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🄰 Anne F. Walker. "Ruby Slippers: The City Portrayed Through Mimesis"

The central thought of Urban Poetics is that the structure of place—the creation of meaningful spaces and experiences evoked by, and originating, works of literature— becomes involved in the structure of those works. A city's rhythms and the rhythms of urban poetry will be in dialogue, both manifesting poetics of form. Both are tropes of social consciousness and are thus inexorably linked.

Architectural Poetics

Ruby Slippers: The City Portrayed Through Mimesis

1. beginning concentric circles

   It is the pulse along the city's grid that gives the city life; that pulse has its own set of constantly mutating rhythms. The central thought of Urban Poetics is that the structure of place—the creation of meaningful spaces and experiences evoked by, and originating, works of literature—becomes involved in the structure of those works. A city's rhythms and the rhythms of urban poetry will be in dialogue, both manifesting poetics of form. Both are tropes of social consciousness and are thus inexorably linked. In *Rabelais and His World* Mikhail Bakhtin considered the social act of carnival as embodied in literature. Coleridge presented the idea of organic form in defense of charges of formlessness in Shakespeare's work. Both Bakhtin and Coleridge interact with cultural manifestations' intimate relationships to literary structures. Their ideas bear clear traces of Aristotle's concept of poetic mimesis, itself constructed in answer to Plato's charge that art is twice removed from truth or reality.[1] Social and physical structures are intrinsically involved in the architecture of artistic creations as any aesthetic object is produced along the multiple axes of the designer's situated knowledges.[2] Simultaneously place is created from space, meaning from literal occurrence, through the existence of the art-work itself. Poetry has a unique ability to articulate the spirit of a moment, or in the case of the epic a flow of consciousness, from the perspective of a singular voice mediating truth and reality as they can be known by one. Because poetry's musicality accepts fingerprints of its subject so uniquely, it provides a plethora of sites for observing both individuated experience and the developing epic of the modern city as expressions of consciousness.

2. mimesis & American Urban Poetics

   Poetry's mimesis of specific features associated with urban experience is fundamental to the concept of Urban Poetics. These features are mirrored in rhythms, tropes, structural devices, narrative shapes, and even the very syntax of a given text. Some subsets—in the larger set of Urban Poetics—include multiplicities, overlaps, slippages, schisms, difrasismos, poetic interrelations, collaborations, meccas, disjunctions, temporal dislocations, apo koinous, and seams. These features are all markedly kinetic, as are the cities they echo.

   The concept of mimesis is important to Urban Poetics and will be returned to repeatedly throughout this introduction. Variations of definitions from Aristotle's *Poetics* will be read in relation to specific historical and contemporary urban poetic forms. Mimesis in Urban Poetics will be defined primarily through examples of poetry by Walt Whitman, Adrienne Rich, Gwendolyn Brooks, and Lorna Cervantes. Just as this article utilizes the genre of poetry because of its unique character of expression, these authors' poems, and sets of poems, exemplify specific aspects of American Urban Poetics particularly well. As with all successful artists, many configurations of their works are available to be read from the wealth of the text. The bodies of each of these authors' works can, and should, be read through multiple spheres of interpretation, Urban Poetics simply being the envisioning lens applied to their works by this article.

   Aristotle begins *Poetics* with "Differentiation to the Poetic Art," in which he introduces the idea of *mimeseis*, plural of *mimesis*:

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Now epic-making and the making of tragedy, and comedy too, and the art of making dithyrambs, and most of the art of composing the flute and lyre -- all these happen to be, by and large, mimeseis. But these arts differ from one another in three respects: for they do their mimeseis (a) in different matter (in-what), (b) on different subjects (of-what), and (c) by different methods (how). (46 & 47, 1447a8 § 2)[3]

That *mimeseis* is at work in multiple fields (defined here as pertaining to the flute, lyre, dithyramb, tragedy, and comedy) may be at the foundation of the term poetics being applied broadly and across many disciplines in contemporary criticism. Even within the context of literature, poetics is the rubric under which theorists address a wide range of issues. Aristotle's focus, though, was on poetry. His examples consist of poetry except for brief references to adjacent arts, generally music or dance, which are intimately connected with poetry through their inherent foci on tone and rhythm. In considering the quality of a poem Aristotle defines poetic value through the quality of *mimesis*:

people get into the habit of attaching the word 'poet' to the verse-form, and speak of 'elegiac poets' and 'epic poets' — not because they are entitled to be called poets for the quality of their mimesis but because as practitioners they are lumped together according to the verse-form they write in. And if a [person] puts together some medical or scientific work in verse, people usually call [that person] a poet; and yet Homer and Empedocles have nothing in common except their use of verse, and properly speaking the one should be called a poet, and the other not a poet but a science-writer — and the same would apply even if [s/he] used a combination of all the verse-forms (as Chaeremon did in his Centaur). (49, 1447b8 §3A)

In the reference negating writers called poets "not because they are entitled to be called poets for the quality of their *mimesis*" Aristotle implies that mimesis is the preferable tool in an analysis of poetry's quality. In this way Aristotle places the emphasis on the art and making, rather than upon function. In clarifying this term for the art and making, translator George Whalley's commentary to Aristotle's first section, "Differentiation to the Poetic Art," is quite helpful and direct:

This word, the plural of mimesis*, is transliterated to avoid using the word 'imitations'.* Mimesis *is in its form a processive word -- a point of great importance for much of what follows. A useful habit is to read* mimesis *as "a process --* mimesis*." "The mimetic process is the activity of* poietike*" (Else); its* dynamis *(potentiality) works towards a* telos *(end) which is, in both a substantial and an active sense, a* poiema *(poem, thing made). Aristotle does not define either 'the poetic art' or* mimesis*; he leaves both open for exploration and for progressive self-definition in the body of the discussion."* (44 & 46). [4]

It is important to emphasize that mimesis is not a product, but an observable *process* of imitation. The mimetic ideal is to focus on acts of process, of motion, rather than on a static achieved object. It is integral to Urban Poetics to read the ongoing, ceaseless, rhythmic interchanges within the city rather than to attempt to arrive at a static result, or frozen moment. Processes of motion in a city find parallels in poetic rhythms.

Links between cities and urban poetry can be constructed in three ways. The first is to read the poetry as caused by the city; this would require finding social and/or physical geographies that are integrated into poetry through devices such as image, theme, or narrative syntax. This argument is based primarily on mimesis. A second way to read the links is to consider the poetry as defining the city. Tennyson claimed that England invented its identity through literary creation. In *Mimesis: The Representation of Reality in Western Literature* Erich Auerbach refers to national concepts of "Spain" as created by Cervantes's *Don Quixote*, and national concepts of "England" as a product of Shakespeare's *Hamlet*.[5] Similar formulations appear in work by David Lloyd[6] and Anthony Easthope.[6] In those arguments one might find substance for the idea that a cognitive shape of a city can be formed through poetics and poetry. If a nation can be said to be created through literature, a city could also be constructed in this manner. Poets speak to the spirit of a thing, and in that speech, create.

Charles Baudelaire describes one mutually-constructive relationship between the creative city and its creative citizen as it is manifest in the transformative power of mid-nineteenth century Paris. Because of Hausmann's urban reformation, Paris is widely referred to as the first modern city. Hausmann's reconstruction of mid-nineteenth century Paris included the creation of the boulevards, an innovation replicated internationally and linked to the subsequent rise of the grid city. Both boulevard and grid forms increased traffic volume and scope, which increased the potential of cosmopolitan interactivity and social diversity. In Baudelaire's essay, "Le Peintre de la Vie Moderne," Baudelaire describes how "multiplicity of life" in the modern city transforms the flaneur and the flaneur changes city through perception, through imagination:

Thus the lover of universal life permeates the crowd like a huge electrical charge. We can compare [this person] to a mirror that is about the same size as that crowd, a kaleidoscope equipped with a conscience that, with each of its movements, represents the multiplicity of life (literally: multiple life or multi-layered life) and the fluctuating grace of all of life's elements. (1160-1) [7]

The flaneur's imaginative process is mimetic to the flux of urban modernity through being an attentive interactive element mobile within its parameters. Baudelaire's emphasis is not on perfected static renditions; exactitude is found in illustrations of procedure where form reflects flux. The object in transition will change character through processes of

interrelating; thus an artistic focus on rhythms of change will be, eventually, more lasting than attempts to depict those objects which manifest the individual steps of change. "The flaneur tries to distinguish in fashion (la mode) whatever poetry exists in history, to extrapolate eternity from impermanence" (1163).[8] The emphasis here is on what Baudelaire regards as a modern sensibility to motions and rhythms that follow in the wake of constant transitions. [9]

Considering Baudelaire's ideas of physicalised social creativity in relation to ideas of cultural identity creation through literature offers more association with lyricism and thus makes those discussions more compelling to this article's orientation. Both mimesis and the artistic process of nation creation are plausible within each of their separate logical constructions. Both present useful models of perceiving interrelations. When carefully examined through the work of Baudelaire, these approaches are found to provide different vocabularies of the same thought. The creation of place from space and the creation of literature are mutually informative in the separate, but similar, processes they involve as well as where specific examples conflate.

While utilizing arguments derived from examples of both mimesis and cultural identity construction through literature, the ideas I will elaborate in this introduction to Urban Poetics present a third approach. This third mode reads both poetry and cities as aspects, or constructions, of social consciousness. In the same way the flaneur was seen to be an attentive interactive element mobile within the parameters of the city and social modernity, cities and poetry are both constituent reflective elements within social norms and progressions. People live in cities, create them interactively as manifestations of consciousness. Poets explore the processes and experiences involved and from their work the critic can extrapolate a temporally and physically situated poetics.

In *The Condition of Postmodernity*, David Harvey notes:

Aesthetic and cultural practices are particularly susceptible to the changing experience of space and time precisely because they entail the construction of spatial representations and artifacts out of the flow of human experience. They always broker between Being and Becoming. (327)[10]

This active character of making which is manifest in mimesis or poiesis, and which is related to Baudelaire's modern sensibility in which motions and rhythms follow constant transitions, is extended to "Being" by Harvey. Not only is the "Becoming" active, but its correlative "Being" is also active. This can be said of both cities and poetry; both are simultaneously "aesthetic and cultural practices." Both are "artifacts" which originate in "the flow of human experience." Their implicit dialogue emanates from the origins of their existence. The poem expresses itself as active even in its completed "being" through interactivity of reader response.

A viable alternative to the term "post-modern" is the term "hyper-modern." Allan Pred introduces the "hyper-modern" through the discipline of Social Geography. [11] Pred finds the term hyper-modern is more useful in relation to the contemporary period than the term post-modern as hyper-modern does not implicate a divorce from the earlier period or from characteristics of modernity. Hyper-modernity describes a contemporary speeding up of modernity's defining constituent tenets and interrelations.[12] I am not particularly engaged with debates on modernity, post-modernity and hyper-modernity. Still, Pred's "hypermodernity" is worth noting in literary studies as it integrates what is essentially a New Historicism genus of concern for cohesive and located history, in a dialogue with redefinitions of the contemporary period's modernities.

More subtle characteristics of motion, and of making as an aspect of motion, are integral to both poetry and other components of the urban culture. Variations of poetic syntaxes express variations of kinesis and multiplicities created in an urban setting. Syntax is the order and composition of a literary product, but the term may be used more broadly. While *The New Princeton Encyclopedia of Poetry and Poetics* describes syntax as "the placement of words in arbitrary but conventional sequences," (1262) these structures need not be limited to the scale of words in the sentence. Syntax may be extended to many aspects in the whole of any given piece, a longer work, over many works, or in relation to artistic movements. [13] An example is found in "Some Sentences, Paragraphs & Punctuations on Sentences, Paragraphs & Punctuations," where bpNichol describes his literary choices for the essay:

Most of these paragraphs are taken from the beginning of books & stories. I have done this because the sounds are often struck most clearly at the beginning of the prose work & the author depends on the clarity of those rung notes to carry you through less obviously rhythmical sections. (22-3) [14]

In the preceding passage Nichol describes a syntax of sound and rhythm in "books & stories." Nichol creates a convention with which to recognize this syntax. The convention is where a concentration of sound begins a work and simultaneously provides an interpretive beat for subsequent section's rhythmical displacement in relation to those sounds struck early on.

Nichol's approach to syntax can be coupled with Alfred Arteaga's "Beat" which depicts "*rhythm as a syntax of beats*" involving faith and time. The prose describes:

Part of the magic of dance is that it resists an essential impossibility through physical acts, through real leaps of faith. As an articulation of the body in rhythm, dance coordinates movement with beat, whether up, down, or off. Beats are read as a pattern, and the body moves rhythmically in dance. The impossibility is simply that dance relies on a faith in rhythm. For while the dancer perceives [15]

Arteaga proceeds to associate the syntax of beats with time, with linguistic racisms and the freezing of time for the jury in the trail of the LAPD officers who beat Rodney King. It is an example of interplay between social and artistic syntaxes, typifying an underlying tenet of language poetry.

Conventions for understanding the sequences create the comprehensibility of the syntax. Another example of poetic syntax exists earlier in the bpNichol essay, in the line: "The following paragraphs from various writers are models(?)/examples(?) of certain standard structurings in prose, what information they convey, & what it is in their structure that conveys that information" (17). Nichol salsa dances his clausal syntax in this passage by placing the primary idea like a lead foot, shifting through the space a comma makes, stepping again lightly, shifting, and finding the sequential third step. A reader's comprehensional syntax may potentially be broken by "(?)/" and "(?)" inserted into the text, through creating a compound expression using "models" and "examples," and by the use of the ampersand rather than the word "and." The intellectual syntax of Nichol's style of notation reflects his philosophy of displacing conventional power systems through creating new forms in which to communicate. [16] The breadth of Nichol's works continually moves toward encouraging reconsideration of standardized linguistic systems. Syntax equals comprehensional structure.

When this article refers to syntaxes within a literary text it may specify reference to sound, narrative, color, image, use and repetition of variant literary devices, creations of pauses, rhythms, and so forth, as these components present sequences which convey meaning through multiple, and constantly developing, conventions. Syntax can be read from place and musicality as it can be read from literature. Rhythms occur in processes of movement and poiesis, and so are key in reading interactions of form. The city moves, being a development of a society that itself does not stand still.

In a passage that finds social consciousness reflected in literary products, anthropologist James D. Faubion refers to a particular aspect of the vinculum between the active element of *poiesis* and American cultural identity. In *Modern Greek Lessons: A Primer in Historical Constructivism* he labels this characteristic modern:

Americans have, however, long known an ethical practice, a practice of self-formation, still situational in its premises but less topical and less occasional in its goals. It has given rise, among other things, to what Harold Bloom has called 'the American difference' in poetry, but it has given rise to an American character and style in other domains as well. It is a practice not just in poetry but of poiesis, *of the 'making' of everything from a poem, through the self and its spaces, to society. It is at once transcendentalist and thisworldly. Call it the project of an 'American modernity,' or simply 'the American modern.'* (150)[17]

Faubion's example presents an indication of the breadth of usage that Aristotle's term poetics finds in the contemporary world. The section in *Modern Greek Lessons* titled "A Poetics of Urban Form," while offering interesting references to "temporal registry" (83) and to functions and depictions of plurality, does not address literary poetics.[18] While Faubion's version of modernity being particular to "an American character" is accurate for a broad swath of American sensibility, limiting the idea solely to Americans misses something of broader humanity. This article recognizes that even constructions of identity which are arguably "American" are simultaneously part of a larger movements in consciousness. Baudelaire evokes similar sentiments in relation to modernity in saying, "Modernity expresses what is impermanent, ephemeral, contingent, one half of art, the other half being eternal and immutable" (1163) as implicit in these multiple variations simultaneously occurring is the process of self-formation, the process of choice and integration of multiple options. [19] It is the social manifestation of the process depicted in the linguistic device "difrasismo." It is also that to which Georges Bataille refers in Erotism when speaking of the ""infinitely complex inner mobility which belongs to [humans] alone" (29).[20]

3. legend

If a book is a map then the introduction is its legend. As the term "Urban Poetics" is being introduced here, its constituent elements need detailed definition. For this construction the legend of literary terms is particularly important as clearly outlining these terms will elucidate their associations with urban structures. In a linked subject field this legend defines slippages, schisms, overlaps, seams, apo koinous, disjunctions, temporal dislocations, meccas, multiplicities, difrasismos, and poetic interrelations. While already existent, these literary forms have not previously been articulated as specifically creating Urban Poetics. Creating a syntax of linkages that constitute American Urban Poetics is that which is at stake in this study.

This legend begins with slippage as it provides an axis for other terms' definitions. Slippage as a literary device may manifest between one sense and another, or one awareness and another. Aural/visual slippage is exemplified in Adrienne Rich's "After Twenty Years" where two women's "talk" is described as "is a striking of sparks" (157).[21]

The aural/visual element of slippage in Rich's poem resonates with Elizabeth Barrett Browning's conflation of a "sudden sense of vision and of tune" (84) described as being at the heart of creating poetry in and from an urban world.[22] Aural/visual slippage is akin to synaesthesia in that two or more senses are responding simultaneously to a stimulus; the difference is that slippage replacement. Slippage is related also to catachresis where catachresis describes a deliberate disengagement of a term from its proper significance to produce what Shakespeare described as "sudden concentrations of meaning."[23] Slippage is perhaps most closely associated with the trope metalepsis which itself describes a reinterpretative chain of allusive association from one metaphor or one narrative voice to another. Slippage focuses on the movement where one sense, or way of consciousness, supplants another. It particularizes displacement in Urban Poetics.

Related to slippage is schism, a device from which springs confusion and new comprehension of differently shaped interrelations. Schism describes sites where the objects depicted, or the implicit cognitive frames for those objects, are disjunct and at odds rather than fitting smoothly. Schism describes a void between ill-fitting forms in which perception jumps. So schism offers spaces where re-cognition occurs and the emphasis is lifted from the concrete and placed on the perceptional. City-scapes such as Wayne Thiebaud's paintings *Resort Town, Eighteenth Street Downgrade, Apartment View, and Palm Ridge Intersection*, depict impossible angles where roads, apartments, houses, and hills each exist within markedly separate perspectives, providing a visual opportunity for re-cognition in their unification. In Thiebaud's city-scapes the subject's elements provide body to the concept of multi-perspectival orientation. Gwendolyn Brooks's books *A Street in Bronzeville* and *In The Mecca*, utilize schisms of narrative perspective in works which heighten a sense of the urban poetic as a space of multiple impressions and distances, of overlapping narratives, styles, levels of connection, intricacies of social borders to negotiate, and stances of witnessing and participation.[24] The compound figures of these works operate to depict perspectival schisms which find concentration in urban settings. Schism is a rupture in consciousness or expectation. It articulates disjunctive space around which parts are not well fitted or have come apart.

Slippage occurs as movement between constituent objects' schisms. Seams present the evidence of interrelations, as do overlaps. Seams and overlaps are both manifestations of *apo koinou*, a literary device of joining. *Apo koinou* is an archaic rhetorical device connected to the Greek "apo koinou" which means "two clauses taking a word in common."[25] More exactly, the first word "apo" means 'from,' and the second work "koinos/koinou" means 'common' or 'shared.' Urban Poetics extends the rhetorical device to a poetic one that refers to hinge words, lines, ideas, or images that link both forward and backward, completing the first sequence, and beginning the second, where the first and second are not a continuous idea. Algebraically an apo koinou is where the subset of A + B = whole, the subset of B + C = whole, but A and C are not parameters of a seamlessly unified syntactic set. A and C may be read as parts of a disjunctive set if looked at in concert with B; in that case the relationship between A and C would present a schism where meaning may be presented as slippage. B in this equation is the point of seam or overlap. Apo koinou describes a relatively common contemporary device, an example of this in my poetry is:

my body is joined to yours under

   my nails

the taste of the skin of your back. [26],/p>

In this case B, "under / my nails" acts as the apo koinou axis, completing A, "my body is joined to yours under / my nails" and beginning C, "under / my nails / the taste of the skin of your back." (The implied "is" before "the taste" is ellipsed for rhythmic balance and to leave the sense of the potential of an absent following phrase.) In prose poetry apo koinou defines intellectual pauses, double-takes, which in other poetry could be suggested through line breaks or caesuras. Overlap occurs in the hinge phrase, idea, image, or sound in apo koinou. The seam is also apparent there, particularly where a disjunction occurs. A seam may be effectively employed to depict evidence of a particular moment in *poiesis*, a schism sewn up, delineating a history of things-at-odds and attempts at correction. Through the awkwardity and lack of polish a intensely vibrant moment of being may be expressed, one that speaks openly to imperfection and construction. Overlaps and seams may be read rhythmically as places of pause, particularly as a device in prose poetry.

Temporal dislocations present another form of slippage. Temporal dislocations manifest when one thing exists in a time designed for, or framed by, another thing. Rich's "After Twenty Years" provides examples of temporal overlays and possible dislocations in the lines "It is strange to be so many women, / eating and drinking at the same table, / those who bathed their children in the same basin / who kept their secrets from each other / walked the floors of their lives in separate rooms / and flow into history now as the woman of their time." The women in domestic activity in the same building may be generations of tenants occupying the physical spaces. Temporal dislocation would explain the transition from "so many women," to "the woman of their time." Temporal disjunction, or temporal dislocation, informs questions of multiple subjectivity and history in the poem. These tenants are parallel to Walt Whitman's "The similitudes of the past and those of the future," or "Fifty years hence, others will see them as they cross, the sun half an hour high, / A hundred years hence, or ever so many hundred years hence, others will see them," in "Crossing Brooklyn Ferry" (144).[27] The poetry emphasizes distinct planes of experience which time overlaps. These features of temporal dislocation, overlap, seam, slippage,

disjunction and schism may also be read in terms of multiplicities, and of multiple elements forming new configurations.

A "mecca" is a literary device brought forward particularly well in Gwendolyn Brooks *In The Mecca*. A "mecca" presents a form of multiplicity in Urban Poetics in an ensemble of subjectivities. Brooks's *In The Mecca* provides both a particular sustained narrative of search, and a narrative of multiplicity. The search itself is referenced from multiple perspectives. The search is the thread that laces together all the interwoven vignettes. The reader is led through an apartment block, "the Mecca," and simultaneously through a complex of poetic narratives which mirror, echo and define, each other. A literary "mecca" is created through the text, a form of poetics reflecting social movement through a particular urban architecture. Brooks utilized a specific urban design in her poetics. She emphasized the linkage between poetic and physical architecture by creating a recurring character, who functions in the text in much the same way as does a Greek Chorus. Brooks reinforces the link between urban structure and poetic structure through describing this recurring character through parallel linguistic syntax: "he (who might have been an architect)," "he (who might have been a poet-king)" (421-2). [28] This "mecca" develops an aesthetic also found in Whitman's works such as "Crossing Brooklyn Ferry" or "The City Dead-House" as each offers an overlapping placed narrative which interactively engages social and physical geographies with form and content. Whitman's "The Sleepers" ensemble sensibility is similar to Brooks's use of multiplicity in her "mecca." Whitman's work, however, presents a primacy of narrative advanced through the author's voice and perception; all things are referenced through the narrator's dramatic "I." Brook's mecca distinguishes it's own literary shape as the primary narrative is to be found in the multiplicity of voices and stories, in the constitution of the multitude itself.

Difrasismo is "a trope that was very characteristic of Nahuatl poetry and a general feature of Nahuatl language and thought. In *Llave del Náhuatl*, Angel María Garibay calls this trope difrasismo. Difrasismo is the means of representing something in the coupling of two elements. In this way, city is *in atl in tepetl*, water and hill; body is *noma nocxi*, hand and feet. And perhaps the most well known difrasismo is that for poetry, *in xóchitl in cuicatl*, flower and song," (6).[29] In *Chicano Poetics* Alfred Arteaga moves between literary form and social formation in describing difrasismo. The Chapter "Mestizaje / Difrasismo," associates the Indian-Spanish Mestizaje racial body with difrasismo as both express an intermix. The literary expression of difrasismo is then integrated with the idea of social experience and choice, of inner mobility, as Arteaga describes naming his daughter, Marisol: "I gave her a name that is a difrasismo, and she is the one who chooses what combination of Sea and/or Sun she configures herself to be" (19). Difrasismo is applicable to Urban Poetics' legend of literary terms as constant concentrated interchanges, interrelations, unifications, and compound reformations are integral to Urban Poetics. The character of a city, in large part, is defined by its constant new intersections of people, place, and action. While difrasismo specifies the unification of two factors, and it is related linguistically to compound figures, nonce words, and portmanteau words, which all allow for the interrelations of more than two elements to form new words. Again, this device resonates with the Aristotelian use of mimesis as difrasismo is to do with process and poiesis.

Concentrated multiple interrelations are at the basis of Baudelaire's innovations in prose poetry. In his introduction to *Paris Spleen* Baudelaire wrote "it is by frequenting the spaces of the large cities that this obsessive poetic ideal arises. By coming into contact with the numerous interrelations between things that this poetic shape comes into being." [30] The intricacies of a city—the diversity of architecture and activities, and the constant change and movement of people through any given street, alley, or corner—create a specific urban aesthetic that is reflected in the culture's art. Lorna Cervantes's *Emplumada* depicts not only physical and social urban landscapes, but also the complexities—of narrative perspectives, narrative identifications, cross-cultural threads, icon use, desires to escape, and multiple futures and pasts that move away from the narrator's present tense originating moment of the poem—which all unify in the text to perform an urban poetic.[31] The numerous interrelations between poetic devices describe a mimesis of social and physical interchanges of the city that sets much of the poetry. [32] Reading social and/or physical geographies' integration into poetry through devices such as image, theme, or narrative syntax is basically using the idea of Aristotelian mimesis. Through mimesis, elements of the poetics and the place cross and mirror each other to form chiasmi.

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[1] Mikhail Bakhtin *Rabelais and His World*, trans. Hélène Iswolsky, (Bloomington: Indiana University Press, 1984); George Whalley, "The Aristotle-Coleridge Axis," in *Aristotle's Poetics*, by Aristotle, translated and with a commentary by George Whalley; Edited by John Baxter and Patrick Atherton, (Montreal: McGill-Queen's University Press, 1997), 172-4; Aristotle, *Aristotle's Poetics*, Translated and with a commentary by George Whalley; Edited by John Baxter and Patrick Atherton, (Montreal: McGill-Queen's University Press, 1997); Plato, *Plato's Republic*, Trans. G. M. A. Grube, (Indianapolis: Hackett Pub. Co., 1974) (392D-394D).

[2] Donna Jeanne Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991) Chapter 9: pages 183-201.

[3] Aristotle, *Aristotle's Poetics*, Translated and with a commentary by George Whalley;

Edited by John Baxter and Patrick Atherton, (Montreal: McGill-Queen's University Press, 1997). ,/p>

[4] In relation to mimesis among other terms, pages 11 and 13 Whalley's introduction describes how hard it is for these words to express the original intent of the Greek, noting "The writing would have had a spoken rhythm to allow for the vigour, informality, brokenness, and sudden changes in direction in the Greek; it would be easy in movement, syntactically a little ramshackle, perhaps, to catch the sound of a voice that is good to overhear, bespeaking the grave unhurried self possession of a man who is confident that he can think aloud coherently and inventively," 13. It is an interesting comment on the interactivity of translation, meaning and linguistic cadence.

[5] Erich Auerbach, *Mimesis; The Representation of Reality in Western Literature* (Princeton: Princeton University Press, 1953).

[6] David Lloyd, "Adulteration & the Nation: Monologic Nationalism & the Colonial Hybrid" *An Other Tongue: Nation and Ethnicity in the Linguistic Borderlands*, Ed. Alfred Arteaga (Durham: Duke University Press, 1994) 53-92; Anthony Easthope, *Englishness and National Culture* (London; New York: Routledge, 1999), and *Poetry as Discourse*, (London; New York: Methuen, 1983).

[7] Charles Baudelaire, "Le Peintre de la Vie Moderne," *Baudelaire Oeurvres Complète* (Paris; NRF, 1978) 1152-1192. (Series: Bibliothèque du la Pléiade.) Translated for this text by Paul Savoie. Interview 10/20/01. Email to author 10/21/01. For an English language edition of the book refer to Charles Baudelaire, *The Painter of Modern Life, and Other Essays* Translated and edited by Jonathan Mayne (London: Phaidon, 1964.) For Savoie's published English and French poetry, or list of published translations, see bibliography.

[8] ibid.

[9] In *Conciousness,* circa pages 175-8, David Harvey reads another translation of this Baudelaire quote. His reading involves more social geographic urban anaylysis. Derek Gregory's "Part II Capital Cities" of *Geographical Imaginations* (Cambridge MA & Oxford UK: Blackwell Publishers, 1994) 222-3, reads Harvey reading Baudelaire's Paris.

[10] David Harvey, "Postmodernity as a Historical Condition," in *The Condition of Postmodernity* (Cambridge MA & Oxford UK: Blackwell Publishers, 1990) 327.

[11] Allan Pred, *Social Research*, Winter 1995, pp 1065-1090

[12] Allan Pred, Personal Interviews, 1994-1996, Berkeley, California.

[13] Alex Preminger and T.V. Brogan ed., *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993) 1262.)

[14] bpNichol, "Some Sentences, Paragraphs & Punctuations on Sentences, Paragraphs & Punctuations," *no tay syun,* (Toronto: *Open Letter*, Fifth Series, No. 3. Summer 1982) 17-23.

[15] Alfred Arteaga, "Beat," *House With The Blue Bed* (San Francisco: Mercury House, 1997). (http://www.archipelago.org/vol1-3/beat.htm)

[16] bpNichol, Personal Interviews 1982 through 1986; York University, Toronto.

[17] James D. Faubion, *Modern Greek Lessons: A Primer in Historical Constructivism* (Princeton, New Jersey: Princeton UP, 1993), 150.

[18] "A Poetics of Urban Form," appears in chapter 2, "Remembering and Remodelling" (80-5), ibid.

[19] Charles Baudelaire, "Le Peintre de la Vie Moderne," *Baudelaire Oeurvres Complète* (Paris; NRF, 1978) 1152-1192. (Series: Bibliothèque du la Pléiade.) Translated for this text by Paul Savoie. Interview 10/20/01. Email to author 10/21/01. For an English language edition of the book refer to Charles Baudelaire, *The Painter of Modern Life, and Other Essays* Translated and edited by Jonathan Mayne (London: Phaidon, 1964.) For Savoie's published English and French poetry, or list of published translations, see bibliography.

[20] Georges Bataille, *Erotism Death & Sensuality* (San Francisco: City Lights Books, 1986). Originally published as *L'Erotisme* (Paris, les Editions de Minuit, 1957).

[21] Adrienne Rich, *The Fact of a Doorframe* (New York: W.W. Norton, 1984).

[22] Elizabeth Barrett Browning, *Aurora Leigh* (Chicago: Academy Chicago Publishers, 1979). (Original print date 1856.)

[23] Alex Preminger and T.V. Brogan ed., *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993) 172.

[24] Gwendolyn Brooks,

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A Street in Bronzeville (1945) and *In The Mecca* (1968) in *Blacks* (Chicago: Third World Press, 1994 ed.).

[25] "From the Liddel and Scott Greek lexicon, which cites a rather obscure 2nd century AD grammarian named Apollonius Dyscolus' work, de Syntaxi (Concerning Syntax), pg. 122, line 14, according to the pagination of Bekker, as found in the margins of the edition by R. Schneider & G. Uhlig, Leipzig 1878-1910." (Walter M. Roberts III, "Re: Apo Koinou," email to the author, 16 October 2001).

[26] Poetry fragment from "1/11" from my book *The Exit Show*, Palimpsest Press (Kingsville) 2003. "1/11" was first published in *PoetrySuperHighway.com*, Featured Poet May 20-26, 2002, in "Modesto Poems" and is filed in the University of California's Bancroft Library as a poem in the 2000 Eisner Award poetry manuscript, *lovePoems* (p 77).

[27] Walt Whitman, *Leaves of Grass* (Scarborough, Ontario: Signet Classic, 1958). (1891-2 original print edition.)

[28] Gwendolyn Brooks, *A Street in Bronzeville* (1945) and *In The Mecca* (1968) in *Blacks* (Chicago: Third World Press, 1994 ed.).

[29] Alfred Arteaga, "Mestizaje / Difrasismo" in *Chicano Poetics: Heterotexts and Hybridities* (New York: Cambridge UP, 1997.) 5-19, particularly pp. 6 & 19. (Endnote: "Garibay defines difrasismo, "Llamo así a un procedimiento que consiste en expresar una misma idea por medio de dos vocablos que se completan en el sentido, ya por ser sinónimos, ya por ser adyacentes" *Llave del Náhuatl* (Mexico: Porrua, 1970), 115.")

[30] Introduction of Charles Baudelaire's *Le Spleen de Paris* translated for this text from Charles Baudelaire, ¡i>Baudelaire Oeuvres Complète (Paris; NRF, 1978) (Series: Bibliothèque du la Pléiade) by Paul Savoie in interview, Aug 2000, Toronto. For Savoie's published English and French poetry, or list of published translations, see bibliography. The English reference copy is; Charles Baudelaire, *Paris Spleen*, Trans. Louise Varèse, (New York; New Directions, 1970). (NDP294) The first date of publication in French was 1869, two years after Baudelaire's death.

[31] Lorna Cervantes, *Emplumada* (Pittsburgh: University of Pittsburgh Press, 1981). (Pitt poetry series.),/p>

[32] I presented a version of this argument in "*Remembering Something You Knew*: Chris Chambers's *Lake Where No One Swims*," Thirty-third annual convention of the North Eastern Modern Language Association, Session 2.3 Literary Representations of Toronto 1, Chair Deborah Bowen. Friday 12 April 2002, Toronto.

Threshold [0 ⬍] [Thread ⬍] [Oldest First ⬍] [Refresh]