The Order beyond the Hazards: Pronominal Reference and the Significance of Space-Time Markers in *The Hazards* by Jane O. Wayne

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Abstract
The poem "The Hazards" by Jane O. Wayne is an original token in its use of the linguistic means of marking space and time at the discourse level, providing thus a unique opportunity for a pragma-stylistic analysis. Nothing is, in fact, hazardous in the structure of the poem, its naturalness matching its profoundness which the instruments of linguistic stylistics aid in revealing. The initial intertext represented by the motto, a quote from Henri Bergson, guides the reader to the significance of psychological time, as this is implicitly one of the themes of the poem: the circularity of the poem's structure is paralleled by that of its content and lies exactly in the process of internalizing Bergson's idea, i.e. the need to acknowledge that time is patience. In between the motto and the ending, the poem evolves as an artistic illustration of localism, space markers functioning as visually relevant time markers and, moreover, as complex elevated symbols: the waves, the dunes, the horse, the locks, the pigeon, the pear. Abrupt and intense, the text involves the reader in the kinematic scenario, the setting becoming a key element, since it is the embodiment of the poetic voice facets. The play upon subjective perspectives is reflected by the consciously ambiguous play upon pronominal reference, between the deictic and non-deictic interpretations. Thus, there results a perfectly mastered match between pronominal reference and the setting triggered by it, in their specific vs. generic occurrences.

The past is a part of the present, even equivalent to it if we consider the space-time continuum, but subjectively, it doesn't become so unless it is understood and accepted. Both the philosophy and the structure of the poem corroborate this message; the poetess opens multiple possible directions of interpretation, all arisen from and spiritually located in our background, but equally exploiting old and new symbols.

Keywords: *deictic, space marker, psychological time, pronominal reference, subjective*

Introduction

The past as a part of the present can be subjectively perceived as such only as a result of a process of understanding and accepting; the tormenting and continuous process of understanding and accepting that maybe all we can have is just short discontinuous glimpses at the space-time continuum – a symbol of a totally new order of the universe from the human perspective –, is implicitly the theme approached by the poem "The Hazards" by Jane O. Wayne. But this message becomes obvious to the reader only as a result of corroborating the philosophy and the structure of the poem. Nothing is, in fact, hazardous in that structure, discursive naturalness matching ideatic profoundness and the instruments of linguistic stylistics prove to be the best aid in revealing that. Being an original token in the poetess' exploit of the linguistic means of marking space and time at the discourse level, the text provides us with a unique opportunity for a pragma-stylistic analysis.

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The initial intertext represented by the motto, a quote from Henri Bergson's *Evolution* (*I must wait while the sugar melts*...), guides the reader to the significance of psychological time, as this is implicitly one of the subthemes of the poem: the circularity of the poem's structure is paralleled by that of its content and lies exactly in the process of internalizing Bergson's idea by both the poetic voice and the reader. TIME IS PATIENCE is the cognitive metaphor underlying the poem's significance and the poetic voice goes through the process of acknowledging that. The intricate and subtle cohesive devices used are meant to unify past and present instances, time as flow turning from a strange theory into a fully experienced and gradually revealed reality. When the truth of this idea is revealed and acknowledged as a fact of life, the motto becomes part of the text. Metaphorically, the motto is initially the principle, and throughout the poem its words become reality. It's the reality of the text which is turned into a metaphor for life itself, and is actually life itself, since it is subjective experience conceptualized and then materialized through words.

The poetess opens multiple possible directions of interpretation, arisen from and spiritually located in, our backgrounds, or created by the linguistic context, but equally exploiting old and new symbols, some familiar to us across cultures. Images that might seem familiar trigger past and present symbols, the network of significances being both the means towards and the result of the self-awareness process.

Premises, objectives and method of analysis

Between the motto and the ending, the poem evolves as an artistic illustration of how referential expressions (*the waves, the dunes, the horse, the locks, the pigeon, the pear*) function as complex symbols combining both accessible and elevated semantic dimensions, thus creating visually relevant concrete spaces; they already possess or acquire spiritual connotations and may also contain time coordinates, coming to act as time markers. Decoding their space-time significance means understanding how the poetic voice succeeded in the attempt to internalize Bergson's theory of psychological time, i.e. experienced time.

In his quest of redefining time as an abstraction which shall be experienced rather than measured, Bergson proposes, in *Evolution*, an experiment meant to contrast psychological and physical time:

> If I want to mix a glass of sugar and water, I must […] wait until the sugar melts. This little fact is big with meaning. […] the time I have to wait is not that mathematical time […] it coincides with my impatience, […] with a certain portion of my own duration. […] it's no longer something thought, it is something lived. (qtd. in Cull n.p.)

The quotation from Henri Bergson's "theory of pure perception" – "I must wait while the sugar melts…" – represents the key to understanding a new dimension

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of time, the whole poem appearing as a form of understanding it in its dimension subjectively experienced by each of us. Referential expressions have a double significance, a literal and a metaphorical one, both (re)-creating physical and spiritual spaces. Extending the now classical theory of Levinson (85) regarding place deictics which will always incorporate a covert time deictic, the poem's place markers develop time dimensions, unifying time and space. Abrupt and intense, the text involves the reader in the kinematic scenario, the setting becoming a key element made up of subjective perspectives, if we agree to see it as the embodiment of the poetic voice facets. The play upon subjective perspectives is reflected by the consciously ambiguous play upon pronominal reference, between the non-deictic and deictic interpretations. Thus, there results a perfectly mastered match between pronominal reference and the setting triggered by it, in their specific vs. generic occurrences.

The referential expressions and the images they create have a symbolic essence. Their symbolic traits may either enter their senses and be thus foregrounded, or be created by the context and manifest as such transitorily.

Therefore, our objective is the pragmatic analysis of the significance of space markers, some turned into time markers, and also that of pronominal reference throughout the text, the latter being the key in establishing the pragmatic values of the former. These values result in a coherent hierarchical sequencing of the hazards, i.e. the uncontrollable variables in life, the reader discovering the order beyond them.

Theoretical background

The theoretical background necessary for our analysis is determined by the directions to be followed:

- the analysis of the referential expressions making up the setting as space-time markers, in both their denotative and symbolic dimensions; and
- the analysis of the poetic voice facets expressed by the play upon pronominal reference and the deictic values thus acquired by the above-mentioned referential expressions.

Therefore, our theoretical considerations will concern referential expressions both in their potential implicit deictic (i.e. speaker-related) value and their symbolic value as a dynamic and complex part of reality, escaping restrictive categorizations. The latter partly derives from the former. The restrictive categorizations mentioned above refer primarily to localism vs. time-core interpretations of deictics. Is space the primary dimension, subsuming time as a category, and thus covertly included into time markers? Or is time itself the basic dimension, semantically including the category of place, this resulting in the covert time dimension of deictic place markers? Lyon's localism and Levinson's time-based approach are theoretical frames which lose their antagonism in the light of space-time continuum. Throughout the poem, relevant referential expressions are poetic voice-related and the poetic voice identifies herself to the characters, they are alter egos; thus, space markers turn

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into deictic markers. Moreover, space markers have obvious time dimensions, they create worlds, implicitly deictic, since the poetic voice's imagination takes her back and forth in time.

A unifying approach useful to our analysis was proposed by Keith Green (126), for whom reference, time and space, and subjectivity (together with the *origo*, the text and syntax) are deictic categories to be analysed at the level of a lyric poem which is a particular type of universe of discourse whose cognitive environment must be matched up with the deictics mentioned. He clearly states that if "deixis operates in a different way in lyric poetry from the way it does in non-literary discourse it does so in degree, not in kind" (Green 121). What can be said about lyric poems is that "there is always a monologic "I" figure, a dramatized situation and an experiencing and an observing mode are expressed simultaneously" (idem: 125). In such a text an indexical meaning is ascribed to the symbolic elements of deictic terms.[1]

The analysis of the referential expressions includes their linguistic context-based features and their situational context (cognitive environment) based ones.

The relevant referential expressions potentially and covertly deictic will be selected from those designating what Strawson (1967) called spatio-temporally continuous particulars, i.e. objects having the feature [+continuous in space]. At this point the influence of the linguistic context is at work since such nominal expressions can be used in unmarked structures, when placed in referential positions, i.e. something is predicated of them: in this case, the relationship object-feature is de-automatized (Tsur: 43), precisely because something potentially unknown can be said about them. "The function of an indicative predication is to affect the beliefs of the addressee, and to connect the utterance to extra-linguistic reality" (ibidem), by describing something that occurred. Tsur agrees that in everyday life (and structures, we add) these expressions are not distinguished from their attributes or perceptual (and perceived) qualities. We consider that when such expressions are used in poems in unmarked structures, those attributes or their perception may change if the event changing the beliefs of the interlocutors refers to them in a way that affects their perception.

Nouns designating spatio-temporally continuous particulars can also be used in elliptical sentences: a noun phrase without predication "places some event (or state of affairs) at the disposal of one's *perception*, without affecting the addressee's beliefs or attitudes" (ibidem). In this case perception might not have anything to do with subjectivity, if we add Keith Green's view on the latter as "the way in which language makes provision for the expression of attitude and belief" (Green 122).

[1] To Keith Green the symbolic meaning of deictics represents their meaning within the linguistic system (for instance, the first-person personal pronoun means the speaker), whereas indexical meaning means ascribing referents to the discourse elements suggested by the symbolic meaning of the term (Green 124).

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Hence, perception will have to do with objectively established/establishable traits. However, we believe that those traits include symbolic dimensions, whose subjective character cannot be excluded. The subjective perspective of the speaker might strengthen our beliefs if in concord with it or weaken them, if they antagonize. A possible deictic component of the noun phrase resulted from the relative perspective would connect the utterance to the extra-linguistic reality of the speaker/character, in Tsur's view our beliefs remaining, as mentioned before, unaffected, and more than that, a key to possible interpretations of the elliptic structures. This distinction has effects on time interpretation, since the expressions under discussion, as space-time markers, determine a Time perception. Tsur's hypothesis is that "the poetic quality of time is determined by its sequential or spatial processing" (Tsur 53).

> **Time** may refer to a sequence (a non-spatial continuum that is measured in terms of events which succeed one another from past through present to future), to the principle of that sequence or to a specific point in that sequence. (Tsur 46)

The type of processing depends on the structures that the space-time markers are part of. Predication favors sequentiality, ellipsis favors spatial processing. Cognitive linguistics points out the role of the right hemisphere when some memory image concerning space orientation is called up (Tsur 45); it is specialized for holistic mentation and complex entities are intuitively rather than intellectually integrated (Ornstein 95). Feelings, emotions, orientation are diffuse, global, illogical experiences, non-sequential processes, related to the right emisphere (Tsur 44), but the words describing them turn them into logical, analytical and compact facts. Time is disambiguated by endowing it with a particular identity, a personal will, purposeful actions and characteristic visual shapes (Tsur 47).

Dealing with words as space-time markers would mean to appeal to logic, to facts, but once those words in elliptical structures create images which recall memories meant to arouse emotions, feelings, the readers' intuition is at work in the interpretation process. On the other hand, in predication environments, logic and culture specific beliefs would lead to conceptual interpretations. Therefore, the noun phrases as spatial-time markers are to be viewed as compact concepts, or as diffuse perceptions and triggers of emotions. We consider that, as compact concepts, they incorporate a symbolic essence, at least partly derived from their extensional meaning/signification, i.e. the element/class of elements referred to. As diffuse perceptions and triggers of emotions, they are more likely to incorporate symbolic dimensions if the latter are not reason-based, but instinctive. Cirlot (xiii) clearly separates the symbolic essence of an object from its significance as a real object in the world:

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> To facilitate analyses of this kind without, let us repeat, confusing the symbolic essence of an object—the transitory symbolic function which heightens it at any given moment—with its total significance as a real object in the world—that is our main aim. (Cirlot xiii)

Obviously he considers that no semantic feature, part of denotative meaning, can be based on the symbolic essence of an object. But the same Cirlot quotes Caro Baroja's claim that supernatural entities were seen as objective realities: "for those who really believed in ancient deities and heroes, Mars had an objective reality, even if this reality was quite different from that which we are groping for today" (Caro Baroja, 1941, qtd. in Cirlot xi). Were gods not personifications of symbolic essences, passed from one generation to another, precisely because of their nature independent of space-time coordinates?

In the same line, Gaston Bachelard (1938, qtd. in Cirlot xi), poses the following question:

> "How could a legend be kept alive and perpetuated if each generation had not 'intimate reasons' for believing in it?" The symbolist meaning of a phenomenon helps to explain these "intimate reasons," since it links the instrumental with the spiritual, the human with the cosmic, the casual with the causal, disorder with order, and since it justifies a word like universe which, without these wider implications, would be meaningless, a dismembered and chaotic pluralism; and finally, because it always points to the transcendental. (Cirlot xi)

On the other hand, not all symbolic features are to be found in the semantic structure of a word, i.e. in its concept. The simplistic equation of a deity to a concept

> has never been characteristic of the symbolist ethos, which always eschews the categorical and restrictive. […] the symbol proper is a dynamic and polysymbolic reality, imbued with emotive and conceptual values: in other words, with true life. (Cirlot xi)

The symbolic is true and active on one plane of reality, but it is almost unthinkable to apply it systematically and consistently on the plane of existence (Cirlot xii). Nevertheless, the symbolic essence of the images expressed by referential expressions cannot be perceived but through their transitory symbolic functions, be they part of the sense, or situational context-based. If part of the sense, they are bound to exhibit some systematicity and consistence.

We attempt to find the dynamic poly-symbolic dimension coexisting along the significance of space-time markers as they appear in the unique context of the poem and in the unique experience of the poetic voice. In our view, this is an intricate

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relationship, not easily analyzable into distinctive components: therefore our purpose will be to point out the co-existence of symbolic and non-symbolic features.

The setting and space-time markers relevance. The relationship space-time markers – pronominal reference

From the beginning of the poem, what matters is not the land/seascape but the atmosphere loaded with intense emotion. Time is disambiguated by being endowed with a particular identity – that of a female character whose will is obvious in keeping her balance and advancing along a landscape defined by dunes. They should be viewed as spatio-temporally continuous particulars perceived physically by the reader in their thick, engulfing slipperiness. The readers witness a point in time, a part of a sequence, through the perspective of a perceptive self, an *I* who seems detached but highly observant of the relevant sequence actions, performed against the dune setting. The observant mode seems to separate itself from the experiencing mode:

> Every few steps on the dunes, she$_1$ loses
> her$_1$ foothold—slipping, climbing again.
> Too occupied to look back.
> The beach. The waves. Every particle in motion.

On the dunes appears to acquire an indexical meaning in the situational context, the definite article functioning as a deictic element marking distance from the observing "I" figure. It preserves the beliefs of the reader, appealing to their perceptive reaction which includes symbolic features. The symbolic nature of the spatio-temporal continuous particulars recalls the image of a desert perceived as harsh and lacking any form of life, while space processing of time is specific to the [-predicate] structure that the noun *dune* is part of. Time perception means dune crossing. Time is stepping, there is no beginning, no end, its diffuse perception implying the idea of a spatial continuum.

The character's durative action of *looking back* mentioned in the third line remains part of this continuum and connotes obsession and fear of danger, since the dunes are to be reduced to the feature [+dangerous] because of what may be behind them, but also of what may lie within themselves, their implicit symbolic feature being [+isolation]. The poetic voice relies on these traits turned into semantic features since they are automatically inferred by the reader. The female character's reaction is instinctive, she tries to escape danger, whereas the objective view of the poetic voice is rational, logic, hence the comment *too occupied to look back.* The space marker *back* has itself a symbolic essence implying hidden dangers, but also past events and experiences. The adverb of place can be interpreted as a time marker denoting previous unpleasant experiences, in similar settings/contexts, if the setting

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is to be interpreted symbolically, based on the reader's cultural and religious background.

The last line contains nominal sentences, elliptical structures. The perspective becomes a subjective one, that of the female character: reactions are seen from the inside. The female character becomes one with the setting, itself changed together with the perspective. The definite descriptions preserve their deictic value, only that the distance from them has disappeared: *the beach* means 'this beach', implicitly beyond the crossed dunes; the relationship object-feature typically established is de-automatized. The sand is no longer that of a desert, but that of a beach, a transitory and plain area towards the sea; it is a spatio-temporal continuous particular, unchangeable in its space configuration and implying not only a transitional physical space, but also a transition period and why not, a transitional spiritual space of hope for salvation. The sea in its turn is perceived in the form of waves: *the waves* means 'these waves'; however, they are explicitly the opposite of spatio-temporal continuous particulars, but they can symbolize an infinite surface, mysterious and dangerous, like the dunes. Their transitory symbolic function could include passivity when facing a strange external power, therefore potentially dangerous, but also unexpected outbursts of the subconscious mind (Chevalier, Geerbrant 428), endangering the rational ego, and possibly even a radical change in one's social and psychological profile. As space-time markers the waves refer to time not as a definite point, but as a compact concept. Time is a continuum of dangers, challenges, movement and change beyond the appearance of stability. Of course such an analysis is ultimately based on conventionalized subjectivity and the setting in its coordinates can be viewed in its potentially generic value, but the combination of elements at the level of the linguistic and situational context creates a unique affective and spiritual space.

The second stanza generally follows the same pattern as the first, but its significance would take scope over the latter too; in this second stanza, initially the perspective is that of an objective *I*, who describes an image which no longer contains spatio-temporal continuous particulars: the concrete nouns are never part of verbless clauses in this linguistic context, which is about movement, about change. Time is perceived as the conceptualization of a sequencing, since the reader witnesses a flashback (the female-character riding a cantering horse obeying her hands which pull the reins), followed by the present-day sequence (the same character now trying to hold on (her feet), still clenching her hands as if pulling the reins:

> She$_2$ has ridden a horse that would not stop
> cantering when she$_1$ pulled the reins;
> hands clenched, she$_{1,2}$ still holds on —
> her$_1$ own body running away from her$_2$.

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The perspective changes throughout the stanza and we marked that by different indices: index 1 refers to the character's viewpoint, focused on the spiritual dimension of life, and index 2 marks the poetic voice's viewpoint, focused on the physical action and its consequences.

The flashback represented by the first two lines appears to keep the reader in the previous physical setting but it plays upon the pronominal reference: it begins by offering the reader the majestic image of the female character on horseback, apparently in control of things, only to switch the viewpoint to hers, and get an opposite significance, that of being controlled by the horse who would not stop at her demand. *She*$_1$ means in fact *I*, an I in a continuous physical struggle not visible for the external observer.

The concrete nouns used are exploited in their symbolic essence, old myths becoming new myths: the image of the woman on horseback, holding the reins appeals to the reality of the ancient amazones, their polysymbolism including [+autonomy of action], [+independent thinking], [+control of reality], but the amazones were also associated to features like [+refusal of their feminity] and [+ impossibility of substituting their nature by their ideal] (Chevalier, Geerbrant, I:92). The last two symbolic features don't seem to be part of the female character's profile, nevertheless, the interpretation of the female rider will depend on the interpretation of the *horse* significance. "The symbolism of the horse is extremely complex, and beyond a certain point not very clearly defined. Eliade finds it an animal associated with burial-rites in chthonian cults […] (Cirlot 152) as it happened in the Celtic mythology where it is also associated to death; or it can signify time (Kernbach 96). Diel concludes that the horse stands for intense desires and instincts" and Jung associates it to intuitive understanding (Cirlot 152). The common denominator in point of the significance of the horse is the element time, whether referring to the general concept, or to its effects on humans. The rider and the horse might share the feature [+intense will], but in matching the text world and the symbolic significances of the referents, the reader is faced with the human being's fight against time, where what matters the most is how the fight is carried. Riding the horse, the amazone could be running against time towards her life end, but more importantly, she could embrace a life according to her desires and instincts, like a man, not submitting to those of others. "The reins bespeak the relationship between the soul and the body—the nerves and willpower" (Cirlot 272). To cut the reins would mean death. The symbolic function of the reins corresponds perfectly to the dissociation body-soul expressed in the last line. Thus by appealing to the symbolic traits become part of the cultural background, the poetess links the past and the present, since the last two lines of the stanza bring the reader back to the deictic present of the text.

If in the penultimate line the reference is ambiguous (and unifying) in point of perspective, corresponding not only to the external observer who sees the physical action, but also to the female character itself who experiences the inner struggle, in the last line the two perspectives separate again: the external perspective corresponds

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to the physical dimension of being, whereas the spiritual one corresponds to the character's viewpoint. Holding on physically is caused and conditioned by holding on spiritually. Yes, to cut the reins (or to drop them) would mean death, in any case a spiritual death-like state.

The final image of the woman is ambiguous, she could be just walking with her hands clenched, following an illusion, the illusion of her youth, symbolized by the horse. On the other hand, the mythical-symbolic perception of the referential expression *amazone* associated to the female character in our interpretation can be subjectivised so as to correspond to the present-day times and to a type of contemporary amazones: women-writers. Then we might refer to a specific type of illusion, of ideal. Pegasus[2] is also a symbol of poetic inspiration, and thus the female character could be the writer herself. In this way, the observing and the experiencing mode are reunified again, the observer and the experiencer are one and the same person. This change of belief and interpretation operates a shift in point of referentiality: *I* and *she* become coreferential, and the setting elements discussed above acquire deictic values as they express the speaker's subjectivity. The desert symbolizing lack of inspiration is near the sea seen as an inspiration source, once the writer is in (quest of) control of her inspiration and life.

In the third stanza, there are relevant spatio-temporally continuous particulars – *door, bolt, latch, lock* – which belong to the same semantic field and contain the archeseme [+isolation] and, in the situational context, implicitly the seme [+safety]. The observant *I*'s perspective and that of the female character unify as a continuation of the previous stanza and the setting with its elements remains deictic. The home with all the means of keeping it safe can be interpreted symbolically: inside her home, the poetic voice − character is in fact inside herself. Her home is her spiritual and affective space of comfort. Once there, she is free to explore it, and she wants it unstained by external influences.

> Coming home, she$_{1,2}$ closes the door
> behind her$_{1,2}$, slides the bolt
> into the latch, as if a lock could
> keep her$_{1,2}$ safe, keep out momentum.

The Indicative Present Tense forms are time deictics expressing repetitive actions, but the continuous particulars are not in referential position, therefore the message is intended to change the reader's beliefs. The symbolic nature of the continuous

[2] A winged horse which sprang from the blood of Medusa, the Gorgon, when Perseus cut off her head with the aid of the magic weapons given him by the gods. Bellerophon rode upon Pegasus in his fight with the chimaera. A similar being finds its way into mediaeval legends under the name of hippogryph. It symbolizes the heightening power of the natural forces—the innate capacity for spiritualization and for inverting evil into good (Cirlot 251).

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particulars corroborates in that direction: "In Egyptian hieroglyphics, this sign [the bolt or latch] represents the link securing the two halves of a double-door, symbolizing by analogy the will to resist any possibility of change" (Cirlot 31). Change lies in the message conveyed: the peak of inspiration is equated to youth, isolating yourself in space implies isolating life, *keeping out momentum.* The message is also valid for the poetic voice-character, given the unified perspective. The last lines of the stanza contain an adverbial clause of unreal comparison meant to highlight the unified perspective: the pronoun *she* is co-referential with the *she* of the first stanza, thus *as if …* expresses the objective poetic voice's reluctant comment, but it is also co-referential with the *she* in the second stanza, i.e. to the spiritual essence, and the *as if …* clause becomes the female-writer's wishful thinking.

Can *home* be another type of desert and *momentum* another word for 'the (winged) horse'? The first two stanzas rather address emotions and instincts, the poetic voice and the reader's reactions are perceptive and the perceptions are rather diffuse and symbolic, including space and time perception. In the third stanza reason seems to take over or better said she rationalizes her fears and turns them into catalysts for her inspiration. The setting is viewed through the eyes of reason, too: space is clearly configured and time is viewed sequentially, due to the predicative verbs. Hazard is replaced by an attempted type of order.

The next stanza emphasizes the idea of safety in isolation as an illusion, being a counterargument to the significance of the previous lines. The unified perspective is maintained but the general idea is relevant at this point, objectivity prevails. Spatio-temporally continuous particulars (*bridge, lawn*) whether located in or out of the physical space of comfort are similarly endangered by the hazards, contrary to the previous beliefs. Even the inner space of spiritual and creative youth is endangered as the adverb *then* as a time marker suggests. It marks the moment of a revelation: hazards don't spare anything or anybody. The poetess renders this idea by using nouns with complex symbolic significance: *the pigeon, the goshawk, the feathers, the fabric*. The fact that the pigeon is killed by another bird, a goshawk, can reflect the fear that her spirit is down, that she no longer feels strong enough to pursue her dreams and desires. The *pigeon* represents spiritualization and the *goshawk*, concrete dangers of the external world, emphasized as the noun is used with a function similar to that of the referential position[3]; the noun *feathers* represents the wind, faith and contemplation, while its referential use in a [+predication] sentence is meant to change the belief in isolation as a solution.

The isolating present (of *here*) opposes the future defined by continuous particulars creating an intense emotion perceived physically by touch and taste: the nouns *fabric* and *pear* are perceived both concretely and symbolically. Their softness and firmness fade away in time, they wear off, and so could happen to the writer's

[3] The *-ing* form is a Present Participle replacing an Attributive Clause with a continuous aspect verb. So, we consider that the non-finite form has the same effect on the noun as a predicate.

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imagination and inspiration, if waiting too long to find the perfect expression. The pear becomes the quintessence of wasted fruitfulness, of bodily decay, while flesh is metaphorically associated to clothes, an external layer covering the essence. Material degradation in time can symbolically refer to old age if extending the significance. Time is change, even in the form of decay.

Lightning strikes or a bridge collapses:
such dangers happen elsewhere.
Then on the lawn—what a fence
cannot keep out—a goshawk mantling a pigeon

until only a few feathers remained.
Perhaps the next phase is no more
than fabric thinning at the knees, the elbows.
A pear left to ripen too long.

The last two stanzas are sequential flash-backs exhibiting an objective view. Past becomes future for the female-character, the direction of time is reversed as time is viewed as a compact concept and the space markers in their symbolic function are accessed at a particular point in time, *at night. The blank spaces on old maps* denote the social perspective while they are null conceptually in point of representation against the common ground of the potential readers. The "past-in-the-future" perspective of the woman-writer foregrounds the realities waiting to be represented. The nominal expressions *prairies* and *virgin forests* are symbolic for the long-disappeared realities, they call for the diffuse perception of space and time, but they can also be recreated by the writer's imagination.

Sometimes at night she$_1$ searches
for the blank spaces on old maps
before cities and highways
filled the land, those uncharted territories:

prairies and virgin forests she$_1$ has only heard about.
A place to start over. Slow down.
But first learn patience, learn to wait

while the sugar dissolves.

The she-I as a creator and perceiving self identifies the new spaces with the *origo* moment, the starting point. A localism-based interpretation fully explains how the elliptical structures favour the abstract time perspective through the vague space markers: *a space to start over.* In the act of creation, abstractions are given

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consistence, perceptual density. Once past and future overlapped, the linear time representation is annulled, time is a diffuse concept and reality. Life is projection into the future and future means an inner rhythm rather allowing reflexive duration than sequential actions. The reflexive duration initially presented as an external objective is now internalized: *But first learn patience, learn to wait/while the sugar dissolves.*

The circularity of the poem encompasses the unified pronominal perspectives, and time sequences, in a continuous quest of creating inner spaces which open new time dimensions. The syntactic ambiguity of the last three lines (the implicit accusative preceding the infinitives *a place for me/her/you to start*) favours the double interpretation from the perspective of the poetic voice − character who establishes her own motto to motivate herself, but can also explicitly start a dialogue with the reader. Of course the message is meant to fully exert its generic function in which case any deictic value of the implicit *you* is nullified.

The stanza addresses both the intellect and emotions due to the ambiguous structure.

Conclusions

The poem is an illustration of the idea that life is subjective relativization; concepts and symbols are experienced physically, intellectually and affectively, in a diffuse manner, in the same way in which time is perceived spatially through symbolic-cored spatio-temporal [+/-continuous] particulars. "Images collect and connect in surprising ways,"[4] said Jane O. Wayne in an interview referring to her writing process and in this poem their adequate interpretation appeals to the cultural background of the readers, but also to their creativity.

Lack of physical action can become a positively connoted form of passivity if it means patience in relation to sequential time. Physical transience does not deny spiritual evolution and strengthening. After the stage of running *with* time, which becomes a race *against* it, the self learns to exist and thus resist *in* time.

Within the frame of cognitive poetics, deictic and non-deictic markers of space and time in a lyric poem can provide an interpretation in line with the perspectives adopted and intended by the poet.

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