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Abeyance

Mark **Valadez**, 1st-Year, Economics & Sociology

Mentor(s): Professor John Wilkinson, Creative Writing, English Language and Literature, Divisional Committee on Poetics

“Inevitability,” as described by Harold Bloom, represents the highest aspiration for a poet in their writing: to compose each line so perfectly that it could not be expressed any other way. Today, I can only aspire to such inevitability, so first I try my hand at uniqueness. Up to now, my poetry writing has consisted of experience – from perception, thoughts – then words. In hopes to arrange these thoughts in a unique structure, I have chosen a selection of my poems written between September and December 2019. These have no strict relation thematically, but ultimately, they have been refined to share a common architecture. The form consists of nine phrases, be it single or multi-lined, with the outer six having the same meter and the inner three having a different meter from the outer six. Each phrase of the inner stanza, indented to draw the eye, is interrupted by a caesura (an inline bullet) breaking the rhythm. The caesura allows for the fragments on either side to be read top down as a secondary device. Whole, the inner stanza creates a similar effect to a *kake kotoba* (“pivot word”) in a haiku or the *volta* in a sonnet – its uniqueness coming from the dual function and from the reversal. Unlike a pivot word which creates only ambiguity or a *volta* which only shifts the ‘argument’ of the poem, the inner stanza allows for both while incorporating a return to the starting voice and meter as a means to reverse the *volta*. Lastly, the inconclusive end of the second outer tercet should aspire to Ivan Morris’ understanding of *Aware* as an “interjectional sense of ‘Ah!’” Abeyance, as a structure, encompasses the joint work of the outer and inner stanzas in order to generate suspension. It should give a clear setup in the first stanza and a satisfying conclusion for the walking away with something new, but closure is not a must. The inner stanza should provide more than one lens by which to understand the whole. The heart of the poem, I hope, will continuously provide its body with life.