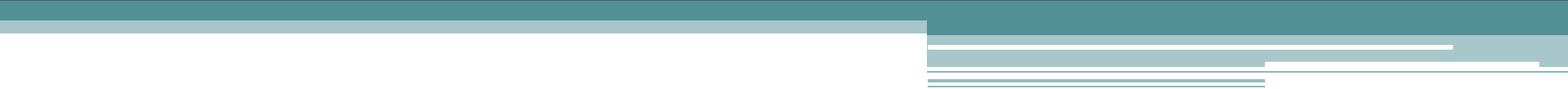


# Sounding for Meaning: Using Predictive Modeling and Visual Analysis to Measure Prosody in texts by Gertrude Stein



Tanya Clement, Loretta Auvil, Boris Capitanu,  
Megan Monroe, and David Tcheng

- Why sound? Why Gertrude Stein? What do Stein scholars do now?
- The tools and methodologies: Meandre and ProseVis
- Readings of poetry and prose by Stein

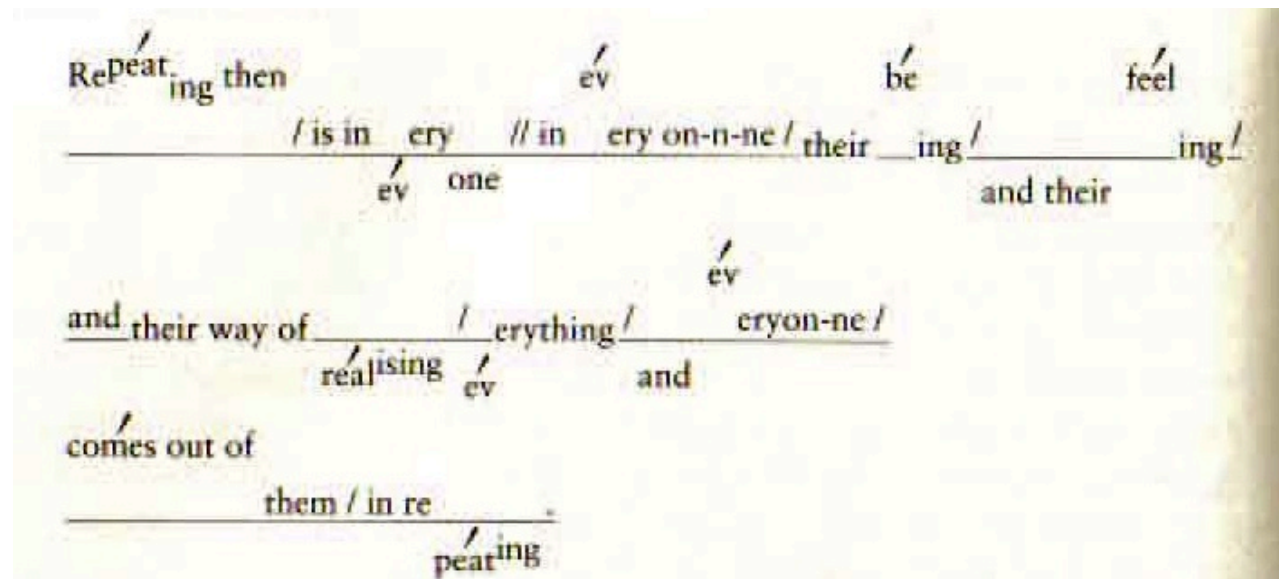
“ . . . you see I feel with my eyes and it does not make any difference to me what language I hear, I don't hear a language, I hear tones of voices and rhythms, but with my eyes I see words and sentences . . . ”

*Stein, Gertrude. The Autobiography of Alice B. Toklas. Vintage Books ed. New York: Vintage Books, 1990: 70. Print.*

# Orality vs. Aurality

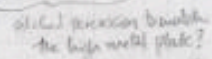
“Orality can be understood as a stylistic or even ideological marker or a reading style . . . . By aurality, I mean to emphasize *the sounding of the writing*, and to make a sharp contrast with *orality* and its emphasis on breath, voice, and speech . . . *Aurality precedes orality*, just as language precedes speech.”

Bernstein, C. 1998. *Close Listening: Poetry and the Performed Word*. Oxford University Press: 13.



Meyer, Steven. *Irresistible Dictation: Gertrude Stein and the Correlations of Writing and Science*. Stanford, Calif: Stanford University Press, 2001. Print.

—



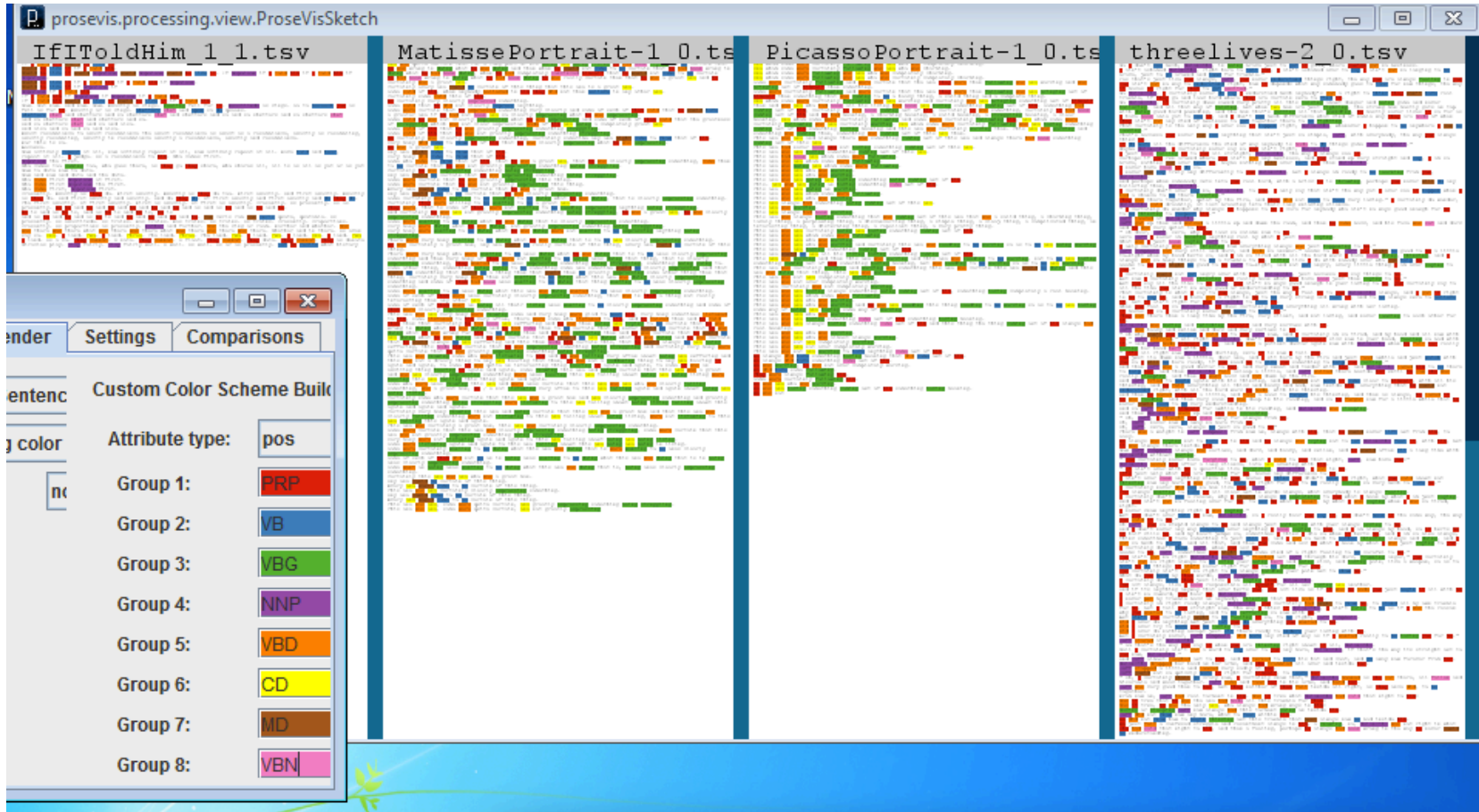
# Previous DH Work on Phonetic Symbolic Research

- Marc Plamondon created AnalysePoems to analyze the Representative Poetry Online (RPO) website (<http://rpo.library.utoronto.ca>)(Plamondon, 2006, 129)
- Pattern-Finder : a tool to examine how the “phonetic/phonological structure of a poem may contribute to its meaning and emotional power” (Smolinsky and Sokoloff , 2006, 339)
- Marc Alexander and Christian Kay’s “Digital Approach to Sound Symbolism” in *The Historical Thesaurus of English* (here, now)

# The surrogate of sound

We are defining sound as *the pre-speech promise of sound* as it is signified within the structure and syntax of text. This structure and syntax serves as the surrogate of sound's *potential* to be heard and understood.

# ProseVis



<http://tclement.ischool.utexas.edu/ProseVis>

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# Developing ProseVis: the back(end) story

1. OpenMary (Modular Architecture for Research on speech sYnthesis) (<http://mary.dfki.de/>)
2. SEASR services to perform clustering and predictive modeling on this pre-processed text (<http://seasr.org/>)
3. ProseVis (<http://tclement.ischool.utexas.edu/ProseVis>)

# Modular Architecture for Research on speech sYnthesis (MARY)

- Text-to-speech system, developed as a collaborative project of Das Deutsche Forschungszentrum für Künstliche Intelligenz (German Research Center for Artificial Intelligence) Language Technology Lab and the Institute of Phonetics at Saarland University
- Uses CMU [Carnegie Mellon University] Pronouncing Dictionary, North American English and General American
- Produces XML that includes these fields for each word: `part_of_speech`, `accent`, `phoneme`, `tone`, `break_index` (phrase, sentence, paragraph) .

# MARY's Best Guess

- Part of speech
- Position in the sentence
- Sentence type
- Various aspects of syntactic structure (e.g., verb after a verb or multiple nouns)
- Information structure (e.g., given and inferable information is frequently de-accented)

Becker S., Shröder M., and Barry, W. 2006. "Rule-based Prosody Prediction for German Text-to-Speech Synthesis"

# Mary's Best Guess

```
<s>
  <prosody pitch="+5%" range="+20%">
    <phrase>
      <t g2p_method="lexicon" ph="@" pos="DT"> A</t>
      <t accent="L+H*" g2p_method="lexicon" ph="' k AI n d" pos="NN"> kind</t>
      <t g2p_method="lexicon" ph="'' I n" pos="IN"> in</t>
      <t accent="L+H*" g2p_method="lexicon" ph="'' g l { s" pos="NN"> glass</t>
      <t g2p_method="lexicon" ph="'' { n d" pos="CC"> and</t>
      <t g2p_method="lexicon" ph="@" pos="DT"> a</t>
      <t accent="L+H*" g2p_method="lexicon" ph="'' k V - z @ n" pos="NN"> cousin</t>
      <t pos=","> ,</t>
      <boundary breakindex="4" tone="H-L%"/>
    </phrase>
  </prosody>
  <prosody pitch="+2%" range="+10%">
    <phrase>
      <t g2p_method="lexicon" ph="@" pos="DT"> a</t>
      <t accent="L+H*" g2p_method="lexicon" ph="s - ' p E k - t @ - k @ l" pos="NN"> spectacle</t>
      <t g2p_method="lexicon" ph="'' { n d" pos="CC"> and</t>
      <t accent="L+H*" g2p_method="lexicon" ph="'' n V - T I N" pos="NN"> nothing</t>
      <t accent="L+H*" g2p_method="lexicon" ph="s - ' t r EI n dZ" pos="JJ"> strange</t>
      [...]
    </phrase>
  </prosody>
</s>
```

Open Mary's Text-to-speech system (<http://mary.dfki.de/>)

meandre

Repository

Components

Search openmary

OpenMary Client

credits | settings | logout | logged in as admin

Save Save As Export Copy Paste Remove Run flow Stop flow

\*Process TEI XML to OpenMary to DB

Push Text Read XML XML To XML With XSL Push Text Read Text XPath XPath XML To XML With XSL CSV To Tuple Add Tuple Attribute

Push Text Read Text XPath XPath XPath Text Cleaner OpenMary Client Fork x2

Fork x2 Text Cleaner Fork x5 XPath XPath Fork x2 Text Format Write To Zip

Input User Password DB Connection Pool Fork x2 Add Tuple Attribute Add Tuple Attribute Tuple To SQL

Details

Properties

Name	Value
audio_type	WAVE
input_type	TEXT
locale	en-US
output_type	INTONATION
server_hostname	localhost
server_port	59125
_debug_level	info
_ignore_errors	false

Description

**OpenMary Client**

<http://meandre.org/seasr-services/process-tei-xml-to-openmary-to-db/instance/openmary-client/3>

Tags: openmary, speech, audio

Creator: Boris Capitanu

Date: Wed Mar 14 12:53:04 GN

Class: org.seasr.meandre.comp

Firing Policy: all

Description: OpenMary client

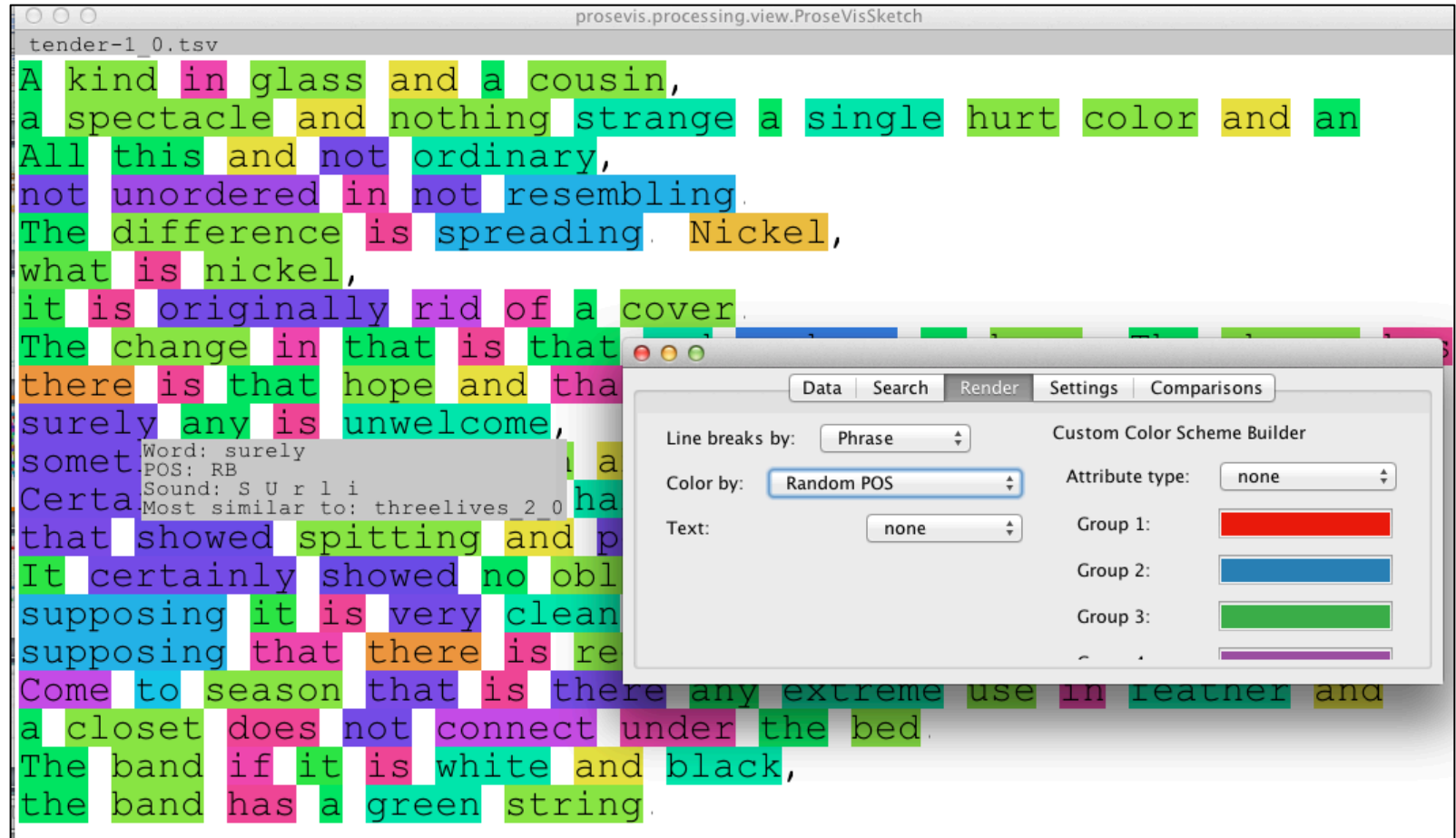
Rights: UofINCSA

# Sear's Meandre Data Flow Environment

B	C	D	E	F	G	H	I	J	
ei_section_i	tei_paragraph	sentence_id	phrase_id	word	part of spee	accent	phoneme	stress	tone
1	1	1	1	A	DT	NULL	@		0 H-L%
1	1	1	1	kind	NN	L+H*	k A l n d		1 H-L%
1	1	1	1	in	IN	NULL	l n		1 H-L%
1	1	1	1	glass	NN	L+H*	g l { s		1 H-L%
1	1	1	1	and	CC	NULL	{ n d		1 H-L%
1	1	1	1	a	DT	NULL	@		0 H-L%
1	1	1	1	cousin	NN	L+H*	k V		1 H-L%
1	1	1	1	cousin	NN	L+H*	z @ n		0 H-L%
1	1	1	1	,	,	NULL	NULL	NULL	H-L%
1	1	1	2	a	DT	NULL	@		0 L-L%
1	1	1	2	spectacle	NN	L+H*	s		0 L-L%
1	1	1	2	spectacle	NN	L+H*	p E k		1 L-L%
1	1	1	2	spectacle	NN	L+H*	t @		0 L-L%
1	1	1	2	spectacle	NN	L+H*	k @ l		0 L-L%
1	1	1	2	and	CC	NULL	{ n d		1 L-L%
1	1	1	2	nothing	NN	L+H*	n V		1 L-L%
1	1	1	2	nothing	NN	L+H*	T I N		0 L-L%
1	1	1	2	strange	JJ	L+H*	s		0 L-L%
1	1	1	2	strange	JJ	L+H*	t r E l n d Z		1 L-L%

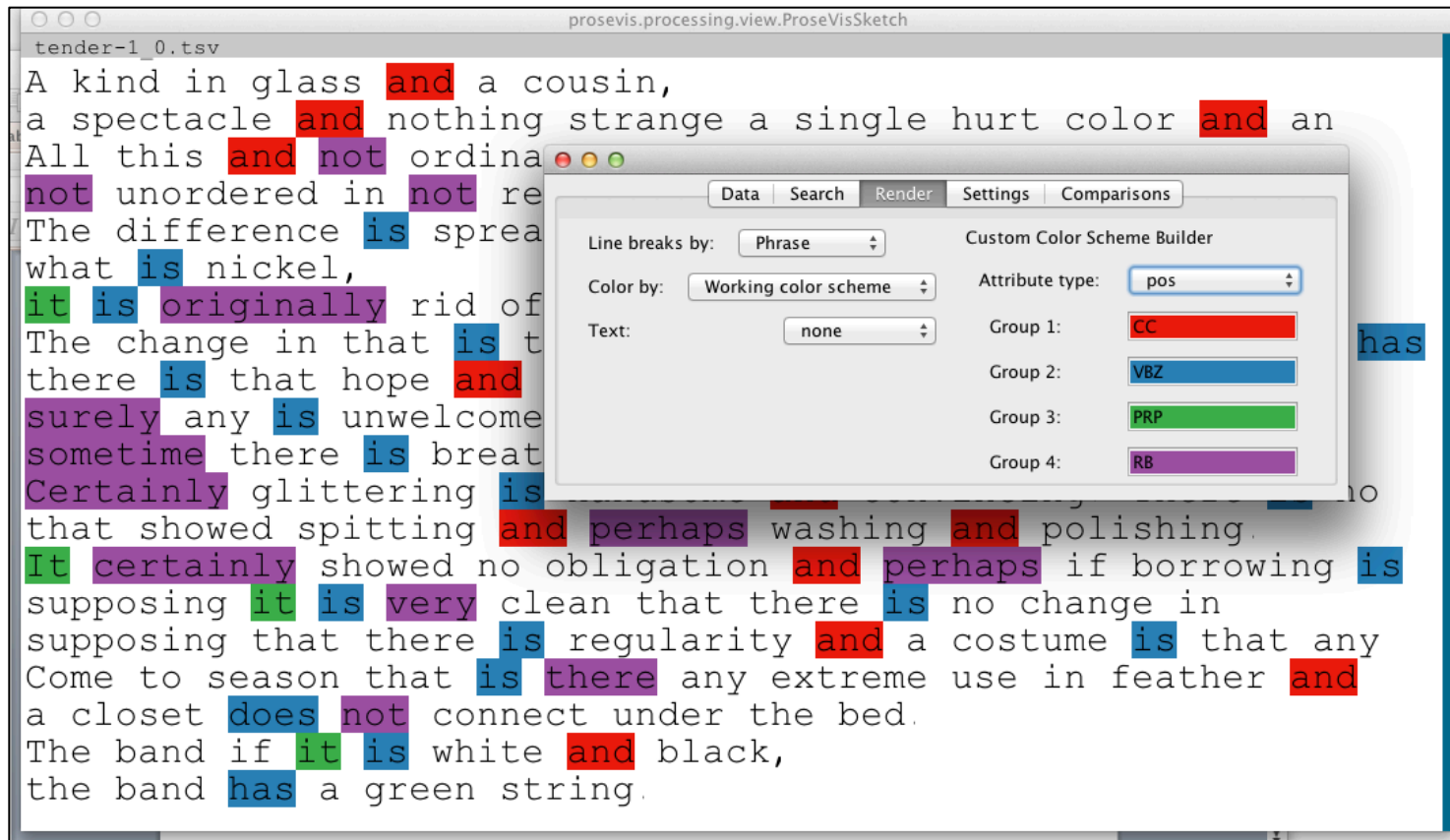
A sample of the tabular output of *Tender Buttons* by Gertrude Stein created within Meandre

# ProseVis : Parts of Speech



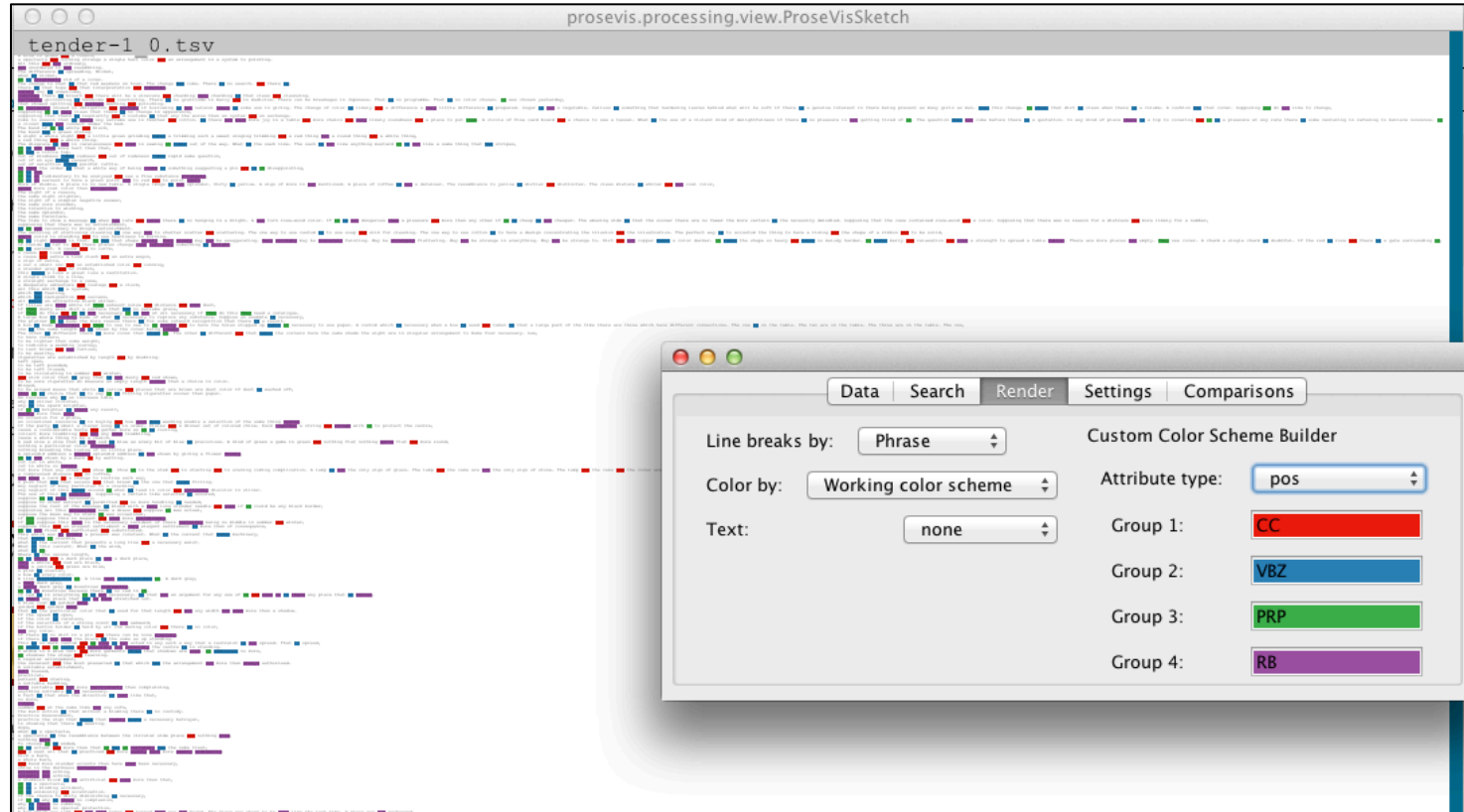
<http://tclement.ischool.utexas.edu/ProseVis>

# ProseVis : Parts of Speech



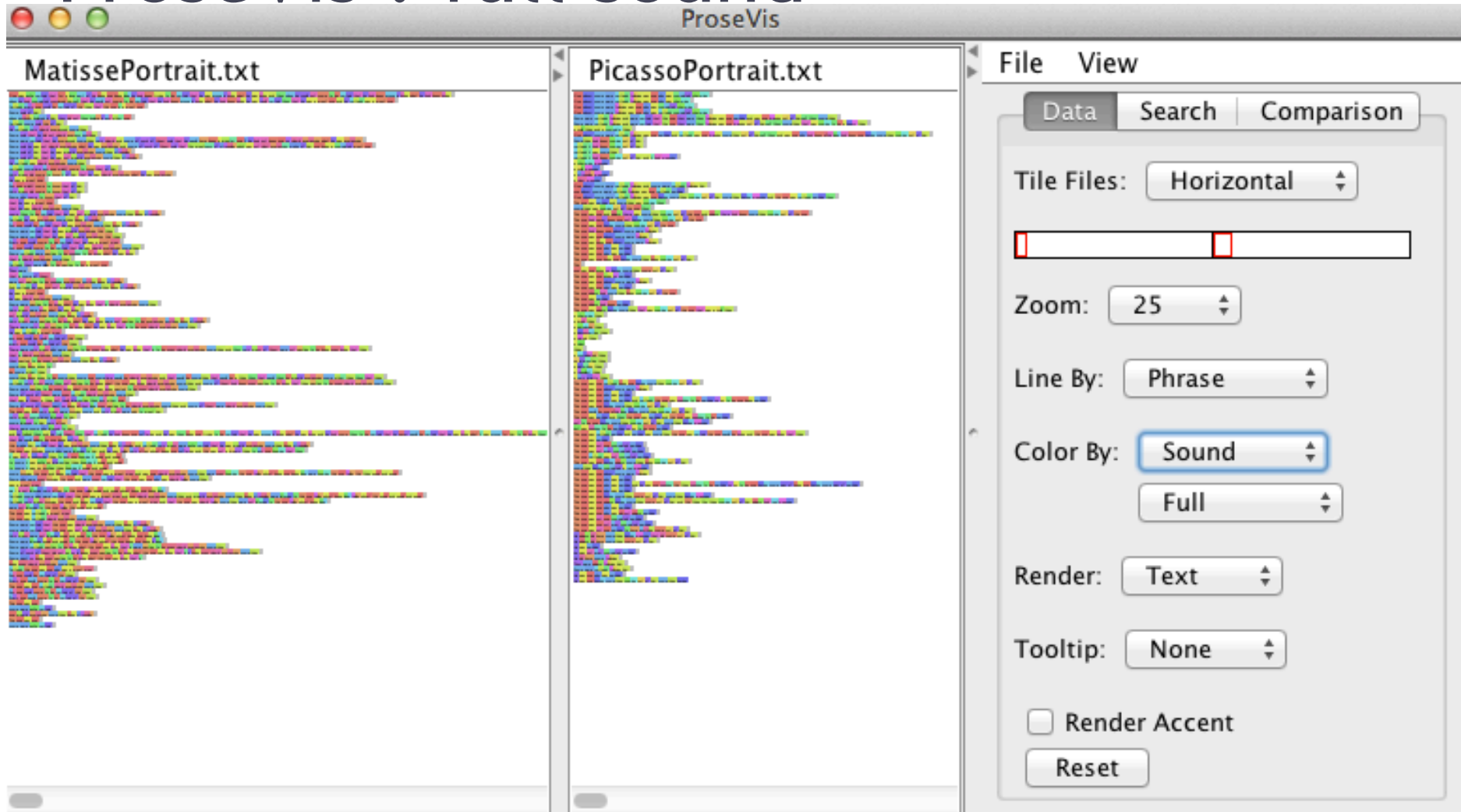
<http://tclement.ischool.utexas.edu/ProseVis>

# ProseVis : Parts of Speech



<http://tclement.ischool.utexas.edu/ProseVis>

# ProseVis : full sound



“Matisse”

“Picasso”

# ProseVis : beginning sound

The screenshot displays the ProseVis application interface. On the left, two text files are open: 'MatissePortrait.txt' and 'PicassoPortrait.txt'. Both files show text with various segments highlighted in different colors (red, green, blue, yellow, etc.), indicating a visualization of the text's structure or content. The right sidebar contains a 'File View' panel with several settings:

- Data** tab selected.
- Search** and **Comparison** tabs.
- Tile Files:** Horizontal (dropdown).
- Zoom:** 50 (slider).
- Line By:** Phrase (dropdown).
- Color By:** Sound (dropdown).
- Beginning** (dropdown).
- Render:** Text (dropdown).
- Tooltip:** None (dropdown).
- ☒ **Render Accent** (checkbox).
- Reset** button.

“Matisse”

“Picasso”

# ProseVis : vowel sound

The screenshot shows the ProseVis application interface. It features two main text panes, 'MatissePortrait.txt' and 'PicassoPortrait.txt', where text is color-coded by vowel sound. The 'MatissePortrait.txt' pane shows a paragraph of text with various vowel sounds highlighted in different colors. The 'PicassoPortrait.txt' pane shows a similar paragraph with different vowel sound highlights. The application has a menu bar with 'File' and 'View'. A 'Data Search Comparison' panel is on the right, containing several settings: 'Tile Files' set to 'Horizontal', 'Zoom' set to '50', 'Line By' set to 'Phrase', 'Color By' set to 'Sound' and 'Vowel', 'Render' set to 'Text', and 'Tooltip' set to 'None'. There is a 'Render Accent' checkbox which is checked, and a 'Reset' button.

“Matisse”

“Picasso”

# ProseVis : end sound

The screenshot displays the ProseVis application window. The main area is split into two panes, each showing a text file with highlighted segments. The left pane is titled 'MatissePortrait.txt' and the right pane is titled 'PicassoPortrait.txt'. The text in both panes is color-coded, likely representing different 'sounds' or semantic categories. The right sidebar contains a 'File View' section with a 'Data' tab selected. Below this, there are controls for 'Tile Files' (set to 'Horizontal'), 'Zoom' (set to 50), 'Line By' (set to 'Phrase'), 'Color By' (set to 'Sound'), and 'Render' (set to 'Text'). A 'Tooltip' dropdown is set to 'None'. At the bottom of the sidebar, there is a checkbox for 'Render Accent' which is checked, and a 'Reset' button.

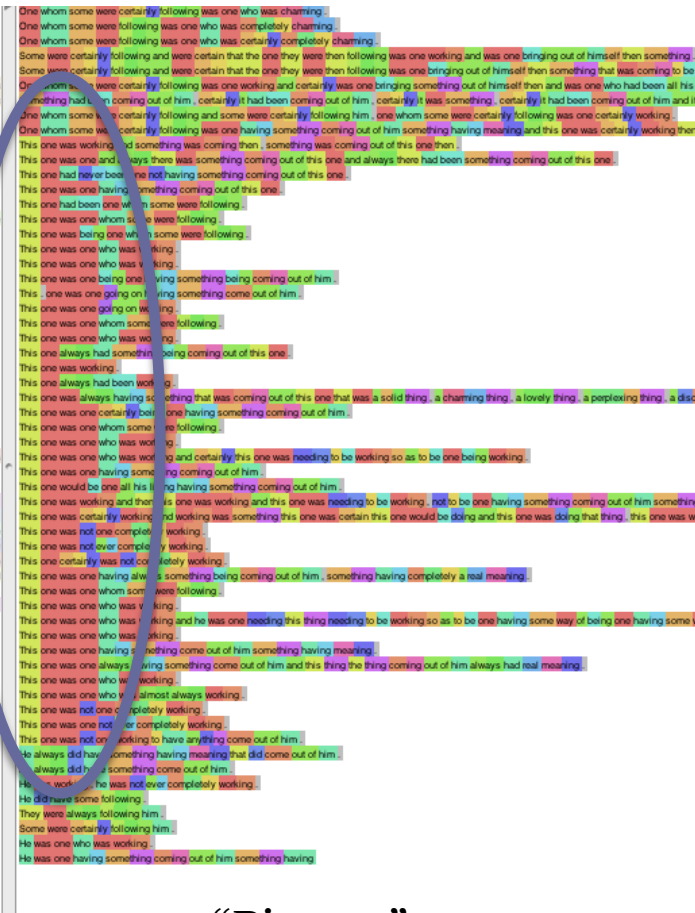
“Matisse”

“Picasso”

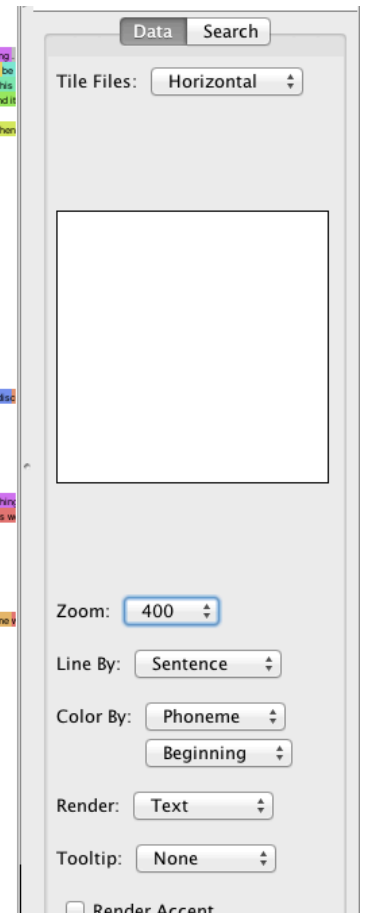
# ProseVis: So?



# “Matisse”



“Picasso”

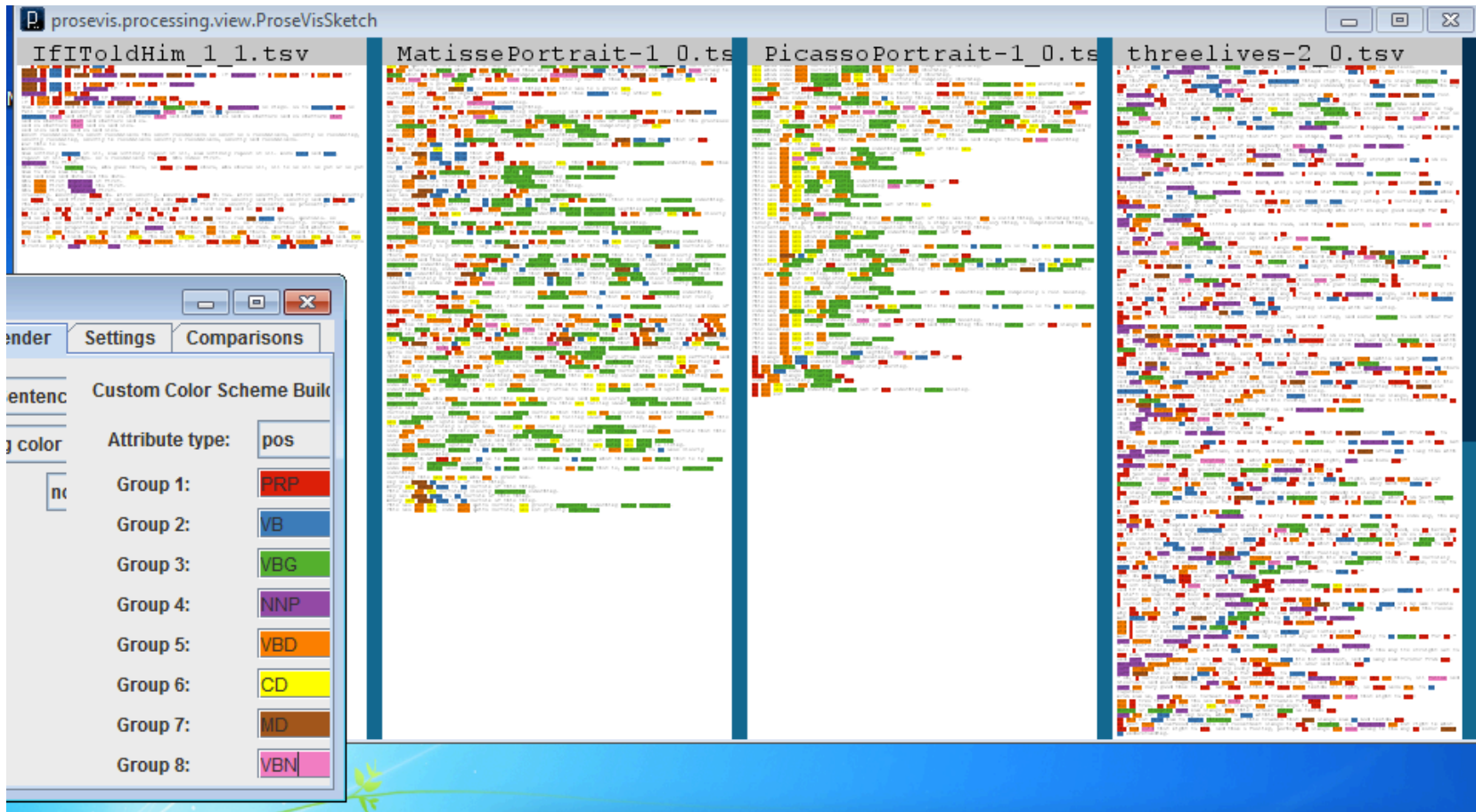


From **Matisse**: “Some certainly were wanting to be needing to be doing what he was doing, that is clearly expressing something . . .”

From **Picasso**: “This one was one . . .”

- *Matisse Portrait*: Any one could come to be certain of this thing. Every one would come to be certain of this thing. This *one was one*, some were quite certain, one greatly expressing something being struggling. This *one was one*, some were quite certain, one not greatly expressing something being struggling.
- *Picasso*: They were always following him. Some *were certainly following him*. He was one who was working. He was one having something coming out of him something having meaning. He *was not ever completely working*.

# So? Parts of Speech



“If I Told Him,” “Matisse,” “Picasso,” and *Three Lives*, POS by sentence

# Predictive Modeling: So?

Toklas, of course, collected recipes, and she later published two cookbooks, *The Alice B. Toklas Cookbook* (1954) and *Aromas and Flavors of Past and Present* (1958). Through Toklas then, at least, Stein was familiar with the genre of the cookbook or recipe collection and would appropriately “adopt” and parody that genre in writing of their growing intimacy. Significantly, Toklas’s name as “alas” appears repeatedly in “Cooking” as well as elsewhere in *Tender Buttons* (Hadas 69).

Murphy, Margueritte S. “Familiar Strangers’: The Household Words of Gertrude Stein’s ‘Tender Buttons.’” *Contemporary Literature* 32.3 (1991): 383-402. 391.

# So? Predictive modeling

- *Three Lives*
- *Picasso Portrait*
- *Odyssey*
- *Iliad*
- *The Making Of Americans*
- *Tender Buttons*
- *Matisse Portrait*
- *New England Cook Book*
- *Ulysses*

Based on:  
part of speech,  
accent, stress,  
tone, and  
break index

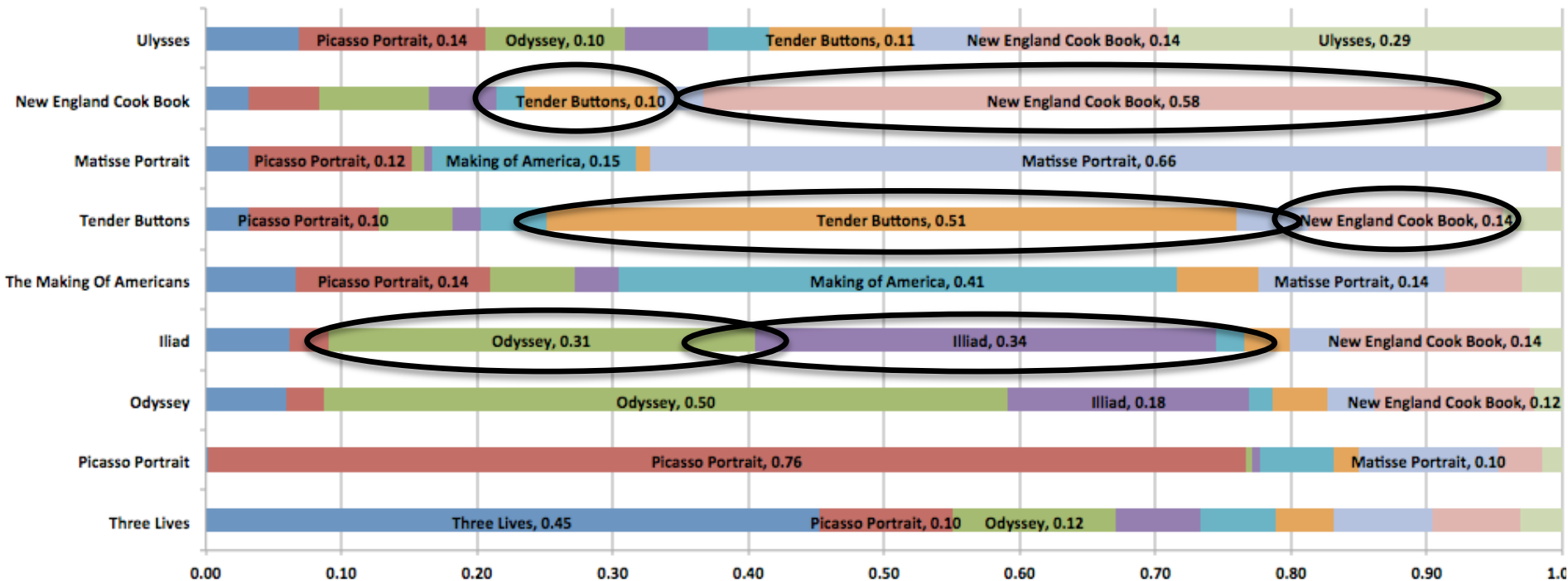
## Open Mary XML

```
<?xml version="1.0"?>
<document>
  <text>
    <utterance>
      <word>
        <symbol>CD</symbol>
        <accent>NULL</accent>
        <stress>1</stress>
        <tone>H-LN</tone>
        <break_index>4</break_index>
        <symbol>1</symbol>
      </word>
    </utterance>
  </text>
</document>
```

## Database Table

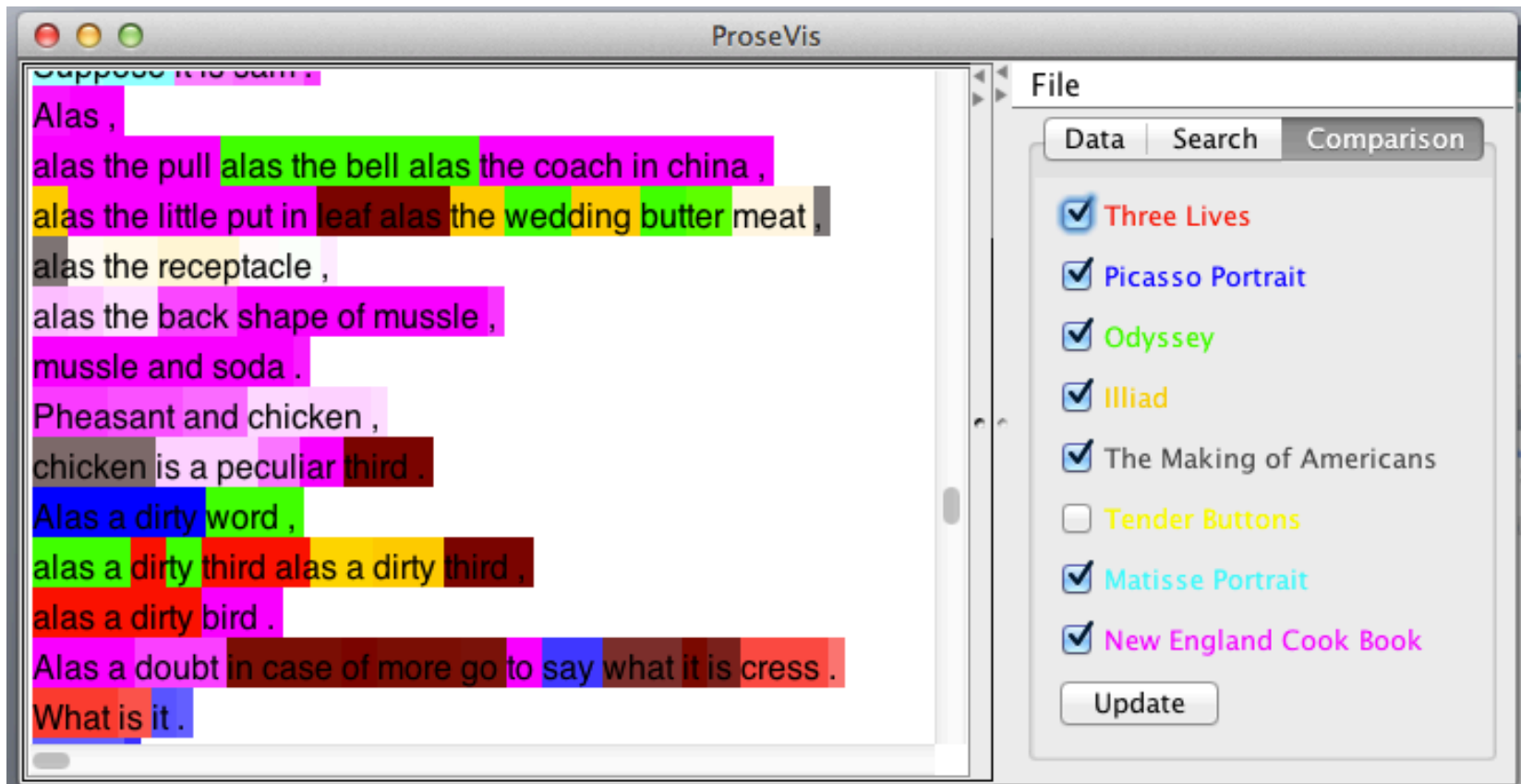
id	chapter_id	id	section_id	id	paragraph_id	id	sentence_id	id	word	id	symbol	id	accent	id	stress	id	tone	id	break_index	id	symbol
1	1	1	1	1	1	1	1	1	1	CD	1	NULL	1	1	1	1	H-LN	4	1	1	1
2	1	1	1	1	1	1	1	2	2	CD	2	NULL	2	2	2	2	H-LN	4	2	2	2
3	1	1	1	1	1	1	1	3	3	CD	3	NULL	3	3	3	3	H-LN	4	3	3	3
4	1	1	1	1	1	1	1	4	4	CD	4	NULL	4	4	4	4	H-LN	4	4	4	4
5	1	1	1	1	1	1	1	5	5	CD	5	NULL	5	5	5	5	H-LN	4	5	5	5
6	1	1	1	1	1	1	1	6	6	CD	6	NULL	6	6	6	6	H-LN	4	6	6	6
7	1	1	1	1	1	1	1	7	7	CD	7	NULL	7	7	7	7	H-LN	4	7	7	7
8	1	1	1	1	1	1	1	8	8	CD	8	NULL	8	8	8	8	H-LN	4	8	8	8
9	1	1	1	1	1	1	1	9	9	CD	9	NULL	9	9	9	9	H-LN	4	9	9	9
10	1	1	1	1	1	1	1	10	10	CD	10	NULL	10	10	10	10	H-LN	4	10	10	10
11	1	1	1	1	1	1	1	11	11	CD	11	NULL	11	11	11	11	H-LN	4	11	11	11
12	1	1	1	1	1	1	1	12	12	CD	12	NULL	12	12	12	12	H-LN	4	12	12	12
13	1	1	1	1	1	1	1	13	13	CD	13	NULL	13	13	13	13	H-LN	4	13	13	13
14	1	1	1	1	1	1	1	14	14	CD	14	NULL	14	14	14	14	H-LN	4	14	14	14
15	1	1	1	1	1	1	1	15	15	CD	15	NULL	15	15	15	15	H-LN	4	15	15	15
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21	1	1	1	1	1	1	1	21	21	CD	21	NULL	21	21	21	21	H-LN	4	21	21	21
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35	1	1	1	1	1	1	1	35	35	CD	35	NULL	35	35	35	35	H-LN	4	35	35	35
36	1	1	1	1	1	1	1	36	36	CD	36	NULL	36	36	36	36	H-LN	4	36	36	36
37	1	1	1	1	1	1	1	37	37	CD	37	NULL	37	37	37	37	H-LN	4	37	37	37
38	1	1	1	1	1	1	1	38	38	CD	38	NULL	38	38	38	38	H-LN	4	38	38	38
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47	1	1	1	1	1	1	1	47	47	CD	47	NULL	47	47	47	47	H-LN	4	47	47	47
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49	1	1	1	1	1	1	1	49	49	CD	49	NULL	49	49	49	49	H-LN	4	49	49	49
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55	1	1	1	1	1	1	1	55	55	CD	55	NULL	55	55	55	55	H-LN	4	55	55	55
56	1	1	1	1	1	1	1	56	56	CD	56	NULL	56	56	56	56	H-LN	4	56	56	56
57	1	1	1	1	1	1	1	57	57	CD	57	NULL	57	57	57	57	H-LN	4	57	57	57
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61	1	1	1	1	1	1	1	61	61	CD	61	NULL	61	61	61	61	H-LN	4	61	61	61
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63	1	1	1	1	1	1	1	63	63	CD	63	NULL	63	63	63	63	H-LN	4	63	63	63
64	1	1	1	1	1	1	1	64	64	CD	64	NULL	64	64	64	64	H-LN	4	64	64	64
65	1	1	1	1	1	1	1	65	65	CD	65	NULL	65	65	65	65	H-LN	4	65	65	65
66	1	1	1	1	1	1	1	66	66	CD	66	NULL	66	66	66	66	H-LN	4	66	66	66
67	1	1	1	1	1	1	1	67	67	CD	67	NULL	67	67	67	67	H-LN	4	67	67	67
68	1	1	1	1	1	1	1	68	68	CD	68	NULL	68	68	68	68	H-LN	4	68	68	68
69	1	1	1	1	1	1	1	69	69	CD	69	NULL	69	69	69	69	H-LN	4	69	69	69
70	1	1	1	1	1	1	1	70	70	CD	70	NULL	70	70	70	70	H-LN	4	70	70	70
71	1	1	1	1	1	1	1	71	71	CD	71	NULL	71	71	71	71	H-LN	4	71	71	71
72	1	1	1	1	1	1	1	72	72	CD	72	NULL	72	72	72	72	H-LN	4	72	72	72
73	1	1	1	1	1	1	1	73	73	CD	73	NULL	73	73	73	73	H-LN	4	73	73	73
74	1	1	1	1	1	1	1	74	74	CD	74	NULL	74	74	74	74	H-LN	4	74	74	74
75	1	1	1	1	1	1	1	75	75	CD	75	NULL	75	75	75	75	H-LN	4	75	75	75
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77	1	1	1	1	1	1	1	77	77	CD	77	NULL	77	77	77	77	H-LN	4	77	77	77
78	1	1	1	1	1	1	1	78	78	CD	78	NULL	78	78	78	78	H-LN	4	78	78	78
79	1	1	1	1	1	1	1	79	79	CD	79	NULL	79	79	79	79	H-LN	4	79	79	79
80	1	1	1	1	1	1	1	80	80	CD	80	NULL	80	80	80	80	H-LN	4	80	80	80
81	1	1	1	1	1	1	1	81	81	CD	81	NULL	81	81	81	81	H-LN	4	81	81	81
82	1	1	1	1	1	1	1	82	82	CD	82	NULL	82	82	82	82	H-LN	4	82	82	82
83	1	1	1	1	1	1	1	83	83	CD	83	NULL	83	83	83	83	H-LN				

# “Confusion Matrix”

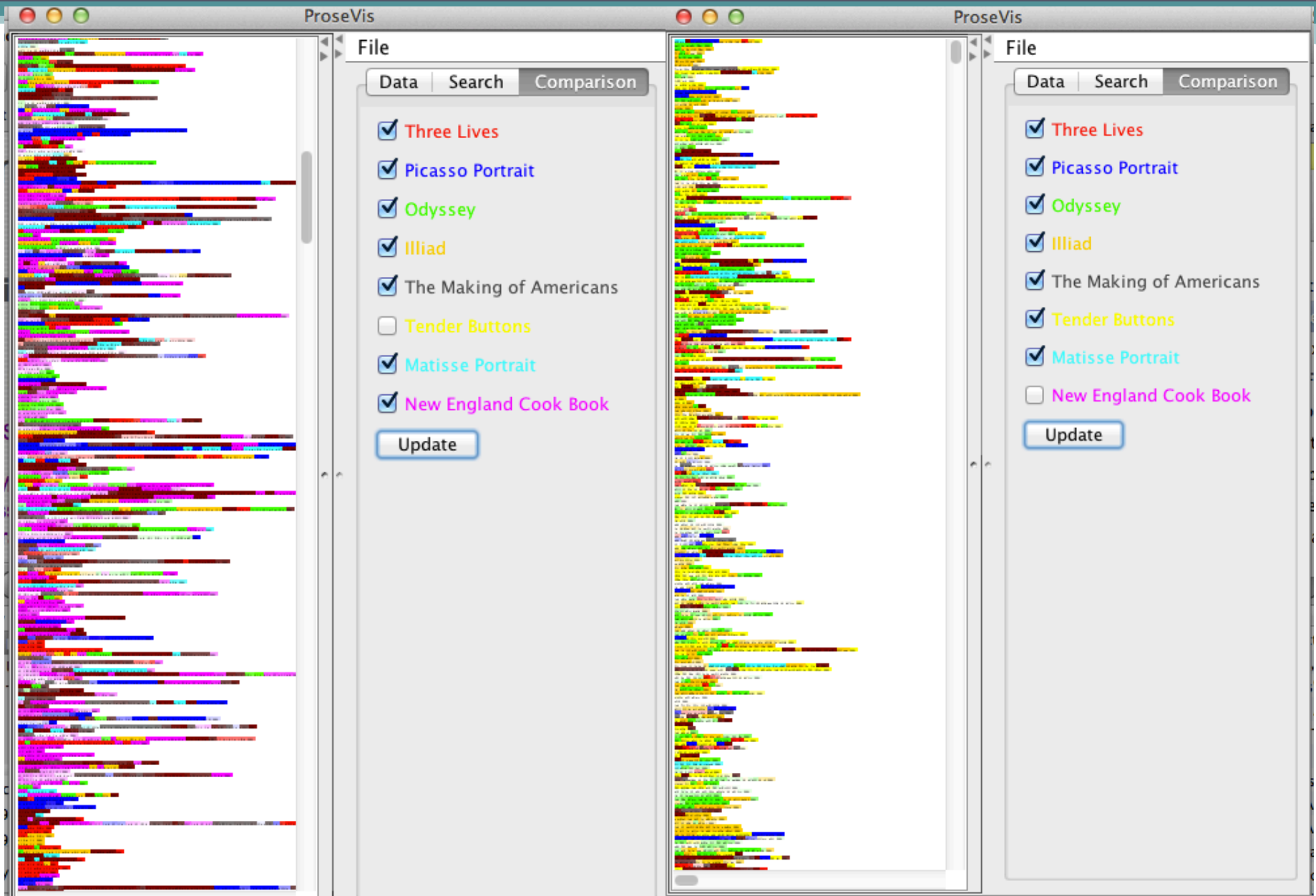


*Created by Loretta Auvil at SEASR.*

# “Alas”



Tender Buttons



*Tender Buttons*

*New England Cook Book*

## *Tender Buttons*

ROAST BEEF ;  
MUTTON ;  
BREAKFAST ;  
SUGAR ;  
CRANBERRIES ;  
MILK ;  
EGGS ;  
APPLE ;  
TAILS ;  
LUNCH ;  
CUPS ;  
RHUBARB ;  
SINGLE ;  
FISH ;  
CAKE ;  
CUSTARD ;  
POTATOES ;  
ASPARAGUS ;  
BUTTER ;  
END OF SUMMER ;  
SAUSAGES ;  
CELERY ;  
VEAL ;  
VEGETABLE ;  
COOKING ;  
CHICKEN ;  
PASTRY ;  
CREAM ;  
CUCUMBER ;  
DINNER ;  
DINING ;  
EATING ;  
SALAD ;  
SAUCE ;  
SALMON ;  
ORANGE ;  
COCOA ;  
AND CLEAR SOUP AND ORANGES AND OATMEAL ;  
SALAD DRESSING AND AN ARTICHOKE ;  
\_a CENTRE IN \_a TABLE .  
In the inside there is sleeping .  
in the outside there is reddening .

Data Search Comparison

- ☒ Three Lives
- ☐ Picasso Portrait
- ☐ Odyssey
- ☐ Illiad
- ☒ The Making of Americans
- ☐ Tender Buttons
- ☒ Matisse Portrait
- ☒ New England Cook Book

Update

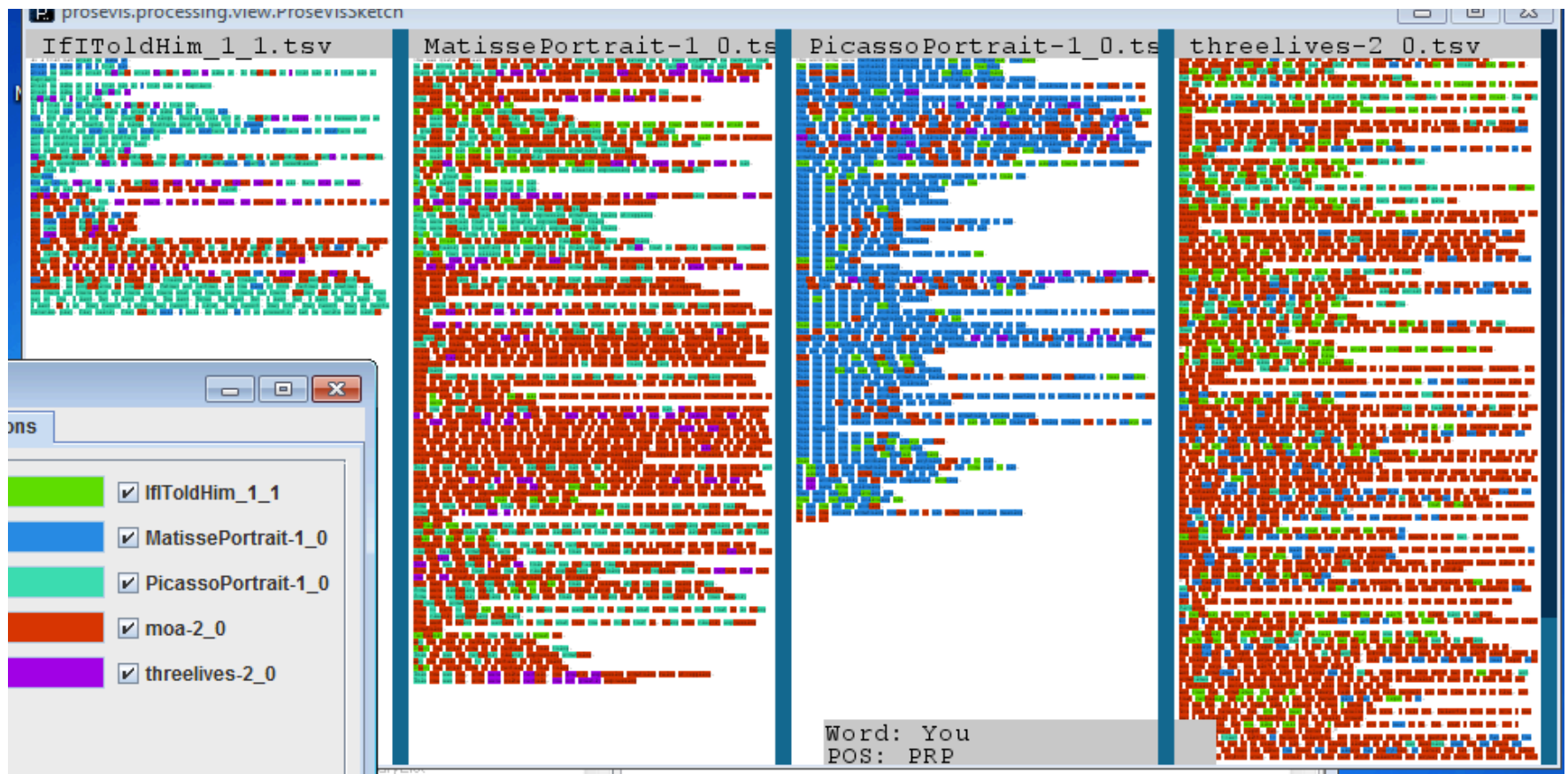
## *Tender Buttons*

this means clearly that the chance to exercise is a social success .  
So then the sound is not obtrusive .  
Suppose it is obtrusive suppose it is .  
What is certainly the desertion is not a reduced description ,  
a description is not a birthday .  
Lovely snipe and tender turn ,  
excellent vapor and slender butter ,  
all the splinter and the trunk  
all the poisonous darkening drunk ,  
all the joy in weak success ,  
all the joyful tenderness ,  
all the section and the tea ,  
all the stouter symmetry .  
Around the size that is small ,  
inside the stern that is the middle ,  
besides the remains that are praying ,  
inside the between that is turning ,  
all the region is measuring and melting is exaggerating .  
Rectangular ribbon does not mean that there is no eruption it means that if there is no place to  
Kindness is not earnest ,  
it is not assiduous it is not revered .  
Room to comb chickens and feathers and ripe purple ,  
room to curve single plates and large sets and second silver ,  
room to send everything away ,  
room to save heat and distemper ,  
room to search a light that is simpler ,  
all room has no shadow .  
There is no use there is no use at all in smell ,  
in taste ,  
in teeth ,  
in toast ,  
in anything ,  
there is no use at all and the respect is mutual .  
Why should that which is uneven ,  
that which is resumed ,  
that which is tolerable why should all this resemble a smell ,  
a thing is there ,  
it whistles ,  
it is not narrower ,  
why is there no obligation to stay away and yet courage ,  
courage is everywhere and the best remains to stay .

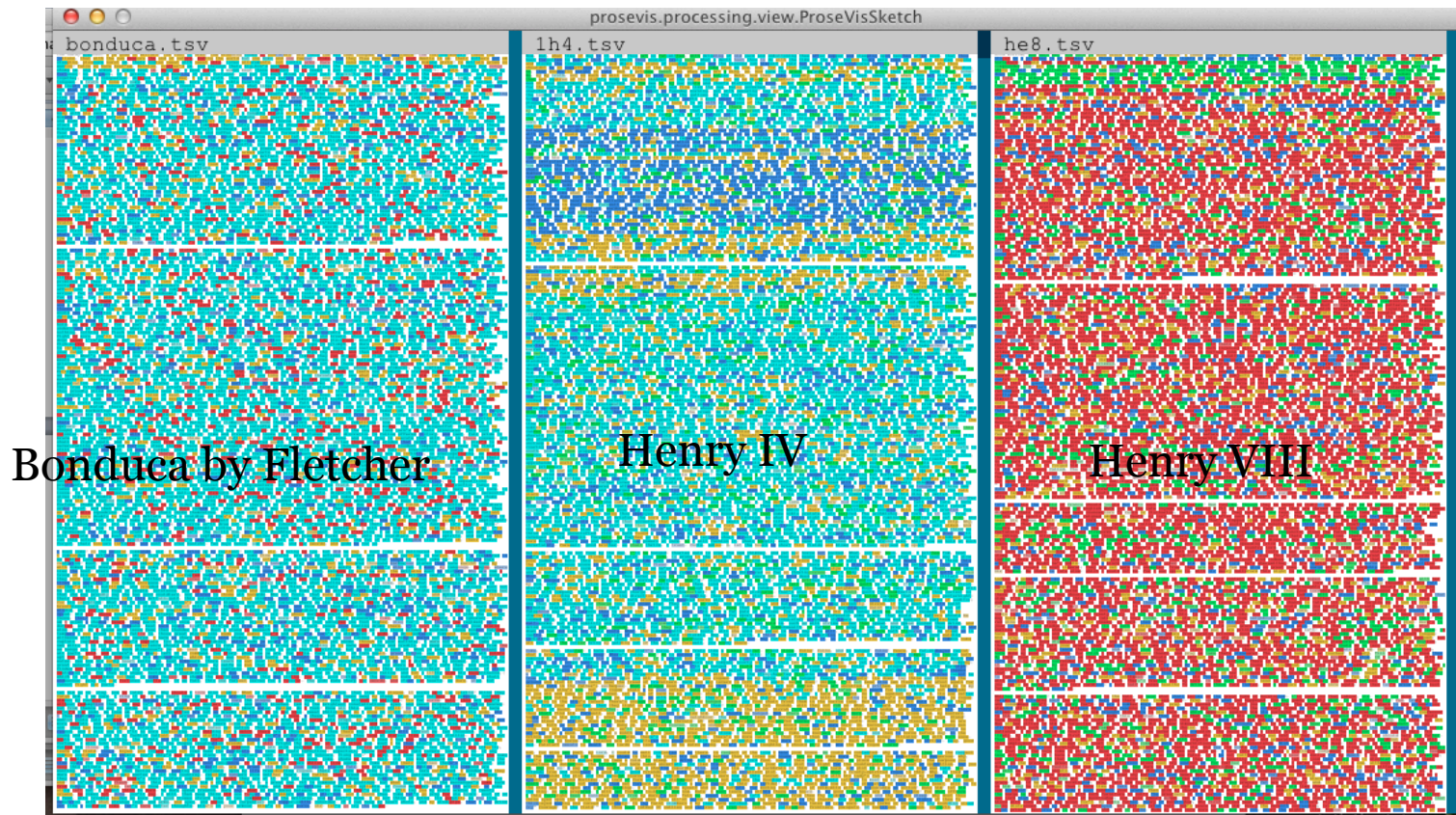
Data Search Comparison

- ☒ Three Lives
- ☐ Picasso Portrait
- ☐ Odyssey
- ☐ Illiad
- ☒ The Making of Americans
- ☐ Tender Buttons
- ☒ Matisse Portrait
- ☒ New England Cook Book

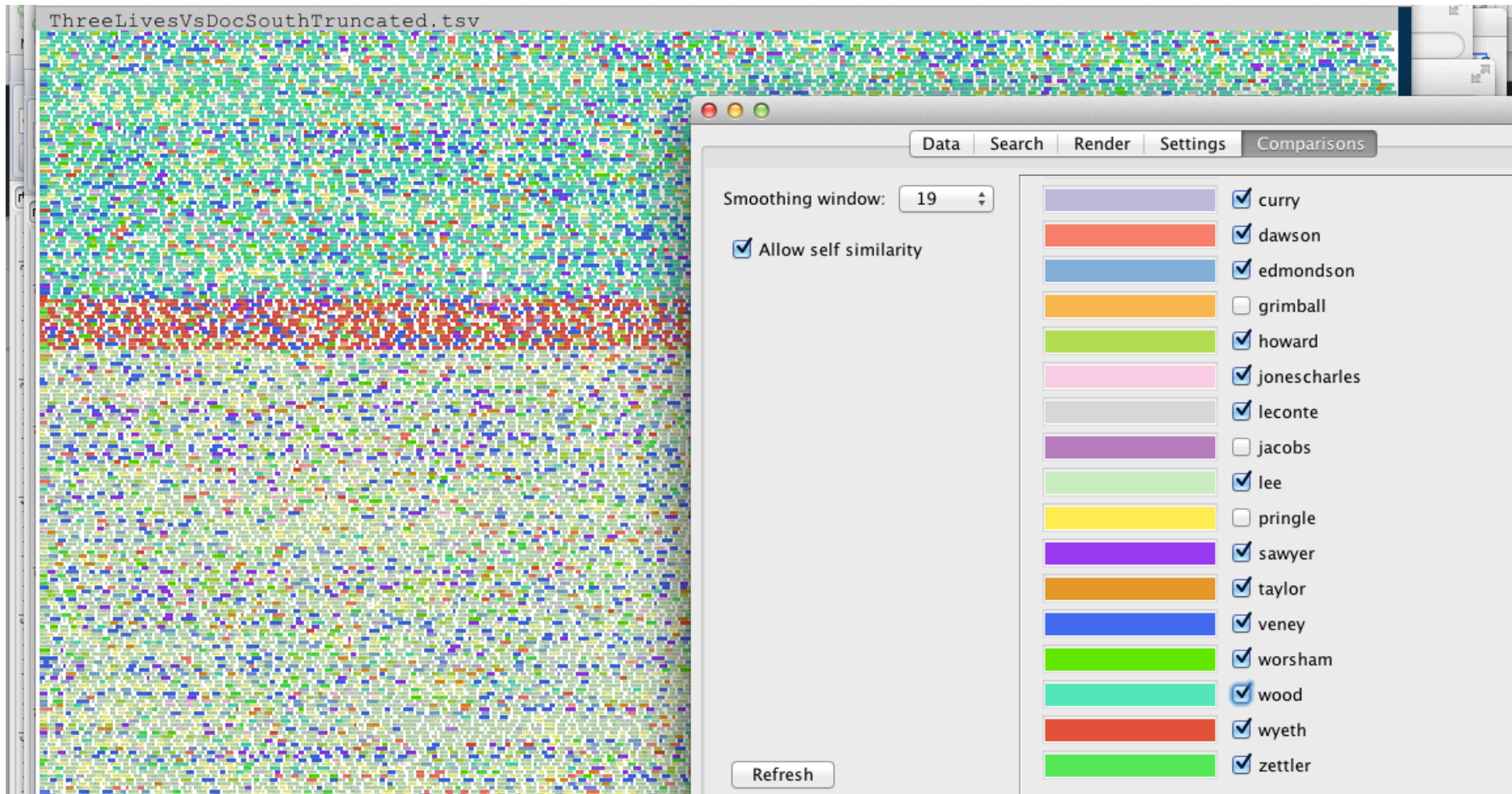
Update



“If I Told Him,” “Matisse,” “Picasso,” and *Three Lives*, Comparison Data by sentence



“Bonduca” by Fletcher; Henry IV, Part One, Henry VIII compared w/HVI, p1-3  
(red=HIV, yellow=HVIp2, lblue=HVIII, dblue=HVIp1, green = bonduca)



*Three Lives: Stories of The Good Anna, Melanctha and The Gentle Lena* (1903)  
Compared to Oral Histories from Documenting the American South

# First-Person Narratives, Documenting the American South

- Journal of Margaret Ann Morris Grimball, 1810-1881
- Pringle, Elizabeth Waties Allston, 1845-1921 *A Woman Rice Planter*
- Jacobs, Harriet A. (Harriet Ann), 1813-1897
- *Incidents in the Life of a Slave Girl. Written by Herself:* Electronic Edition. Wood, Henry, Mrs., 1814-1887
- *East Lynne, or, The Earl's Daughter.* Laura Elizabeth Lee Battle Forget Me Nots of the Civil War
- Wyeth, John A. (John Allan), 1845-1922  
*With Sabre and Scalpel; the Autobiography of a Soldier and Surgeon*

# Conclusions

“I began to wonder at about this time just what one saw when one looked at anything really looked at anything. Did one see sound, and what was the relation between color and sound, did it make itself by description by a word that meant it or did it make itself by a word in itself.”

Stein, G. “Portraits and Repetition.” *Lectures in America*.  
London: Virago (1988): 165-206: 191.



# Thank you!

To the Andrew Mellon Foundation.

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*Questions?*

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