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"Encounter before imagination": a more-than-human poetics from the Moss Valley

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"ENCOUNTER BEFORE IMAGINATION":

A MORE-THAN-HUMAN POETICS FROM THE MOSS VALLEY

Andrew Gordon Jeffrey

June 2019

A thesis submitted in partial fulfilment of the requirements of
Sheffield Hallam University
for the degree of Doctor of Philosophy

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2. None of the material contained in the thesis has been used in any other submission for an academic award.

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Chapter 4 benefited from The Moss Valley Stables granting access.

Chapter 5 includes the result of recording excursions with The Moss Valley Wildlife Group.

Chapter 6 uses fieldwork gathered on mushroom walks with Michael (Ziggy) Senkans as guide.

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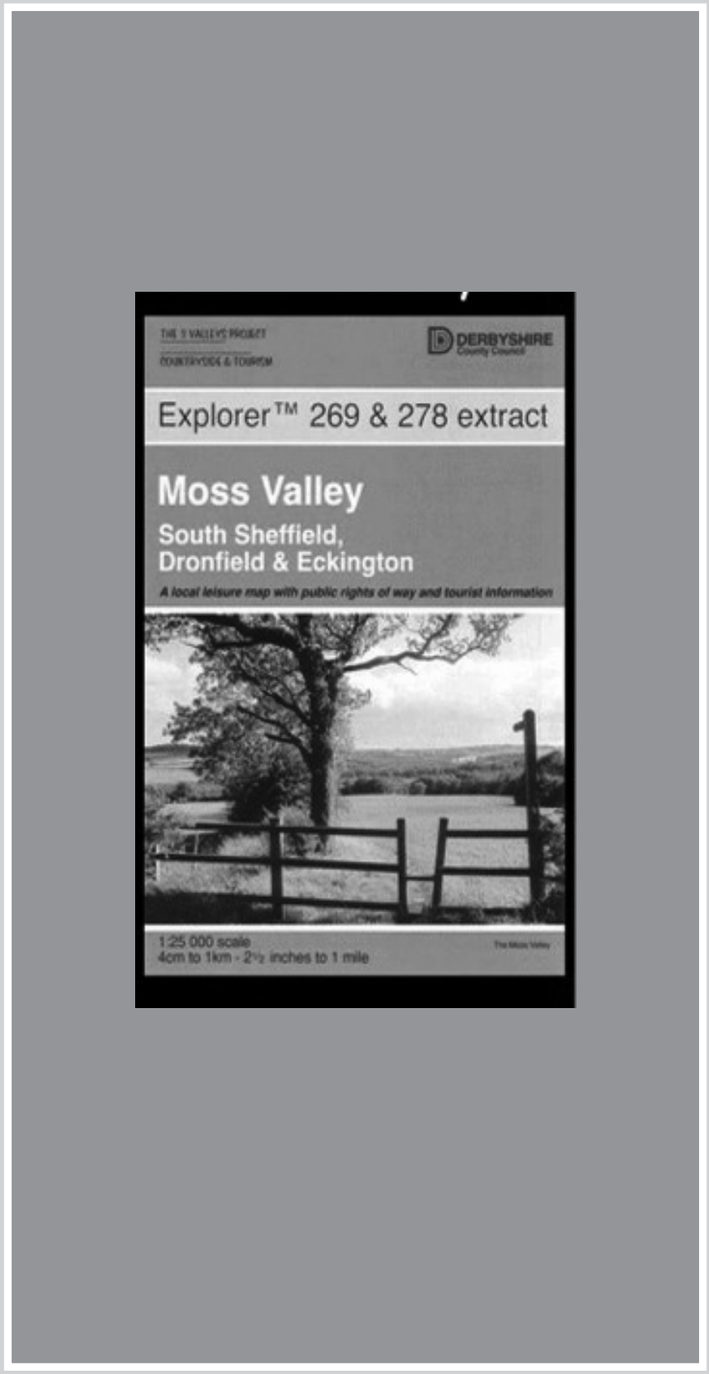
Abstract

This hybrid creative/critical work of poetry and prose is laid out in three columns so that open form poetry, literary criticism and theoretical reflection can share the same page space. This enables the writing to embody tensions and entanglements in response to the following research questions:

1. How can avant-garde and experimental writing techniques be used to encounter the more-than-human?
2. Can experimental writing techniques enable a writer to point beyond language?
3. Does an open form poem enable writing about the more-than-human to be more ecologically minded?
4. What boundaries are crossed when trying to write about the more-than-human?

The work argues for the importance of writing from a particular place or site as a way of exploring contemporary environmental issues by being based upon fieldwork in the Moss Valley, which is located on the border between South Yorkshire and Derbyshire. The poems are based upon particular encounters; criticism and theoretical reflections act as a poetics, enabling further thinking, research and contextualisation. It shows that avant-garde and experimental writing techniques can be used to encounter the more-than-human using the concept of chora to explore how writing can point beyond language, crossing disciplinary and cultural boundaries. Open form poems enable a more ecologically-aware approach to the more-than-human, situating the writer as part of a dynamic system.

Chapter 1 explores characterisations of the Moss Valley as an edgeland. Chapter 2 engages with the Moss Valley's ancient woodlands whilst tracking various creatures. Chapter 3 is based at Troway Hall which is the home of a longstanding beekeeping concern. Chapter 4 considers the writer's phobia of and encounters with horses to explore issues of classification and projection. Chapter 5 records an attempt to trace the Moss Brook from source to confluence. Chapter 6 is based upon mushroom recording walks in the Moss Valley and tries to write from the perspective of fungi. The writers Colin Simms, Maggie O'Sullivan and Helen Macdonald are considered as poets who model ways of entangling human and natural history when writing about the more-than-human. Rachel Blau DuPlessis long poem *Drafts* gives a model of hybrid writing.

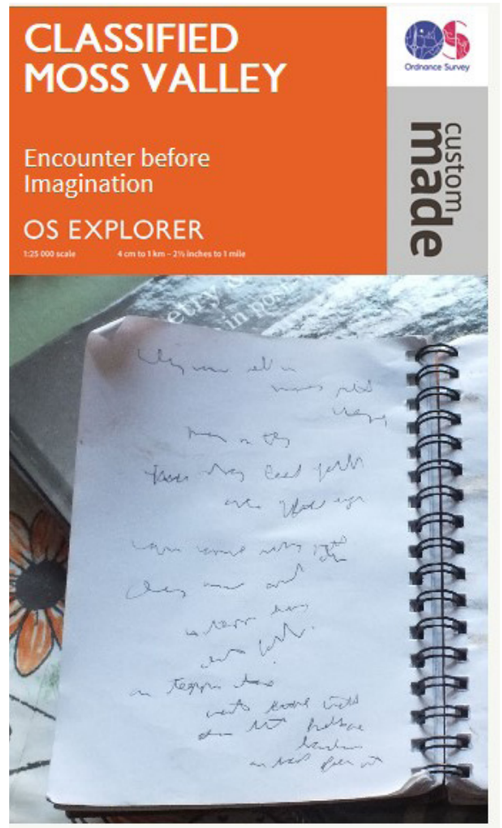


SAY AGAIN, WHAT IS THE POET/CRITIC?

An Introduction to

"ENCOUNTER BEFORE IMAGINATION":

a
more-than-human poetics from
The Moss Valley.



Andrew Gordon Jeffrey

This creative/critical PhD which considers whether hybrid writing and open form poetry can help instigate and enable an ecologically aware encounter with others is the result of three years of fieldwork in The Moss Valley, a rural/urban edgeland located on the southern fringe of Sheffield or on the northern edge of Derbyshire, depending upon who you speak to. The Moss Valley follows the route of the Moss Brook, or the River Moss, depending upon who you speak to, from its source to its inclusion in the River Rother. It is made up of a patchwork of land uses — woodland, farmland, residential areas, ruins, electricity substations, gravel pits, piles of manure— and is currently the host of a number of controversial exploratory shale gas exploration sites. I had a particular aim to write on site, in the presence of others. I was going to type "I initially chose The Moss Valley because" but am tentatively considering writing "The Moss Valley chose me". My first introduction happened before I knew it as a place. Oliver Blensdorf, field recorder for The Moss Valley invited me to go with him and look for badgers at dusk. It was pouring with rain and dark and I was in the following mode, which meant that I didn't register where we were as we crashed through woodland, brambles, across paths. My partner saw the flash of a badger but by the time I turned around it was too late. Oliver told me a bit about the area and how much of it had been designated as SSSI during the 1980s due to the work of his Natural History group who were fighting to protect the area from housing development. I had lived less than three miles from what I came to know as Moss Valley for over ten years and never considered it. I knew there was something I needed to write about, something about my frustrations when trying to talk about the environment, something about how this linked to the awkwardness and confusion relating to anthropocentrism and anthropomorphism in eco-critical writing (Clark, 2011) and something which drew upon the burgeoning work taking place in animal studies (Parry, 2017). I knew that I wanted to write about a variety of species in fresh ways and to write about species I would encounter regularly. Moss Valley seemed to be the perfect place, both close and unknown. As I was passed from person to person; collaborating with the inhabitants of Moss Valley in different ways, as conservationist, protester, observer, tamperer, cutter, nuisance, trespasser or obstacle I altered back and forth from being guest to host, from being stranger to friend. Always an incomer, circling the tracks, I found myself lost, in literal woodland, in open field and in a forest of never quite satisfactory terms.

This thesis started by asking the following research questions:

1. How can avant-garde and experimental writing techniques be used to encounter the more-than-human?

As I wrote poems which engaged with avant-garde techniques it became apparent that the ability to explore different types of sense and disrupt meaning allowed the writing to push against boundaries.

2. Can experimental writing techniques enable a writer to point beyond language?

Experimental writing is often thought to be concerned with innovative language but this thesis argues that this does not stop it from pointing to an outside. I explore how the use of pause and line-break in particular can enable a pragmatic pointing when poetry is considered an inherently social act.

3. Does an open form poem enable writing about the more-than-human to be more ecologically minded?

By existing in page space the open form poem enables the writer to show dynamic connections between elements within a particular landscape.

4. What boundaries are crossed when trying to write about the more-than-human?

Writing that pushes against disciplinary and cultural boundaries can be conceptualised by Julia Kristeva's concept of *chora* which is explored throughout this thesis. This concept enables the production and study of writing which exists on the boundary of meaning.

I developed a process which would enable me to write poems based upon fieldwork. I went on a series of walks through the Moss Valley with a notebook. I joined conservation groups and spoke to landowners. When I encountered an animal or there was a significant incident I would take notes on site. These notes would be taken back to the studio and worked on. Often the notes would suggest the poem's shape. Sometimes a recollection of the event based on the notes would further develop the work. An important rule was that the incident had to have happened. I would also rely on further reading in biology, natural history, philosophy and literature to contribute. I tried to preserve the spirit of an encounter in an imaginative way. The text columns were written concurrently with the poems and then layout was determined by where poems fitted within to enable discussion to take place between and within the columns.

My initial aim had been to extend the writing I had launched upon after my first visit which used the activities and actions of burrowing creatures as inspiration. However, it became clear that an ecological approach required a close engagement with a place and with how that site could be presented. I hover between considering Moss Valley as a site or as a place as I find the tensions between these two terms useful. Thinking of Moss Valley as a site means that I can consider how "claims about specific locations, specific physical sites, always coincide with other claims about discursive and historiographic sites" (Shaw, 7) by drawing upon the procedures and linkages between poetry and site specific art detailed by Lytle Shaw in *Fieldworks*. Thinking of Moss Valley as a place and my place within Moss Valley lets me focus upon embodiment in terms of affect and form; to think of my body and its relationship to others as the way of recovering a sense of place as described by Edward O Casey in *The Fate of Place* and thus to think of the poem as the place where this sense can be embodied. The tension between these two terms is important to encourage a sense of movement. As Shaw notes, a common concern about the linkage between poetry and place is that the word place is taken to imply, "a priori unities and syntheses. It falsely grounds and organizes the fluid and dispersed" (8). The political danger of this position is expressed powerfully by David Herd whose writing carefully shuttles between the terms place and site as it engages with Heidegger:

> In his presentation of the relation between language, voice and place, Heidegger makes dwelling fundamental. To dwell is 'to remain, to stay in a place', to appreciate, linguistically not least, that 'spaces receive their essential being from locales'. Which leaves the term 'admitted', the question of admission. What if, one might ask, a person doesn't (or can't) stay in a particular place? What if, in not staying, they seek leave to remain somewhere else? This is where the politics comes in, the politics of the place-voice construction, of the impulse to construct voice through the entanglements of place. Which brings the argument to the site I pictured earlier, though in crossing we might notice an inflection Heidegger doesn't appear to pick up on: dwellan, in Old English, meaning 'to lead astray, delay'. (Herd, 2011)

The argument is brought to the site. The site is "The non-place" which "stands on the location of the old Drop Redoubt Fort on Dover's Western Heights." (Herd, 2011) The site is the "Immigration Removal Centre" which is a non-place because it is "the site between" the place where those detained would like to claim asylum and the place "to which the state would like them returned." (Herd, 2011) The non-place is thus "the site that constructions of nearness refuse to admit. The real offence, that is, is placelessness itself. That's what can't be admitted." (Herd, 2011). Herd then connects placelessness to movement to call for a poetics of "nowhere" (Herd, 2011) which celebrates the "virtues of merely circulating" (Herd, 2011). Herd is drawing upon the idea that sites are abstract, universal and rational, the type of thinking he find exemplified in Alain Badiou which he describes as "not-relative, which is to say non-placed" (Herd, 2011). This tendency for site to become abstract is why I think site still requires place to ensure the "virtues of merely circulating". Herd states that the Immigration Detention Centre secretly, "provides one of the best views in Britain, situated, as it is, just outside."(Herd, 2011). He requires a place to give an orientation. He also calls for activism which requires putting the body on the line, "What ultimately is required is that one goes to the site" (Herd, 2011), despite the distancing language going to the site is surely and importantly an embodied experience which is captured by using the affective language of place.

The Moss Valley is a good place to consider the tension between site and place because of its location on the edge of what are considered to be rural and urban areas, its crossing of administrative boundaries and its landscape built up by a patchwork of land ownerships. My writing aims to characterise Moss Valley as a place where ruins and dynamism co-exist on the lines described by Anna Tsing (2017). Tsing aims to create, "an open-ended assemblage, not a logical machine" (viii), writing stories that, "tangle with and interrupt each other – mimicking the patchiness of the world I am trying to describe" (viii). She describes "first nature" as "ecological relationships (including humans)", "second nature" as "capitalist transformations of the environment" offering "third nature" as "that which manages to live despite capitalism" (viii). This is an attractive way of thinking to someone living in Sheffield, a place marked by its relationship to heavy

industry. I'm particularly attracted to the idea of patchiness as it is borrowed from Oliver Rackham who used it to describe the ecology of ancient woodlands (238) in contradiction to the monoculture of forestry commission plantations. The Moss Valley is patchy, refuses monoculture. Many of the people I met in Moss Valley could be said to have what Tsing calls a "peri-capitalist" attitude, both within and outside capitalism. The Troway Honey Farm supplies honey to Waitrose, sells Christmas Trees, has a small restaurant but also gives free medicinal treatment to local people. Volunteer run organic gardening schemes dot up throughout the valley, cooperatively selling veg boxes to leafy Sheffield suburbs and fixing fence holes created by badgers. A person buys some woodland with inheritance money and establishes a Forest School for children outside of mainstream education. Volunteers work with destitute asylum seekers to clear "invasive" rhododendrons and overly territorial holly. The Chatsworth Estate allows exploratory fracking wells on its land as it would rather take the money than be forced into allowing the wells through the planning system; the Sitwell Estate doesn't allow exploratory drilling; Farmer Pomfrey sells a field to INEOS. The final remaining open cast coal mine continues its small scale operation. It is this patchwork of land ownership which works against monoculture, encouraging collaboration, even cooperation; and sometimes conflict. I wanted to create a type of writing which would capture these tensions and contextualise it in current debates within Animal Studies and eco-criticism.

I became interested in the poetics of Barrett Watten because he contextualises his own writing in relation to a city which I could see has many parallels to Sheffield, Detroit. Watten describes how Detroit's urban retail centre "nearly died in 1993", and Sheffielders would report a similar occurrence as Meadowhall shopping centre began to suck trade from the centre and mass unemployment reached a nadir:

> Areas as well as buildings range from viable to disused: there are many relatively intact, functioning areas; many areas in transition to potential dysfunctional status; and many zones of negativity between viable terrains. Some of these areas, zones of disuse bordered by viable zones, are being returned to nature in biologically dissociated forms of industrial grassland or distressed woodland. Coyotes and wild dogs are rumoured to have jumped from freight trains; pheasants and geese; rabbits and groundhogs have established new populations in certain areas (2010, 334).

This patchwork caused by dis-investment in production is perhaps not as alarming in Sheffield, which hasn't suffered the same levels of de-population as Detroit, but we do see the same zones of dis-use and attempts to re-knit the urban framework which seems to result in permanent demolition of and re-purposing of various zones, "the bulldozers are piling up new piles of debris as we speak" (Watten, 2010, 336). Sheffielders also delight in deer finding their way into the city centre whilst kingfishers and otters return to waterways.

Both Detroit and Sheffield can be positioned as partially ruined sites of production rather than as places of consumption to undermine the idea of city as metropolitan centre dominating and exploiting a periphery. Watten develops a poetics which aims to respond to this damaged environment by focusing upon what he calls the Poet/Critic. The position of Poet/Critic parallels the position of Detroit, both are identified "with production, in both positive and negative senses" (2010, 347) and both are good for "thinking through the problems of modernity" (2010, 347).

If "[c]ontact and conversation between transatlantic poets" has involved "fluctuating relationships" (Sheppard, 9) then Watten's 2007 keynote paper at the *Poetry and Public Language* conference in Plymouth entitled, "The Expanded Object of the Poetic Field; or, What Is a Poet/Critic?" could be described as a seismic event. This is Anthony Mellor's summary of Watten's paper and account of proceedings:

> However, at Plymouth Watten gave an address to the tune of what he called a new poetic objectivity. The objectivity in question (though not in question) was his own work, in particular a work in which randomly chosen passages from Williams's *Paterson* provided the conceptual sparks for the poet's own text. Whatever the merits of that experiment itself (to my mind an OK idea flogged to death), Watten's commentary consisted entirely of allegorizing the work, placing it into its context (i.e. an entirely positive context, supplied by the poet, of U. S. history, public and private memory, and the political grasp thereof) and relating it to the seamless trajectory of the poet's own career. Watten derisively dismissed his academic colleagues, who dared to suggest that making his own work his research specialism might be a little lacking in scholarly rigour, not to mention a trifle self-serving, and carried on waxing lyrical about the qualities of the work. As far as I can see, the only critical tool used was the author's intention, bolstered by the specious notion that 'violation of the standard academic protocol' is a form of political transgression. And the author became noticeably aggressive in response to questions that appeared to question his authority.

Watten's approach disguises personal aggrandisement and a return to authorial intentionality by a specious use of objectivity. An aggressive response is given to perceived aggression. Mellors suggests that Watten perceives himself as, "more of a shaman than a professor"; shaman being a code for the "authority of the artist" which the audience must assent to.

Tony Lopez focuses upon Mellors' feeling of "embarrassment and outrage" because "I recognise that I have the same feelings to some extent". He suggests that 'English' poets have felt threatened: engagement with criticism would limit the reception of their poetry; they would become more known for criticism rather

than their poetry. This is mixed up with an English "embarrassment at the thing itself. When promoting your work for instance, you should not do so directly or explicitly but do so obliquely, and pretend you are doing something else." An English embarrassment is limiting and could partly explain the neglect of certain poets who feel unable to contextualise their work. However, Mellors' reaction is not just an example of culture wars ("The world where every zed is a zee"): it shows how trying to combine different forms of writing can reveal dis-comforting assumptions.

> In the talk Watten describes a poet/critic:
>
> For the poet/critic both kinds of writing are primary; neither aesthetic work nor poetic discourse is supplementary to the other. Poetry and poetics thus form a dyad in which questions of a greater comprehension and agency are expanded toward new meanings (Watten, 2007, 271).

Scott Thurston points out that Watten's sentence, "slides from 'critic' to 'poetics'" (1) and suggests that this is the cause of mis-understanding:

> What I think is problematic in Watten's approach is what amounts to a conflation of literary criticism, which I would argue is necessarily a critique of others' work, with criticism of one's own work which, following Robert Sheppard's use of the term, I would call poetics. (1)

Sheppard argues the case for poetics as a 'writer-centred' discourse representing the, "products of the process of reflection upon writings, and upon the act of writing" (Sheppard, 1999, p. 99). This makes poetics a "secondary discourse", although it does "react to making" (100). It is also importantly seen as distinct from literary criticism, "Poetics can stop being absorbed by the metalanguage of literary theory or criticism by asserting its own claims as a discourse, a language game with its own players, rules and purposes" (107). Sheppard is trying to escape English embarrassment by valorising a different type of discourse.

Thurston uses poetics to turn Watten's dyad into a triad. This enables him to sensitively describe differences and tensions between types of discourse; his essay considers poetry, interviews, private letters, literary criticism and their interaction whilst he is producing new creative writing. However, his scrupulousness means that he has to acknowledge that the categories he is using tend to break down:

> I want to use examples from my own creative practice, poetics and criticism to attempt to

> illustrate how the different conventions of these discourses can actually gain specific qualities and uses in their differences from one another. Nevertheless I would also argue that for the creative writer the relationship between these discourses is one of entanglement (3).

Thurston takes his primary position to be "the creative writer" who finds the relationship between discourses to be "one of entanglement" and concludes honestly:

> Ultimately I can't see my creative, critical and poetics as all primary – the fact that I am a poet (perhaps this is because I began writing poetry before I began writing criticism – or did I? Essays on literature at school) means that any other work I do is informed by this fact in the way that critical work will be primary for any critic who is not also a creative writer. Even the ordering of poet/critic rather than critic/poet implies this (7).

The bracketed section above show the tension in Thurston's own writing. Poetry comes first, "or did it?" A view based on the awareness of the entanglement of discourses is in tension with a linear argument which follows poetry>poetics>literary criticism (For Shepphard poetry is first, poetics is secondary and literary criticism is a "metalanguage"). "I am a poet" provides a grounding and teleology for this linear argument; the brackets question this linear sense of time, "I began… before I began". This grounding in poetry is also questioned by the entanglements Thurston describes:

> As it was *Momentum* coincided with my first reading of Proust's *In Search of Lost Time* in the new Penguin translation and subsequently Gilles Deleuze's book on Proust, *Proust and Signs* (3).

Poetry coincident with, entangled with prose, literary criticism and philosophy.

Thurston doesn't feel that it is necessary to consider the reasoning behind Watten's use of the term poet/critic:

> Watten's critical argument starts with the 'competing paradigms' of American poetry in the 1950s, between the New Criticism of W.K. Wimsatt and the open field poetics of Charles Olson; between an emphasis on the poem as 'concrete universal' and the poem as a field of meaning refusing distinction between object and subject. Watten reads this tension psychoanalytically in ways which are persuasive but need not detain us here (1).

Watten wants his term to break into existing discourses allowing new forms of agency, "If the separate vocations of poet and critic are constrained by limitations on their reception, the poet/critic necessarily is the mediation of those limits in the act of transforming them." (271). At the same conference Sheppard gave a paper acknowledging that his sense of poetics, "privileges the individual voice or the small voice of a private group,[being] a restricted code of and for professionals." (2008, 232). Watten's writing is an overt criticism of poetry and poetics that is only produced by considering the views of a small group, "I want to see the larger logic or motivation that makes such acts of abstraction and recombination necessary and productive, on other terms that simply as a placeholder for producers of like objects seen as a 'community'" (287). Ironically, this criticism occurs in the section of the text that Thurston sees as, "much more like the polemic that poetics can encompass" (3). Watten is now entangled: if his poetry is to explicitly criticise cultural discourse then he should write poetics; if he writes poetics then it will not be considered to be cultural criticism.

Watten argues that the poet/critic emerged alongside modernism with a figure like T S Eliot, the poem is seen as a "scene of moral instruction" (272) and as a 'concrete universal': it is literature so it is universal; it is interpretable and applied to specific human situations, so it is also particular. The poet/critic creates the particular work and conveys its general meaning; they are in a "split and/or antagonistic role toward the shared object, the poem" (273). The poet insists on the value of individual uniqueness, the critic valorises and explains. I find that Eliot is a useful figure to gain an understanding of this split role. His insistence on impersonality meant he was reticent about explaining the uniqueness of his poetry. Yet, his criticism can be seen as a framing and explanation of his poetry. Watten describes what happens if this relationship between poet/critic as subject and poem as object is considered psychoanalytically. He genders the poem as a female object with a male subject who claims direct knowledge of the poem's body (poet) and who regulates access and use (critic). The poet/critic legitimates the poetic object by both claiming access and controlling access which is why the poet/critic is a "split and/or antagonistic" subject: both transgressor and repressive force, seen as both father and son in the Oedipal drama.

Watten posits "the disjunct poetics" (277) of William Carlos Williams as an alternative to the concrete universal. *Spring And All* contains title-free lyric poems framed by/ set within blocks of prose. Williams makes a distinction between poetry — "the contraction which is felt" — where new meaning is made and prose which represents contexts that give rise to the poem. Yet, it is important that the prose was included within the work:

> Williams' insight is that form and context are indissociable only when brought together and codetermined critically; the form of *Spring & All* re-presents the context(s) that constitute its own legitimacy. (278).

Rather than a disavowal of the poet/critic subject for the sake of impersonal formalism, the prose/context/critic does not stand apart from the poem/object/poet. It is made apparent that the subject is split (both maker and interpreter) and that the formal poem object has something left over (the various contexts referenced in the prose). This means that the poetry "refuses Oedipalization", making apparent that meaning is subjectively and thus socially produced.

For Watten a disjunct poetics only works if the '/' is a deep cut; if the poet/critic is placed in an impossible situation, "[t]o be on both sides of the dyad is thus an impossibility, yet it is that impossibility which is compelling" (280). I think this is where the problems of reception occur. Watten wants to use the psychoanalytic interpretation of poet/critic to escape, "the sclerotic Hegelianism I have complained of in contemporary accounts of the avant-garde" (273). That account sees avant-garde practices of negativity recuperated into historical or institutional totalities (584). The poet/critic would escape this easy form of recuperation. Yet, setting the dyad up with a deep cut encourages dialectical interpretation; the tension set up can collapse as one half of the dyad seems to sublate the other. For instance, Watten gives an example from *The Grand Piano* of some poetry followed by prose:

> Different landscapes
> balance matters
> with the force of clear ideas
> a blueprint of floor channels
> empties music of its sound.
> Notice a trap made for oneself. Out
> of the constant bright
> wounds circumscribe the work.
> You become another constant, unresolved
> war of nerves on a separate planet.
>
> I was lusting for the stability of structure, in which a foreknowledge is absolute. ……That all energy and form would return to the mode of production out of which they emerge: that was the problem of culture for the newly educated Marxist. However decisive the poem might be, its agonistic excess placed at the crux of a decision that might have fateful consequences – it had been anticipated. (284-5).

Watten goes on to argue that the poem resists subsumption because, "the materiality of language is never subsumable" (285), so that the reader is left in the impossible situation of the poet/critic, "The poem is a material condensation of the social logic that created it; the poem is a differential creation of an inaccessible world that argues only by approximation" (285). However, I would argue that it is difficult not to read the prose section as subsuming the poem, sublating it into an argument about historical materialism. A large part of this is caused by the layout: poetry followed by block of prose as if the poem is an example for the prose which follows. It is also difficult to read narrative explanation and not let it sublate/subsume particulars. Ultimately, Watten relies upon a tautology to rescue the poem (it is not subsumed because it is made of language, language is non-subsumable). This explains Thurston's reaction to Watten, his insistence that he is a poet first is an attempt to protect creative activity from subsumption into criticism. Another reaction to Watten might be to think further about how to keep the poet/critic tension in a state of entanglement.

> Allen Fisher's contribution to the conference provides a useful gloss regarding entanglement:
>
> Omnes clarifies the entanglement condition exemplified in Keat's 'Ode to Autumn' and leaves it undone when he notes, "The entangled state is a… superposition of two distinct physical systems. (Thus a state of two realities in a collage). This is a very frequent situation because any composite system whose wave function is not simply a product of the wave functions of its components is entangled' (Omnes 38). (I think, of cognition and its relation to aesthetics) (85).

Writing 'Ode to Autumn' caused Keats to celebrate the poet's Negative Capability, "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." Fisher describes Keats as "complexed by the entanglement, the rhetoric of contradictions" (82). Quantum entanglement occurs when a particle or groups of particles are created or interact in such a way that their state cannot be described independently. As any measurement of a particle will affect its state this generates paradoxical effects: the measurement of any single particle will affect all the particles entangled with it despite there being no known way of the particle communicating its change of state. This is the result of Quantum Mechanics that Einstein could not accept, calling it "Spooky action at a distance" and claiming that this meant Quantum Mechanics was an incomplete theory. For Fisher it is important that entanglement has been established experimentally and is a "very frequent situation": entanglement is both how the world works and a statement about theoretical incompleteness that both cognition and aesthetics have to take into account. The deliberate juxtaposition of materials is one way of representing an entangled state, as this involves taking material from different systems and then placing them together so that they affect each other in a non-linear way.

Displaying poetry and criticism together is also a way of moving away from Watten's deep cut between poet and critic. Val Plumwood excavates "the logic of dualism" (55) by describing how negation works in classical logic:

> In classical logic, negation (~p) is interpreted as the universe without p, everything in the universe other than what p covers…. ~p cannot be independently or positively identified, but is entirely dependent on p for its specification. (56)

Classical logic remains dominant despite having "notorious problems" (56) because "[c]hoices for the most part reflect the perspectives of those at the centre, and theories which sit comfortably with this perspective are more likely to be successful" (56). Consider this to be entangled with Fisher's belief that "poetry, when it is at its most efficacious, cannot propose logic, as it is variously perpetuated in paternal and public thinking" (77). Plumwood's description of negation also parallels Watten's description of the male poet/critic's activity:

> In the phallic drama of this p-centred account, there is really only one actor, p and ~p is merely its receptacle… p penetrates a passive, undifferentiated, universal other which is specificed as a lack, which offers no resistance, and whose behaviour it controls completely (57).

In addition, classical logic treats "contradictions as everything" (57) so that p and ~p "cannot be brought together (even in thought), on pain of the maximum penalty a logical system can provide, system collapse" (57); p and ~p need a deep cut to ensure system integrity. This type of logic is what makes the poet/critic an impossible position: I am a poet and with my special knowledge I dominate the poem, me first; NO I am a critic and by my cultural authority I dominate the poem, me first.

Plumwood proposes relevant logic as a different way of thinking about non-hierarchical difference because the conjunction of p and ~p does not cause system collapse (58): the negation of p is not specified purely by its relation to p so it becomes:

> another or further condition – a difference – yielding a concept of an other which is not just specificed negatively but is independently characterised and with an independent role on its own behalf (58).

Entanglement challenges radical exclusion. Contradiction does not cause collapse. Entanglements can be expressed without having to set up a hierarchy. Neither the poet nor the critic has to dominate the poem.

Poetry, poetics and literary criticism are entangled rather than in a linear relationship: "He is looking for a poetry that incorporates a dimension of focused critical thought and is concerned with its own production" (Lopez).

It took a period of experimentation to settle on a layout which would capture this entanglement of critical and creative work. I wrote the material in each of the chapters in tandem, so that the different styles of writing would consciously, subconsciously, unconsciously feed off and influence each other. The resulting layout is an encouragement to the reader to engage and experiment. The columns of text can each be read as self-contained essays which link together to form a poetics. The poems can be read as individual poems or as mini-sequences grouped around particular locations within The Moss Valley, becoming "a long poem in many parts" (Burnett, ix) framed by columns. I hope this encourages thinking about the nature of framing, of placement and situation. Each page has been created to encourage reading across between the materials contained within that space. The poems take up an interstitial and potentially folded space between the columns, which also talk to each other in the spirit of multi-column work like Jacques Derrida's *Glas* and Julia Kristeva's *Stabat Mater.* Derrida uses multi-column layout to question totalisation and a series of marginal notes to interpolate more personal material. Kristeva weaves together historical scholarship and personal experience. As the work developed it became clear that the poems were the main place where a sense of embodiment appeared, driven by the need to be particular and develop open form. The essays range widely and dwell on materials I encountered when thinking about particular encounters.

The new knowledge produced by this type of procedure is well articulated by Miriam Nicholls when she defends various forms of projective verse as distinct ways of *knowing how* rather than of *knowing that* by drawing upon Aztec philosophy:

> Nahua epistemology does not pursue goals such as truth for truth's sake, correct description, and accurate representation; nor is it motivated by the question 'What is the (semantic) truth about reality?' Knowing (tlamatiliztli) is performative, creative, and participatory, not discursive, passive or theoretical. It is concrete, not abstract; a knowing how, not a knowing that. The principle question of Aztec philosophy is, "How can humans maintain their balance upon the slippery earth?" (4)

As Nicholls points out, theoretical *knowing that* can always criticise pragmatic *knowing how* for being partial and thus inflating local truth claims into universal ones but in this process it can lose any link to perceptual experience and affect (5). Projective verse can be thought of as suggesting a "personal traversal through chosen

fields of concern" (5). It is a " 'way', 'path', 'manner', 'method' or 'unfolding of a life' " (5). Projective verse should be judged by how well it "presents an earned perspective on the world" (6), method and knowledge are entangled so this type of project should be judged by criteria of sincerity and rigour rather than just upon grounds of truth or falsehood.

Nicholls also makes clear why including personal traversal is important rather than egotistical when a work is trying to express ecological ideas. Projective verse works on the assumption that "perceptual experience comes out of a dynamic interchange between self and world that takes on specific shape in that event" of encounter (6). This dynamic interchange means that any division between inside and outside is "strategic, rather than essential" as there is no priority "of perceiver over perceived" (6) because inside/outside or figure/ground are considered to be "mutually constitutive" (6). Nicholls uses Gilles Deleuze's term transcendental empiricism to express the implications of this view:

> As an ontology, transcendental empiricism suggests that the major factors contributing to the particularity of organisms are genetic and social structure, the contingencies of an environment and the affect-laden, individual responses an organism makes to these givens. As an ethos, this philosophy emphasizes the interdependence of different life forms and the situatedness of humanity in the continuum of life (17).

This implies that a poetic method should work with inheritance but also respond creatively to immediate circumstances and contingent events. Hence, the importance of field work which focuses upon actual encounters for writing with an ecological awareness: "between figure and ground" (17), self and other, inside and outside is the "liminal zone of creativity" (17).

Nicholls suggests that projective verse should be judged by the criteria of sincerity and rigour; I would add other criteria including pleasure, amusement and affective charge. However, sincerity is clearly very important for a poetics of encounter: the poem should implicate and explicate actual events. I would argue that judgement of this type should occur through a consideration of form. An open field poem has to find the correct form to embody the affective resonances of an emplaced encounter. To be a fully situated response it needs to respectfully incorporate other particular voices and styles of life; this will include found material from various sources. This linkage of sincerity to form is well expressed by Louis Zukofsky when he explicates his idea of objectification in poetry:

> This rested totality might be called objectification— the apprehension satisfied completely as to the appearance of the art form as an object. . . . [Its] character may be simply described as

> the arrangement, into one apprehended unit, of minor units of sincerity— in other words, the resolving of words and their ideation into structure (Zukofsky, 274).

However, I hope that the three column layout which deliberately encourages the entangling of structures combined with a sense that many of the poems may still have more to say or further to go make these poems seem more like momentary pauses, rather than giving a sense of "rested totality". I have worked with page space and line break to give a sense of process and progress as a form is found. This open form process re/enacts the ontology of transcendental empiricism where "a species (or any other natural kind) is not defined by its essential traits but rather by the morphogenetic process that gave rise to it" (DeLanda, 9). Form is not transcendent of the encounter and thus imposed upon it but generated by "resources that are immanent to the material world" (DeLanda, 9).

The other writers contained in this thesis are considered to be sympathetic to the views of transcendental empiricism, particularly with the view that "reality" should be "granted full autonomy from the human mind" (DeLanda, 9) and that this reality should be respectfully approached by a writing process. I consider Helen Macdonald, Colin Simms and Maggie O Sullivan to be in dialogue with forms of natural history, deliberately entangling this with human history. In *A Thousand Plateaus* Deleuze and Guattari classify the relationships investigated by natural history in three ways. There is eighteenth century natural history which establishes classification by proportionality, resemblance and structure. This type of classifying natural history is investigated by Helen Macdonald who has written about how she, "grew up in a house full of natural-history field guides" which influenced her development. She is famous for having written a book detailing her relationship with a goshawk but has also written poetry that entangles human and natural history by undertaking and complicating epistemological enquiry; this poetry was written whilst she was engaged in a Natural History PhD. There is natural history as Darwinian evolutionism which classifies by descent and affiliation and in his most recent volume Colin Simms suggests his work can be seen as, "something else as new: a fresh genre of natural-history verse-making dealing with experience of a single species"(14). I will consider his long work 'Carcajou' which details encounters with the wolverine and which I read as an *ars-poetica* that disputes the separation of species history by engaging with the implications of evolution. Deleuze and Guattari also identify a third type of natural history based upon alliance, or "sorcery". In 1985 Maggie O' Sullivan published *A Natural History in Three Incomplete Parts* (NHTIP). This is work which takes material from works of natural history and consciously parodies this type of publication, looking particularly at insects; this material is put in dialogue with a violent human history. Finally, Rachel Blau DuPlessis' work in poetics and in the long poem of extended length and scope allows me to investigate issues of site and scale within eco-criticism and consider the structuring principles for this work as a whole.

This work's chapters are set out to alternate between poems that focus upon site and place and chapters that focus on particular encounters with species and the human people that interact with them. The first Chapter, "ENtrances and ORigins" introduces the Moss Valley by interrogating the widely used term 'edgeland' and considering how edgeland, like landscape, is used in Helen Macdonald's work of creative non-fiction *H is for Hawk*, this acts as a way of contextualising my work. Chapter 2, "Shame-an-ism" looks at the Moss Valley in terms of what can be encountered in woodland by considering the forest landscape of Colin Simm's 'Carcajou' alongside a consideration of zoopoetics, a term coined for writing inspired by the making of animals. Chapter 3 zooms in to focus upon "The Troway Honey Trail" looking at bees, bee communication and bee keeping through the lens of biopolitics and a tracing of insects and dancing in the work of Maggie O' Sullivan. Chapter 4, "Horse Opera", focuses around horses and trackways in the Moss Valley and considers the role of projection in writing about the more than human by considering the various interpretations of Sigmund Freud's case study 'Little Hans' alongside a close reading of Helen Macdonald's poem "Taxonomy". The poems in Chapter 5 record a following of the Moss Brook from source to destination at the River Rother. Up until this point the essay columns have considered theoretical and historical material on the left hand side, with literary criticism on the right hand column. In this chapter this distinction begins to blur as I consider issues around scale in ecocriticism and consider the inspiration of ideas of pointing and folding in the poetics and poetry of Rachel Blau DuPlessis. The final chapter considers Moss Valley from the point of view of fungi, creatures who blur the boundaries of plant, animal and environment, reading Maggie O'Sullivan's *Murmur: Tasks of Mourning* as poetry of boundary-breaking salvage. The aim is to show the entanglement of poetics as philosophical, historical and psychological thinking, poetry and literary criticism within each chapter and across the works.

Welcome to The Moss Valley.

ENTRANCES AND ORIGINS

CHAPTER ONE

In which we walk into the Moss Valley and contemplate how it has been and should be defined. The writer explores the history and implications of the term edgeland, uncovering the work of Marion Shoard and Alice Coleman. Helen Macdonald's *H is for Hawk* is considered as a strange, hybrid work suitable for the edgeland experience. Poems of a strange rhythm engage with the history, character and voices of The Moss Valley, an exposed place of ruin and life.

“ENtrances and ORigins“

Edgeland/Rurban fringe

I tend to go into the Moss Valley as a pedestrian from the south side. This involves having to cross a dual carriageway, one of Sheffield’s confusing ring roads that don’t completely ring the City. Wait for a break in the traffic and then briskly walk across the four lanes. Then I walk up the side of the road, listing the roadkill: badger, hedgehog, fox, crow. I am facing the traffic that whizzes towards me and walk in a limping manner, half stuck in the gutter. The road gives off heat at all times of year. The odd chipping flies towards me. If I’m with someone we shout to communicate over the continuous sea-like ***shushss*** of traffic. The fenced off electric sub-station buzzes invitingly but there is no easy way to climb the fence. In recollection the weather defaults to massing cloudy, muting the colour but this can’t be the only weather I walk through. I know I’m nearly there when I see the “Welcome to the South Yorkshire Forest” road sign on the other side.

This sign is part of the legacy of the Community Forest Programme which came to an end in Sheffield due to reductions of European Union (EU) funding in 2016. The programme was based on UK and European Union government grants given to establish nature reserves and remediate landscapes, a policy derided by the populariser of the term Edgeland Marion Shoard: “Afforestation has emerged as the fashionable mechanism for transforming as much as possible of the interface into something more acceptable to polite society and hiding as much as possible of the rest of it from view” (86). The interface is Shoard’s term for those areas that are neither

in trance

a body

a bridle

art

entrance

abode

a bit

artefact

a trace

abide

barter

a fact

arbitrary

arboreal

H is for Hawk begins in an abandoned edgeland, “where wet fen gives way to parched sand… a land of twisted pine trees, burned out cars, shotgun-peppered road signs and US Air Force bases” (3). There are the “ghosts” of human inhabitation (3) but in “spring it’s a riot of noise: constant plane traffic, gas-guns, over pea-fields, woodlarks and jet engines” (3), a potentially violent mixture of sound produced by human technology and animals “called the Brecklands – the broken lands” (3). This edgy brokenness gives the landscape a “dangerous, half-buried, damaged” (8) quality “rich with the sense of an alternative countryside history; not just the grand, leisured dream of the landed estates, but a history of industry, forestry, disaster, commerce and work” (8). Macdonald captures a sense of entanglement and estrangement by re-purposing the idea of “a ramshackle wildness in which people and the land have conspired to strangeness” (8): people and land have worked together but this has resulted in their mutual estrangement, creating a landscape that seems extraordinary, aloof and unusual. This is why it is the “perfect place to find Goshawks” (8) whose, “history is just as human” (8) so “the wild can be human work” (9).

The Breckland has undergone re-wilding by abandonment, deliberately released Goshawks have re-wilded UK woodland (9). This sense of human achieved rewilding does strange things to the meaning of the word ‘human’. ‘Human’ is one of

urban nor rural, neither town nor countryside, that exist "betwixt the urban and the rural" (74). I was initially confused by Shoard's characterisation of "these jungles of marshalling yards and gasometers, gravel pits, waterworks and car scrapyards" (75) as interfacial: this type of landscape doesn't necessarily appear on the city fringe in Sheffield, I had always thought of it as post-industrial, as a result of a planning de-regulation desperate for investment in suddenly economically redundant land. Shoard admits this:

> It is equally true that land with the distinguishing features I have identified as typically interfacial is not found exclusively on the present-day border between town and country. Although yesterday's interfacial zones are often swallowed up by subsequent building, sometimes they survive as edgeland within built-up areas (79).

In the landscape of Sheffield "yesterday's interfacial zone" can be found popping up throughout the city, most obviously in the previously heavily industrialised eastern end of the city with its canal network. However, if the interface marks an edge between town and country then it would be fun to consider a coppiced woodland that has previously been used for charcoal production as another example of "yesterday's interfacial zone", in which case there is edgeland in Sheffield's leafy suburbs. The fact that Shoard has a different opinion about woodland reveals that her characterisation is mainly based upon aesthetic criteria, "the essential idea is that an undesirable landscape is to be turned into something else – green

OAK GALL

Public Bridleway

Private Property

No parking

sodden morning turn
to sun break through
wisp white flat light

gate shadow stretches
greening fence collapse
drop glint bent nail rust

No Dumping
or tipping

Your Vote Counts. Register Now.

two cars

on path

in back

not about
money about
religion innit
getting worse
every day worse

women lean

from windows

car seats

I don't want you
I want you
I do want you
not you
I do

acorn strewn
trip to ditch
slanted brick path

275,000 Volts

Danger of Death

Nursery - Spaces available

kennels quiet
white caravan collapse
fern lightening
yellows, browns
unfurl

turn towards figures
three black in field's hump
can't make out what
four legs, head down
toward

want/don't you

red bleb hedge droop
blackberry end blackens
tangles intertwining
gothic revival

From AJ Notes: 08/10/15-01/01/16

the 'h' words that chime throughout *H is for Hawk*. Post enlightenment human means something like, "'The Cartesian subject of the cogito, the Kantian "community of reasonable beings", or, in more sociological terms, the subject as citizen, rights-holder, property-owner, and so on" (Wolfe, 234). I would add that Macdonald definitely seems the human as worker or labourer but this conception of human cannot be alienated from its labour: it is "people and land" who conspire to strangeness not humans; Macdonald quotes T H White who "wants to train a person who is not human, but a bird" (33). What does it mean to the say the Goshawk has a human history but that there is something distinctive about human work? This sense that human history shouldn't be given an exceptional status sits in the text in tension with a need to establish something as uniquely human.

This strangeness around the human works its way through *H is for Hawk*'s re-figuring of genre. As Macdonald has noted, "the backbone of the book is a memoir about that year when I lost my father and trained a hawk, there are also other things tangled up in that story which are not memoir. There is the shadow biography of TH White, and a lot of nature-writing, too. I was trying to let these different genres speak to each other." (quoted in Moss). A number of reviewers have felt an awkwardness around this tangling and their response can make the reader feel as though they've been reading a different book as they have been reading with different genre expectations. On the one hand, Mark Cocker remarks "a

but ordered rather than wild" (79). This can lead to amusing contradictory statements: "Nonetheless, the present rural/urban interface is the expanding landscape of our own age. Disregard of the interface means that data about it is largely absent" (79).

Moss Valley could be said to be more clearly interfacial as it does exist on the boundary between urban and rural. This is made apparent if you enter the valley from the village of Eckington. The walk into the valley starts at the Norman parish church through the graveyard and plunges down. Sheep graze in the fields. The woodland is either coppiced or the regimented lines of still working Forestry Commission land. Interpretative signs give details of past human activity and ruins have been preserved. Wooden bridges are solid, well built and angularly maintained. Well maintained stiles mean that crossing between woodland and field is easy. Moving up and down the valley allows for fine views of the changing leaf-scape but having the Moss on one side makes navigation simple. Entering the Moss Valley at his end allows an appreciation of the elements that Shoard says have been identified as typically English:

> Lowenthal and Prince identified ten underlying attitudes to landscape on the part of the English. These were: love of the bucolic; of the picturesque; of the deciduous; of the tidy; facadism; antiquarianism; rejection of the present; rejection of the sensuous; rejection of the functional; and genius loci, such as literary (76).

This is used to link English identity to "the countryside beloved by the great majority

through
stile

the law covers everyone

favourable

mostly oak black soil down to stream
gone off the beaten dark green spike
by new fence round rack and up gap

track
track back
lack track back

in up through
still

empty field angled out
top corner PRIVATE
smile you're on CCTV

in up through
style

could get an unlimited fine

crash crinkle to right
through trees could be
specimen has the same meaning
otherwise quiet blunder over
low lying drag on trousers
what it was is gone which makes
amendments consequential
upon the substitution or repeal
as respects England and Wales

crash through gap
see yellow tractor
blades making edges
from tangles of
good husbandry
old stream tunnel collapse

in up through
still

use Natural England's 'Magic Map'

legitimate question to pose about *H is for Hawk* is its status as a nature book. The motif of a raptor as a symbol of grief and of the author's struggle with depression is indisputably powerful. Macdonald's evocation of her bird's savage habits also provides the book's aura of raw otherness but it is ultimately not a wild bird. Yet there are wild goshawks in Britain and these barely appear in the text" (2015). Cocker doesn't engage with Macdonald's re-purposing of the word 'wild' or notice that Macdonald notices things about Mabel that go far beyond "savage habits". For instance, she notices that Mabel will play, that Mabel is child-like. This is because it is not purely nature writing and thus not about the right type of nature: the purely non-human. On the other hand, a reader expecting memoir in an attempt to psychoanalyse the author finds that, "[a]s a memoir, it is incomplete. She explores her close tie to her father in great detail, yet tells almost nothing about the quality of her relationships with her surviving mother and brother. We don't know much about how she is situated in her life, to what extent she is inhibited in using her talents, why she doesn't have a job or a romantic partner. She is eloquent about the violence of her grief, but is quiet about her own dynamics, and we are left to wonder how much she is communicating about herself when she tells us about the shame that compromised the life of T. H. White" (Chaplan, 196). The text is not human enough for memoir.

…. tamed and inhabited, warm, comfortable, humanised" (Loewenthal in Shoard, 76). Yet, *Et in Acadia Ego*. There are the sound of buzz saws and the occasional echo of gunshot which puncture the façade and mark the functional technical violence of human labour.

There are sticks which mark flood levels. On my first visit to Eckington I stopped at the parish church coffee morning and mentioned where I was going. The talk was all about dumping and where to avoid walking so that my sensitive poetic nature would not be confronted by abandoned sofas. This is perhaps the biggest mark of the landscape's interfacial character: "Lowenthal and Prince tell us that the English applaud the absence of litter in a landscape: the interface sucks in the detritus of modern life… litter and household waste [are] casually dumped there because it is closer at hand than hedgerow and less effectively policed than high street" (76).

Shoard states that, "Our contempt for the interface is enshrined in what is perhaps the best understood of all planning concepts: green belt. Paradoxically, this provides a few selected interfacial areas with what has perhaps been the most thoroughgoing protection against new building which Britain's planning system offers. Bristol, Bath, Bournemouth, London, Sheffield, Manchester, Chester, Oxford and Cambridge and Burton-on-Trent are some of the principal towns encircled by land designated as green belt by the full majesty of central government fiat"(87). Moss Valley's recent history is strongly linked to Sheffield's Green Belt policy, to keep the city's "Golden Frame" intact. Much of the land is green belt and other land is 'protected' by Site of Special Scientific Interest designation. As Shoard notes, "the purpose

MATTRESS SEASONS

mist

bloated autumnal collapse
rests against hedge
stains map light brown
quilting point coming
loose

rest

fractal fringes
fuzzy with distance
felt coming
out with premium foam
at the edge
losing form

seize

springs and all
sprung out singing
cats ear green attached
sodden mass

gone

(trace faded)
to grass

From: AJ Notes - 08/10/15 - 06/08/17

the book a slightly "strange business" (6). Strange is one of the words that recurs in the text, going on a journey that charts emotional change. It starts as a word that Macdonald uses for things that are on the edge of comprehension: "a strange kind of apprehension" (27); "a strange religious awe" (27); "strange alchemy" (43). It then moves to describe things that are brought together unexpectedly: "a strange room of broken objects" (50); "a strange coincidence of word and deed" (53), "he found himself in a strange, locked battle with a bird" (80) and then describes a liminal space, "I 'Helen' I say. How strange that sounds. How very strange" (89), "bouts of derealisation, strange episodes" (124), "a space of irresolution is a strange place to be" (177), "this strange hedgerow ontology" (187), "drifting into strange states" (211), "a ceremony of strange, protective magic" (255), finally it marks a sense of disconnection, "strange disconnect between head and feet" (262), "it is strange to see it again" (274), "what a strange, sad ending it is" (275) "reading this in an air-conditioned library was a strange experience; outside vultures" (279). Strange also provides a linking word between Helen, T H White and Mabel. Helen describes her own mental distress as strange: "It was the end of July and I'd convinced myself I was pretty much back to normal. But the world around me was growing very strange indeed" (26). For T H White falconery involved "strange projections" (79). Mabel "stands and stares at the strange world around her" (101). "So do I." is the next

of green belt, uniquely, is not to protect the land it enshrines. It is to protect the integrity of the built-up areas on one side of it and the countryside on the other." (88) Green Belt as the sovereign expression of the desire to keep City and Country and by implication Nature and Culture separate. Shoard goes so far as to call this a "theology of hostility" amongst land use planners (87).

She traces this attitude back to when "edgelands" were first noticed by planners in the 1960s, when Alice Coleman, a geographer based at Kings' College London, taking part in a land utilisation survey, uncovered the existence of a large amount of fringe land which did not fall neatly into the land-use pattern of townscape, nor that of farmscape (Coleman, 1976 and 1977). She called this land-type 'the rurban fringe', maintaining that new development had sprawled into the countryside in a way which obscured the distinction between town and country (87).

The use of the term "farmscape" accurately reflects Coleman's view of the countryside. Countryside is farmland. In the article referred to by Shoard, Coleman complains that "The planned separation of town and country, in order to integrate townscape and conserve the farmland resource, does not seem to have been achieved" (1). For Coleman the green belt is not just an aesthetic choice: it is supposed to encourage the preservation of farmland and stop urban sprawl. Despite a consideration of townscape, it is clear that the real concern is that 'Rurban fringe' isn't good for the productivity of farmscape:

PICTURE SKEW

Middleground:

"a church of
exceptional architectural interest"
stand below
stretch up spire on
square tower
typical Derbyshire
oak door
coal measures sandstone

(Unmarked)
Down there
is seldom seen
pond
where them lasses
drowned

Foreground:

framed by few leaves
rustic crinkles
rustling light
beams and mist
low
do not touch

leave things alone

Background:
"In November there was a hiring fair for servants"

From: AJ Notes - 03/04/16 - 05/06/16

sentence (101) marking Macdonald's developed empathy: when Mabel is distressed "all is too strange" (170) for her.

When the reader becomes sensitised to the uses of 'strange' it becomes moving. Macdonald describes a memory of her father "come home from work strangely disheartened one winter evening" (71) because he had been unable to interest a boy in ice-rings and sun-dogs in the sky. The family "snigger" at the father's sadness, "Perhaps he thought you were one of those strange men" (72) but, "[n]ow that Dad was gone" the narrator starts "to see how mortality was bound up in things like that cold, arc-lit sky. How the world is full of signs and wonders that come, and go, and if you are lucky you might see them" (72). The father is labelled strange, is estranged from the family but this strangeness enables insight. "Strange excavations of the disordered mind" (225) turn up connections between the various genre that drive to the heart of the book's relationship to mortality, humanity and animality. The narrator remembers reading the C12th History of the Kings of England which includes the story of Merlini who has a "'strange madness'" (226) come over him, this drives him to live a feral life in the woods. Merlini is the original model for Merlin in White's Sword in the Stone which the narrator remembers reading as a child:

> It mesmerised me because when you are small you don't have to worry about the child heroes in books. They might suffer peril, but they are human: they never, ever die. But there was always a flicker of worry as I read The Sword in the Stone, for it was

> Such an environment is far from ideal for urban residents, while they in turn often make farming impossible, by trespass, damage, theft, fire setting and so on. Even the house sparrows that come with a new rurban-fringe building estate can devour up to half the grain in an adjacent field of wheat (422).

Indeed, the fringe is "open invitation to increased conflict" as unruly urban estates spill into the countryside, "[f]or example, in the green wedge at New Addington, the boys from the estate climbed over into the adjacent field and cut the tails off the cows" (422). Moss Valley contains similar tensions as quad bike riders from estates that border the valley gain access and damage footpaths. There have also been incidents of badger baiting but is this an urban or rural activity?

It was when I read this part of the article that I realised why Alice Coleman's name had seemed resonant. I recalled working in a housing association amongst a group of sighing architects charged with designing new housing which met "Secured by Design" standard. This is a police sanctioned design standard which aims to "to reduce the opportunity for crime and the fear of crime, creating safer, more secure and sustainable environments" (2017). This standard originates from government funded studies and programmes designed to create "Defensible Space" in the 1980s. Alice Coleman was the academic who transferred this planning concept from North America to the UK (Jacobs) and her 1977 article promotes it:

FLICKR

drift in eye edge turns
above three there
circle what are

swallows are not
don't know three twirl

can't make

out
one to left
swoop in low
catch tail
sparrow sized blue flash

makes over to

three in

one swoop through

four weave
through
each back out
aparting
in air pure stall

one
catch low
over hedge try
to focus

goes off
hadn't noticed sun rising

three circle
edgless acute
flicker world

From: AJ Notes - 04/06/2016

> not quite clear if the Wart was human any more. He had been turned into a bird. Was he still the Wart? He was an animal now. Could he die? He might die (230).

Humans cannot die, animals can. Yet 'strange' also maps the relationship between Helen and Mabel where the division between animal and human becomes confused for the human participant who experiences a detachment and loss of self, "and so I become both the hawk in the branches above and the human below. The strangeness of this splitting makes me feel I am walking under myself, and sometimes away from myself" (183). As Richard Kerridge says, "the experience of training Mabel brings entry to a realm in which death is part of the unconcealed daily order of things – entry to that realm, but as a guest, able to watch with detachment" (214). Guest and hostage have the same etymological root, being a guest can be a strange experience as positions shift:

> That is how goshawks kill. The borders between life and death are somewhere in the taking of their meal. I couldn't let that suffering happen. Hunting makes you animal, but the death of an animal makes you human. Kneeling next to the hawk and her prey, I felt a responsibility so huge that it battered inside my own chest, ballooning out into a space the size of a cathedral (196).

This abstracted religious description identifies the human with compassion. Kerridge

I will briefly mention the concept of 'defensible space'. This concerns the most detailed sub-division of the townscape environment: the individual dwellings. It was well appreciated that America's excessive crime rates were particularly associated with publicly financed housing estates, and Oscar Newman (Newman, 1974) describes an investigation into all the crimes committed in the 169 public housing estates in New York City. It was discovered that the heaviest crime rates were causally related to certain specific types of planned design and layout, and by making appropriate modifications, some of the towns quite minor and inexpensive, local crime rates have actually been reduced. Here is a case where very specific types of environment can be associated with very specific types of planning treatment, and the result can be measured by an objective quantitative score (429).

The concept of "defensible space" has been heavily criticised for its environmental determinism ("causally related"). It is easy to see how this concept would fit with Coleman's worldview: defensible space is achieved by re-designing " the external spaces around dwellings … such that residents more directly control or feel responsible for them" (Jacobs). Spaces are zoned after quantitative fieldwork that enables them to be brought back into responsible management. Quantitative mapping shows that productive farmland is threatened by rurban fringe; creating a clean break between townscape and farmscape is the policy response to create "defensible space" for farmland. As Shoard notes the interface is "a vaguely menacing frontier-land hinting that here the normal rules governing

INDEFENSIBLE SPACE

ditch at right
hedge bird loud
wind traffic whine
leg drag out
old cages lean

rushs out and stands
ground
stares up
then two more
bar the way
bare the teeth

can't get past
barking begins
step forward
backing up
won't bite won't
savage
"good boy
lad
lass"
plastic waterproof bitter
boots to kick
no need
needs some
thing

turns and runs and two follow

stands by farm house in mud
to head there

From: AJ Notes - 07/05/17

praises *H is for Hawk* because, "there is not the dire confusion of innocent animal ruthlessness with ruthless uses of power in the human world" (214). In this passage animal innocence is preserved by identifying the human as the opposite: responsible, guilty? This perception is followed by another description of the same emotions which have a stranger scratchy edginess imagined to be before or beyond words, "kneeling by its corpse I'd feel a sharp awareness of my edges. The rain prickling on my collar. A pain in one knee. The scratches on my legs and arms from pushing myself through a hedge that had not hurt until now. And a sharp, wordless comprehension of my own mortality. Yes, I will die" (197-8). This is a conception of an "I" that includes mortality but this is achieved through sympathy for the animal, "I mourned the rabbit" (197). Strangely, this description is also closer to the narrator's conception of the hawk's life-world, "the exquisite, wordless sharpness of being a hawk" (232); this is an identification with Mabel "which is not purely a matter of her predatory power" (Kerridge, 214), that conflates her predator experience with that of being prey.

This exploration of feelings released by hunting recurs throughout the book. In Chapter 1 the narrator describes the sense of re-discovering bodily movement through a landscape as like being involved in a hunt:

> For so long I'd been living in libraries and college rooms, frowning at screens, marking essays, chasing down academic references.

human behaviour cannot be altogether relied upon" (85).

"Defensible space" was taken up as government policy on the official fiat of Margaret Thatcher as it was scientifically sanctioned and chimed with the idea of promoting increased individual responsibility as the solution to the problems of urban unemployment (Jacob). Coleman's article was published in 1977 and is itself a product of the waning of post war social democracy: "we must seriously address ourselves to the question: 'Can we afford the vast expense of a planning establishment when free enterprise will do the same job free?'" (411) and as such it is a transitional text. It is marked by the post war obsession with increased agricultural productivity at the expense of creating monocultures: land needs to have a clear designation. It is also a product of Limits to Growth arguments regarding resource depletion: "Meanwhile, we should make an immediate beginning upon the production of our own food equivalent. If we begin now, we may still have time to achieve a state of sufficiency before North Sea oil runs out, or before that possibly earlier date when food prices overshadow oil price rises" (414). The final conclusion is that "Environmental planning" that "seeks to conserve the self-sustaining stability of the planetary environment" is still necessary. It works to conserve "by regarding all environments as part of a single integrated system in which unnecessary artificial interference is to be minimized. Necessary types of artificial interference are already of enormous magnitude" (430). This view rests upon being able to identify a stable Nature: who gets to decide which interference is artificial or

TANSY

see andy
we ave ere

tansy

an we ave ere *[which square we in?]*

tansy flower early
bitter buttons

tansy pineapple rot

tansy keep back ants

an ere
we therefore celebrate
bee smoke

cut through whirr
buzz

tansy
golden buttons
more than afore

tansy cow bitter peppermint
take the biscuit

they were hay meadow
as little uns we
played bales all
summer

probably meaning immortality

From AJ Notes whilst on Moss Valley Wildlife Group Field Survey - 07/09/17

This was a different kind of hunt. Here I was a different animal. Have you ever watched a deer walking out from cover? They step, stop, and stay, motionless, nose to the air, looking and smelling. A nervous twitch might run down their flanks. And then, reassured that all is safe, they ankle their way out of the brush to graze. That morning, I felt like the deer. Not that I was sniffing the air, or standing in fear – but like the deer, I was in the grip of very old and emotional ways of moving through a landscape, experiencing forms of attention and deportment beyond conscious control (5).

The narrator is the hunter but identification is made with the animal that is traditionally hunted. This dismissal of the academic for bodily identification is also carried through to a dismissal of reading psychoanalysis for therapeutic purposes, "You could read Freud, you could read Klein. You could read any number of theories about attachment and loss and grief. But those kinds of explanations come from a world the hawk wasn't in" (210). The narrator finds an anthropological study of the "Yukahigar community on Northern Siberia" (210) more useful where hunters believe, "humans and animals can turn into each other by temporarily taking on one another's bodies" (211). This can be dangerous, "turning into an animal can imperil the human soul" (212) because you can "lose sight of your species identity" (212). The narrator believes this is analogous to her experience, "In hunting with Mabel, day after day, I had

even necessary? Why would the encouragement of productivist industrial agricultural practices be viewed as removing unnecessary artificial interference?

Coleman's article does recognise that her concern for dwindling farmland is influenced by capitalist market forces when explaining why the rurban fringe is the subject of conflict due to its increase of areas where land use is fuzzy, so called marginal fringe:

> It is these patterns of co-dominance that generate the most severe land-use conflicts. In the marginal fringe, the conflict is between vegetation and improved farmland. If farm prices are depressed, the farmer cannot afford to protect his fields against infestation, but it better times he can upgrade some of the rough pastures to improved status. This is a zone of struggle and change; it can also expand and contract (427).

To think of the "rurban fringe" as a marginal place of struggle and change chimes with Shoard's characterisation of the edgeland as "frontier-land". If it is marginal it is also central: the frontier-land "where normal rules of human behaviour cannot be relied upon" is also what tells us most about our society, "the ultimate physical expression of the character of our age, unmediated by the passing tastes of élite groups" (88).

The conceptualisation of the edgeland as frontier-land would seem particularly apparent in Moss Valley when considering hydraulic fracturing (fracking). Jason Moore argues that capitalism needs "Four Cheaps" to function effectively: cheap labour, energy, food and raw

BUSINESS CYCLE

Even a
part from
the in
stab
il
ity
due to
spec
u
lation,
there is
the in
stab
il
ity
due to
the char
acter
i
stic
of
hu
man
nat
ure
that

humans, in
normal
conditions, see
humans as
humans, the
animals as
animals and
the spirits
(when they see them)
as spirits; the
(predatory)
animals and the
spirits see
humans as
animals
(preys),
while the
(game)
animals see
humans as
spirits or as
(predatory)
animals and
spirits see
them
selves as
humans.

[the analogy makes unemployed workers prey and profit-seeking capitals predators. When predation is too successful, the decline in available prey reacts on the predators whose own numbers decline, allowing the prey population to recover.]

From: Keynes, Kohn, Grahl.

assumed – in my imagination, of course, but that was all it could ever be – her alien perspective, her inhuman understanding of the world" (212). This is a strangely circular form of thought: psychoanalysis is too human to help but the identification made with the hawk is a human projection that has the result of a dangerous loss of humanity. It is also slightly different from the Yukahigar perspective, "If you want to hunt elk, you dress in elkskins, walk like an elk, take on an elk's alien consciousness. If you do this, elk will recognise you as one of their own" (212). Rather than the hunter identifying with a fellow hunter, the hunter identifies with the prey because the animal has agency: it will "walk towards you" (212). The narrator treats animals as "alien" but Yukahigar cosmology assumes that animals and humans have a greater degrees of exchangability: the animal can also become human.

There are moments when the narrator allows a greater coincidence between herself and Mabel, when she identifies her as a child who builds "a landscape of magical places" (241) in the same way as the narrator did when young by re-visiting important places on a regular route. This recognition pragmatically and instinctively bridges a divide between magic and science, "It is wild superstition, it is an instinctive heuristic of the hunting mind, and it works" (241). The narrator and Mable are brought together by learning in a common environment which can be described both scientifically and magically as a form of shared making,

materials (56). These "cheaps" need to be found and then accumulated on a capitalist frontier as the best way of getting something "on the cheap" is by commodifying a bundle of energy that was developed outside of the capitalist system, this can be seen as "unpaid work" (57). Moss Valley is one of the areas that has been designated as suitable for fracking and a number of licences for exploratory work have been given, potentially the Moss Valley has become a frontier zone. However, Moore's explanation for the uptake of fracking makes this designation more complicated. Fracking can be seen as a re-industrialisation of the Moss Valley: one of the concerns of local residents is that previously worked coal seams that exist under their houses will be disturbed by the fracking process. Moore points out that the reason fracking is viable is due to depletion of energy sources: the fact that cheap energy is becoming harder to find (76) has resulted in a doubling of operating costs for oil production since 2000 (87), this increases the price of energy and makes so called "unconventional" forms of extraction viable. Fracking is actually the sign of a cheap energy frontier closing: the fracking well is a modernist ruin before even being built.

Shoard remarks that "[i]t would be even more interesting to see artistic expression of the dynamism which the interface enshrines, rather than simply the decay and redundancy with which artists usually identify it" (91) and sees artistic response as a way of raising awareness and thus promoting better protection, on the model of the change of attitude towards moorland and lakeland. This points to the dilemma that edgelands represent: for Shoard, dynamism is a

SIT WELL

Came here
but to praise
Echintune in Domesday
belonged to Ecca

given to Fitzhurbert

then Sitwell
a blast furnace at Foxbrooke
where Reynard crossed
on the chase

a flash a ralgh repeats high pitch
screams
rolling and slitting iron ore deposits

nail screech ralghyard royar

found founded foundry
drift

rayecca slips across

tacked to a red rust

ray

to raise

scythes sickles sickness
tacked on

AJ Notes - Derbyshire Archive 17/06/16

"She is learning a particular way of navigating the world, and her map is coincident with mine. Memory and love and magic… making the hill her own. Mine. Ours" (241). This awareness occurs at the moment when Mabel is recognised as having agency, "letting her fly where she wants" (241).

The narrative attempts to end by enumerating lessons learned as a way of distancing the narrator from T H White:

> I think of White's strange list of things and what a strange, sad thing it is. I swear to myself, standing there with the book open in my hands, that I will not ever reduce my hawk to a hieroglyph, an historical figure or a misremembered villain. Of course I won't. I can't. Because she is not human. Of all the lessons I've learned in my months with Mabel this is the greatest of all: that there is world of things out there – rocks and trees and stone and grass and all the things that crawl and run and fly (308).

In this way the text attempts to rescue the human by recognising inhumanity, "I've learned how you feel more human once you have known, even in your imagination, what it is like to be not... Their inhumanity is to be treasured because what they do has nothing to do with us at all" (308). It isn't this easy to separate the human and the inhuman. The writer worries about turning 'my hawk' into a hieroglyph. This is not Mabel: generally the narrator uses 'hawk' carefully as a reference to her own imagined identification with Mabel. It is 'my hawk',

result of being outwith the planning system, can you "conserve" dynamism? Is awareness raising what art should be doing? I've had a number of conversations with people in Moss Valley concerned with wildlife who ask me to make sure that I don't reveal the locations of particular species as this would put them under risk. In 2010 the UK coalition government announced a "bonfire of quangos and red tape." I remember going to a talk by Greenpeace's head of local campaigns regarding the dismemberment of the planning system. The campaigner remarked at the end of his talk that he did a PhD in planning in the early 1980s where he used a Marxist approach to argue that the planning system was a tool used by capitalism to ensure rational investment and thus continued exploitation of labour and for that reason should be torn down. In 2010 he found himself in the position of having to defend the same system as the only thing stopping complete free market irrationality. This "cunning of history" might point toward a more radical approach than relying on the planning system as a way of responding to the interface.

Despite Shoard's resistance to "decay and redundancy" it is useful to characterise Moss Valley as a place where ruins and dynamism co-exist. For Anna Tsing, writing needs to step outside of the Enlightenment narrative which considers "a Nature that is grand and universal but also passive and mechanical" (vii) acting as a "background and resource for the moral intentionality of Man" (vii). Tsing aims to create, "an open-ended assemblage, not a logical machine" (viii), writing stories that, "tangle with and interrupt each other – mimicking the patchiness of the world I am trying to describe"

SELDOM SEEN

(it was February)

thump thump thump

forge tilt hammer

were I able
to recall my
first sounds at
the moment of
my birth

ringing
notes of hand
held hammer

they would have included

full flow over weir

now

only steady swish

water *motor car*

tractor
playful cries
of young children

break idyllic

Oral Memory of Keith Renshaw (Ridgeway History Group)

my experience, which I own but this is supposed to be about recognising the things we don't own. The hawk shouldn't be turned into writing but the passage calls attention to the narrator reading a book. The world of things is established by reference to two canonical pieces of writing about learning lessons. The first is Wordsworth's 'A Slumber Did My Spirit Seal' which is about the human fear of mortality:

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

The poem ends by establishing the earth's diurnal course as an inhuman force that does not sense. This is combined with quasi-biblical language referencing God's words to Noah before the flood. The word grass is added, which itself seems to recall "all flesh is grass". The writer draws on citation of writing about mortality to try and point beyond writing to life: the diexis of "out there" becomes anaphoric. At the point of trying to go beyond the text it becomes apparent that "our relation to flesh and blood is fatefully constituted by a technicity with which it is prosthetically entwined, a diacritical, semiotic machine of language in the broadest sense that exceeds any and all presence, including our own" (Wolfe, 2010: 92).

(viii). She describes "first nature" as "ecological relationships (including humans)", "second nature" as "capitalist transformations of the environment" offering "third nature" as "that which manages to live despite capitalism" (viii). The idea of patchiness is borrowed from Oliver Rackham, who used it to describe the ecology of ancient woodlands (238) in contradiction to the monoculture of forestry commission plantations. These three re-conceptualisations of nature enable Moss Valley to be seen as a place of exploitation and ruin and as a place of life, but rely on the mixing up of styles.

Following this type of approach would also mirror the form of "salvage accumulation" described by Tsing " which is "the process through which lead firms amass capital without controlling the conditions under which commodities are produced" (63). Salvage sites are 'pericapitalist', "simultaneously inside and outside capitalism" (63), a bit like the frontier zone. The most powerful contemporary example of salvage accumulation comes when Tsing describes the "savage" life cycle of consumer electronics:

> Think about your cell phone. Deep in its circuitry, you find coltan dug by African miners, some of them children, who scramble into dark holes without thought of wages or benefits. No companies send them; they are doing this dangerous work because of civil war, displacement, and loss of other livelihood, due to environmental degradation. Their work is hardly what you would call capitalist labor; yet their products enter your phone, a capitalist commodity. And what of my computer? After its short useful life

BIRLEY HAY

barley field
common custom
a forest enfolded cottage
suggest settlement

monks brought "cutlere wheel" and plum trees [surmise C15th]

Hutton bought "wheel and smithies" from Mullin 1822
scythes to West and East despite
limited catchment area

presume same family until living memory finally sold
to Sitwells purely
"fishing pond amenity"
maintenance cost and wheel fracture 1939

1944 the final straw
when victory assured
urgent scrap iron recovery

Len Thompson (72) Tommy Jepson (73) Harry Chapman (65)

"a monkey winch" a tripod sledge hammers

remains lay rusting for two years then cleared

now
a wall a twelve inch pipe a tail raced culvert

and
utcliffe plum trees run wild

AJ Notes - Derbyshire Archive and Keith Renshaw

The fear of the mechanical as that which is frozen and inhuman appears powerfully at the moment which the narrator identifies as her most desperate, when narrative itself seems to have broken down, "Everything is stuck in an eternal present" (249). This is because of the sheer repetition of hunting and killing:

> Living with a goshawk is like worshipping an iceberg, or an expanse of sliprock chilled by a January wind. The slow spread of that splinter of ice in your eye. I love Mabel, but what passes between us is not human. There is a kind of coldness that allows interrogators to put cloths over the mouths of men and pour water into their lungs and lets them believe it is not torture. What you do to your heart. You stand apart from yourself, as if your soul could be a migrant beast too, standing some way away from the horror and looking fixidly at the sky (250).

It is not human because coldness and detachment allow for inhuman acts. Yet the horror of this passage is that the inhuman is carried out by humans for human purposes; in a recognition of the banality of evil achieved by identification with a flying creature that enables a splitting of self and a mechanical carrying out of action without compassion. The 'splinter of ice in the eye' combines Graham Greene's 'splinter of ice' (374) in the heart of the writer that enables them to write about tragedy with the New Testament's 'splinter in the eye' which should be removed before passing judgement. This ambivalent fear of the mechanical is

> (as I surely must replace it with a newer model), perhaps I will donate it to a charitable organization. What happens to such computers? It seems they are burned for potential components, and children indeed, following salvage rhythms, get to pick them apart for copper and other metals. Commodities often finish their life in salvage operations for the making of other commodities, to be recouped again for capitalism through salvage accumulation. (134)

Tsing sees a "salvage rhythm" is a form of unregularized temporal coordination (131) that enables us to "work within our disorientation and distress to negotiate life in human-damaged environments" (131). Tsing links this to an argument, "our time is ripe for sensing precarity" (20). The interface, the edgeland, the rurban fringe they all force a sense of precarity through "transapportionment", through being non-defensible space.

WATCH OUT FOR

Brown Hare

Hedgehog

Common Toad

Frog

Dingy Skipper Butterfly

Water Vole

Skylark

Kingfisher

Native Crayfish

Grey Partridge

Barn Owl

brown hedge

common dingy

water

sky

king

native

grey

barn

fisher

lark

From: Moss Valley Wildlife Group Website

contrasted by a compassionate doctor who prescribes "a course of antidepressants" (251) which the narrator takes, alongside "lots of coffee" (252).This course of antidepressants is the moment where technicity enters the narrator's body. Most of the book has been about trying to escape forms of technicity through bodily action, "I felt odd: overtired, unpleasantly like my brain had been removed and my skull stuffed with something like artificial kitchen foil, dinted, charred, shorting with sparks" (3).

"The prosthetic coevolution of the human animal with the technicity of tools and external archival mechanisms (such as language and culture)" (Wolfe iv) comes back in the text's final attempt to end, the end after the end, the postscript where the narrator goes to the "Harry Ransom Centre, the Texas archive where T.H. White's papers and journals are kept" (315). She also visits White's school, "a marvellous lesson in the exercise of power" which makes her "feel unreal" (316). She finally visits the site of White's cottage, "now it is the Silverstone racing circuit" (317). This is a final attempt to "Respect the living, honour the dead" but – almost despite itself - the final sentence continues the confusion of what is living and what is dead mirrored by the confusion of elements, "I left the man who was not a ghost, and I walked south. Over the bright horizon the sky swam like water" (318). Guest and host: it is the text's strangeness that is most powerful, when elements get confused, when attempts to hold human and inhuman apart break down, when *H is for Hawk* is most edgy.

SHAME-AN-ISM

CHAPTER TWO

The writer crashes into ancient woodland in search of creatures. We consider poetry about animals through an examination of the term zoopoetics. The writer tracks Colin Simms as he trails 'Carcajou' through the forests of the Northern Hemisphere in his 'Long Poem of Encounter'. Poems turn round and round in woodland pockets, searching for co-operation. What is the writer trailing?

Shame-an-ism

A Zoopoetics of Encounter

In one of Animal Studies' key cited and recited texts "The Autobiographical Animal," Jacques Derrida coined the term zoopoetics to distinguish between the so called real cat in his bedroom and imaginative, literary, fabulous, mythical cats:

> I must immediately make it clear, the cat I am talking about is a real cat, truly, believe me, a little cat. It isn't the figure of a cat. It doesn't silently enter the bedroom as an allegory for all the cats on the earth, the felines that traverse our myths and religions, literature and fables. There are so many of them. The cat I am talking about does not belong to Kafka's vast zoopoetics, something that nevertheless merits concern and attention here, endlessly and from a novel perspective (Derrida 6).

It is difficult not to read this passage as a performance of autobiographical writing. As the writer tries to "make it clear" and uses negatives to list what the cat is "not" all of the association which the writer tries to avoid are drawn to mind. Indeed, the real cat is going to be used as part of a philosophical argument, to be weaved into a text, to become part of the writer's autobiography. Perhaps this is why when talking about a real cat the "vast zoopoetics" still have to be considered. This passage shows the difficulty of separating the "real" and "literary"; the two need to be considered together.

Aaron Moe traces the etymology of the term zoopoetics which enables the term to take up the emphasis on "real" animals found in Derrida's initial use of the term:

> Zoopoetics—a theory I introduce—recognizes that nonhuman animals (zoion) are makers (poiesis), and they have agency in that making. The etymology also suggests that when a poet undergoes the making process of poiesis in harmony with the gestures and vocalizations of nonhuman animals, a multispecies event occurs. It is a co-making. A joint venture (Moe 2014, 2).

This would suggest that when Kafka writes about animals he is to be considered as being interested in encounters with "real" creatures, not just a purely imaginative literary engagement. Moore uses the term zoopoetics to stress the plurality of nonhuman beings "who exhibit

PERTURBATION

two thirds of the public either support or have no opinion
Guardian November 2013.

Lost in the cull zone evening	in which we perceive big moon light	smoothed with outward lost track	calm boulder strewn eroded to ditch
moved the goal retrospective legislation	posts to FaceBook were modest	inversions unsayable	of order in a language Anglo Saxon Feudal
affordable to all anti-social work	a net routine	as a countryman very thick skull	kill most of them fairly very thick skin
a very thick layer barriers and buffers	subcutaneous fat licences to cull	chronic disposing of carcases	latent infectious unlawful
a fragmented system failure of	wear a high viz jacket controls	very bright torches	stop yourself from getting shot

Who are 'we'?

Are 'we' the only ones who dwell

in excess?

Robert Pogue Harrison argues that Western civilization "literally cleared its space in the midst of forests" (ix) so that a "sylvan fringe of darkness defined the limits of its cultivation, the margins of its cities, the boundaries of its institutional domain; but also the extravagance of its imagination" (x). This makes the forest a "correlate of the poet's memory" (x), a place where civilization can "estrange itself,… enchant itself" (x) and where the line between human and non-human is "clearly drawn" (x).

A path forged through the trees makes a differentiation in the wilderness enabling a line to be drawn between nature and culture. Humanity is not "ontologically continuous with the order of nature" (200). The relation between the human abode and nature "is the abode" and remains "one of estrangement from, as well as domestic familiarity with the earth." (201). Harrison argues that this gap between defines the human and its limits, abolishing the line would result in the disappearance of the human: "We dwell not in nature but in the relation to nature. We do inhabit the earth but inhabit our excess of the earth. We dwell not in the forest but in an exteriority with regard to its closure" (201).

> *Who are 'we'? Are 'we' the only ones who dwell in excess? Going back to the start of Harrison's argument, are 'we' the only creatures forging paths through the trees?*

Colin Simms' 'Carcajou', "a long poem of an encounter with the Wolverine of the Northern Old and New Worlds" (7), plunges into the forest. The wolverine, a rarely sighted animal with a large territorial range whose numbers have been reduced by habitat loss and hunting but which has not been designated an

agency within a environment" (28). For Moe it is modern poetry that most exhibits zoopoetics because animals are no longer simply described as objects of knowledge and this is allowed to affect the writers' form. He demonstrates this through close readings of Walt Whitman, E E Cummings, W S Merwin and Brenda Hillman, looking for places where receptiveness to an animal's bodily deportment enables the poet to respond to the animal's expressive gestures and vocalizations (27). This means the animal is considered to be just as much of a maker as the poet. Zoopoetics becomes "the process of discovering innovative breakthroughs in form through an attentiveness to another species' bodily poiesis" (10). If Derrida appears to be hovering on a threshold between "real" and "literary" Moe encourages the writer to take an innovative leap in harmony with the animal.

Moe's emphasis upon poetic form as a mode of embodiment is refreshing. The poets he chooses to look at "argue for the reader to be a performer" (2012). Moe shows how Cummings wanted to make the reader participate in what he called the Coney Island, the roller coaster ride of his poem, rather than be a spectator at the circus, and how Merwin decided to remove punctuation from his writing to encourage the reader to "listen". Moe's use of an early Cumming's poem exemplifies his focus upon gesture and more-than-human agency:

in front of your house i
stopped for a second in the
rain, in the Spring.
At the window
only your hands
beautifully,
were
(and the green bird perched carefully upon a
gesture
knew me.) (ll. 1–10)

Moe focuses on the final lines where the green bird's gesture – the flick of its head – is mimed by the poetic gestures enabled by line breaks which control disclosure and pacing. As Moe notes rather than the writer using poetry to supposedly know the green bird, it is the bird who 'knows'

I follow myself
scratched bark
white tipped on fence post
trundle the same path

missed when looked for
the context
coinciding by chance
medium of encounter

wipe it clean
that they
are there
stare out

a loaded gun
can only be named
a rustle
into the wildwood

the dark eyes adjusting drips on leaves
crashing through

turned and stared on the pathway eye to eye what did I smell like

maintains its hold
digger badged
secretes a musty
a track a trace
sharp nose

it is not there
a hollow in the brambles

crashing through they are under minding

cannot be stupid protected from freedom the ground grunting
turning towards

endangered species. The poem makes reference to the estrangement and enchantment noticed by Harrison:

imagination and not tradition
the old world fairy-tale organisation in imagination what figure is Grimmer than Grimm's woodcutter
against wolf and wilderness cutting trees down across a continent
and then over another: watch out for wolf lest carcajou catch you! (14)

The poem's layout means that lines are not "clearly drawn" between concepts: despite the "and not" the "old world fairy-tale organisation" could be imagination, tradition or both. Grimm's woodcutter is an imaginative fairytale, open to interpretation rather than a traditional reading (the woodcutter is grim rather than heroic) or the problem with Grimm's fairytale is that it is not part of a more authentic tradition (the poem begins by calling up "The People In uit" (8)). Rather than the either/or of the excluded middle, there is "one, and the other— and the included middle of their mutual influence" (Massumi, 6).

As the emphasis of In uit makes apparent the first page of 'Carajou' is about different types of inclusion: "looking-in", finding "a ritual for a fitting-in". "[I]n the dark place we are in" the method for encounter is "Trust" which "starts at the eyes and works in". However, 'Encounter's' (from the Latin, In&Contra) Middle English meaning 'meeting of adversaries' reminds that the task is difficult, "who can face encounter who must face it", "one hero is one/who steps forward".

Brian Massumi explores the implications of the included middle through Gregory Bateson's description of animal play:

the writer. It is the writer who becomes "other" through the agency of the bird. The bird's gesture inspires the poet's gesture, "reciprocity of agency" generating "an interspecies borderland" (2012). The charm of the poem rests upon things happening in a particular second, which gives a delightful suspension of disbelief when the bird glances unexpectedly at a well framed, clichéd scene of handed humanity; everything is carefully perched upon nothing but a gesture. Of course, this delicacy means the poem is vulnerable to a question which the poem's ending almost dares the reader to ask. How does the writer know what the bird knew? This question leads to some of the difficulties with Moe's zoopoetics.

Moe's response to the question might be to start by pointing out that zoopoetics rests upon rhetoric, which is the art of persuasion. This kind of argument links zoopoetics to ideas of projective verse, as energy passes from where the poet got it to the reader. The bird's action possessed enough "rhetorical energy to convince" (2012). Moe draws upon an article by George Kennedy entitled "A Hoot in the Dark: The Evolution of General Rhetoric", which he likes because Kennedy focuses on the fifth canon of rhetoric which is "delivery". Kennedy argues that delivery is where rhetoric evolved from as it is a bodily energy shared across species demarcation. From a rhetorical perspective, if we are persuaded then the poem is a success. However, Moe gives this a further twist by moving from rhetoric to poetics; he argues that Kennedy sticks with rhetoric because this sidesteps the question of intentionality. Moe asks us to decide on the side of more-than-human agency: To extend Kennedy's work, then, means exploring what happens when we suspend doubt concerning the agency of nonhuman animals. We must flip the coin. On one side, we have rhetoric. On the other, we have poetics. As poetics comes from the Greek poiesis meaning to make, it already foregrounds a verb-ful agency, something that the term rhetoric leaves implicit. Nonhuman animals navigate innumerable rhetorical situations every day, reading the audience of another animal and crafting a text of gestures/vocalizations for that audience. This is very like the suspension we are dared to make by Cumming's poem: if we are persuaded we should suspend doubt; the questioner asking how the poet knows what the bird knew is missing the point: "In an

IS A FOREST

a natural feature
by convention

does forest refer
or can it be applied

what type

how dense must

how large an area

are there any

or can it consist of several dijoint parts

must it be maximal

with another

of land

of vegetation

a forest

the vegetation

must a forest

constraints

shape

must a forest

a border

region

forest

or one determined
and legality

to an integral feature
to an arbitrary region

can constitute

be

occupy

on its

be self connected

or it could share

or

From: Bennett, Brandon *What is a Forest?*

The play statement is one that says what it denies, and denies what it says. It is logically undecidable. Of course, a wolf cub doesn't say anything, strictly speaking. It says in doing. It acts. Its "statement" and "metastatement" are an enacted paradox, one with the simplicity of a single gesture. In the unicity of the gesture, two logics are gathered together in one metacommunication, charging the situation with possibilities that surpass it (7).

For Massumi an animal at play can "mobilize the possible" (7), anticipating human language and a human at play is activating their animal power to act despite paradox; human and animal become indiscernible, an included middle . 'Carcajou' describes (or is it imagines?) such a moment of play as heralding a new relationship with the planet:

Why shouldn't I go on twisting
the steady breathing of the sly
means mean is flinging the capacity for fun
we play then, you and I
at last
come the same day as the sun
the animal, not my animal, is needed to pull us out, those who
will be pulled
out of the present preoccupation to the new cooperative occupation
of the planet with whats in it (11)

Instead of an inattentive preoccupation with the purely human, play holds out the hope of being able to be pulled out by the animal into a new form of relationship. The verse wittily noticing the possibilities for paradox within language - what does 'means' mean?

epistemologically driven culture where Knowledge is Power, gestures are often regulated to the periphery," because "[t]he main event is a word's content rather than its delivery" (Moe, 2015, 56), whereas "Poets revel in ways-of-being—in ontology—rather than ways of knowing" (56).

On the one hand Cumming's poem seems to support this point as different ways that the reader might "know" the bird are suspended: the poet is recognised by a "green bird" which doesn't enable the reader to identify species type; the gesture is abstract so the reader can't rely upon behavioural cues, except those we pick up through the poem's gestural form. The poem focuses upon a way of being opened up by the recognition of delicate perching, rather than being allowed inside the home; this creates a "new me". On the other hand Cummings insists that the bird "knew me", which implies intimacy, recognition, identification. Moe talks about "co-creation" and "harmony" between poet and other species and his focus upon rhetoric means that clear communication and authorial intentionality is emphasised in his readings. For instance, Moe argues that the impetus for Whitman's "A Noiseless Patient Spider" comes from "Whitman's minding of a spider undergoing her own form of poesis: making a web" (2013,3) Moe's close reading of poetic form as "audio / visual/ bodily /spatial /temporal iconicity" (2013,3) is compelling as he focuses on a line in which Whitman writes about the spider's action "It launch'd forth filament, filament, filament, out of itself." The spider's poiesis animates the poem on several layers of iconicity. Most obvious, perhaps, is the onomatopoetic effect of the five f sounds, the 'ffffffff' of the thread launched into the "vacant vast surrounding." A more involved reader, though, begins to mime this launching of the thread—mime, therefore, the bodily poiesis of the spider—gesturing with one's arm and hand out toward the "vacant vast surrounding" in front of him or her. This insight leads to a third level of iconicity:

> the spatial/temporal dynamic both on the poetic page and in the empty space around the spider/reader. Because the line pulses with a dactylic beat (IT launched forth FILament, FILament, FILament, OUT of itSELF)—we expect the two soft beats following SELF. A patient reader
>
> pauses not only because of the line break, but because of the stillness generated by the absence of the soft beats.

Is			
	a clearing		
	a part		of
or	a hole		in
	a forest		
are	roads and paths	going	
through a forest		parts	
of	the forest		how should
seasonal and other		temporal	
variations			be taken
into account			in part of
	a forest		is felled
and			subsequently
regrown		does	
	it		remain
part of	the forest		throughout

From: Bennett, Brandon *What is a Forest?*

Massumi notes that Bateson argues it is the metacommunicative possibilities of animal play which provides an evolutionary foundation for language: "denotative communication as it occurs at a human level is only possible after the evolution of a complex series of metalinguistic (but not verbalized) rules which govern how words shall be related to objects and events" (Bateson, 180 in Massumi 8). It is this metalinguistic evolution which means language is more than a code and which means that Massumi can claim humans most powerfully express their animality by the ludic use of language (Massumi 10). The layout of 'Carcajou' forces the reader to be aware of and even be involved in constructing metalinguistic rules to read the poem. As Earle Birney (a Canadian poet who influenced Colin Simms) put it:

> Our intricate system of speckles between words evolved comparatively recently and merely to ensure that prose became beautifully unambiguous -- Instant Communication… Belatedly but willingly influenced by contemporary trends, I've come to surround my pauses with space rather than with typographical spatter, and to take advantage of the new printing processes to free my work occasionally from the tyranny of one-direction linotype. (ix)

Massumi is aware that suggesting animals have meta-communicative abilities challenges a behaviourist model of instinctive stimulus-response. He points out that when the founder of ethology Niko Tinbergen investigated herring gull chick behaviour using stimulus-response he could not isolate the stimulus that would give a reflex response. Tinbergen concluded that the chick response was actually due to a number of factors but that the chick was still acting like a "slot machine" (68 in Massumi 92). Whilst using the fieldwork techniques of ethology 'Carcajou' explicitly

> We then see the last f trailing off in this temporal pause into the "vacant vast surrounding" of the spatial poetic page at the end of the line break, and this coincides with the empty space around the spider/reader who launches (or mimes launching) the filaments (6)

The reader must be both animated and patient but if they are then they can become Peter Parker. This form of reading aims to recover the extratextual creature but to do this also recovers the author's intentionality: the reader experiences "vestiges of the poeisis of the actual, extratextual spider that Whitman attentively engaged" (4). The reader traces the remnants of Whitman's response to an encounter. Moe's concluding remark about Whitman captures this tension in Whitman's poetics between writer's ego and readerly empowerment, "Whitman's vision expressed in 'Song of Myself' involves teaching readers how to write their own poems" (6). Whitman's poeisis is at the service of and in harmony with a rhetoric which aims to generate new poeisis. The emphasis on harmony is carried through Moe's reading, "the dactylic energy of the filament, filament, filament gives shape to harmonious iambic/dactylic anapestic rhythms of three stresses in "the vacant vast surrounding" (iambic); "measureless oceans of space" (dactylic); "Till the bridge you will need be form'd" (anapestic); "till the ductile anchor hold" (anapestic); "Till the gossamer thread you fling" (anapestic)." For Moe the 'ffffffff' is an onomatopoeia that starts the poem and which allows Whitman to find the poem's structure: "Whitman could have said thread, thread, thread or silk, silk, silk but he selected filament, filament, filament" (2013:6). What this makes clear is that the reader can't be miming the spider's action if filament is onompatopeia (it seems extremely unlikely that Whitman could hear the sound of the thread being released, the spider is described as noiseless). The reader is miming the 'f' of 'fling' or 'flight', language and bodily gesture are already entangled, the reader is miming the writer's reaction to the creature. It is better to think of this as the trace of an encounter between two agents where the clear linear chronology of: spider flings thread; poet observes spider; poet is inspired; and poet writes poem can't clearly be established.

DID IT LOOK

did it look ?

did it cross?

normally shy? no other predator

was it here?

you hear rustles

crashes

odd drips

saw stripes?

don't say where

can see out of low down mud some

body feel

electric fence drip metronome

mean

mane eye for ear for touch flick light back toward being
down

last now

speak err

manure steam heap

From: AJ Notes 10/11/17- 15/12/17

attacks the view that the animal is a "slot machine" working on instinctive behaviour to undermine the human/animal distinction, "Niko Tinbergen, by instruments we think you come by convention but/you call out just as we fear the snow" (13). The speaker even notes the wolverine's "sense of humour/of control" (17).

Rituals in 'Carcajou' are occasioned by the animal encounter and are metalinguistic ("heavy self-consciousness"(10):

> you, Carcajou, only just recognised and before we know you
> we listen for a tune
> to engage being out-of-sight so much we require a ritual
> for a fitting-in
> Dutilleux' Symphonic Fragments, fragmented
> Le Loup might be so augmented
> where will you be in our imagined scheme-of-things (9).

A fleeting encounter engenders the ritual which has to be built up by listening for a tune that will be revealed gradually; Dutilleux was famous for exposing a musical theme tentatively (Radio 3 website). This gradual revelation of themes enables metalinguistic testing of how 'Carcajou' can fit into "our imagined scheme-of-things". Massumi describes how a child will play at being a tiger despite only catching a glance of the creature, "remaining remarkably faithful to the theme of the tiger, not in its conventionality but from the angle of its processual potentiality" (83). This is in contrast to the rush of the "American Dream Blight quick through every sensuous delight" (9), moving from one sensation to another, destroying vitality. This is why "Trust/…timing" (9) has to be the ritual: trust in the rhythm of an unfolding intuition which will test and complicate, "our starting place the Given Word/ before we know its prejudice" (9). It is also a

A sense of scepticism about Moe's idea that the writer can ever be in harmony with the animal tips our understanding of zoopoetics into a direction developed by Kari Driscoll, who is concerned not only with the constitution of the animal in and through language, but also the constitution of language in relation and in opposition to the figure of the animal. Zoopoetics thus also always involves the question of zoopoiesis, of the creation of the animal as much as the creation by means of the animal:

> in a sense, zoopoetics may be regarded as the most fundamental form of poetics, in that it incorporates the primary distinction between human and animal on the basis of language" (Driscoll, 2015, 223).

Driscoll takes zoo-poetics to be a consideration of how the animal is presented in human discourse in the acknowledgement that the distinction between human and animal is basic to the discourse's constitution. Human language is the medium where those who call themselves human distinguish themselves from what they call animal; human language is also where this boundary can be questioned. Whilst Driscoll's assumption that only humans have language is problematic, the idea that zoopoetics also needs to acknowledge the power which human representations have within culture means that zoopoetics can both be an object of study where "literary or theoretical works" (223) and a "methodological question" (223) about the value of animal studies to literary work. This means, "zoopoetic texts are not—at least not necessarily and certainly not simply—texts about animals. Rather, they are texts that are, in one way or another, predicated upon an engagement with animals and animality (human and nonhuman)" (4).

This opens the way for zoopoetics to consider less than harmonious relationships between humans and animals. Moe begins to consider this pathway when he considers Kristeva's ***Revolution in Poetic Language***. As he notes, Kristeva encourages the reader to "relish the energy" (2015,2) of the semiotic chora which ruptures and disrupts language. However, Moe's emphasis on harmony means that disruption of language becomes a secondary consideration:

WENT THROUGH

records

to find

bridleway runs

through Coalpit

was a public enquiry

to get it

open

turns out was

road way for

from when

was it?

1520s

Patricia Hughes 04/05/16
(Wildlife Trust User Group Meeting)

trust in a developing relationship with "what is there" (9). One of the repeated refrains is, "mime in time Einstein: all time is timing" (13 and 16); in Einstein's theory observers moving relatively to each other will agree on which events occur but may not agree that they happened in the same place or at the same time. Space-time events are absolute but space and time themselves are shaped by observers, building a ritualistic relationship ("mime") based on a series of events ("encounters") between the writer and wolverine that confuse time and space.

Themes in 'Carcajou' are gradually revealed through repetition of phrase, this turns them into a series of refrains that complicate as more meanings are included:

> the evolution we are in is secondary-skin
> concerned to sensitivity
> with texture and with feel
> the ritual further is
> if you go, and with assent (not to interfere) the mustelidae exist
> insist Rilke was wrong: you can point out a scent, weasels exist by this
> not so much stealth in the stoop or the chase of the pounce
> but persistence
> (10)

Why do weasels insist Rilke was wrong? In this context a plausible explanation is to do with scent. In *Duino Elegies* the speaker exclaims, "For our part, when we feel, we/ evaporate; ah, we breathe/ourselves out and away; with each new heartfire/ we give off a fainter scent" (1-3). Feeling leads to evaporation and thus a wearing out, a diminution of impact. This is not the case for weasels, who pick up on a scent, follow it intensely and produce more scent themselves in response. In general smells are diffuse

the harmonising reading recovers purely iconic meaning. Rebekah Sheldon argues that considering the chora as an active and irruptive force enables a view of space as dynamic, helping to resolve "the contradiction between "an immanence that is placid, expansive, and silent, and a vitalism that is always folding, creating, and producing." (2015,5) The irruptive chora "offers an opportunity to imagine an autonomous, dynamic, temporalized space through which subindividual matters, vibratory intensities, and affects might cross and be altered through that crossing" (5). This is why it is important that the encounter takes place within a dynamic space. As Sheldon shows the distinction between placid space and vital space seems logical because it "begins from an originary cut between the given and the immutable and the contingent and mutational" (11). Without this originary cut a different view of poetic form can emerge: the poem's form emerges from encounter which includes forces, intensities and affects which the writer is both conscious and unconscious of, this includes the force of language itself and the writer's body. The idea that there is an irruptive space for this encounter enables the writer to express contingency but work towards generating a form. The poetic form created then generates new forms of encounter, it isn't constrained by iconicity although it contains traces of previous encounter

Sheldon notes that the irruptive chora is, "mostly consonant with Deleuze and Guattari's body without organs" (7) but is less passive. Claire Colebrook makes the argument for a passive vitalism. She argues that in active vitalism, "personality is that which remains the same through time, allows us to be recognized as this or that individual being and which also (as socially enabling) is existentially or virtually disabling. I become human by subjecting myself to the system of recognition, but that same system belies my unique individuality." (2014). This might be the dilemma expressed in Moe's reading of Cummings which begins with 'i' ending the first line and 'me' as the conclusion. Colebrook uses Ezra Pound's Cantos to exemplify this type of active vitalism: the use of personae, documents, fragments and juxtaposition aiming to return energy to language, "Reading is not consumption but production. We do not, in everyday and efficient language, recognize language and syntax as the connective and normalizing systems they are. By removing connectives, we are

SPOKE TO

a farmer

had a very good

argument

just like anything becomes difficult

to manage

when there is

too much of it

GUN SHOTS ARE REGULARLY HEARD

Bob Hughes 04/10/17
(Volunteer Group - Coalpit Wood)

for Rilke ("Is not impermanence the very fragrance of our days"). This ritual is the opposite: persistent feeling will increase sensitivity resulting in a metaphorical "secondary-skin" lesion which is a development of the primary lesion of encounter. This is the "evolution we are in".

When words from this section return as a refrain their meaning is altered and expanded:

the evolution we are all in
out of a dark winter sky
to sensitivity is secondary skin

out of a glade a made
space in tall trees teased by wind
"I've shown the way.
I am with you often and I know you
you change your form to me and we'll see"
….

can't see me through: it's the co-operation that's
coming in nature, I grant you

Rilke is wrong: you can point out a scent
Enlightenment is man and caribou

Mouse and carcajou

We of the weasel family survive by this:
there is a taste in scent
(13-14)

The "evolution we are all in" implies that the 'we' is being applied more widely, the speaker now able to consider himself part of "the weasel family", and able to hear Carcajou speak. Evolution is now the Darwinian concept but considered in a way to be as much about co-operation as competition. This also expands the ways in which Rilke is wrong. In 'Duino Elegy 8' Rilke

forced to relive order in its ordering" (2014). In contrast, passive vitalism doesn't focus on ordering or identification: "A being is not the being it is because it is recognized as this or that type. A being is individuated by all the relations it bears to other relations" (2014). This is deliberately hard to grasp but Colebrook uses the example of D H Lawrence's poem 'Snake' to exemplify how passive vitalism works:

> the observing voice is all too human, feeling himself invaded or overtaken by desires to destroy or master the animal; but alongside the affects of the human, there are also counter-affects that allow the snake to be viewed as noble, stately, more alive than the body of speech and reason. The poem presents a composition of competing perceiving selves in the one speaking body; this fracture is not a negation of the self, but its expansion (2014).

So whilst Pound seems to avoid the 'I' and ends up valorising the decision-making self, Lawrence's poem, which focuses upon the I and its observations and reactions, enables an opening up of different affects through an enforced passivity: "I came down the steps with my pitcher / And must wait, must stand and wait, for there he was at the trough before me (2-3)." This means that:

> Both at the level of expression, where the grammatical 'I' recognizes its own limits precisely insofar as it is self-aware and human, and at the level of content where the poem describes the encounter between the time,of human history, burdened with myth and education and the duration of a snake that forces us to wait, Lawrence's poem expresses a passive vitalism that is also positively queer. It is not the critical negation of man but the intuition of other durations that can open up a genuine event of encounter (2014).

This is an attractive reading but in the attempt to express the passivity of the 'I' Colebrook ignores the fact that both the 'I' and the snake act and react to each other, indeed she stops her reading of the poem before the point that the speaker hurls something into the trough and scares the snake away. As well as the passive starting point the poem also has to include the disruptive force of activity. This is why

WHY DO

weasels insist

whisper *Mustiledae*

musty in sense

mutter burrow

must be secret

upturned tree

horse hoove route

empty hole

pungent overwhelm

peer in

persist perdure

dark scratches

relevant difference

From: AJ Notes 11/04/16

famously sets up a distinction between animals and human beings based upon human self-consciousness:

> With their whole gaze the creatures behold what is. Only
> our eyes
> are as though reversed, and set like traps around themselves,
> keeping us inside.. (1-3)

If the weasel can 'point out a scent' then it is also self-consciously involved in its own world, interested in "survival". If the weasel and the human can point out scents to each other then their worlds can be shared: "having been in traps myself I'm through with them" (10). 'Secondary skin' takes on another meaning as the speaker is becoming weasel, or dressing in the skin of the creature. These refrains 'metalinguistically' talk back to earlier occurrences, inclusively expanding the poem's reference: "out of a glade a made" referencing back to "made/out of a glade" at the start of the poem (9), pointedly reversing word sequence.

This ritual of inclusion uses language's metalinguistic qualities to complicate the speaker's reaction to encounter, but it is important that the event of encounter actually happens in a particular place:

> to make a start, a stand, we cautiously declare to
> share the land
>
> it's a fallacy of our time that our 'knowledge' has
> us understand
> so we can automatically, communicate, co-operate.
> Carcajou, its not true
> we are no more investing than inventing the situation
> (15)

it is important that the irruptive chora enables the recognition of both activity and passivity, both reception and formation. That is why it is also important that the irruptive chora is both temporal and spatial. Colebrook's reading focuses upon the "intuition of other durations which can open up the event of encounter" (2014). She reads the line "there he was in my trough before me" as focusing on the fact there is spatial proximity but temporal distance, "The snake is 'before me' temporally: its presence imposes a sense of another duration. The snake is also 'before' the 'I' spatially. We are given a spatial proximity of two bodies, with an intense temporal distance" (4). However, it is the tussle over resource and territory which animates the poem, "A snake came to my water trough" (1); "I picked up a clumsy log/ and threw it at the water trough" (24). If the speaker is throwing the log then proximity and distance are also disruptive and debatable, space isn't just a neutral container. This is important as it enables the reader to consider the actors in an encounter, acting. Colebrook believes "the poem takes two bodies—snake and human—with the snake presenting itself as secret, hidden, unselfconscious, and vital precisely because of its radical passivity, its distinction from the 'I' viewpoint's 'horror' at that which cannot be brought beneath its own command." (2014). This makes it sound as though the snake is devoid of agency (it doesn't really present itself, apart from as a distinction from the I). However, the snake comes to the water trough, the snake chooses its route and the speaker chooses to respond by emphasising distance.

This is why a poetic form that emphasises spatial layout as well as temporal layout is needed to capture the sense of encounter. This form needs to enable the writer to place the encounter in a location and to be sensitive to the various affects which occur during and after the encounter as the poem is formed. This is an active and a passive process which is vitally concerned with the energy of zoopoetic encounter.

HUMANS GET

humans
get *ancient*
woodlands
they
are *heritage*
once *gone*
gone
you
should
be
writing
about *grassland*
scrub
land

Response to AJ presentation 05/05/17

The ritual is about being able to respond, cautiously. The caution being an acknowledgement that there is a situation to be responded to that 'exists' (10) and which requires going beyond assumption to understand. You have to "be with it…. In time and in tune"(15), "chewing through" (15) knowledge. A sceptic may retort that the poem projects on to the wolverine as much as the culture being criticised. After all, the poem even presumes to speak for the animal. A response to this criticism clarifies what is going in the poem. The speaker acknowledges that the poem ritual could be viewed in this way, "as with the life of words/ we preserve only to destroy, transmute/or first denature, then presume captive, found" (17). This is why it is important that "Encounter before imagination is in you, Carcajou." (15). The encounter precedes the use of imagination, the encounter is preferable to imagination AND (included middle) the encounter takes place in the presence of imagination, the encounter can be judged by imagination. "You" can refer to the wolverine or to the speaker who keeps moving and performing, "we'll not find the tune without singing it" (17); you could also be the reader left to deal with "the beast unchained in school" (17) because, "opening the minds /education is more than that" (15).

We are all in.

TROWAY HONEY TRAIL B6056

CHAPTER THREE

We come upon Troway Hall, home of MediBee ™ (products available in Waitrose). Seduced, the writer considers whether the honey bee could be democratic and examines the biopolitics of Colony Collapse Disorder. Maggie O'Sullivan is studied for lessons in writing about insects and damage. Poems consider inhabitants and their products whilst learning to dance in the ruins.

Troway Honey Trail B6056

As one of the few social insects the European honeybee has been used to justify a wide range of political systems: monarchy, socialism; fascism, parliamentary democracy; patriarchy, matriarchy (Preston). This use is entangled with a long history of bee-human relationships as observations taken as part of the beekeeping process are used in political metaphors. The metaphors draw upon the ambivalent relationship between keepers and bees: bees are armed, not domesticated but need to be kept, are amazingly productive when coaxed, but the reasons for keeper success may remain mysterious; bees will form a society within structures provided by humans.

Ultimately, bees swarm of their own accord. When a colony becomes overcrowded it will divide itself: a third of bees will stay in the hive with a new queen and two thirds will leave with the old queen to find a new home. The swarm travels for about 100 metres from the old hive and then coalesce into a "beardlike structure, where they literally hang out together for several hours or a few days" (Seeley, 6). Several hundred "House-hunter" (6) bees explore 70 square kilometres of the landscape for potential new home-sites, evaluate over a dozen potential territories and report back. The biologist Thomas Seeley then states that the bees, "democratically select a favourite for their new democile" (6). If this decision is democractic does this mean bees reason? Does it mean that bees use rhetorical methods? The honeybee waggle dance provides a starting point for understanding how bees may

PLEASE PHONE IF LOST

up deep footpath
rocky water trickle down
high hedge either side
taken through three stiles

got turned round
where two-ways meet [query?]

hall [completed 1647]
Troway [family name?]

used to be quarry round here
mostly left alone since

[ancient?] blackthorn hawthorn
privet crab apple buckthorn

here before

either following

awaiting attack by mammals

then

see

olden

means

enclosure

or lost

From: AJ Notes 0411/16

Insects form the basis of food chains but remain marginal or alien to human culture. Representing more than 50% of the known organisms (Wilson), potentially, 90% of the lifeforms on earth are insects (Irwin, 75) and over the last twenty five years the abundance of flying insects within Western Europe is estimated to have declined by 75%, probably due to intensive agriculture (Hallman). Even writers who question the boundaries between the human animal and other animals draw back at insects. For instance, Cary Wolfe argues that the ontogenetic plasticity of insects is intrinsically curtailed due to "limitations in concentration of nervous tissue[caused] by their hard exterior of chitnin" (218) with the result that even social insects have "markedly rigid and inflexible" (218) social systems. He agrees with Maturana and Varela that the ""language of bees" is not a language; it is a largely fixed system of interactions" (218) because it depends on genetic stability within species rather than cultural stability. With this background it makes sense that Maggie O'Sullivan would consider insects when trying to bring natural and cultural history into dialogue. If bees 'largely' don't have a language, is it better to think of them dancing?

communicate with each other. Karl von Frisch won the Nobel Prize in 1973 for detailing the waggle dance, which he established through detailed observation and experimentation. Frisch describes how a forager bee returning to the hive having found a source of nectar is then able to describe the source's location to other worker bees. The bee enters the hive smelling of nectar and then crawls across the backs of her co-workers, waggling her abdomen, up a straight line that indicates direction then arcing back to the beginning of the line to repeat the cycle, the second time arcing in the opposite direction. The bees appear to navigate using the sun's position so the direction line is adjusted to include the time span from collection to communication. Duration indicates distance; intensity indicates quality. Abstract information is being conveyed through gesture. Jacques Lacan argues that this form of communication cannot be equivalent to human language. He sees the waggle dance as a form of reaction rather than a response, the message of the bees' waggle dance "determines the action of the socius, it is never retransmitted by it. This means that the message remains fixed in its function as a relay of action, from which no subject detaches it as a communication itself" (qtd. In Derrida, 124). For Lacan language is designed to evoke an unfixed response from the Other; Derrida points out that this would make the waggle dance a language: the dance needs to be interpreted by Other bees. This possibility becomes stronger when considering recent research on how the waggle dance is used during swarming behaviour.

AWAITING FOR ATTACKS BY MAMMALS

neat flat lawn NO FRACK placards scattered

look back down

cloud mass trace

white hives

step down

toward

valley bottom

brush stroke whisps

spruce

open air bluster

soars across vision

didn't get span

or scale

turbine bigger than

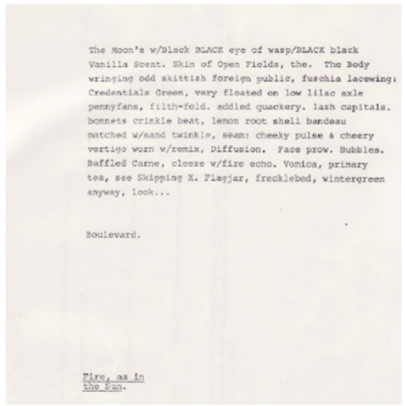
you think

From: AJ Notes 0711/16

When asked about the sources for NHTIP O'Sullivan explained:

> The sources? I lived in the city when I composed that: a very urban existence. I felt I wanted to try and find out more about the natural world, and how there could be some conversation between that and the urban life that I was living. I used lots of dictionaries, particularly on insects, and also books on war, on military equipment, because it was a time of huge political crises at that time in England with the government we had, the Thatcher government. So there was a huge discrepancy between my yearnings for some kind of natural world, creature existence, with the kind of Greenham Common protests and the American air bases in England, and I was trying to bring these together somehow (Olsen, 203).

This may seem surprising because much of the poem gives the impression of being based on first hand observation but clearly part of the work was about natural history in the sense of 'finding out', gathering knowledge. Another part appears to be about bringing nature ('creature existence') and history ('books on war') together. This bringing together is achieved through the manipulation of language ('dictionaries'). O' Sullivan uses the term 'conversation' perhaps to get away from the idea of there being any clear duality. This impression is supported by the Zen koan epigram to PART ONE of the poem, which is often interpreted as to do with overcoming



The Moon's w/Black BLACK eye of wasp/BLACK black
Vanilla Scent. Skin of Open Fields, the. The Body
wringing odd skittish foreign public, fuschia lacewing;
Credentials Green, very floated on low lilac axle
pennyfans, filth-fold. addled quackery. lash capitals.
bonnets crinkle beat, lemon root shell bandeau
matched w/sand twinkle, seam: cheeky pulse & cheery
vertigo worn w/remix, Diffusion. Face prow. Bubbles.
Baffled Carne, cleeze w/fire echo. Vomica, primary
tea, see Skipping X. Flayjar, frecklebed, wintergreen
anyway, look...

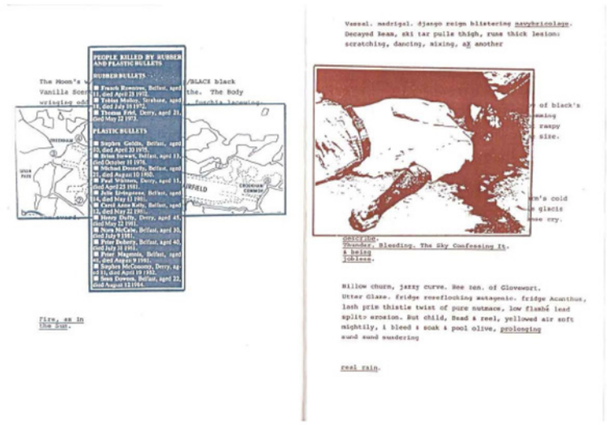
Boulevard.

Fire, as in
the Sun.

Maggie O'Sullivan. *A Natural History in Three Incomplete Parts*

duality. The koan "Show me your face before you were born" could also be interpreted as an invitation to create a natural history by tracing origins.

This is the opening to PART ONE INCOMPLETE as printed in Body of Work. The first page/section shows how O'Sullivan makes the conversation take place by ensuring that clear subjects, objects, boundaries, figures and grounds do not appear. There appears to be a narrative that takes place from top to bottom of the page from "The Moon's w/Black" to "Fire, as in/the Sun." suggesting that we are in a landscape at a moment when the sun begins to rise. It is not possible to interpret this as a moment of enlightenment. The first line introduces a dark moonscape. The 'eye of wasp' introduces the idea that the poem could be a spell for a 'wasp eye' view; the poem could be considered as a compound eye that takes information from a wide variety of inputs, which creates pixelated or multiple images, that can perceive fast movement more easily than a simple eye. The poem is also wasp like in its bringing together of materials: the wasp as a "Baffled Carne" that scavenges to feed its young. The wasps' parasitic offspring also appear to be evoked: "wringing odd skittish foreign public" this is also a generalised description of "The Body" and of another insect the "fuschia lacewing". "The Body" is linked to "Skin of Open Fields, by a stuttering "the. The" so that the body is acted upon by words in the same way as a written



Maggie O'Sullivan. *A Natural History in Three Incomplete Parts*

surface as well as being linked to the moonscape and to an insect. The Body can be dressed so there are elements that could describe religious costume or beach wear as well as describing the lacewing ("bonnets crinkle beat, lemon root shell bandeau", "Face prow"). The religious dress is in conversation with language from magic and herbal remedy ("Vomica"), "w/sand twinkle" could be wand twinkle, but this could be "addled quackery". This is only a sample of the way that materials are merged together. However, this is stopped by "Boulevard" which separates the moon landscape from the sun. A Boulevard is a long, wide straight street which is mimed by the page space. The name derives from 'bulwark' as they used to be built on the sites of ruined ramparts. Thus the concern with warfare enters the poem to separate the energy of the moon landscape from "the Sun". This appears to be a boundary enacted by human force but we can only see the Moon because it reflects sunlight. Part two of the poem takes this imposition of human force further by introducing collaged elements which obscure texts displayed in part one (see left).

The first collage emphasizes events that would be considered contemporary to the composition of the verse but that would be marked as violently historical. There is a map of Greenham Common, a site of women's protest against nuclear weapons. Pasted on top of this is a list of civilians killed by rubber or plastic bullets in Northern Ireland. The placement of

Seeley describes how the scout bee returning to the swarm produces a waggle dance which aims to produce a consensual decision. The scout dances their waggle dance and other bees respond by joining in. Other scouts are doing the same thing; each scout is trying to persuade the other bees as more recruits will equal a stronger opinion. Sometimes a site will appear late and suddenly change swarm opinion, at other times opinion is so strongly formed that a site which seems perfect will be ignored. Rarely, the swarm may split despite only having one queen and then the queen-less splitters will have to return to the overcrowded hive. A sceptical response will point out that this is just as much a reflection of a democrat's political desire as any of the other political systems that bees have been said to represent. However, it does give the opportunity to consider that bees are able to make their own decisions about where to make a new hive: humans may make hives but there is a moment when bees can decide where to go; "what distinguishes the worst architect from the best of bees is this, that the architect raises his structure in imagination before he erects it in reality" (Marx, 56); this may not be the case.

The ambivalence generated by the partial domestication of bees is exemplified or even brought to a crisis by the phenomena of Colony Collapse Disorder (CCD). The term CCD was coined by North American scientists in late 2006 in response to a marked rise in instances of worker bees abandoning hives, leaving behind

PROPOLIS IS THIS?

coursed rubble	coal measures	sandstone with quoins
coped gables	stone slated roof	two storeys and attic
mullioned windows	plain dripmoulds	mullions removed
massive lintels	C20 door	advanced gable

Listed 1967

The building may lie within the boundary of more than one authority

bee suit	boots	smoker
bee brush	note pad	hive tool
bee paint	cap	forceps
cloth squares	pins	Queen cage

From: AJ Notes: conversatons with beekeeper; English Heritage website 09/11/16-05/05/17

images changes the interpretation of "Fire, as in/ the Sun" which becomes a reference to the firing of rubber bullets as reported in the tabloid press. The order of pasting is important. Pasting a map over what seemed to be a description of landscape associates the map with the landscape that was described previously, even suggesting that the map obliterates the ability to see the landscape; the "boulevard" is now the airfield. It is worth noting that Greenham Common is now an insect-rich nature reserve. Pasting victims of state violence on top of this both emphasizes the risk that Greenham Common protesters were taking and links different forms of supposedly justified or ameliorative state violence together: plastic or rubber bullets are designed to maim rather than kill; Mutually Assured Destruction was defended as a way of keeping peace. Shaped as a rough cross, the pasting has a religious association, as well as looking like a cross-hair. If we return to O'Sullivan's wish to create some sort of a conversation between human and natural history it seems as if forms of violent human history obliterate the ability to view natural history clearly.

Part 3 of the poem appears to be an attempt to work beyond this natural/human distinction. The epigaph is another zen koan, "Come in all that is outside" which may refer to the sense of invitation and inclusive ritual that is being developed toward anything considered exterior developed in the section SINGULAR VERBS & PLURAL SUBJECTS. This section

only immature bees, their nurse bees and the queen (vanEgelsdorp); without the bees who will provide further food the colony has effectively collapsed. CCD remains a controversial term in the UK, with the British beekeeping association and the UK Government bee unit both declaring the CCD was not the cause of the 10% reduction in bee hives experienced from 2008-2010, as they blamed rainy summers and a particular mite (4). However even the British beekeeping association has had to admit that "there are complex interactions taking place between a number of factors, pathogens, environmental, beekeeping practices and other stressors, which are causing honey bee losses described as CCD in the US" (Douglas). There have been many studies of CCD undertaken that blame a complex integration of factors including parasites, pesticides, industrial breeding practices, monocultures, genetically modified crops, forced bee migration, suburban sprawl, species movement, and climate change (Benjamin and McCallum).

The creation of the term CCD makes it apparent that bees and humans find themselves entangled in modern biopolitical discourses "where the ancient right to take life or let live [is] replaced by a power to foster life or disallow it to the point of death" (Foucault, 138). The scientific investigation dramatizes biopolitics in action. The first scientific study of CCD justifies the naming of a new disorder. Initially the condition was given a traditional name of "Fall Dwindle Disease." However, the condition could not be given a seasonal fix, and 'dwindle' suggested a steady

THEIR LANGUAGE

"It is like we are speaking their language but don't understand what we are saying" (Gloria Haverhand - owner MediBee)

A

cracking open

light citrus

sweaty gym socks

a lot of brood

meaty gamey

like the sun

a memory of summer

like a waterfall

faint aroma of lemons

will eventually die

smell of rotting bananas

smoke is a forest fire

alarm pheromone

death roar

burning

buttery soft smell

relief

From: AJ Notesconversatons with beekeeper; 06/07/17

draws attention to the conventions of English language where verb and subject should agree; O'Sullivan points to a situation outside of convention implying that subjects that are multiple can still do the same thing at the same time. The section is described as an experimental "Method" but sounds like a spell, it involves bringing a diversity of subjects together:

BRING
asher wristing Pearl Smock, amethyst/
Incandela.
BEAT & SAY &
Near Lift the Sun's
myrtle tie satin maché hangdish.
BRING
Hobday. Scrub hawk, woodish clove hearse,
Voice Thorn, seethe glazer, Welted May

The list mixes together the names of gems, animals and herbs. It is difficult to get a clear outline of what is being described as these different subjects are mingled together. There is a confusion of verb and noun and the use of kenning, it is as if the writer is trying to re-name afresh by focusing upon activity and impression. The section ends with what appears to be an archaeology of the remains left by human violence:

blade o/head.
implacable brutality
skirts the edge of gown,

decline and disease implied some “pathogenic agent” (vanDerhergsen). So we end up with the word “disorder” that is used in medical contexts to imply a disturbance of form or structure from a wide variety of causes (genetic, pathogenic, traumatic). It is also a word commonly used to diagnose “abnormal” psychological functioning amongst humans. Bee colonies are acting in a “disordered” manner and this justifies further scientific research and monitoring of the whole bee population. This echoes Foucault’s bio-political point about power and resistance but re-applies it to more than human relations; “resistance comes first, and resistance remains superior to the other forces of the process; power relations are obliged to change with the resistance. So I think that resistance is the main word, the keyword, in this dynamic” (Foucault, 247).

The scientific investigation of CCD attempts to better foster the life of bees for their productive potential but also relies upon a rhetoric that connects bee vulnerability to wider ecological vulnerability and thus human vulnerability, a further biopolitical twist: “‘For millennia, man remained what he was for Aristotle: a living animal with the additional capacity for a political existence; modern man is an animal whose politics places his existence as a living being in question” (Foucault, 64). The “disorder” appears to spreads beyond the colony into the bee population and into the human population: the risk appears to rise from the catalogue of synergistic causes of CCD – most of which can be

JARRING

Pine

pollen
tasting test
testosterone
brown toast
medicinal
fresh toilet
Christmas
cut down
evergreen
mud stick

Lavender

sticky jar almost empty
amber oozing
batch no. L1607
currants tea strainer
slight queasy
easy on toast

Hay Meadow

bee loud sound truss
long summer song
pricks yellow and blue
race to gorge seduction
yellow rattle saxifrage
ragged robin crow foot

off limits

From: AJ Notes: Honey tasting 08/08/17

Vast Needle
stoking twilight,
baked mutter, satin bluesy isle of aloe antic
w/loaves & Bowl
&
Sink in the Bone.
Shrapnel.

In Part III this violence is included by the poet’s “Method” rather than obliterating the writing. This leads into the ending of the book which echoes forms of natural history presentation whilst remaining “Incomplete”. There is an alphabetical list of LEAD VOCALS which looks like an index. A list of COLOUR PLATES without any images and READING WRITING (A DOCUMENTARY) which sets up expectations of a natural history programme that would metatextually comment upon the making of the book but resists this easy classification by sometimes humorously continuing the project of inclusion:

whiten sensa. mardy quiche
linneting
MANY FERN AFTER BRACKEN.
Juice of Knitbone.
Key of CUTBAG under Jammer Fan.
Plume Anther, Carline froze, fezza bark, slaggle
Took to chisel speak.

The section above begins in the domestic, linking this to writing. “Whiten” is a verb often

labelled as human induced – and the intertwining of bee and human populations (70% of agricultural crops rely upon bee pollination). The story has a final ironic twist relating to biopolitics. The latest research on CCD and neonicotinoid pesticide use has shown that the pesticide will – even in small doses – interfere with a worker bees' ability to navigate (Henry et al.) and thus bring back pollen to the hive. If it damages the worker's navigation system it will also disrupt the waggle dance: the pesticide is disrupting the bees' ability to communicate, convey information and thus debate with each other. A pesticide designed to ensure that certain insects are "disallowed to the point of death" seems to be contributing to disorder.

Considering that the bees' ability to respond makes them vulnerable enables us to look at the bees through Cary Wolfe's re-framing of biopolitics. Wolfe draws upon Derrida's consideration of Lacan's argument regarding whether the animal can be said to speak, briefly considered above. Lacan suggests that the animal can use pretence in sexual display or play fighting but that it cannot truly speak because it cannot take this pretence to a second level:

> But an animal does not pretend to pretend. He does not make tracks whose deception lies in the fact that they will be taken as false, while being in fact true ones, ones, that is, that indicate his true trail. Nor does an animal cover up its tracks, which would be tantamount to making itself the subject of the signifier (Lacan in Derrida, 129).

CHRISMISS LIST

posh fork
Mini Mouse bag
hairbrush
Mini Mouse suitcase
posh trowel
big big big Pooh
bubbles
Kung Fu Panda
sweetcorn
Winnie for Winnie
wheelie bin

how many days till?

used to sell washing powder, "sensa." could be a sonic pun on "censor" made by censoring "sensation": writing bleaches sensation. The "mardy quiche" describes the book, a case that can contain a mixture of ingredients and the feeling of the writer as grumpy baker. "[L] inneting" references the linnet, a finch once popular as a caged bird due to a melodious song. "MANY FERN AFTER BRACKEN" invokes a writer looking more closely at a landscape: bracken is made up of individual ferns, which suggests that the interior domestic is being linked to an exterior; the linnet escapes. What follows are what could be the names of herbs but which soon becomes mixed. "Knitbone" is the traditional name for the thereuputic herb Comfrey but "Key of CUTBAG under Jammer Fan." is mysterious referencing improvised music ("Key of", "Jam") or looking around the house for a missing key. It contains the strangely oxymoronic names "CUTBAG" and "Jammer Fan" conjouring up impossible objects. The next line starts with the release of pollen from a flower ("Plume anther") then jumps to a "carline" which is thistle but also an insulting scots word for an old woman. This moves the poem on to labelling of humans. "Fezza" is slang for a horrible man whilst "slaggle" is another slang term combining slag and gaggle to denote a gang of loudly aggressive women. This section ends with a reference to one of O'Sullivan's main influences, Basil Bunting's *Brigflatts*:

LURED (ALMOST SEDUCED)

Derrida suggests that this "anthropocentric dogma" (134) regarding the difference between pretending and pretending to pretend is not easy to mark and is mark of unease caused by "the second trauma, the Darwinian" (136):

> How could one distinguish, for example, in the most elementary sexual mating game, between a feint and a feint of a feint? If it here provides the criterion for such a distinction, one can conclude that every pretense of pretense remains a simple pretense (animal or imaginary, in Lacan's terms) or else, on the contrary, and just as likely, that every pretense, however simple it may be, gets repeated and reposited undecidably, in its possibility, as pretense of pretense (human or symbolic in Lacan's terms). (Derrida, 134).

This undecidability rests upon the trace. Derrida zones in on the fact that the animal does not cover its tracks, pointing out that, "It is inherent to a trace that it is always being erased and always capable of being erased. But the fact that it is erased, that it can always be erased or erase itself, and this from the first instance of its inscription, through and beyond any repression, does not mean that someone, God, human, or animal, can be its master power and have the power to erase it" (135). Wolfe relates this trace to "the finitude we experience in our subjection to a radical ahuman technicity or mechanicity of language" (100). The undermining of the distinction between a machine

Set out to test
persuade sun

dark enter nectar

Go out back back out
round dance round
currency to others

the race is on

flower earlier than
the year before

From: AJ Notes: 04/0417-05/08/17

Words!
The Mason stirs
Pens are too light
Take a chisel to write (16)

O'Sullivan wittily takes up Bunting's chisel and turns it around. "Took to" brings to mind phrases like "Took to bed", undercutting by use of the past tense a more active and elevated "Take a". "Chisel speak" evokes the cut-off and clipped phrasing of O'Sullivan''s text, in contrast to Bunting's syntactically complex writing. It also points to the importance of provisional "speech" in O'Sullivan's performative work, in contrast to the perfected words that have been chiselled into place. The section could be taken as a statement of poetics: a chisel speech enables the poet to be inclusive, able to include violence and ugly elements from both natural and human history on equal terms.

In 'Doubtless' the link between dancing and bees is re-established. The poem details three types of artist, The Painter, The Poet and The Dancer who each step forward to speak in turn. When the dancer appears, "a bees nest curves out/ on her dandelion shore" (32). The dancer's movement traces a similar curve as bees heading out to for the first pollen and nectar they can find in spring, provided by the dandelion. If O'Sullivan's work generally considers verbal and visual "colliderings" then the dancer provides a *tertium quid* that helps to resolve a problem relating to movement. Manson compares the

‘code’ and language enables Wolfe to use systems theory to argue that the ability to respond rests upon a relationship with the environment, rather than being an ability that can be said to inhere in a particular species (104) and that the prosthetic relation established by language and technicity should make us aware of a common human and nonhuman vulnerability. This vulnerability applies to bees, whose navigation and communication system appear to be undermined and who become labelled with a “disorder”. It also applies to the humans who investigate CCD and end up entangled in various discourses that they cannot control

This common vulnerability is important to Wolfe as it enables to re-consider the way in which a biopolitics makes distinctions. He uses Robert Esposito’s thinking about the immunitary paradigm to do this, this paradigm explains why any biopolitics has to make a distinction between those who live and those who die. Esposito thinks that Foucault identified this paradigm in his later work when stating, “the very fact that you let more die will enable you to live more” (Foucault, 40). Esposito conflates the biological (bio) and legal (politics) meaning of immunity to examine this:

> This is evident under the juridical profile, according to which to have immunity –parliamentary or diplomatic– means not to be subjected to a jurisdiction concerning all the other citizens, that is with derogation from a law which is common. Similarly, we recognize this characteristic of immunity in its medical and

BANANA AROMA

faint tang in kitchen
sets alarm bells
alert to

Sting rises
like pear drops

an altruistic attraction
to the odour
brings a swarm

body cavity open to air
dries and dies

From: AJ Notes: Conversation with beekeeper 04/04/17

three roles stating that ‘The Painter is “egotistical and coercive”, The Poet as “subjected to nature” and thus “suffering”, whilst the Dancer is “not subjected to, but part of the world she dances to and in”. Thus, the dancer provides a synthesis of active and passive which enables dwelling, this further relates to embodiment and movement. The Painter comes forward first:

> He moves to strap the faunal & avian
> Crow-Crow Crawl to his
> melanic beating sand
> to spittle of
> Impact
> Attentioning
> to
> Exist
> (32)

O’Sullivan puns on three types of painter: the visual artist, the type of black puma and the rope attached to a ship which is used to tether it to an anchor or dock-side (OED). Thus, The Painter combines looking, predation and commerce. I can see why Manson sees the painter as coercive: he punishes to bind terrestrial and arial movement to his own need for “Impact”. His “melanic beating sand” may well be an update of “dark, satanic mills”: the peppered moths that evolved black camouflage due to Manchester’s industrial pollution were called ‘the industrial melanics’ (Manchester Museum), beating sand is a pointless, mechanical activity. This is

> biological meaning, according to which immunization, being natural or induced, implies the organism's capacity to resist, through its antibodies, an infection caused by an external virus. When overlapping the two semantics, the juridical and the medical one, it is possible to conclude that, if the community determines the rupture of the individual's identity protection barriers, immunity constitutes a way to construct s such barriers in a defensive and offensive shape, against any threatening external element. (Esposito, 1).

Immunity is necessary for life to protect itself but can pass a threshold in which it deprives life of openness to the outside and thus prevents development. In biological terms an autoimmune disease occurs when the immune system turns against the body it is supposed to protect. In political terms the barriers we put up against perceived threats can become more dangerous than the threat itself. The pesticide that is used to protect crops from an insect threat and thus encourage life could end up disrupting the systems that enable that life to flourish. The politics of control may discourage a necessary solution (ie. stop using the pesticide).

Biopolitics is a useful way of examining these issues but the bringing together of biology and politics in this way can lead into difficult areas. Look at the beehive through the frame of immunity and certain events are emphasised because the hive is seen as a system. The so called Massacre of the Drones could be classed as a form of autoimmune response by the hive: in autumn the drones – having

arms are a bit skinny
I'm going for the legs

give her a cuddle
arms crossed yes
keep them up high

brought to you by
chick embryo cell
lung fibroblasts

supplied freeze-dried

a little prick
of the flesh

[left and right]

a little test
of death
being a gentle
power

let it go
left arm free
get off

(*lots of bad "dudes" out there*

I hate my job
sometimes

From: AJ Notes: Woodseats Medical Centre
05/09/16

compounded by melatonin's link to human hair and skin colour and thus racist bio-political and animalising discourse: "Crow-Crow crawl" conjuring up Jim Crow laws; 'Crawl' was the name given to eighteenth century slave holding pens in East Africa as an extension of the lobster fishing crawl (OED). The Painter takes the trickster crow and binds it to his own purposes based upon prejudice about darkness and crawling things. However, the spittle is both the spit of prejudiced disdain and makes us hear "Crow-Crow crawl" as the "Cuckoo Call" associated with cuckoo spit in late spring, which marks and highlights young leaves and stems, perhaps in a painterly way. Cuckoo spit houses a developing insect nymph. This opens up "Attentioning/to/Exist" to different readings drawing upon different connotations of the word "Exist" and marked by the use of line break to control reading. Attentioning might be a call to Attention! In which case 'Exist' implies that the painter only recognises what he controls. Attentioning could also describe a contemplative activity, in which case exist is existential, describing a larval form of life based upon attention contained within the seemingly aggressive spittle. The problem may be that he does not express this form of attention in movement: he moves only "to strap".

The Poet is next to come forward, She is described to begin with so that when 'I' appears it is impossible to tell whether this is the voice of The Poet or the voice of a listener, which may be

mated with the queen – are forceably ejected from the hive by the workers who were their former protectors; this is generally interpreted as a way of the hive protecting its honey stores over the winter period and thus its ongoing life. We are now a long way from the previous valorisation of bees' democratic communicative abilities which could lead to a rhetoric that either sees honeybees as brutal and thus able to be treated brutally or that takes the hive behaviour as exemplifying a natural behaviour and thus is used by humans to justify similar behaviour in defence of life.

Esposito's argument is that an awareness of biopolitical logic will enable both threats to be avoided if we twist towards what he calls an 'affirmative' biopolitics.This is where all forms of life are considered to be under immunitary protection (for example not just human versus animal life, Aryan versus Jewish life or Christian versus Muslim life).This is justified because "there is never a moment in which the individual can be enclosed in himself or be blocked in a closed system, and so removed from the movement that binds him to his own biological matrix" (Esposito, 164). Every form of life has its own form of flourishing and should be afforded protected. As Wolfe points out, the problem with this is that is that if all forms of life are equal it is because they all express something called 'Life' which is not contained in any one of them (23); the actual life form itself is ignored as Life is disassociated from the living. Should the small pox virus receive immunitary protection? This is why Wolfe has to turn to a focus on the

comb trees lined

waiting for Christmas
comb dark tacky
medicinal pine scent

comb light stretch
fresh dandelion blast

comb field hedgerow

comb light comb air
comb heat comb sound

comb back to work
comb to tatters
comb to stubs

comb wind comb rain
comb in all bar door

comb home comb out

why Manson gets the impression the speaker is "subjected to nature":

HER SIPS OF UTTERANCE
HER CLUNG CLUNG HEATS —
SO THAT I WAS
UP-
TURNED
ROOT
PICKING CARRION
A BARNACLE TO THE WALL,
BIRTHING THE WORDS I FELL THROUGH
BEATING THE WAY —
ITS VERY — BUT NO —
IT COULD HAVE BEEN ANYONE'S
AXING OUT
OR
DANCING
THE INNER PRONG
TO A KINDLING

OF HARE

KNIFEWISE — (34)

'Subjected' and 'suffering' may not be the right words: the problem again relates to movement. The Poet releases only beats and sips of meaning in a wonderful image this makes the hearer-poet into a clinging barnacle within a current. The repetition of CLUNG makes us hear "Lung" which captures this sense of both the movement of breath and the need to be stationary. "UP/

vulnerability of particular life forms as a way of guarding against the threats raised by biopolitics.

An irony is raised by this consideration of beepolitics that rebounds on Wolfe, who focuses on the importance of life forms for which things matter through technology. The neonicotinoid pesticide is a synthetic compound that was designed after chemists had studied the way that nicotine addiction worked because it binds to cells in a similar way to nicotine (Yamamoto). The study of a substance addictive to humans resulted in the development of the pesticide, and the damage caused by the pesticide is disrupting a supply chain set up to feed another human addiction (sugar). The bees' addiction to building up their hive enables their exploitation/co-operation. Catherine Malabou develops an account of addiction to examine the dilemmas of the Anthropocene. She argues that the becoming geologic of humanity and the understanding of cultural development as a form of addiction developed by historians trying to integrate neuroscientific development into human history changes the idea of responsibility. We have to be responsible for parts of our behaviour that that we are not easily aware of, that we cannot make respond, that we are addicted to and thus cannot easily control or change or make matter; in fact we may need to find a new addiction (Malabou).

TELL THE TALE

two spoonfuls for breakfast every day
the figures for longevity are there

remember in human beings

with every eight years of life
the expectation of death doubles

those who live the longest will tell the tale

From conversation with Barbara Haverhand

TURNED/ROOT" uses line break to control meaning so that the poet-hearer is both washed away and rooted: she becomes the upturned barnacle whose head is fixed to the wall and who uses their legs to catch passing "CARRION". This doubleness reflects the feeling of both birthing words and being bathed in them. Yet success and ownership is also tentative: "I FELL THROUGH" launches a train of thought relating to clearing woodland and pathways, "AXING OUT". Tarlo notes that "the dancing hare and the dancing fish.. weave through the poem" and there is a "KINDLING" of "DANCING" here but it is divisively "KNIFEWISE" because of the "INNER PRONG". The poet-hearer's tentative passivity ratifies destructive behaviour as the use of the knife becomes habitual 'acting out': this is captured by "KINDLING" which could be starting a fire from axed timber of giving birth to a litter of hares.

The Dancer leaps into the poem and the description seems to talk directly back to The Poet and The Painter:

Jink —
Jointed
Uprised & Birth —
Stretching, Strung

Plover, low lowing in a far field
AY — PR — PRO — LONGED, LESQUING
— OFF —OFF

(fell, fell, soft)

A SWEET DISORDER

A SWEET
a want
A lawn
a fine
here and there
Enthrals
And thereby
to flow
A winning
note
In the tempest
A care
a wild
Do
be
me
too
part

disorder
wantonness
thrown
distraction
erring
crimson
neglect
confusedly
wave
pet
careless
civility
do
precise

A s
dis
t
ress
Ki
ss
e
ss
A l
l
l t
e
st
A r
ace
E
r
r
or
A c
u
t
e
R l
f
e
A w
w e
e
e e
l t
e te e
st
s e tti
t
A
r
i
s
e
l i
i
i i
i
i
D
o o
m
Is too precise in every part

A
dress
Kindles
The
thrown
Tract
Err
er
ere
The crim
ful
deserv
e
pest
less
l d
il
ltch e
Pr
ise

Erased from Robert Herrick

An Oar Broken —
Axis
Drove Out —

(Recede, Approach, Recede)

(splotched, traction, trashing)

(50)

There is a harmony of different speeds established between the "(Recede, Approach, Recede)" of the sea, the jinking run-stop-tilt of the Plover and the lowing of cattle. Rather than being "UP/TURNED" and split by the line break, rather than "BIRTHING" we have the active and affirmative "Uprised & Birth". The Dancer also answers the painter as rather than strapping we are "Stretching, Strung". Rather than being split we are "Jointed", with the use of dashes providing a gesture to the next line and brackets used to control the volume of voicing; the rhythm builds through the lengthening lines to the fall back gently at "(fell, fell soft)". This beautiful line draws out the sense of hillside, fleece and weaving whilst referring back to the felling of trees. The broken oar might evoke a freedom from a sense of slavery or tasked labour (thinking of The Painter) and might even be a reference to Longfellow's sonnet "The Broken Oar" where a poet finds a broken oar washed up on the shore. The Oar both gives them the final line to their poem and makes the despairing poet

TOPICAL

.

as a topical treatment

supersaturated sugar solution

leg ulcers
Fourniers' gangrene
diabetic foot
chronic wounds

it is not clear

outcome: healing
outcome: adverse events

partial thickness burns

four or five days earlier

AJ Notes 06/06/17

throw their writing implement into the water with a sense of relief as they have realised their labour is in vain. Tarlo remarks, "the Dancer, sees the poem shift into a rhythmic, beautiful ease, without ugliness or awkwardness" because "[t]hrough her bodily movements, the Dancer is akin with the animals." Instead of "AXING OUT" we have "Axis/Drove Out". The body of the dancer has become a centring axis which becomes part of a multitude. A drove is also a stone mason's chisel, which takes harks back to O'Sullivan's relationship to *Briggflatts*. However, "drove out" also contains the sense of driving cattle, to force movement by violence. This sense changes the end of the passage as we get a sense of someone cautiously approaching a group of animals which makes us notice some "ugliness and awkwardness" - "(splotched, traction, trashing)" – in the Dancer's part of the world.

The strength of the Dancer's attitude is that they can more quickly respond if they remain alert. They can fall but make the fall soft through adjustment. They can approach and recede. This approach might even be applied to the noticing and observation of even the smallest and thus unnoticed of creatures:

On his back -
crevices, caves, ear's flow -
small processions -
(look-on & visit) (56)

CROUCH

gather get her
roll/fed up with
words stuffed

pad
pad
line up

high reach sleep down

dream pool finger

clasp frog leap for go
follow hands

finger mesh fold
look

jerk round
now pendulum

List less
gather swing tense
pause

hands are family
familiar lyre
pillar panting

back cut welcome
down cut reach cut
listen jest you cut

assault retreat
retreat retread
back cut

crouch stand tall
finger flee topple
gather flee spin

look out toe
up finger pull
all topple

body letter
shadow shoulder
now pend

hear fare

hear pledge

well take
back swoop tilt

beat down sweep
chin gather in

pirouette
balance to tip
imagine a

welcome settle
down spin gather
sleep together

other move
threat
now pen

From: AJ Notations from dancer
Lucy Sam-Haighton - 08/10/17

Manson registers a sense of awkwardness with the poem as it appears in book form " I'm a little unsure of how self-contained the poem on the page actually is: the acknowledgements say that the poem's "setting/title" "came out of a live art performance/collaboration of Poetry Sculpture Dance Sound & Movement" and there may be a sense that the Dancer is over-affirmed in this context as they are not physically present. As McCarren notes when considering the figure of Dancer in Mallarme's writing, "for the dancer to operate as poetry par excellence, she herself must remain outside of language, unable to manipulate it, and unconscious of the revelations she brings to the poet watching her" (217); our dancer does not speak, whilst the dancer provides a corrective attitude there is also a danger that the dancer is idealised. The final brackets here seem to acknowledge that the dancer's bodily involvement might also require the Painter and the Poet's attitudes to reach fulfilment: we need to "look-on & visit."

HORSE OPERA

CHAPTER FOUR

The horses are behind the fence. The writer stares at them; he scribbles. Afraid, the writer dreams. This is work. The notes are analysed and labelled, the writer is a case study, the writer feels like a small child. The writer is frightened of horses and so turns to Freud for an explanation, the writer is frightened. Tired of large creatures, the writer examines how Helen Macdonald's short poem about the wren 'Taxonomy' challenges human-centric labelling. Sometimes one horse will face the writer head on, muscles twitching, eyes wild. There is harsh noise; the poems want to sing or explode.

Taxonomy

Wren. Full song. No sub song. Call of alarm, spreketh & ought
damage the eyes with its form, small body, tail pricked up & beak like a hair
trailed through briars & at a distance scored with lime scent in the nose
like scrapings from a goldsmith's cuttle, rock alum, & fair butter well-temped
which script goes is unrecognised by this one, is pulled by the ear
in anger the line at fault is under and inwardly drear as a bridge in winter
reared up inotherwise to seal the eyes through darkness, the bridge speaks
It does not speak, the starlings speak that steal the speech of men, *uc antea*
A spark that meets the idea of itself, apparently fearless.
Ah cruelty. And I had not stopped to think upon it
& I had not extended it into the world for love for naught.

By Helen Macdonald

Horse Opera

The first animals I encountered were the horses. I went to write in front of them. The horses were behind a fence at the other end of the field. As I began to write they drifted across. One moved right up to the fence and rubbed its head against the wire. It stared at me full on, eyes wild and lit. It neighed, I was scared.

There is a curious linkage between the fear of horses, scepticism about the world, fear of exposure and the creation of both large myths and large scale operas that is exemplified in one of Sigmund Freud's most famous case studies, 'The Case of Phobia in a Small Boy' or 'Little Hans'. Little Hans real name is Herbert Graf. In a postscript to the case study, Graf - now beginning his career as a director of operas - returns to visit Freud as a nineteen year old, this is what Freud writes about their encounter:

> One piece of information given me by little Hans struck me as particularly remarkable; nor do I venture to give any explanation of it. When he read his case history, he told me, the whole of it came to him as something unknown; he did not recognize himself; he could remember nothing; and it was only when he came upon the journey to Gmunden that there dawned on him a kind of glimmering recollection that it might have been he himself that it happened to. So the analysis had not preserved the events from amnesia, but had been overtaken by amnesia itself (Freud, 148–9).

Freud, who has spent the whole of the case study explaining, finds something he cannot explain when one of the protagonists returns. Graf has his own description of how he re-introduced himself to Freud:

> In a greatly excited state, I visited the great doctor in his study in Berggasse and introduced myself to him as 'Little Hans'. Behind his desk, Freud looked like the busts of bearded Greek philosophers that I had seen at school. He got up and warmly embraced me, saying that he could wish for no better justification of his theories than seeing me now as a 19 year-old, a happy young man in good health (Graf trans in Vives 23).

The great philosopher is confronted by a character he has created and observes a justification of his theory and two greatly excited bodies embrace on equal footing, celebrating

HORSE OPERA

down into valley
always there
for scale
could stop

clouds massing
stand in groups
kept secret
rest

cinemascope surround
still some solitary
planted in
less

corner field drop to bottom
distant stand solid
bow elegant
enclosure

nearly
gap
gallop
ear

The ego's relation to the id might be compared to a rider to his horse. The horse supplies the locomotive energy, while the rider has the privilege of deciding on the goal and on deciding the animal's movement. But only too often there arises between the ego and the id the not-precisely ideal situation of the rider being obliged to guide the horse alonf the path by which it itself wants to go.

(Freud, Sigmund. "Dissection of the Psychical Personality, 1932)

Drew Milne points out that the experience of disproportion between body and song is a common experience, arguing that writing enables the lyric poet to reach beyond human speech:

> Pictorial representation or physical embodiment of the sources of sublime sound is fraught with the risk of bathos. As opera singers so often demonstrate, opera sounds better with the eyes shut. Where the thematics of lyric are used as a tool of erotic seduction, as with pop songs, the presence of the singer can be an added attraction. With lyric poetry of the page, however, there is a necessary awkwardness when a lyric poet performs their work. As writing, lyric is freed from the human clumsiness of speech, and in this freedom it is possible to imagine the voices of nature beyond the human.

Helen Macdonald's 'Taxonomy' certainly contains elements that support this argument but the writing itself is intentionally clumsy, it strains and shifts from "song" to "script", from "song" to "eye", in an archly fustian way, using metonymic linkage ("as", "like"), risking bathos. "Call of alarm" sounds like a poetic inversion for the sake of rhythm, this suspicion is confirmed by "spreketh & ought" which deliberately uses archaic language to point out its iambic character, as if the speaker is attempting to imitate the wren's call. Spreketh is probably an Early Middle Age form of speaks (the OED does not have a definition for the word but it appears in one example from 1200). This use of language slips "ought" back into its Middle Age meanings as well, having some form of a debt to or moral obligation toward someone (OED). There is a duty to speak formally but the form of this speech ruins observation, "damage the eyes with its form" (2). If we choose to focus on the modern use of ought, as in "what ought to happen" then this section is referring to

health. It is difficult not to link this to a tiny slip on Freud's part when he discusses an "unsolved residue" in his analysis:

> An unsolved residue remains behind; for Hans keeps cudgelling his brains to discover what a father has to do with his child, since it is the mother who brings it into the world. This can be seen from his questions, as, for instance: '' I belong to you, too, don't I? '' (meaning, not only to his mother). It is not clear to him in what way he belongs to me (Freud (1909) 100).

Freud puts himself into the father's place but Hans' question could be taken in a different way: why do you keep going on about my relationship with my mother when I have a relationship with you as well? Why does Freud think that Hans belongs to him? Why does Freud expect Hans to remember him?

The Philosopher Stanley Cavell also admits to finding horses unnerving:

> There is something specific about our unwillingness to let out knowledge come to an end with respect to horses, with respect to what they know about us... The unwillingness.. is to make room for their capacity to feel our presence incomparably beyond our ability to feel theirs... (in Hearne, 115)

Cavell is writing from the position of the horse rider, the one who is supposed to somehow show confidence in control of the horse, who stands above and is thus not understood:

> The horse, as it stands, is a rebuke to our unreadiness to be understood, our will to remain obscure... And the more beautiful the horse's stance, the more painful the rebuke. Theirs is our best picture of a readiness to understand. Our stand, our stance, is of denial... We feel our refusals are unrevealed because we keep, we think, our fences invisible. But the horse takes cognizance of them, who does not care about invisibility (in Hearne 115).

Cavell links the desire to remain invisible to his diagnosis of the problems associated with solutions of philosophical scepticism. He explains this through an analogy with the female singing voice in opera. Cavell starts from dissatisfaction with Kant's grounding of philosophical knowledge:

SLEEP STANDING

came to
as something
unknown

introduced myself
overtaken by
amnesia

directed the treatment
with my father
as in intermediary

licks gate edge
cold on tip
of tongue

baring teeth big
eyes turn
behind/ahead twitch

on back
not go there, daddy
feet and hands

standard measures
I belong to you
too, don't I?

planted straight at
now writing
face ahead

it is not clear
in what way
to field

paying less attention
to the naunces
more to the whistles

din tumult disorderly noise scandal

a certain amount of sublimation

talk to me about them, love them

that mean't being friendly

From: AJ Notes 011/10/15

the Wren which "ought" to respond to threat with a call, hovering on considering the bird in a mechanical way in iambic metronome (the OED suggests that the modern form of ought arises when "there is no unexpressed agent on whom the moral obligation might be imagined to fall."). Yet, Macdonald's 'Taxonomy' also uses natural history and scientific procedures of identification to think beyond any generalised "voice of nature".

'Taxonomy' begins with the pleasure of identification that is "pulled by the ear" (5). Three short statements, all heavily emphasised: "Wren. Full song. No subsong". The speaker suddenly hears the bird and is able to identify that it is an adult: they cannot hear any of the more babbly, elongated, so called "impure notes" (Sarker, 2003) of a young bird that is still learning its particular dialect. This is followed by "Call of alarm". There is a distinction between a bird alarm call and a bird song: the call is a response to the sighting of potential predators, birds of different species will react to calls (Boswall). It may be that the speaker has triggered this change in vocalisation in which case they have interrupted the "Full song" initially tuned into.

The second line's description of the wren uses key identification markers from field guides for sightings: small body, pricked up tail, hair-like beak (RSPB) so it is unclear whether the speaker has seen the bird; "damage the eyes with its form" then becomes a description of how the wren's song interferes with observation, it is so loud that it could be heard over a great distance and thus the creature becomes difficult to locate. Indeed up close, "the wren's utterances can be felt on the eardrums as a physical impact" (Armstrong, 57) and so "damage the eyes with its form" becomes a description of how the wrens song seems to impact on both the observer and the unexpected

> The dissatisfaction with such a settlement as Kant's is relatively easy to state. To settle with scepticism.. to assure us that we do know the existence of the world, or rather that what we understand as knowledge is of the world, the price Kant ask us to pay is to cede any claim to know the things in themselves, to grant that human knowledge is not of things in themselves. You don't – do you? – have to be a Romantic to feel sometimes about the settlement: Thanks for nothing (63).

If reason "proves its power to itself, over itself" (62) by discovering the difference between 'mere' appearances of which it can have knowledge and the thing itself which it cannot then the triumph of philosophy is also its failure: it secures itself by losing the world (62). For Cavell, "Kant's vision of humans living in two worlds" corresponds to:

> two general matching interpretations of the expressive capacity of song: ecstasy over its absolute success of its expressiveness in recalling the world, as if bringing it back to life; melancholia over its inability to sustain the world, which may be put as an expression of the ultimate in expressiveness of the voice, of its failure to make itself heard, to become intelligible (141).

Cavell states that this "seems to be reserved for women in opera" (140) because "a women's singing exposes her as thinking, so exposes her to the power of those who do not want her to think" (146); this makes the woman a figure of the philosopher frightened by solipsism, "that philosophical self-torment whose shape is scepticism, in which the philosopher wants and wants not to exempt himself from the closet of privacy, wants and wants not to become intelligible, expressive, exposed" (132). The horse's seemingly trusting stance is a rebuke to this position. Herbert Graf entitled his memoir *Invisible Man* as the opera director should vanish but for Cavell the female opera singer is forced to expose herself to an aggressive gaze and then give voice, this is the key to interpretation of opera. A tracing of Freud's case study and its various reinterpretations reveals how both the horse and the child are variously interpreted, identified with and silenced only to return uncontrollably as noise.

January 7th 1908. A five year old boy goes on a walk with his nurse in a Viennese public garden. In the street he

TATTY AND LOTTY

one is white one is black

tie them up
in the garden
for when we
get back

they like it in the stable with the straw
trip traptrap trip tip tap tip toe

can you hear them?
they are invisible
invincible

hey like i

i he able whee
raw

you sat
on the step
waiting I asked
what for
the police
to take
you away

trot on
let loose down hill
gallop sat on saddle
stock still as
hedge fence
pass
smooth dissolve

down to sea gold flash

horizon
bite tip of teeth

my tongue
my jaw
blood covered
the froth
that kept flying

from my lips

From: AJ Discussion with mum 06/05/16

smallness of the wren's body in comparison to the song produced, "the exuberance of the wren is astonishing. Not only is the tempo of each burst of song terrific, but the song is repeated at very short tempos until you would expect the poor little bird to explode" (Armstrong, 54).

The bird or, more likely given distance, the sound of the bird is "trailed through briars & at a distance scored with lime scent in the nose". This opens the poem up to synesthetic confusion caused by distance. I interpret the lime scent as a gesture towards the Mediterranean and Keat's "beaker of the warm South" conjured up by bird song, "in the nose" rather than on the breeze because it feels like an intense memory, leading the speaker by the nose. The smell conjures a surprising simile "like scrapings from a goldsmith's cuttle, rock alum & fair butter well tempred". The lime smell is like the smell of cuttlebone which is used as a calcium rich dietary supplement for caged birds. Noel-Tod suggests, "In this latter instance, "like" ceases to be mere simile: the subjective localization employs a kind of associationism: of lime to cuttle, of wren to goldsmith, and then ultimately of scent to its cause. In this respect it performs the sensual impulses that will first lead the bird-lover to taxonomize" (2011). It is plausible to associate the goldsmith with the wren as it is sometimes mistaken for the smaller goldcrest due to gold markings on its forehead. However, to get to this interpretation Todd assumes that "the lime scent emanates presumably from the cuttlebone the bird gnaws on." The wren is not generally kept in captivity and so the reader is driven to assume some biographical context on the part of the speaker, perhaps this is a memory of a rescued wren. Alternatively, goldsmiths would grind up cuttlebones to be used as part of their polishing process and it was used alongside rock alum in medieval dental hygiene products. "Tempred" is another medieval spelling, this time of tempered which is

begin to cry, saying that he wants his mother. The nurse takes the boy home. In the evening he begins to cry again, clings to his mother. The next day his mum takes the boy out, he cries again. The mother pushes for an explanation for her child's behaviour [imagined voice, "Herbert, it can't be that you are missing me, I'm right here"]. Herbert replies, "I was afraid a horse would bite me." Next morning Herbert refuses to leave the house; he says he is scared of horses. An unremarkable parenting problem which becomes, "probably the most famous case study of an infantile phobia in the history of psychiatry" (Midgley, 537). Freud is able to write a case study in some detail: Herbert's father had been writing Freud regular updates on his son's development since 1906 —particularly about Herbert's interest in boys and girls and where babies come from— however, it is only after the horse incident that the father excitedly writes to Freud that his son had become good, "material for a case study" (Freud (1909), 28); Herbert is labelled Little Hans by Freud and enters a psychoanalytic taxonomy.

Freud's excitement at receiving this material is palpable: he plunges straight into interpretation a few days after receiving the first details from the father, exclaiming "no moment of time is so favourable for the understanding of a case as its initial stage" (Freud, 24); perhaps this excitement stemmed from the belief he would find good empirical support for his speculative theories. Of course, when the initial stages begin is a matter for further interpretation. Freud seizes on the fact that a few days before the walk in the park Hans had woken from an anxiety dream and asked for his mother (23) in the same way as he did in the park and then supplements this with a further exploration of Han's earlier history to (re)construct the following narrative. Han's mother had threatened her son with having his "widdler" cut off if he did not stop touching it at night, instigating a fear of castration. In addition, Hans has been in a state of sexual excitement focused on the wish to see his mother's "widdler" but then became aware that girls did not have penises. Separation from his mother increased longings that could not be satisfied: "It was this increased affection for his mother which turned suddenly into anxiety—which, as we should say, succumbed to repression" (25). Hans might be anxious but why does he focus upon a horse? Freud uses techniques

MEDUSA

Have turned toward

have called out
strange passing

warning
mask

terror made out

to take up black fine line
after careful
line slither across page
mere appendages

each day looks
multiply

more and more
or and ore
none could
remember
was the body
still attached

was the mirror
turned toward
in a word
a mask

made out
stiffening

later appended
the art lesson
knowing when to stop

From: AJ Discussion with mum. Undated

cited in the OED as 'mingling' or mixing together in due proportion or mixing together and making something up!

This almost alchemical line may also open the poem on to the submerged mythological material from Robert Graves' *White Goddess* that often seems to appear in a Macdonald poem as submerged linguistic associationism. The English folk song 'The Cutty Wren' details the tradition of hunting the wren on St Stephen's day where a single wren was hunted, stoned to death and paraded from house to house. This tradition is believed to be Celtic or Viking in origin as it exists in Orkney, Ireland, Wales and the Isle of Mann. Graves follows The Golden Bough by interpreting the Celtic origin of the tradition as the wren substituting for the sacrifice of the year king, given the wren's supposed position as king or druid of birds, especially protected from harm at other times of year. The Christian interpretation of the tradition's origin identifies the wren as a traitor to be punished: the wren's song betrayed St Stephen's location. The tradition of hunting the wren still took place in the British Isles during the Victorian period but was gradually stamped out by the Society for the Prevention of Cruelty to Animals (Walsh) ("ah cruelty").

"[W]hich script goes is unrecognised" but the sacrificial aspect of chasing the wren reverberates through the rest of the poem. "A spark that meets the idea of itself" describes a flash of lightning which appears to be prepared for by "[a]n intriguing communication, a sort of stuttering chatter between the ground and the sky [that] appears to anticipate the actual stroke. A quite spectacular example is the phenomenon of St. Elmo's fire, a visible light show that can sometimes be seen to enliven an object in the moment, just before the moment, of the strike" (Kirkby, 10). As if lightning somehow paradoxically communicates or has an idea about where it will strike before it visibly

from dream analysis to trace a series of associative links and concludes, "the horse must be the father" (123). Thus fear of the horse displaces fear of the father. Hans feared his father because, "he himself nourished jealous and hostile wishes against him" (123): his father was standing between Hans and his mother thus threatening Hans with castration. Freud surmises that when Hans saw a horse fall in the street he wished that his father would fall down and die in a similar way, a feeling that conflicted with other feelings of affection for his father thus generating anxiety that has to be given an object in Hans' psyche, that object being the horse.

When Jacques Lacan comes to re-read Freud he starts by pointing out a difficulty with Freud's interpretation. Freud assumes that Hans is threatened by his father's ability to castrate him but it is the mother who threatens castration. She states: "If you do that, I shall send for Dr. A to cut off your widdler. And then what will you widdle with?" (Freud, 7–8). For Lacan the mother's statement confronted Hans with a traumatic question, "What does mother want from me?" as it seems like she has rejected his penis. This trauma was further compounded by the birth of Han's sister which meant Hans no longer had the sole regard of his mother. Lacan identifies Hans' "fundamental disappointment" as being caused by a number of things: "that he is not the unique object of the mother, but also that the mother's interest, more or less accentuated depending on the case, is the phallus. After this recognition he also realises that the mother is deprived, that she herself lacks precisely this object" (Lacan trans. in Midgley. 541).

For Lacan, the father is required to deal with this trauma by stepping in and laying down the law to both the mother and the child, Lacan argues that Little Hans' father did not do this: he did not step in between Hans and his mother and he did not properly explain where babies come from. "What is threatening to Hans," according to Rodriguez (1999), "is not the father (as Freud had assumed), but a desire of the mother that appears to Hans as unsatisfied and not subjected to the law. As such, it assumes terrifying imaginary figurations, dominated by oral cannibalism, that is, the fantasy of the devouring mother that lies behind the symptom (fear of horses biting)" (128). In this case, the horse is both the mother and a replacement for the

TO SEE THROUGH RUN THROUGH

The Hunt	At Night	In The Forest
pulled into it	you know it's faultless	humidifiers make
joy in bright colours	jewel-like	the environment viable
one dog cloned	neatly pruned	eye drawn
in different poses	cathedral columns	inward synchopated
not the main sniffers	surrounded by moat	precise optical system
not the main killers	dark building	play of light
don't dash	busy hunt	hither and thither
horse at a halt	glows out	little windows
reined back	gives sound	of white
nocturnal	impractical	a day bed
fairy rings	mushrooms	striated
canopy	oak leaf	vanishing
Crescent Moon	shadowed under	frame
Death	Maiden	Point

O, what a sweet thing is this perspective!

From: AJ Notes from Ashmolean Museum 07/08/18

exists. According to Graves the wren was sacred to the Thunder God and those who killed a wren were at risk of being struck by lightning. The wren also represented the spark of secret wisdom through its link to the druid.

Lightning is like a bridge between sky and earth, another folk belief about the wren is that it links earth and sky because it can be found both in holes on the ground and in flight; we are driven toward the "bridge in winter", perhaps a bridge as it would appear on St Stephens Day, in the bleak midwinter. The use of archaic High German words ("inotherwise") gives credence to the thought that Macdonald is referring to Heidegger's bridge that is used to demonstrate his ideas about place and "Things" in 'Building, Dwelling, Thinking'. For Heidegger the bridge is a place itself, the bridge gathers together both the land and landscape: the banks become the banks only when the bridge crosses the stream. The banks are not neutral edges of dry land anymore; the bridge "calls forth" the stream and the land. The piers of the bridge allow the stream to continue its course. The bridge covers the stream for a moment and frees it again, at the same time enabling 'man' to follow his path. The bridge, either in a city, in a village or on a highway, creates a connection, making it possible for 'man' to cross the water. The bridge is a thing that evokes a place, but not only that. A thing, as the bridge, can express more, and as such an expression, it can become a symbol. The bridge reveals to us dwelling: it is the symbolic form of "dwelling", yet a place is not created by a symbol, but by "people's dwelling" on the earth. "But the bridge, if it is a true bridge, is never first of all a mere bridge and then afterward a symbol. And just as little is the bridge in the first place exclusively a symbol, in the sense that it expresses something that strictly speaking does not belong to it" (Heidegger 358.)

A bridge as a place allows us to experience

inadequate father.

So far, so patriarchal, what about a psychoanalyst who tries to take things from the child's perspective? In *The Psycho-Analysis of Children* Melanie Klein states that the case of Little Hans shows, that "psycho-analytic methods could be applied to small children" (xv) and sets out her own interpretation of the case study. She starts by noting that Freud has already re-interpreted the case of Little Hans in a later work of 1926, "Inhibitions, Symptoms and Anxiety". In this work Freud explains that Hans' anxiety regarding castration is a perfectly "realistic" reaction to a threat: rather than being caused by the repression of desire for his mother it is fully a result of being threatened by his father and thus wishing to kill him. By displacing this wish on to the horse, the anxiety associated with the feelings becomes easier to avoid (especially as Hans refuses to go outside!).

This might seem to be a further repression of the mother, who has vanished from the story completely. Klein brings the mother-infant relationship back into consideration by noting that although Freud focuses on fear of castration as the cause of anxiety there are phobias that happen before the child is supposedly aware of castration as being a potential problem, even Freud noted these have, "so far not been explained" (Klein, 158). Klein sees phobias as relating back to the earliest anxieties in the infant's mind, associated with the aggressive feeling of lust when feeding and the equally aggressive feeling of stress when hungry. These feelings are projected onto the outside world and often displaced on to an animal but "[w]hat lies at the root of a phobia is ultimately an internal danger. It is the person's fear of his own destructive instinct and of his introjected parents" (158).

Klein's view of development enables her to explain why Hans projects on to a horse. Klein believes every child develops methods for dealing with their aggression and subsequent fear by reaching "higher levels of psychic organisation" (160) but there is also a danger of regression. She states that Hans has clearly reached higher levels of psychic organisation through having a generally good relationship with his parents because his phobia only lasted a short amount of time (158-9). He projected on to a horse because it was "not a terrifying" (158) animal, one that could

SKITTISH

can see feint grass bend
path right through
to gate

We'll avoid *(at any cost)*
they've got colts

take rut
stagger round edge
slip in
slide out
ankle cowp

thunderplant picked

wheat at head
height nods

fence wobble
climb

barbed

From: AJ Notes 06/04/17

the uniqueness and unity of space in two ways: first, it creates the feeling that we belong to the world, and second, it allows us to enter the world. Mathematically abstract space is unique and unified, but it contains no places, there are no bridges. Contrary to this, between the places, space is always as an interval, a distance and an ambit. The place created by the bridge establishes space, which contains a number of different places near and far from the bridge. 'Man' experiences his usual surrounding space as a relationship between places and distances. Space as such is neither an external object nor an inner experience. Space is not located in front, on the surface or around. We do not think about the bridge as an object, but neither is it our inner image. Man's space is created by the place, by dwelling (Heidegger 357–359). Dwelling is the way people inhabit the earth.

For Heidegger, building originally meant erecting, securing the raising of things, shooting from the earth into the sky towards the light. The sky means the protection of the mortals by the divine. In its older meaning, *bauen* or 'building' was also caring and keeping (cultivating as well as constructing). The aim of building is, thus, dwelling in a way that protects and keeps the quadruplicity – the unified presence of the earth, the sky, the divine and the mortals – in their essential spreading into things. Things keep the quadruplicity only when they are allowed to be in accordance with their essence.

The bridge in 'Taxonomy' is "reared up inotherwise", in no other way but its context has changed to winter. There is an implied critique of Heidegger: all of the meanings and the essence he ascribes assume an abstract bridge in clement weather, or in every season other than winter where it is possible that the essential purpose of the bridge will be weakened or entirely lost. The bridge does not necessarily connect the separated

even be "admired" (158), fear did not dominate completely so his regression only lasted a short amount of time. The horse is now a projection of Han's own aggression.

What if we were to take a more positive view of the child? When Deleuze and Guattari look at the case study in Anti Oedipus they see a child that is initially confident and wishes to explore his own territory (91): the parents even remark on Hans' creativity and confidence (Freud, 100). This desire to explore is blocked: Hans cannot go and sleep at a neighbour's house; Meridel is from a lower class and thus out reach. Hans is not allowed to play with street children across the road. Deleuze and Guattari suggest this is the beginning of Hans' difficulties but that the parents have been blinded by Freud into a particular interpretation and are even teaching Hans that interpretation: Hans never said he was afraid of castration, Hans doesn't see a "widdler" as a sign of sexual difference. Deleuze and Guattari tap into the agency of Hans, and once you notice this agency a comic element is released from the case study. The set-up is comic in itself. Freud is analysing Hans – presumably using the famous talking cure – but only talks to Hans a few times, so most of his material is sent in letters from the boy's father thus releasing levels of reportage for the reader. Freud sets himself up as narrator but his few interactions with Hans take on a different light if we consider that Hans could be ironic. When Freud pays Hans one of his few visits he gives himself an air of omnipotence by telling him, "For a long time, even before he existed, I had already known that a little Hans would come along that loved his mother so much that he would be afraid of his father, and I had told his father this" (42). Hans appears to be impressed. "So does the Professor talk with the dear Lord then so that he knows everything ahead of time?" (42–43) but this question could be read ironically as an aggressive response, a fact that Freud does not seem to notice, giving a slightly patronising and self-satisfied comment, "I would have been extraordinarily proud of this recognition, if I hadn't provoked it myself through my joking boastfulness" (43). The irony that leaks out here rebounds on Freud's comment: what else has his own desire to interpret provoked rather than revealed?

The suspicion that Freud's zeal for interpretation has affected Hans's father reveals further comedy at the

DRAWN

hot-blood cold-blood

good stock
beautiful
noble stock
good
same stock
still

a task for a god
describe the soul

black coat at distance
greying when close

in middle can see almost whole field without moving
nostril flare scent
lips pared back
threat is me
move off

wind picks up
tail whisp irritation

sense of new scent smell self

tip toe heel hoof balance crest lean on
chipped stone and sludge felt ground

twizzel ear sudden car alarm cut through pain

creature crawl up flank felt timpany
up to
withers

From: AJ Notes 08/05/16

banks anymore. A frozen road gives way to a new freedom of movement – skiing, skating, sledding or walking across and along a frozen and snowy river. Thus the bridge loses its function, becoming a possibly ignored sign or symbol of a crossroads. For Heidegger, place requires a horizon but in a deep winter grey light the horizon line may vanish altogether. In this way the bridge becomes "drear", an ironic poeticising of dreary. Sometimes the bridge speaks; sometimes it doesn't. Thus, dwelling, particularly in its scopic dimension, is questioned and rather than the bridge revealing, the eyes are "sealed in darkness".

Sealing, is both locking up and attesting to authenticity. When describing the type of embodiment represented in another Macdonald poem 'Walking', Nell Widger points to "a kind of darkness that reflects the crepuscular setting" (2017) which also points to a "focus drawn inward" (2017). Widger considers 'Walking' as a poem about trying to focus, partly by sealing the eyes; the poem begins with "eyes shut & breathing" (1). The poem's gnostic imagery of sparks and the intensely private meaning of *uc antea* seems to take this poem into a similar inward focus. Except that the poem is about the experience of listening and identifying the wren, rather than trying to focus on the breath so the speaker describes being violently "pulled by the ear", the distinction between internal and external, closeness and distance is mixed up: we might normally describe sound as vibrating into the body through the ear-drum. The mysterious meaning of *uc antea* becomes appropriate as an attempt to mimic the sound of bird song. This attempt at mimicry as a form of connection explains the appearance of the saying about starlings, "the starlings speak that steal the speech of men", Starlings are extremely effective mimics of sound and will imitate the songs of other creatures, including. humans. It is likely

father's expense. This is Hans' final "wishful phantasy":

> The plumber came and first took my behind away with a pair of pliers and gave me another one, and then the widdler. He said: Let me see your behind and I had to turn around, and he took it away and then he said: Let me see the widdler'." Hans' father grasped the character of the wishful phantasy and didn't doubt for a moment its only possible meaning. "'I: 'He gave you a bigger widdler and a bigger behind'. Hans: 'Yes'. I: 'Like your Daddy has, because you want to be Daddy?' Hans: 'Yes, and I also want a moustache like yours and hair' (indicating the hair on my chest)" (98)

The father leaps to interpretation straight away and then leads the conversation. Freud gives this interpretation his own immediate blessing which can be seen as protesting too much ("its only possible meaning"). The father projects his own image of what "your Daddy" is like, it involves being bigger: Hans is not the one who supplies details about size he simply defers to his father on this point and seems more interested in facial hair. The close relationship between Freud and the father appears to shut down interpretation; Freud had already been welcomed as a part of the family. Indeed, in 1942 Hans' father revealed that Freud had given Hans' a third birthday present:

> Freud participated very warmly in all the family occasions in my household [...].On my son's third birthday, Freud brought him a rocking horse that he carried himself up four flights of steps leading to my house. (Graf M trans in Vives 33)

An exchange of horses that does not appear in the case study! Once the father's obsession with bigness is noticed he can be seen imposing this interest on Hans throughout the text and his interest in mega-fauna becomes mono-maniacally comic:

> "Do you know why you are afraid of the big animals? Because big animals have big widdlers, and you are really afraid of big widdlers" (p. 269/33) "and you were probably afraid when you once saw the big widdler of a horse, but you don't have to be afraid. Big animals have big widdlers, little animals have little widdlers" (p. 269/34) "I am the big giraffe, more precisely, the big penis" (p. 274/38). You want to be the father and be married to Mommy, you want to be as big as me and have a moustache and you want Mommy to have a child" (92).

OPERA

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part in

voluntary
bridle will

have stress
placed thresh

hold bit be
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ducted re
curse I've in

stink you
mater all

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in dist
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From: AJ Notes 11/10/15

that Macdonald is also thinking about the introduction of starlings to North America by Eugene Schiefflin. In 1890 Schiefflin released 60 European starlings imported from England into New York's Central Park; there are now estimated to be 200 million residing in North America. As a prominent member of the American Acclimatization Society —which aimed to exchange species between different parts of the world— Schiefflin was aiming to establish all of the birds mentioned in the Complete Works of William Shakespeare to the American continent. The starling was the only bird that was successfully established and is now considered a threatening invasive species. Starlings receive one mention in Shakespeare; appropriately for the themes of 'Taxonomy' the quote features a future king considering issues of naming, ears and the starlings ability to mimic human speech:

> HOTSPUR:
> He said, he would not ransom Mortimer;
> Forbade my tongue to speak of Mortimer;
> But I will find him when he lies asleep,
> And in his ear I'll holloa, 'Mortimer!'
> Nay, I'll have a starling shall be taught to speak
> Nothing but 'Mortimer,' and give it him,
> To keep his anger still in motion.
>
> (Henry IV. Part I. 1.3)

The starling's ability to mechanically mimic sound will be used to heighten and prolong a human emotion. Starlings "steal the speech of men" in two ways. They are able to take advantage of human cultural activity and even re-direct it, their repetition of speech both empties and fills words with meaning: "speak/Nothing", "anger still in motion."

More precisely, who does Hans' father's "you" refer to, who is that wants to be big? This question rebounds satirically on what Freud sees as the "triumphant final phantasy" (96) that solves Hans' crisis:

> "I: 'Who is the mother of the children?'
> Hans: 'Why, Mommy, and you are the granddaddy'.
> I: 'So you want to be as big as I am, and be married to Mommy, and you want her to have children'.
> Hans: 'Yes, that's what I want and my Lainz Grandma' (my mother) 'will be the grandma'." Everything is turning out well. The little Oedipus had found a happier solution than that prescribed by destiny. Instead of getting rid of his father, he granted his father the same happiness that he insisted on for himself; he appointed him the grandfather and married him to his own mother, too (97)

Freud thinks that the "little Oedipus" Hans fantasy of marrying his father to his grandmother gets rid of the father as a threatening rival and means that he does not have to imagine killing him. However, this phantasy could also be taken as a satirical revenge on the father: if he marries his own mother then he may have a grandfather to deal with i.e. Hans' father will have to deal with his own father. Hans has granted his father's wishes by making him be forced to play "Big Oedipus"! The realisation that Hans has a powerful phantasy life clears the way for viewing his relationship with the horse differently, along the lines that Deleuze and Guattari follow. Hans isn't just afraid of the horse, he is affected by its activities: its partial domestication; suffering and loss of power. The horse is blind and beaten but also proud and powerful. It makes a noise. It can bite. It is the combination of subjection and independence combined in this bite that is important for Deleuze and Guattari. Hans obsession with the horse's bite starts a "becoming-horse" which enables him to escape resignation. It is notable that the case study includes other examples of Hans using different types of creature to explore his position in the world. Hans visits the zoo to see but finds the exhibition empty and roped off, the father writes: "Hans was very amazed that one could close off a space with just a rope under which one could so easily slip. I told him that decent people do not crawl under the rope. He commented on how easy it would be, to which I

ADAM'S ALE

tottering on path
mud churned
hoof print
wood support lean

past slip down
tumble can't
be maintained
snap

A Hare Breath *Abatement* Accomplace *Across the Stars* Act Now *Action Replay* Addicted To You *Admiral's Secret* Aeolus Affair *Affectionate Lady* African Blessing *African Showgirl* African Trader *Agamemmon* Ahead of Time *Aim to Please* Airshow *Akkadian Empire* Al Zaman *Alabastar Alcatraz* Alice's Dream *Aljezeera* All Dolled Up *Allelu Alleluia* Allthekingshorses *Alfonso* Manana *Always Thankful* Always Tipsy *Always Managing* Always on the Run *Amazing Grazing* American Craftsman *American Gigolo* American Hope *American Hustle* American Patrol *American World* Ancient Astronaut *Angel in the Snow* Angel of Darkness *Angel of Rome* Approaching Star *Apricot Sky* Arboreteum *Archetype* Arctic Flower *Arctic Lynx* Arctic Sea *Armorous* Armed Response *Art Collection* Art Echo *Art History* Art Looker *Art Obsession* Art of Swing *Ascot Day* Ascot Week *Ask Paddy* Ask the Guru *Attention Seeker* Austerity *Autumn Rain* Awesome Rock *Awesome Tunes* Aye Aye Skipper

path is marked
bridleway
on map dated
Seventeen Forty Six

From: AJ Notes of race horse names

Given Macdonald's engagements with *The White Goddess* and its avocation of male lyrical inspiration that silences women by giving them the role of Muse it is difficult not to notice the gender implications of starlings stealing "the voice of men" as the lyric I appears in the final two lines of the poem. The "the idea of itself" is an amusingly vague term from US Patent law "used to describe an idea standing alone such as an uninstantiated concept, plan or scheme, as well as a mental process (thinking) that can be performed in the human mind, or by a human using a pen and paper" (US Gov). This could be a description of the self-positing and supposedly sparkily spontaneous lyric 'I' but the link to patent law brings up concerns about mimicry, initiation, property and stealing as the poem reaches a hesitant conclusion.

The sudden, unexpected and spontaneous "Ah cruelty" is difficult to voice. Is it the 'ah' of recognition, the 'ah' of hesitation, even the 'ah' of relish? Is it the cruelty of deliberately inflicted even sadistic suffering or the cruelty of indifference or ignorance? Who is being cruel? Is it a description or an action itself? Various types of cruelty towards animals have been alluded to in the poem, with various different causes. These cruelties are now linked to the lyric 'I'. Milne argues that Macdonald's lyric 'I' is one which can be used to question Theodor Adorno's judgement that, "the greatest lyric works in our language, owe their quality to the force with which the "I" creates the illusion of nature emerging from alienation" (2). The "Ah cruelty" deliberately contests any form of illusion by being disruptively difficult when we expect spontaneity and the specificity of Macdonald's concern for the wren works against any generalisation of "nature". Much of 'Taxonomy' could be read as a direct response to Adorno's thinking about the lyric which finds, "its precipitate in the medium of a subjective spirit thrown

replied that a policeman might come along that takes people away" (p. 276/40); imagine the parallels between a decent person and a sheep, the policeman and a wolf! In a final twist the becoming-horse "deterritorilization" allows a "reterritorialization" as Hans becomes "capable of desiring the repression that is exercised upon his desire" (Deleuze, 100) (just not strictly in the way Freud "rightfully" thinks

> The . . . fantasy that admitted the wish to be married to his mother and to have a lot of children with her not only exhausts the content of the unconscious complex that was stirred up by the sight of the falling horses and that got the anxiety going—it also corrects what was utterly unacceptable in those thoughts in that, instead of killing his father it makes him harmless through an advance to marriage with his grandmother. With this fantasy the illness and analysis concluded rightfully" (131–132).

Little Hans might be taken to occupy the same position as Stanley Cavell puts the exposed female opera singer or sceptical philosopher in:

> Hans: 'Hanna just came. Frau Kraus [the midwife] laid her in the bed. Of course she couldn't walk. But the stork carried her in his beak'. (Continuing without pause). 'The stork went up the stairs to the landing and then he knocked and everyone was sleeping and he had the right key and unlocked the door and laid Hanna in your bed and Mommy was sleeping—no, the stork put her in her bed. It was the middle of the night, and then the stork laid her very quietly in the bed, didn't kick about, and then he took his hat and went away again. No, he didn't have a hat'.
> I: 'Who took his hat? The doctor maybe?'
> Hans: 'Then the stork went away, went home and then he rang the bell and everyone in the house woke up. But don't tell this to Mommy or Tinni (the cook). This is a secret!' I: 'Do you love Hanna?' Hans: 'Oh yes, very much'. I: 'Would you prefer that Hanna had not come into the world or would you prefer that she had?' Hans: 'I would prefer that she had not come into the world'" (71–72).

Using another creaturely figure, this time a stork, Hans gives voice to his thinking that he partly wants to remain secret and as we have come to expect the father aggressively interprets. At this occasion even Freud picks up on the fact that Hans may not be serious: "It is as if he [Hans] wanted to say: if you thought I was that stupid, and you expected

Ann Dufield *Christian Williams* Peter Niven *Lucy Wadham* Grace Harrison *Tom George* Ben Pauling *Ron Barr* Rae Guest *Evan Williams* Jonjo O'Neill *Charles Hicks* Nick Mitchell *Nick Fry* John Spea *Nicky Henderson* John Spearing *Venetia Williams* Lydia Richards *Bernard Little* Mark Johnson *John Flint* Mohamed Moubarak *Mark Johnston* Roger Charlon *A. Pennock* Evan Williams *Mrs Sheila Crow* Charlie Longsdon *Kim Bailey* Sir Michael Stoute *Jeremy Noseda* Declan Carroll *Ed Walker* Jeremy Gask *Michael Blanschard* Dan Skelton *Ed Walker* Sir Michael Stoute *Sir Michael Stoute* Laura Mongan *Jonjo O'Neil* Saeed bin Suroor *David Barrow* David Pipe *Sue Smith* Archie Watson

allowed by history
collapsed warren
faint
clop in distance

shared space
dung heap
ammonia whiff
crushed through

OFF ROAD NOT ALLOWED

From: AJ Notes of race horse owners

back upon itself" (Adorno, 1991, 51). When Adorno reads one of his paradigmatic lyric poems by Stefan George he states that the poem has "lines that sound as though they existed from the beginning of time and would remain as they are forever" (Adorno, 1991, 67). 'Taxonomy' plays around with this assumption by the use of archaic words and by having lines that sound like quotations or folk wisdom but turn out not to be ("the starlings speak that steal the speech of men"). The submerged music of the poetic line which gives the sound of eternal existence is also referenced but the inner ear/eye is failing, "the line at fault is under and inwardly drear".

The cruelty is at least partly about the aesthetic of lyric poetry; "love" appears in the final line. In responding to Adorno, DuPlessis points out that because the lyric's poems muse figure is generally given no voice the "lyric situation is triumphantly, if unconsciously, colonizing" (99). This begins to explain Macdonald's engagement with *The White Goddess* which assumes the the woman is muse figure for the man. 'Taxonomy's mixing of inside and outside works against this colonizing impulse: it is unclear where sound is coming from, who is mimicking, who is stealing. This explains the confusing final sentences. "And I had not stopped to think upon it". The cruelty of disturbing the wren or writing the lyric poem is unexamined or ignored, although shifting the position of "I" by one place would change the impact of negation in the sentence ("And had I not") to regret. "I" and "it" are paired, in contrast to the "I" and "you" of the poet/muse relationship (DuPlessis 98). For Michel Serres, "It" opens up the power of using the third person, "It" can include those excluded from "I", "we" and "you" and reference the external world in general ("it rains", "it hails"); it is the often excluded general impersonality of the world, moving in-between (Serres, 1997: 46). DuPlessis

me to believe that the stork brought Hanna, then I insist that you take my fictions as the truth" (120). However, we might also ask if Freud and the father are not really listening to what Hans is saying: both wanting to expose and keep a secret, do you love your sister? Yes. Do you want to reveal this (have her come into the world)? I would prefer not.

There is something that the philosopher/psychoanalytic theorist feels uncomfortable in considering. Stanley Cavell's discussion of the horse is from a letter he sent to the dog and horse trainer, poet and philosopher Vicki Hearne which is reproduced in Hearne's *Adam's Task*. Hearne uses the example of horse training to consider what Cavell calls, "the sceptical terror of the independence of other minds" (115). She considers both the horse and the rider to have independent minds – "both parties know for sure about each other… that each is a creature with an independent existence, an independent consciousness and thus the ability to think and take action in a way which might not be welcome to the other" (108) - but to exist in a different bodily sensorium. The horse's is highly sensitive to touch so that when it has a new rider:

> every muscle twitch of the rider will be like a loud symphony to the horse, but it will be a new-fangled sort of symphony; one that calls into question the whole idea of symphonies, and the horse will not only not know what it means, s/he will be unable to know whether it has any meaning or not" (108).

She uses this awareness to elaborate upon the unnerving feeling pinpointed by Cavell caused by "the asymmetry in their situations":

> the horse cannot escape knowledge of a certain sort of the rider, albeit a knowledge that mostly makes no sense, and the rider cannot escape knowing that the horse knows the rider in ways the rider cannot fathom" (109).

The master is unnerved by having their body understood in ways they cannot control, understand or escape. Cavell put the philosopher in the position of viewing the stance of the horse, Hearne points out that there is a bodily exchange.

All of which brings us back to considering the mind of the horse which has supposedly triggered Hans'

CLEVER HANS

we nod in turn
till

right hoof taps out
right answer

switched to visual
we can count

on each other

touch

fingers and hands

applied

taken up

tact

feels sleek

tics

trumpet tumult

stands

controlled

fight

flight

From: AJ Notes 15/07/17

deliberately uses "it" to move away from the Muse relationship within a lyric poem and to enable the poem to point to "all of it" (DuPlessis 178). As a shifter "it" cannot avoid self-referentiality: it is the wren, the poem, the I, the poem's shadowy background knowledge.

The final "it" "extended it into the world for love for naught" also refers us back to the bridge, Heidegger's "world" and writing "itself". Cary Wolfe points to the distinction that Heidegger makes between humans and animals which rests upon language. Humans have a relation to the world which is "open" because they possess language; animals are "poor in world" because they do not possess language. As Wolfe points out, this assumes that the human owns language but this is exactly what 'Taxonomy' has confused: the wren communicates, the starlings steal speech. The bridge which reveals the world is an archive, a technology. Language is an archive, a technology. Bird song is an archive, a technology. The "I" can extend these things but does not and cannot possess them. As Wolfe remarks, "It's a polluted, contaminated, hybrid relationship between the nonhuman, the biological and the technical that makes possible any apprehension of the world at all" (Wolfe, 185). When Peter Middleton describes Macdonald's poetry as a type of memory influenced by the world wide web (87) this is perceptive but we have to add the other types of technological and biological systems that Macdonald is interested in, which is why she ends up sounding like a faux-medieval cyborg.

Milne writes that, "In Macdonald's world, mythic images have metamorphosed into intimations of the limits of human song." Of course, Macdonald's wren is not just a mythic image. The seemingly regretful ending of 'Taxonomy' might be taken as the poem recognising limits. However, this is also the 'I' taking a situated responsibility for a particular encounter. The "it" is this "between".

phobia. Hearne uses an analogy with a symphony to try and describe what a horse might feel, a symphony that goes beyond currently existing meaning but is still expressive: a sound that is somewhere on a continuum between noise and voice, that "mostly makes no sense". As Lacan points out the noise that the horse makes is something that swirls around in Freud's case study without being resolved:

> Another element becomes the long-standing object of enquiry for both the father and Freud, and this is the famous Krawall, which means din, tumult, disorderly noise with some Austrian extensions that mean that it can, it seems, be used to refer to an outburst, a scandal. In any case, the worrying and frightening nature of the Krawall appears as it is revealed to Little Hans. What happened in particular afterwards was that the horse fell down, which according to Hans was one of the events that contributed to the horse's phobic quality. It is there that he picked up the Dummheit, the mistake.. […] The fall accompanied by the horse's stamping at the ground, the Krawall, would return from more than one angle, during the interrogation of Little Hans, without at any moment in the observation, an interpretation of it ever being given to us in any confirmed way. (Lacan trans in Vives 25)

Cavell's horse is standing, Hearne's horse is ridden, Hans' horse is seen falling and does not belong to him. What if Little Hans' phobia is caused by him being not a little Oedipus but by being a little philosopher suddenly confronted by scepticism about other minds? What if that scepticism is triggered by concern for the horse and the relation between what he sees and hears? Is this why Hans starts asking questions throughout the case study? Thinking about concern for a horse from the perspective of a sceptical Little Hans who becomes an opera director concerned about the relationship between staging and voice allows a perspective that tempers Deleuze and Guattari's "lubrication of sublime ecstasy" (Haraway, 29) which can make it seem like, "the others are not given a life of their own" (Massey, 173). I can try to listen to the horse without simply imagining that I am giving the horse a voice and without denying the difficulties regarding projection and theory of mind that this entails. By allowing childish questions I can undertake a "becoming-horse" without getting carried away.

TURIN FALL

so brutally, so brutally
across the eyes

that foreigner
clinging desperately
refusal to let it
go "tearfully"

my property, my property
is clouded

in a dream
the coachman brutal
cynicism harder
winter landscape

thankful, very thankful
looks around

with a cry he fell
child whip horse
trying to apologise
for Descartes

human, all too I do
not like

From: *Nietzches' Horse* Chris Townsend

Milne's "Human song" should be changed to "humanism". The poem's concern with "damage" to the "eye" parallels injury to the (lyric, humanist) "I". Wolfe suggests that to go beyond humanism sight has to be "decentered" (Wolfe, 133) from its association of with human knowledge of objects so that it is set "adrift in a generalised animal sensorium as "merely" the equal of a dog's sense of smell or a horse's sense of touch" (Wolfe, 134). Sight has to be damaged to free the "I's multidimensionality" (Wolfe, 142), Wolfe's emblem for this is the legendary, real, mythical story of Nietzsche and the horse

> We all know the episode in Turin…. Where [Nietzsche's] compassion for a horse led him to take his head in his hands sobbing, now if tears come to the eyes, if they well up in them, and if they can also veil sight, perhaps they reveal, in the very course of this experience… an essence of the eye. (Derrida in Wolfe, 142)

The interplay of writing, aural, oral and sight, aural and oral within 'Taxonomy' works to develop an aesthetic based upon what Wolfe would call a posthumanist ethic where, "the ethical act might be construed as one which is freely extended without hope of reciprocation from the other" (Wolfe, 141): "for love for naught".

FOLLOWING THE MOSS

CHAPTER FIVE

The writer sets out to trace The Moss Brook from source to confluence. The writer struggles to find the source. The writer is overwhelmed by drafts. There is too much information, the scale is all wrong, the context is muddled, the writer is at the limit. Rachel Blau DuPlessis points towards the fold. The columns are switching. There is conflict and politics. The Moss Brook rushes into the Rother. Poems try to catch up.

Following the Moss

Mid-August at Sourdough Mountain Lookout

> Down valley a smoke haze
> Three days heat, and five days rain
> Pitch glows on the fur cones
> Across rocks and meadows
> New flies.
>
> I cannot remember the things I once read
> A few friends but they are in cities
> Drinking old water from a tin-cup
> Looking down for miles
> From high thin air.
>
> (Quoted In Clark, 50)

This poem by Gary Synder is used by Timothy Clark to explore the difficulties introduced into reading by the consideration of environmental issues. Clark details three ecocritical readings on the poem. The first reads the poem as a form of nature therapy, the second notices the achievement of a chastening sense of human finitude and the third sees the poem as a form of work which contests a hegemonic view of American wilderness landscape (51-52). Clark points out the limitations of these interpretations by describing how changes in knowledge and context can influence reading. When Synder wrote the poem he was employed as a fire watcher:

> Guarding against forest fires, finally I had found the Right Occupation. I congratulated myself as I stood there above the clouds memorizing various peaks and watersheds, for finding an occupation that didn't contribute to the Cold War and the wasteful modern economy. The joke's on me fifty years later as I learn how much the fire suppression ideology was wrong headed and how it has contributed to our current problems (Synder in Clark 53).

Suppression of small fires is now thought to cause far more destructive large fires at a later date. Clark notes that this knowledge reflects back ironically on both romantic eco-critical readings and upon an imagistic poem that aims to valorise a sense of immediacy: both Synder and the reader know that the tiny poem is part of a large scale damaging ideology that has cumulative implications for what would have been the future. Clark sees this as a form of what he calls scale effect where unclear timescales and previously unforeseen cumulative effects result in 'Anthropocene disorder', a crisis in tone and proportion which only gets more extreme when considering Climate Change and mass extinction. This section will explore Rachel Blau DuPlessis' long poem Drafts which contains poetry in a broadly imagistic vein which is complicated by

IN EOS

dawn is born

wet glint grass blade

rosy-fingered cloudlets

odd stridulation

renew thy beauty

comes and tills

release me site

to the ground

folded over

a leader in his field

various acquisitions

buy-in chemical arms

junk bonds

carried him off

the world's end

rejuvenation plan

broken line

"Like pointing out a wild animal" – Deixis, Place and Movement

In an exchange of letters with Rachel Blau DuPlessis the critic William Watkins delineates his definition of taxonomy, in relation to deixis:

> By taxonomy I mean a mode of naming that does not dispense with the representational capabilities of the sign, as indeed one cannot totally, but in taking it for granted as something that will come along with the sign anyway, feels freed up to do something else. So it names the system, better the process, of naming. Taxonomy relates to deixis because they both indicate or point to the thing in paradoxical relation to language.

Taxonomy is a form of deixis because it is a process of using nouns to point at things. Watkins considers this situation to be paradoxical for a number of reasons, towards the conclusion of the exchange he remarks:

> And so the echoing vibrations, the effervescent space between two words as much as between the word actual and the word textual, this is the real of deixis,

appearing as part of an intricately structured long poem. I will show that this enables the poem to deal with what Clark calls scale-effects.

The crisis of tone and proportion is framed by Clark as a crisis of reading, particularly when relating to contextualisation. He also frames it as a crisis of writing in an imagist vein, where attention to particulars results in a concern for immediacy. Charles Alteri notes that:

> Rachel Blau DuPlessis seem to me to share Snyder's ideal of rendering subjectivity in terms of those concrete modes of attention defining its care for particulars, but her focus is more on the mobility and complexity of that subject, as if placement in poetry were primarily a matter of coming to accept one's own subjective energies as dynamic objects within experience (315).

This is one explanation for DuPlessis extending her concern for particulars into the long poem structure of *Drafts* where she is concerned with both reading and writing a subjectivity over an extended period of time. The long poem allows this subjectivity to explicitly deal with scale effects: the long poem is a cumulative act that results in emergent effects. The ambition to write a long poem results in a crisis of tone and proportion:

> I take long poems – it is virtually an unarguable assumption – to concern things that are too large in relation to things that are too small – it is a work about scale far beyond any humanist tampering. By too large I mean the universe, the earth, our history and politics, the sense of the past, and the more febrile sense of the future: in short, plethora, hyper-stimulation, and overwhelmingness to which one responds (2003).

Tarlo cites 'Draft 71 ('Headline with Spoils')' as an example of DuPlessis writing poetry as a way of making "us feel that our response is demanded and should perhaps even be translated into action" (125). The poem uses newspaper headlines as a form of information but also includes consideration of scale effects swirling around a reading and writing subject:

> The ecology of everything holding, breaking, presenting, emerging, swarming forward into linked emergencies. What is the damage done? To Whom? how long to cover over? How will the "R" (find and replace) ever recover? Watch those startling sticks of chance get cast, and yo, your name here. (91-93)

The "R" is both a Responder, a Reader, Rachel, recovery and perhaps rage (Tarlo, 2011): DuPlessis "us" is dialogic, "there is always a sense of social array in the long poem" (2012, 16).

The long poem also allows the writer and reader to watch a process unfold from "those starting sticks of chance". Draft 71 is part of a series of poems "on the line of fourteen". The final poem on this line is 'Draft 109:

SOURCED

back to
the locally

the boundary between
Batemoor and Jordo

I

it

is fine

from under

from above

Jordanthorpe Parkway

into

Coalpit Wood

odd car spin round
about

grass expanse square roof

flats

odd yellow dandy
slate sky

This is walkabout
creek
we follow it

after clamber
down through ploughed
over fence

into

Coalpit Wood

instant

need to find
the start

the mid-point

came to

found

trying to follow

no way round
lost

backing up

the path
off course

that does not
of course

stray

Boundary Club requires
Banjo Playing

like pointing out a wild animal to your friend, "there, oh you missed it, no there it goes again", "where, I don't see it", "you missed it...", "oh". What is it that deixis points to except pointlessness, not only something without a point or discernible telos, but also some essential problem of text indication that cannot be drawn up to a point?

For Watkins deixis in poetry is a wild linguistic paradox, the text has never been tethered to a set context, further the attempt to point toward something in movement makes this plain; without a stationary context what can deixis ultimately point to? However, his illustration complicates this view. The person speaking is with a friend, the "real of deixis" is not just a philosophical, pure language issue, it is also a pragmatic, social issue. DuPlessis raises this point responding to another example given by Watkins:

> This is where Mallarmé must be brought in. Surely the most profound deictic expression still resides in "Un Coup de Dés", "nothing will have taken place but the place". Language puts us in our place, our place is language, but this

Wall Newspaper'. This poem has been described by DuPlessis as an explicit 'writing over' of T S Eliot's *The Waste Land* (Answers at Sheffield Reading) and I would like to read the poem as an answer to a provoking thought experiment proposed by Clark:

> Imagine the current canon of literature being read in some future wasteland, genuinely akin to the fictional dystopias of Ridley Scott's Blade Runner (1982) of Neill Blokskupps Elysium (2013), an earth with no forests, and in which no animal larger than a dog exists outside of factory farms or animal parks. Would not the kinds of uncertain irony and instability of judgement we have tried to experience by trying to re-read Synder's poem with retrospective judgement not affect every text? (197)

DuPlessis describes how *The Waste Land* influenced the composition of Drafts as one of the many suggested starting points of the work:

> Drafts began in about 1981 when, after (repeatedly) teaching The Waste Land and seeing certain modern art, I had a vision of a text on plastic laminate sheets, layered over each other, which could be read through, which could slide in relation to each other, and thus make changeable configurations of materials. This was also the notion of a"Talmudic" text. (2006, 211-2).

The witty "repeatedly" points to the canonical status of *The Waste Land* in University curricula, as it becomes a text which DuPlessis wants to "read through", make "slide", to "reconfigure". The "Talmudic" slyly digs at Eliot's anti-semitism whilst pointing out that *The Waste Land* is a poem that spawns commentary; another poem on "the line of 14" is "Draft 52: Midrash". DuPlessis also makes reference to *The Waste Land* when discussing the issues involved in ending a multi-generic long poem:

> For the long poems that reject master genres and are heterogeneric, one might derive a theory of endings. Simply put, there must be multiple endings to long poems, because multiple genres have been alluded to. The pluralizing of endings changes our reception and the poem's impact; one is confronted with a constellation of contradictory materials that can never be seen as a totality. One might acknowledge this in the famous five language ending of Eliot's *The Waste Land* (2006, 246).

The final 19 poems of *Drafts* both call up and resist the end, "Every one of these last nineteen poems in *Surge* is in a double mode: each has some aspect of doubleness… This expresses my reluctance to "fold up" an endless poem, a poem that is not (really) going to finish" (15).

'Draft 109' seems to begin after the end, remembering some form of apocalypse, either natural, revelatory or paranoid fantasy:

need to find
the ground
water

it has run off

when two first order join they
form second order join second
order join they form third order
first order join second order not
form third order till second order
join

who's that surd
walking be
side you

speak up
I can't hear you
why don't you speak

uphill is hard

overhearing

where

there was sound

water

rock over
the other

stop

think

who's absurd

it simply mutated without
saying anything

it runs in here

irreducible

irrational

water folds
into itself

From: AJ Notes 06/07/17

has the effect of displacing us from placement, from the spatio-temporal realm of the real. And just like here and just like now, our place is always poised, held shimmering between alternatives, pretending to be a site. We are involved in no more than a lay-over or overnight stop in a cheap boarding house on the edge of town which we arrive at so late, and leave so early, that we never get a sense of the town proper.

For Watkins "our place is language" which is distinct from our "real" placement. Our language never gives us a "real" sense of the "place" we are in, so we are permanently displaced, never here and now. DuPlessis response is appropriately pointed and dialectical:

> But when you speak as in a fable, of the little town (so Oppenesque!) (so Keatsean!), one might say again, you are asking for context. Wanting the gesture of deixis not to be towards one thing at a time, but to all of it. IT being created by Thereness and Theyness. So I think I don't believe that we exist to do this only in language. But in community or sociality.

DuPlessis draws upon the poetic isolation felt by Watkins, the fact that he feels

March was the month when fissures opened.
It was a completely clean hallucination. It all made a kind of sense.
Larger rifts were earthwide. Smaller were local earthline cracks.
There were multiple scale of events, unsorted, uneven (100).

The writing suffers from the derangement of scale described by Clark, caused by the jumble of events expressed by the use of paratactic sentences. There is an eruption of geological event and the"obscure, if unidendifiable, traces and hairline cracks" (13) that Clark believes the Anthropocene leaves in human consciousness. The notes to the poem reveal that it is written in response to "March 2011: Fukishima, Japan, 9.0 earthquake, tsunami and subsequent nuclear reactor meltdown" and includes various examples of polluting materials interacting with cultural discourse causing "unsorted" and "uneven" crossing over of meteorological, biological, technological and social systems that are normally perceived to be separate: "When Three Mile Island went, everyone stood outside and became an instant expert on the prevailing winds./ The surge in the discursive system was so enormous that one could not walk, drink, eat, even breathe without feeling endangered by uncontrollable electricity" (101). Clark notes that "Recent concepts such as Timothy Morton's 'the mesh' and Stacey Alaimo's 'trans-corporeality' also express the fact that human cultures are always entirely part of natural systems of energy exchange in the biosphere, as subject as any other entity to the laws of physics and biology, even while, on the other hand concepts of 'nature' have, simultaneously and confusingly never been separable from human politics" (58). DuPlessis would agree about the politics: her notes make clear that Fukishima was not a 'natural' disaster: "In 2012, a report issued by the Fukishima Disaster Investigation Committee concluded that the disaster was preventable "rooted in government-industry collusion and the worst conformist conventions of Japanese Culture" (101). The notes also extend this criticism by implication into a critique of neoliberal/petrochemical culture in general: "Other natural disasters are present – like the several tornadoes in the United States and the earthquake in Haiti (2004). And other ecological disasters caused by corporate malfeasance – such as the BP Gulf of Mexico oil spill." The tornadoes are 'natural disasters' but the reader can infer that the number and severity have been increased by climate change. Part of the horror of the poem is that by riffing on Eliot's obsession with the unreal distinction between life and death ('Of the Dead' without the burial) it recognises that a conformist culture will carry on despite massive system upheavals; "Who can evaluate the destabilizing, limp paralysis, the thin shim under the everyday, and then the worse normalization?" (100)

'Of the Dead' is also a reference to Muriel Rukeyeser's *The Book of the Dead* (1938) a poem that protests against the callousness of a mining company that exposed its workers to silica poisoning. Rukeyeser's poem is used by Stacey Alaimo to explain her concept of trans-corporeality where

TESTING

still
express
jars
bound

clean at Jenny's
field

clean at storm
drain

clean at bridge
over

lean
in
current

fill
up
bucket

time
stream
change

count

it can't be
clean

beyond
compare

From: AJ Notes - Water Testing 08/08/17

he cannot have access to a knowable community to point out that deixis both expresses this yearning toward "all of it" and that this yearning shows that it is not just a gesture of an isolated writer/reader to be contained within language. If the yearning toward "all of it" is created by the deitic labelling of "Thereness and Theyness" then it isn't possible to split "our place in language" from a desire for "the real": "you are asking for context". DuPlessis uses this poetic feeling to interrogate Watkins further.

Towards the start of the exchange Watkins sets out a "taxonomy of pointing".

DuPlessis hones in the "desire to point out a thing as being apart from all others" replying that "Sometimes one can only know "the thing pointed to" in context. This is an important response. Watkins speaks about pointing as if it involves creating a plinth based sculpture with a do not touch sign, this affects the way he thinks about the thing pointed to. Isolated without relations, the thing remains frozen and unchanged, whilst pointing is "an act of iterable language." DuPlessis response to this point draws upon poetic feeling:

matter is not just inert but is interactive so that "a posthumanist environmental ethic refuses to see the delineated shape of the human as distinct from the background and instead focuses on interfaces, interchanges and transformative material/discursive practices" (142). Draft 109 can be read through this lens easily as the uneasy sense of circulating global pollution interfaces with and transforms discourse: "On the other hand, the radioactive waste and debris will arrive on these shores in about one year. With the bare hands – plus a few pair of latex gloves to go around. Sea to shining sea." (104) Eliot's " I will show you fear in a handful of dust" – a human subjects' presentation of inert matter as a symbol - is transformed into a person picking up litter on a beach who knows that radioactive waste will be arriving, transforming the triumphant "Sea to shining sea" into an ironic remark. Clark praises trans-corporeality because "[p]hysical entities, including human bodies, are not just things to be read solely as exemplifying some form of discourse; they have a sense and force separate from those systems of representation and description" (59). This is a strength of DuPlessis' objectivism: particulars exist and are encountered. For instance, "the few pair of latex gloves" is a pointed material detail when in another stanza the speaker sees "the actual system surfaced, with its un-degradable plastic" (102).

Clark believes that Alaimo's use of trans-corporeality does not go far enough when considering greenhouse gases, "the ambiguity of CO2 as a greenhouse gas is that a certain level of it is necessary for the natural insulation of the planet that would otherwise be drastically colder. CO2 is not in itself necessarily polluting. It is only when a certain hazy threshold is crossed" (58-9). CO2 cannot be as easily categorised as the "chemical toxins that concern Alaimo, in her reading of Rukeyser" (59). The crossing of the threshold is what is important for Clark as this marks the start of the Anthropocene where what was once liberatory becomes destructive. Drawing upon Derrida, Clark uses a particular conception of what an event is, "An event cannot be reduced to something happening. It may rain this evening or not and this is not an absolute event. I know what rain is; as such it cannot be an event." (quoted Clark, 48). Clark points out that in the Anthropocene we do not know what rain is and thus it might be an event.

Draft 109's events are "unsorted" and "uneven" and it includes suspicion about both genre and the weather that comes about after crossing a threshold (or eating an apple):

> Slowly I leave a much loved place I probably won't return to.
> What is the target genre? "Stony Rubbish"? This is textbook case.
> Hold on tight.
> The question of bees. The question of bats.
> "Nature suddenly appeared like an empty room" Pencil marks up the wanscotting, some child's sizes, dates. The room, however, was splintered, the child crushed.

CREVICE

crawl carapace
blacken
signal
"Kill on sight"
collapse
-ing
the banks
bring
back Pangea
listing currently
plague carriers
carrion gatherers
came in the seventies
farmed replacements
escaped
set free
rostrumed naturally
aggressive
two face of
("we know they recognise the opponents face
in the lab")
for social status
stalk dance
shattering compound

large claws raise up to - could be - bluff
back forward shuffle
circling equal
urine contest
leg lunge forward push
clipped clash both
krebit
between hold
legs
release
wobble lances attenulating
angling
append
ages
whip up end grasp
pish back
scupple grab cruise circle
abdomen ripple
little swimmerets fish
interim back down
turbulent intern
uncreels craven
final pincer movement
muddied what
errs scrivening
between scrabble rites
force decides

From: AJ Notes - Crayfish Battle 10/10/17

"Common Sense is science exactly in so far as it fulfils the ideal of Common Sense"
"Currently the only way of discovering if one species has an advantage over another is an empirical test"
(T H Huxley, *The Crayfish: an introduction to the study of Zoology 1879)*

it is possible that the actual thing does not care about "it" — a statement that can be taken in a couple of ways. Surely there is no consciousness like ours out there. And there is no sense that out there cares about gestures in language. So you are probably right. YET while those things probably have no will, we are intermeshed with lots of ITs. It is more that kind of feeling ("something far more deeply interfused" o goodness) that I am trying to communicate. There is also no doubt that we have meddled, as a species, fiercely with lots of things. This is an ethical observation.

Part of the poetic feeling is that we are a part of "it", that we cannot leave things alone, that an ethical response is required. There is no easy way to establish the thing-in-itself and it is not ethically desirable: there needs to be, "what I'd call, in my own shorthand, the additional ethical acknowledgement of "of" — the of-ness or relationality, intersubjectivity, betweenness." This is the subtlety of thinking enabled by the movement of the fold. Folding becomes even more delicate when the writer acknowledges that what is written about does have will

"Do you please remember me?" the long-ago asked from her shadow.
This is a collective though partial account, after the detonation of frame works.
So carefully biting around the meaty pericarp of Apple, she stood there.
That woman is called irksome.
It might even snow, end March, early April.
(101)

The exile from paradise genre is both affirmed as a way of structuring feeling and held up to "irksome" study as "a textbook case" "after the detonation of frameworks". Irksome questioning of Clark reveals his own rhetorical effects. For Clark the Anthropocene is an emergent event that detonates all frameworks, that "meets no available, matching or adequate discourse in representation, discussion or judgement" (48). It is emergent because, "new properties 'emerge' in ways that could not be predicted from physical laws governing less complex or differently configured systems" (48). However, the link between CO2 emissions and global temperature is not a good example of an emergent event: Aarhus first postulated the link between global temperature and CO2 emissions in 1896 and his predictions about temperature rise are surprisingly accurate, based upon linear projections, making use of the basic chemical properties of CO2 molecules. The rhetoric of the Anthropocene leads to a mis-diagnosis of the problem: as 'Draft 109' knows, the true horror is that we can represent, discuss and judge the problem of Climate Change but that doesn't seem to change anything: "The instruments are ghosts of themselves" (100) "The future will wonder "what the fuck were they thinking"" (101), "Our lives are privatized, all except our private lives. This has been reviewed and is legal" (103).

The rhetoric of "end of world" apocalypse takes over Clark's discussion of the Anthropocene as an emergent concept, Draft 109's sense that the subjectivity is implicated leads to a secular Jewish resistance and scepticism toward this type of thinking:

> "Let the dead bury their dead" being completely impossible – now what?
>
> Being half-dead – a strained, self estranged under acknowledged fear? Particular "end of world" apocalyptic prophecies get media play (102).

The question of being half-dead is also a question about how to read and respond to *The Waste Land* as the text becomes a sustained critique considering modes of reading, particularly those that involve symbolic readings to enable transcendence, "Occasional flowering of ordinary characteristic. The poem's not about the baby Christ child just because the word frankincense is in it" (102). Because "Poetic autonomy never existed" (100) reading The Waste Land, writing a poem and considering environmental scale effects are mixed together:

BROOK

follow

no argument

babbling course

when Daddy finds right thing to say go to

next floor

after rain cuts through exposing roots

never too near ravine

oddments

done this poem wonder if we can do it again Daddy
does what I want him to Daddy does the work he does
finds a nose ok rose pose glows gloves puffins which
one is which Mrs B does what she does Mrs B when
she find it Mrs B does the dinners Health and Safety

stumble crossing point washed away

plash through icy

slight pull on lace

undone

Is it dead? Is it run-off?

and feeling. The writer has placed even more between than DuPlessis considers.

Watkins draws upon the relation of deixis and anaphora. An anaphoric expression depends upon another part of the text for its interpretation. As such, "it is a much more impure, degraded, unsuccessful form of indication". Watkins quotes this explanation:

> Anaphora involves the transference of what are basically spatial notions to the temporal dimension of the context-of-utterance and the reinterpretation of deictic location in terms of what might be called location in the universe of discourse...The basically deictic component in an anaphoric expression directs the attention of the addressee to a certain part of the text or co-text and tells him, as it were, that he will find the referent there.(Lyons in Watkins).

If deixis establishes spacing by establishing "here" and "there", pointing into and freezing time, then anaphora is the temporalization of space; it points to another part of the text, encountered at a different time, "Anaphora is the time of the text". Watkins comments, "The first it was deictic, but by the time it was

> Here include the base and superstructure of me. But of course can't draw a line,
> one on each side.
> What is being breathed, what breathing in this air?
> The interconnections between things remained unspoken, untraceable,
> inextinguishable, like the smell of mold.
> Chains are cumbersome, enslaving; links are necessary, and some are
> irrevocable (102).

Clark notes the "hazy threshold" regarding CO2 emissions and the poem responds to the difficulties of drawing boundaries: both the supposedly determinant economic base and cultural superstructure are included but drawing the line between the two is impossible so that the distinction between helpful linkage and enslaving chain becomes indistinct. The seemingly impossible "untraceable" interconnections generate catachresis as defined by Clark, a "knowingly inadequate simile or metaphor used to convey something for which no literal or as yet accepted term exists, stretching to breaking point language derived from the seeming coherence of the world of immediate consciousness" (34): 'like the smell of mold'. The sense of implication means that reading and writing a poem can become a similar activity to living in mouldy, inadequate accommodation, covering up environmental disaster, rigging an election, manipulating public opinion:

> When it gets revealed as jerry built decisions, poor oversight, techno
> logical hubris, malfeasance, and profiteering, then deflect attention.
> To what, depends on site-specific calibrations: to claim your "excessive"
> anger, to formally choreographed apologies, to crimes of mimesis, to
> saleable scandals and titillations. Occasional scapegoating. Scatters of
> random amulets. Perhaps analysis. The odd exemplary sentence. Exchange of
> experts (100).

Think about the legendary history of *The Waste Land*'s creation and reception involving last minute cuts, new forms of layout, hastily added notes and then a working into symbolic order by critics and the second paragraph becomes a description of *The Waste Land*'s various voices used to establish a creaky impersonality.

"The base and superstructure of me", if Marxist criticism lessens the Author's role then it is important to note that the role of the writer's subjectivity and agency in DuPlessis' work. Clark's reading of Raymond Carver's 'Elephant' comes to a conclusion that deliberately stymies an apocalyptic tone by mixing up scales. Clark initially reads the short story at three different scales. Scale One is a reading which considers the story existentially, Scale Two considers the story as exemplary of the nation,

up to ankles follow

stick
that was
branch
turning
stuck
on rock
tiny bends

seems to trickle at points

then turns to rush

mostly can see into bottom

make sure came back in time for school she not going
love HR K is my friend today she will be a bit closing
muffins gloves they will find gloves muffins think no
I don't think when she finds the right job go in her reading
packet she finds the right job when she finds it when she
finds it right job when she finds it right job when she finds
the right he does the right thing so you can see and find
love if I don't burp I'll sing my song for you

they will find no fancy

but they will find it when they think about it

that is why we can't sing

coming coco co co pip pippida lick lick

I can see
I can't see
me
flick flick flick
what's your
I can't say
place
them over
no I can see
it now

From: AJ Notes - "Lucy Jeffrey speaks" 08/07/17

uttered it was open to repetition within utterance and so it immediately becomes anaphoric. It referred to it over there but in doing so it brought that thing [that was] over there, over here. So ultimately it referred to itself". Repetition of language means that every act of pointing ultimately refers to discourse. DuPlessis picks up on Watkin's establishment of discourse as "here" and his establishment of the binaries space/time, here/there, inside/outside. She comments on Watkins' sentence, "Deixis points outwards, and anaphora points inwards" asking can I "modify it to lose that lovely binary? 'Deixis points outwards, and anaphora points to the repeated acts and speeches of pointing. They are therefore helixed together as poetry". This is the helix generated by the betweenness of movement, that is more accepting of displacement.

Tim Creswell's conceptualisation of mobility is helpful when thinking about how movement and place link together. For Creswell the simplest definition of mobility "involves a displacement – a movement from A to B" (2). Yet, Creswell also thinks of mobility as "the dynamic equivalent of place" (3) because it can be "imbued with meaning

Scale Three reads the story in deep time and at a global scale. Despite the Russian doll set up Clark comes to the conclusion that it would be dangerous to allow "the impersonal dynamics" (109) of Scale Three to trump the other scales, "the third scale's tendency to register the person as a physical thing is evidently problematic, almost brutally removed from the everyday relationships, moral questions, hopes and struggles it effectively ironizes" (108). Clark argues that this way of looking at persons as things tends toward eco-managerialism or even eco-fascism as each person is viewed solely as a consumer of resources and emitter of pollution (109). It is at this point that Clark allows a traditional conception of left wing politics to creep into his analysis, "the challenge must be to continue and deepen the critique of individualistic conceptions of identity, right, etc. enmeshed as they are in the slow motion catastrophes of international capitalism" (109). This can be achieved by readings which allow different scales to be "multiple and conflict" (108).

The conception of writing agency explored in Drafts is one that went through a process which allowed new unforeseen patterns to emerge when the poem reached certain scales. Drafts started as a serial poem and it was only upon reaching the 19th draft that DuPlessis 'discovered' the concept of the fold which allows poems on a similar line to be particularly related to each other; this was an unexpected event based upon the emergent properties of the writing. Looking at the line of 14 which includes Draft 109 we can see the build up and layering of themes which contribute to the development of 'Wall Newspaper'.

'Draft 14: Conjunctions' establishes the line and is concerned with the use of grammatical conjunction to establish narrative or argument:

> To vow to write so that
> if, in some aftermath, a few shard words
> chancily rendered, the potchked scrap of the human
> speck
> washed up in the torn debris, to write
> so that
> if your shard emerged from the shard pile
> (92)

This vow is important as it establishes agency as a chancy response to the promise to do something. Reading with 'Wall Newspaper' in mind we can see other images that uncannily prefigure: shards, sea debris, the idea of looking at the present from the future, the sense of being both significant or insignificant dependent on scale captured by the line break "human/ speck".

This sense of agency is explored further in 'Draft 33: Deixis' which takes the idea of conjunction from grammar into linguistic pragmatics. Diexis describes the function of words whose meaning shift depending on

HEFT

free to roam
counting the extent

won't get too far
from the fold

small nibbles
cursory brushes

snuggle down in the shade
of a lonely chestnut

it felt like

a structure feeling

pieces tangled on the wire
to be gathering

from the interstice

carding

like felt

like the Moss pleating
down

muscling between banks
it made enveloping
itself

acquiescent to

turbulent topography
like the "law of the folds of changes

of direction"

assimilation

now wash your hands

From: AJ Notes - 06/07/17

and power" (3), it is not just abstract. Thus, mobility is "representational" (4) because it involves the creation of meaning but Creswell also notes that "human mobility is an irreducibly embodied experience" (4) and that there is an "interface between mobile physical bodies on one hand, and represented mobilities on the other" (4). Mobility is both displacement and place, both representation and embodied experience. In addition mobility both works in the context of and produces time and space; "It is the spatialization of time and the temporalization of space" (5). This interchangeability of time and space brought about through mobility and place can be seen in Creswell's own attempts to make a distinction between sedentary and nomadic thinkers.

Creswell "delineates two distinctive ways of thinking about mobility and place" (55). The first he calls sedentary and the second nomadic. The sedentary thinker sees place as a "morally resonant thing-in-the world" (55) and thus sees mobility as threat: the mobile thing is "out of place or without a place altogether" (55) and thus a threat to the moral order. For Creswell right and left wing thinkers can both be grouped into this category: Heidegger, Eliot, Williams,

the context of their articulation and Draft: 33 includes a consideration of the fold as a mode of conjunction which enables writing:

> "It" was immediately constituted
> as a topic.
> Right away, the word "fold"
> was used.
> One can dwell here or is this
> "there"?
> I am trying to describe
> "the foreignness
> the outsideness" I
> Of being inside the site
> at the same time
> far from it.
> There is a shift from silence to writing. (240)

This section enacts the process of folding as a type of diectic "shift". The writer reconsiders the beginning of *Drafts* (the first Draft is called "It"). Realising that diectic pointing at "It" becomes both subject and place of writing (topic) is enacted across a line break so that "one" can both dwell in the writing and point at it by using poetic segmentation; the diectic "one" enabling both reader and writer to be folded into the process. The half-rhyme of "site" and "it" makes the point that both distance and involvement are needed as the roles of writer and reader shift in folding, this is demonstrated by the need to use a pointedly footnoted quotation from Robin Blaser to describe the heart of the section. This doubled sense of involvement and estrangement muddles up chronology: the placement of "same time" makes the reader see that time folds up "as" "me" and "it" (albeit backwards!). This sense of doubling is important for both formal and ethical reasons: "The fold thus both establishes and offers up for exploration that realm of poetry in which connection presents not organic wholeness but sustained involvement and its ethical consequences." (Shulman):

> it appears oddly harsh,
> and also somewhat
> automatic, drawing
> such an unwavering line between the elements,
> for in poetry,
> the out-there is connected
> precisely
> to the over-here,
> folded upon it
> the ethics of poetry being that fold. (249).

DRILLING DOWN

Top Farm near Rhubarb Farm

slight Moss burr through wind and bramble-fence

track through side
end of nettles bend
ploughed out field
odd grass sprouts

red tractor in middle
three orange figures
white hard hats
masked tinkering

sweeping brush
lies on
sheet lies
on slightly
frozen
ground
one man
kneels

wind carried shouts

"what you drilling for"

stay here
don't get close

" is it for
Fracking
to do with
Fracking
in't it
Fracking"

not
Fracking
seize-mic

"a what sorry"

Hoggart (36). The nomadic thinker "has little time for placey, place" (55): "[p]lace is seen as redundant, quaint, in the past – no more (or less) than the logical outcome of unique combinations of flow and velocity"(55). The mobile thinker tends to link mobility to "anti-essentialism, anti-foundationalism, and resistance to established forms of ordering and discipline" (47) and aims to speak from a subaltern position. Conceptualised in this way it would seem that the two types of thought would have difficulty speaking to each other.

One of the thinkers Creswell identifies as sedentary is Yi Fuan Tan who thinks that place "is an organized world of meaning. It is essentially a static concept. If we see the world as process, constantly changing, we would not be able to develop any sense of place." (Tuan quoted in Creswell 31). This leads to Tuan's concern that the modern (presumably meaning hyper-mobile) person lives in a superficial way which is antithetical to creating a meaningful moral world, living without attachment and commitment. For Creswell this means that Tuan conceptualises movement and mobility as absence, as lack of significance (32) Yet, whilst

This is the writer's protest against the use of deixis to establish a distance between an "out there" and "over here" which would give final authority to "the theoretical enterprise" (247) (theory has to be a theory of something that can be viewed as separate): both writing and reading/theorising are inter-subjective connective enterprises and thus pragmatic and situational. The first conclusion of the draft becomes a scholarly manifesto that amusingly and uncannily prefigures *The Waste Land*'s Madame Sosostris, "the lady of situations":

> the fold as ethical indistinction
> between out-there and over-here
> does not annul deixis, the
> shaper/ sharper/ shepherd
> of distinctions,
> but articulates deixis as the fact of situations
> (234)

I say first conclusion because the Draft then seems to re-start asking "What happens if there is something that takes place that cannot be/ pointed to" (234). The line break establishes this is as both an ethical "cannot be"that leads to an aesthetic issue "cannot be pointed to". The linked question of ethical and aesthetic responsibility is the question that Clark believes The Anthropocene lays out to ecocriticism. So far my reading has 'precisely' corresponded to what Clark sees as a typical ecocritical reading, one that identifies certain charactersitics that a text should have and then valorises a text which meets those requirements (20). Clark suggests that this form of reading overestimates the importance of culture as a form of change and thus becomes "a kind of diversionary sideshow, blind to its relative insignificance" (21). One response to this has already been suggested by *Drafts*. Clark's conception of culture assumes that is representational, that it is recognisable and that it is the superstructural:

> The Anthropocene names a newly recognised context that entails a chas tening recognition of the limits of cultural representation as a force of change in human affairs, as compared to the numerous economic, meteorological, geographical and microbiological factors and population dynamics, as well as scale effects, such as the law of large numbers, that arise from trying to think on a planetary scale." (21).

Yet, many of Clark's own arguments demolish the idea that the Anthropocene is a recognisable context (he often argues it shatters context) because it smudges any clear divide between various systems and scales: even his own paratactic sentence shows this effect in action. If we can't say that

seis seis is mic survey

"Seismic survey
what's the
mask for"

is dust try

walk away

please

"You can't make
me walk
away from
anywhere
this is my
country my
land"

put that down

"look at em
look what
they're doing
to us
countryside"

one man
kneels white
retriever sniffs
leg

"come here
Bess"

From: AJ Notes - Overheard 07/08/17

Tan's thought prioritises place it does not do away with movement: "Place is a pause in movement. Animals, including human beings, pause at a locality because it satisfies certain biological needs. The pause makes it possible for a locality to become a centre of felt value." (138) There can only be pause if there is movement. Place identity can only be achieved through "dramatizing the aspirations, needs, and functional rhythms of personal and group life" (178), a dramatizing of the movements within a locality.

Conversely, Cresswell states that "It is in the complicated theorizations of Deleuze and Guattari that the nomad becomes the central figure of contemporary social theory" (49). The nomad is a figure of movement without resting place:

> While the migrant goes from place to place, moving with a resting place in mind, the nomad uses points and locations to define paths…. The nomad is never reterritorialized, unlike the migrant who slips back into the ordered space of arrival. The metaphorical space of the nomad is the desert—a desert imagined as flat, smooth, and curiously isotropic. The nomad shifts across this tactile

culture is definitely separate from or merely representational in relation to the other elements of Clark's list then Clark is unfairly limiting culture's force. Indeed, Clark raises the following point about culture towards the end of the text, "Human behaviour does change itself in a 'Lamarckian' way , because societies deliberately, consciously and often very quickly alter themselves in response to contexts, chances and demands, at least if they are fairly direct, perceptible and immediate, and they pass these changes on" (150). This 'Lamarckian mode' of evolution is called "cultural evolution" (149) by the scientist Clark borrows the idea from.

"and face What Is, that it is, that this/happened. As such. The finger points": the next Draft on the line of 14 'Draft 52: Midrash' leaps off from the concluding point of the poem 'Diexis' by continually writing in dialogue with Theodor Adorno's comments on the culture industry, the Holocaust and poetry as a form of failing or stuttering prosopeia. Adorno expresses the same distrust of culture as a meaningful form of activity as Clark:

> The more total society becomes, the greater the reification of the mind and the more paradoxical its effort to escape reification on its own. Even the most extreme consciousness of doom threatens to degenerate into idle chatter. Cultural criticism finds itself faced with the final dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it is impossible to write poetry today. (quoted in DuPlessis, 141).

DuPlessis explains her writing process in this way:

> His statement comes from the most wrenching revulsion, grief and human anguish. Therefore, because it was so absolutist, I respected it as such. However, because it was so absolutist (plus annihilating, as morally wrong or uncivilized, my desire to write poetry), I felt it had to be discussed. Not answered, discussed. Opened out. Exfoliated. Looked at again and again from any number of angles or facets. That is what my serial poem does. Each time I approach the statement, in the 27 sections of this poem, I try to honor the level of ethical revulsion and grief from which it came. So each of the sections tries to invent an answer to the question why did he say this in the immediate post-war context. What was he getting at by singling out poetry. (quoted Fielded).

DuPlessis opens what seems to be a monologic, dialectical, even apocalytic statement ("the final dialectic") out into the dialogic through a process of discussion, turning and "exfoliation"; an exploration and removal of the statements various layers and implications that painfully renews the writing body whilst also respecting ethical and aesthetic horror. She is also clear that she is exploring the statement both in historical context and as a "post-war" statement, which relates to the definition of the Anthropocene that starts its time frame with the detonation of nuclear weapons:

ORE

in the aquifer

from folds of veins comes from spring

after heavy
rain

runs mud red ferric

meeting oxygen
scum lines clutch branch

leaf litter

chains are cumbersome links are necessary

dip fingers in

musty tool fungal inhale upon skin

"ironically a type of human body odour"

heat strong transition

the last element

produced before
supernova

From: AJ Notes - Water Testing 08/06/17

space making the most of
circumstance (49-50).

As Deleuze and Guattari explain, "For the nomad… locality is not delimited; the absolute, then, does not appear at a particular place but becomes a nonlimited locality" (383). Edward Casey helpfully clarifies, "my being somewhere is not restricted to being in a single locality: the ship is always moving on, the caravan continues, the dog team careens over the ice" (305). However, if place is thought of more humbly as pause rather than as metaphysical centre then it can be slipped back into Deleuze and Guattari's analysis. Their description of the nomad tries and fails to dismiss the need for any stopping point, "every point is a relay and exists only as a relay.. The nomad goes from point to point only as a consequence and as a factual necessity; in principle, points for him are relays along a trajectory" (380). Despite the "in principle" focus on continual movement points must still exist as a "factual necessity"; these points are places of pause where some form of definition or valuation occurs. The factual necessity of bodily mobility requires the pause. Indeed, when the "in principle" focus on mobility is pushed to

Impossible to write poetry because it reduces to "idle chatter"
about our doom – a sense of the Bomb's perfect
Dread cellular oppression following effectual annihilation.
Every element of everything transformed. What is
the name of this break? 1949 is only 4 years post –
Hiroshima and Nagasaki. Impossible to write poetry
(144).

Part 6 confronts the efficacy of cultural work directly through a very broken sonnet:

Why should anything be written or not
what is a "crisis"
what is an "event"
what is a "policy"
what is "normal"
what is "hegemony"

Does poetry ignore crisis
trump up event
say policy does not matter to it
accept the normal
prettify hegemony?
Should it therefore be forbidden?

And by whom, exactly? And how best?
Is there an enforcement mechanism
You'd like to suggest?

The first stanza begs questions about definition but lacks the inflection that question marks would give, turning it into a mechanical way of starting an argument and forcing the issue of both language's inadequacy and the ability of theoretical rhetoric to write over doing anything. The next stanza turns to dangerous types of pragmatic poetic responses which enable writing to continue but may be destructive of ethical response and are thus to be "forbidden". The introduction of the question mark after "prettify hegemony" is difficult to voice as it is unclear whether it should just be used for "prettify hegemony" or for a sentence starting at "Does"; this mimes two ways that poetry can be looked at, as both passionate exclamation or as using emotion to be a hegemonic prop. Question marks take over the end of the poem and these seem to be a series of ironically aggressive questions addressed to Adorno. However, the shifter "you" could also address the reader or writer whilst the rhyme of "best" and "suggest" reflects the way that poetic form can also be an equally arbitrary "enforcement mechanism" (this point is horribly clinched by the fact that the only other end-rhyme is "hegemony" which –inevitably - rhymes

MINE END

PRIVATE

last open
drift in
England

left
grey fence flit stride
right
crook concrete barb wire
into rusted skip
ridge-walk piled silvering
coal
"allow heaps to exist.
Heaps are paradoxical"

still
thirty thousand tonnes
a year lad
to Ratcliffe

catch the drift
portal dressed
in decent
dark but
can't drift in

twenty six lads
and a lass
strike nearly did us

drat
must get on ever so
umbly

Deep Soft
Flockton
seam
the worms about
I have promises to
rot here [drift mine is an Americanism]

Moss herd down side
swirl slide
caller water
let go
into Rother and on

to flood-defences

From: AJ Notes - Eckington Open Drift Mine 08/08/17

an extreme by Deleuze and Guattari they end up denying that it is movement, calling it the "voyage in place": "We can say of the nomads, following Toynbee's suggestion: they do not move." (482). The mention of Toynbee hints that this is a conceptualisation, idealisation or representation of the nomad, rather than a description of "factual" nomad embodiment.

If place is de-centred and thought of as pause and mobility is given a rhythm by being related to pause then the "lovely binary" sedentary/nomad is helixed together. Presenting this conceptualisation of place and movement as related requires consideration of poetic form. DuPlessis notes that the use of deixis is one way of combining movement and placement. Deictic words are shifters, "precisely those that change in reference given the position in time and space of the speaker." As the speaker moves, reference changes. For DuPlessis this means that the deictic shows the unavoidable social context of language in use, even in the most abstract poem, "Why can the deictic mean both the shifter and the pointer? Why can it be both situational and static, contextual and absolute? It must be

with itself). In Section 24 this suspicion of poetic form bleeds into the suspicion of poetic naming as a form of supposed consolation through repeated recognition of the innocently natural, "Naming wildflowers from the train window:/ Common St John's Wort. Bouncing Bet, still possible?" The speaker is on a train and allowing themselves to be lulled by habitual, passive, mechanical travel until the question of destination is raised over a stanza break , "a passage// to what?" This leads to a final question and significantly a response clinched by rhyme: "When does the emergency begin?/And how?/ It appears the answer is here/ And now."

Tracing this development shows how the dynamics of the fold enables the writing to exfoliate through awareness of what Clark hyperbolically calls "the unique dilemma of the Anthropocene:… that one needs to think in contained ways that one knows, at the same time to be insufficient or even in fact as yet unrecognized forms of denial" (171). Draft 52 realises that this challenge relates to 'now' which is why the final three drafts on the line of 14 all contain found materials from contemporary situations that particularly engage with pressing environmental emergencies. 'Excess' presents a speaker baffled by the excesses of consumerism and digital marketing. The poem begins as a strange mixture of Ginsberg in his mystical supermarket and George Oppen's curiosity:

> The portal has an electric eye.
> Glass doors slide widely
> to aisles packed high.
> So much to buy
> pitched right to you
> from these well stocked stores (128).

The alteration of the cliché "pitched right at you" emphasises the perceived comfort of having a "well stocked store" which has been carefully designed to facilitate consumer comfort. However, the stanza feels queasy due to the four initial awkward half-rhymes whose slightly sinister "electric eye" picks out the contrast between a sense of expanse ("slide widely") and crowdedness ("packed high"). This reflects on "you" as both reader and writer enjoying the "well stocked stores" of poetry. This pressure on the You causes a collapse:

> The filiated You of
> threads and links gets snapped.
> Embellishments
> of greed and feed
> blandished by
> metastasizing Screed
> colonize your micro-bits
> by blips inciting urge.
> Product flags boot up:

head on
hand on
chin listen
how fled
found folded
legs guarded
open eye
brow raise
finger loop
move to
gather that
which spreads
angry about
me forward
sort of
retraining
have lots
of free
time but
can't practice
elbows on
table I have
to go has
to go they

sorry sorry
nice to
see you

because only then will the full sociality of the deictic be acknowledged." Deixis marks the interface between embodiment and representation that Creswell believes an understanding of mobility requires. It marks the pause where something is noticed by the embodied writer and acknowledges that this is a moment which is part of a social process, subject to and enabled by movement.

Watkins links deixis to the writer's use of space on the page, "because the poem is about indication, one is forced to reconsider the indicative spacing of the poem, to ask what does that space there mean. While in the end concluding that it means nothing. Instead the poem's spacing is merely indicative: the poem is here, and is not there where the space is." This is perhaps because Watkins believes that "One cannot say the now, cannot speak, but deixis at least indicates that it is happening." There is no way of recording the flow of movement but it can be indicated. However, DuPlessis takes the indicative use of poetic line or segment in an opposite direction: it is not "merely" indicative, it is super-saturated with indication; "it is so interesting what the rupture of exact metrical counting in 20th century poetry eventually allowed

claims stake themselves
across pocked surface "You."

The "You" is like the traditional poetic image of the moon whose "pocked surface" is now available for colonization by "flags" of electronic data which strip traditional filiations leaving the speaker lost in a labyrinth with "things without Provenance,/ all sleek and shiny bright,/ their Shadows/ photo-shopped out". This leads to a crisis for writing based upon address as sheer consumerist excess and glut buffet words. The writer could address the self but this is "too small", friends but they are too few, "A splintered apparatus" or the dead but this is too religious, "One friend got up/ to tugging that door/ but there was medicine and luck." The proposed solution is:

Talk to the interstice!
To those inside the cost.
That is, to us. Ourselves.
Talk to the loss.

This isn't speaking for or to a perceived victim of injustice as there is an awareness that everyone is inside "the cost". This isn't an "us" as obvious ideological construct because it acknowledges loss. The "interstice" is a small space, a gap, a space between. The speaker doesn't initially embody this gap but torques a cliché and talks to it, opening a dialogic process. "Those inside the cost" could be those whose labour is congealed in the value creation process or those who are damaged by current social arrangements. Talking to this gap is complicated by the realisation that this potentially includes everyone plus the speaker and that the self is multiple. This is why the interstice can finally be figured as "loss"; writing should talk to the space between by both acknowledging social costs and being aware of the gap between excess and any constructed meaning. This is a positive way of being lost whilst knowing that everyone else is as well: "us" and "loss" is a half-rhyme. Talk about scale effect!

Thus, DuPlessis ends up talking to the Imaginary, Symbolic and Real or self, others and the half-dead; which leads up to 'Wall Newspaper' and explains the difficulty of ending *Drafts*. When Clark discusses the issue of narrative and ending he notes a suspicion of "Lingusitic narrative" as " an art of sequences of human action or attention geared to definite significant end in some fulfilled or unfulfilled intention" (187) amongst critics discussing artistic response to the Anthropocene. Draft's emergent process of folding does undermine any simple idea of intention whilst continuing to believe in a form of writing praxis. When discussing avant-garde responses to the Anthropocene Clark is wary of any moralising which would "impose too hasty readings" (189) and thus assimilate avant-garde work into the art institution. He tentatively supports Timothy Morton's concept of Hyperobjects but is critical of the way the concept is used to

there
oh you
missed it
no
there it goes
again
where, I don't
see it
you missed
it
oh

in the way of metaphysics. I mean by making every single line involve a choice of where and how to begin and where and how to end." The line break is the place of pause within continuity marked by, "the way syntax… drapes over the line". The pause indicates felt meaning, which is a way of saying I noticed this or I'm considering where to go next.

An open form poem which uses page space as a form of indication is like a friend pointing out a wild animal,. Even if you missed it, something happened in the between. This is the sense of mobility which captures Creswell's "spatialization of time and temporalization of space": time is represented by the spacing of words on the page; it takes time to read and embody the space which the words mark. Place is embodied in the pause, the pause is only registered by moving between lines. The sedentary reader's eyes make nomadic progress across the space, the nomadic performer is forced to come to a halt at some point.

shore up a humanist ethic, "the awakening of a 'ethic of the other','beyond any meaningful limit of self-interest'" (189). This kind of ethic does echo the fold by being "an already existing intimacy with all lifeforms" (189) but doesn't include the sense of ethical work that the fold also preserves through praxis.

Clark's reliance upon the hyperobject is a major reason for his ethical confusion. This can be pinpointed at the point where he discusses the excess of overpopulation which he believes, "is clearly a hyperobject in Morton's sense, although absent from his book, bar a brief mention and it exemplifies one elusive feature of such objects – their non-locality. Global population cannot be seen as such in any one place. It is measured statistically, and entails the combined effects of people being elsewhere" (87) Paradoxically, something is 'clearly' a hyperobject because it can't be pointed to! However, it can be pointed to as it is "measured statistically". This is the weakness of the hyperobject concept pinpointed by McKenzie Wark, that it removes praxis:

> First there's the praxis of doing science about quantum mechanics or climate change. Second there's the production of the metaphor of the hyperobject, and third the erasure of the dependence of this metaphor on that prior praxis. In this case, the metaphor will then be claimed to be what precedes all those other steps when it is actually a later derivation. Objects and even hyperobjects then appear as objects of contemplation, circulating all around us, free from the labor that produced a knowledge of them as such (54).

As Clark notes, overpopulation is 'measured statistically' as it relies upon the complex calculation of environmental footprints; this makes the concept inherently political, social, technological and systems based: it can't be taken simply as an object of contemplation. Clark states, "the UN itself is a main voice of concern about population" (89) a strange personification of a complex and inherently political body ("itself"). Because overpopulation is seen as an object for contemplation Clark is able to distance it: "there being people elsewhere" (87), "Whenever you meet other people you are experiencing overpopulation in some sense, but you never experience overpopulation as such" (87). Because it acknowledges the praxis involved in writing as a form of knowledge construction and enquiry the ethic of the fold avoids this kind of distancing: folding involves the reader/writer in an implicated working through of literary techniques, it is a praxis of exfoliation.

"Effortlessly" they said "she effortlessly transmutes the personal into the political." Oh, please." (110). This Oh, please is one of the few times in Wall Newspaper when speech is distanced from the speaker ("they"). It sarcastically reflects on both the positioning of the female author as intrinsically writing about personal issues and at the idea that writing is easy, rather than being a form of work. It also takes place with cognizance of the difficulties, scale and identity mixtures and horrors of politics: The

REASONABLENESS

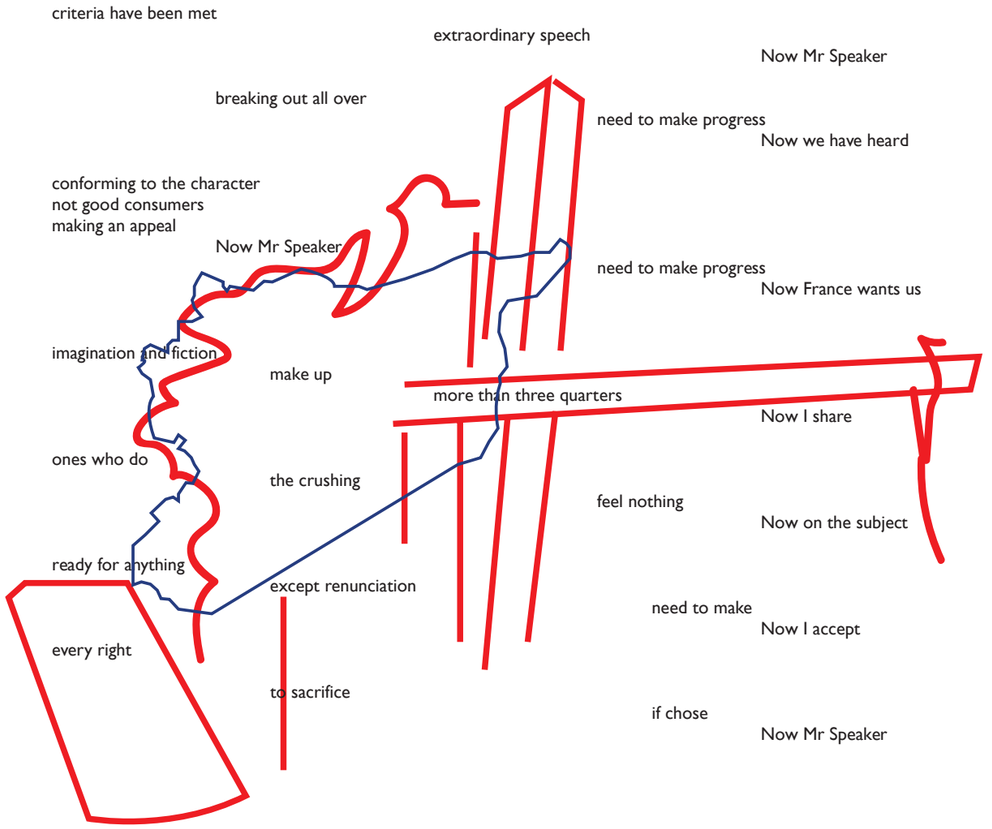

Image: Goodman, 2017

news was such that I learned the word for slaughter: las strage./Fire use in hominids – a benchmark./ Sign at the diner take-out: "ham bagel" (110) The portal of 'Excess' is recalled:

> It is frightening this part of the world's work – of a technical uselessness (as far as accounting goes). But the articulation of multiple complexities, the saturation of syntax within lexicons, the synapses unpredictable pulsations. Become portal to hard and puzzling insistence (110).

This insistence is why 'Wall Newspaper' cannot be an ending even though it knows that the "we" may well be finished, "It seems perfectly clear that we will not outlast the on-earth years of the dinosaurs. Though that was a longish time – is that consolation? Or not? Unthinkable?" (112)

A READER‘S PRE-DIGEST

CHAPTER SIX

The writer goes in search of fungi with The Moss Valley Wildlife Group. The writer decides to try and live like a fungus, using the concept of Chora to realign his understanding of space. To help with this task the writer considers Maggie O’Sullivan’s murmur. The writing is moving towards non-sense.

A Reader's Pre-digest

What Fungi Tell Us About Space

Figure one shows 'Fungal foraging' behaviour. The top left corner shows a wood-decaying fungus living on a wooden block. The block is in a tray of soil and another wood block has been placed some distance away in the top right corner. The second wood block is another food source. The sequence runs vertically (left first) and shows the fungus radiating outwards, locating the second food source, establishing a strong link between the two sources and then spreading out again. It also shows the withering of hyphae on the first wooden block due to shortage of material as the fungus establishes a focus upon the energy rich area. It is a demonstration of how a fungus moves through growth. It shows the fungus responding to and altering the environment in a fluid and dynamic way: gathering, conserving, exploring and redistributing energy. For the mycologist Alan Rayner this is the perfect example of a "dynamic boundary" (2011, 171): the fungus is open to the fluid energetic influence of its neighbourhood but still able to establish distinctiveness. Because we can see the fungi's network behaviour it enables us to understand something important about the way life operates in general: the important point for Rayner is that this boundary enables distinctiveness but does not establish discreteness (total separation). Rayner even boldly models human psychological development on the lines of fungal behaviour:

> A new-born baby may have no such sense of distinction between self and world, so that all that happens seems to happen to

Figure 1. Copyright Rayner

Maggie O Sullivan started Murmur: Tasks of Mourning in 1999 and ended the composition in 2004. In 1999 when just beginning she gave an interview about her approach to voicelessness:

> Particularly I have always been
> haunted by issues of VOICELESSNESS
> – inarticulacy –silence – soundlessness –
> breathlessness –
> How can soundings or voices that
> are other-than or invisible or
> dimmed or marginalised or excluded or
> without privilege, or locked out, made
> UNofficial… be given form & potency?
> This is perhaps why the non-vocal
> in mark & the non-word in
> sound and language – make up much
> of the fabrics and structures of
> my compositions. (O Sullivan
> Interview with Brown 99).

A number of different types of negativity are expressed in the interview by prefixes and suffixes. A Beckettian "lessness" becomes a suffix that marks both the pain of duration and a sense of made "inferiority" (OED). There is a distinction between the "UNofficial" and the "non-vocal" and "non-word" which mark two distinct types of negativity. According to the OED the prefix Un is used to express "negation. The prefix has been very extensively employed in English, as in the other Germanic languages, and is now the one which can be used with the greatest freedom in new formations." This is the most abstract, officially used type of negation which O Sullivan capitalises to emphasise the activity involved in making UNofficial. In contrast we have an interest in the "non": "Prefixed to nouns of action, condition, or quality with the sense 'absence or lack of', often corresponding semantically to 'not doing, failure

itself. The experience of meditative trance and what some have called 'no-self', 'core consciousness' and 'inspiration phase' mental activity (Harding 2000; Damasio 2000; Claxton 2006) may correspond with this lack of distinction and openness to all possibility (as in the spreading phase of the fungus shown in Fig. 1). With the development of co-creative relationships with other people and outside world, however, the child needs to make distinctions between her/his body and others in order to receive, respond to and provide directional guidance (as in the directional phase shown in Fig. 1) (2011, 161).

Rayner extends this argument to re-consider the nature of space in general by arguing that the problem for human cognition is a tendency to make distinctions harden into a rationalist objectivity. He argues that:

> As terrestrial, omnivorous, bipedal primates unable to digest cellulose but equipped with binocular vision and opposable thumbs that enable us to catch and grasp, we are predisposed to view the geometry of our natural neighbourhood in an overly definitive way. We are prone to see the world in terms of what it can do for us and to us as detached observers or abstracted 'exhabitants', not how we are inextricably involved in it as natural inhabitants. We perceive 'boundaries' as the limits of definable 'objects' and 'space' as 'nothing'—a gap or absence outside and between these objects (2011, 161)

crossing drystone

collapsed wall

through branches

we enter
another kingdom

a cryptic lifestyle

attend to ground

get your eye in

head down

Oy Ziggy, mate *is it* *is it* *it is*

Oy Ziggy here

We need an expert to know what

we know

"they're on the march
at seven kilometres north a year
pandemic not imminent"

to do' (where a verb is implied by the noun, as in non-accomplishment, lack of accomplishment, failure to accomplish) or to 'not being, failure to be' (where an adjective is implied by the noun, as in non-activity, lack of activity, failure to be active). (OED). The "non" is concerned with lack, with failure, the "non" turns things into actions and actions into things. The "non-vocal" exists within the mark as the failure of a mark to become vocalisable writing; the "non-word" exists in "sound and language" as the failure to become a recognisable word. It seems paradoxical to say that sounds and marks of absence make up "much of the fabrics and structures" within O' Sullivan's work and that the failure of the "non" allows O'Sullivan to give "form & potency" to those elements that are "made UNofficial".

O'Sullivan is probably alluding to the work of visual artist and sculptor Eva Hesse when she makes use of the "non" as a descriptive term. In performances of *Murmur* she acknowledges Hesse's influence and Hesse described her own work using non on a number of occasions:

> I would like the work to be non-work. This means that it would find its way beyond my preconceptions...It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. It is something, it is nothing. (Eva Hesse, Datebooks 1964/65).

> I wanted to get to non-art, non-connotive, non-anthropomorphic, non-geometric, non, nothing, everything, but of another kind, vision, sort… from a total other reference point. Is it possible?" (Eva Hesse in Eva Hesse, Lucy Lippard, 1976, 165)

The work fails to work in a preconceived way, by failing to be logical it can be both A and not-A at the same time: something and nothing.

Human species embodiment results in a particular vision of space as empty and of boundaries as separable limit. However, Rayner also notes that embodiment cannot be the only reason for this perception of space because there are human conceptual frameworks which, "avoid this perception" including "the indigenous cultures that sustain a much stronger sense of inclusion in Nature, aided by the preservation of oral, aural and nomadic traditions" (2011, 167).

Rayner argues for a conceptual framework that enables the recognition of dynamic boundaries, once again drawing on an example from fungi.

Figure 2 shows fusion taking place between two fungal hyphae. The images run from top right clockwise. The coming together of the two hyphae results in the merging of cell walls and the bi-directional sharing of material. This process — called anastomosis— can occur between hyphae from separate spores, resulting in the creation of what is still generally classified as a single celled organism (Rayner, 48). This process also enables a radiating structure to become a network (see Fig 1) and is the process that eventually creates the mushroom's fruiting body.

Rayner uses this example to describe a vision of space that works against common scientific assumptions where "the default condition of Nature is considered as stasis. Space is regarded merely as the distance over which mass, force or energy are stretched." This leads to what "Einstein called the 'problem of space'" (Rayner. 2011, 165)

Figure 2 copyright Thomson

Figure 3 *Hang Up* Eva Hesse

By running through a series of positions and failing to be them it – perhaps - manages to escape to a different reference point. O'Sullivan states that she is particularly inspired by Hesse's "what I call transapportionment of painting and sculpture". Transapportionment is a dizzying neologism: apportionment means to allot in proper proportion but the prefix trans has the sense of 'across, through, over, to or on the other side of, beyond, outside of, from one place, person, thing, or state to another' (OED). Hesse works with painting and sculpture so that they swap into each other, pass through each other, are both taken out of proportion; the work can be said to transcend both painting and sculpture. Hesse's early piece *Hang Up* can be taken as a good example of what O'Sullivan is pointing toward (Fig 3). Here is how Hesse described the work:

> It is a frame, ostensibly, and it sits on the wall with a very thin, strong but easily bent rod that comes out of it. The frame is all cord and rope. It's all tied up like a hospital bandage – as if someone broke an arm. The whole thing is absolutely rigid… It is extreme and that is why I like it and don't like it… It's so absurd to have that long thin metal rod coming out of that structure… It is coming out of the frame, something and yet nothing (Hesse in Lippard, 176).

The work references painting by being a frame on a wall. The rod is reminiscent of the string used to hang a painting which would mean the framed painting is facing the wall; the audience cannot see the painting. The work is also clearly sculptural: the frame is very deliberately made, calling attention to the labour involved in construction and the plasticity of materials used.

which assumes that space can be subdivided into discrete units. In contrast, Rayner develops a vision of space that can only be divided into dynamic and permeably bounded regions, based upon his observations of fungi. In this vision space cannot itself be cut into discrete entities, it is included and extends beyond any figure. This means that any frame both includes space and is included within space: the frame can move, or be moved but it does not cut space. The fungal frame itself is mobile because it is a manifestation of energy, it does not require an outside force to make it move: "It is a variably fluid framing not a permanent framework" (Rayner. 2011, 171). The frame is necessary for any figures to exist but cannot 'occupy' or 'exclude' space, it is an energy flow through space.

When we look at the movement of hyphae we are more able to see the implications of this view. Rather than establishing continuity by connecting discrete objects together across an empty space:

> *fluidly variable connectivity*... arises from the coming together (contiguity/inter-connectivity), fusion (confluence/intra-connectivity) and dissociation (individuation/differentiation) of energetic paths, corridors or channels of included space in labyrinthine branching systems and networks, not the 'ties that bind all into a web of one' (Rayner. 2011, 168)

This makes space a receptacle but one that is difficult to visualise:

> If 'space' is to be recognized as a 'presence',

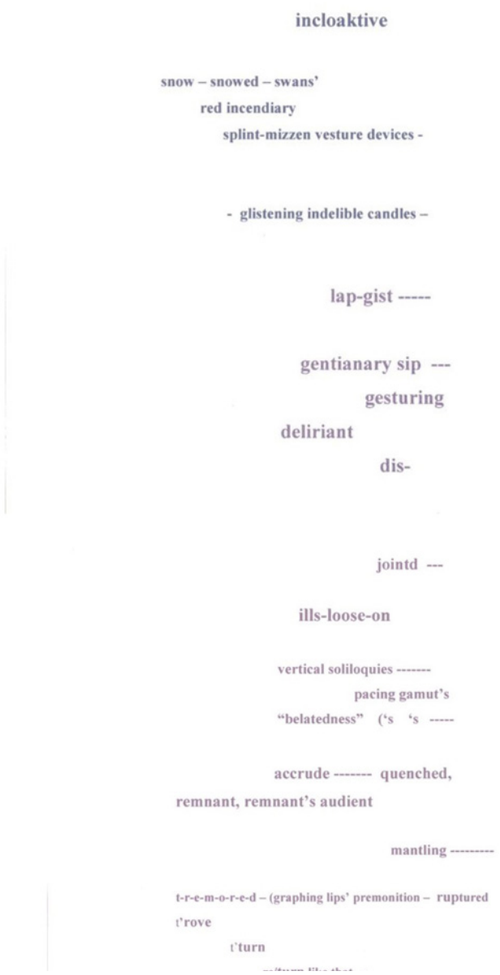

Figure 4 *Murmur* Maggie O'Sullivan

The rod adds a three dimensional element to the piece by jutting out in a flexible but solid way to touch the floor but it is unclear what we should take to be the plinth: is it the frame on which the rod is fastened or the floor? It is an emerging "something" but still "nothing" because classification keeps shifting, it is worked to be rigid but is also plastic. This 'absurd' "transapportionment" also shows in Hesse's use of materials. Hesse had a great interest in using 'absurd' materials that can both damage and be damaged but which can be also be used to repair; in a similar vein O Sullivan has spoken about her admiration for Kurt Schwitters' "superb use of the UN – the NON and the LESS – the UNREGARDED, the found, the cast-offs, the dismembered materials of culture" (O'Sullivan, 2003,68). The transapportionment enables Hang Up to be both non-painting and non-sculpture.

To look at how "transapportionment" works in *Murmur* it is useful to look at examples of the non-word and the non-vocal. Some UNofficial words leap out on the first page. The neologism "incloaktive" is centred and in larger type drawing attention and seems to be coined to enable precision: cloaking implies an action that ends whereas cloaktive is a permanent tendency to cloak, adding "in" as a suffix makes the process even more private. Another centred compound "lap-gist" is both a combination of two words that could describe a dabbling swan but also renovates "cow-gist", a right of way for cattle giving an image of swans in a line, with a river as their right of way. "Gentianary" takes the gentian herb which makes a bitter drink believed to treat digestive problems and turns it into a descriptive adjective. As the Gentian flower is purple this draws attention to the printing of Part 1 in purple font, drawing a parallel between the text itself and bitter draught, expanding poetic sense making to include font

> this makes people try to make it 'substantial' in some way, for example as 'aether', 'space-time fabric', 'dark matter', 'dark energy', 'subtle energy', 'dark flow' etc. No sooner do they do this, however, than it becomes definable and/or divisible in some way as a singular 'whole' (independent singleness). Since this doesn't make sense—because you can't cut or resist what has no tangible resistance—the mind may then revert to regarding 'space' as 'absence' or 'nothingness', which can't 'interact' with 'tangible form' and so is regarded as a source of discontinuity and distance between one form and another (Rayner, 2011, 169).

Space cannot be thought of as something or as nothing. Rayner's space parallels Plato's chora. Chora is also a receptacle:

> It never departs at all from its own character, since it is always receiving all things, and never in any way whatsoever takes on any character that is like any of the things that enter it: by nature it is there as a matrix for everything, changed and diversified by the things that enter it. (Plato)

As Derrida remarks chora, "receives all determinations so as to give a place to them, but it does not possess any of them properly. It possesses them, it has them (since it receives them), but it does not possess them as properties, it possesses nothing properly." (Derrida, 169). These difficulties mean Plato believes chora is "apprehended without the senses by a sort of bastard reasoning, and is

white cords
on soil
an eruption
on top

different or

I begin
leap to
occlusions

'clod of earth
open at our feet'

is it common

is it steaming

'handle with care'

But what does it look like?

colour. These neologisms yield meaning and sense by taking knowledge and cliché "made UNofficial" by convention and renovating them. A marked change in character takes place with "dis-" at the end of the page. Considered by itself this is a "non-word", pure prefix with a dash emphasising the missing element (we might look back at "incloaktive" and hear "dis-sapear"). However, the next page starts with "jointd" which could be heard as "dis-jointed" and later "mantling" which could be "dis-mantling". These are "non-words": they exist as something the reader can imagine hearing but they do not exist as mark. This is a form of "transapportionment" between verbal and visual which enables the text to say that it both joins and disconnects, both dismantles and gathers. This use of the "non word" reflects the general pressure put upon words in this second page by graphic effects that can be mimed sonically: "belatedness" is put in scare quotes as if to mark its inadequacy as academic cliché and then the echoing 's 's 's break the word down becoming a second sonic attempt to express meaning, t-r-e-m-o-r-e-d is broken apart and then we are given details about the reading experience. If page 1 show shows how UNofficial words can be more adequate, page 2 creates "non-words" to show the struggle to contain. This confusion between graphic mark and sonic status is particularly marked by "dis –" which could just as easily be characterised as "non-vocal": it is page space and the dash as graphic mark that enables dis- to connect with "mantling". When listening to a performance of *Murmur* it is not clear that this use of "dis-" would be picked up on by even the most attentive listener. Many critics focus on performance as a unique way of understanding O'Sullivan's work. For instance, Charles Bernstein makes a distinction between performance and reading that implies a

hardly an object of belief" (Plato). Chora is also a suitable term for Rayner's attempts to combine his scientific investigations with artistic thinking. As Casey remarks:

> The Receptacle... stands between, even as it combines myth and science.... It is has too much "reasoning" and too little "belief" for the Sumerian epic, and yet exhibits too desultory a form of thinking and possesses too little materiality for the Aristotelian treatise.... It precariously and provocatively straddles the tenebrous middle realm between the mythic of elemental matrixes and the physics of pinpointed places (Casey, 2013, 567).

Rayner would like his view of space to challenge a damaging individuality, "All that may therefore be needed to unlock our self-identity from the unnatural confinement imposed by abstract rationality is the simple understanding that space cannot be cut, occupied, confined or excluded." (2011, 176) How simple is this thought experiment?

The concept of chora is used by Julia Kristeva's *Revolution in Poetic Language* to explore the disruptive power of avant-garde poetries and has proved to be highly controversial. For instance, Kennedy&Kennedy's *Women's Experimental Poetry in Britain* 1970-2010 criticises the idea of chora as a way of approaching experimental poetry, drawing upon Peter Middleton's criticism of Kristeva to argue that Kristeva's reading ends up showing that all experimental literature does the same thing,

SCALY EARTHBALL

a dot spot point
to roadside grassland
do not pass
'deal more kindly'

it is one whole
lonely thing
gather round
see ourselves
together erased

'some
how con
tain'

under oak
baked potato
some debate
do not eat
poke it
less spongy
smooth confusion

up close
mirrors
foot taint
hard skin
verruca patch

performance of the work enables more authentic engagement: "each listening brings something new, something unfamiliar; and the rational part of the ear had a hard time comprehending how this is possible, how such a short verbal utterance could be so acoustically saturated in performance. To be sure, this experience is produced by the performance of the poem and not (not so much) by the poem's text, where fixed comprehension (however illusory) comes sooner" (Bernstein, 2011, 7). When considering eleven reader responses to an O'Sullivan poem Peter Middleton suggests that, "Comments by readers of this poem who had not encountered her work before suggest that without witnessing her performance, the work's imagined readership can be hard to discern" (Middleton, 44). During the composition of *Murmur* O'Sullivan performed the work in progress in a variety of ways. For instance in July 2003 she "improvised a brief performance of some pages from murmur at the Writers Forum Experimental Workshop in London. I spilled the ringbinder containing all the A4 pages of the work on to the floor and invited other members of the workshop to participate in a response to the murmur layerings of leaves spread at our feet." (Interview with Redell Olson, 2003) and then in November 2004 she performed the whole work O'Sullivan describes the performance:

> I cradled the seventy-page stack of specially enlarged A3 pages on my left arm. I stood and performed each page and then stooped to place it, face-up, on the floor. I stepped forward and did the same again and again for all the seventy pages. I weaved murmur/murmur weaved me over the floor space created by the circle of seated people (many were sitting on the floor) until there were no pages left on my cradling arm. (Interview Thurston)

regardless of content. Middleton notes that, "One can situate the chora and, if necessary, lend it a topology, but one can never give it axiomatic form" (26). Middleton leaps on this declaration that the chora cannot be axiomatic. He contends that this statement derives from Kristeva viewing language in a similar way to the early Wittgenstein:

> Both thinkers share a picture of language as largely shaped by the form of rational propositions, and both recognise that this picture is insufficient, but then have to provide some form of transcendent other to language in order to make it work, once they have denied the possibility of reflexivity. (84)

For Middleton this means that Kristeva widens the distinction between theory and text because her discussion about disruptions in the text do not result in dialogue as her theory silences any concern the text has with "knowledge and truth" (84). What results is a "generic condition of limits transgressed, a condition which effaces any knowledges, truths or even statements made by the text in those areas where breakdown is alleged to have occurred (84-5)". When Kristeva uses Husserl's 'thetic' phase as a phase of psychic development that places language development outside of philosophical questioning into bodily space (85). Middleton wants poetry to be a producer of knowledge.

Middleton's argument rests on the idea that the chora is designated as a "transcendent other to language." However, Kristeva does not designate it in such a way, indeed chora

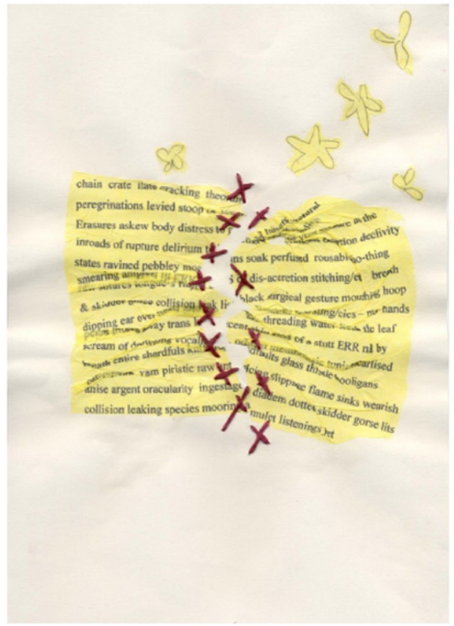

Figure 5 *Murmur* Maggie O'Sullivan

O'Sullivan calls this performance a "verbal installation… specific to that particular location" (Interview Thurston). Since the composition process ended O'Sullivan appears to have settled on a performance that uses projection. Whilst O'Sullivan performs a page of the work it is shown to the audience via slide projector. If the page has no words on it then there is a pause whilst the slide is shown (performance at The Other Room Nov 2016). This format enables the performance to include both the non-word and the non-vocal as the audience is able to see the text and listen at the same time in a "transapportionment" of the visual, oral and aural. It also makes apparent that the performer has given themselves a series of "tasks" to perform.

Some pages are particularly difficult to perform. Mandy Bloomfield gives a sensitive and detailed description of this page:

> Visually representing a corset, and echoing the shape of a feminine torso, this page simultaneously embodies a rift, a suturing, and a sense of constriction. The 'body' of language on this page is printed on the surface of a fragile tissue paper whose wrinkled and torn appearance both emphasises the materiality of the printed word and results in 'Erasures' and 'rupture' of verbal material. The two lines of hand stitched crosses echo this crossing out and at the same time they emphasise a 'bruty fissuring' as the very last line of murmur has it (26-7).

Bloomfield emphasises the damage on the page caused by a restrictive culture: the words on tissue paper are a fragile sensuous materiality that

can't be designated. The chora writes Kristeva, "precedes evidence, verisimilitude, spatiality, and temporality" (23). Middleton re-phrases this as, "The chora has no dependency on truth or any form of representation, has no space or time and so is not subject to contingency" (83) which alters Kristeva's meaning. Whilst the chora "is not yet a position that represents something for someone" (23) — which is why it precedes the forms of representation — it is still subject to "an objective ordering" brought about by "natural and socio-historical constraints" (28). In addition, "Our discourse— all discourse—moves with and against the chora in the sense that it simultaneously depends upon and refuses it" (26). Chora is a transcendental for all discourse but not transcendent of discourse. Thus, it exists in a dialectical relationship to symbolic language. In contrast, Middleton believes:

> Kristeva's theory silences avant garde writing, because it rests on the assumption that language is fundamentally propositional. As a result all the action is supposed to take place on the boundaries or in the excluded maternal chora, and she cannot allow the possibility of reflexivity in language use, because reflexivity would imply there were cognitive positions beyond the totality of propositions" (85).

Notice the slippage between action taking place either on the boundaries or in the excluded chora. If chora exists as a boundary condition rather than as an excluded "transcendent other" then it would

ARTIST'S FUNGUS

felled log damp
head round back
three bracketed oysters
eight year growth ridges
brown scratches on
glowing white
underside:

WAZ *ERE* *17*

itch on back needles
rub skin hot
finger pressure on
dry crack ridge edge ring

eating up keratin

movement through growth

think my fruiting body
glowing in ultraviolet light

much too tough

has been corseted, made UNofficial. However, she has to briefly note that the stitching which are read as 'crosses' also suture, i.e. stitch back together and this interpretation does not deal with flower like gestural marks that are flying out of the top of the page, which seem to take the crosses and transform them into marks of freedom. The interpretation sees the verbal material as erased and ruptured but hearing a performance of the work emphasises that this crumpling and constriction can also enable creative response as the performer tries to accurately represent the "non-words" presented in front of her. This is just as much a response to the material.

It is important to emphasise this performative material element of the "non-vocal" and "non-word" as O'Sullivan often receives criticism for her perceived reliance upon magic. Even an extremely sensitive reader like Bloomfield remarks that, "This numinous sense of multidimensional language does not quite cohere with a materialist politics" (29-30) and is "ultimately a form of re-enchantment."(30). One response might be say so bad for materialism and coherence when you can have, "magic, and beauty and joy" (O'Sullivan) however this approach often results in a mis-characterisation of O'Sullivan's work; for instance, Kennedy&Kennedy see her as using the shaman to enact a "very late spin on Romanticism" (114), Sheppard sees a "strange tension in the literary influences – late Romantic and extreme Modernist" (234) and seems to find the "balancing and fusing, even confusing, of natural processes and cultural materialism" (235) awkward within O'Sullivan's work . Another way of approaching this "numinous" or seemingly spiritually transcendent element of the work is to focus on the material nature of O'Sullivan's Hesse inspired "transapportionment".

Hesse runs through a list of "nons" until something is released:

be chora that enables changes in propositions. The strength of this position is that it enables a recognition of something that is both inside and outside of language as symbolic order.

Middleton's alternative to chora is "reflexivity of language". The result of this view can be seen in his reading of J H Prynne's 'The Glacial Question, Unsolved'. Middleton argues that:

> Prynne makes scientific discourse into lyric expression, and in doing so appears not only to disrupt those discourses by making the signifying process and the construction of the subject in language visible, but to melt their authoritative wisdom … Yet the poem also endorses those scientific discourses as propositional systems that uphold the symbolic, and the poems are made marginal to them" (89).

Prynne's poem is moved into a marginal position because it only dissolves knowledge, it does not create it because authority is ultimately ceded to science. The question is whether Prynne believes that scientific discourses "uphold the symbolic" or whether both poetic and scientific writing can be productively entangled because they are both involved in setting up and disrupting boundaries.

An example from Prynne's poem shows how this relationship is established. The unsolved question is whether the geological Pleistocene era has ended. This is a question of a boundary between different epochs as the Pleistocene — marked by various ice ages — is followed by

DEAD MOLL'S FINGERS

downy reach and
up out of naming
electric black
ceremonial rot
sold out and
warty ends

roughly club
foot long flat
lignin soften
vile resonance
calloused pads
hold spruced

notes on
highly strung
dead wood

inedible

> I wanted to get to non-art, non-connotive, non-anthropomorphic, non-geometric, non, nothing, everything, but of another kind, vision, sort… from a total other reference point. Is it possible?" (Eva Hesse in Eva Hesse, Lucy Lippard, 1976, 165)

This moment of release is probably what would be described as "numinous" but transcendence isn't what is described: Hesse hopes to be released to another position by causing other positions to fail, it is a hope or possibility rather than something achieved. This can be compared to Julia Kristeva's subject-in-process:

> Rejection – negativity – ultimately leads to a "fading" of negation: a surplus of negativity destroys the pairing of opposites and replaces opposition with an infinitesimal differentiation (126).

Kristeva makes a distinction between determinate negation and negativity which can be compared to O'Sullivan's distinction between UN and non. Negation is logical, an act of the "judging subject" which believes it is securely able to use reason and language (Kristeva, 28); things are "made UNofficial" by this official form of judgement. Negativity is like the process of continually producing "nons": as a form of rejection it constantly constitutes and threatens to dissolve the subject, it is a continual process of passing between, "the liquefying and dissolving agent that does not destroy but rather reactivates new organisations and, in that sense, affirms" (Kristeva, 109), it is "transapportionment".

As *Murmur* unfolds text becomes less prevalent and other forms of mark appear. Bloomfield's interpretation of the page on the left captures the resistance to the official registered:

the current Holocene. Considering this question as significant in the 1960s could be considered prophetic given the current debates over the dating of the Anthropocene: if the Anthropocene is declared then the existence of the Holocene as an epoch becomes increasingly debatable. There is a moment in the text where Prynne quotes material from a scientific paper. This is the source text from WBR King's 'The Pleistocene era in England':

> Although the Glacial period may be considered to have ended (though this is open to doubt as long as glaciers exist in the world) it is questionable whether there has yet been sufficient change in the marine faunas to justify a claim that the Pleistocene era itself has come to an end.

This is the quote as embedded in the poem:

> Foreheads. Our climate is maritime, and
> "it is questionable whether there has yet been
> sufficient change in the marine faunas
> to justify a claim that
> the Pleistocene era itself
> has come to an end." We live in that (66)

Prynne selects half a sentence which removes it from one context and places it into a sentence which questions what "maritime" might mean. This "scission" (Kristeva, 118) is one of the marks of rejection that Kristeva sees as marking chora for a speaking subject as the objective scientific sentence is mixed with a collective identity ("Our"

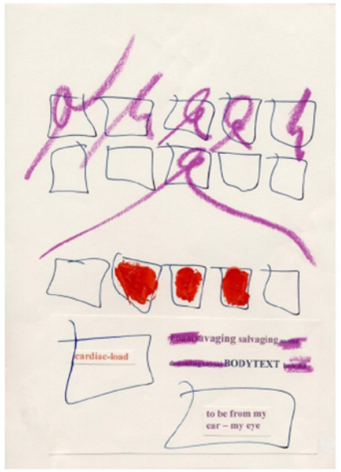

Figure 6 *Murmur* Maggie O'Sullivan

These boxes recalls processes of form filling: processes that epitomise a bureaucratised social world. But whereas the straight mechanical lines and restrictive options and enclosures of official forms interpellate the writing subject into a process of self naming, labelling, self-justitification and restrictive categorisation, the hand drawn quality of O Sullivan's boxes and the expressive the text nature of the marks that fill them signal a resistance to such imperatives (31).

Bloomfield also notes that the "unofficial boxes and glyph-like marks also gesture towards alternative domains and forms of knowledge and meaning making, their very illegibility and gestural power hinting at hitherto unplumbed esoteric dimensions" (32). Rather than pointing to the esoteric dimension I would like to point towards the material dimensions that creates new legibility on this page. The use of colour is particularly important. The purple marks are linked by colour to "savagingsalvaging BODYTEXT" and "to be from my/ ear – my eye", this could be taken to emphasise the gestural power of the glyphs: they more obviously point to the presence of the writer's body. 'Body text' is also a term used in printing. For a book designer it refers to the majority of the book's text (excluding appendices, title pages, contents). A typesetter, concerned with single page layout considers the body text to be the text to be put into paragraphs i.e. excluding headings and illustrations (Wilson, 3). Both of these meanings point toward the excessiveness of the glyphs that cause problems in interpretation: what is to be included as main text and what is excluded? This is made particularly apparent by

"We"): in this context "it is questionable whether there has yet been/ sufficient change in the marine faunas" could be read as an anthropocentric value judgement. Other changes to the quote relate to the use of line breaks which generate ambiguities of vocalisation. It is in these ambiguities that Kristeva would link to chora which is "a wholly provisional articulation.... that underlies figuration and therefore also specularization, and only admits analogy with vocal or kinetic rhythm" (26). Placing "the Pleistocene era itself" by itself half way across the page both points to the difficulties with the statement as part of a hypothesis (epochs require other epochs to makes sense) and makes "the Pleistocene era itself/has come to an end" into a confident statement. This confident thetic statement plays against the "questionable" start of the quotation which is doubting whether there is enough evidence to make the statement. The line breaks force emphasis on to the confident start of lines "it is" "sufficient" "to justify" "has come" putting the voice into a performative contradiction. The poem's voice is disrupted by the quotation, the quotation is disrupted by the poetic voice. This double rejection results in the poem existing on the boundary between scientific and poetic discourse: authority is not ceded to science if we consider the poem's voice as one which is in process, attempting to provisionally incorporate new knowledge, "We live in that". Or as Kristeva puts it, ", "Mimesis and poetic language do not .. . disavow the thetic, instead they go through its

HAIRY CURTAIN CRUST

on stack of neat
sawn logs
horizontal framed
crispy golden ripples
paler toward

margin

variation makes
identification difficult
initially

eye follows contour
layers
crumples outward
stretching in
trance

position

layers submerge
lean depth
foregrounds
tiny hackle
stalagmites

'behind the so-called
nothing
can't be drawn

tough and tasteless

the use of purple crayon to strike through text and the use of obvious cut and paste techniques. The boxes that are filled in with red can be linked with the red "cardiac-load" text so that the boxes become a record of a heart beating. The repeating gestural boxes can also be seen as a reference to the minimalist drawings of Eve Hesse that often used the rectangle or square to reference framing: "to be from my/ear – my eye" marks a "transapportionment" of the visual and the verbal.

This repetition of "my" takes us back to the issue of performance, who does "my" belong to? Kristeva's approach to the text relies upon recovering the meaning of work for the "writing subject" (3). She has been criticised particularly for being so heavily theoretical that it loses sight of the text itself. Peter Middleton argues that, "Kristeva's definition of the signifying process results in the generic condition of limits transgressed, a condition which effaces any knowledges, truths or even statements made by the text in those areas where breakdown is alleged to occur" (84), by focusing on formal disruption the theory rests upon "a denial of [a work's] content in favour of a universalising description of it as a disruption of the symbolic order itself, a disruption which is literally symbolic" (93).

Kennedy&Kennedy take this criticism further. Kristeva argues that the release of the semiotic into language is experienced as, what one might term, a negative jouissance founded on expulsion and rejection. This means that using her theories to describe avant-garde poetries risks reproducing a kind of textual version of Freud's description of the work of mourning. The avant-garde text is a kind of mourning – by both the author and reader – for the loss of the semiotic, after, which, to borrow Freud's well-known description, 'respect for reality wins the day' and the 'ego becomes free and uninhibited again'. Negativity does not imply just looking

truth (signification, denotation) to tell the 'truth' about it." (60)

If the concept of chora is supposed to enable this kind of boundary work it clearly risks being mis-interpreted because it appears as part of a theory. Theories require concepts and positions:

> Therefore the semiotic [chora] that "precedes" symbolization is only a theoretical supposition justified by the need for description. It exists in practice only within the symbolic and requires the symbolic break to obtain the complex articulation we associate with it in musical and poetic practices. In other words, symbolization makes possible the complexity of this semiotic combinatorial system, which only theory can isolate as preliminary in order to specify its functioning. Nevertheless, the semiotic is not an abstract object produced for the needs of a theory. (89)

Chora exists apart from theory; chora is a theoretical supposition; chora is isolated by theory; chora is not abstract. The theory attempts to change reading practice so that it gives up "the lexical, semantic and syntactic operation of deciphering" and moves to "tracing the path of production" (103) thus discovering the writer as subject in process. This appears to links the tracing of production back to the writer's biography and leads to another criticism of Kristeva's approach raised by Kennedy&Kennedy:

> Readers without French continue to be denied the opportunity of seeing how Kristeva reads the semiotic in the poetry of Stephane Mallarme and the prose of Lautreamont. Smith calls these

SULPHUR TUFT

swarms
eggy yellow on grass
gregarious and not a fussy eater

up through mossy mound
all that is left of a tree

tightly bound mass
jostling

avant-
garde

bitter stomach cramps

at moments of breakdown: it is a "liquefying" replacement of opposition that "reactivates"; "[t] his subject moves through the linguistic network and uses it to indicate – as in anaphora or in a hieroglyph – that the linguistic network does not represent something real posited in advance and forever detached from instinctual process, but rather that it experiments with or practices the objective process by submerging in it and emerging from it through the drives" (Kristeva, 126). Kennedy&Kennedy's and Middleton's readings may be a response to Kristeva's heavily theoretical approach which leads her into an acknowledged performative contradiction: "For knowledge, to establish itself, will proceed through a supplementary reversal of meaning, by repressing meaning's heterogeneity and by ordering it into concepts or structures based on the divided unity of the subject: the subject of science or theory" (Kristeva, 188).

In other words, the theory rests upon a fixing interpretation. Rachel Blau DuPlessis zeroes into this performative contradiction by pointing to Kristeva's concentration on the theorisation of writing, "reading or interpreting is, in Kristeva's terms, the precise component missing, absent from the semiotic. Reading would be, definitionally, a function of the "side" of the symbolic. The maternally connoted side would produce only UNreadable marks." (256). DuPlessis torques this dichotomy by pointing to the weaving of semiotic and symbolic domains in the writing of HD, "on the evidence of Tribute to Freud, the semiotic is safest when it can be interwoven with a symbolic (interpretive) function so fluid and polyvalent that it almost annexes itself to the semiotic" (257). This could describe the process which occurs in murmur where the gestural glyph marks are given a fluid meaning through their linkages to text. The performance of murmur

> readings 'absurd' and 'arbitrary' in their suggestion that repetitive sound patterns.... correspond with repressed signifieds ... formerly resident in the unconscious' (43)

Both Steve McCaffery and Rachel Blau DuPlessis point to the fact that Kristeva's theory "fails to offer a radical reader's practice; a practice that would allow a split reader subject in process of equal status as the writer, who would effect more radical encounters with meaning and its loss than tracing a prior textual practice" (McCaffery, 7). By positioning herself as dis-interested theorist Kristeva leaves open the charge that readings are arbitrary, even whilst attempting to faithfully trace the production process.

DuPlessis focuses upon the reasons for this inability to consider the possibility of reader subject in process, "reading or interpreting is, in Kristeva's terms, the precise component missing, absent from the semiotic. Reading would be, definitionally, a function of the "side" of the symbolic." (254) Reading or interpreting is definitionally missing from the semiotic chora because the semiotic marks cannot refer to a signified object therefore, the mark cannot become a signified. However, as DuPlessis notes this still leaves a paradoxical something that start as "UNreadable marks" (256) that become "semi (un) readable signs" (280) that evoke "listening, not speaking." This both opens a role for a reading response to chora and changes the conceptualisation of the writer who is also involved in listening. McCaffery takes the inclusion

my weaver away

my secrete out

my grate through

my abs orbit antly in

my stet add just stance

as similar ate

brake downy new

try it as hype

ate set rah-rah

also results in this "transapportionment" of the symbolic and semiotic and enables O'Sullivan to return fluidity to the process of mourning. That which has been made UNreadable is given the form of non-vocal/non-word.

During the composition of *Murmur* O'Sullivan performed the work in progress in a variety of ways. For instance in July 2003 she "improvised a brief performance of some pages from murmur at the Writers Forum Experimental Workshop in London. I spilled the ringbinder containing all the A4 pages of the work on to the floor and invited other members of the workshop to participate in a response to the murmur layerings of leaves spread at our feet." (Interview with Olsen, 2003) and then in November 2004 she performed the whole work O'Sullivan describes the performance:

> I cradled the seventy-page stack of specially enlarged A3 pages on my left arm. I stood and performed each page and then stooped to place it, face-up, on the floor. I stepped forward and did the same again and again for all the seventy pages. I weaved murmur/murmur weaved me over the floor space created by the circle of seated people (many were sitting on the floor) until there were no pages left on my cradling arm. (Interview Olsen)

O'Sullivan calls this performance a "verbal installation… specific to that particular location" (Interview Olsen). Since the composition on a performance that uses projection. Whilst O'Sullivan performs a page of the work it is shown to the audience via slide projector. If the page has no words on it then there is a pause whilst the slide is shown (performance at The Other Room Nov 2016). This format enables the performance to include both the non-word and the non-vocal as the audience is able to see the text and listen at the same time in a "transapportionment" of

of a reading response to the chora in a different direction by thinking about the paragrammatic. As text is described as paragrammatic, "in the sense that its organisations of words (and their denotations), grammar, and syntax is challenged by the infinite possibilities provided by letters and phonemes combining to form networks of significance not accessible through conventional reading habits" (Kristeva 1984, 256). Paragrams could for example, be acrostics or anagrams discovered in a text by a tactical reading that opens an existing text up to be new connections.

These two different approaches to merging writing and reading practices lend themselves to different conceptualisations of space and boundaries. DuPlessis evokes the fold as a way of visualising the (Un) readable, "A translation that folds, that en-folds on self back into the semiotic" the fold creates "a vast space of endless reading. A vast space endlessly accreting" (277) which becomes "A perpetual (the essay) and enacted resistance to thetic meaning even in the creation of meaning; the encirclement of meaning" (277). Macaffery explains the paragrammatic by drawing an analogy between "atoms and letters": "If letters are to words what atoms are to bodies – heterogeneous, deviant, collisional, transmorphic – then we need to earnestly rethink what guarantees stability to signs." (xix). Letters are the mobile atoms that are stabilised by words but always able to be made volatile or to swerve (the clinamen). The fold both creates and resists meaning; the atom is an unstable element within meaning.

Figure 7 *Murmur* Maggie O'Sullivan

the visual, oral and aural. It also makes apparent that the performer has given themselves a series of "tasks" to perform, rather than the text being a "work of mourning" to be completed.

This mixing of visual and verbal produces some striking effects as the performer takes on the task of replicating hand written and broken words . This page has some basic words that can be made out: "TO" "THE" "YOU" "HE" "FINISH", "DOWN" "Me" but when read by O'Sullivan becomes almost completely broken words or even pure sound poetry; close to integrating the "non-word" and the "non-vocal" with a "lessness" of meaning. The performance goes through its most extreme moments on negativity in the section "Premonitions and return" where pages that have been shown before return but with different sections scored through in purple, varying which parts of the text are performed. O'Sullivan reads out the scored through sections of text. This section of the performance makes it clear that the tasks being set are difficult for the performer and highlights the precarious nature of the composition. In a recording stored at the Electronic Poetry Centre O'Sullivan stumbles in reading some scored through words and jokes "I've been undone by my magenta". It also makes it clear that the performer is making certain choices based upon interpretation: a member of the audience could imagine making different choices as they can see the script. In this way O'Sullivan's chosen mode of performance enables the "transapportionment" of reading, writing, listening and speaking.

This emphasis on the work in performance leaves some commentators with a sense of discomfort. Robert Sheppard points out that some of O'Sullivan's effects rely upon a silent reader: "in order the consider the range of connotations [a] lexical item contains, in order to open up the realm of saying it inaugurates,

McCaffery asks, "how can we reconcile the digital atom in a void and its production of a veritable ars combinatoire with the analog nature of the fold and the plenum?" (xxi)

The fold is a way of thinking which allows creation of insides and outsides without cuts, it provides a vision which corresponds with Rayner's conception of space. The atomistic view involves a void through which the atoms move, as such it accepts the view of space as 'nothingness' and the existence of separate things which then combine. Cary Wolfe considers the relationship of these two views when comparing Deleuze's use of the fold to systems theory. For Wolfe, "The Deleuzian fold would suture closed with ontological substance, as it were, the open space or vacuum between points, observations, and, finally, between the inside and outside that systems theory attempts to leave open" (xi). This is, "a reorientation that is symptomatic of Deleuze's final commitment to ontology and the univocity of being, rather than (as in systems theory) to epistemology and difference." (xi). For Wolfe, systems theory rests upon the need for a constitutive cut which marks a distinction: "'as observers we can see a unity in different domains, depending on the distinctions we make.' We can observe the internal states of a system, or we can consider how that system interacts with its 'outside,' its environment. For the first observation, 'the environment does not exist'; for the latter, 'the internal dynamics of that [system's] unity are irrelevant'" (151). What

- rook –

(pliancy)

luminanting mercuries mercies

leaf nail'd on the waves ------ nail'd on the

unheard

& inaudible selves thrown –

's only ----

& the boulder made – copious

bruty fissuring --

Figure 8 *Murmur* Maggie O'Sullivan

we must stop, or pause, the different temporal saying of performance. The reader needs to hold dialogue, to mentally scribble in the white space, to allow the semantics of neologism, its avenues of connotation, to unfold." (245). We might add that the reader also needs a dictionary! He also points to Christopher Middleton's coining of the endophone which is the silent reader's imagined voice of the poet: "the inner ear is capable of an auditory complexity which exceeds any audible vocalising." (245). This is "the act of silent, or at most murmured reading" (246). DuPlessis ends her discussion of Kristeva by calling for a similar type of reading as listening which enables writing:

> the question was in finding (what writes when the writer is a woman) the exact proportion and shiftings of reading and not-yet and yes, interpreting which would continue to generate writing precisely because such a proportion (a high degree of allegiance to the semiotic, to unreadable sign) also evoked listening, not speaking (not formulating the question but allowing the writing, the writer to "ask the question," language acquisition, language a question) Forever read, forever beyond reading. Listening, listing, listeth, listed. (280)

The final section of *Murmur* returns to the open form purple text of the composition's start and invites the audience/reader into an act of listening, acting as recapitulation and resisting closure. As well as being a mark of the text's absurd Sisyphian "tasks" the boulder has appeared throughout the text as a mark of material that has been both created by force and then weathered by other forces, on this page particularly water. The boulder is "copious", can contain multitudes. It is "bruty" – both "brute" material and an expression of beauty - and "fissuring", beginning to crack: seemingly

becomes important is that it is only the observer who can perceive the unity:

> both are necessary to complete our understanding of a unity. It is the observer who correlates them from his outside perspective. It is he who recognizes that the environment can trigger structural changes in it. It is he who recognizes that the environment does not specify or direct structural changes of a system. The problem begins when we unknowingly go from one realm to the other and demand that the correspondence we establish between them (because we see these two realms simultaneously) be in fact a part of the operation of the unity. (Verela quoted in Wolfe. 151).

This means "proceeding in this way from frame to frame or from form to form will, by necessity, reproduce the unmarked space. It will maintain the world as severed by distinctions, frames, and forms and maintained by its severance." (Luhmann in Wolfe. 152).

In contrast, the "the figure of folding as a transformation … depends on a relationship between inside and outside, system and environment, in which information or something very much like it is able to cross the line or "cut" of constitutive distinction" (150).

Rayner has an ontological commitment to space which cannot be cut based upon the epistemological observation of fungi. The fungi do issue a challenge to the systems theory view. If fungi that are classified as separate single celled

on mouth

on mouth up mouth

on mouth upon mouth

open mouth

O pen mouth upon mouth

sole cell

impress on

brought to bear

I carry I carry out

in tarry talk

parly self geneting

waves frontiering

stable geological elements are also subject to change. The boulder expresses the way in which murmur "gives form" to the "non" by ensuring that any form has a continued flexibility or suppleness. This "(pliancy)" has to be bracketed as naming it would potentially freeze it in a logical form; in official culture pliancy can easily become submissiveness. What stops the form being pure submissiveness is the kind of plasticity that the "transapportionment" of Hesse's often unstable sculptures express: " 'Plastic', as an adjective, means two things: on the one hand, to be 'susceptible to changes of form' or malleable (clay is a 'plastic' material); and on the other hand, 'having the power to bestow form, the power to mould', as in the expressions, 'plastic surgeon' and 'plastic arts'." (Malabou,8). Think of the boulder as expressing the same precarious form as the glyph marks that seem to be framed by boxes: the frame draws attention to the marks, it "bestows form" but the mark also exceeds the frame, the frame itself is just another mark, is still "malleable". This type of plasticity is also expressed by the wordplay in "luminanting mercuries mercies". The element mercury probably got its name due to similarity between its fluid nature at room temperature and the volatile rapid motion of the Roman God of commerce and interpretation; the little used plural emphasises this heterogeneity. Mercury is also a toxic plant that was used as a herbal remedy for enemas and – despite its toxicity - the element itself was used as a treatment for syphilis until the twentieth century. "luminanting" is partly a re-arrangement of the word "mantling" which appears throughout the text. It also recalls the obsolete word "luminating". According to the OED luminating is used in the 18th century to describe the chemical process of calcination, one of the processes that alchemists believed was essential

organisms (the most basic auto poetic system) are able to join together and form a new single celled organism then they can operate to re-define what would be classed as a "constitutive distinction" between body and environment. The fungi operate on the thetic boundary to re-define themselves in a way we can't quite conceptualise. If I were able to listen to fungi would I hear what they are saying, would I be hearing myself, would it sound like a paragrammatic folding?

facial matter frac uz rent all

race all trim strain

blent backish

cry pick tic on

cry on tic

cry ate on every on

as to eat on bored

on train aria

numpty fun gin tip

for transformation. In particular, gold was found by using the mercury in a reverbaratory furnace. This esoteric flash of gold becomes the seemingly impossible to figure (gold) "leaf nail'd on the waves." It is "luminating" rather than "illuminating" as it does not clearly elucidate or spiritually enlighten: it is rather tacked onto that which remains ignored ("unheard") and impossible to hear ("inaudible"); it threatens to be merely laminating as a belated "thrown /'s". It is tempting to pun on "mercuries mercies" and change "murmur" to "mer mer", as the murmur of the sea becomes the voices of the selves. This is particularly tempting because "thrown" is underlined and probably references Mallarme's *A Throw of the Dice*. Kristeva interprets Mallarme's dice throw as the classic expression of a meaning making/pulverising "thetic" act:

> The alternative is to attempt to perform the signifying and thetic act (a "throw of the dice") anyway, but by shattering the essential unity of the throw into a multiplicity of chancy and chance determined fragmentations that are nevertheless arranged in "numbers" and in a "constellation" as if they designated through and beyond their fixed position what we have called the dangerous motility of the semiotic chora (227).

The leaf word is nail'd on a sound wave: fixed but mobile. Mourning is a series of absurdly productive tasks involving "transapportionment" rather than a work with a fixed end point. The reader is invited to take part in the (im) possible task of hearing the inaudible. This composition is a performance that releases an (un)fixing murmured reading (listening?) of lessness in the "non-word" and "non-vocal".

crowd here

clod her

louder

cloth lear

clobber

copper

clear out

ludic era

colon is eyes

special is eyes

for opportune is eyes

awaking is eyes

for first fast is eyes

rude err all feed for

ward off comb at eyes

u till is eyes secret on

for aging is eyes

spear achre whee

accrue hate tree entree wheeze

holloware defactiod wii

uz fungry

uz fungry

thus sprake uz

brake uz ache

uz sent picking absorb

a tent sin uz

ear uz plea

shore uz up

out

ex implore out

poor sigh out

with here out

re-done and

they stut art

door mantled till

they querying

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