

## DENISE LEVERTOV

## Some Notes on Organic Form

For me, back of the idea of organic form is the concept that there is a form in all things (and in our experience) which the poet can discover and reveal. There are no doubt temperamental differences between poets who use prescribed forms and those who look for new ones—people who need a tight schedule to get anything done, and people who have to have a free hand—but the difference in their conception of “content” or “reality” is functionally more important. On the one hand is the idea that content, reality, experience, is essentially fluid and must be given form; on the other, this sense of seeking out inherent, though not immediately apparent, form. Gerard Manley Hopkins<sup>1</sup> invented the word “inshape” to denote intrinsic form, the pattern of essential characteristics both in single objects and (what is more interesting) in objects in a state of relation to each other, and the word “instress” to denote the experiencing of the perception of inshape, the apperception of inshape. In thinking of the process of poetry as I know it, I extend the use of these words, which he seems to have used mainly in reference to sensory phenomena, to include intellectual and emotional experience as well; I would speak of the inshape of an experience (which might be composed of any and all of these elements, including the sensory) or of the inshape of a sequence or constellation of experiences.

A partial definition, then, of organic poetry might be that it is a method of apperception, i.e., of recognizing what we perceive, and is based on an intuition of an order, a form beyond forms, in which forms partake, and of which man's creative works are analogies, resemblances, natural allegories. Such poetry is exploratory.

How does one go about such a poetry? I think it's like this: first there must be an experience, a sequence or constellation of perceptions of sufficient interest, felt by the poet intensely enough to demand of him their equivalence in words: he is *brought to speech*. Suppose there's the sight of the sky through a dusty window, birds and clouds and bits of paper flying through the sky, the sound of music from his radio, feelings of anger and love and amusement roused by a letter just received, the memory of some long-past thought or event associated with what's seen or heard or felt, and an idea, a concept, he has been pondering, each qualifying the other; together with what he knows about history; and what he has been dreaming—whether or not he remembers it—working in him. This is only a rough outline of a possible moment in a life. But the condition of being a poet is that periodically such a cross section, or constellation, of experiences (in which one or another element may predominate) demands, or wakes in him this demand: the poem. The beginning of the fulfillment of this demand is to contemplate, to meditate; words which connote a state in which the heat of feeling warms the intellect. To contemplate comes from “*templum*, temple, a place, a space for observation, marked out by the augur.” It means, not simply to observe, to regard, but to do these things in the presence of a god. And to meditate is “to keep the mind in a state of contemplation”; its synonym is “to muse,”

1. English poet (1844–1889).

and to muse comes from a word meaning “to stand with open mouth”—not so comical if we think of “inspiration”—to breathe in.

So—as the poet stands open-mouthed in the temple of life, contemplating his experience, there come to him the first words of the poem: the words which are to be his way in to the poem, if there is to be a poem. The pressure of demand and the meditation on its elements culminate in a moment of vision, of crystallization, in which some inkling of the correspondence between those elements occurs; and it occurs as words. If he forces a beginning before this point, it won't work. These words sometimes remain the first, sometimes in the completed poem their eventual place may be elsewhere, or they may turn out to have been only forerunners, which fulfilled their function in bringing him to the words which are the actual beginning of the poem. It is faithful attention to the experience from the first moment of crystallization that allows those first or those forerunning words to rise to the surface: and with that same fidelity of attention the poet, from that moment of being let in to the possibility of the poem, must follow through, letting the experience lead him through the world of the poem, its unique inshape revealing itself as he goes.

During the writing of a poem the various elements of the poet's being are in communion with each other, and heightened. Ear and eye, intellect and passion, interrelate more subtly than at other times; and the “checking for accuracy,” for precision of language, that must take place throughout the writing is not a matter of one element supervising the others but of intuitive interaction between all the elements involved.

In the same way, content and form are in a state of dynamic interaction; the understanding of whether an experience is a linear sequence or a constellation raying out from and into a central focus or axis, for instance, is discoverable only in the work, not before it.

Rhyme, chime, echo, reiteration: they not only serve to knit the elements of an experience but often are the very means, the sole means, by which the density of texture and the returning or circling of perception can be transmuted into language, apperceived. A may lead to E directly through B, C, and D: but if then there is the sharp remembrance or revisioning of A, this return must find its metric counterpart. It could do so by actual repetition of the words that spoke of A the first time (and if this return occurs more than once, one finds oneself with a refrain—not put there because one decided to write something with a refrain at the end of each stanza, but directly because of the demand of the content). Or it may be that since the return to A is now conditioned by the journey through B, C, and D, its words will not be a simple repetition but a variation . . . Again, if B and D are of a complementary nature, then their thought- or feeling-rhyme may find its corresponding word-rhyme. Corresponding images are a kind of nonaural rhyme. It usually happens that within the whole, that is between the point of crystallization that marks the beginning or onset of a poem and the point at which the intensity of contemplation has ceased, there are distinct units of awareness; and it is—for me anyway—these that indicate the duration of stanzas. Sometimes these units are of such equal duration that one gets a whole poem of, say, three-line stanzas, a regularity of pattern that looks, but is not, predetermined.

When my son was eight or nine I watched him make a crayon drawing of a tournament. He was not interested in the forms as such, but was grappling with the need to speak in graphic terms, to say, “And a great crowd of people

were watching the jousting knights." There was a need to show the tiers of seats, all those people sitting in them. And out of the need arose a formal design that was beautiful—composed of the rows of shoulders and heads. It is in very much the same way that there can arise, out of fidelity to instress, a design that is the form of the poem—both its total form, its length and pace and tone, and the form of its parts (e.g., the rhythmic relationships of syllables within the line, and of line to line; the sonic relationships of vowels and consonants; the recurrence of images, the play of associations, etc.). "Form follows function" (Louis Sullivan).

Frank Lloyd Wright<sup>2</sup> in his autobiography wrote that the idea of organic architecture is that "the reality of the building lies in the space within it, to be lived in." And he quotes Coleridge: "Such as the life is, such is the form." (Emerson says in his essay "Poetry and Imagination," "Ask the fact for the form.") The *Oxford English Dictionary* quotes Huxley (Thomas, presumably)<sup>3</sup> as stating that he used the word organic "almost as an equivalent for the word 'living.'"

In organic poetry the metric movement, the measure, is the direct expression of the movement of perception. And the sounds, acting together with the measure, are a kind of extended onomatopoeia—i.e., they imitate not the sounds of an experience (which may well be soundless, or to which sounds contribute only incidentally), but the feeling of an experience, its emotional tone, its texture. The varying speed and gait of different strands of perception within an experience (I think of strands of seaweed moving within a wave) result in counterpointed measures.

Thinking about how organic poetry differs from free verse, I wrote that "most free verse is failed organic poetry, that is, organic poetry from which the attention of the writer had been switched off too soon, before the intrinsic form of the experience had been revealed." But Robert Duncan<sup>4</sup> pointed out to me that there is a "free verse" of which this is not true, because it is written not with any desire to seek a form, indeed perhaps with the longing to avoid form (if that were possible) and to express inchoate emotion as purely as possible.<sup>5</sup> There is a contradiction here, however, because if, as I suppose, there is an inscape of emotion, of feeling, it is impossible to avoid presenting something of it if the rhythm or tone of the feeling is given voice in the poem. But perhaps the difference is this: that free verse isolates the "rightness" of each line or cadence—if it seems expressive, then never mind the relation of it to the next; while in organic poetry the peculiar rhythms of the parts are in some degree modified, if necessary, in order to discover the rhythm of the whole.

But doesn't the character of the whole depend on, arise out of, the character of the parts? It does; but it is like painting from nature: suppose you absolutely imitate, on the palette, the separate colors of the various objects you are going to paint; yet when they are closely juxtaposed in the actual painting, you may have to lighten, darken, cloud, or sharpen each color in order to produce an effect equivalent to what you see in nature. Air, light, dust, shadow, and distance have to be taken into account.

2. American architect (1867–1959), like Louis Sullivan (1856–1924).

3. Thomas Huxley (1825–1895): English biologist. Samuel Taylor Coleridge (1772–1834): English Romantic poet. Ralph Waldo Emerson (1803–1882): American poet, essayist, and Transcendentalist.

4. American poet (1919–1988).

5. "See for instance, some of the forgotten poets of the early 20s—also, some of Amy Lowell [1874–1925]—[Carl] Sandburg [1878–1967]—John Gould Fletcher [1886–1950]. Some Imagist poems were written in 'free verse' in this sense, but by no means all" [Levertov's note].

Or one could put it this way: in organic poetry the form sense or "traffic sense," as Stefan Wolpe<sup>6</sup> speaks of it, is ever present along with (yes, paradoxically) fidelity to the revelations of meditation. The form sense is a sort of Stanislavsky<sup>7</sup> of the imagination: putting a chair two feet downstage there, thickening a knot of bystanders upstage left, getting this actor to raise his voice a little and that actress to enter more slowly; all in the interest of a total form he intuits. Or it is a sort of helicopter scout flying over the field of the poem, taking aerial photos and reporting on the state of the forest and its creatures—or over the sea to watch for the schools of herring and direct the fishing fleet toward them.

A manifestation of form sense is the sense the poet's ear has of some rhythmic norm peculiar to a particular poem, from which the individual lines depart and to which they return. I heard Henry Cowell tell that the drone in Indian music is known as the horizon note. Al Kresch,<sup>8</sup> the painter, sent me a quotation from Emerson: "The health of the eye demands a horizon." This sense of the beat or pulse underlying the whole I think of as the horizon note of the poem. It interacts with the nuances or forces of feeling which determine emphasis on one word or another, and decides to a great extent what belongs to a given line. It relates the needs of that feeling-force which dominates the cadence to the needs of the surrounding parts and so to the whole.

Duncan also pointed to what is perhaps a variety of organic poetry: the poetry of linguistic impulse. It seems to me that the absorption in language itself, the awareness of the world of multiple meaning revealed in sound, word, syntax, and the entering into this world in the poem, is as much an experience or constellation of perceptions as the instress of nonverbal sensuous and psychic events. What might make the poet of linguistic impetus appear to be on another tack entirely is that the demands of his realization may seem in opposition to truth as we think of it; that is, in terms of sensual logic. But the apparent distortion of experience in such a poem for the sake of verbal effects is actually a precise adherence to truth, since the experience itself was a verbal one.

Form is never more than a *revelation* of content.<sup>9</sup>

"The law—one perception must immediately and directly lead to a further perception" (Edward Dahlberg,<sup>1</sup> as quoted by Charles Olson in "Projective Verse," *Selected Writings*). I've always taken this to mean, "no loading of the rifts with ore,"<sup>2</sup> because there are to be no rifts. Yet alongside this truth is another truth (that I've learned from Duncan more than from anyone else)—that there must be a place in the poem for rifts too—(never to be stuffed with imported ore). Great gaps between perception and perception which must be leapt across if they are to be crossed at all.

The X-factor, the magic, is when we come to those rifts and make those leaps. A religious devotion to the truth, to the splendor of the authentic,

6. German-born composer (1902–1972) and director of music at Black Mountain College from 1952 to 1956. His music, structured in nonlinear, or "organic," modes, allowed for the unplanned element of ambient noise.

7. Konstantin Stanislavsky (1863–1938): Russian theater director associated with "method" acting, in which the actor makes use of personal memory and emotion to create a believable character.

8. Albert Kresch (b. 1922): American figurative painter. Henry Cowell: American composer (1897–1965).

9. Cf. Robert Creeley's (b. 1926) statement "Form is never more than an extension of content," cited by fellow Black Mountain poet Charles Olson (1910–1970) in his essay "Projective Verse," reprinted above.

1. American poet (1900–1977).

2. Cf. the English Romantic poet John Keats's suggestion in a letter of August 16, 1820, to fellow poet Percy Bysshe Shelley: "be more of an artist, and 'load every rift' of your subject with ore" (echoing English Renaissance poet Edmund Spenser's *Faerie Queene* 2.7.28.5).

involves the writer in a process rewarding in itself; but when that devotion brings us to undreamed abysses and we find ourselves sailing slowly over them and landing on the other side—that's ecstasy.

1965

#### WHEN WE DEAD AWAKEN

One of the preeminent literary figures who helped shape the women's movement of the 1960s and 1970s, Adrienne Rich writes in this essay about her "awakening consciousness" as a woman writer. She uses her own poetic development as an example of a more general trend away from self-effacing formalism toward a feminist poetics. Grounding her insights in her self-transformation as a poet, she fuses social commentary, literary criticism, and personal exploration and thus resists the polarities of the personal and the political. Enacting interpretive "re-vision"—in her view, not a luxury but a survival tool for women—she analyzes disempowering images of femininity in earlier literature. She traces a path from alienation and inert impersonality, through rage at social and cultural victimization, to a poetics of integrated self-expression and liberation. Originally delivered as part of a panel on "The Woman Writer in the Twentieth Century" at the Modern Language Association in 1971 and printed in *College English* 34.1 (October 1972), the essay has been reprinted from the revised version, with introductory paragraphs, in Rich's *On Lies, Secrets, and Silence: Selected Prose, 1966–1978* (1979).

#### ADRIENNE RICH

##### When We Dead Awaken: Writing as Re-Vision

The Modern Language Association<sup>1</sup> is both marketplace and funeral parlor for the professional study of Western literature in North America. Like all gatherings of the professions, it has been and remains a "procession of the sons of educated men" (Virginia Woolf);<sup>2</sup> a congeries of old-boys' networks, academicians rehearsing their numb canons in sessions dedicated to the literature of white males, junior scholars under the lash of "publish or perish" delivering papers in the bizarrely lit drawing-rooms of immense hotels: a ritual competition veering between cynicism and desperation.

However, in the interstices of these gentlemanly rites (or, in Mary Daly's words, on the boundaries of this patriarchal space),<sup>3</sup> some feminist scholars, teachers, and graduate students, joined by feminist writers, editors, and publishers, have for a decade been creating more subversive occasions, challenging the sacredness of the gentlemanly canon, sharing the rediscovery of buried works by women, asking women's questions, bringing literary history

1. Association of scholars, critics, and teachers of language and literature.

2. English novelist (1882–1941).

3. "Mary Daly, *Beyond God the Father* (Boston:

Beacon, 1971), pp. 40–41" [Rich's note]. Mary Daly (b. 1928): American feminist philosopher and theologian.

and criticism back to life in both senses. The Commission on the Status of Women in the Profession was formed in 1969, and held its first public event in 1970. In 1971 the Commission asked Ellen Peck Killoh, Tillie Olsen, Elaine Reuben, and myself, with Elaine Hedges as moderator, to talk on "The Woman Writer in the Twentieth Century."<sup>4</sup> The essay that follows was written for that forum, and later published, along with the other papers from the forum and workshops, in an issue of *College English* edited by Elaine Hedges ("Women Writing and Teaching," vol. 34, no. 1, October 1972.) With a few revisions, mainly updating, it was reprinted in *American Poets in 1976*, edited by William Heyen (New York: Bobbs-Merrill, 1976). That later text is the one published here.

The challenge flung by feminists at the accepted literary canon, at the methods of teaching it, and at the biased and astigmatic view of male "literary scholarship," has not diminished in the decade since the first Women's Forum; it has become broadened and intensified more recently by the challenges of black and lesbian feminists pointing out that feminist literary criticism itself has overlooked or held back from examining the work of black women and lesbians. The dynamic between a political vision and the demand for a fresh vision of literature is clear: without a growing feminist movement, the first inroads of feminist scholarship could not have been made; without the sharpening of a black feminist consciousness, black women's writing would have been left in limbo between misogynist black male critics and white feminists still struggling to unearth a white women's tradition; without an articulate lesbian/feminist movement, lesbian writing would still be lying in that closet where many of us used to sit reading forbidden books "in a bad light."

Much, much more is yet to be done; and university curricula have of course changed very little as a result of all this. What is changing is the availability of knowledge, of vital texts, the visible effects on women's lives of seeing, hearing our wordless or negated experience affirmed and pursued further in language.

Ibsen's<sup>5</sup> *When We Dead Awaken* is a play about the use that the male artist and thinker—in the process of creating culture as we know it—has made of women, in his life and in his work; and about a woman's slow struggling awakening to the use to which her life has been put. Bernard Shaw wrote in 1900 of this play:

[Ibsen] shows us that no degradation ever devised or permitted is as disastrous as this degradation; that through it women can die into luxuries for men and yet can kill them; that men and women are becoming conscious of this; and that what remains to be seen as perhaps the most interesting of all imminent social developments is what will happen "when we dead awaken."<sup>6</sup>

It's exhilarating to be alive in a time of awakening consciousness; it can also be confusing, disorienting, and painful. This awakening of dead or sleeping consciousness has already affected the lives of millions of women, even

4. The panelists are writers and teachers. Tillie Olsen (b. c. 1913) is a prominent Jewish American fiction writer.

5. Henrik Ibsen (1828–1906), Norwegian playwright and poet.

6. "G. B. Shaw, *The Quintessence of Ibsenism* (New York: Hill & Wang, 1922), p. 139" [Rich's note]. George Bernard Shaw (1856–1950), Irish playwright and critic.