TYPOGLYCEMIC ANAPHORIC VERSE

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Anaphoric verse – a term taken from the word 'Anaphora' – is poetry that involves the "repetition of a word at the beginning of successive utterances," Motte 2007 pp. 209. Inspired by the power that such technique lends a text, each repetition potentially a reiteration, I sought to employ it with a further constraint that I believed would serve to even better illustrate the anophora's potential for stern, powerful imagery through accretion.

In 1976 Dr Graham Rawlinson completed a PhD that three decades later – largely in thanks to the internet and subsequent trend of chain emails – would grant him some infamy. The paper, titled *The significance of letter position in word recognition* (Rawlinson, 1967), eventually spawned this chain email:

Arocdnicg to rsceearch at Cmabrigde Uinervtisy, it deosn't mttaer in waht oredr the ltteers in a wrod are, the olny iprmoatnt tihng is taht the frist and lsat ltteer are in the rghit pcale. The rset can be a toatl mses and you can sitll raed it wouthit pobelrm. Tihs is buseace the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe.

No such research was conducted at Cambridge University, as is pointed out in a discussion of the meme by Matt Davis (Davis, N.D). The sentence led to the neologism 'typoglycemia', or as Dr Rawlinson explained years later in a letter to New Scientist, "My PhD at Nottingham University (1976), showed that randomising letters in the middle of words had little or no effect on the ability of skilled readers to understand the text," (Rawlinson 1999, pp. 55).

Dr Rawlinson originally undertook the PhD in order "To aid understanding of the reading process through examination of one part – namely word recognition," (Rawlinson, N.D). He completed 16 experiments for the research and applied them to reading groups across all ages. While some of the formulas included worked on order reversal, others included the substitution of X for letters, as in the formulas *2/X/2* and *4/X/0* where numerical symbols represent which letters of the word remain in their original position and form (Rawlinson N.D). For example to apply the 2/X/2 formula to its own definition as given above: *whxre nuxxxxal syxxxls rexxxent whxch lexxxrs of the word rexxin in thxir orxxxxal poxxxxon and form.*

For my purposes, I wish to apply the 1/R/1, 2/R/2, 2/R/0 formulas used the in the PhD – where once again numerical symbols represent how many letters at the edge of a word remain in place and R represents random – with further development to incorporate a 3/R/3 and 1/R/0 formulas.

Through an iterative application of the typoglycemic formula to an anaphoric verse I feel the text will eventually begin to mirror the experience of its protagonist. To this end the formulas will be applied in the following order: 3/R/3, 2/R/2, 1/R/1, 1/R/0, allowing for a gradually increasing disruption of the text. Rawlinson adds, "Passages were used in some experiments, in others the words were displayed as a whole, in sequence left to right," (Rawlinson, N.D) and I will be applying this method the 1/R/0 stanza in order to emphasise the chaotic effect the successive application of the preceding formulas will have.

THERE, BEYOND.

Beyond comfort he finds inelegance.
Beyond breath he heaves and wretches.
Beyond exhaustion he fails to find solace.
Beyond presence what remains is aimless.
Beyond skin he is blood and little more.
Beyond hope he is granted new residence.
Beyond death his heart is tenantless.

Beyond comfort he finds ineeglance.
Beyond breath he heaves and wrecthes.
Beyond exhstuaion he fails to find solace.
Beyond preesnce what remains is aimless.
Beyond skin he is blood and little more.
Beyond hope he is granted new resdience.
Beyond death his heart is tennlatess.

Beoynd coomfrt he finds inleangece.
Beoynd braeth he hevaes and wrcehtes.
Beoynd exauihston he fails to find soalce.
Beoynd prsenece what reimans is aiemlss.
Beoynd skin he is blood and little more.
Beoynd hope he is grntaed new reidsnece.
Beoynd death his heart is teatlennss.

Byoned cmoorft he fdins ilnecegae.
Boenyd btareh he haeevs and wetcrehs.
Byenod esoxthuain he filas to fnid scolae.
Boneyd psrencee waht rmineas is alemsis.
Byneod sikn he is bolod and ltilte mroe.
Bonyed hpoe he is gaternd new rseicnede.
Bnoyed dteah his haret is taensltnes.

Byondecmooftrhefsdiniglanceeen.
Bdnyeobthreahehseaveadnwerstche.
Bneydoeastnoixhuhefsliatofndisealoc.
Boedynpsreceenwtharsneamiisasselmi.
Bydeonsnkiheisboldoadnlteltimreo.
Bdoeynheopheisgdearntnwerscenieed.
Bondyedheathsihtearistlatesnsne.

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THIS RUGGED WORLD

SIR JEREMY MORSE
London, England

Though dogged by fate, I make my dogged way,
And keep rugged up against this rugged world.
I learned that lesson from a learned man
Who helped an aged crone aged eighty-two
When children ragged her for her ragged clothes.
She crooked her crooked fingers round his arm,
And jagged his jacket with her jagged nails.
She blessed her blessed rescuer, but he
Silently cursed his cursed courtesy.