

Contents

Acknowledgments — v

1 Introduction — 1

2 **Mimesis: Intermediality and Reductive Interpretations of Jazz Poems — 7**

2.1 Mimesis and Intermediality: Werner Wolf's Typology of Intermedial Forms — 9

2.2 Mimesis and Jazz Poetry: Three Contemporary Studies on Jazz Poetry — 18

2.2.1 Sascha Feinstein's and T.J. Anderson's Restricted Interpretations of "Jazz-Informed" Poetry — 19

2.2.2 David Yaffe's Worship of Jazz and Dismissal of Jazz Poetry — 27

3 **Metaphor: Intermedial Translation as a Metaphorical Process — 31**

3.1 The Domain CONCEPTUAL METAPHOR THEORY: The Basic Tenets — 33

3.2 TEXT IS THEORY: Understanding Paul Blackburn's Jazz Poem in Terms of Conceptual Metaphor Theory — 38

3.3 THEORY IS TEXT: Understanding the Conceptual Metaphor Theory in Terms of Paul Blackburn's Jazz Poem — 41

3.4 The Translation Metaphor: A Communication Model of Conceptual Metaphor — 46

3.4.1 THEORY IS THEORY: Understanding Lakoff's and Johnson's Conceptual Metaphor Theory in Terms of Ovid's Model of Transformation — 50

3.4.2 THEORY IS THEORY: Understanding Saussure's Theory of the Linguistic Sign in Terms of Ovid's Theory of Transmitting Meaning — 52

3.4.3 TEXT IS THEORY: Understanding the Medieval Text *Ovide Moralisé* in Terms of Conceptual Metaphor Theory — 54

3.4.4 TEXT IS TEXT: Understanding the Medieval Text *Ovide Moralisé* in Terms of Blackburn's Jazz Poem — 57

3.4.5 THEORY IS THEORY: Understanding Iser's Reader-Response Theory in Terms of Ovid's Model of Understanding a Metaphorical Expression — 58

3.4.6 THEORY IS TEXT: Understanding Baudelaire's Theory of Synesthesia in Terms of Blackburn's Jazz Poem — 61

- 4 “Oh Play that Thing you Jazz Mad Fools!” Exploring the Creatively Inspired Metaphor JAZZ MUSIC IS WRITING in Jazz Poetry — 65**
- 4.1 TIME IS SPACE: A SEQUENCE OF NOTES IS A LINE — **68**
- 4.1.1 A SEQUENCE OF NOTES IS A LINE I: Translating Melodies into Lines — **69**
- 4.1.2 A SEQUENCE OF NOTES IS A LINE II: Snake Patterns in Jazz Poetry — **83**
- 4.1.3 A SEQUENCE OF NOTES IS A LINE III: Improvisation on a Theme — **90**
- 4.2 SOUND IS MOTION: Translations of FAST and SLOW JAZZ in Jazz Poetry — **101**
- 4.2.1 FAST TEMPO OF JAZZ IS A VERTICAL COLUMN — **102**
- 4.2.2 SLOW TEMPO IS A HORIZONTAL LINE — **125**
- 4.3 TEMPO IS RHYTHM — **133**
- 4.3.1 TEMPO IS RHYTHM I: Free Verse — **137**
- 4.3.2 TEMPO IS RHYTHM II: Syncopation and Typographical Techniques — **143**
- 4.3.3 TEMPO IS RHYTHM III: Literal Descriptions of Rhythms — **151**
- 4.3.4 TEMPO IS RHYTHM IV: Additional Rhythmic Features of Jazz Poems — **158**
- 4.3.5 TEMPO IS RHYTHM V: Swing — **164**
- 4.3.6 TEMPO IS RHYTHM VI: African Drum Poems — **168**
- 4.4 HOT and COOL Jazz — **175**
- 4.4.1 HOT JAZZ: The Adjective “Hot” — **177**
- 4.4.2 HOT JAZZ IS FIRE and HOT JAZZ IS SEX — **178**
- 4.4.3 HOT JAZZ IS COOKING — **182**
- 4.4.4 “Hot” Poems — **193**
- 4.4.5 COOL JAZZ: The Adjective “Cool” — **199**
- 4.4.6 Thelonious Monk: Translating Monk’s Cool Compositions — **200**
- 4.4.7 “Cool” Poems — **203**
- 4.5 “TONE-COLORS” ARE COLORS — **206**
- 4.5.1 Blue and Red — **206**
- 4.5.2 Black and Brown — **213**
- 4.5.3 A Palette of Colors — **224**
- 4.6 MUSICAL KEY IS A MOOD — **235**
- 4.6.1 MINOR KEY IS A SAD MOOD — **236**
- 4.6.2 MAJOR KEY IS A HAPPY MOOD — **246**
- 4.7 Dynamics: Forte and Piano, Crescendo and Decrescendo — **248**
- 4.7.1 Forte and Piano — **249**
- 4.7.2 Crescendo and Decrescendo — **258**

- 4.8 ACOUSTICAL PITCH IS A VERTICAL SCALE — 261
- 4.9 “Voices” of Instruments — 268

5 Conclusion — 282

Works Cited — 287

- 1 Primary Sources — 287
 - 1.1 Paintings and Photographs — 287
 - 1.2 Film — 287
 - 1.3 Sound Recordings and Lyrics — 287
 - 1.4 Poetry and Prose — 289
- 2 Secondary Sources — 295

Poetry Index — 300

Credit Lines — 304

Name Index — 307

Subject Index — 309