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p o e t i c a

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DESIGN STATEMENT

The print issues of *TAB: The Journal of Poetry & Poetics* are special editions, each published at the beginning of the calendar year. These issues reflect the mission of Tabula Poetica: The Center for Poetry at Chapman University to create an environment that celebrates poetry in various forms and venues. The annual print issue engages the reader with poetry as a material object and asks that the reader negotiate between image and text. The design of this issue does not assume a traditional role of quietly framing content; instead, design actively shapes the reading of the entire page. The special print editions of *TAB* will continue to experiment and explore the intersections between form and content, object and space, and reader and reading.

The monthly 2014 electronic issues pick up elements from the January 2014 print issue, which embodies an expression of time and space. From beginning of the journal, each page employs atmospheric and, at times, abstract photography of the sky taken at different times of the day. Text has been placed within various objects specifically chosen to interact with light. These objects include water, glass, blinds, wrinkled paper, and windows. The sequence of time is reflected in the progression of the journal, beginning with morning light and moving to night. Experimentation with space is conveyed through the different voices of the authors included in these issues. The print issue's spine is unorthodox, creating unexpected vertical and horizontal movement in the reading experience. The physicality of the object forces the reader to acknowledge its presence. The *life* of this interactivity becomes an individual journey of pages unwilling to be turned passively. The space in this issue challenges readers to take in more than merely text and image but also a full-body experience of holding and disorientation.

Monthly electronic issues follow each annual printed issue. Using these differing formats—print and digital—allows experimentation with design and materiality in a time when print and electronic dissemination coexist. *TAB* will not force either format to adapt to the other. The reading experience in virtual spaces is different than that of a printed journal. The electronic issues are shaped by Open Journal Systems, a federally funded, open-access system from the Public Knowledge Project designed to serve the public good globally. While the electronic files can be printed, each electronic issue will be formatted for ease of reading on the screen. Decisions about page size, typography, and composition are driven by the online reading experience, rather than to mimic a print version. *TAB* also makes use of the audio/video possibilities of digital dissemination.

A L A N E L Y S H E V I T Z



DIETARY SUPPLEMENTS

Yesterday Japan turned radio-
active,
reviving our interest in
iodine.

In spontaneous soup kitchens, ladles
churn
for hours, the hot broth a place-
bo chaste-
ned by the chill of early March.

Malfunctioning, we crave
sugar, crave
salt, even with the house blown
down
and treasured manuscripts
deep
under water, flapping like man-
ta rays.

With an inflamed pal-
ate, intel-
ligible speech is impossible.
What-
ever is most profane be-
comes com-
monplace. The U.S. Depart-
ment of
Agriculture has deter-
mined
that food taken orally is use-
less.

INSOMNIA, PART III

There exists little clearance
 between my brow
 and a tropical depression.

It surprises me how furiously
 the inner harbor roils,
 the lighthouse lightless,

darkly designed to hamper
 my sojourn from an upstairs
 bedroom to a laundry

where nothing dries.
 I shove a cellar door open
 into an oceanic night, my feet

as good as liquid. The world
 inflates beyond statutes—
 unbuffered wind, tree limbs

like parcels arriving unbidden.
 My eagerness and autonomy
 are forces reckoned with.

I falter on the cellar steps
 of a dwelling as dismal
 as a humid night

while pellets of rain plummet
 into the harbor beyond any critique
 haphazardly devised in the palisades

above my eyes. A dire need for rest
impels me to reclaim a wet cat
shivering on the slumping porch.

What relief remains
resembles a capsule of chalk
or granite, a recommended dose

for adult use. In this context only,
my weight seems important.
I swallow the manufactured

stone meant to redress
the doldrums or typhoon.
I feel, I feel, and then

do not. At last, turmoil
removes its fabric from my skin
and sends me naked off to bed

A . J . H U F F M A N



FROM VISION THIS SUFFOCATION

Glass is liquid.
My body is solid shatter.
I am only complete
when I am drowning in the empty
frame of my reflection.

NOT WAVING BUT DRYING

Brightly hued beach towels ripple in morning breeze, terrycloth rainbows hanging along a line of hotel railings. A light mist of yesterday's sand drifts away from them, an arid drizzle. I close my eyes against its descent, re-open them in time to catch one final glimpse before invisible hands begin reclaiming the freshly dried linens. I watch them disappear, one by one.

AFTON WILKY



PAVEMENT: A POETICS OF SURFACE



Scrape

Pavement:

A paved surface; a hard covering laid on the ground, usually on a prepared bed of hard core; (also) a similar covering formed of a layer of cement, concrete, asphalt, etc. Or to pave: to cover (an area) with a pavement; to cover as though with a pavement.

The material of urban and suburban environments, pavement extends far beyond the scope of the body. As surface, pavement records; gathers evidence: a spill, litter, skid marks, graffiti, chewing gum, a cigarette, mud and water tracked across, leaked oil, potholes, wear... Unlike paper or canvas, pavement is not merely an object within a larger space. It is the primary surface upon which (sub) urban space is encountered and navigated.



Through scale, pavement displaces the control of the body as mark-maker and manipulator. Retaining the by-products of transportation and movement—grease, wear, trash, spills—pavement documents. Traces of movement accrue and obscure one another. Pavement thus becomes legible; a marked surface.

Like pavement, which at once harbors mark and is the object of perception, the body functions as double lens: simultaneously, within a -scape and itself a -scape. The body is a position from which seeing and sensing of space occurs and, at the same time, a field to be perceived.



-scape:
Forming nouns denoting a view, picture, or (literal or figurative) landscape of a type specified by the first element, as cityscape n., mindscape n., moonscape n., etc.

Landscape:
A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery. A tract of land with its distinguishing characteristics and features, esp. considered as a product of modifying or shaping processes and agents (usually natural).
To represent as a landscape; to picture, depict.



A representation echoes the source of perception. It reaches, pointing towards an elsewhere.



Escape:

To gain one's liberty by flight; to get free from detention or control, or from an oppressive or irksome condition. Mental or emotional distraction, esp. by way of literature or music, from the realities of life. To get clear away from (pursuit or a pursuer); to elude (a person's grasp); to succeed in avoiding (anything painful or unwelcome).

A landscape // a paved-scape to occupy, encounter, navigate, escape: collaborative canvas, document, or record, not intended for beauty nor significance.
What would happen if we began to look at it as such? To point to our own looking?

To essay : a frame

Asking without the assurance of an answer. Control inverted. The 'speaking' of the surface is not only by choice. A mark-making occurring from the whole body can't be turned off and on; one can't do anything but mark, noticed or not. Cannot. Turn the body off.



Mark:

To put a mark on; to identify or characterize with or as with a mark.
To trace out boundaries for; to plot out (ground); to set out the ground plan of (a building); (fig.) to plan out, design. To make a mark or marks on (something) by drawing, stamping, branding, cutting, staining, etc.
An object marking a boundary, terminal point, or other geographical location. An object which serves as an indication of direction or position; a landmark or seamark.

To be of both and lost. To cut across an intersection, parking lot, road, median... an accident. To document. To hold all this.

An intersection on the way to something, but not something. Do all the angles exist in one place?

A line transformed by this kind of place // space // study // examination // way of thinking // paragraph : the shifting frame // stammered // half-filmic frame-lens. Eventually encapsulated by a beginning and end unless—

Again



Sometimes I get the sense that the surface of writing is outside itself. That paper and screen are assumed like canvas and paper are assumed. When can we talk about the hand in a book. About the relation of mark to surface. Mural, machine, wall laid down flat.

Surface:

To bring or raise to the surface. To come to the surface, esp. to rise to the surface of water. Also in figurative contexts. To give a (particular kind of) surface to; to cover the surface of (with something); to smooth or polish the surface of. Of a thought, emotion, etc. To arise in the mind or consciousness; to rise, well up.

Extending between and across a boundary // Becoming apparent from a position above, as in 'she surfaced in the ocean' // a sort of resurfacing. To make something visible as surface. Plaster between; fill a fissure.



Pothole:

A depression or hollow forming a defect in the surface of a road, track, etc. caused by the expansion and contraction of water beneath pavement and the weight of traffic upon a weakened surface.

Indentation. Text-wrapping—layered—crossing crossed again—

· use mark · wear mark · potholes · rubber skid mark · trash · gravel · salt · sediment · was here ·

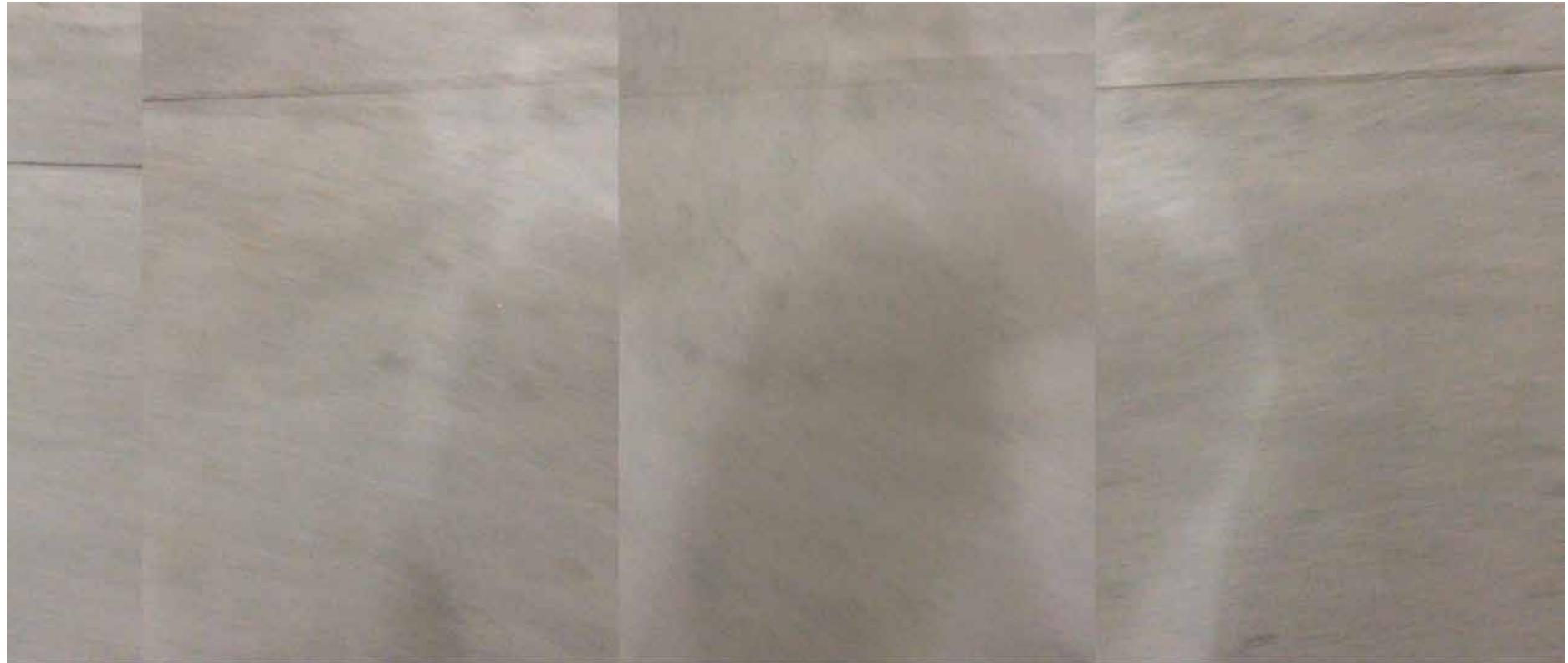
Intersection:

The place where two things intersect or cross, spec. (chiefly N. Amer.)
= cross-road n. 2; Geom., the point (or line) of intersection; the point common to two lines or a line and a surface (or the line common to two surfaces) which intersect.

· use mark · wear mark · potholes · rubber skid mark · trash · gravel · salt · sediment · was here ·

A mark-making occurring from the whole body, without, without... A wall laid down flat. To point to our own looking. When we look and say art. A walk through this. To materialize. To make something physical.

Bipedal:
Having two feet, two-footed, biped; spec. designating a reptile that uses its two hind feet for walking or running; also denoting this method of movement.



Bipedality:
The quality of being two-footed.

Crossing crossed again. To see something in another. Double-vision a blur. Where does writing take place?

Begin again with mark

How may pavement be seen as a surface of performance, marked by movement. A loose choreography, goal and object oriented, between here and there. A space of not; not yet; not there; not somewhere else. A mapped space of waiting.

The assumption of the automobile, bicycle, legs and feet.

A series of locations, coordinates, reasons.

To cut across

To be of both.

How far does this writing spread: what's the difference between marking the actual surface and marking one from another context // to bring one surface to another // does this not spread // To bring the artifact into the gallery; the photograph into the essay. Do all the angles exist in one place. An imbalanced balance scale. Extending as far as it's allowed; detail accounted for.



ALEXIS GOBEL



**CAMOUFLAGE FOR THE NEIGHBORHOOD: POEMS BY LORENE DELANY-ULLMAN
FIREWHEEL EDITIONS, 2012**

Lorene Delany-Ullman's *Camouflage for the Neighborhood* displays the many dimensions of war. The collection perceives war in a universal, humanistic, complex, and anxious way, which points the reader's attention to the idea that "war is never clearly war" (64). Delany-Ullman's excellent images and juxtaposition of child and adult, man and woman, the outsider and the soldier, and the machine and the institution, fully grasps the overall intricate relationship of violence and the individual.

Appropriate for the collection's overall approach, there are no sections that separate any specific poems. Further, each poem has no title, making not only juxtapositions within and between individual poems but also throughout the collection. The table of contents identifies each poem with the first sentence or first couple of words of each poem. Each poem is a narrative block of prose, as if each forms a snapshot of the speaker's experiences and observations of the past, present, and future. The collection does not emphasize a single war throughout. Moreover, the speaker does not limit herself exclusively to the observations of external violence but also focuses on internal wars, such as war and the body, war and the speaker's young-versus-old self, war and the outsider, war and the identity of women, and the psychological effects of people after a war.

Delany-Ullman's speaker internalizes the effects of war in her own body. There emerges a pattern of physical battle, which her body experiences throughout. Her "symptoms of constricted flow" (7) at first seem to be mind-over-matter due to anxiety, but the reader later learns that there is a battle of sickness going on in her body. Since the reader frequently associates war with death, she is worried that her body will lose the fight and "[she's] not ready" (7) to die yet. The speaker battles with internal suffering, as well as external, including the effects that violence has on children and her own sons.

One of the most affecting aspects of this collection is that the reader sees the observation of war and violence from the view of the speaker as a child. There is no doubt that, for most of her child and adult life, she experiences fear because of war. The poems' speaker observes the lack of understanding of war that one has as a child, with her parents "buying furniture at Sears" while there are "missiles in Cuba" (2). There is a hint of ignorance of what war really is, or of the inability to comprehend the juxtapositions it introduces into life, while "lick[ing] frosting off the feet of [Marines]" (5). As an adult, the speaker observes children's views of war, such as a child thinking a knight is the "bad guy" and using Barbie and G.I. Joe to glamourize war. The observation of children throughout the collection serves as a device to present the reality of war and violence. As an adult, the speaker is still fearful and "[doesn't] like guns," which the children believe are just "pretend" (52).

The observation of the external effects of war, as well as the speaker's observation of the effects on herself, displays a paradox of power and objectification. For example, since women are "not allowed in the fort," (4), they work at businesses. At first, Delany-Ullman focuses her observations on women who submit to the gender stereotypes throughout the war because "the pay was that good" (25). However, when the speaker is older, she obtains the power "to pink-slip men" (25), but is never equal to men. As another example, the "Struggling Vet" (31) who is booed when he comes home from war is also objectified as a negative symbol of the war, referring back to the disconnection between soldier and those outside the battlefield.

Ultimately, Delany-Ullman's collection gathers together views and opinions of people affected by war, while also showing how opinions formed about war as a political institution, such as the "protestors on Market Street" (65), affect the individual and the community. The most delightfully intricate aspect of the collection is that the idea of right or wrong is not being imposed on the reader, but *Camouflage for the Neighborhood* gives bird's-eye views of the complexities of war, while also observing individuals by "travel[ing] on their tail-wind" (71).

CONTRIBUTORS

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Alan Elyshevitz's short story collection, *The Widows and Orphans Fund*, was published by Stephen F. Austin State University Press. He has published three poetry chapbooks: *Imaginary Planet*, *Theory of Everything*, and *The Splinter in Passion's Paw*. Currently, he teaches writing at the Community College of Philadelphia.

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Afton Wilky is a multi-disciplinary artist—writing, sound, digital media and book arts. She is the author of *Clarity Speaks of a Crystal Sea* (2014), and her work is in or forthcoming from journals such as *Black Warrior Review*, *LITMag*, *Siren*, *Ink Node*, *EOAGH*, *textsound*, *Word for/Word*, and *Jacket2*. Her website and blog can be found at aftonwilky.com.