**Cronfa - Swansea University Open Access Repository**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This is an author produced version of a paper

Cronfa URL for this paper:
<http://cronfa.swan.ac.uk/Record/cronfa11439>
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 (2010).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This item is brought to you by Swansea University. Any person downloading material is agreeing to abide by the terms of the repository licence. Copies of full text items may be used or reproduced in any format or medium, without prior permission for personal research or study, educational or non-commercial purposes only. The copyright for any work remains with the original author unless otherwise specified. The full-text must not be sold in any format or medium without the formal permission of the copyright holder.

Permission for multiple reproductions should be obtained from the original author.

Authors are personally responsible for adhering to copyright and publisher restrictions when uploading content to the repository.

[http://www.swansea.ac.uk/library/researchsupport/ris-support/](http://www.swansea.ac.uk/library/researchsupport/ris-support/%20)

*Illennium* is a sequence of 72 cut-up sonnets composed in 2000. It is modelled on Ted Berrigan’s *The Sonnets* (1964), which was analysed for several months, its component intertexts being colour-coded. The framework derives from sociological writings on shame, primarily Thomas J. Scheff’s ‘Shame as the Master Emotion of Everyday Life’ and those by Kohut, Sapir and Goffman. The role(s) of shame, embarrassment and guilt in a specific short-lived relationship, and in the tradition of writing love poetry, were explored using a set of partly-completed through-written sonnets (not included in the series but discernible through the recurring leitmotifs they supply), these being interwoven with materials sampled by aleatory methods. The materials included Laforgue’s *Dernier Vers*, Rimbaud’s *Illuminations*, a poem by Dafydd ap Gwilym, Keats’s letters and poems, Shakespeare’s *Sonnets*, Enid Blyton, and less less canonical works, including a joke organ donor card and Harrison Birtwistle’s opera *Punch and Judy*. In keeping with the original New York School milieu, works by local visual artists (Rhona Tooze, Glenys Cour, Keith Bayliss) also supplied reference points, as did news items, which helped root the sequence temporally. The poem reflects its sick (‘ill’) subject’s suffering and witnessing of a slew of different manifestations of shame, from abjection to an empowering blushing brazenness, as well as the shaming difficulty of using the lyric ‘I’ in post-Romantic poetry. To what extent is embarrassment merely an egoism out of its depth? Material is both flaunted and concealed or encrypted (proper names and events are split, incorporated, anagrammatized; thus, ‘John’ split as ‘Jo’ and ‘hnhnhn’, an unvocalized noise of arousal), and there are points of crisis such as XXXIV, where the speaker is presented as ashamed at being ashamed, unable to lyrically displace his feelings, drawing him into a ‘shame-rage spiral’ and further abjection.