

**Chaotic Poetry: A Study of Jorie
Graham's *Erosion* in
the Light of Chaos Theory
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Abstract

Poetry, like life, may reach a point of complexity where even minor changes can have far-reaching and unpredictable implications. In the midst of chaos, a writer can create practical, if not completed, work. The reader will not be persuaded, excited, or interested by such content, even if it is recognised for its formal qualities or clear lexical or literary skill. Poems that are ideal in regards to structure and skill but lack chaos are dull. Chaos and order are two sides of the same coin, and this is the aim of the study and what it wants to prove. It is clear from reading American poet Jorie Graham's writings that there is disorder in every line, but there is also a sense of order in her poems. She tries to maintain order in her poetry, despite being influenced by the chaos of the world around her. Her poetry is disorganised and confused to reflect the atmosphere of her age. Her collection, *Erosion*, attempts to illustrate the use of chaos theory by the meteorologist Edward Lorenz, and the power of a straightforward action or statement to restore coherence and order.

Introduction

A Glance at Chaotic Poetry

There is a variety of ways to illustrate chaos such as a form of order in which there is no regularity. Moreover, in a basic deterministic, clockwork-like system, apparently random recurring behavior appears to occur. Predictable nonlinear dynamical systems are used to look at how unpredictable aperiodic behavior affects the quality of the system. Chaos theory, by the meteorologist Edward Lorenz, focuses on nonlinear dynamic systems that are complicated due to the high number of independent variables interacting with one another. Complex systems like this can strike a satisfactory balance between order and chaos (Sardar & Abrams, 2013).

Several processes are extremely difficult, if not impossible, to reliably predict because of their nonlinear nature and sensitive dependency on initial conditions. The fundamental inability to make reliable predictions is emphasized by the theory of chaos. The so-called "butterfly effect," which asserts that the flapping of a butterfly's wings in one area causes a storm in another, is the basic concept of chaos theory. Additionally, it demonstrates the causes and effects of such circumstances in some situations. Chaos helps the reader understand and comprehend things as they truly are (Williams, 1997).

The poet's imagination is inspired by human faces expressing varied emotions; pictures; stories read; novels; photographs; films; and paintings by photographers. However, this inspiration sometimes lacks a systemized form that reflects the chaos the poet feels inside himself/herself. In this sense, he/she relies upon certain poetic techniques to represent the chaotic statuesque inside him. He/she attempts to reorder what is disordered inside and outside (Erçetin & Potas, 2019).

Contemporary poetry has its own voice that differentiates it apart from journalism, fiction, and normal conversation. It uses a wide variety of tones and styles, and it frequently disregards standard rules of grammar, spelling, and syntax. The intimate, bold, and provocative language of poetry goes beyond the bounds of ordinary dialogue. Though modern poets generally follow the norms of rhyme, meter, and stanza, these elements make up only a small percentage of their repertoire (Kohl, 1999).

However, poets are fascinated by the challenge of keeping the language alive and genuine in the face of media deception, by the boundaries of grammar and intimacy, and by the idea of painting words on a page with letters becoming brush strokes. And for many of them, the intersection of personal and cultural expression sheds light on the complex relationship between history and the future (Kohl, 1999).

Poetry is a kind of indulgence that breaks the boundaries of rationality. The semantic over-inclusiveness that characterizes poetic language's ambiguity may, in fact, be characterized as a quality of the language itself. He does not conform to restrictions on how the signifier and signified are related, revealing that meaning-making is infinite signification. Merit and exchange are predicated on accuracy and conformity. To reveal anything new, one has to go over the top, which means that he has to break the chains of existing meaning and reveal a previously undiscovered horizon of signification (Berardi, 2018).

When the acceleration of cyberspace disrupts the rhythm of mental time and people no longer understand what is important and what is not in their surrounding environment, this is what one refers to as chaos: the failure to attach meaning to the flow, the disintegration of relevance framework. At this time, a unique vibration of the soul known as the subjective recording of disorder spreads forth. (Berardi, 2018)

Moreover, the reader adds linguistic expertise to his absorption of the poem, and if he/she is a practiced poetry reader, he/she also brings a general notion of where and how to seek out the other relationships that make up the poem. However, readers do not start with a clear understanding of how all these many occurrences will interact and so contribute to the effect of the poem, or precisely how they will join to generate what the reader would refer to as the poem's meaning. In other words, part of the poem's diversity is uncoded, or in other words, is chaos, because the reader does not have all of the codes necessary to understand the poem at first (Hayles, 1991).

Poetry is like life may attain a degree of complexity in which even a little change can have great, unexpected consequences. It was once stated by William Butler Yeats that a minor poet was unworthy of consideration because of the absence of disorder in his work. Poetic genius may be defined as the unique voice and reflexive tension that emerges from an individual poet's position, attitude, and visionary striving. A writer can produce acceptable or even accomplished work in the face of such disorder. The reader will not be convinced, excited, or engaged by such material, even though it may be acclaimed for its formal qualities or obvious lexical or literary competence. Poems that are perfect in terms of structure and technique but lack chaos are, to put it bluntly, boring (Ely, 2015).

Moreover, every poet experiences chaos, yet each poet's conflict is special. That the chaos of poets is unknown, unrecognized, or even denied, does not change the underlying truths. The conditions of a writer's personal and professional lives combine to create chaos. Objective influences include one's own life experiences, those of one's family and friends, one's economic class, one's pains, and joys, and so on. Subjectivity, which includes irrational beliefs and desires, is what allows the writer to bring order out of the chaos that was there before. It is this subjectivity that allows creative work to be made out of the emptiness or thoughts that were just written down and not heard (Ely, 2015).

W. B. Yeats wrote "the Second Coming" in 1919 and found out what makes the speaker believe in the Second Coming of Christ and how that belief is tied to biblical prophecy and will be important. There are two opposing forces or principles in the universe, such as centrifugal vs. centripetal force in physics; democracy and aristocracy in politics; Jesus Christ and Antichrist in religion; and so on. Chaos will emerge if this opposition is fully abolished. That doesn't mean that the ultimate phase of life will sound like a chaotic mess. Contrary to popular belief, the term "end of the world" is only a phase of transition since the world is always changing and history moves in cycles. As a result, chaos may be viewed as part of a larger system (Cavaliere, 2011).

Words have always been crucial to the creative and cultural mission of human beings created in the image of God. Literature has a long history of making sense out of an apparently meaningless world. It all began with Homer's *Iliad*, written just as Greece was emerging from its own dark age, and continued through Virgil's *Aeneid*, which contributed to the establishment of the "Pax Romana," to the great era of English poetry as a maker of meaning amid chaos, which arose out of the crucible of World War I (Johnston, 2020).

During that chaotic and unpredictable period of trench warfare, poets as Siegfried Sassoon, Wilfred Owen, and Robert Graves wrote poetry to explain their experiences to an English-speaking public. However, despite WWI not being the war to end all wars, John McCrae's Great War poem, "In Flanders Field," still resonates with readers as they try to come to grips with all instances of modern war and struggle (Johnston, 2020).

Again, the world is in a state of chaos and instability. Poets and hymn writers are needed to help readers recognize God's design and goal embedded throughout the modern culture. Amid the chaos, poetry shows the reader that there is still beauty to be found. It also serves as a reminder of the power of words. In the disorder and ugliness that surrounded us, people must continue to fulfill the mission of creation by promoting order and beauty. Poets, like David and so many others, need to settle down and create words of peace in uncertain times (Johnston, 2020).

Another example of the chaotic context in poetry is T.S. Eliot who is one of the most well-known poets of the modern era. He introduces a new aesthetic to poetry, one marked by linguistic instability, ambiguity, and a deep feeling of isolation and loss. A new generation of poets saw their work as more than a tool for social change; they saw it as a means of influencing how people think about the world around them. Poets like T.S. Eliot tried to express the feeling of chaos and fragmentation they saw in the world around them through the written word (Saheb, 2022).

However, poetry reveals regular structures, including metre, rhyme scheme, and chorus or refrain. Having them present in a poem gives the reader a sense of aesthetic response and objective aesthetic judgement in its worth. The pattern in this poem is not coincidental but rather purposefully constructed and aimed to convey the poet's intended meaning. Thus, a poem's structure not only adds to its beauty, but it also helps to make sense of what it means. (Henderson, 2017)

Formlessness, anarchy, and complete chaos are the total opposites of order and structure. Readers become confused when presented with a narrative, musical composition, or artistic work that does not follow a logical progression. It is as if the floor has given way from under them, and their thoughts are floating in space and time they have never allowed to visit before. When their usual routines and expectations are upended, it can cause them to feel anxious and unsettled since it is contrary to their nature to resist change (Henderson, 2017). T.S. Eliot in his essay "Tradition and Individual Talent" believes that one cannot ignore or neglect the canonical works, yet one can add his own print.

As a whole, everything in the globe is standing on the edge of chaos, from the very little things to the biggest ones. Human beings live in the middle of the world's mess. In contemporary times, people may feel as though the world is turning upside down. Constantly, they employ whatever available methods to maintain order. The chaos has an impact not only on public life but also on literary works. For instance, poets attempt to restore order in their poems, though they are affected by the chaos of the world around them. By examining the works of postmodern poets, it can be seen that disorder is in every line, yet one may also find a sense of order within their poems.

Jorie Graham is one of those poets whose poetry is set in disorder and fragmentation to echo the spirit of her epoch. Her poetry apparently demonstrates the influence of chaos theory, by the meteorologist Edward Lorenz, and how a simple act or word may recover order and organization to regain wholeness.

1.2 Literature Review

The academic works that have been written about *Erosion* exemplify a different viewpoint of this collection through the use of a variety of methods and literary approaches. However, the current study examines Graham's poems in the scope of chaos theory in a different way than other academics who approach the topic from a different angle. Furthermore, this is the first study to use chaos theory to analyse it.

Some of Graham's poems from the book *Erosion* are examined by Bonnie Costello (1992) in the article "Art and Erosion." She takes a purely artistic perspective to Graham's work. *Erosion* is an expression of Graham's bodily awareness and her defiance in the face of erosion, with a focus on iconic representation and visual design. Instead of looking to nature for inspiration, she turns to paintings to show her readers how to make the unseen visible and the impossible possible. The visual symbol appears boundless, infinitely deep, and concerned with the word.

In her thesis, *Where Intellect and Intuition Converge: Epistemological Errancies in the Poetry of Jorie Graham*, Pettinger (1999) analyses Graham's great achievements and mistakes as she seeks flourishing moments of harmony between her dominant intellect and her wandering intuition. This analysis starts with Graham's earliest poems, where this line of thinking first appears, and proceeds through all of the poet's collections to show how her thinking evolved over time, demonstrating how intellect gives way to intuition, and then intuition is structured by logical reason. Graham discovers flourishing completeness when both forms of cognition meet "in solution, unsolved" as a result of her epistemological errancies and wanderings inside and beyond means of knowing.

Thus, Jabbar's (2015) paper, "The Manipulation of History and Memory in Contemporary American Poetry: A Study of Ekphrasis in the Poetry of Jorie Graham," seeks to provide a recent study of Graham's poetry by shedding light on the rhetorical device of ekphrasis, which is aimed to verbally depict what is already represented visually, and its relationship to presentations of the most confusing concepts in modern and contemporary American poetry. The purpose of this research paper is to examine how Graham utilises ekphrasis to approach the ethics of displaying public history and how she utilises the various temporal norms of each genre to write about the past. Graham frequently employs visual imagery from painting, photography, and film in her poems to manipulate time and symbolise personal history through memory.

Analysis

A Study of *Erosion* in the Scope of Chaos Theory

Erosion (1983) exemplified Graham's maturity in concentrating the roving eye of *Hybrid* and trying to understand the iconic and even sacramental character of her thoughts. Eloquence and sententious courage characterise her writing in this collection, and she more explicitly connects her purpose to that of historical monumental painters. Even though the poems are structured around a love of mystery, they aim for the cohesion and finality of an artefact rather than the residue of a creative process. Whatever unexpected turns of idea may emerge in the poems, they always resolve into a tightly bound, cohesive vision (Costello, 1992).

Furthermore, *Erosion*, Jorie Graham's second poetry volume, is a bold and rewarding endeavour. In a clear and modern way, it examines such universal topics as love, beauty, and death. Although she has an uncommon point of view, the conviction

in her writing makes it easy for the reader to indulge themselves in her world. It is not only a physical book; Graham allows her imagination to conjoin with the world she observes. Her voice and perspective are clear and precise, lending gravitas to her poetry. So, she is able to combine theory and practise in a way that can only help people learn about many important issues (Graham, 1984).

Moreover, Graham's worry about, semantic erosion, or how language is always making new and difficult demands despite persistent, sometimes effective attempts to control it, is a common theme throughout her poetry and the motivation for some of the more extreme stylistic choices she makes. Her poetry has its own set of demands that mirror and reach the language's new and impossible requirements. She is more confused by the reality that something exists rather than nothing and by the ways in which that something works, shows itself, and experiences change in line with recognised and unrecognised rules (Leubner, 2009).

Despite its ambition, *Erosion* is never pretentious. Its focus is life, specifically how life and art relate to one another and how the mind and emotions interpret these relationships. Graham avoids clichés and melodrama, which would be easy for a weaker poet to accomplish. Even though the poem appears to be recreating her own discoveries, she is in complete control of her topic (Graham, 1984).

Besides, Graham's focus on iconic depiction and visual style in *Erosion* conveys both her great awareness of the body and her will to resist it. She uses art instead of nature as an example of how to seek out the invisible in the visible and how to shape one's limits into a form that might ultimately surpass them. The visual icon sounds boundless, infinitely deep, but cantered in connection to the word. Also, numerous poems in this collection focus on a specific work of art, such as a painting by Piero della Francesca, Luca Signorelli, Masaccio, or Gustav Klimt. Graham puts herself in the place of the viewer and thinks about the art, where it fits in the world, and how the artist made it (Costello, 1992). Moreover, Graham turns to the visual arts for what might be called 'perverse reasons'. In an interview published in 1986, when asked about the goals behind her ekphrastic poems, she replied that "paintings activate her rage, her rage to have things change". (Shifrer, 1995, 143)

Erosion collection, on one hand, stands out as an important work of the twentieth century since it asserts the modernist aims and values that she has never completely abandoned: the desire for the timeless, impersonal, and beautiful over the cruelty and flux of history, the mind's yearning for the everlasting, and the artistic drive to achieve it. This time, though, vision is not shown in separated icons but rather in short moments captured in the midst of chaos. (Costello, 1992)

3.2 Disorder in *Erosion*

Graham's 'San Sepolcro' is an excellent example of ekphrasis, which provides a detailed depiction of a scene or, more typically, a piece of artwork. Poets may add details and complexity to visual art by imagining the story behind the scene shown on the painting or in the sculpture's design (Ekphrasis | Poetry Foundation, n.d.). It is going beyond the physical work and inviting the reader to engage in what one would term "deep seeing." Graham's ekphrasis advocates for contingency between poetry, painting, and history rather than treating the poem as an additional static object next to or in competition with the two-dimensional picture. Graham's expansion of the Madonna del Parto, a fresco by Piero della Francesca, into new dimensions of space and time exemplifies the narrative impulse Heffernan asserts about ekphrasis. However, Graham's natural inclination toward storytelling is toward conciseness rather than digression. (McDermott, 2017)

The unstable, disorderly structure that Graham uses to begin writing her poem "San Sepolcro" is only the beginning of the chaos that forms its substance. She begins with a misleading title, leading readers to believe that the poem is about the Italian city of San Sepolcro when they first read it. In the first few lines, she gives a description of the city, as in:

This is my house,
my section of Etruscan
wall, my neighbor's
lemon trees, and, just below
the lower church(Graham,1983, 2).

Then, she turns the actions into a description of a famous painting by Piero della Francesca. This painting is of the Virgin Mary, who wears an unbuttoned blue dress. She starts to talk about the birth of Christ. Although the content seems chaotic, Graham wants her reader to examine the poem carefully and think deeply about all the details and about the main idea that she wants to convey. Such as:

It is this girl
by Piero
della Francesca, unbuttoning
her blue dress
her mantle of weather,
to go into labor(Graham,1983,2).

Graham's ekphrastic writing is driven less by a need to narrate than by a lyrical urge, which pierces the fresco and sends the arrow back in time to a place that never really was. The profound insight that "San Sepolcro" enacts might be visualised as an acute angle that opens out into the world of chance. Graham's lyrical drive goes deep because she plays with language in a way that captures both the poem's and the reader's mental framework. Graham's speaker challenges the traditional, two-dimensional picture of Christ's coming birth. Instead of keeping us at a respectful distance, he invites us to join in. In addition, winter is another symbol of disorder and chaos in Graham's poetry. She says it makes the speaker's body feel like a world of bones, and this is a great metaphor to describe the effect of this season: "snow having made me a world of bone, /seen through to" (Graham, 1983, 2).

Interestingly, the mind is like "San Sepolcro" in that it keeps memories of the past, both those of the living and the dead. Poetically, this recollection functions as an invitation to the person to whom she is speaking, taking on the form of a live maid who is ready to give birth due to the technique of apposition. Things stop short of the decisive moment. Tourists are going to visit the modest chapel just as the Virgin gives birth and Christ is about to emerge from her body. People always enter a church that serves as both a tomb and an eternal womb. With each further tear in Mary's clothing comes a new moment of grief. (Spiegelman, 1998)

Moreover, Graham's other poem, "Mist", is a fragmented poem consisting of five disorganised stanzas and two separated lines. In lines like "I am the one it does unto..../ And this is its shoreline: the edge of the continent, of the whole" (Graham,1983,4), she confuses her readers by using gaps within lines. Reading this poem closely, the readers feel that they are lost in some lines; they find themselves solving a puzzle, like in this line, "I am the fish that ate the fish that ate the littlest" (Graham, 1983, 4), in which they feel confused: what is she talking about exactly? She intentionally puts her reader in this chaotic state because she wants to capture their attention. Even the shape of the poem's lines is disordered because some stanzas consist of 8 lines and others of 7 or 6 lines, and it ends with two lines each by itself.

Graham's "Mist" is a description of the world we live in and the consciousness and intelligence that guide our daily decisions and actions in it. Being and becoming, essence, and existence—these are all concepts that our hungry logic is always attempting to pin down. To find the complete notion that eludes it, the mind is like a mist, collecting and incorporating all its experiences. As we attempt to draw a map of a world that is always changing, our geographical knowledge far outstrips our historical understanding. However, the mist is also a symbol of the erosion in which we find ourselves (Costello, 1992).

Graham's "Salmon" shows a fish race against the flow of a river as well as the current time, which has passed since the event it is the exact monument of, and readers get only the visual husk of the stream for the salmon run on the screen of a TV in a motel room in Nebraska (Spiegelman, 1998). The need for connection and belonging is examined in *Salmon* through the use of visually rich language. Graham assumes the role of a voyeur by first watching salmon moves upriver to mate on television and then recalling being a voyeur as a kid while seeing a couple in the act of making love. Being a spectator is a helpless and passive activity in this poem. Just as salmon naturally swim upstream, the images before readers' eyes go through a river of nerves and into their minds (Pettinger, 1999).

Using this style in narrating the events of the poem makes readers feel confused about the relationship between the salmon and the lovers. The following lines, which give a sense of unsteadiness, along with the fragmented form of the poem, reflect chaos.

when the image forms itself, upside-down, backward,
driving up into
the mind, and the world
unfastens itself (Graham, 1983, 40).

In her poem "History", Graham is pointing out that the visual image has a defamiliarizing effect and that its shapes and patterns may have an effect on readers that may seem inappropriate in the context. Even the smallest occurrences echo into the future, as the poet focuses mostly on the fact that pictures of the past return to haunt us and even the smallest events echo into the future. It is not possible to escape these disturbing pictures, nor is there any way to follow their narrative in the manner of traditional fairy tales. Graham warns that there are moral questions about how people rewrite history and show pictures of the past. She asks how individuals can tell themselves in fairy tales when the little truths of history keep happening with such random violence. (Jabbar, 2015)

While Graham is aware of the difficulties associated with defamiliarization, she finds the skills and notions of visual artists to be the most beneficial in getting her closer to her aim. Her writings on the holocaust typically include references to visual representations of the event, whether from art or from her own life. By doing so, she connects her private, subjective history to the public, objective history (Jabbar, 2015).

Additionally, Graham's poem is filled with vivid descriptions of the war. She makes the reader live in the atmosphere of war, which itself is a chaotic event in human life. While reading the poem, one can feel that the image of war is in front of his eyes because war has been a constant throughout human history. Also, the lacks of coherent structure and rhymes is another aspect that should be noted. Graham plays with words in a very beautiful way that makes her reader travel in time to the time that she wants them to see, as in:

The man with his own
genitalia in his mouth and hundreds of
slow holes

a pitchfork has opened
over his face
grows beautiful.... Three men in ragged uniforms
with guns keep laughing nervously. (Graham, 1983, 64)

The structure of the poem "At Luca Signorelli's Resurrection of the Body" is unsustainable. Graham uses two tenses in the same poem. She suddenly moves from the present tense, as in "They keep on arriving" (Graham, 1983, 75), to the past tense, as in "he had the body brought to him," (Graham, 1983, 76), and this gives a sense of disorder to the poem. It also ends with an incomplete stanza that confused the reader.

However, this poem is an ekphrastic response to the work of Luca Signorelli, an Italian Renaissance painter who specialised in depictions of the human body. The Last Judgment, the appearance of the antichrist, and the rebirth of the body are just a few of the best-known images from the end of days that Signorelli painted in a series of frescoes. The Italian chapel of the Umbrian city of Orvieto's cathedral features these paintings. According to Graham, Signorelli was famous for his understanding of human anatomy, and he spent a great deal of time examining bodies and analysing their internal structure in order to paint anatomical detail that looked as real as possible (Alghamdi, 2018).

The hanging fresco is meant to compare the painter's involvement with the painting of the dead coming back to life with his inability to bring his son alive again. The artist is seen not praying about his son's death but rather analysing it scientifically. Signorelli is not acting like a parent who has just lost a son. In the poem, the father carefully examines the body before beginning his dissection. The reader's mind creates a picture of a brain separated from its body, free to roam and climb back into the body in an effort to repair the damage it has suffered and overcome the pain of loss (Alghamdi, 2018).

It is possible that the grief causes Signorelli to lose his sense of reality and leads him to do what he does best, which is dissect his son's body as if it were any other body brought to him. But this time, everything is different. The tragic loss of his son gives new meaning to his life. Signorelli does not perform the autopsy on his son for religious, artistic, or scientific reasons; rather, he does it for his own mental health. The autopsy is motivated by the need to learn the effects of the horrific death on the body, and the final two words imply that it is successful in putting Signorelli's mind at peace (Alghamdi, 2018).

3.3 Order within Chaos

Despite the disorder and disorganisation in Graham's poem, "San Sepolcro", she gets her readers' attention and brings them back to stability. Using the colour blue twice in the poem "In this blue light" and "her blue dress" (Graham, 1983, 2), makes her readers link between lines and events. They will go deep into the poem's meaning, and this is her aim. Graham wants to give balance to her poems by using both chaotic form and order within this instability. Through Graham's use of a third-person narrator in introducing the poem to her readers, she grabs their attention to what she wants to say. She makes them go through the events of the poem and focus on the theme she wants to convey by addressing them directly, like when she says, "I can take you there" and "Come, we can go in" (Graham, 1983, 2). This style gives the poem sort of organisation.

Furthermore, order can be found in Graham's fragmented poem, "Mist", in the first stanza, in which she starts describing the mist. The reader may at first assume she is describing the mist or her own internal thoughts, but eventually come to understand that she is, in fact, describing the world and the events inside it. While reading the poem, readers understand the idea that she wants to convey. Although readers get lost in some

lines, she uses her own style to get their attention back to what she wants to say. Interestingly, in this stanza, one can recognise the use of the same rhyme in some lines that end with words like "knows," "nose," "rose," and "rose," and this gives the stanza a sense of organisation and stability.

This quick intelligence that only knows
distracted, blind,
poking like a nose,
forever trying to finger the distinctions: the rose
that opens in the rose,
that opens in
the mist(Graham,1983,4).

Additionally, Graham's style of writing in her poem, "Salmon," reorganises the poem. She makes her readers travel in two directions, one of which is sitting in a motel room watching salmon on TV. and comparing the environment around her to another event in which a small child witnessed lovers making love. She tries to convey the idea of united love. "Two gold currents / wrapping round and round each other, fastening, unfastening" (Graham, 1983, 40), are examples to illustrate her smooth way of transitions between lines and narrating events.

Concerning colours, Graham tends to use the same colours in two views, which makes the readers relate things together, like in "Gold River," "gold blade," "gold current," and "reddish-gold." However, she always tries to make a link between the two images: in the first one, she says, "a gold river and blue river travelling/ in opposite directions" (Graham, 1983, 40), and in the other image, "they travelled far in opposite directions" (Graham, 1983, 41). She always strikes a balance between order and chaos.

Moreover, Graham organises the chaos in her poem "History" by switching between images that all relate to the same topic, like "six million bodies in portions of hundreds" (Graham, 1983, 64). By raising questions at the end lines of the poem, "Now who will tell the children fairytales?" (Graham, 1983, 65) she provoke her readers to think deeply about history, particularly wars. According to chaos theory, there is a great dependence on the initial condition, which is depicted in the poem. While reading the poem, one can easily notice that the content is linked to the title of the poem, which gives it a sense of order.

According to Slethaug (2000) in his book *Beautiful Chaos*, the original meaning of "chaos" is referred to a form of energy that might either develop or become more ordered. While the word "chaos" has been taken by the general public to mean disorder and confusion, it maintains a similarity to its Greek origin in modern scientific vocabularies, where it is used to describe the contradictory state in which unstable motion can give rise to a particular pattern; chaos and order are linked and this is seen in Graham's poems.

Another poem by Graham is "At Luca Signorelli's Resurrection of the Body", except in the final stanza that has only four lines, the poem is divided into 17 stanzas, each of six lines. As an additional example of order, we consider the following stanzas, in which there is a clear link between the poem's title and its subject matter.

In his studio
Luca Signorelli
in the name of God
and Science
and the believable
broke into the body(Graham,1983,75).

The poem follows a traditional form, with each of its 17 stanzas consisting of six lines, with the exception of the last stanza, which has only four lines to suggest that Signorelli's sadness cannot be resolved and that something is missing from the narrative of his son's death. The title of the book comes from the special impact created by the poem's use of a second indented line, which gives the impression that the line to the left of it is eroding (Alghamdi, 2018).

This poem is written in the brief, contemplative, in-and-out delaying phrases that were typical of Graham's writing at the time, phrases combined in an ordered stanza form, representing slow and patient progress with no real promise of resolution. These lines from Graham's poetry refer to Signorelli's careful search for accuracy by cutting human bodies to study the bones and the muscles and tendons that control movement and speech (Vendler, 1995).

In addition, there is a clear application of the butterfly effect in this poem, as there is a clear link between the title of the poem and its content. One of the characteristics of the butterfly effect is that there is a connection with and dependence on fundamental conditions. The next quote shows how the death of Signorelli's son and the depiction of his dissected body in his artistic paintings are at the heart of the poem.

One day, after learning of his son's tragic death, he had the body brought back to his studio. The poem's focal point appears half way through the poem where Signorelli is depicted dissecting his dead son's body with his fresco, 'The Resurrection of the Flesh', appears in the background". (Alghamdi, 2018, 85)

Conclusion

Despite all the chaos, there is always room for order. In Jorie Graham's poetry, order is born in the middle of a chaotic poem, perhaps with the repetition of a certain line or a certain word to maintain its order. By applying chaos theory of the meteorologist Edward Lorenz to Graham's collection, *Erosion*, the study proves that from the midst of chaos and anarchy, order and organisation are born. Although most of her poems lack metre and rhyme and are characterised by imbalance, they manage to achieve a balance between anarchy and stability and bring the reader back to the point of order where they do not get lost. In most of her poems, Graham recreates a system for organising the messy poem by using a specific word, linking the title to the content of the poem, or focusing on a specific idea. Graham's creativity lies in her ability to distract the reader and then gather the pieces again, and this proves the existence of order in the midst of chaos and fragmentation. Also, it proves that order and chaos are related to each other.

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