 3, 4 where Othello first speaks to Emilia and then, with an abrupt change, to Cassio.

In other cases, the verse is broken by some violent change in emotion; the first part is spoken in one mood, the second part in another. Broken verses of the three kinds, together, make up a large unit in Shakespeare's dramatic poetry. These broken verses, however, are incapable of scansion by feet. It is necessary to try the scansion by staves and then all becomes regular at once. Each broken verse is found to consist of either two or three perfect staves.

The perfect verse has the regular five accents of the pentapody, and form the great body of the rhythmical drama.

Let us take an example

If thou dost slander her and torture me,

Never pray more; abandon all remrse

On horror's head horrors accumulate III, 3, 368-70

Each verse consists of two parts divided by a caesura. Verse 368 has its caesura after *her*, verse 369 after *more* and verse 370 after *head*. Each of these parts may now be separately examined.

If thou dost slander her is an iambic stave of three accents.

and torture me is an iambic stave of two accents.

Never pray more; is a dactylic stave of two accents

abandon all remrse is an iambic stave of three accents

On horror's head is an iambic stave of two accents

horrors accumulate is a logaopedic stave of three accents.

Shakespeare's perfect verse is formed in every case by so joining two separate staves to each other so as to produce a full verse of five accents. We can see that the stave was the unit of all his combinations. Each stave, taken by itself, could make up one of his imperfect verses. Two staves added together made one of his broken verse, a compound verse of four or five or six or seven accents. Finally, two staves so

dove-tailed by caesura as to give an artistic unit of five accents made his perfect verse, the infinitely varied pentapody. This main element of Shakespeare's versification and in fact all his verse structures constitutes an essential part of the compositional forms of the play.

Nevertheless, in recent times, some authors hold that there is no a natural bond between meter and meaning.

Womack 's essay, "Shakespearean Prosody Unbound" (2003), attempts to demonstrate that the idea of meter as enslaved to meaning is untenable and that recognizing how meter can be and usually is unbound from content can facilitate a much richer appreciation of the contribution meter makes to our experience of verse (p 1). He wants to describe the tension between verse forms and content as well as the different relationships between meter and meaning. In order to do it, Womack discusses Shakespeare's verse rhythms and then he explores how they make the experience of his plays more complex and more engaging.

The musical sound of poetic speech is a means of transmitting content and this is a characteristic of language as a semiotic system.

Womack states that there is a persistent belief that the primary function of meter is a mimetic one. But even with the most mimetic poetry we must go beyond the rhetorical for the whole import of the sound in poetry, which resides primarily in the musical force of the phonetic and rhythmic pattern independent of the verbal statement. To have value, meter and rhythm need not reinforce meaning.

Womack demonstrates that the relationship between a given metrical event and the sense of the verse in which it occurs is arbitrary. Metrical variations can achieve radically different effects in different contexts. Metrical pauses serve as a tool of virtually unlimited flexibility that can adjust to the situation in which it occurs.

In summarizing the effects of metrical structures in sonnet 29, Wright notes that like most sound effects in poems, they reinforce whatever mood or feeling the poet is expressing. However, what is remarkable here is the poet's ability to make the same metrical effects convey quite opposite feelings as the outlook of the poem is altered.

Meter does not have any meaning in itself that could echo or interact with the sense of the verses. Womack's stand that meter has no meaning, implies that no code -that is, no set of message/interpretation pairs- exists that describes the

relationship between metrical events and semantic interpretation. If the relationships between metrics and semantics are so open-ended and unpredictable, then there is no metrical code or grammar of their relationships.

Womack holds that meter achieves its greatest effects when it is not auxiliary to sense. When sound and sense remain independent, the mind perceives the same string of words in two distinct orders simultaneously. Prosody unbound to meaning increases the complexity of a literary experience by adding an independent layer to it.

Womack considers the following verse from Henry IV:

We mourn in black why mourn we not in blood?

Here, the meter is perfectly regular iambic pentameter, there is an alliteration in black and blood and a conduplication of 'mourn', and all four of those key words are stressed syllables. But here, the meter does not mime the sense of the lines. The formal sound patterns in this line do not lend themselves to easy mimetic links, and so a critic cannot form the kind of clear analog between meter and meaning. The metrical pattern here is clear and strong and yet the meter cannot be said to communicate anything. This very absence of meaning, however, can make the line seem full with

unharnessed meanings, meanings just beyond our conceptual grasp. Such aural patterning tantalizes us by hinting at potential but undelivered significance.

According to Wright, cited in Womack's article, the principle that Shakespeare mainly follows in his dramatic verse is that virtually every moment must be marked by some significant change in form, emotional temperature, point of view or other dramatic or stylistic features. These relentless variations help meter maintain its active and independent effects on an audience. Shakespeare maintains the effectiveness of his prosodic effects through a variety of continual departures from blank verse. He provides contrast to blank verse using prose and by employing songs that give an even starker contrast than that of the prose sections.

Shakespeare often makes conspicuous use of rhyme to highlight particular moments. He employs a couplet to punctuate the end of a speech or scene. He does not use such concluding couplets systematically. The outburst of couplets contrasts sharply with the blank verse that surrounds it. Contrast with blank verse makes it less monotonous.

The principle of perpetual variation occurs at the level of individual blank verse speeches and lines. As Wright points out, it is Shakespeare's profound understanding of perpetual

momentary change that provides the central dynamic principle of his verse as well as the spring of his dramatic action. Part of the reason for this extreme degree of metrical variation is that dramatic verse tends to have looser, more relaxed rhythms than narrative or lyric verse. Shakespeare's blank verse multiplies pattern so that no single patterning system dominates it.

Now, according to Morton Paterson's article (2002) "What is Pentameter?: The five in Shakespeare's Verse" there are four possible ontological interpretations of pentameter: it should be stressed in performance. Pentameter is stressed in most performances of the verse. It would naturally be stressed in everyday speech. Or it may be stressed without mispronouncing a polysyllabic word.

The first is a prescription for performance, the second an assumption about performers, the third a description of normal speech; the fourth identifies a constraint on versification.

Metrical and poetic discourse can then separate fundamental questions: What indeed are the constraints on versification? How might and should they determine performance? On what grounds?

The five of the English iambic pentameter is often conceptualized as the number of its (a) binary *stress alternations*, iambic or trochaic. (Stress in this article means prominence produced by one or more of three phonal variables: pitch, duration, loudness. This is the definition adopted by many, including Omond[1921: 42-44], Bolinger [1958], and Attridge [1982: 63]). However, the five of pentameter may also be counted as the number of its (b) *binary feet* of any type, (c) *stresses* anywhere in the line, independent of feet, or (d) *temporal beats*, on stressed or nonstressed syllables. Indicating each type of five in performance produces a different rhythm. Rhythm here means a particular relationship in *time* of the stresses and nonstresses assigned in a given verse. Their mere order or sequence, since it may easily be executed with different timings, has no inherent rhythm in the temporal sense. Indicating aloud that any of the fives requires linguistic abnormalities.

In the speaking of poetry there is always some imposition of rhythmic form that is not quite inherent to the words. If you read the line as the poet heard it, the metrical flow must take precedence. The tension between poetic rhythm and normal speech can be perceived when stress alternation in verse

performance introduces departures or deviations from normal speech.

According to tradition, pentameter is the main design device used by Shakespeare in his dramatic works. Pentameter is made of the alternation of five strong beats and five weak beats. Beat in its more musical sense means a stroke occurring at a regular interval of time. This controlled timing of intervals is the *sine qua non* of what musicians, dancers, and many others mean by 'rhythm' in performance.

'Five beat verses' might be defined as lines in which five stresses and/or beats may plausibly be 'heard' even though not present as acoustic or temporal realities. This definition obviously requires a distinction, often neglected in the literature, between rhythm as acoustically produced, objective stresses, nonstresses, and their timings, as in drumming, and rhythm as a more complex experience in the listener.

The actors' performances differ from five-bound metrical executions in that: (1) pronunciation of words is customary and temporally normal, not abnormally stressed or interrupted; (2) the length of phrases is not limited to three syllables, often incomplete in meaning, but is varied; the syllables are grouped in incremental informational units

varying considerably in length, up to seven syllables, in which the word -or its lexically stressed syllable- providing information is stressed while preceding and following syllables in the group are nonstressed; (3) the stresses seem to occur at approximately even temporal intervals; if the stresses are strictly so timed (evenly tapped) by a reader reproducing the notation aloud, no abnormality is apparent; (4) the stresses and groupings are not used in combination with five-stressing or foot-separation, which are physically incompatible with the patterns or rhythms used. (5) There is no acoustic indication of a simultaneously alternating, duple, or other metrical pattern.

Kiparsky (1977), the linguist defines the prototypical iambic pentameter as having a 'metrical pattern' (verse design?) of five weak-strong alternations, but any particular line as having an individual 'stress pattern' (verse instance?) which may or may not 'match' the metrical prototype.

As Kiparsky (1977: 246) asks, 'What is the function of rhythm in poetry? What esthetic ends are served by the formal patterns that I have tried to uncover ...?' Put as alternatives, what does the iambic pentameter by Shakespeare, *Thus conscience doth make cowards of us all*, offer the listener that a ten syllable, non-metrically-constrained

version such as *Thus of us all conscience doth make cowards* does not?

The discussion on the function of rhythm in the artistic text is worked out in the following part with a set of concepts that clarify and consolidate the role of this essential element of the poetic art and how it interacts with what Bahktin calls the 'architectural form'.

Referential and Theoretical Framework

This study demands the comprehension of a conceptual system of Shakespearean poetry. This net of notions, upon which the interpretation of Othello is founded, consists, fundamentally, of the statements and arguments elaborated by some theorists concerned with poetry. These authors are studied according to their treatment of the subject matter. Thus, Aristotle's *Poetics* is treated first because in his treatise, he attempts to render a comprehensive and universal account of poetry while the rest of the documents, concentrate on particular aspects of poetry. This set of ideas makes up the foundation to understand the essence of Shakespeare's tragedy and gives ways to analyze the compositional form of the plays.

The compositional form deals with the poetic devices used to contain the images and the tragic action of the play.

Therefore, a second text *History of English Versification*, 1910, deals with a more specific aspect of poetry: the construction of English verse. The document provides a treatment of the systematic arrangement of the different kinds of verse and of the varieties of stanzas. It is a

comprehensive account of how verse operates in the English language.

A last text is taken into account to provide the essential elements of a literary artefact or artistic disposition. This text is written in Spanish and it is called "*Teoría y Análisis Sociocrítico*". This study on the specific nature of the artistic text deals with the relationship between the main features of the artistic text among other aspects of social criticism. These elements are called architectural form and compositional form. The author, Hélène Pouliquen, elaborates on a set of concepts created by some post-formalist literary critics, mainly M.M. Bakhtin, to understand how a literary piece is conceived.

Aristotle's Poetics is a theoretical treatise on the nature and function of poetry. It begins by establishing that all kinds of poetry, such as Epic poetry, Tragedy and Comedy, are modes of imitation. Here, imitation is understood as the poet taking what can be taken from nature in order to re-create a personal world. In his book : *A History of Literary Criticism and Theory* M.A.R Habib (2005) states that art somehow orders and unifies the elements of the external world through the appeal to what is universal in those elements, and by

enlisting them in the service of an artistic end which itself subserves a moral and educational purpose.

At the same time these modes of imitation differ from each other in three ways: according to their means, object and manner of imitation. Examples of means are rhythm, language and harmony. The objects are actions, with agents who are necessarily either good men or bad (Aristotle, p.681). Comedy makes its personages worse, and tragedy makes them better than the average human. The object of tragedy is the imitation of a single action made up of a combination of human incidents related to each other in a probable and necessary way. The poet is not constrained by the obligation to express actual events. This single movement is capable of producing the tragic effect the hearer can feel even with the recitation of the play and or its performance.

The manner in which the action is imitated can be narrative or dramatic. In tragedy the whole web of incidents is perceived through the personages' deeds.

Aristotle defines tragedy as the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with rhythm, harmony and song, each brought in separately or combined in parts of the work in a dramatic, not in a narrative form, with incidents arousing pity and

fear, wherewith to accomplish its catharsis of such emotions (Aristotle, p, 684).

The Greek word used for action is *praxis*, which here refers to an entire course of action and events that includes not what the hero does but also what happens to him. In qualifying this action, Aristotle uses the word '*spoudaios*', which means serious or weighty. This seriousness is essentially a moral seriousness. The word Aristotle uses for complete is '*telaos*', which refers to a situation which has reached its end or is finished. And the word '*megethos*' refers to the magnitude, not only in terms of importance but also in terms of certain prescribed constraints of time, space and complexity. The subject matter of a tragedy is a course of action which is morally serious, presents a completed unity that will provide relief or catharsis for different emotions, primarily pity and fear. The effect of tragedy on the audience is part of its very definition.

According to Aristotle a tragedy is composed of formative or qualitative elements and quantitative parts. Plot, character, diction, thought, spectacle are qualitative. From this group of constituents, the plot is the most important because it is the main architectural element of the tragedy and from its unity, the spectator can perceive the tragic effect. Plot is

the combination of the incidents in the story reflecting action and life through which people can reach happiness or misery. Aristotle says that all human happiness or misery takes the form of action; the end for which we live is a certain kind of activity, not a quality, although the training of various qualities might produce certain kinds of actions. This whole net of incidents can have the very greatest effect on the mind when they occur unexpectedly and at the same time in consequence of one another.

The plot is complex when the change in the hero's fortune involves Peripety or Discovery. Each of these should arise out of the structure of the plot itself, so as to be the consequence, necessary or probable, of the antecedents.

A peripety is the change from one state of things within the play to its opposite and that change in the probable or necessary sequence of events.

A discovery is a change from ignorance to knowledge, and thus to either love or hate, in the personages marked for good or evil fortune. The best of all discoveries happens when the great surprise comes about through a probable incident.

A third part is suffering; it is defined as an action of a destructive or painful nature.

The structure of the plot is the movement of the unified and integral action. Its stages are reversal, recognition and suffering and they, together, form a single piece of action.

Shakespeare combines the constituents of classic tragedy with supreme mastery. This is the reason why Gotthold Ephraim Lessing, a German literary critic, says that Shakespeare is the most perfect realization of Aristotle's poetics outside Greece.

Diction is the other formative element of tragedy fundamental to this paper as its main objective is to find and understand symbolic relationships between the combinations of incidents and the poetic language - combination and disposition of sounds with phonetics qualities to produce a pleasant impression - used to re-create that single piece of action. Diction refers the composition of the verses. A connection between the combination of incidents and the composition of verses is another way to conceive the objective of this study. A clear perception of the connection between all the formative elements allows the play to produce its own pleasure with all the organic unity of a living creature.

According to Jacob Schipper in his *History of English Versification*, (1910), poetry is a rhythmical art. It is, in the very essence, connected by the temporal succession of

articulate sounds or words and syllables in a definite and recurring order. In poetry, the order is determined by fixed and regular rhythmic patterns. Rhythm resorts regularly to the ear. Poetical rhythm is considered a symmetry in the succession of syllables of differing phonetic quality.

Syllables are arranged so as to be uttered in divisions of time which are symmetrical in their relation to one another. Among the Teutonic languages, poetic rhythm is regulated by the accentual or stress principle. In Germanic languages the accent falls on the root-syllable, which determines the sense of the word and not on the formative elements which modify the sense.

The term accent is significant only in relation to a variation in the audible stress with which the different syllables are uttered. English shows a marked tendency to alternate weak and strong stress. Schipper classified stress into four different categories according to their function in connected speech.

Syntactical accent. It marks the logical importance of a word in relation to other words in a sentence.

Rhetorical accent. It is the subjective-emphatic accent. It depends upon the emphasis the speaker wishes to give to that

particular word in the sentence which he desires to bring prominently before the hearer.

Rhythmical accent. It belongs to poetry only. It often gives an amount of stress to certain syllables under the influence of rhythm.

Etymological accent. It is one of the syllable of an individual word that bears the meaning. It falls on the root-syllable. In English, this root-syllable receives the chief stress and it always coincides with the rhythmical accent.

For purposes of meter, Schipper differentiates four degrees of accent. Chief accent, subsidiary accent, absence of accent and absence of sound. The meaning of these terms can be understood by means of examples chosen from English. In the word 'wonderful', the first syllable has the chief accent, the last syllable has the subsidiary accent, and the syllable in the middle is unaccented. The absence of sound is obvious in the simple past of some regular verbs like 'missed' the second vowel is dropped altogether.

This set of ideas, exposed by Professor J. Schipper, constructs a first stage to comprehend the metrical flow created by Shakespeare. Metrical flow, rhythm and other poetic devices belong to the compositional form. This vital

is an idea, along with the concept of architectural form. These concepts are explained in the subsequent paragraphs.

In her book *Teoría y Análisis Sociocrítico*, Hélène Pouliquen, (Pouliquen, 1992) introduces M. Bakhtin's concepts of architectural and compositional form. She gives an account of the problem of the origin of meaning in a literary text. The most important concern is the elaboration of meaning in an artistic text, to work out the meaning effects, frequently divergent, in a complex and coherent form.

The first part deals with the problem on a theoretical level based on the social-criticism of literariness. This reflection rests on M. Bakhtin's sociologic poetics, G. Lukacs' aesthetics, L. Goldmann's genetic and Mukarovsky's literary semiology.

Helene Pouliquen's text indicates the following characteristics to provide a method of analysis:

1. A literary text is an interpretation of history. This text is produced in a singular and novel way but at the same time, in an original and polysemic affirmation and deconstruction of one or several previous systems of the interpretation of the world created at the core of a community.

2. Frequently, a detachment is produced beyond the system of interpretation of the world, out of an ideology introduced in an affirmative and visible way but at the same time eroded, destabilized, broken by elements of meaning that, apparently, the system cannot control, yet the reader can perceive and integrate them into an interpretation system of a new world, into a new ethic and political judgment that would be, actually the contribution of the literary text to the culture.
3. The work is ambiguous and polysemic. It is supported by judgments and meanings already uttered but with the purpose of deconstructing and destabilizing them by means of a secret movement that is the outcome of the particular contribution of the message in the literary text.

Thus a method of analysis includes:

1. A textual approach lead by the perception of general lines of meanings obtained after a first reading, as well as the focus on more subtle lines of meaning found in isolated blocks of meaning.
2. The subsequent construction of the text as a structure made up of semantic structures that account for the

complex net of meaning effects that constitute the particular form of the text.

3. The systematization of relations between meaning effects found in the text and certain world interpretation systems that clearly indicated in the cultural history.
4. A special focus on deconstruction and destabilization processes of those interpretation systems within the text in order to precisely define the text in the elaboration process of a particular culture.

The main subject of the following section is to know what is it that characterizes an artistic text in the way it operates. R. Jakobson invented the term literarity or literariness-in German literaturnost- to designate literary specificity as opposed to other linguistic activities. His definition of poetic function is still considered, by many people, as the core of an appropriate answer to the problem of literary specificity. However, focus on verbal material does not explain, satisfactorily, the specific nature of an artistic text.

Although all of the elements in verbal materiality are more visible and permanently more enjoyable than in a non-artistic text, those characteristics do not exhaust the literary specificity.

These elements of verbal materiality are only subtle means of a subtle reflection of world interpretation systems and semantic systems that flow within a particular community in a specific period of its history.

Working on this first conception, Pouliquen wants to think of a definition of the aesthetic dimension of the verbal art: a socio-semiotic definition.

She begins with an assessment of Goldmann's proposal on genetic structuralism. Then she establishes a connection between the main approach of Bakhtin's aesthetics, according to which the architectural form is the actual aesthetic level of an artistic text, and the main approach of Lukacs' aesthetics, that is the concept of form.

Julia Kristeva's article about Bakhtin offers a starting point to evaluate fundamental differences between Goldmann's concept of vision of the world and the concepts of form - Lukacs- and architectural form - Bakhtin. These differences are the foundations of the transition from the sociology of literature to the current socio-critics. Bakhtin and Mukarovsky, as well as, Kristeva's interpretation of certain concepts developed by Bakhtin are the two main pillars of contemporary socio-critics.

Key characteristics of socio-critics are a sensitivity to the text itself, the complexity of its interconnections, and the ability to produce subtle sets of meaning effects, coordinated but not merely coherent, the inclination to consider the text as a great autonomous sign insofar as it refers not to historical or social punctual facts but to evaluations of world interpretation systems.

According to Goldmann the aesthetic value of a literary text is related to a certain evaluation of the world. This evaluation, although manifested in the verbal material, also surpasses it because this evaluation is the product of a specific structure of mental categories, in other words, a vision of the world.

Such a concept of artistic text functioning or operation places literariness as an adjustment between meaningful structures inside the text and a world interpretation specific to a social class or group outside the text.

This proposal does not account, successfully, for the articulation between the content form - architectural form and the material form - compositional form.

The concept of form proposed by G. Lukacs is richer and more complete than those of a vision of the world and meaningful structure proposed by Goldmann.

The tragic form is the outcome of both a vision of the world and the different specific means that allow it to reflect this vision in a particular text: a lonely hero unable to communicate himself genuinely with the rest of the characters, enraptured and threatened by the look of a mute god that does not communicate its ruthless categorical and ambiguous imperatives. All these specific elements of the tragic vision produce a set of solitary dialogues whose communicative dimension is reduced to its most minimal expression and whose apparent disposition does not correspond to the real communicative situation.

In the tragedy, indeed, the recipient of the hero's message - a successful message that absorbs almost all the signification space - is, but in appearance, the character to which the hero's voice is addressed. The actual interlocutor is a transcendent being, a hidden god. It is only from this essential element of the tragic vision that multiple dimensions of the communicative process in the dialogue of the tragedy can be understood. As Oswald Ducrot indicates, this analysis is inspired by Bakhtin's concept of

dialogism. According to this notion, the clarification of different instances or participants in the discourse, both implicit and explicit, and their complex relations, is proposed to understand not only complex discourses such as the ironic one, but also simpler discourses, more monologic in appearance.

Lukacs' concept of form and Bajtin's concepts of architectural and compositional form are quite related, Bahktin invites the reader to, carefully, differentiate between overarching content forms, that he calls architectural forms, and the material forms more punctual but always articulated with architectural forms, although never confused with them.

To continue with Lukacs' example, the architectural form is the tragic vision and the compositional forms are created to reflect this tragic vision in the materiality of the text. A certain kind of dialogue, of vocabulary, of syntax, of rhythm and above all, certain kind of intonation constitute the compositional forms in the tragedy. Bahktin, repeatedly, insists on the necessity of separating the architectural form from the compositional forms when an analysis of an artistic text is carried out. But, he also insists on the

articulation and coherence of these two levels of the same whole.

The architectural form of the tragedy and the tragic vision constitute Cosmo-visions characterized by its non-historical dimension in the sense that the central conflict does not depend on a specific temporal-space dimension. The historical time, the multiplicity of events are not relevant and they should be reduced as much as possible.

The architectural form of "Othello" is the conflict within the hero and how he tries to solve it. Metrical flow represents one of the elements of the compositional forms. The following pages are devoted to connect these two levels of the same organic whole.

The Tragic Vision and Poetic Patterns in "Othello"

The main purpose of this interpretation is to identify the architectural form or tragic vision in "Othello" and describe the different elements of the compositional form contained in the climax. Metrical patterns, phonal qualities and syllable weight constitute some of these elements of the compositional form or verbal material which is the way the tragic vision is expressed.

The tragic vision in "Othello" resides in the fact that although Othello is powerful to defeat external enemies, he is torn by an inward struggle. He tortures himself in an empty disillusion and believing that he is being fair, Othello strangles innocence and love. This is the center of the tragic conception in "Othello". The tragic vision is also expressed in the conflict of irrational forces within Othello's soul. These forces are represented by Iago and Desdemona. Iago is an expression of hate, deception and revenge, Desdemona, one of love, truth and innocence. Eventually, Iago prevails upon Desdemona. The tragic vision unfolds in the different stages of the story through the interconnected actions of the characters that lead to a final

catastrophe. Therefore, it is essential to locate the climax, the moment of highest dramatic tension within the play.

The tragedy of "Othello" begins with a dialogue in which the exchange between Iago and Roderigo affects Brabantio's emotions. They poison his delight when they tell him that his daughter is "covered by a barbary horse". Iago says that his daughter and the Moor are now making a beast with two backs. This metaphorical expression refers to sexual intercourse. Brabantio calls it a blood's treason. Then, Brabantio commands night officers to capture the old black ram. Iago leaves the scene to meet Othello in another street of Venice. They start a dialogue in which Iago alerts Othello about Brabantio's intentions of placing Othello under the force of the law. Othello answers that his service shall out-tongue Brabantio's complaints. While they are talking, a new character enters the scene, Michael Cassio. He brings Othello a message from the Duke of Venice concerning some heat-war business. Later Roderigo, Brabantio and his officers come to the place and Brabantio, emotionally affected, utters a speech in which he declares that his daughter has been enchanted; that she is bound in chains of magic forged by Othello who is a practitioner of prohibited arts, with some powerful mixtures over the blood he wrought upon her. To this

offense, Othello behaves rationally and asks for a council session with the Duke and his senators. In front of them, Brabantio claims that his daughter has been abused, stolen from him, and corrupted by spells and medicines bought of mountebanks. Othello answers that only his discourse, in which he tells the story of his warlike life, is the mighty magic he used to conquer Brabantio's daughter.

Then, the divine Desdemona enters and confirms Othello's statements with these words:

"I saw Othello's visage in his mind,
And to his honours and his valiant parts
Did I my soul and fortunes consecrate". Othello I, III
She says that she loves the moor for the rites of war he practices. The battlefield is the sacred shrine and Othello can be the incarnation of the god of war.

Brabantio accepts the situation but before he leaves the place he warns Othello to:

"Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee". Othello I, III
This premonition alerts the reader about Othello's fate, creating a first sign of intrigue. Brabantio is in a state of deception and transmits this feeling to Othello.

After this conversation the Duke orders Othello to go to Cyprus to defend the isle from the Turkish fleet.

Othello says:

"A natural and prompt alacrity
I find in hardness; and do undertake
These present wars against the Ottomites". Othello I, III
Othello reveals his disposition for war. He likes to be in dangerous situations and being in the battlefield is the realization of his life as a warrior. The steel couch of war is his bed and Desdemona lies on it.

At this point of the story, Iago knows some facts that let him conceive his plan of destroying Othello:

"Cassio is a proper man: let me see now;
After some time, to abuse Othello's ear
That he is too familiar with his wife.
He hath a person and smooth dispose
To be suspected; framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so;
And will as tenderly be led
As asses are.
I have it. It is engender'd. Hell and night
Must bring the monstrous birth to the world's light".

Othello I, III

This soliloquy shows how well Iago understands Othello's personality, his excessive credulousness and his disposition to suggestive statements. Iago knows that Cassio's handsomeness can affect Othello's self-esteem. Iago knows that he can persuade Othello that Cassio is too familiar with Desdemona even to have an affair and reveals her as a false woman. The last two verses embody a fatal glimpse of Iago's evil stratagem. It shows evil working in Iago's words because he hates the Moor and knows that Othello thinks well of him so his purpose works better on Othello.

In this first part, the reader is introduced to a world of persons; to show their stands in life and their relations to one another. It leaves the reader expectant to the development of the state of affairs. This part is also a means that allows a glimpse of the tragic vision and the Hero's fate.

The remaining part of the story unfolds in Cyprus. On this isle some of Othello's officers, Cassio among them, are waiting for him to fight against the Turkish fleet but strong winds and violent storms sink it. At the same time, Desdemona arrives sound and safe. It is as if the elements had surrendered to her, the incarnation of the goddess of Nature. Cassio declares:

"Tempests themselves, high seas, and howling winds,
 The gutter'd rocks, and congregated sands,
 Traitors ensteep'd to clog the guiltless keel,
 As having sense of beauty, do omit
 Their mortal natures, letting go safely by
 The divine Desdemona". Othello II, I

The forces of nature work on Desdemona's side allowing her to continue the course of her life.

Othello arrives safely too and meets his beloved. This is the happiest moment in his life. But soon, his fortune will reverse. He declares:

"...If it were now to die,
 'T were now to be most happy; for I fear,
 My soul hath her content so absolute
 That not another comfort like this
 Succeeds in unknown fate". Othello II, I

These verses mark the change of Othello's fortune. He is absolutely right when he says that there is no happy moment other than this one for from now on, his fall begins.

It is time for Iago to carry out his mortal plans. He destroys Cassio first and then Othello. Iago encourages Roderigo to find some occasion to anger Cassio, either by speaking very loud or tainting his discipline. Iago knows that Cassio has poor brains for drinking and with songs and

wine, Iago makes Cassio get drunk. In a quarrel, Cassio wounds Montano, one of Othello's officers. This way, Iago involves Cassio in actions that offend the isle and Othello. Therefore, Othello fires Cassio from his post as lieutenant with these words:

"...Cassio, I love thee;

But never more be the officer of mine". Othello II, II

Cassio's laments

"Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial". Othello II, III

It is important to recognize Cassio's viewpoint here. He is a dualist and divides his own being in two: spiritual and bodily. The most important for him is the spiritual dimension represented in his reputation. This viewpoint is contrasted with Iago's:

"...I thought you had received some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition;..." Othello II, III

From an ontological point of view, Iago is a physicalist; for him there is only one substance, the body, and that is all what matters.

In the next part of the story Iago destroys Othello by using Cassio. Iago says:

"My wife must move for Cassio to her mistress.

I'll set her on;

Myself, the while, to draw the Moor apart,

And bring him jump when he may Cassio find

Soliciting his wife. Ay, that's the way;

Dull not device by coldness and delay". Othello II, III

Metrical rhythm flows with ease in this part. For instance, the third line has five stressed syllables preceded by five unstressed syllables. In the fifth verse there is an internal rhyme between the unstressed verse-word *ay* and the stressed verse-word *way*. It is remarkable that when characters are in a good mood they express themselves with regular rhythm as in this example.

In this part of the plot, Iago starts to insufflate, manipulate and poison Othello's imagination unleashing fatal actions and behaviors. Iago is the true agent of chaos.

First, he sends Cassio to Desdemona and he devises a means to draw Othello out of the way, so Cassio and Desdemona may converse freely. Second, when they are talking Iago and Othello appear at a distance. In that moment, Iago says to Othello that he does not want Cassio to leave the place so

"guilty-like", while Othello is coming. Thus, doubt is sowed in Othello's mind. Finally, Othello, reflecting on his love affair, says:

"Excellent wretch! Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again". Othello III, III

These verses resemble what Hesiod's *Theogony* says: "Chaos was born first, and after came Gaia, ... Tartaros, ... and Eros, the fairest of the deathless gods..." Thus, when love is gone chaos return. *Othello* is a subverted theogony in which the characters' voices resemble the voices of the gods. These voices, primarily the voice of chaos, work on Othello's imagination until Othello falls into insanity.

Iago provokes chaos by telling Othello he may fear Desdemona's will; reverting to her former better standards, he may find that Othello does not match the desired Italian models, and she may perhaps repent about her choice. Due to this reasoning Othello declares:

"...Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years, -yet that's not much-
She's gone; I am abused. And my relief

Must be to loathe her." Othello III, III

Although He thinks he is inarticulate, the audience/readership notices his eloquence fused with lyrical rhythms even when he says that he is declined into the vale of years to convey that he is getting old. The expression suggests that he will also run into the vale of tears because, apparently, he is losing Desdemona's love. Then he cries:

"...O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For others' uses. Yet, 't is the plague of great ones".

Othello III, III

Othello thinks his marriage is a paradox. He believes he cannot enjoy his wife but others have this privilege, something unavoidable for men in power. This reveals he is accepting that fate. He prefers a miserable life in darkness than to accept this paradox.

Othello's personality starts to disintegrate at the same pace his imagination is cultivated with Iago's suggestion. He declares:

"Not poppy, nor mandragora,
 Nor all the drowsy syrups of the world,
 Shall ever medicine thee to that sweet sleep
 Which thou owedst yesterday". Othello III, III

Othello will never sleep well after doubt was sowed in his imagination. His mental peace is disturbed by the thought of an apparent infidelity that grows like a fire in a hot summer day. He wants to dig into this pernicious issue. Jealousy gnaws Othello's mind, he says:

"I had been happy, if the general camp,
 Pioners and all, had tasted her sweet body,
 So I had nothing known. O, now for ever
 Farewell the tranquil mind! Farewell content!
 Farewell the plumed troop and the big wars
 That make ambition virtue! O, farewell". Othello III, III

A strong feeling of deception grows within Othello's soul. Peace and love abandon Othello's heart while fury and wrath come to invade it and hate and revenge possess him; along with his peace he is also losing his identity as a warrior. He threatens Iago with these words:

"Villain, be sure thou prove my love a whore;
 Be sure of it; give me the ocular proof;
 Or by the worth of man's eternal soul,
 Thou hadst been better have been born a dog

Than answer my waked wrath!" Othello III, III

Othello is been consumed by a monstrous feeling of fury that will only grow with the false proofs released by Iago. He builds strong evidence that feeds Othello's *madness*. Iago says:

"I see, sir you are eaten up with passion:

I do repent me that I put it to you.

You would be satisfied?" Othello III, III

Othello wants to satisfy his terrible and empty disillusionment made of common human passion. His imagination will be excited with intense sexual allusions that accelerate his mental disintegration. This is one of the causes of the rise of dramatic tension. And there is no relief for him. Iago increases the tension in Othello's imagination with these words:

"...how satisfied, my lord?

Would you, the supervisor, grossly gape on?

Behold her topp'd? Othello III, III

Othello just cries: "Death and damnation, O!"

Othello III, III.

This verse is made of a dactyl followed by a cretic which reflect disturbance in Othello's mood.

Iago renders these verses charged with sexual allusions:

"What shall I say? Where's satisfaction?

It is impossible you should see this,
 Were they prime as goats, as hot as monkeys,
 As salt as wolves in pride, and fools as gross
 As ignorance made drunk". Othello III, III

These verses only feed Othello's imagination with morbid fantasies in which Desdemona and Cassio play the role of lascivious lovers. The fantasy is intensified by a trochaic rhythm of stressed verse-words like *prime, goats, hot,* and *monkeys* intertwined with weak verse-words *like they* and *as*

Then, Iago relates Cassio's dream that is the first proof of Desdemona's corruption:

"In sleep I heard him say: Sweet Desdemona,

Let us be wary, let us hide our loves;

... then laid his leg

Over my thigh, and sigh'd and kiss'd and then

Cried "Cursed fate that gave thee to the Moor!"

Othello III, III

By stressing certain words, the metrical patterns of Iago's verses result adequate to render his message. For instance the verse "Over my thigh, and sigh'd and kiss'd and then" is made of one dactyl followed by four trochees which is a very regular metrical pattern that draws the listener's attention to what is said in the following verse Cried| "Cursed| fate

that| gave thee| to the| Moor!". Here, the verse is made of five trochees, the first two having an alliteration of the sound /k/ represented by c. The whole verse emphasizes the feeling of bitterness and hate through that metrical pattern. This way, Othello's mind becomes Iago's workshop and words and rhythms are seeds sowed in the soil of imagination making men believe in a virtual reality opposite to an actual one.

Iago knits his web skillfully with a set of interconnected speeches through which Othello goes from harmony to absolute chaos. He is ready to receive the second proof. It consists in a handkerchief Othello had given to Desdemona. She dropped it by accident. Iago uses this to increase Othello's madness:

"I know not that: but such a handkerchief-

I am sure it was your wife's- did I to-day

See Cassio wipe his beard with". Othello III, III

Iago infers that it is an evidence speaking against Desdemona with the other proofs. Othello is absolutely disrupted and tormented by these arguments because he is inclined to sexual jealousy.

The dramatic tension begins to rise to the climax with these verses:

"All my fond love thus do I blow to heaven:

'T is gone.

Arise, Black vengeance, from thy hollow cell!

Yield up, O love, Thy crown and hearted throne

To tyrannous hate! Swell, bosom, with thy fraught,

For 't is of aspics' tongues!" Othello III, III

Here Othello addressed his message to a hidden force that is dwelling in hell. This hell is inside Othello's subconscious.

The actual interlocutors of Othello are irrational forces inside his own subconsciousness. Black vengeance arises and takes control of Othello's actions. In the following verse there is no more room for rational thought and only raw fury rules Othello's behavior: "O, Blood, Blood, Blood!" Othello III, III. The emotional arousal is well manifested by the metrical pattern of this verse. It is made of three syncopated feet each of which is a cry, a lamentation fused with music.

Othello's mind will never change. He assures this in his following speech which represents the climax. The moment when the dramatic tension comes to its highest point:

"Never, I|ago.| Like to the| Pontic sea,

- ∪ ∪|-∪ | - ∪ ∪ | - ∪ | -

Whose: icy| current| and com|pulsive| course

X | - ∪ | - ∪ | - ∪ | - ∪ | -

Never | feels re|tiring| ebb, but| keeps due| on

- ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

To: the Pro|pontic| and the| Hellespont;

X | - ∪ | - ∪ | - ∪ | - ∪ -

Even | so my| bloody| thoughts, with| violent| pace,

- ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

Shall: never | look back| never | ebb to| humble| love

X | - ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

Till that a| capable and| wide re|venge

- ∪ ∪ | - ∪ ∪ ∪ | - ∪ | -

Swallow them| up.| Now, by| yond| marble| heaven,

- ∪ ∪ | - | - ∪ | - | - ∪ | - ∪

In the| due| reverence| of a| sacred| vow [kneels]

- ∪ | - | - ∪ ∪ | - ∪ | - ∪ | -

I: here en|gage my| words". Othello III, III

X | - ∪ | - ∪ | -

From this time on the disastrous ending of the play is unavoidable. Othello makes his bloody pact with invisible and irrational forces within him. These forces constitute the hidden god that enraptures and threatens the hero. These irrational forces constitute the essential element of the tragic vision because the communicative process is led by them. This way Othello ruled by hate, jealousy and revenge

addresses Desdemona sending her distorted messages that she cannot understand. She does not know why Othello is so angry with her. On the other hand, Iago's plan is almost completed. He also kneels and proclaims:

Do| not| rise yet.

∪ | - | - ∪

Witness, you| ever|-burning| lights a|bove,

- ∪ ∪ | - ∪ | - ∪ | - ∪ | -

You: elements that| clip us| round a|bout,

X | - ∪ ∪ ∪ | - ∪ | - ∪ | -

Witness that| here I|ago| doth give up

- ∪ ∪ | - ∪|-∪ | - ∪ -

The: execution| of his| wit,| hands,| heart,

X | -∪ | - ∪ | - ∪ | - | - | -

To: wrong'd O|thello's| service! Let| him co|mmand,

X | - ∪ | - ∪ | - ∪ ∪ | - ∪ | -

And: to o|bey shall| be in| me re|morse,

X | - ∪|- ∪ | - ∪ | - ∪ | -

What: bloody| business| ever". [They rise]

X | - ∪ | - ∪ | -∪

Othello III, III

Iago surrenders to Othello's irrational forces. His final verse in this scene mocks the language of love and marriage:

"I: am your| own for| ever".

X| - ∪ | - ∪| -∪

This verse is made of three troquees preceded by an upbeat. The predominant tone-color is vocalic making it very pleasant to the ear. Iago makes this sacred oath knowing the outcome of his actions very well. In contrast with him, Othello is absolutely ignorant of the actual outcome of his actions.

Iago drives Othello extremely mad with this short dialogue in which he tells him that Cassio:

"Iago: Lie-

Othello: With her?

Iago: With her, on her; what you will".

Othello IV, I

And with these simple phrases Othello falls into a savage madness. His following speech reveals how syntax and coherence are disintegrated. The metrical patterns are also quite irregular:

"Lie with her! lie on her! - We say lie on her, when they

- ∪ - ∪ - - ∪ - ∪ - ∪ ∪ ∪

belie her. - Lie with her! 'Zounds, that's fulsome!

∪ - ∪ - ∪ ∪ - - - ∪
Handkerchief - confessions - handkerchief!- To confess, and

- ∪ - ∪ - ∪ - ∪ - ∪ ∪ - ∪

be hanged for his labour; first, to be hanged, and then

∪ - ∪ ∪ - ∪ - ∪ ∪ - ∪ -

to confess. I tremble at it. Nature would not invest herself
 ∪ - ∪ ∪ - ∪ - ∪ - ∪ - ∪ - ∪ - ∪ -
 in such shadowing passion without some instruction. It is not
 ∪ - - ∪ ∪ - ∪ ∪ - - ∪ - ∪ - ∪ -
 words that shake me thus. Pish! Noses, ears, and lips. Is it
 - ∪ - ∪ - - - ∪ - ∪ - ∪ ∪
 possible? -Confess? -Handkerchief?- O devil!"
 - ∪ ∪ ∪ - - ∪ - ∪ - ∪
 [*Falls in a trance*]

Othello IV,

Othello falls into chaos and liberates the beast in the man. Here is a hero unable to understand what is really happening around and within him, sending wrong messages to different characters due to his distorted and poisoned imagination, pouring inarticulate images of pollution, finding only relief in a bestial thirst for blood, driven by powerful irrational forces that lead him to take fatal decisions which guide him to his complete destruction and commit a crime which is a hideous blunder. This verbal material expresses the tragic vision in "Othello". Othello cannot escape from his fatal fate which takes sides with villainy.

The musicality of following verses constitutes the core of the climax where Othello engages Iago in a perverse marriage

ceremony, in which each one kneels and solemnly pledges the other to take vengeance on Desdemona and Cassio.

"Never, I|ago.| Like to the| Pontic sea,

- ∪ ∪| - ∪ ∪ | - ∪ | -

Whose‡ icy| current| and com|pulsive| course

X | - ∪ | - ∪ | - ∪ | - ∪ | -

Never| feels re|tiring| ebb, but| keeps due| on

- ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

To‡ the Pro|pontic| and the| Hellespont;

X| - ∪ | - ∪ | - ∪ | - ∪ -

Even| so my| bloody| thoughts, with| violent| pace,

- ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

Shall‡ never| look back| never| ebb to| humble| love

X | - ∪ | - ∪ | - ∪ | - ∪ | - ∪ | -

Till that a| capable and| wide re|venge

- ∪ ∪ | - ∪ ∪ ∪ | - ∪ | -

Swallow them| up.| Now, by| yond| marble| heaven,

- ∪ ∪ | - | - ∪ | - | - ∪ | - ∪

In the| due| reverence| of a| sacred| vow [kneels]

- ∪ | - | - ∪ ∪ | - ∪ | - ∪ | -

I‡ here en|gage my| words". Othello III, III

X| - ∪ | - ∪ | -

These verses are made of trochees and dactyls. Some verses star with an upbeat represented by "X". The metrical pattern

of the first line is "-∪∪|-∪|-∪∪|-∪|-". It is composed of two dactyls separated by one trochee, the second dactyl is followed by one trochee. The last foot can be considered a trochee without its second unstressed syllable. This kind of arrangement shows some irregularity but at the same time freedom of movement.

Third and sixth verses contain only trochees. They are very regular showing smoothness and lack of disturbance. This is the arrangement: "-∪|-∪|-∪|-∪|-∪|-".

The fourth verse contains three trochees followed by a cretic, the first verse-word is an upbeat or anacrusis, a tool to give force to the next foot: "X|-∪|-∪|-∪|-∪-".

The last verse is combined with the first verse of Iago's speech to form a broken verse. This is the combination:

Othello: I; here en|gage my| words

X| - ∪| - ∪| -

Iago

Do| not| rise yet

∪| -| - ∪

The metrical pattern is "X|-∪|-∪|-∪|-|-∪". This verse ends with an unstressed verse-word, that is called a feminine ending.

Iago continues:

"Witness, you| ever|-burning| lights a|bove,

- ∪ ∪ | - ∪ | - ∪ | - ∪ | -

You: elements that| clip us| round a|bout,

X | - ∪ ∪ ∪ | - ∪ | - ∪ | -

Witness that| here I|ago| doth give up

- ∪ ∪ | - ∪|-∪ | - ∪ -

The: execution| of his| wit,| hands,| heart,

X |-∪ |- ∪ | - ∪ | - | - | -

To: wrong'd O|thello's| service! Let| him co|mmand,

X | - ∪ | - ∪ | - ∪ ∪ | - ∪ | -

And: to o|bey shall| be in| me re|morse,

X | - ∪|- ∪ | - ∪ | - ∪ | -

What: bloody| business| ever". [They rise]

X | - ∪ | - ∪ | -∪

Othello III, III

The first verse in this passage has this metrical pattern:

"-∪∪|-∪|-∪|-∪|-". It contains one dactyl followed by four trochees, the last ending masculine or catalectic. The

metrical pattern of the second verse is: "X|-∪∪∪|-∪|-∪|-".

It contains a resolved foot of four syllables preceded by an upbeat. The resolved foot is a mechanism used by Shakespeare in his maturest works that pleased his musical ear and also shows that he uses a carefully syllabized English.

Shakespeare has a special affection for resolved feet. These

feet are revealed only if the scansion is carried out through a trochaic system, like the one used here.

The fourth verse has this pattern: "x|-u|-u|-u|-|-|-". It exhibits another important element in Shakespeare's art of versification: the monosyllabic foot. This feature is of the utmost importance for the scansion of Shakespeare's verse for without it, many verses would become unmetrical. This verse also contains alliteration in the last two feet: hands, hheart. This device focuses attention on Iago's willingness to help Othello's purpose. The repetition of "h" sound has a soft soothing effect.

The last verse exhibits this pattern: "x|-u|-u|-u". It combines rhythm and alliteration to convey the willingness of Iago's thought. It is seen that "bloody business" contains a "b" sound that has a sharp and a percussive effect. In fact, phonal qualities performs a vital role in Shakespeare verse in general and in this specific case of Othello's climax. These important phonal elements are located in the metrical pattern of each verse. The recurrence of vocalic and consonant sounds in the stressed as well as unstressed syllables of the verse constitutes some of those phonal elements. Another important feature is the duration of the syllables. It depends on two factors: if the syllable

contains a long vowel or an overcrowding of consonants, it could be named a heavy syllable but if it is composed of short vowels or liquid or voiceless consonants, it could be called a light syllable. The combination of the phonal elements and the syllable-weight factor in the metrical pattern of each verse can be understood as a rhythm within a rhythm. To perceive this principle of phonal rhythm within metrical rhythm a set of verses belonging to the first part of the climax is considered. It starts with Othello's cry:

O, blood, blood, blood!

Here a recurrence of the vocalic sound /ʌ/ and the accumulation of voiced consonants /bl(...)d/ in each stressed syllable heighten the expression of a lamentation. Iago answers:

Patience I said your mind may change

/eɪ/ /aɪ/ /e/ /aɪ//eɪ/ /eɪ/

Throughout the whole verse there is a recurrence of the vocalic sounds /eɪ/ and /aɪ/ making the verse very uniform. This steadiness is complemented by a prominent variation of consonant sounds in stressed syllables:

/'peɪfns/,/'sed/,/'maɪnd/,/'tʃeɪndʒ/. These phonetic patterns,

spread through the whole verse, defy the traditional patterns where the no recurrence of vocalic sounds and the recurrence of

consonant sounds fulfill that requirement of being pleasant; although the recital of this verse is quite ear-delightful too. Three of the four stressed syllables are long, making the verse heavy, announcing the solemn and sordid vow of Othello:

Never, Iago. Like to the Pontic sea,

/e/ /ɪə/ /aɪ/ /ɑ:/ /i:/

In this verse, there is a diversification of vowel sounds in stressed syllables. A recurrence of the consonant sound /n/ at the beginning of the first stressed syllable /'nev/ and at the end of the penultimate stressed syllable /'pɑ:nt/ also stand out. There is also a recurrence of the sound /k/ at the end of the stressed syllable /'laɪk/ and at the end of the unstressed syllable of /'pɑ:ntɪk/. These features make the verse very fluid and swift because the vocalic arrangement is quite dynamic; there is no recurrence of vowels, and the distribution of consonant sounds such as /n/, /l/, /s/ does not slow down the rendering of the verse.

Othello keeps taking his oath:

Whose *icy* *current* and *compulsive course*

/aɪ/ /ʌ/ /ʌ/ /ɔ:/

Here there is a moderated diversification of vocalic sounds in the stressed syllables. There is also a high recurrence of the sound /k/ in two stressed syllables and in one unstressed. This consonant pattern suggests a sensation of harshness, shock and effort.

The sound /s/ is well impressed in the ear at the beginning of the verse and at the end. This sound intensifies the sensation of coldness and fluidity.

The following verse is:

Never feels retiring ebb, but keeps due on

/e/ /i:/ /aɪ/ /e/ /i:/ /ɑ:/

There is a kind of vocalic cycle in the stressed syllables, resembling a wave movement, making the verse very fluid. The recurrence of two vocalic sounds in the stressed syllables may encourage an effect of uniformity softened by the steady consonant change and challenged by the effect of harshness of /k/ in /ki:ps/.

The recurrence of sound /p/ in the following verse heightens the sensation of intermittent shock:

To the Propontic sea and the Hellespont

/ɑ:/ /i:/ /e/ /ɑ:/

A moderated vowel movement in stressed syllables holds the sensation of the previous verse and softens that shocking impression of the plosive /p/. There is an irregular vocalic pattern in the following verse:

Even so my bloody thoughts, with violence pace

/i:/ /ou/ /ʌ/ /ɔ:/ /aɪə/ /eɪ/

The combination of heavy and light syllables conveys vividly the message of the nominal phrases such as 'violent pace' or 'bloody thoughts'. In fact, the syllable /θɔ:ts/ is both light and stressed.

There is a well-defined vowel uniformity in the stressed syllables of the following verse:

Shall never look back never ebb to humble love

/ə/ /e ə/ /ʊ/ /æ/ /e ə/ /e/ /ə/ /ʌ ə/ /ʌ/

This monotonous pattern is only interrupted by the vowels in the stressed syllable sequence /lʊk/ /bæk/ that may refresh the intention of the whole verse.

There is a perfect vowel uniformity within the unstressed syllables that just focuses the meaning of the verse on the stressed syllables that coincides with the etymological accent of each verse-word. The liquid sound /l/ is distributed across the first and final part of the verse,

intertwined with a recurrence of other liquids consonants such as /n/ and /m/, creates, this way, an effect of slipperiness.

The monotonous vocalic arrangement of the previous verse contrasts with a moderated changing vocalic pattern in the following verse:

*Till that, a **capable** and **wide** revenge*

/ɪ/ /æ/ /eɪ/ /æ/ /aɪ/ /e/

The arrangement of unvoiced sounds /t,k,p/ at the first part of the verse put up resistance to the second part of the verse where voiced consonants and the semivowel /w/ are set, this verse is enjambed with the first part of the following verse:

Swallow them up. Now by yond marble heaven

/wə/ /ʌ/ /oʊ/ /aɪ//jɑ:/ /ɑ:/ /e/

The first syllable of the verse is heavy and stressed and the syllables /ðəm/, /ʌp/ are short, thus ending the idea of the previous verse. The second part is creating a brand new image highlighted by that sequence of stressed and heavy syllables /jɑ:nd/, /mɑ:rbl/, /hevn/.

There is a remarkable fact of English poetry but in general of English language most of its words are made of one

syllable. For example the word *patience* is encapsulated in just one syllable /'peɪʃns/ but this syllable is very special. It is made of a diphthong embraced by an overcrowding of consonants in fact, the accumulation happens at the right side of the syllable. These facts make the syllable heavy. When there is a recurrence of certain consonant sounds in the stressed and heavy syllables a kind of effect is achieved like in the verse '*Whose icy **c**urrent and **c**ompulsive **c**ourse'* where the recurrence of /k/ sound at the beginning of different syllables plus the /p/ sound at the beginning of a accentuated syllable enhance the image of a tumultuous current of water. Shakespeare knew about the dynamic intertwining of phonal rhythm within metrical rhythm that make his verse very fluid and shocking causing a sensation of sublime vertigo. This effect is very suitable with the chaos unleashed in Othello's mind.

The verses chosen for this analysis present precisely the interplay of phonal and metrical patterns that suggest that effect of tumultuous vertigo.

Conclusion

This essay has engaged three levels of analysis. A first one dealing with the plot until the point of the climax, a second of the metrical patterns embedded in the climax and a third level devoted to the principle of phonal rhythm within metrical rhythm. Throughout these phases, the concepts of architectural and compositional form have been crucial to structure the whole argumentation.

The tragic vision is unfolded throughout the plot, reaching its fullest expression in the climax. The plot is the most important of the components in a tragedy because it conveys its architectural form; from its unity, the spectator can perceive the tragic effect. The plot unfolds in an entire course of actions and events that includes not only what the hero does, but also what happens to him.

Iago knows some facts that let him conceive his plan of destroying Othello, thus he claims:

"I have it. It is engender'd. Hell and night

Must bring the monstrous birth to the world's light".

Othello I, III

Iago starts to insufflate, manipulate and poison Othello's imagination unleashing fatal actions and behaviors. Iago is the true agent of chaos.

Iago knits his web skillfully with a set of interconnected speeches through which Othello goes from harmony to absolute chaos. Othello is absolutely disrupted and tormented by Iago's arguments because he is inclined to sexual jealousy.

The dramatic tension begins to rise to the climax with these verses:

"All my fond love thus do I blow to heaven:

'T is gone.

Arise, Black vengeance, from thy hollow cell!

Othello III, III

Othello is systematically exposed to suggestive allusions, persuasive argumentations and strong images, embedded in Iago's lyrical language, populating Othello's mind, until his behavior is totally transformed. It is like the sun waves changing the planets behavior, slowly and steadily. Othello is constantly exposed to Iago's language irradiation encapsulated in verses. Metrical patterns resemble the movement of waves pregnant of with energy.

The second level of analysis has to do with the metrical rhythm in which the climax is embedded.

The metrical framework used by Shakespeare in his verse is one based on a trochaic system. This system allows the presence of triplet and quadrisyllabic feet and upbeats. These metrical features are well noticed in his dramatic verse as can be seen in some verses of the climax of "Othello" such as:

Never, I|ago.| Like to the| Pontic sea,

- ∪ ∪|-∪ | - ∪ ∪ | - ∪ | -

or

You! elements that| clip us| round a|bout,

X | - ∪ ∪ ∪ | - ∪ | - ∪ | -

These verses show the use of resolved feet which is a mechanism used by Shakespeare in his maturest works that pleased his musical ear and also shows that he uses a carefully syllabized English. Shakespeare has a special affection for resolved feet. These feet are revealed only if the scansion is carried out through a trochaic system, like the one used in the present study. Another important element in Shakespeare's art of versification is monosyllabic foot. This feature is of the utmost importance for the scansion of

Shakespeare's verse for without it, many verses would become unmetrical, for example:

The: exe|cution| of his| wit,| hands,| heart,
 X | - ∪ | - ∪ | - ∪ | - | - | -

Some verses show a strong influence of what is called the alliterative verse:

What: bloody| business| ever".
 X | - ∪ | - ∪ | - ∪

In the alliterative verse the rhythm is indicated by a definite number of strongly accented syllables, accompanied by a less definite number of syllables which do not bear the same emphatic stress.

The recurrence of certain consonant and vocalic sounds throughout and within the metrical pattern of the verse constitutes that which is called phonal rhythm. This kind of pattern not only greatly contributes to metrical pattern to convey the emotions of pity and fear but also to clarify the tragic effect.

Phonal rhythm constitutes the third level of analysis. Phonal Rhythm influences behavior due to the relations of certain sounds with certain sensations like in the following verse:

*Whose **icy** **current** and **compulsive course***

/aɪ/ /ʌ/ /ʌ/ /ɔ:/

There is a high recurrence of the sound /k/ in two stressed syllables and in one unstressed. This consonant pattern suggests a sensation of harshness, shock and effort. The sound /s/ is well impressed in the ear at the beginning of the verse and at the end. This sound intensifies the sensation of coldness and fluidity.

Another example of this relation is founded in the following verse:

*Shall **never** **look** **back** **never** **ebb** to **humble** **love***

/ə/ /e ə/ /ʊ/ /æ/ /e ə/ /e/ /ə/ /ʌ ə/ /ʌ/

The liquid sound /l/ is distributed across the first and final part of the verse, intertwined with a recurrence of other liquids consonants such as /n/ and /m/, creating, in this way, a slippery effect.

The combination of heavy and light syllables conveys vividly the message of some verses such as:

Even so my bloody thoughts, with violence pace

/i:/ /ov/ /ʌ/ /ɔ:/ /aɪə/ /eɪ/

There are diverse vocalic patterns throughout the verses, some are constant, others dynamic. These features of the metrical pattern of each verse constitute what is called rhythm within rhythm.

The same structure of the plot constitutes a kind of architectonic rhythm. Its sections are made of special arrangements of verses connected by the force embedded in the tragic vision. The architectonic form is identified with the tragic vision because throughout the play, the subverting forces drive the whole plot and the tragic hero's action are irrational base instincts symbolized by the elements of nature. The climax is a sacred vow or pact between Othello, Iago and those invisible forces that embrace them and live deep down within them. They are materialized in the dynamic intertwining of phonal and metrical patterns, and the principles of rhythm within rhythm of the compositional form.

The principle of rhythm within rhythm can be applied to other sections of this tragedy as in the second scene of act five where metrical flow becomes an Apollonian element to control Hero's madness poured into solemn speech. In this scene,

audience would experience very human feelings, namely, pity and fear so this experience could express what is called pathetism. But then a second and higher dimension emerges in which Desdemona is no more a victim and Othello is no more a mad Hero but she becomes an immortal work of art and Othello the pure art-maker of it. Desdemona is a monument of alabaster dwelling in eternity and Othello her worshipper. This is the reason why Othello did not shed her blood nor scar her white skin. When this second meaning is grasped an aesthetic experience is accomplished and new feelings are reached overcoming that first pathetic experience. The comprehension of the interplaying of metrical and phonal flow helps to obtain these new feelings. Basically all these poetic elements related with sound help to set up an atmosphere so the spirit can transcend this very imperfect human world. Poetry leads to the realization that something more must exist.

There are other rhythms within the verse that need to be studied such as the phrasal rhythm of crescendos and diminuendos of emotional waves caught in successive sections of each verse. Further comprehension of the vital interplay of rhythm with rhythm is possible. Further essays with a similar kind of approach where the interplay of rhythms is

analyzed would greatly contribute to the comprehension of the poetic genius of William Shakespeare, English poetry and a profound aesthetic experience.

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