Towards a Post-Projective Poetics

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Submitted in partial fulfilment for the degree of Doctor of Philosophy

School of English, Communication and Philosophy

Cardiff University

2018

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Summary

This thesis introduces the beginnings of a new poetics called "Post-Projective" which brings forward Charles Olson's theory of the 'projective field' to enter a new space where accumulation is the driving force.

Within the new 'archival field', poems draw materials from an ever-producing archive, encouraging repetition and non-closure. In not knowing what will emerge from the archival process, the post-projective poem responds to sites of 'excess' and to the experience of 'thrownness' – that condition of being that both 'throws forward' and 'throws back', by exploring the primary considerations of the archival field. Activities of this overdetermined page displace the occupation of reading, as narrative is often hindered or delayed by the expanded 'field of observation' that a post-projective framework admits.

This thesis presents an emerging poetics alongside my own poetry, where I position my work as responding to the post-projective while at once exploring the poetries of contemporary poets Susan Howe and Rachel Blau DuPlessis, who I claim are working in a shared field. Throughout discussions of individual poems, ideas of order and sequential narrative are traded for memory and disruption, where the post-projective method invites the poem to allow materials of the archival field to combine intuitively and without a governing force.

This creative-critical study contributes to the research areas of Creative and Critical Writing and English Literature.

Contents

Acknowledgements

As a recipient of the College of Humanities Overseas Research Scholarship at Cardiff University, I am grateful for the opportunity it has provided me to pursue doctoral study in beautiful Wales. I want to thank the School of English, Communication and Philosophy for providing funding toward research and development opportunities such as supporting the establishment of an innovative poetry reading series. I'm grateful for their postgraduate funding scheme, through which I participated in conferences pivotal to my research and organized a symposium on poetry and poetics in 2018.

I am indebted to Dr Ailbhe Darcy, Dr Aidan Tynan, Professor Katie Gramich, Professor Damian Walford Davies and Dr Laurent Milesi for their insightful input and direction during the course of this thesis. I am particularly indebted to Dr Milesi for his enthusiasm for the project and his ongoing encouragement even beyond his tenure at Cardiff University. I would also like to acknowledge Postgraduate Manager Rhian Rattray for her optimism, dedication, and skill with all things managerial.

I am especially grateful to Dr Andre Furlani and Dr Annette Teffeteller who, during my time at Concordia University, encouraged me to pursue advanced degrees. It is through their keen interests in philosophy, languages, and literatures (and all manner of peripatetics) that my pursuit of poetic theory was motivated. And to Margaret Palczynski, who taught me Ancient Greek, thank you for what has become for me an enduring relationship to the language and literatures of those ancient civilizations that will forever inflect my poetry. Special mention also goes out to Ron Silliman and Don McKay, two poets who gave me the idea for a Post-Projective Poetics in the first place.

The contributions of my peers were invaluable and I will recall our ever-evolving chats and shared spaces fondly. Specifically, thanks to Irene Scicluna, Jernej Markelj, Dr Jaspal Singh, and Dr Christopher John Müller for illuminating discussions on Heidegger, literature and life. Also thanks to readers Irene Scicluna, Dr Megen De Bruin-Molé, Dr Kate North, and Julie Primon, as well as to countless others who encouraged my work.

And finally, my PhD journey would have been more difficult without the encouragement from friends and family far and near, in particular Dr Willow Verkerk, Sana Hanafi, Adria Collins, Claudine Hart and Betty Phillips. And to my clever partner Neil, who faithfully procured (much) tea (and wine), without you my universe wouldn't 'matter'. He is among the best of humans. A final acknowledgement to Boo, the neighbour's cat.

This thesis is dedicated to my brother Luke, skilful swimmer.

ποταμὸς … τις ἄλλος ἡμῖν ἐστι διαβατέος. - *Xenophon*
There will be other rivers which we must cross.

Introduction

I looked up and saw
its form
through everything
– it is sewn
in all parts, under
and over

Charles Olson, The Maximus Poems (II.173)

In this thesis entitled *Towards a Post-Projective Poetics*, I introduce a poetics of accumulation emerging from contemporary projective poetry that I call 'post-projective'. Projective poetry, as conceived by Charles Olson in his influential essay on poetic theory and process entitled *Projective Verse*, presents content in an 'open form' configuration that is situated in the 'field' of the page.[1] Olson positions the process of developing content – a method he calls 'composition by field', as more significant than the form itself.[2] He names this new poetry "projective or OPEN verse" and refers to it in several places by way of the term 'open' to indicate its opposition to 'closed' formal verse – by way of rigidly arranged 'fixed' lines or inherited traditional forms, and as such the projective method involves a poet who "works in OPEN, or what can also be called COMPOSITION BY FIELD, as opposed to inherited line" (Olson, p. 239).[3] In a letter dated 1959 asking after Olson's poetics, he refers to his new methods as "Projective Open or Field verse versus Closed […] with much [focus] on the *line* and the *syllable*."[4] He identifies the field as involving a dynamic process, proposing it as "the large area of the whole poem, into the FIELD" (Olson, p. 243). In this thesis, I would like to bring forward the concept of 'field' in poetry to position a contemporary space for projective writing that renews the Olsonian invention. What this thesis contributes to the study of poetics is an updated theory on projective writing as it applies to the activities of contemporary poetry.

I will present the case for two rubrics I call 'post-projective thrownness' and 'post-projective excess' and position them as marked by the activity of what I term an

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[1] Olson alludes to the terms "OPEN" and "FIELD" in the first paragraphs of *Projective Verse*. I will elaborate on their meanings later in the thesis. Charles Olson, 'Projective Verse', in *Collected Prose*, ed. by Donald Allen and Benjamin Friedlander, with an introduction by Robert Creeley (Berkeley: University of California Press, 1997), pp. 239-249 (p. 239).

[2] Olson famously endorses Robert Creeley's expression "form is never more than an extension of content." Charles Olson, 'Projective Verse', p. 240.

[3] For the remainder of the thesis, I will be referencing common sources in-text and the rest in footnotes.

[4] Charles Olson, 'Letter to Elaine Feinstein', in *Collected Prose*, ed. by Donald Allen and Benjamin Friedlander, with an introduction by Robert Creeley (Berkeley: University of California Press, 1997), pp. 250-252 (p. 250).

'archival field', a field which borrows from the archive and carries forward its sense of accumulation. I depart from Olson's field to claim that dwelling in the archival field is accomplished by means of writing through the experience of the archive environment as it positions excess – that which invites heterotopia, debris formed by the accumulation of material, the generation of new meaning and of ambiguity, and the pushing and breaking of form and line; and, as it positions thrownness – the term itself a projection into possibility that at once negotiates the past (through archival materials naturally representative of our lives) and situates poems as presenting the "revelation of our condition" of being, namely our difficulty of being thrown into a "hostile or indifferent world."[5] And finally, as it is in the nature of an archive to be incomplete, the post-projective poem represents lack of completion. My aim is to identify an emerging poetics and to situate my work within it and as responding to it. An accompanying creative project will be in dialogue with the post-projective method as both the essays and my own poetry aim to situate a contemporary practice that I will show forms relationships to the work of contemporary poets and theorists, and in particular the poets Susan Howe and Rachel Blau DuPlessis.

I use the key terms of archive, excess, thrownness, dwelling, and archival field throughout this thesis to situate a post-projective poetics. Archive, a term which identifies an ever-producing collection of materials, lends its fragmentary and incomplete nature to post-projective application. Resistant to closure, the post-projective archive invites writing that corresponds to DuPlessis' "multiple beginnings, multiple middles, and eroded endings."[6] I take my cue from Carolyn Steedman's *Dust* to support the ever-producing nature of post-projective space, inviting poetry that places "counter narratives [as] different kinds of discomfort."[7] What is revealing about

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[5] Octavio Paz, *The Bow and the Lyre: The Poem, the Poetic Revolution, Poetry and History*, trans. by Ruth L. C. Simms (Austin: University of Texas Press, 1973), p. 131.

[6] Rachel Blau DuPlessis, 'The Darkest Gush: Emily Dickinson and The Textual Mark,' in *Dickinson Electronic Archive*, Folio one (2013) <http://www.emilydickinson.org/titanic-operas/folio-one/rachel-blau-duplessis> [accessed 8 July 2016].

[7] Carolyn Steedman, *Dust: The Archive and Cultural History* (New Brunswick: Rutgers University Press, 2002), p. 9.

narratives juxtaposed in an archival space is their tendency toward at once open and unsettled relationships. This juxtaposition may imply exchange which in turn may imply struggle. I recognize *archival field* as an expanded field that supports counter narratives inherent in a post-projective archive. I bring forward this field as a renovated projective field in which Olson's search for 'new recognitions' is advanced by poetry written in a space of continuous accumulating. The archive is a perfect form for the poetry that appends this essay in allowing the writing of the archival field to combine in these ways and without a governing influence. Just as Derrida defines the term archive as "nothing is less reliable, nothing is less clear today than the word "archive"," so too can the therefore "idiomatic" identity of archive situate a poetry of difference residing in the archival field.[8]

Archival difference leads a post-projective practice toward excess. Excess, in this case, is the result of consistently absorbing unexpected materials[9] that exist in an archive. DuPlessis helps to situate a post-projective practice of excess as she writes of the desire to create "polyphony [and] uncontrollable elements" in her poetry which "layer and propose discontinuities" and reveal "the contradictory […] the unfinished" (*The Darkest Gush*). In a similar way, thrownness itself is unfinishedness and shapes the archival field by means of a consistent 'casting forth',[10] contributing to the excesses of this post-projective space**.** I take thrownness to be a central model of a post-projective poetics in that it is continuous. In the Heideggerean sense, it is "not a completed fact that is over and done with."[11] Through its "continuing momentum" (M. Watts, p. 282), thrownness shares in the nature of the archive in that it never ends. I will expand on these concepts further by providing examples of the creative project in a commentary

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[8] Jacques Derrida, *Archive Fever: A Freudian Impression,* trans. by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 90.

[9] As Sarah Nuttall writes, "Imagination can keep excising the archive, replenishing it with things that were not there at the beginning." Sarah Nuttall, 'Literature and the Archive: The Biography of Texts'*, in Refiguring the Archive*, eds. Carolyn Hamilton, Verne Harris et al. (Dordrecht: Springer, 2002), pp. 283-300 (p. 299).

[10] 'Projective', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/152277> [accessed 23 March 2017].

[11] Michael Watts, *The Philosophy of Heidegge*r (Durham: Acumen, 2011), pp. 267, 53.

that follows.

I determine dwelling in an archival field as that which situates the writer in the field of archival change, a space that is home to multiple possibilities. Dwelling is also at once, according to Heidegger, a kind of building, and poetry is a form of being, while Peter King tells us that dwelling is 'settling' and that this sets up a distinction of dwelling as "reiterative, circular, it occurs again and again and it is always going on and on."[12] For the purposes of this thesis, I define dwelling as reoccurring building amid unknown and unsettled relationships between materials. The post-projective involves an archival practice of sorting and colliding, and in the writing to follow, and in keeping with the landscape of a creative-critical project, discussions will point to the idiosyncratic and to the restless, just as Derrida seeks after the archive "right where it slips away" (*Archive Fever*, p. 91).

DuPlessis' and Howe's writing are explicitly linked by way of influence to Olson's projective poetics. Through examining the poetry of these two contemporary poets I believe to be working in a shared field, where elements of a post-projective method are identifiable in their work, I will show how form – by way of an archive-based field, holds more importance in a post-projective approach than its projective predecessor. Whereas form is only an "extension of content" for Olson, the writing of post-projective poets is motivated by their engagement with form (Olson, p. 240). Following the creative-critical nature of this thesis where theory and practice inform each other, I further evidence the post-projective approach with my own poetry in its exhibiting particular forms to enhance, and in some cases demonstrate, content. This follows as a result of the archival field serving as a dwelling to the post-projective poem, which does more to help conceive of the shaping of the poem's form than ruminations on form itself. In the writing that follows, I will present the case for this new field that carries the spirit of accumulation, resulting in what I refer to as an overdetermination of the page. I will show how the post-projective archival field – demonstrating characteristics of an

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[12] Peter King, *In Dwelling: Implacability, Exclusion and Acceptance* (London: Routledge, 2016), p. viii.

archive, operates as a dwelling from which the materials derived from a model of 'excess' and of 'thrownness' reoccur. The thesis will emphasize post-projective engagement with 'excess' and 'thrownness' in poetry, first in my own poetry and then in the work of Howe and DuPlessis, an engagement which produces a form-driven rather than content-driven poetics.

The Post-Projective

Olson's presentation of projective poetics as a study to "get things started"[13] leaves open a space for a new discourse to emerge (Olson, p. 244). Writing in the 1950's, Olson proposed that projective poetry was at its beginnings:

> If projective verse is practiced long enough, is driven ahead hard enough along the course I think it dictates, verse again can carry much larger material than it has carried in our language since the Elizabethans. But it can't be jumped. We are only at its beginnings. (Olson, p. 248)

As he breaks with old foundations, "the conventions which logic has forced on syntax must be broken open as quietly as must the too set feet of the old line," (Olson, p. 244) and promotes the 'scored speech' of the poet-as-musician, using "the machine as a scoring to his composing," projective writing gives value to the line, instructing a "LAW OF THE LINE […] [which] must be hewn to, obeyed," and which makes up one part of the poet's process he calls 'composition by field' (Olson, p. 245). I take Olson's "LINE" further and suggest that breaking predicates openness, but that openness equally exhibits the breaking of form. This breaking translates to a mutable line which holds no singular shape or form. I'm reminded of Marjorie Perloff's essay *After Free Verse* which refers to "a poetics of postlinearity or multilinearity" that positions a further new inherited 'LINE'.[14] Just as free verse celebrated breaking down the restrictions of

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[13] As Olson writes, "…an analysis of how far a new poet can stretch the very conventions on which communication by language rests, is too big for these notes, which are meant, I hope it is obvious, merely to get things started." Olson, 'Projective Verse', p. 244.

[14] Marjorie Perloff, 'After Free Verse: The New Nonlinear Poetries', in *Poetry On & Off the Page: Essays for Emergent Occasions* (Evanston: Northwestern University Press, 1998), pp. 141-167 (p. 156).

metrical verse, Perloff points to Johanna Drucker's writing of "refusing to stay 'in line', creating instead a visual field in which all lines are tangential to the whole" (Perloff, p. 157). The activity that comes from "refusing to stay 'in line'" invites such making of a post-projective mutable field.

Olson's objective was to move against what was inherited – 'tenses', 'syntax', 'grammar' – in order for these categories to be "kicked around anew" so that the "space-tensions of a poem" would be "immediate" (Olson, p. 244). His own consideration of form situated a projective theory that presented both energies – what he calls *kinetics* – as well as objects as a measure of the relationship between the writer, bound to the experience of writing the poem, and the poem itself.[15] He termed this process 'composition by field', a procedural poetics that involved composing 'instant by instant' and is guided by the impetus of breath. This breath-driven writing takes as its starting point Olson's own physicality of working 'in the open'. Mandy Bloomfield writes of his "archaeological sensibility" that marks what he refers to as an "open form" compositional method, a formulation which may have been inspired by a trip "to work on a dig of Mayan ruins in Yucatan in the early '50s [that] provided a practical grounding for a poetics that took fieldwork as a methodological model."[16]

Olson lays out his methodology by digging and breathing, achieving a field of physicality. But he misses the accumulatory nature of this field-excavating work. The archival field is a site for digging, too. In this, the post-projective inherits and shares some of the activity of a projective practice. Its field-as-archive is as *composition by sorting through the field* and is a methodology based in inundation by means of gathering the drowned artifact or activity, the experience which does not close, the swimming through accumulation […] all of which evoke a sense of placelessness. The post-projective is still interested in the immediacy of the poem, in this case rising from tensions bound by structurally intrinsic archival relationships, but the emphasis is now

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[15] Olson describes the projective process as involving kinetics, a kind of 'propelled energy' necessary for the 'composition by field' method, where "the poem itself must, at all points, be a high energy-construct and, at all points, an energy-discharge." Olson, 'Projective Verse', p. 240.

[16] Mandy Bloomfield, *Archaeopoetics: Word, Image, History* (Tuscaloosa: The University of Alabama Press, 2016), pp. 1-2.

toward marked, or scored, excess. For the purposes of this study, I will shift my attention away from categories of 'breath' that instruct Olson's projective field to focus on the post-projective archival field. Here, Olson's desire for 'new recognitions' that are parcel to leaving behind previous forms with the hope to enlist "new concepts from which some sort of drama […] may emerge" still holds true (Olson, p. 239). Post-projective concepts such as accumulation, which share but also move beyond the power of Olson's mutable line – which he renovated due to the 'old foot' of traditional verse "smothering [its] power" (Olson, p. 241) and arrangements in form as a measure of identifying excess, encourage this renovated field to be a shaping device. As Olson writes of the authority of the line, "it is right here, in the line, that the shaping takes place, each moment of the going," the post-projective field thus shapes and is shaped by its materials (Olson, p. 242). I encounter *Projective Verse* and am enabled by it, and as I enter into a conversation regarding the post-projective's own impulses and shapings, I discover shared features of the 'field'. In the analysis that follows I seek to outline the features of a post-projective poetics, where the comparison to Olson falls away.

My interest in outlining a poetics of the post-projective originates initially from the term being used to describe my own poetry; in the first instance by Canadian poet Don McKay, who identified me as a post-projective poet during a writing residency I undertook at the Banff Centre. In the second instance, Ron Silliman used the term to indicate the style of my poetry during a workshop I took with him in 2013. Silliman used the term once himself, but to my knowledge never did return to it. In a statement prefacing a selection of his work appearing in Michael Lally's 1976 anthology *None of the above: new poets of the U.S.A.*, Silliman writes that he was keen to explore innovative form, being "quickly frustrated and bored" with 'inherited forms', seeking instead to be something other than a "conventional writer of lyrical poems."[17] Andrew Epstein reproduces Silliman's transcript, and it is here where Silliman indicates the term post-projective:

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[17] Andrew Epstein, 'There Is No Content Here, Only Dailiness: Poetry as Critique of Everyday Life in Ron Silliman's Ketjak', in *Contemporary Literature*, 51.4 (2010), 736-776, (p. 747).

The pseudo-formalist approach of the post-Projective writers, with which I experimented for a time, offered no real solution. At best, the equation of the page to "scored speech" was a rough metaphor, & it excluded more of the world than it could bring in. Asserting that such writing exposed completely their inner selves, most of these writers had in fact created elaborate & idealized personae […] by 1970, there was no content left in anybody's work. (Epstein, p. 747)

Epstein positions Silliman's poetry as being concerned with developing a sense of the everyday, which explains his appeal for realism. His idea of post-projective writing as limited to scored speech – the "speech-imitating poetics" [that the] New American poetry had to offer […] [where] "open" form writers persisted in "fetishiz[ing] the supposedly "speech-based"… nature of their poetics" (747) – and by scored speech I take this to mean Olson's breath-based projective process, led Silliman to seek after "*attentiveness* to experience and to language" (738) and to "fuse form and content in complex, innovative ways" (746). But as Epstein tells us, that Silliman experimented with form in a number of ways, including "procedural, constraint-based methods of composition, repetition, collage and disjunction, found and appropriated language, and extreme length and scale," (744) it seems he was protesting a post-projective as he saw it at the time and not as I see a contemporary writing of the post-projective playing out.

More specifically, writing in the archival field invites innovation in form, and by association content, as we draw from the materials of our lives and seek to satisfy a sense of inclusivity of our world by making note of the accumulation of such materials. Silliman's goal in providing an experience of the real world, as he notes of the 'phenomenon' of that experience as "social, discontinuous, unstable and opaque," is through form itself, where form can "dictate the kind of "real" a poem describes and presents" (750-1).

The post-projective as I see it, as mediated through an archival field, offers a deliberate move from the limiting habits of the New American poetry that Silliman presents, namely narrative, continuity, order, and perception (748-50). Whereas the post-projective isn't concerned with 'speech-based' focus either, it is concerned with moving beyond 'world-excluding' material as the activity of collecting that is inherent in

the archival field is a way of articulating the movement of life on the page. As this new field expresses the world by means of overdetermining space, it sorts through daily experience and naturally engages endings rather than ends. Silliman's expression of the post-projective to the limiting movement of scoring the page misses the archival nature of poetry – one moves through the archive as through a textual field; the world is textual and thus is an example of ourselves being in it.

The bleak picture of a post-projective practice may be painted so by Silliman, finally, as he pursued formalism in poetry at that time as a means to exclude the inner self and to move from the "idealized personae" that could not accommodate an aesthetic of the everyday (748).[18] The idea, rather, is that the post-projective is not about exposing an inner self, it's about the place that is built, the dwelling where one can encounter the detritus and accumulation of the experience of our lives and which ultimately results in an experience of thrownness. The archive is the world and the post-projective brings in that world by expressing it and by belonging to it.

Archival Field

Regarding the phrase 'archival field', I take my cue from Carolyn Steedman who writes of the archive's mutable disposition, and for my purposes positions the post-projective field as overdetermined[19]:

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[18] As concerns pseudo-formalism, Eliot Weinberger, writing of formalism in American poetry of the 20th Century, suggests that formalist poets were those who "invented their own, idiosyncratic and inflexible rules: placement of letters according to mathematical or mystical formulae, predetermined words lists and selection processes, and so on." Eliot Weinberger, 'What Was Formalism?', in *Jacket, 6* (1998), <http://jacketmagazine.com/06/wein-form.html> [accessed 19 June 2018].

[19] 'Overdetermine', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/134479 > [accessed 20 April 2018]. I'd like to suggest a quality of the archival field to be overdetermination of space and of material. I identify overdetermine in part based on the Oxford English Dictionary definition, that is as determining the material and activities of the poem in more than one way and with more conditions than are necessary.

> […] we have learned from Derrida himself that texts […] contain what apparently isn't there at all; that they pull against their overt meaning, in the unregarded details, in chains of metaphors, in the footnotes; on all the wilder shores of signification that are signalled by punctuation marks; by absences, spaces, lacunae, all working against their overt propositions.[20]

The archive, then, naturally exhibits a paradigm of excess, collapsing a poem's or a collection's singular interpretation.

An archive is a vast marginalia, and vital to its design is a variable site comprised of modes of documentation, sensation, history, and temporally charged materials. The *archival field* furthers this model and sets up a tension between dwelling and accumulating, its operating principle, and in a post-projective field, as befits an archive, accumulating is an unfinished act. As a result, value is placed on incompleteness and materials that make up the field can appear adrift. The archival field model introduces a move from Olson's field of physicality – where the breath and body instruct the method, toward a poetic field framed by and concerned with the collection and assembly of materials.

The archival field shares some tendencies of the archive. Its accumulatory impulse serves as a propulsive force as its form takes up the agenda of openness by means of non-closure, creating temporary relationships between debris materials with each resisting completion. Postmodernism's consideration of dispersal – and as suits my interest, in dispersal of text – applies here, but the post-projective concerns itself with what an updated textual scattering might represent in the figures of debris, waste, and excess.[21] This dispersal positions an inundated field in the form of overdetermination of

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[20] Carolyn Steedman, *Dust: The Archive and Cultural History* (New Brunswick: Rutgers University Press, 2002), p. 40.

[21] Ihab Hassan, in his thesis on postmodernism, writes that "postmodernism veers toward open, playful, optative, provisional (open in time as well as in structure or space), disjunctive, or indeterminate forms, a discourse of ironies and fragments… absences and fractures, a desire of diffractions, an invocation of complex, articulate silences." By this I mean to suggest that the post-projective shares this disjunctive habitat that introduces absence and fracture as the norm. As Hassan points out in the same essay regarding the 'postmodern' category – and as I would like to suggest of the contemporary, it is permeable, "history is a palimpsest, and culture is permeable to time past, time present, and time future. We are all, I suspect, a little Victorian,

material, where the ordering principle is no longer succession. The scattering of material is particularly evident in the poetry of Susan Howe, which I will consider when I look at the post-projective rubric of excess.

The archival field also collects, positions and probes material, a process which can "reveal particular strains and ambivalences" in collected works, or in our instance, writing informed by archival process.[22] Texts dwelling in the archival field are situated, and equally fragmented, by voices – in the form of revisited memory, metaphor and re-articulation of events by way of what is left out, left over, or re-absorbed from heterogeneous artifacts. The post-projective field encounters objects as well as their absence, is equally affected, and holds to Sarah Nuttall's instruction that "the archive itself bears testimony to excisions and is itself marked by them" (Nuttall, p. 295).

As Jacques Derrida notes, writing of the archive and its structuring process, the "structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event."[23] The archive, as concerns poetry, is taken up with perpetuating a poem's 'coming into existence' in a similar way to Olson's line taking shape "each moment of the going," where the projective and post-projective share the activity of "objects which occur at every given moment of composition (of recognition, we can call it)" (Olson, p. 242-3). In this way, the archival field is like Derrida's producing and recording *archiving* archive, in the sense of its tireless sorting and identification of materials and processes, an archive which uncovers a structure for the archival field, that of an ever-producing and ever-recording place that finds its post-projective address as a dwelling.

Modern, and Postmodern, at once. And an author may, in his or her own lifetime, easily write both a modernist and postmodernist work."
Ihab Hassan, 'Toward a Concept of Postmodernism' in *The Postmodern Turn: Essays in Postmodern Theory and Culture* (Columbus: Ohio State University Press, 1987), pp. 86-89.
[22] Sarah Nuttall, 'Literature and the Archive: The Biography of Texts'*,* in *Refiguring the Archive*, eds. Carolyn Hamilton, Verne Harris et al. (Dordrecht: Springer, 2002), pp. 283-300 (p. 291).
[23] Jacques Derrida, *Archive Fever: A Freudian Impression,* trans. by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 17. Original emphasis from Derrida.

Peter King tells us that we can perceive of dwelling in a measurable way, "We cannot just pass through the dwelling. Instead we have to go through it as it allows us, following its contours and respecting its openings. We can only go along with the physicality that the dwelling implacably presents before us."[24] The post-projective inhabits dwelling in this way as well; as King suggests it can be a place that "provides us with a sense of belonging where there is a reciprocal investment, so that we become entwined with the dwelling [...] it is adaptive and changes as we do [... dwelling] cannot initiate anything itself, it is merely *there.*" Adding to this is the power of memory to allow us to be both present and in the past at once, enabling us to secure dwelling almost by chance, as it "is arrived at piecemeal" and as a result "it can be both settled and yet never finished" (King, p. 138). In this way, a dwelling grows out of accumulation.

Poet Susan Howe constructs as archivist, as documentarian, interpreting an archive only to re-interpret it through a process of poem-collage, crossing out texts, and rearrangement of words into visuals of overlaid text and further fragments, thereby making the documenting experience new through creative form. These narratives are constructed debris from a more complete source, the result of which is as an archivist encountering the manuscript's pattern, a process Howe refers to as "deep memory's lure, and sheltering [...] [creating] enduring relations and connections between what was and what is."[25] Dwelling in the archival field, one can be presented with familiarity of material, all the while encountering it as if for the first time as through another's eyes, "following *their* contours and respecting *their* openings" (King, p. 46, original emphasis). Howe tells us it is "a second kind of knowledge – tender, tangled, violent, august, and infinitely various," and can be at once as material which can fall short, be disconnected, and struggle to be situated in a "known world [... an] exact moment – a little afterwards – not quite –" (*Spontaneous*, p. 59). These are unique ways of seeing, opinions and invitations to what was not necessarily recorded. The archive is at once inclusion and

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[24] Peter King, *In Dwelling: Implacability, Exclusion and Acceptance* (London: Routledge, 2016), p. 46.
[25] Susan Howe, *Spontaneous Particulars: The Telepathy of Archives* (New York: New Directions, 2014), p. 43.

exclusion, memory and forgetting, recognition and obscurity. Neglected materials are as lost artifacts, and found materials often unformed. The archive is a balance of interrogation and rest.

The post-projective field is an ever-producing space in that it welcomes an excess of materials and forms – in open-form and in collage form, for instance. I recall Lyn Hejninian's *The Rejection of Closure*, which advocates for a poetics of "arrangement and rearrangement," a model she suggests is present in contemporary poetry as "open-text" that is "generative rather than directive" and one which "often emphasizes or foregrounds process… and thus resists the cultural tendencies that seek to identify and fix material, turn it into a product; that is, it resists reduction."[26] Olson's open-bracketed "(projectile   (percussive   (prospective " that begins *Projective Verse* is suggestive of futurity but also of unfinishedness in its open-bracket presentation, and so encourages a circumstance of return to material that may support non-closure (Olson, p. 239). The meaning of 'projective' itself carries and denotes this partiality and incompleteness. Projective is defined as a "casting forth," a thing that "throws forwards or onwards" and is concerned with "propelling" and "jutting or sticking out."[27] In so gesturing both forward and back, the archival field can accommodate endings but not ends, "nothing starts in the Archive, nothing ever at all, though things certainly end up there. You find nothing in the Archive but stories caught halfway through: the middle of things; discontinuities" (Steedman, p. 45). And as Hejinian writes, "the "open text," by definition, is open to the world" (*Inquiry*, p. 76), post-projective dwelling is defined by an ongoing articulation of events which do not end.

Steedman suggests that the idea of an ending is implicit in the beginning and is how one approaches narrative. But one does not assume 'an end' necessarily. The archive, as it concerns history, "come[s] to conclusions and reach[es] ends, but […] moves forward through the implicit understanding that *things are not over,* that the

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[26] Lyn Hejinian, 'The Rejection of Closure,' in *The Language of Inquiry* (Berkeley: University of California Press, 2000), pp. 71-102 (p. 75-6).
[27] 'Projective', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/152277> [accessed 23 March 2017].

story isn't finished, can't ever be completed, for some new item of information may alter the account as it has been given" (147). These narrations provide "a habitation and a name to all the fragments, traces - all the inchoate stuff - that has ended up in the archive" (149), the archive a place where we are "writing the narrative that has no end, certainly make endings, but as we are still in it, *the great, slow moving Everything, in which nothing has gone away and never shall*, you can produce only an Ending, which is a different thing indeed, from an End" (167, original emphasis).

DuPlessis' poems emphasize certain 'discontinuities' and endings (not ends) made explicit in the post-projective archival field. She writes, of the unfinished nature of her long poem project *Drafts* – "114 separate but related works" – that the poems:

> [A]ll [have] the main title of "draft," but [are] numbered and titled individually, make up a work of interdependent, but autonomous canto-length long poems […] By using this title, I signal that these poems are open to transformation, part of an ongoing process of construction, self-commentary, and reconstruction.[28]

In the writing that follows, I will present dwelling in the post-projective field and introduce post-projective 'excess' and 'thrownness', examining poetry that responds to these considerations. I will also discuss my poetry project, *Ponds Close*, and my own writing process.

On Dwelling

I claim dwelling as a component of the archival field, where dwelling is influenced by the post-projective tendencies of 'thrownness' and 'excess'.[29] Writing in

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[28] Rachel Blau DuPlessis, 'The Serial as Portal: an Interview with Rachel Blau DuPlessis', *Xconnect,* 20 (2003), interviewed by Chris McCreary <http://ccat.sas.upenn.edu/xconnect/i20/g/mccreary.html> [accessed 2 April 2016].
[29] In this thesis I will be referring specifically to the two Heideggerean terms of thrownness and dwelling from which I will claim post-projective application. These terms appear in both of Heidegger's early and later philosophical writings, dwelling appearing in his later thought and thrownness contributing to *Dasein*, Heidegger's existential question of Being he calls "existential

this mutable field presupposes certain characteristics. Julie Bacon considers such an environment, where "artists' approaches to archives" produce conditions upon entering such a writing space, contributing the circumstances of "protecting, authenticating […] debunking, *collapsing and colliding"* to the writing work. Bacon writes that it's helpful for writers to point to specific archival features to "locate [an] art practice" which enables one to "write on archives."[30] Despite the archival field being less focused on writing 'on' archives and more concerned with archival materials entering the field, Bacon's fundamental characteristics of an artist's archive add value to the post-projective dwelling space as they support post-projective dwelling as a space of "*collapsing and colliding*" (52). As Heideggerean dwelling is distinct from this – where he positions the nature of dwelling and poetry metaphysically "in terms of their essential nature," I'd like to locate dwelling and poetry in a relationship evolving from the activities of the archival field.[31] I mean to suggest, after Heidegger, that dwelling poetically is a kind of building in the archival field, as the poems build from the materials that accumulate.

Martin Heidegger takes his lead from Friedrich Hölderlin's poetry, particularly the phrase 'poetically man dwells', to position the idea of dwelling. He writes that one arrives at "the nature of dwelling […] [through] the nature of poetry as a letting-dwell […] a distinctive kind of building" (PLT, p. 213):

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analytic," in 'Part One' of *Being and Time.* Martin Heidegger, *Being and Time*, trans. by John Macquarrie and Edward Robinson (Oxford: Blackwell Publishers Ltd., 2001), p. 65. As concerns the notion of dwelling, Heidegger shifts from more philosophical writings to 'thinking' writing, as Jonathan Bate tells us, "Heidegger's later work should not be thought of as a formal philosophy. He himself regarded it as 'thinking' and as thanking." The distinction between Heidegger's early and later writings will not be addressed in this thesis, which is intended to introduce the beginnings of a contemporary poetics. Jonathan Bate, *The Song of the Earth* (London: Picador, 2000), p. 262.

[30] Julie Bacon, 'Archive, Archive, Archive!', in *Circa*, 119 (2007), pp. 50-59 (p. 52-3). Bacon also uses the term 'archival field', I discovered, despite my having thought of it independently of her article. Her use of the term is distinct from mine, however, as she means to situate distinction in the field, or research area, of archive studies, where "it is useful for writers and artists alike to point to the set of characteristics that we are using to locate our art practice and write on archives" (p. 53, 56).

[31] Martin Heidegger, *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: HarperPerennial, 2001), p. 212. Future mentions will be cited in-text as PLT.

> The phrase "poetically man dwells" says: poetry first causes dwelling to be dwelling. Poetry is really what lets us dwell. But through what do we attain to a dwelling place? Through building. Poetic creation, which lets us dwell, is a kind of building. (213)

Post-projective poetry builds through poetic creation in the distinctive ways it draws upon materials from the archive. Jonathan Bate writes that "poetry is not merely language, because when we allow it to act upon us it seems able to conjure up conditions such as dwelling and alienation in their very essence" (Bate, p. 260). In a similar way, the archival field, from which the post-projective poem originates its poetic creation, carries the condition of both dwelling and alienation that is seen in Bacon's "protecting, authenticating […] debunking, *collapsing and colliding"* archive, representing both being in and keeping hold of place and the disorder of place (Bacon, p. 52). Further to this, Rachel Blau DuPlessis describes the output of her poetry in her second book, *Tabula Rosa,* as a kind of inundation both in form and process that I consider a poetic creation of excess. In the final section of her book, and in the notes section which follows the poem "Writing" – simply entitled "writing on "Writing"," she contributes an added layer of gloss to the poem sequence (that appears across pages 55-83) that is disorderly in form and in content as it engages the archival field's mutability of place. She writes of the process of composing "Writing" that she created a space where:

> […] several sayings or statements [can] be in the same page-space. Making poetry and writing be in the same page-space. Making alternative poetries be in the same page-space […] creating marks: pen, smudge, letters, things that make marks or take impressions […] handwriting (inc. in text) […] writing to remember. Drawing distinctions. Things on the side, things in the centre, blurring distinctions.[32]

DuPlessis articulates dwelling by means of taking up the space of the page in "creating marks," "writing to remember," and "blurring distinctions," activities that are above all representative of the accretion of things that can come into the writing space. According to Bate, poetry is 'a form of being' for Heidegger, as he writes, "poetry is the original

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[32] Rachel Blau DuPlessis, *Tabula Rosa* (Elmwood: Potes & Poets Press Inc., 1987), p. 84-85.

admission of dwelling because it is a presencing not a representation, a form of being not of mapping" (Bate, p. 262). Post-projective dwelling allows such a 'form of being' in so much as the field it is tied to insists on expression of experience which includes DuPlessis' overdetermined page space, and in addition, breaking, accumulatory debris, ambiguity and association, and so on.

The collected poetry of *Ponds Close,* the creative component to this thesis, dwells in a field where archival components are drawn from such areas as memory and history. Dwelling in these poems also represents interconnectivity as the field is as a shared dwelling space of facts, histories and personal memoire. Inhabiting a shared space where disparate elements can prove disrupting to narrative or to voice could be problematic but for the safety we feel in language and in our relationship to that which we take in as a part of ourselves, as Hubert Dreyfus points out:

> [What] Heidegger is getting at is a mode of being-in we might call "inhabiting." When we inhabit something, it is no longer an object for us but becomes part of us and pervades our relation to other objects in the world. Both Heidegger and Michael Polanyi call this way of being-in "dwelling." Polanyi points out that we dwell in our language; we feel at home in it and relate to objects and other people through it.[33]

Dwelling in the post-projective poem presents fragments that can seem interconnected and a part of the poem once dwelling is admitted as the framework of the field. Furthermore, Heidegger suggests that poetry and dwelling are tied, as "poetry builds up the very nature of dwelling. Poetry and dwelling not only do not exclude each other; on the contrary, poetry and dwelling belong together, each calling for the other" (PLT*,* p. 225). In a similar way, the poems in *Ponds Close* call to each other despite occupying distinct forms within their archival field.

Post-projective poetics makes reference to the writings of Heidegger and in practice is shaped by them. It's long been an American tradition to reference Heidegger in contemporary writing on poetics, and Stanley Corngold points to *Being and Time* (*Sein und Zeit*) as having "shaped theoretical and practical poetics in decisive way[s] […] [as]

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[33] Hubert L. Dreyfus, *Being-in-the-world: A Commentary on Heidegger's Being and Time, Division I* (Cambridge: The MIT Press, 1995), p. 45.

Sein und Zeit defines the structures which constitute human existence."[34] Heidegger's writing elicits, as he indicates in section 145 of *Being and Time*,[35] an understanding that has an existential structure he calls projection (which is a kind of Being) that constitutes a throwing of Dasein (Da-sein: there-being)[36], ''As projecting, understanding is the kind of Being of Dasein in which it *is* its possibilities as possibilities'' (BT, p. 176). The possibilities enabled by a repeat projection imply 'openings', and post-projective poetry explores this philosophical position through Heidegger's concept of *thrownness*, which will be discussed in the section dedicated to it. In an issue of *boundary 2: a journal of postmodern literature* (since renamed as *boundary 2, an international journal of literature and culture*) dedicated to 'Martin Heidegger and Literature', William V. Spanos writes that "Heidegger's philosophical thought has been a guiding presence […] having influenced virtually every area of the human sciences from psychology to art in what must be called a revolutionary way."[37] As the focus of this thesis is to introduce the beginnings of a new poetics inherited from Olson's *Projective Verse*, I'll only be using Heideggerean terms as a conceptual framework. I'll refer to Heidegger to the degree that thrownness is in relation to an archival field, as it negotiates both the past and future, to which post-projective thrownness constitutes a past-relating 'way of being' that is at once casting forward.

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[34] Stanley Corngold, 'Sein und Zeit: Implications for Poetics', in *boundary 2: Martin Heidegger and Literatur*e, 4.2 (1976), pp. 439- 454 (p. 439).

[35] Martin Heidegger, *Being and Time*, trans. by John Macquarrie and Edward Robinson (Oxford: Blackwell Publishers Ltd, 2001), p. 185. Future mentions will be cited in-text as BT.

[36] Wheeler adds that Dasein might be conceived of as "Heidegger's term for the distinctive kind of *entity* that human beings as such are," and further points to Haugeland's argument (2005, 423) that Dasein is "*a way of life* shared by the members of some community." For Haugeland's full argument, see: J. Haugeland, 'Reading Brandom Reading Heidegger,' in *European Journal of Philosophy* 13, 3 (2005), pp. 421–28. Michael Wheeler, 'Martin Heidegger', in *Stanford Encyclopedia of Philosophy*, 2011 <https://plato.stanford.edu/entries/heidegger> [accessed May 2, 2017]. Michael Watts writes, simply, that the word itself as it appears in English translations is "usually left untranslated" and that we can ultimately define Dasein as "refer[ring] exclusively to *us* and our *way of Being*, in place of the standard German terminology for human beings." Michael Watts, *The Philosophy of Heidegge*r (Durham: Acumen, 2011), p. 267.

[37] William V. Spanos, 'Martin Heidegger and Literature: A Preface', in *boundary 2* , 4.2 (1972), pp. 337-339 (p. 338).

Creative Commentary

Cosgrove and Scrivenor, contributing to a special issue of the journal *TEXT* that explores the emerging creative exegesis, write that the creative commentary is the place where a writer can "critically situate their work within a broader context [...] and make a case for the inclusion of their work within a larger creative canon."[38] It is with this mapping in mind that I begin to consider both practice-led research and research-led practice to position form, process and structure that helps to give shape to my discussions of the writing, its arrangement, and its inclusion in the research area of poetics. I also recognize that there is no one model for practice-based research and that my focus is to begin to articulate a critical poetics, the post-projective, to which my own poetry belongs. As my creative project looks to form as a way of informing the functionality of page space, it seems appropriate I should begin by discerning the elements of this creative exegesis that may help to position form as an instrument of methodology. In this way, concepts serving as a framing device toward a conversation about form are derived from poetic theory and philosophy, where the shape of exploration originates from shared critical and creative engagement. Taking my cue from Cosgrove and Scrivenor, I will discuss how I approach my project theoretically through an explanation of the key concepts that situate the research.[39]

Concerning Form

Concerning form and projective poetry, several terms have been identified. In the 1950 publication of *Projective Verse*, Charles Olson used the phrase "composition by

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[38] Shady Cosgrove and Hayley Scrivenor, 'Both sides now: the fear-less exegesis', in *TEXT: Journal of Writing and Writing Courses,* 40 (2017), pp. 1-10 (p. 3).

[39] Cosgrove and Scrivenor, 'Both sides now', p. 4. The authors go on to discuss options for the shaping of a postgraduate project in creative and critical writing studies, which is the model I arrived at later in the degree: "I do encourage students to tackle their 'critical' research before beginning the 'creative' (or at least at the same time) because the ideas and thoughts explored in this research often then take shape within the creative in surprising and interesting ways" (p. 3).

field" (Olson, p. 239) to establish a poetry that was founded in the expansion of energy upon the page. David Herd, in his introduction to the essays collected in *Contemporary Olson*, writes that Olson's projective ideas were "long in development" and were "variously termed… 'Projective Open or Field Verse'." His was a poetics shaped by a diversity of "intersecting practices and disciplines" where the term 'field' – as Herd writes, "the metaphor on which all of Olson's innovations hinged," took on many possibilities.[40] The fact that Olson's writing "rests deeply on the degree to which it re-negotiates space" (Herd, p. 17) situates projective space as mutable, and can indicate degrees of unsettledness in the poems themselves, a particularity that post-projective poetry picks up on. The idea of field as it pertains to poetry is also adopted by Lyn Hejinian and William Carlos Williams as 'field work' and 'field of action,'[41] respectively, to situate poetries looking to open form to invite innovative practice. Furthermore, the term 'field' continues to find ground with contemporary poets, such as site-specific and open form writer Harriet Tarlo who identifies openness in form as a field, "an ancient, fundamental way of thinking about containment," a field representing "worked language in a page or, latterly, screen space."[42]

  With Olson I share some correspondence in his determining of field composition emerging from the energy of the poet, the process of composition enacting, he writes, "at *all* points get on with it, keep moving, keep in, speed, the nerves, their speed, the perceptions, theirs, the acts, the split second acts, the whole business, keep it moving as fast as you can" (Olson, p. 240). But rather than seeing the field as poetry of the instant, I claim field as something one moves across as well as dually inhabits, a field that one dwells in and in so dwelling, is thrown by the experience.

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[40] Herd provides us several definitions of the word field, such as "to work from the ground up, an 'area of open land'… [although] the designation of a given 'area' is on some level at odds with the definition's basic assertion of openness" (p. 2). David Herd, ed., *Contemporary Olson* (Manchester: Manchester University Press, 2015), pp. 1-2.

[41] "William Carlos Williams… proposed in 1948 that a poem be approached as a "field of action,"" which appears in a footnote to *Projective Verse*, <https://www.poetryfoundation.org/articles/69406/projective-verse> [accessed May 2, 2017].

[42] Harriet Tarlo, 'Open Field: Reading Field as Place and Poetics', in *Placing Poetry*, eds. Ian Davidson and Zoe Skoulding (Amsterdam: Rodopi, 2013), pp. 113-148, (p. 114).

Poet Robert Duncan, a contemporary of Olson and with whom Duncan corresponded regularly,[43] admits a projective practice as he writes of 'openness' that "must have recesses."[44] From the opening of *The Architecture: Passages 9,* Duncan borrows text from Gustave Stickley's 1909 book *Craftsman Homes:*

> […] it must have recesses. There is a great charm in a room
> broken up in plan, where that slight feeling of mystery is given
> to it which arises when you cannot see the whole room from any
> one place […] when there is always something around the corner. (*Bending the Bow*, p. 26)

Where interregnum breaks with narrative, these instances of deliberate pause also become 'recesses' and the work is slowed down to open a space of belonging which includes debris. Duncan's distortion of "recesst" and his 'stage becoming dark' figure a link between rising (an earlier mention of "the staircase… forms a link between the social part of the house and the upper regions") and falling. The furniture of the home, and Duncan's page space, naturally holds organic tensions and the promise of a dwelling.

Duncan's interest in the openness of form is helped by his term "the artist of abundancies," depicting the poet who "works with all parts of the poem as polysemous, taking each thing of the composition as generative of meaning, a response to and a contribution to the building form" (*Introduction*, p. ix). In this way, my poems which are drawn from the archive as memory, as fact, and as history do intersect one with the other, just as Duncan suggests that "each part as it is conceived as a member of every other part, having, as in a mobile, an interchange of roles, by the creation of forms within forms as we remember" (*Introduction*, p. ix).

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[43] Robert Duncan writes of the impact of *Projective Verse*, "[Olson] whose "Projective Verse" essay still challenges and can not be taken for granted in my thought. Each time I understand it anew." Charles Olson and Robert Duncan, *An Open Map: The Correspondence of Robert Duncan and Charles Olson*, eds. Robert J. Bertholf and Dale M. Smith (Albuquerque: University of New Mexico Press, 2017), p. 176.

[44] Robert Duncan, 'The Architecture: Passages 9', in *Bending the Bow* (New York: New Directions, 1968), p. 26.

Concerning form, Angela Leighton asks why form matters, and why it is at once "utterly familiar, yet also unspecific, abstract, aloof."[45] Form is complexity itself – at once "an essential shaping principle," it seems "self-sufficient and self-defining" but remains "restless, tendentious, a noun lying in wait for its object," not to say anything of its alternative and "innumerable associations" (ie. transformed, deformed, reformed) (Leighton, p. 1-2). Form in this instance, despite its contouring and identifying nature, can also be suggestive of a continued potential to remake. Marjorie Perloff labels this kind of restlessness in form, within a contemporary poetics occupied by hesitation and Leighton's 'self-sufficiency' alike, "the new exploratory poetry (which is, after all, frequently "prose") [that] does not want to be labeled or categorized" (Perloff, p. 166). My interpretation of this restless form in the parcel of post-projective shaping is an overdetermination of the page.

Poet Lyn Hejinian interprets form by bringing up-to-date the terminology of Olson while expanding on her own articulation of open and closed. She identifies "closed text" as "one in which all the elements of the work are directed toward a single reading of the work. Each element confirms that reading and delivers the text from any lurking ambiguity," and an "open text" as "all the elements of the work are maximally excited; it is because ideas and things exceed (without deserting) argument that they have been taken into the dimension of the poem" (*Inquiry*, pp. 75-76). My own poetry follows the 'open text' model, where the material entering the poem is in excess as it is instructed by its accumulatory nature, setting the work within a dynamic field. I'd like to point to Rachel Blau DuPlessis' writing as an example of my own poetry's form, inviting memory and 'waywardness', where restlessness in form in *Ponds Close* is a means of not forgetting the struggle with the past. DuPlessis writes of her own long-form work:

> [The title *Drafts*] signals that the poems respond thematically and
> structurally to the problem of memory by undertaking to replicate the open-
> ended displacements and waywardness of memory in poetic form, playing
> with the textures of memory, including its unexpectedness, its flashes, its
> fragmentations, and its erasures […] the work became malleable and porous,

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[45] Angela Leighton, *On Form: Poetry, Aestheticism, and the Legacy of a Word* (Oxford: Oxford University Press, 2007), p. 1.

and yet framed [...] the project began as a set of heuristic, but self-reading acts, casting myself into the possibility of this making. (*The Serial as Portal*)

My own work follows an exploratory model, where collected fragments, notes on composition, and critical readings help to shape the emerging structure of the collected poetry over the course of ongoing edits to the poems. Framed within the post-projective archival field, I wanted the poems to possess a sense of the unexpected, just as the archive is unexpected and as memory, itself unreliable, can seem an erasure of the past. These two concepts informed the thinking behind my title, *Ponds Close*. The title responds to the idea of a trusted frame of reference (the pond, here representing form itself) changing shape (form and content's relationship), and disappearing (memory's unreliability). Just as a pond can appear in an indentation of the earth, or can be born of vast sums of rain water or sea water, leaving deposits in the earth when they temporarily relocate, I appreciated the ambiguity of a temporary address in both 'ponds' and 'close', as well as the title's conceptual framing of memory that can fill up and equally evaporate. DuPlessis' "open-ended displacements and waywardness of memory in poetic form" (*The Serial as Portal*) can be applied to the metaphor of non-closure and of repeat materials and forms, and such articulations of open-enedness and wandering are present in my poetry.[46] Passages in *Ponds Close*, which may seem inert, are motivated by means of movement by water imagery and in its accumulation, alongside the sense of heaviness and inundation that accompanies its sinking, its drowning and the movements forward and back. The archival field is a site of accumulated debris, of excess, of waste text and waste memory, and of visual shapes inhabiting and revealing memory's excess.

I followed the material of water as a conductor through which small histories play out. Water serves as sediment, as something that leaves a trace behind and yet can be indefinable, implicating memory's accuracy. The collection of poems move from the personal archive (philosophy, narrative, facts) to dictionary entries to history (Ancient

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[46] I'm reminded of Bachelard writing of spaces of "inside and outside exchang[ing] their dizziness." Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Books, 1994), p. 221.

Rome) to instructions and to guidance notes. These inclusions set up an overdetermined page, and as it relates to my own poetry, the phrase 'overdetermined space' was used early on in my project to describe my own work. The work embodies the tradition of Olson's open field while moving it forward in textures of prose and fragment and in the action of syntax and in footnotes in the poetry itself. Here, the idea of form is as accumulation shifted by flood and by sinking, with the preoccupation of the poem's non-closure embodying a kind of sinking effect as well. This presents an experience of the reading as inundation, where the method of the work is to serve as a guidebook through a memory archive.

The Poems of *Ponds Close* and their Inheritance

I didn't realize at first that I'd been drawn to women poets writing in a shared field whose work constitutes both openness in form and what could be considered an overdetermined or inundated page by means of material. *Projective Verse* provided women poets with the impetus to blur boundaries on the page, examples of which can take shape in the plurality or difference of the line, in collage-based fragments and in palimpsest and supplementary gestures within the body of the page, for instance. This shaping contextualizes content as the blurring of plural forms can instruct unfixed narratives.

Poet Kathleen Fraser, who published and edited the innovative women's writing journal *HOW(ever)* from 1983-1991, provides an account of women poets navigating a "charged field of authority and fluency," situating an erasure history of women writers who wanted to break from the authority of male writers.[47] In *Translating the Unspeakable: Poetry and the Innovative Necessity*, Fraser looks to identify women poets experimenting with form whose poems were "expanding onto the FULL PAGE," poets that took as their starting point *Projective Verse* (Fraser, p. 175). Fraser refers to the

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[47] Kathleen Fraser, *Translating the Unspeakable: Poetry and the Innovative Necessity*, (Tuscaloosa: The University of Alabama Press, 2000), p.175.

openness and expansion of Olson's field poetics as an "immense, permission-giving moment" for women considering "the *visualized* topos of interior speech and thought" that presented the page as a site for possibility (175). This practice was helpful for women in particular to provide "an urgency toward naming, bringing voice to off-the-record thought and experience" and Olson's page provided a "clear concept of PAGE as canvas or screen on which to project flux," and this unrest determined the move for women poets toward a poetry resistant to "any *fixed* rhetoric [...] implied or intoned" toward a poetry which challenged the confessional "I" and "in some cases drastically reconceived" the initial contributions of Olson (175-7).

Just as "the occasion of the empty page became... an open canvas; a "screen of distance"" (177), my own practice identifies with the impulse toward openness and the necessary distance that can play out in form as a result of the emotional work of writing the past can afford. As well, an invitation to Fraser's idea of an "evolving hybrid poetics" appeals to me, that theoretical way of thinking which inspired a "writing against and away from prescribed limit and pursuing idiosyncratic models [with] more room to capture the muted and mutating parts of a partially languaged poem"(1-2). Whereas hybrid suggests a merging sensibility and writing against constraint suggests an invitation toward dispersal, or debris,[48] my own work emerges as incomplete debris by means of alternating voicelessness and acknowledging what has been altered and what remains.[49] It is an archival process which encourages my work to hesitate and to trespass in various and flexible forms, made evident by the narrative thread that permeates my creative project: an alienated sister facing and re-imagining the experience of an absent sibling through the medium of swimming, and, of metaphorical

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[48] It was through my own use of the term 'debris' at the 2016 'Poetics: the Next 25 Years' conference at the University of Buffalo that I was urged to pursue my ideas of 'debris which might populate the field' and 'debris, loss, and trace' as a place to chart difference in the accumulatory post-projective field.

[49] As William Carlos Williams once noted in a letter, which I take to be a judgment of the everyday and of memory both, "There are so many things in the world as we commonly imagine. Plenty of debris, plenty of smudges." William Carlos Williams, *The Selected Letters of William Carlos Williams*, ed. by John C. Thirlwall (New York: New Directions, 1957), p. 94.

drowning in place, all the while the mute brother and the mutating memory performing

its disjunctive state.

I welcome Peter Quartermain's assessment of this process – a poetry which

'absorbs' the marginal, the struggles of the everyday, a poetry that is not defined by

symmetry, but rather "is free to be inarticulate… even to stutter."[50] This kind of

hesitation and dispersal that can develop in the openness of the field dynamic can also

invite the circumstance of being thrown from what is known and can ultimately position,

while also complicate, dwelling. Whereas Olson's field is invested with scored speech

and kinetic movement, the post-projective field is lived-in and dwells in the experience

of thrownness and excess.

It may be helpful to note where Olson's influence landed women poets,

according to Fraser, who "enter[ed] literature after 1960 [and] gained access to a more

expansive page through Olson's own visual enactment of "field poetics," as mapped out

in his major exploratory work, *The Maximus Poems*," (Fraser, p. 174-5). It is here where

evidence of expanding and investing in the material of the past (through the epic figure

of Maximus) is noteworthy to Fraser. She continues:

> [Looking at] *The Maximus Poems*, one can begin to grasp Olson's graphic
> intervention in the field of the regularized page. Reviewing, then, a selection
> of pages from the dozens of spatially innovative texts published by women
> during the years since the arrival of Maximus, one may read their alterations
> and detours. (178)

Fraser suggests that the landscape of Olson's new open page, one with "spatial,

historical and ethical margins," did help American poets (such as Susan Howe) to not

only engage with openness in writing, but to begin to explore and in some cases take up

new modalities within a renovated sense of the page. This adopted, and adapted, page

space transitioned into a strategy of placement, "I don't believe that a single woman

poet who entered this "field" knew, ahead of time, precisely how or what she would

project into/onto its emptiness, nor how that field would assist in producing these

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[50] Peter Quartermain, *Disjunctive Poetics: From Gertrude Stein and Louis Zukofsky to Susan Howe* (Cambridge: Cambridge University Press, 1992), p. 3.

works" (177.) Of such "alterations and detours," (178) Fraser notes of Howe's work setting itself apart from 'field poetics' while also acknowledging it, her "radical assessment of canonical notions of history and language […] her poetics rejecting the possibility of definitive statement […] [and the writing's energy] aris[ing] from a series of tensions" (183).

My own work also seeks to reject definitiveness, as the sense of not closing can continue the experience of estrangement from a loved one that often plays out in the poems as incomplete resolution. It is in the archival field where an inside-outside articulation between expressions of inundation and recovery occur in my creative project. My methodology allows the material of the archival field to simply 'be', and I model it in part after Benjamin's method of montage, where he writes that "the rags, the refuse – these I will not inventory but allow […] to come into their own."[51] Bloomfield writes of Benjamin's writing on history – and for my purposes writing produced in the archival field, that it "eschews narration and explanation in favor of a "making use" […] [while presenting a] constellation of undigested materials whose very juxtapositions allow them "to come into their own."[52] That the material of the poem can be related to waste products enters into the discourse of the poem and is given use value while giving rise to an increasing world of material.

Not unlike the tensions characteristic of Howe's poetry, the poems in *Ponds Close* are a collection of writings that position the debris of memory in an accumulated textual body by means of gathering and dwelling. Pitted to this body is a sense of the instability of place, of both dwelling in place and the subsequent inundation of said place, enabling narratives of fluctuation and fracture to disable or stall interconnectivity of the whole. This is as an archive, and the field in which the poem is written is accumulatory in nature and can welcome diversity in subject, form and material.

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[51] Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 1999), p. 460. DuPlessis, writing of Benjamin's project, considers it best: "a suggestive, collaged, intense, raggedy, frustrating, startling text, porous by virtue of its refusal to construct argument" (*Blue Studios*, 201).
[52] Mandy Bloomfield, *Archaeopoetics: Word, Image, History* (Tuscaloosa: The University of Alabama Press, 2016), p. 18.

Accumulation, contributing to the sense of uncertainty of place, is defined as a heap, amount or quantity formed by successive additions, and as a process of heaping up, amassing. The archive problematizes category and formation, and as a critical trope can come to represent paradox in its "movement between excision and excess" (Nuttall, p. 295). The poetry collection's gathered material, and its process of gathering, is just that paradox – at once a process of exclusion and of excess. The poems of *Ponds Close* represent just that as they navigate the fading but familiar experience of memory in an overdetermined archival field inundated with material.

These poems struggle to accommodate the variability of memory. According to Julie Bacon, the archive is at once unmeasurable as "at its loosest, the archive is memory itself, which has no fundamental material form, and is not accessible by another" (Bacon, p. 52). This would suggest an impenetrable archive but for the facility of the poem to make memory visible on the page. But it is by writing the poem, in the working through it, that the textual work takes on an imaginary property that assigns it the condition of partial truth.[53] One could suggest the poem's condition to be paramnesic, involving distortions of memory that register as unreal or illusory,[54] but the scope of the work really involves negotiating with excess, as Nuttall writes, "Imagination can keep excising the archive, replenishing it with things that were not there at the beginning" (Nuttall, p. 299). Furthering this replenishing activity, the vehicle of the writing work in *Ponds Close* is a relationship of drowning and resurfacing.

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[53] Plato, in his depictions of a model city in *The Republic*, states that poets are essentially unwelcome due to their proclivity to interject what Griswold identifies as 'falsehoods, but falsehoods held up as models of good behaviour'. Plato goes on to give various reasons for why poets' compositions should not be trustworthy – from poems being emotionally influential and given to persuasion to causing the corruption of youth who are too young to be able to know any better. For our purposes, the poem engages with flawed memory, naturally, and any further identification of poem as fabrication is beyond the scope of this project; in a similar vein, beyond the scope is also the discussion of Plato's discourse on the reliability of memory vs. writing as found in *Phaedrus*. Charles L. Griswold, *Plato on Rhetoric and Poetry* (2016), <https://plato.stanford.edu/entries/plato-rhetoric/>, [Accessed August 15, 2018].

[54] 'Paramnesia', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/234699> [accessed 18 May 2018].

The collection's archival force lies in bringing forward the unsettling experience of being divided from what is known through the disruptive events of separation, isolation, abandonment, and death. As a result, the collection exhibits no real sense of completion or beginning, only endings that carry on to contribute to more endings. The texts are as peripatetic narratives and are therefore disruptive, providing no real sense of permanence, expanding to reach back to an earlier discourse while at once bridging the activities of the present. These are what I call debris narratives, and are similar to DuPlessis' conception of a narrative as "to be thought of as a back-and-forth in time, a constant re-authentication of the original impulse."[55] The poems, therefore, can fail to make relation while at once situating experience as palimpsest. This invites non-closure and is suggestive of impermanence. My collection references Freud's expression "nothing that has once taken shape can be lost," and the quote extends to mention that "everything is somehow preserved and can be retrieved under the right circumstances."[56] I mean to connect this to the archival impulse to keep hold of material. And yet despite things being lost along the way, absorbed together with other artifacts, going missing in the archive – the presence of the artifact can remain. This activity is made explicit in the final section of *Ponds Close* entitled *Sediment plumes*, where the inundated quality of the field is met visually through words and images intersecting one with another. Here, overlaying serves as interruption, suggestive of waves on the water which also signals the activity of drowning. The shapings are also as sediment, some lighter in colour and as if hidden – visually obscured through lack of clarity, can be rediscovered as isolated fragments and can suggest a remainder of what was; the left over remnant serving as a kind of ghosting. The layering also presents space as anxiety, the not knowing what will emerge responding to the inundation of textual deluge. As a result, these poems make predictions about the activity of gathering and dwelling, and through gathering behaviours, explore the sense of *being thrown*.

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[55] Rachel Blau DuPlessis, *Some Interpretive Puzzles within Seriality* (2015), <http://www.manifold.group.shef.ac.uk/issue15/RachelBlauDuPlessisEssayBM15.html> [accessed 13 November 2015].
[56] Sigmund Freud, *Civilization and Its Discontents* (London: Penguin Books, 2002), p. 7.

In some sense form and dwelling are interchangeable in *Ponds Close*. When I consider the poetry as adhering to a consistent frame, despite the form of an individual poem fluctuating as in the case with the brief lines in the first section *Jetty* and the longer more prose-like poems in *Anatomy of river walk*, it is characteristic of the deep mappings of memory. What comes through is a foundation of gathering and through the gathering sensibility, founded in drawing material from the archive, I connect the poems to acts of memory. As the collection navigates a collage work of family history, connections unknown to a past and present life, and the speaker's own inheritance from an estranged family, the poems inhabit both real and constructed environments.

The poems respond in the archival field in the way that memory responds in its overly charged space of forgetting. In its faultiness of promise and recovery, memory is similar to an archive, that which "seems to promise the recovery of lost time, the possibility of being reunited with the lost past, and the fulfillment of our deepest desires for wholeness and completion."[57] Helen Freshwater describes the archive's allure, that the "attraction of the archival object […] becomes a substitute for a lost object: a temporary satiation of the quest for full identity" (Freshwater, p. 738). *Ponds Close* pursues resolution in seeking to locate the lost brother and then never finding him, and this lost reconciliation finds its way through the collection of debris narratives, as if being pursued by memory's ghosts. I am reminded of Anne Carson's own writings on her lost brother in *Nox*, a book compiled from the debris of her brother's letter fragments, from photographs, used postage stamps, words solo and in various lengths of line, and Latin translation, inspired from Catullus' own writings on his deceased sibling. These fragments, as do my own, make up the textual body. In their formal presentation that is unfixed by structural order, other than their containment within an archival field, they resist categorization. Just as DuPlessis writes of the structure of her work, "I did not want hierarchy or claims of controlling authority over a set of materials;

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[57] Helen Freshwater, 'The Allure of the Archive: Performance and Censorship', in *Poetics Today*, 24, 4 (2003) pp. 729–58 (p. 738).

thus I chose "collage" and "the field" as modes or methods of thought,"[58] so too do I seek to allow the materials of the field to combine intuitively and without a 'controlling authority'.

The lack of hierarchy over materials is present from the start of *Ponds Close* in the first poem that begins the collection. It suggests attentiveness to the ideas of openness, clearing, and memory while setting up bewilderment that can accompany the material of the archive, as Freshwater writes that "any figures we encounter in the archive are ghosts… their original significance will remain undetermined, open to interpretation" (Freshwater, p. 738). The poem is tied to fluency of form – form as clearing and at once excess, memory as clearing and at once conduit ("It is itself the clearing   a watercourse a memory place"), and is suggestive of the measurements of the field itself. I also realize that any analysis of a textual work is a sorting, and that this is an archival practice. And in the sorting, the uncertainty of interpretation makes itself explicit in the broad-spectrum section titles. The poems are divided into five sections and include: *Jetty, Anatomy of river walk, Daguerreotypes, Field notes*, and *Sediment plumes*.

In the first section, *Jetty*, the poems represent the speaker's broken link to the past and recall the physical jetty, at once in the water and at once on land. Recollection is achieved both visually – through evoking swimming by means of line lengths as if short strokes forwards and backwards, and with reference to movement varied with the impact of memories surfacing, such as "What combination sets the possible landscape? / Gasping, gliding, kicking", and "Some metal architecture is what we climb." The speaker seeks to escape the turmoil of that which is not what it seems: the 'slipping' sea, "The flat sea, down my throat and without effort" while establishing memory as illness, "This is how I come by water, *before the diagnosis, after the diagnosis of the diagnosis,*

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[58] Rachel Blau DuPlessis, 'Dim Sum: Rachel Blau DuPlessis', in *Delirious Hem* (2008) http://delirioushem.blogspot.co.uk/2008/02/dim-sum-rachel-blau-duplessis.html [accessed 5 July 2015].

before and after."[59] And even in small calculations of rest, the body swells in excess, "Of these small arrangements, *les restes,* pawing the legs, circling the arms." *Jetty* explores the sense of being thrown into the same environment again and again, where "Debris connects the water practice." *Jetty*, from the French word *jeter*, means 'to throw', and the term aligns itself with archival sensibility in its distancing from the subject and in its smaller gestures which serve as singular movements.

In the following section, *Anatomy of river walk*, the poems move from the instructional first section to visually mimicking a sense of slipping into the water, of sinking and of drowning in the material both of the page and of memory itself. Each page 'sinks' through a gradation of black to increasingly lighter shades of grey. This has the effect of supporting the emotion of the work of memory on the page as it seems the text is getting lighter, coming to the surface and emerging from the experience of drowning. As the poems move through an anatomy of water imagery – I chose 'river' as the vehicle of water in this section to indicate indirect paths chosen by individuals in the archival field, the water itself can also dry up and evaporate. It is as if walking through the experience of reduction, of change, and of variations on gathering, dwelling and incompleteness. I am reminded of Ron Silliman's *The New Sentence*, where he positions sentences as "identical to a line" that result in sentences with "an interior poetic structure."[60] His interest in 'recasting' lines to appear as sentences present certain qualities I'm interested in. Particularly, in his identification of the 'new sentence', such as "the paragraph organizes the sentences" and "the paragraph is a unity of quantity, not logic or argument" (Silliman, p. 910), what is helpful for the poetry of *Anatomy of river walk* is the focus on the effect of a block of text which, alongside my often truncated 'sentence-lines' which can be applied to the idea of excess, help to further the poems' interior structure of inundation as the poems respond to memory and to place. My sentence structure follows the principle of Silliman's syllogistic movement in so far as they can offer more than one conclusion. As it concerns *Ponds Close*, expressing more

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[59] Jacques Derrida, *The Work of Mourning* (Chicago: The University of Chicago Press, 2001), p .178
[60] Ron Silliman, *The New Sentence* (New York: Roof, 1989), p. 90-1.

than one conclusion mimics the fracture present in an archive in both the inclusion of certain artifacts and the exclusion of others.

Daguerreotypes is suggestive of the antiquated photographic process – *daguerreotypy,* which is, again, suggestive of water imagery. The process itself includes vapour and is a mystical practice involving a surface temporarily presented to light. The title of this section is meant to signal a repeat acknowledgment of the process of immersion and illumination and suggests a connection to the start of the collection, where light and loss is equated with openness ("Lichtung *the full or the nothing opening*"). The first poem starts at once at the beginning and in the middle of a narrative and establishes archival presence while also suggesting a connection to the past, "I have been taking this photograph for several years."[61]

The second poem (ii.) borrows words and images from the first: 'architecture', 'mapping', 'falls'. The recurrence establishes a link with the speaker from the first section and begins a more comprehensive settling into narrative that defines the memory of the speaker and her brother, a great swimmer who, despite charged emotional evidence in the poems, does not drown, "My brother came to swimming quick, folding into lakes and out of them / towards Arcadia"; the sister struggles with 'perimeter', 'land', finally succumbing to the 'trauma' of her continuing fate, "Drowning occurs and what they say is it occurs without warning." The remaining poems weave debris narratives of the past – of materials read and of experiences had, in and out, some confronting the death of a father, quietly, "My father walked with a pillow under his arm. After a long sleep I followed him, whispering βάρβαρος, βάρβαρος." while evoking Classical phrases and figures that indicate a world beyond knowledge and which tie the brother and the father to robust figures and imagery, recalling my own Classical

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[61] I'm reminded of DuPlessis' *Draft 87: Trace Elements*, in which she examines what is left behind and where "every photograph is an archive" and "each memory is many memories." Rachel Blau DuPlessis, *Pitch: Drafts 77-95* (Cambridge: Salt Publishing, 2010), pp. 80, 82.

study on the pre-Socratic philosopher Parmenides. Although the poems tend toward waywardness,[62] their forms submit to one conclusion: "All real shaping is recovery."

I wanted the following poems in *Field Notes* to inflect the section as if crossing archival fields. Here, the field is compiled of notes which are drawn from definitions, notes from other fields, recipes, and dreams that 'flood' the pages with excess material. Situating the poems in the lower half of the page continues a sense of being under the water while exploring the continuing trope of gathering "Valerian / for *currents* [...] Goldenseal to vertical the heart," of expanding etymology and of the further distancing from the brother, "A jettied thing contains both possibilities: fracture, independence."

Throughout these poems I wanted to hint at hesitation, that what is left out, excluded as an incomplete thought or action, serves as a remainder that can trigger further excess through accumulation. As a result of that accumulation, the experience of thrownness emerges and it is through the effects of accumulation in the archival field that I mean to discuss thrownness, rather than in a strictly Heideggerean sense, when I turn to my essay dedicated to the matter.

In the final section, *Sediment plumes*, perhaps the most indicative of post-projective thrownness in that the experience of accumulation is most representative through visual palimpsest and over-writing, the space builds up a mass of words in an effort to stay afloat, utilizing actions such as 'singing', 'leaving', 'clearing', 'hunting' to escape inundation. The experience of these poems also exhibit the currents of one's life, struggle and movement through word visual cues and word choice such as 'flatness', 'debt', 'currents', 'augury coming into view'. The final three poems are suggestive of the mythology of memory and, through its cleaving, the predictions we make based on surrounding gestures while caught in the spirit of memory's accumulation. The moment never breaches the periphery as it keeps the experience open, as I write, "we did not cry but hid." But just as water has been divided "into its realms: ponds, rivers, lakes and

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[62] Recalling the earlier quote from DuPlessis, the "open-ended displacements and waywardness of memory in poetic form, playing with the textures of memory, including its unexpectedness, its flashes, its fragmentations, and its erasures." Rachel Blau DuPlessis, 'The Serial as Portal', 2003.

seas," it happens that "water itself does not hold a great respect for those boundaries […] Water does not perform to order."[63] I would extend that metaphor to include the boundary shaping and blurring activities of the archival field.

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[63] Tristan Gooley, *How to Read Water: Clues and Patterns from Puddles to the Sea* (London: Sceptre, 2016), p. 10.

Post-Projective Excess

In the introduction to *This Is Not a Pipe*, James Harkness discusses Michel Foucault's interpretations of resemblance and similitude, where the latter lacks the stability of the former and is expressed by the measure of drift, as he suggests that "things are cast adrift, more or less like one another without any of them being able to claim the privileged status of "model" for the rest."[64] Picking up on the idea of 'things cast adrift', a poem seeking no substantial order within an *archival field* can present as unfixed and contribute to variable meaning alongside adjacent material. Foucault's idea of heterotopia contributes to post-projective excess within such a drifting paradigm, each artifact being representative of 'other place' and of which each can seem to be rootless in an overdetermined archival field. In the essay that follows, I will show through examples how the work of contemporary poets Susan Howe and Rachel Blau DuPlessis make a post-projective activity of excess explicit.

Post-projective excess accumulates technique as well as material, presenting through a practice of writing in the archival field elements of overwriting, digressions of undigested material, typographical over-emphasis, micro-narratives, palimpsest, and gloss – such as footnotes and handwritten or manipulated text, to the page. Interpretations of the histories present in the poems of Susan Howe and others gather what I call 'debris narratives', that is "any accumulation of loose material"[65] that develops from the archive's natural inclination toward excess and present at once as independent narratives within a shared field. And as fragmented histories begin to take the form of a collective of drifted accumulations, debris is formed by admitting disparate materials into the archival work.

The archive itself is a site of excess as it reliably takes us to unexpected places in our engagements with unexpected materials. It behaves like a heterotopia in its fundamental soliciting of the reinterpretation of place. Formed by an accumulation of

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[64] Michel Foucault, 'Translator's Introduction', in *This is Not a Pipe*, ed. and trans. by James Harkness (Berkeley: University of California Press, 1982), 1-12 (p. 10).

[65] 'Debris', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/152277> [accessed 11 March 2017].

material, poetries of excess can be the result of contributing several histories – personal, fictional and documentary in nature, to the page. Karen Jackson Ford suggests that a poetics of excess can "contradict, revise, and affirm existing meanings […] [and] also generate new ones." Accordingly, women poets, claims Ford, practicing excess in writing can be said to *"write too much, reveal too much, and push their poetics too far."*[66] However, in Howe's distinctive poetry and equally distinctive process – of the latter she comments "the content is the process, and so it changes,"[67] and of whose work it is said inhabits "a kind of hybridization of writing practices,"[68] we see her poems and sequences engaging in disjointed revealing that exchanges Ford's 'pushing' for breaking. Howe writes of such breaking as contributing to the way she begins a project:

> I start in a place with fragments, lines and marks, stops and gaps, and then I have more ordered sections, and then things break up again […] I think a lot of my work is about breaking free: starting free and being captured and breaking free again and being captured again […] It just seems that I end up with this place that I wish I could belong to and wish I could describe. But I am outside looking in. (*Talisman*, p. 165)

Paradoxically, Howe seeks belonging amid a consistent system of difference. This sustains a practice of disjointed composition and is intuitive of Howe's architecture of building, layering and obscuring text-based components. The distance of the poems from achieving a sense of united place, coupled with Ford's 'contradicting, revising and generating' production toward excess, invites heterotopia.

Heterotopias are place-building and their detachment from other places signals a perpetual condition of entering and of leaving. This is also a kind of excess. Carol Watts presents a sense of place in poetry as once "wholly given and familiar as a

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[66] Karen Jackson Ford, *Gender and the Poetics of Excess: Moments of Brocade* (Jackson: University Press of Mississippi, 1997), p. 11.

[67] Susan Howe, 'Talisman interview, with Edward Foster', in *The Birth-mark: Unsettling the Wilderness in American Literary History* (Middletown: Wesleyan University Press, 1993), p. 165.

[68] Susan M. Schultz, 'The Stutter in the Text: Editing and Historical Authority in the Work of Susan Howe', in *A Poetics of Impasse in Modern and Contemporary American Poetry* (Alabama: University of Alabama Press, 2005), <https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_6_2001/current/readings/encounters/schultz.html> [accessed 12 October, 2017].

neighbourhood" and as "subject to the forces and flows of homelessness and belonging, curious nonlocalities."[69] These contrasting concepts help to articulate the idea of the changeability of place, and in Watts' case are also "understood as a form of practice," while also facilitating the activity of an archival field to "reveal a raft of topographic or spatializing intents and differences, lived alongside and unthought, which the poetry itself continually breaks open" (C. Watts, 282). Watts considers the "relation of poetry to place" difficult to determine in part as the idea of place can fluctuate. Dwelling, in this case as concerns a place of habitation, focuses on both being in a place and inhabiting that place. This distinction is valuable for poetry navigating a 'raft of intents and differences' that upsets this relationship, as can be determined of Howe's work. Despite a lack of address or addressee, a poem can share the identifying features of the environment which shapes it and therefore influence its making. As the archive's task is to point us elsewhere, these 'topographic or spatializing' revelations can also isolate materials in a poem and increase their excessive nature, where rupture precipitates more endings.

Derrida positions the archive as a fever that longs to return to its beginnings, a fever which "run[s] after the archive, even if there's too much of it [...] it is to have a compulsive, repetitive, and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness."[70] The archive falsely assures us of comprehension and of completion in the presence of excess, where what truly makes up an archive is only fully represented through its segmented parts. The 'compulsive, repetitive' archival fever can impart an intention to return again and again, and the articulation of this movement invites fracture to occur in poetry of the archival field. But even absences – in narrative cohesion, of intersecting and overlaid distinct histories that blur or compete for prominence – which can recall a longing for the past or for a lost object, contain the suggestion of excess in the recurring gesture toward otherness. The archive becomes a

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[69] Carol Watts, 'Zeta Landscape: *Poetry, Place, Pastoral', Placing Poetry*, eds. Ian Davidson and Zoe Skoulding (Amsterdam: Rodopi, 2013), p. 282.
[70] Jacques Derrida, *Archive Fever: A Freudian Impression,* trans. by Eric Prenowitz (Chicago: University of Chicago Press, 1996), p. 91.

site for breaking with the past and for projecting into the future, just as excess can be equated with waste – as presented by Christopher Schmidt in *The Poetics of Waste* and contributing to the new discourse of 'waste studies', situating waste and its remains as "civilization's *other,*" performing "unwanted productions of the past that haunt our present."[71]

Inscribing a poetics of excess invites a potentially problematizing discourse, as a methodology that serves as host to a complex field of interactions to help form productive tensions can also trouble the idea of likeness in form. To help satisfy an inclusive approach, I draw on Foucault's identification of heterotopia. The term heterotopy, meaning 'displacement in position' or 'misplacement' (from the Greek *hetero-topos*, 'other place'), can lend definition to the variable parts that make up an overdetermined network. The post-projective page is such an overdetermined space that gives "expression to more than one need or desire"[72] while at once presenting more determining factors or conditions than are necessary; this is a poetry which can thereby lead to more than one position and be given to more than one tendency. As these expressions, occurring visually and textually, are given to isolating moments and juxtaposing relationships at once, they can begin to define a poetry of excess.

Writing about the history of spaces, Michel Foucault writes that the modern experience – for our purposes the contemporary[73] – is one of juxtapositions, dispersion

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[71] Christopher Schmidt, *The Poetics of Waste: Queer Excess in Stein, Ashbery, Schuyler and Goldsmith* (New York: Palgrave MacMillan, 2014), p. 16.

[72] 'Overdetermine', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/134479> [accessed 20 April 2018].

[73] Of the problematic definition of contemporary, Theodore Martin in *Contemporary Drift* proposes "how difficult the question is to settle." Martin claims the term represents "not a period" nor "mere presentness," and is "an unreliable form of historical measure, a periodizing term that doesn't quite manage to periodize." Furthermore, "with no agreed-on beginning and no ending in sight, the contemporary does not so much delimit history as drift across it… [and if] the contemporary is merely synonymous with the ceaseless flow of present experience, it ceases to have much discernible meaning." Despite Martin's call for a more comprehensive definition of distinctive periods presently referred to as 'contemporary', current poetics discourse continues to identify present writing as such and although I also object to its broad reach, I will refer to poets writing in the current period as contemporary as it concerns my project. Theodore Martin, *Contemporary Drift* (New York: Columbia University Press, 2017), pp. 1-5.

and an intersecting network of connecting points that provide a certain satisfaction for "our primary perception […] [which holds] qualities that seem intrinsic […] [as] internal space" (*Of Other Spaces*, p. 23). He identifies internal space under such considerations as "transparent space […] encumbered space; a space from above, of summits or on the contrary a space from below […] or a space that is fixed," (23) and proposes that "we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities."[74] Positioning space as concomitant to heterogeneity is helpful for post-projective efforts distinct in arrangement and content, helping the poem to locate the nature of accumulation at work in the form of excess.

Just as Foucault points to the 19th century's obsession with history as concerned with "themes of the ever-accumulating past,"(22) the archival field can constitute an ever-accumulating present.[75] The poem takes the lead from peripheral space that is "a set of relations that delineates sites which are irreducible to one another,"(23) and thus sets up bordering, spatial relationships while fanning interactions for various occasions of expression and of habituation. Foucault reminds us that heterotopias function as a kind of disorder, where "fragments of a large number of possible orders glitter separately."[76] This fragmented state, he believes, is "'laid', 'placed', 'arranged' in sites so very different from one another that it is impossible to find a place of residence for them, to define a *common locus* beneath them all" (*The Order of Things*, p. xix). In addition, heterotopias interrupt while "secretly undermin[ing] language […] [with] less apparent syntax which causes words and things (next to and also opposite one another) to 'hold together'" (xix). It is not surprising then that hetero-topos, the 'other places' that occupy as sites of excess, can "desiccate speech, stop words in their tracks […]

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[74] Foucault's identification of an heterogeneous space is similar to archival activity, "the space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space," p. 23.

[75] As concerns the accumulation of archival material through time, Foucault refers to "museums and libraries" as spaces of "indefinitely accumulating time… in which time never stops building up and topping its own summit," 26.

[76] Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (London: Routledge Classics, 2002), p. 48.

dissolve our myths and sterilize the lyricism of our sentences" (xix).

Foucault positions heterotopia as a site of accumulation, an idea of modernity, of 'everything' that forms "a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes" (*Of Other Spaces*, p. 27). The 'archive of everything' responds to the material of its surrounding and establishes a practice of repeat entering as well as engaging with abundance. In the archive, Steedman's 'great, slow moving Everything,' we find an assembly of difference (Steedman, p. 167). Difference might be anticipated in such an inundated field, and Lyn Hejinian suggests it is an essential fabric of the poem that refuses to close, writing that, "what we all have in common [...] [difference offers] instances of insubstantiality, because [it] marks points of mutability [...] Differences are evidence of incompleteness."[77] The archival field, then, is an entrance into difference and fragility.

Access to these 'other places' can look visually like fragments – distinct narratives that are set apart from the whole, and function "in relation to all the space that remains," creating either "a space of illusion" or a space that is "as perfect, meticulous, as well arranged as ours is messy, ill constructed and jumbled" which forges a "heterotopia of compensation" as counterbalance to the other (*Of Other Spaces*, p. 27). This compensatory space proposes an ethics of relation to its counterparts as well as apart from them, inhabiting properties of incompleteness and turning on the point of variance.[78]

Of excess, Karen Jackson Ford writes that "new meaning is concomitant with excessive signification. There is a surplus in the medium, which produces an overgrowth, as it were, of signification" (Ford, p. 69). Peripheral spaces, which Foucault comes to label 'counter' or 'outside', proposes such figures of surplus in signification. He defines these sites as heterotopias which "take quite varied forms" and outline a series of

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[77] Lyn Hejinian, 'Continuing Against Closure', *Jacket Magazine,* 14 (2001)
<http://jacketmagazine.com/14/hejinian.html> [accessed 3 January 2016].

[78] Michel de Certeau also lays claim to the return as charting a system of differences, for instance, as compositions form "daily circuits" that in turn exert "presence of absences whose traces were everywhere." *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), p. 21.

counter-sites that "always presuppose a system of opening and closing that both isolates them and makes them penetrable" (*Of Other Spaces*, pp. 24, 26). Susan Howe's writing dwells in this alternating space of opening and closing, as her work is defined by "conflict and displacement in everything I write – in the way I arrange words on the page, in the way I hear and react to other languages – that I can't edit out."[79] Dispersions and overburdened space can gesture toward counter-sites in the extended activities of the poem, initiated by a series of unsettlements and adjacencies – debris narratives, that are juxtaposed on the page. The "energies of dispersal located in [Susan] Howe's texts," for instance, offer such accumulation, her writing "influenced by the critical discourses of pluralism and multiplicity."[80]

The excessive fragment is a kind of waste product of the work that also becomes the work, from which a gloss forms and imparts new textual activity. Gloss informs and also detracts, serving as another kind of abstraction contributing to the archival field. Rachel Blau DuPlessis, writing about her own process, details the effects of gloss within her poem series *Drafts*:

> Any thing can open out to meaning and be connected to other things [...] Every detail could in a particular light have meaning. Error has meaning. Slips have meaning. Anything could be glossed. Gloss generates more text. Text and gloss exist in a permanent, continuous, generative relationship. Gloss on text is more text to be glossed. One makes gloss to comment on loss, against the loss of loss, but there is always more loss.[81]

Gloss offers no stable discourse, as it is at once dwelling and residue, each instance informing the next while at once encouraging remoteness within the archive's pluralizing territory. Of marginalia, H. J. Jackson writes of the purpose of gloss to "translate or explain foreign or obscure words," and "operates at the most literal of

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[79] Susan Howe and Cole Swensen, 'A Dialogue', in *American Poetry: States of the Art, Conjunctions*, 35 (2000), pp. 374-387 (p. 381) <www.jstor.org/stable/24516622> [accessed 2 March 2018].
[80] Will Montgomery, *The Poetry of Susan Howe* (New York: Palgrave Macmillan, 2010), p. 99.
[81] Rachel Blau DuPlessis, *Blue Studios: Poetry and its Cultural Work* (Tuscaloosa: University of Alabama Press, 2006), p. 239.

levels, and aims to be faithful to the text it mediates."[82] Relevance to the primary text can appear as "a grammatical or textual point, an elucidation, a new illustration, a historical reference, a confirming or contradicting authority," and gloss' "forms of interpretive labour" can accumulate to accommodate "a free-standing glossary, a mass of rubrics an index, and a mass of scholia an independent commentary" (Jackson, p. 45).

Even the archivist confronts the unending and embedded material of the archive, as Steedman writes, "You know you *will not finish*, that there will be something left unread, unnoted, untranscribed" (Dust, p. 45), just as DuPlessis writes of her own process, "completion is always provisional." In her long-form work entitled *Drafts*, a project spanning several years, DuPlessis lays out its poetics as one "closest to collage, with its ethos of accumulation […] and juxtaposition" (*Blue Studio*s, pp. 211, 214). The poems of *Drafts* that begin to take shape in the final section of her second book, *Tabula Rosa*, begin a series that instills "a way of ignoring binary systems of limit," for which she gives several examples such as "subject/object […] speech/silence […] lyric beauty/encyclopedic inclusion; memory/invention."[83] The first poem *Writing*, several pages in length and comprising what she calls a "28-section serial poem," (*The Darkest Gush*) begins with a full stop and delivers the first two-line stanza as an incomplete thought, ".Smudge, ballpoint, iridesces / behind the."[84]

Writing follows the poet's process as the form takes on several incarnations, as incomplete thoughts, prose verse, partial words split at middles, handwritten text alongside typed character – which she calls bringing into the book "the sloppy mark of the writer", stylistic choices of capitalized phrases, bold and italic text, dual columns, open space, and the truncated, taught narratives speaking back to the text, as with the phrase that begins page 77, hovering across the top of two columns, "Marginalia

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[82] H. J. Jackson, *Marginalia: Readers Writing in Books* (New Haven: Yale University Press, 2001), p. 45.

[83] Rachel Blau DuPlessis, 'The Darkest Gush: Emily Dickinson and The Textual Mark,' in *Dickinson Electronic Archive*, Folio one (2013) <http://www.emilydickinson.org/titanic-operas/folio-one/rachel-blau-duplessis> [accessed 8 July 2016].

[84] Rachel Blau DuPlessis, *Tabula Rosa* (Elmwood: Potes & Poets Press Inc., 1987), pp. 55-85, (p. 55).

without a center? No beginning, No. No ending?". DuPlessis tells us that "images, lines, phrases" can shift from one *Draft* to another, "enter[ing] others freely, as if they had not found a final home in any one poem, or as if they enjoyed the processes of circulation. The poems have a strong acceptance of the unfinished… everything is marginal to everything else" (*The Darkest Gush*). We can see in the third poem of this section DuPlessis' continued breaking of line, as it begins ".A wri-" which suggests at once fragmented and continued thought. The poem continues that "everything tests/condenses/refracted silence," which then turns to dark landscape and imagery of the page as "fissure on the/sheet." These typed lines are interrupted with handwritten segments, indicative of another way to insert the poet's mark, the poet's individuality stating a "tangle of branches unorganized without the leaves." The poem is deliberate in navigating the reader away from the initial narrative by situating five lines in succession and detached from their companion texts. These lines, aligned invisibly and to the right of the page, evoke unexpected imagery – a kind of emotional imagery in what seems a quickly thought-out list of "film/fine tip flairs/baby wipes/khaki thread/nipples." The words flirt with sound and sense, words "canal-/ized as white foams/sagging" (*Tabula Rosa*, p. 58).

.A wri-
ting marks the
patch of void
foggy reflecting
mist catches wet carlight

that everything tests　　　　　film
condenses　　　　　　　　　fine tip flairs
refracted silence　　　　　　baby wipes
The cold rush up　　　　　　khaki thread
the dark dark trees　　　　　nipples
Somnulent spots of travel

Letters are canal-
ized as white foams
zagging, a fissure on the
sheet,
　　　　　tangle of branches unorganized without the leaves
cock-eyed underbelly of
plenitude of

mark. *outtakes, can imagine conversations?*
　　　conversions?
　　Long passages of satisfaction swallowed up
　　in darkness.

The section finishes with its own "writing on "Writing" / notes made between 15 March and 4 April 1985" (*Tabula Rosa*, p. 84) which detail thoughts towards the drafts and provide the reader with the impetus for the over-writtten and formally disjunctive poems, as the notes dictate the poem's purpose, "setting the poem so there is a bringing of marginalization into writing" (84). She writes:

> In many poems, there are in fact two sides, or simultaneous alternative passages in the same page space [...] all the works make visual and textual allusion to marks and markings, marks which are normally invisible, and are rarely used as a part of the language of poetry. There are incipit initials, palimpsested words, bracketed material as if "cut," contrasting typography. There are censored (blackened) rectangles covering unreadable parts. There are odd signs on the page [...] poems with a kind of binary page, an irregular fissure down the middle... All these visual and discursive gestures are meant to bring the physical codes of writing and presentation up to scrutiny [...] Tactics which deny or subvert the authoritative text have haunted me. I wanted polyphony; I wanted excess. I wanted to achieve uncontrollable elements. I wanted to layer and propose discontinuities until there was almost no "poem"--no "art object." [...] I proposed on my page the

contradictory. The unfinished. The processual. Multiple beginnings, multiple middles, and eroded endings. (*The Darkest Gush*)

What DuPlessis points to here is an expansive and limitless experience of writing space, and expansion keeps the open form poem both in motion and submerged; the series can repeat ad infinitum and risk divulging only glimpses of a totality. Excess then lies in threefold waste: the absent projection (unfinished, incomplete and thus 'remaindering'), the overdetermined page (collage or fragment materials re-opening, accentuating difference), and the silent space (the swerve and in-betweeness of narrative difference).[85] These excessive notations and gestures introduce several constellations that can render uncanny any notion of a 'primary text'. Although loss is a place to chart difference, fracture is a force that situates excess as unarchivable. For Schmidt, writing of waste poetics, tension "between textual sprawl and stylistic precision, between excess and ascesis" is a tension of waste and waste management, where a writing of 'productivity' (as a measure of accumulation of material) can be "privileged above the artifact produced" (Schmidt, p. 2).

Returning to the idea of heterotopy, that displacement in or of position, we can look to Stein's *Tender Buttons* to help depict the projection of 'open' and 'closed' as they manifest in a space. Debris narratives negotiating the archive emerge as singular forms generally open in their unsettlements and inaccessible only by the breaking of a line which does not resolve, by the presence of a line as a sentence, or by the limitations of a page frame. Stein tells us in 'Rooms' (what I take as a nod to spaces both open and at once enclosed by their dimensions) to "act so that there is no use in a center."[86] The writing acquires its shape then by means of 'remains' and of 'spreading'. She writes of the spreading "that was not accomplishing" and of unsituatedness, "settlement was not condensed. It was spread there" (441). The result of spreading and not accomplishing is

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[85] Leah Souffrant writes of silence's role in the poem as contributing to breaking open, as "reticence of a poetics willing to leave space around its own most urgent concerns, becom[ing] the violent gesture that might break open possibilities for understanding the bonds themselves." Leah Souffrant, *A slowing 2: Gestures of attention* (2015) <http://jacket2.org/commentary/slowing-2-gestures-attention-0> [accessed 20 May 2017].
[86] Gertrude Stein, 'Rooms', in *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (New York: Random House, 1946), pp. 441-450 (pp. 441-444).

a poem series pursuing continuous effect, as Stein writes of repeat entering, "the author of all that is in there behind the door and that is entering [...]" (441). Just as she positions the center as a deliberate act of turning away, writing that there is pleasure "when every room is open" and yet there remains "no resemblance" (443), one can make a comparison to the archive in its activity of collecting, recycling, and returning in a space where no one thing is compellingly tied to the other. In the same way that Stein positions process as "interruption" and "beginning again" (444), the post-projective poem invites a process of 'no center' which can postpone the poem's completion and admit an alternative procedural poetics from which the poem is designed.

Contemporary practice has pushed open field writing into newly dynamic engagements. Others have talked about this such as Harriet Tarlo who reads the field as place, where she writes of a poetics of open form characterized as "a place, a space, a structure, a form, a philosophy, an ethics." Tarlo also suggests that, as it serves the construction of the page, each bordering becomes dependent on its other bordering frame, "stone wall, river or fence".[87] The post-projective field emerges in a similar way, navigating contiguous surface and boundary; a site of growth, of practice; a malleable form that situates all palimpsestic parts in residence. Navigational contours are nuanced and a broader set of identities displace the page, resisting simple construction. In this way, the field presupposes a commitment to engage the space of the page, a ground of fixed and movable elements, a conceptual field within which ambiguity can reoccur and meaning can be repurposed, all elements corresponding to its philosophy of form.

Howe's first encounter with Olson was through *The Maximus Poems*, and she attributes "all its blustering, chopped nervousness" for her "immediate shock of recognition." Olson's "voracious need to gather "facts," to find something, a quotation, a place name, a date, some documentary evidence in regard to a place" spoke to her own process of collecting, editing and writing from archival source material. There was a sense of anxiety about the work, she notes, a "nervous sense of dislocation,

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[87] Harriet Tarlo, 'Open Field: Reading Field as Place and Poetics', in *Placing Poetry*, eds. Ian Davidson and Zoe Skoulding, (New York: Rodopi, 2013), pp. 117, 128.

abbreviation, connectives made without connections" that can be said to imbue her own recent writing. Howe continues that she made note of Olson's ability to leave gaps, "to collate the collection quickly with something else without explaining the connection."[88] Will Montgomery tells us, in *The Poetry of Susan Howe*, that "It is this simultaneous commitment to the decontextualizing energies of collage and the rootedness of historical particulars in place that most strongly situates Howe in the post-Olsonian line of historical poetics" (Montgomery, pp. 93-94).

The poetry of *Debths*, Susan Howe's most recent collection of poetry, is reminiscent of the comparisons it draws in its title of 'depths' and 'debts'.[89] The poems construct a narrative of inundation formed from collected materials which position text along both vertical and horizontal axis and where fragments are lined up, off-centered, smudged and involved in overlaid writing and unique textual gestures. Irregular and unmended phrases service the poem as individual utterance, the collage-based images seeming to stand alone and inhabit individual 'rooms'. As if individual or sub-archives, the poems are unique displays that recall the archivist's process, that "no one historian's archive is ever like another's […] each account of his or her experience within them will always produce counter narratives, of different kinds of discomfort" (*Dust*, p. 9).

The book invites its reader into alternating narratives of historical and literary figures, writings of place and of those inspired by it, and personal accounts of the history of a mother and a daughter, to name a few. We are introduced in the Foreword to several artists and their practice, as well as her own passage through and experience of exhibits and portraiture, with reflections on geography and on the people she's

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[88] Howe and Swensen, 'A Dialogue', p. 381. Howe continues that she felt an outsider when it came to being a women interested in research and writing, possessed of a "tourist erudition" – a term that she borrows from Eliot.

[89] Dan Chiasson, 'Susan Howe's Patchwork Poems', in *New Yorker*: August 7 & 14 (2017), <https://www.newyorker.com/magazine/2017/08/07/susan-howes-patchwork-poems> [accessed 20 April 2018]. Chiasson writes of the title of *Debths:* "The pun suggests the "debts" Howe owes to her ancestors and their works, the "depths" of her engagement with material traces of ideas (which often strand her in the literal depths of libraries and archives), and the "deaths" of parents and loved ones that have shaped Howe's elegiac intensities. Also, it looks like a typo: here, as throughout her career, Howe is interested in the accidents, smudges, and tears that fasten works of literature to their material embodiments on the page."

encountered through her life. The writing breaks and changes abruptly at times, just as it returns to personal narrative in Howe's reflections on her mother's own experience of place:

> It's late November. Fallen oak and maple leaves on the sidewalk outside are bound to childhood landscape memories filtered through my mother who never stopped harping on the cruel ugliness of Boston as compared to Dublin's fair city. For me there are two alternatives: either swallow or break free […] As life rushes by we do our best with the nerves we inherit.[90]

The indication that histories can be left behind and yet leave an indelible mark instructs the kind of layering present in Howe's poems, and in particular in the text-collages that appear in two of the four sections of *Debths* (excluding the Foreword).

From the first section of the book, *Titian Air Vent*, all poems are double-spaced and in small paragraph-shaped blocks distinctly set apart on individual pages. Occasionally the block texts veer off into a new single line, fragment or 'list' that does not have full stop punctuation. These are the poem fragments' final thoughts which do not end but suggest endings, and is a familiar method with Howe's poetry as it "returns us to beginnings (though not to origins) so that we may not arrive at our ending."[91] Final lines in several poems of this section – identifiable at first as elements of an art exhibit on marginalia that Howe visited, seem to list objects of purpose, in *Beacon*'s "Ceramic, plaster, laquer, newspaper" set against objects evoking sites of difference, "Yamuna river map, spreadsheet, riverbed" and in *Perpetuities'* "Reliquary, trellis, cross-grid, shoelace, comma" that implies at once a combing for objects that hold within them the suggestion of counter-narrative and of the transformation of objects-as-text. These poems travel across the exhibit reflecting on encounters, both in and out of memory, and narrative and history, the final poem trailing objects of the seashore of "Seaweed, nets, shells, fish, feathers" but from the incongruous place of puddle, the "mother of puddled images fading away" (*Debths*, 25-40) reflecting the small span of water as distinct from the larger, broadening sea. Here, Howe conflates pond and salt-water sea,

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90 Susan Howe, *Debths* (New York: New Directions Publishing, 2017), p. 17.
91 Hank Lazer, 'Singing into the draft: Susan Howe's Textual Frontiers', in *Opposing Poetries, Volume 2, Readings* (Evanston: Northwestern University Press, 1996), p. 61.

and the association is depths, linked directly from the poem's reference to 'polymer', rooted in the Ancient Greek *polus-meros*, meaning many-part.

As Ford notes of a poetics of excess, "excesses of style enable crucial and liberating excesses of meaning" (Ford, p. 11). Evidence can be found in Howe toward that end, articulated through textual collage which seems to stutter in place, presenting spots of erasure, half-words sliced through the middle, sources laid over other sources and phrases legible beneath words crossed-over or struck-through. This accumulation of parts delays and hesitates while at once instructing narratives of excess to emerge as enhanced and re-made textual histories. For these poems, repetition of process is key, "the burden of history, for Howe, is that it repeats itself, even as it is being edited."[92]

Ford tells us that "excess is, above all, a refusal of silence" (Ford, p. 11). A poetics of excess can emerge from women writers resisting silence, having been "defined by the culture in an extremely limiting way and suppressed on that account" (7). Howe breaks from the confines of the past by rewriting it, her work "emerg[ing] from a paradoxical crossroads in thinking through the relationship between history and imaginative writing" where she takes "a historical system […] and desystematize[s] it, in part by telling the story backwards" (*The Stutter in the Text*).
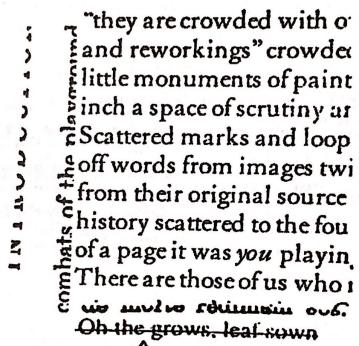
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[92] Susan M. Schultz, 'The Stutter in the Text: Editing and Historical Authority in the Work of Susan Howe', in *A Poetics of Impasse in Modern and Contemporary American Poetry* (Alabama: University of Alabama Press, 2005), <https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_6_2001/current /readings/encounters/schultz.html> [accessed 12 October, 2017].

In the second section of the book, text-collage frames history as incomplete and underwritten, as half-words, 'reworkings' and 'crowded' 'monuments' scatter history, ""they are crowded with o / and reworkings" crowde / little monuments […] a space of scrutiny at / Scattered marks and loop […] / from their original source / history scattered" (*Debths*, p. 43). Howe leaves enough of the dis-abled words which have been torn, unfinished, refused, half revealed or hidden, to allow us a glimpse into what might have been, and what might yet come to the surface.
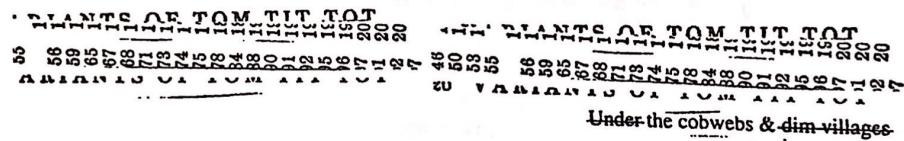
The following poem in the collection (as presented above) highlights only two words and one character "the cobwebs &" (*Debths*, p. 44) but cannot prevent the chaos of what was visible to impact the reading of the deliberately exposed phrase. This small, recovered piece of text appears to surface and is further emphasized by two parallel lines supporting the word 'cobwebs', as if to alert the reader to the situation of its history, and of its place, and largely of the world's history, as capricious. Word choices 'Under', 'dim' and 'villages' further emphasize the material informing position as dubious. These two paired but dissimilar textual places cohere whimsically, despite their otherness. Here and elsewhere, Howe positions place uniquely, in wanting to "search for a new kind of authority, one grounded in the history of places rather than of ideas […] and, for her as for the Romantics, place is often another word for *language*" (*The Stutter in the Text*).

[the], to thee, 239.
them, for themsel·
[t]her-till, thithe:
therto, to that en·
[thester], darknes
thinge, pl. things,
tho, then, 115.
tholed, suffered, 1
thought, it seeme
threw, crowded, 1
thronge[s], press·
throw, through, ·
[tigh]t, went, 420
till, to, 394.
tipen, fall, 194.
to, adv. too, 87.
to, prep. in additi
[traystly], faithf
treystr.

Howe's *Debths* also presents the 'throw' as a circumstance of excess by indicating the word itself, hidden by an overdetermination of content. In the left-facing text-collage, vertically aligned and illegible text is presented in Ancient Greek alongside English language strike-throughs and half-visible phrases, while the right-facing text shows the poem as gesturing toward familiarity, as the alphabetized list seems similar to a dictionary or an accompanying index for an unknown or missing text. We begin to uncover the nature of this text with the half-left words 'thithe' and 'darknes'. Pressed tight to an invisible left margin, words such as 'tholed, suffered', 'thought, it seeme', 'threw, crowded', 'throw, through,', 'till, to' and 'tipen, fall' seem to elucidate a narrative of leaving and at once hints at languages no longer spoken. The right side of the text block presses inward and is slightly askew while stressed and clipped and as packed-in form making a production of that content and bringing the reader's experience of the 'throw' forward, further emphasized by 'fall' and the truncation of 'faithf' (*Debths*, pp. 48-9).

DuPlessis tells us that Howe is "suspicious of languages and discourses as already made and inhabited things" (*The Pink Guitar*, p. 131). Howe's work, as representative of post-projective excess, locates the kind of discomfort of counter-narratives (Dust, p.9) common to an archive. In not knowing what will emerge in the relationship between the poet and her historical glosses that accumulate in an archival field, excess intuitively both shows the idea and the fractured form which sustains it. Howe's suspicion of "already made and inhabited things" in her search for authority of history over authority of ideas may signal her desire to situate poetry in an overdetermined field, where Howe's insistent voice in gathering the materials of the archive is a deliberate one, as Ford suggests, "excess is, above all, a refusal of silence" (p. 11).

Post-Projective Thrownness

As noted previously, the term 'projective' is defined as a "casting forth," a thing that "throws forwards or onwards,"[93] and as thrownness itself is a projection into possibility – by way of Dasein "our *way of Being*" – we can easily associate the two. Thrownness is a central Heideggerean feature that is connected to Dasein and is continuous, "not a completed fact that is over and done with" (M. Watts, p. 267, 53). This continuation of the 'throw' or 'being thrown' is a "momentum of Dasein" which "never diminishes," as Watts tells us that:

> Dasein remains permanently in the state of being thrown, and this influences and shapes [an] entire existence. I am *thrown* out of the past and into the present while projecting from within my thrownness towards the future. The term "projection" refers to Dasein's efforts to fulfil its own possibilities. I can never get behind or break free from my thrownness (BT: 329–30). (M. Watts, p. 53)

Thrownness lunges us into "an existence not of our choice that has been determined by the random forces of chance or destiny" and from which we realize that we have a past that progresses alongside everything we do. Our future opportunities are limited and define us as we exist in the moment as part of our past; this forms the "continuing momentum of my thrownness" (282). We inhabit our world and only authenticate our experience of existing by recognizing the finitude of life. Heidegger calls this recognition "Being-towards-death," an authentic acknowledgement only possible because Dasein is framed in temporality. I borrow the term from Heidegger to position contemporary poetry as responding to the condition of perpetually being thrown into a world without relief. I use thrownness to study projection in a new light.

In breaking down the word thrownness from German into its component parts – from Heidegger's own word-creation *Geworfenheit*, we find werfen means 'to throw, to cast', geworfen points to the past participle of werfen – significant in its connecting the past to the present and making the word 'thrown' instead of throw, and ultimately leads

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[93] 'Projective', in *The Oxford English Dictionary* [online], <http://www.oed.com/view/Entry/152277> [accessed 23 March 2017].

us to 'being thrown'. The addition of 'heit' converts the word into a noun, the 'ness' of thrownness.[94] The constancy of being tied to and influenced by this state of 'being thrown' becomes for the post-projective poet an ever-inhabiting space which serves as a collection of memories and ideas that originate from our past and which can be connected to our future. As a result, both thrownness and the archival field share such features as making explicit the field's primary attributes of incompleteness and overdetermination (in a repeated 'casting forth'), inviting an ordering principle which is not succession (in our possibilities which are limited by our tie to the past through thrownness), and to the activities of inclusion and exclusion (such as memory and forgetting, recognition and obscurity, loss and recovery). The functionality of thrownness, in a post-projective sense, insists on its archival tie to the past and the repeat experience of 'being thrown' (which in turn disrupts the work and discourages a poem's completion). And as the archive repeats, "to want to make an archive… [is] to want to repeat" (Steedman, p. 6), so too is the experience of being repeatedly thrown sensed in the archival field. Repeated 'casting forth' of the materials of our lives coincides with, as I noted earlier of Steedman, the nature of the archival field to elicit endings and not ends[95], the lack of 'ends' themselves suggesting the movement of recurrence. In its archival personality, thrownness never closes. Whereas both excess and thrownness are activities that occur within poetic form, thrownness uniquely expresses the projection of the experience of 'being thrown' (casted forth) in the post-projective poem.

I conceive of thrownness as an activity of inhabiting the world that stems from our being in the world, to which we subscribe by means of our thrownness condition. As concerns Heidegger's Being-in-the-world, a component of Dasein, it offers

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[94] 'werfen', 'geworfen', and nouns which use 'heit' that indicate the suffix '-ness' or 'hood', in *Collins Dictionary* [online] <https://www.collinsdictionary.com/dictionary/german-english/werfen> [accessed 12 September 2016].

[95] As Steedman writes, "writing the narrative that has no end, certainly make endings, but as we are still in it, *the great, slow moving Everything, in which nothing has gone away and never shall*, you can produce only an Ending, which is a different thing indeed, from an End" (Steedman, *Dust*, p. 167, original emphasis).

understanding of the surrounding world and its concern and relation to it (M. Watts, p. 265).[96] The post-projective poem makes plain our determinations and risks as we move through the world, recognized as collected materials which play out in the archival field. By dwelling in the field – through excessive texts and language, we come to experience the significance of accumulation. Accumulation manifests in our daily lives and it is through this representation within the post-projective poem that thrownness can be found. Octavio Paz situates the poetic act as being a 'revelation of our condition' that I'd like to suggest accommodates the experience of accumulation in the post-projective poem:

> [T]he poetic act, poetizing, the poet's utterance - independently of the particular content of that utterance - is an act that, originally at least, does not constitute an interpretation, but rather a revelation of our condition.[97]

Paz positions that condition, using Heidegger to inform his conception of 'being thrown', as negotiating a difficult environment:

> The starting point of poetry… is the original human situation – being there, knowing we have been thrown into that *there* that is the hostile or indifferent world – and the fact that makes it precarious among all others: its temporality, its finitude. (131)

That we are thrown into the world as a consequence of our being presents us with a struggle – in moving forward and accepting our 'there-ness', in the face of coming to terms with the finitude of existing. That the poetic act constitutes a revelation of this condition – that is our condition of being thrown into an inhospitable and unpredictable world, and that Heideggerean thrownness constitutes a state of constantly being thrown which presents a model of urgency of continuous breaking of self upon the world, these two considerations brought up all the questions I was interested in.

It is with this urgency in mind that I turn to the poetry of DuPlessis once more.

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[96] As Heidegger himself puts it, "If Being-in-the-world is a kind of Being which is essentially befitting to Dasein, then to understand Being-in-the-world belongs to the essential content of its understanding of Being" (BT, p. 118).

[97] Octavio Paz, *The Bow and the Lyre: The Poem, the Poetic Revolution, Poetry and History*, trans. by Ruth L. C. Simms (Austin: University of Texas Press, 1973), p. 131.

Drafts is an example of thrownness repeatedly playing out in her long poem series spanning several years, and over the course of these poems, the archival field's nature of accumulation invites repetition, beginning again, and experimentation into her work. DuPlessis positions the poem as a world at once sustained and transformative as though lived-in. Of *Drafts* she writes, "It's as if every work has enough in it, as it fractally articulates, to satisfy forever (*Blue Studios*, p. 242). The series is exploratory, taking up the possibilities that present themselves to the poet, as she writes that *Drafts* is "a project into which everything could come, not fit, but be situated and take shape in relationship to other things […] The shapes differ. But the cue or prompt into the whole project was that one word: Draft" (239). The poems of *Drafts* articulate a world lived-in but a world of impermanence nonetheless, where the instability of the title contributes to thrownness itself. In *Draft 82: Hinge* – a space of "intersections," "circulation," and questions, "Is there something I need to do that I am not doing?", a poem spanning six pages includes both the world of the page and the actual world.[98] These two worlds 'hinge' on process – she writes in *Blue Studios* of the "hinges created by line break" (201), and on the experience of being stalled by the actual world. She informs the reader of fact, but then questions that observation, alluding to the knowledge that "falls away," "The present is dismembered. Undecipherable. The future is paralyzing. Where are we?" (*Pitch*, pp. 28-29).

The poem begins by presenting the world as a book, "The book is a mine / of intersections. Margins." and conflates the page with an experience from the world, "Like the page, a / cool mist slides down the mountain" (27). It is through the page that thrownness is exemplified, through both the vehicles of prose and line:

> 1.
>
> "We stand bewildered before our own destiny …" Perhaps there
> should be no more poems, only acts of writing. There would be no
> more books, but transfer points; no finished pages, simply work sites.
> […] There would be questions, and thereupon other questions. […]

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[98] Rachel Blau DuPlessis, *Pitch: Drafts 77-95* (Cambridge: Salt Publishing, 2010), pp. 28-32.

2.

Here's a single tangled page that stakes a claim.
Its interplays of hole and hold, of dead and dread
Seem dialectical, yet operate in a structure […]

I don't know what to do, how to articulate it. […]

[…]

5.

"Eclipse" is related to the Greek word
for abandonment.
although we are not quite orphans
but dots of consciousness
pierced by points of pulsing light
as far away as that
but close as this.

(from *Draft 82: Hinge*)

A sense of being thrown is manifest in these excerpts through the imagery of the overburdened 'tangled' page and its dual presence of the functioning of the hollowness of living and its comforting 'hold'. She points to this experience as opposing forces at work, duplicated both in the poem and in the world as "simply work sites," and positions us as uncertain and disoriented, "bewildered before our own destiny" (28-31). The poem proves practical in providing accessible and immediate informing through using the mediums of prose and line. Prose components provide instructions:

The first sentence teaches you to read; the second sentence tracks the surface. Third and you're gone; then you arrive nowhere, in order to explore what that "nothing" will generate. Suppose you cannot turn back? Suppose there is no return? (32)

These instructions restate the nature of the poem to inhabit a world beyond immediate knowing, one's arriving at the "nowhere" that implicitly instructs us to explore possibility. Lines, on the other hand, provide a sense of immediate fracture, where DuPlessis provides observations of the world around her, "Rubble is continually before

me," "Wet, my life, and spent in wonder – / was it important? Did it matter? / Who broke these hinges?" (29). This breaking down and questioning proves the thrownness condition at work, with the reminder that we are thrown against our will into our environment, and that our place within it is diminished, "not quite orphans / but dots of consciousness" (31).

The perspective shift, including lack of specificity with 'that' and 'this', in section 5 is characteristic of DuPlessis' poems of *Drafts*. In their motioning to the future from the present, the poems provide a scope of the situation of our being and do so through the arrangements of the page, as she writes, "The spaces of the poem are like the universe of stars and of human losses" (*Blue Studios*, p. 201).

In an essay on seriality and poetry, DuPlessis points to the many alternate terms used to identify the genre, such as "poem sequence," "field poetics," "seriality," or "page space," and of their limitations in identifying "one single distinct mode" due to a single term "overlook[ing] their multiple histories, different points of origin, and various functions."[99] These problematic terms only highlight the efficacy of the inclusive post-projective archival field in that it accrues material over a period of time involving various histories and offers infinite possibilities from which to distinguish experience. It is in this way that I mean to discuss post-projective thrownness as responding to the poem as a serial experience in which the lived life is exemplified.

Having been introduced to the term 'thrownness' through my previous studies in philosophy, I happened upon it again in relation to the poetry of the *Drafts* project. In what follows, DuPlessis details the long poem experience as tied to narrative within the post-projective field enacting thrownness. In a similar way, one can apply the idea of a long poem directly to the long experience of living, where the archive's 'everything' can enter into it. She writes that the serial poem:

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[99] Rachel Blau DuPlessis, 'Some Interpretive Puzzles within Seriality', in *Blackbox Manifold* 15 (2015), pp. 1-4 (p. 1). <http://www.manifold.group.shef.ac.uk/issue15/DuPlessis SerialityEssayBM15.pdf> [accessed 28 May 2016].

> Start[s] out by recalling the authenticity of an initiating moment, a throw of the dice or of the poet, [and] a recognition of exploratory risk [that] are some of the patterns that are evoked by a repeated casting forth. Thus even if such a poem does not look like a "field" of splayed lines, it is emotionally linked to a field poetics of collage, collection, citation and interrogation. The throwing back and out [is] an engagement with the world and with language. (*Some Interpretive Puzzles*, pp. 1-2)

DuPlessis' recognition that a long poem can exhibit a "repeated casting forth" meets the definition of 'projective' and, through the "throwing back and out" that engages "with the world and with language," can be tied to the experience of thrownness. The "authenticity of an initiating moment" can also begin again in a post-projective field with its various debris narratives that stand as a singular expression or movement. In this instance, methodology becomes for DuPlessis an engagement with overdetermined experience, as she writes of the word "it" repeating in the poems *Title*, *Incipit*, *In Situ*, and so on, as "basically a beginning again and again. Sometimes the beginning is very down — having to begin again and again from nothingness, from grief, with the question can anything hold."[100]

The titles of *Drafts* are also indicative of our situation of thrownness. We can find expressions that nod towards 'being thrown' in titles which include the words excess, trace elements, flashback, split, turns, findings, and working conditions, to name a few.[101] These are investigative words which at once allude to a sense of place, of struggle and of past experience.

Hejinian suggests that an open text's reading order "is not imposed in advance" and that it is an experience of "improvisation; one moves through the work not in straight lines but in curves, swirls, and across intersections, to words that catch the eye

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[100] Rachel Blau DuPlessis, 'The Schemata of Drafts: A note from 2005-2006', in *Journal of Poetics Research* (2006) <http://poeticsresearch.com/article/drafts-grid-and-schemata/> [accessed 9 January 2016].

[101] Related and full titles are as follows: Draft XC: Excess, Draft 87: Trace Elements, Draft 82: Hinge, Draft 59: Flashback, Draft 68: Threshold, Draft 73: Vertigo, Draft 76: Work Table with Scale Models, Draft 57: Workplace, Nekuia, Draft 39: Split, Draft 29: Intellectual Autobiography, Draft 49: Turns, & Turns, an Interpretation, Draft 23: Findings, Draft 19: Working Conditions, Draft 17: Unnamed, Draft 9: Page, and so on.

or attract attention repeatedly."[102] We can find support for this kind of reading in Susan Howe's *Singularities*, where the activity of thrownness invites an "open region that holds the promise of a dwelling,"[103] a space that provides for Hejinian's movements and "improvisation" as present in the work of Howe.

As concerns Howe's relationship to the poem, Ming-Qian Ma points to an interview in *Talisman* where she speaks of opening up to the experience of language, "I think the poet opens herself.... You open yourself and let language enter, let it lead you somewhere ... let various things-memories, fragments, bits, pieces, scraps, sounds-let them all work into something. This has to do with changing order and abolishing categories."[104] Here, Howe's poem space is similar to Hejinian's in its deliberate improvisation and moving across the page, in our case the archival field, where various materials "work into something" unspecified. Howe's writing, contributing to a sense of thrownness in the poem, continues to play with order and category, often "[pulling] linear structure literally out of balance." Ma writes that this process produces "a new kind of narrative [that] will lead to a new kind of history" where the poet "is enabled to meet the past" (Ma, p. 734).

In her well-known work from *Singularities*, Howe's poems from *Thorow* identify, "describe and enact a thesis based on the mutual embeddedness of colonial power and language." Montgomery points to Rachel Back's observation that *Thorow* "enact[s] language's liberation, its release from the bonds of syntax, word units, and normative use of page space" (Montgomery, p. 98).[105] "Genuinely poetic projection," writes Heidegger, "is the opening up of that into which human being, as historical, is already

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[102] Lyn Hejinian, 'The Rejection of Closure', in *The Language of Inquiry* (Berkeley: University of California Press, 2000), p. 77.

[103] Martin Heidegger, *On The Way To Language*, trans. by Peter D. Hertz (New York: Harper & Row, Publishers, 1971), p. 194. Heidegger calls this open region "land," similar in scope to a 'field', as it relates to post-projective dwelling in the archival field.

[104] Ming-Qian Ma, 'Poetry as History Revised: Susan Howe's "Scattering as Behavior toward Risk",' in *American Literary History,* 6.4 (1994), pp. 716-737 (p. 720). For more on the interview, go to: 'An Interview with Susan Howe,' with Edward Foster, in *Talisman: A Journal of Contemporary Poetry and Poetics*, 4 (1990), pp. 14-38.

[105] For more on Rachel Back's argument, see: Rachel Tzvia Back, *Led by Language: The Poetry and Poetics of Susan Howe* (Tuscaloosa: University of Alabama Press, 2002).

cast" (PLT, p. 75). Howe's historical renderings prove post-projective thrownness through the "point chaos enters cosmos, the instant articulation. Then there is a leap into something else" (Ma, p. 722).

Gabion
Parapet
Traverse canon night siege Constant firing
Escalade
Tranquillity of a garrison

Places to walk out to
Cove
canoes
waterbug wood
The Frames should be exactly Encampt
Fires by night
mud fitted to the paper, the Margins
shrub of which will not per|mit] of
swems
wavelet a very deep Rabbit
lily root
cusk grease chip coin disc
cedar splint Their plentipo
sheen
drisk Messages
The French Hatchet
neck At this end of the carry
& singing their war song
islet
battelld war Bell The War Bell hieroglyph
Messengers say picked up arrowhead
over the lakes
Of the far nations

You are of me & I of you, I cannot tell
Where you leave off and I begin

selving

forfending
Immeadeat Settlem
but wandering
Shenks Ferry people
unhoused
at or naer Mohaxt
elect
Sacandaga vlāie
vision
Battoes are return
thereafter
They say
resurgent
"Where is the path"
laughter

ankledeep

answerable last
PASSACAGLIA Strict counterpoint reassemble
Moon wading through cloud Union
Stress
distant mighty
day helter No nd
wa lenght
Awake! top hill demon daunt defiant
brested Premis
first

Thorow's texts make and remake beginnings, "A place to walk out to," "Cove," "splint," "neck."[106] I'm reminded of Benjamin's phenomena which are "rescued" and then "saved through the exhibition of the fissure within them,"[107] a process he refers to as 'catastrophe'. The kind of turmoil that 'leaps' into elsewhere exposes what the text is after while at once creating such fissures, and its fractured frame insists on telling us its history in no certain order, setting up a space where we might begin again and repeat the experience of 'being thrown'. Howe is recreating the historical through accessing the archive, and points to erasure and duplication of voice through turned and

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[106] Susan Howe, 'Thorow', in *Singularities* (Middletown: Wesleyan University Press, 1990), pp. 39-59 (p. 57-58).
[107] Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 2002), p. 473.

overwritten structure, complex line splitting and renovated words. What we come to rely on is shaken up, the form of *Thorow* reflecting and embodying its accumulation and breaking.

Howe writes of her work as being a process whereby texts are developed in stages of 'quotations upon quotations'. She notes the overlapping nature of the writing, remarking that it is "embedded and surrounded by ghosts and echoes"[108] and considers the whole of her work as a project amassed. Describing her own experience of being a writer-in-residence, she explains her sense of "panic of dislocation" at being sent to work in a remote location and feeling "occupied" by place. While there, she assembles quotes of unnavigable passages – "no thorow passage," and poems "inhabited by voices" from colonizers to the area (*Thorow*, pp. 40-41). This sequence, this investigative desire to insert the poet into both personal and historical narrative – as she writes "narrative in non-narrative," is her exercise of "revealing traces / regulating traces" (46) all of which links the writing in *Thorow* to an experience of both the past and of possibility as linked to thrownness.

These poems move in and out of the archive to uncover place, memory and the dominance of historical narrative. Further still is the poet's desire to drift into the open setting, uncertain of aim, and to pick clean insistence, as she writes, "The expanse of unconcealment / so different from all maps… / I pick my compass to pieces / Dark here in the driftings / in the spaces of driftings" (55). This picked-compass reveals its new order in the pages that follow, in visual displacement, interconnectivity and its lack, narratives intertwined and histories laid in disarray only to be further dislocated. The subject is not immune, as she writes, "I cannot tell / Where you leave off and I begin" (58).

Michael Watts describes the effort of Being-in-the-world, that one is "at any moment […] vulnerable to the power of death," and as a result our vulnerability is "always an *actual*, living issue for [us]." Our lives are shaped by thrownness, in that it

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[108] Susan Howe, 'The Mother-Daughter Thing', in *The New York Times* (2015) <http://tmagazine.blogs.nytimes.com/2015/03/24/susan-howe-rh-quaytman-mother-daughter-interview> [accessed 21 May, 2017].

"giv[es] meaning to my present and future experiences […] [and] is always enmeshed with and influenced by my future possibilities and my living past" (*The Philosophy of Heidegger*, 123). In Howe's poetry, as in DuPlessis', the work of post-projective thrownness shows itself in the repeat presentation of that vulnerability.

Returning to DuPlessis, she writes of a serial poem as "an argument made of leaps," and such leaps invest the *Drafts* poems paradoxically with "acceleration" as well as with a "withdraw[ing] into self."[109] These leaps promote the exploratory nature of the environment of an archival field and locate the poet's vulnerability in compositional choices. DuPlessis refers to *Draft 104: The Book*, a poem about "Book" as "a dialogue with myself," proving the work both a project of lyric intimacy as well as moving toward the project of the poem as 'open material', as the Draft is a "white rift open down the page" as well as a meta-meditation on itself, "a ledger of its own account." She continues that the books themselves serve as "transitional (interstitial)–between one thing and another" (*Draft 104, PennSound*), which can continue a relationship to the past that can preoccupy the present.

The *Drafts* project exemplifies dwelling at work inside of the accumulatory poem. Dwelling for DuPlessis is a measure of collected fragments, of forms that rest within other forms. Her poems speak to the necessity of fragments or remainders inside the poem space, that they are markers of a composition's totality. In *Draft 36: Cento*, the poet's lines are numbered, at times doubling back to previously numbered lines. These poems are naturally 'patchwork' poems, where "every line is cited, often from epics," and where "at least every third line is cited, "borrowed" from [the poems of *Drafts*]."[110] Here the work postpones completion as it returns to previous material, in addition to including further distinct materials from the archive. In wanting to repeat – an archival connection to the past, and through casting the work forward, DuPlessis' poems bear the experience of repeat thrownness in an archival field. *Draft 36: Cento* presents a

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[109] Rachel Blau DuPlessis, *Draft 104,* as read by the author, <https://media.sas.upenn.edu/pennsound/groups/Heatstrings/11-7-14/DuPlessis-Rachel_Modernism-Studies-Association-Group-Reading_11-7-2014.mp3> [accessed 8 July 2015].
[110] Rachel Blau DuPlessis, *Drafts 1-38, Toll* (Middletown: Wesleyan University Press, 2001), p. 277.

body of text negotiating linear structure without linear narrative, each line a singular event while at once significant and necessary to the rest. Some sentence-formed lines are italicized, others position statements interrogatively, while still other lines fragment and lack coherence:

> 1/33   *Translation says the unsayable twice, once in another language.*
>
> 2   Take colloquial hypercorrection ("went with she and I")—
>
> 3   Min tedas liaj longaj rakontoj.
>
> 4/32   *It didn't work out now, did it?*

I provide the first four lines of the poem to show the diversity of form and material DuPlessis uses. Line three is in Esperanto, which translates as "his long stories bore me" (277), and points the reader to a notes section that contributes an added layer of history to the work.

Throughout this essay, I have shown poems that are reflective of Dasein's requirement to be bound to an authentic experience of the now and that both of these poets embody thrownness in their work, where interpretations and overdeterminations in the accumulatory field can constitute dwelling in an archival field. Notably, the poems trace back to their past experiences, folding in on themselves as fragment meets familiar and unfamiliar – or renovated, fragment alike. The poetry of Howe and DuPlessis continues to transform the 'field', in the "dynamic interplay" of Dasein's balance of "determination (thrownness) and freedom (projection)".[111]

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[111] Michael Wheeler, 'Martin Heidegger', in *Stanford Encyclopedia of Philosophy* (2011) <https://plato.stanford.edu/entries/heidegger> [accessed 2 May, 2017].

Conclusion

Olson's instructional field positioned a projective poetry as adhering to laws guided by the breath and by the 'field' of the page. Owing to the term 'post', the post-projective contains traces of this poetic past but presents the projective in new ways. It propels the field into new activities of 'thrownness' and 'excess' while navigating a new 'archival field' situated in and driven by accumulation. Throughout this thesis, an updated projective framework – meant to introduce an emerging post-projective poetics – explores the primary considerations of the archival field, including incompleteness and overdetermination (in a repeated 'casting forth'), a non-sequential ordering principle as influenced by the post-projective rubrics of 'thrownness' and 'excess', and activities of repetition and exploratory arrangements in form. Olson's own methodology of digging and excavating, his "throw[ing] together all he has come to possess,"[112] also contributes to the archival field's inception by way of the ideas of collecting, and of returning, to the field.

Writing in the post-projective field presents the writer with an ever-ready and prolific archive of materials, and the not knowing what will emerge situates the post-projective poem as responding to excesses and to the experience of thrownness – that condition of being that both 'throws forward' and 'throws back'. These activities of the archival field inundate the page and displace the occupation of reading, as narrative is often hindered or delayed by the expanded 'field of observation' that the post-projective framework admits.

In presenting an emerging poetics alongside my own poetry, I position my work as responding to the post-projective while at once inviting an analysis of contemporary poets working in a shared field. Throughout the discussions of poems, I traded ideas of order and sequential narrative for ideas of memory and disruption, where the post-

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[112] Géfin, Laszlo, *Ideogram: Modern American Poetry* (Milton Keynes: The Open University Press, 1982), p. 93.

projective invites the poem to allow the materials of the field to combine intuitively and without a governing force.

In a poetics where anything can generate more meaning, and where the process of accumulation can mimic the very act of writing itself, the post-projective invites DuPlessis' "multiple beginnings, multiple middles, and eroded endings" (*The Darkest Gush*). It is my hope that this post-Olsonian study might represent multiplicity through form and experience, and – as poetic theory continues to advance and designate new tendencies in contemporary poetry, contribute to creative and critical writing research, to which this creative-critical project belongs.

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