

**Postmodernist Techniques of the Reader's
Engagement in Susan Howe's Hinge Picture**

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تقنيات ما بعد الحداثة لأشراك القارئ في قصيدة سوزان هاو

(هنج بكجر)

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المشرف

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سوزان هاو (1937-) شاعرة وناقدة أمريكية مؤثرة. استخدمت الكثير من تقنيات ما بعد الحداثة في شعرها لإبقاء شعرها محدثا للمواضيع والمواقف الحالية من وقتها. تم تناول شعرها في إطار النسوية والتحليل النفسي كأمثلة ومع ذلك لم يتم التحقيق في تقنيات هاو في ضوء فكر ما بعد الحداثة وهكذا، تهدف هذه المقالة إلى دراسة توظيف هاو لتقنيات ما بعد الحداثة والدوافع وراء استخدامها في قصيدتها "Hinge Picture". ومن هذه التقنيات الحدود والهوامش والخطوط الفاصلة كلها تقنيات مهمة تستخدم بطرق مختلفة في شعر هاو. وبالتالي تدرس الدراسة هذه التقنيات في ضوء افتراضات فكر ما بعد الحداثة أي ان ظهور النص على الصفحة في أشكال مختلفة شكلت نقطة اهتمام لهاو. القضية الرئيسية في عمل هاو هي أنه يجب القضاء على ذاتية المؤلف، مع النظر إلى العمل الأدبي على أنه موضوعي بالكامل، لإعطاء فرصة للإبداع. كان هدف هاو من الكتابة هو جلب القارئ إلى النص باستخدام مجموعة من التقنيات لملاءم الثغرات التاريخ. وتلخص الدراسة إلى أن هاو تستخدم هذه التقنيات لإشراك القارئ في عملية استخلاص التفسيرات المختلفة من نصها'

Abstract

Susan Howe (1937-) is an influential American poet and critic. She used a lot of postmodernist techniques in her poetry to keep her poetry up-to-date to the current themes and situations of her time. Her poetry has been approached within the framework of feminism and psychoanalysis as examples. However, Howe's techniques have not been investigated in light of the postmodernist thought. Thus, this article aims at examining Howe's employment of the postmodern techniques and the motives behind using them in her poem *Hinge Picture*. Borders, margins, and separating lines are all important techniques used in different ways in Howe's poetry. Thus, the study examines these techniques in light of the assumptions of the postmodernist thought. The appearance of the text on the page in various forms was a point of interest for Howe. The key issue in Howe's work is that the subjectivity of the author must be eliminated, with the literary work being viewed as fully objective, to give a chance for creativity. Howe's writing purpose was to bring the reader into the text by using a range of techniques to fill in the gaps in history of her time. The study concludes that Howe employs these techniques to engage the reader in the process of debriefing different interpretations from her text *Hinge Picture*. She wants to convince the reader to be active when viewing the text, allowing him to use his imagination to come up with something new. Howe's works contributed worth, values, and relevance to literature by making each reader an author in his own right as a result of giving the reader all of these opportunities.

Keywords: Susan Howe, Postmodernism, Hinge Picture, postmodernist techniques.

1- Introduction

Susan Howe is an American poet and critic who embraced the postmodernist techniques in her poetry in order to achieve her purpose. Howe's writing purpose was to bring the reader into the text by using a range of techniques to fill in the gaps in history and the silence that surrounds words. She makes an effort to create a strong connection between the reader and the text. As a result, the reader gets a sense of pre-reflective experience when the conscious reflection is viewed as a familiar schema. Howe's poetry, as a result, is distinguished by a desire to engage in and comprehend the discourses that produce it, particularly historical discourses. The current study explores Howe's lyrical discourse and strategies in light of postmodernist thought. These strategies were devised to enable Howe's works to be liberated through her unique ways, allowing the reader to interact with the text. There are a lot of studies examined the works of Susan Howe such as Al-Husseini & Hasani's *Adaptation of Literary Works in Susan Howe's Secret History of The Dividing Line*. The study aimed to put Susan Howe's creative writing under the Microscope to understand her works. The study concludes that Howe re-appropriates her texts in order to discover the marginalized voices that are put inside the structures or in the patriarchal way of writing.

Susan Howe claimed that "she wished to tenderly lift from the dark side of history, voices that are anonymous, slighted-inarticulate" (Gaffield, 2015, p.14). Montgomery claimed that "She is organizing a lyric poetry of history around this transaction between the dead and the living" (2015, p. 1).

Rachel Tzvia wrote in her work *Back's Led by Language: The poetry and Poetics of Susan Howe*, 2002. Tzvia said that Howe exerted efforts to grasp reader's attention in radical ways and understand what it means 'Marks' on the page and hearing the poetic language as searching in the voices of missing,

historically and culturally absented. There is a powerful pressure founded in Howe's poetry by using multiple voiced texts.

There is a theory called Schema theory which means that the dialectic between the context and the close analysis will lead to sense of Howe's repositions language in the wilderness. Schema theory is used by linguists, psychologists, and story theorists to explain how people read texts when the discourse does not contain all the information needed to process the text. According to the parameters of the schema theory, meanings are created by the interplay of the text and the interpreters' background information. The theory also offers a framework for literary analysis that explores the relationship between the text and the reader's prior knowledge as well as how a specific reader will interpret a text based on his or her schemas. While schema reinforcing tends to confirm the existing schema by confirming assumptions about people and the outside world, schema adding tends to create a new schema. Schema refreshment provided as result in schema change, such changes may indicate the destruction of the old schema or creation of a new one (Jaafar, 2020, p. 54-55).

The works of Howe like 'The liberties', 'Singularities', in particular 'Articulation of sound form in time', have been described by Gaffield as "a part of Howe's continuing excursions on the American literary wilderness" (2015, p. 3). As in articulation "Their stories are framed through the trope of Ireland" (2015, p. 4). Howe's late style departs from her previous works in order to demonstrate that her "content is the process," as is written in "Spectral Telepathy: The Late Style of Susan Howe," 2016, by Marjorie Perloff. Two books illustrated the point "The Quarry (New Direction, 2015)" and "Tom Tit Tot" (Museum of Modern Art, 2015) where as her earlier books in prose like My Emily Dickinson (1985), she used her critical position and argument while her new works are more understandable. These works show the contemporary techniques (facsimile, xerography, overprint, digital processing)-which can reanimate the literary texts and make them new.

2- Postmodernism

Postmodernism values actual experience over abstract ideas, recognizing that one's own experience will always be imperfect and relative, rather than certain and universal (McGowan, 2019). Postmodernists are not only more connected and diverse than past generations, but they also have instant and unfiltered access to information from around the world, allowing for multiple opinions inside a single, global community (Bach & Harnish, 1979). Postmodernism is a critical of explanations that claim to be true for all groups, cultures, traditions, or races, and instead focuses on each person's relative truths. In the postmodern view, interpretation is everything; reality only exists as a result of our particular interpretations of what the world means to us. Postmodernism is "post" because it denies the existence of any fundamental principles and lacks the optimism of the so-called "modern" mentality that there is a scientific, philosophical, or theological truth that would explain everything to everyone (Griffin, 2012, p. 3). The paradox of the postmodern perspective is that, in applying its skepticism to all concepts, it must recognize that even its own principles are subject to criticism. According to philosopher Richard Tarnas, postmodernism "cannot on its own principles ultimately justify itself any more than can the various metaphysical overviews against which the postmodern mind has defined itself" (Lemke, 1994, p.4). Eventually, it tried to understand the personal reality.

Postmodernism, according to Hans Bertens was a significant period, and writers should explore a variety of topics during this time period, including post-war fiction, popular literature, and mass culture. Postmodern theories are tending towards fragmentation and even this fragmentation is placed with in globalizing interpretive framework (Bertens & Fokkema, 1997, p. 6). Barry Smart noted that the modern world has two conflicts, the (same) and the (different) (Bertens, 2003, p. 83). Then he adds the idea of postmodernity is unpredictable one (2003, p.149). Giddens argued that the grand theories had 'multidimensional on the level of institutions, he mentioned that there are four dimensions of modernity {capitalism, industrialism, military power and surveillance} (Su, 2015, p. 43). The term of "postmodernism" 'is defined by Jameson as an interchangeable, he talked about the "post-industrial" society (Jameson, 2014, p. 193). A lot of postmodernists interested with new ideas that they mixed through language of the body of human being who could be united with a system of power like Howe and Marlatt, they examine the possibilities of writing beyond a self. Postmodern writers interested with the radical challenges of art and it's categories in the 1970 and 1980.

Postmodernity, as the name implies, is postmodernism. Therefore, the postmodernist tenet is that everything that was true in modernity is now completely false and obsolete (Sardar, 1998, p.8). The historical approach that sees the postmodern as a rejection of some parts of the modernity movement, the political ideological viewpoint that views the postmodern decay of Western ideology's illusions. The Strategic perspective, which thinks that the approach to Postmodernism texts does not adhere to methodological criteria, believes in open and multiple reading rather than a single reading (Alruwaili, 2002). Postmodernist's writers like Robert Coover in his work (Pricksongs & Decants, 1969) employed postmodernist techniques such as postmodernist fiction types: (metfictional techniques, fragmentation, ontological concern, temporal distortion).

The fundamental strategy in this era is discussing how to allow the reader to engage, and how to make the implicit obvious by connecting words, as in Howe's Hinge Picture as a radical reflection on the gaps of history and the stillness of languages. The meaning is not inherited from the text, but it does establish a relationship between the readers and the text: "the meaning emerges through the interplay between words" (Carman, 2008, p. 41). Howe's compositions were inspired by American history and documents. She creates poetry out of quotations and visuals, she made changes to the usual typography.

3- Postmodernist Techniques

3.1- Intertextuality

Intertextuality, "foregrounds conceptions of relationality, interconnection, and interdependence in modern cultural life" (Allen, 2021, p.7) and is "an attempt to explain literature and culture in general" (2021, p.5). The importance of other art forms, systems, codes, and traditions—which were already touched upon in the preceding sentence are underscored by Allen. "The systems, codes, and traditions of other art forms and of culture in general are equally vital to the meaning of a work of literature" (2021, p.1). The study of postmodern techniques places a lot of emphasis on intertextuality since postmodernism reflects a decentred conception of the universe in which individual works are not solitary creations. As an illustration and one or more texts within the interconnected web of literary history there are several justifications for why writers decide to use intertextuality in their works, the type of intertextuality a given author uses in his work frequently reveals the reason behind his writing. Intertextuality can be used to inform readers about the themes, contention, or storyline of a piece of literature. Additionally, it can be utilized to make jokes or imaginatively rework the original text. Intertextuality is a technique used by certain authors to intentionally situate their work within a specific tradition or to draw attention to the writing of another author (Clayton, 1991). In postmodern literature, intertextuality can serve as a reference or a comparison of one literary work to another, thorough analysis of one or the adoption of a manner. Intertextuality known as a fundamental text-creating and semantic category in postmodernism is assumed to be the process of dialogical interaction of texts in the planes of content and expression, carried out both at the level of the entire text and at the level of specific semantic and formal aspects (Bezrukov, 2017, p. 3).

Intertext was conceptualized and theorized in postmodernism. It focused on the artist's unusual way of thinking, method of text creation, and original artistic conception of the world (Zengin, 2016, p.300). The script is a functional, ageless language with newly developed, contextual meanings rather than the original idea or form. In postmodern practice, the script has no literal entity and begins both before the actual initial stage of the text composition and its final completion point. Because it exists outside of the text, context is a system of meta-meanings that is essential to a conversation participant.

3.2- Pastiche

It refers to the process of combining or "pasting" together several pieces, which is related to postmodern intertextuality (Hoesterey, 2001, p.1). This can be either a tribute to or a parody of earlier literary genres in postmodernist literature. It might be interpreted as a symbol for postmodern society's chaotic, pluralistic, or information-rich elements. To produce a distinctive story or to make a statement about postmodern situations, many genres can be combined. Though the term "pastiche" usually refers to the blending of genres, there are many other components as well (metafiction and chronological distortion are frequent in the postmodern text broader pastiche). Pastiche is another word for compositional style, such as the cut-up style. It is the blending of different genres to tell a unique story or to make a point on contemporary postmodern issues (Fenclová, 2020).

According to Fredric Jameson, "the general impact of parody is to cast ridicule, whether in sympathy or with malice" (Gubar, 2000, p.5)". The very notion of a linguistic norm, in terms of which one could

mock private languages or distinctive styles" (Waugh, 2006, p. 3). If there is no norm, then the satiric impulse—as he terms it—must be absent, and textual imitation would not exist if humor production were not its intended purpose. Thus, in Jameson's opinion, pastiche misses the purpose of parody, which is to make the reader laugh. Another well-liked genre for postmodernist pastiche is science fiction, because they share the same ontological occupations, some critics claim it is the ideal complement to postmodernist writing. Another contender for the position of real friend of postmodernism is the detective genre. Because it resembles the reader's search for textual meaning so closely, the postmodernist writer is drawn to the chase of clues (Al-Khlaifate, 2013, p. 67).

3.3- *Metafiction*

It is important to quote Waugh's exhaustive description in its whole because it is both the most well-known and the most contentious:

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text (Strømberg, 2017, p.5).

Thus, Waugh's definition includes all literary works that engage with literary norms, continuously reveal their fiction, and are aware of their own development. Waugh does not view metafiction as a wholly self-centered and navel-gazing genre of literature, though instead, she contends that metafictional literature engages with the ontological character of extraneous reality as well as the capacity of language to relate to things in the outside world.

Metafiction is known as a prose narrative which focuses on the process of creating fictional works, for example a novel about a novelist who is writing a novel with the protagonist matching the author's identity and each book has the same title. Such a strategy goes against both the tradition of the novel, which for more than 200 years has insisted that the form be a representative account of happenings in the world, and aesthetic theory, which has dominated since it was first proposed by Samuel Taylor Coleridge in the late eighteenth century, that the reader of such a work will willingly suspend disbelief (Klinkowitz, 2017). Metafiction is writing about writing or "foregrounding the apparatus, which draws the reader's attention to the artificiality of art or the fictionality of fiction and typically ignores the need for willful suspension of disbelief. It is frequently used to challenge the author's authority, for unexpected narrative turns, to progress a story in an original way, for emotional distance, or to make a statement about the storytelling process (Currie, 2014, p. 6).

3.4 *Fabulation*

The term 'fabulation' which refers to pastiche and Magic Realism is occasionally used synonymously with metafiction. The idea that literature is a constructed work and not constrained by ideas of mimesis and verisimilitude is one that rejects realism and embraces this idea (Sharma & Chaudhary, 2011, p. 6). Therefore, fabulation integrates other traditional notions of storytelling, such as fantastical elements, like magic and myth, or elements from popular genres, like science fiction, while also challenging some traditional notions of literature, like the traditional structure of a novel or role of the narrator. It firstly exhibits an exceptional joy in design. This shape is admirable in and of itself due to its internal wheels, rhythms, and counterpoints. One trait of fabulation is a sense of pleasure in form. The structure also proclaims the authority of the shaper, the fable's creator, by virtue of its shapeliness (2011, p. 7).

3.5 *Poioumenon*

Poioumenon is a term coined by Alastair Fowler to describe a particular kind of metafiction in which the story is about the process of creation (plural: poioumena; from Ancient Greek: product). Fowler claims that "the phenomenon is intended to offer opportunities to examine the limitations of narrative truth the borders between fiction and reality" (Sharma & Chaudhary, 2011, p. 195). In the modernist era, a creation story was typically referred to as a poioumenon. Today, in the postmodern era, it is most frequently considered to be a story that is metafictionally about its own creation. (Wilder, 2020, p.3). Also it is known as a particular kind of metafiction in which the narrative centers on the creative process, sometimes the creation of the story itself (Fisher, 1997, p. 88).

3.6 Historiographic Metafiction

The term "historiographic metafiction" was created by Linda Hutcheon to describe works that fictionalize real-life historical characters or events; the historiographic metafiction subgenre can offer chances to grow such readers (Hutcheon, 1989, p.7). Historiographic metafiction casts doubt on the mere feasibility of adequately describing the past, while conventional historical fiction is appreciated for its historical authenticity. Historiographic fiction technique includes self-aware stories that are interested in history (the writing of history). It asks how we came to know about the past, which version we know, who told us and what they told us before inviting us to think about the reasons why certain versions of the past were created the way they were.

Historiographic metafiction creates parallels between the two ways of expressing history and emphasizes that history is a creation by focusing on both of them. History is a narrative fabrication based on the textual remains that are the only way to know the past (1989, p. 10). The relevance of history can be emphasized in the classroom by using historiographic metafiction to demonstrate how impossible it is to accurately and transparently describe the past. Historical fiction frequently implies that humanist ideals or personal experiences are typical and reveal basic principles, morals, and values. These principles, which are also implicated by narrative closure and teleological aim, are portrayed in themes of authority, certainty, and authenticity.

Historiographic metafiction imposes narrative structure on the past in order to relay previous events whether in history or fiction. They frequently strive to genuinely reflect time and place, source material, and research techniques (Cross, 2015, p. 3). Along with coming-of-age clichés, historical fiction frequently employs teleological aim to create connections between the past and the present. Metafiction, a postmodern genre, questions issues of authenticity, authority, and truth while challenging the idea that one person's experience is universally represented (2015, p. 4). Historical fiction frequently makes the claim that humanist ideals or particular experiences are typical and reveal "universal" truths, lessons, and values. Themes of authority, assurance, and authenticity exhibit these principles, and narrative closure also implies them as well as teleological intent, "The impulse to present events in terms of structures of cause and effect" (Stephens, 1992, p. 205).

3.7 Temporal Distortion

Temporal distortion means that fragmentation and non-linear storytelling are essential elements of both modern and postmodern writing (Sharma & Chaudhary, 2011, p. 196). Temporal distortion is a popular tactic in modernist fiction. There are many different ways that temporal distortion is employed in postmodern fiction, frequently for ironic effect. More impressive tone alterations are produced by using other tape techniques, one could refer to these as "special effects". The most frequent of these distortions is temporal. Temporal distortion encompasses a wide range of effects, such as the simple suggestion of a speed change (transposition), reversing the tape (reversal), which results in a sound with a reversed dynamic envelope, and looping sound fragments (2011, p. 196).

A tone can be produced by merging (splicing) the attack of a French horn onto the sustain and release of a bell, a technique known as "brassage". Other effects include "chopping up" and reassembly of a sound or the substitution of the transient of one sound with the continued sustain of another (Brice, 2001 p. 9). Last but not least, using a combination of these techniques, whole sound which called collages, these collages are composed of sound "bites" that may have been taken from radio reportage or a home recording, modified using the methods described above, and then mixed with other sound (both modified and unmodified) to create a work that may not immediately be recognized as music but that nonetheless has the power to create an original and captivating "sound-scape" with the ability to move and inspire. Since historiographic metafiction is increasingly popular in modern culture, it's crucial to explain the main concepts it presents in terms that the typical reader can follow. The act of creating a narrative about the past is the subject of postmodern critique, and writing history is an imaginative reconstruction. What we consider historical facts are created by the explanations and narrative elaborations of historical events in historiography (Hutcheon, 2004, p. 92).

3.8 Maximalism

The term "maximalism" is occasionally used in connection to postmodern works by authors like David Foster Wallace and Thomas Pynchon where references, digressions, and the expansion of details take up a significant portion of the narrative. Anything that is judged excessive may be gross in number and quality, visibly complex and "showy", offering unnecessary overload in features and attachments, or have

a propensity to add and accumulate unnecessarily. John Barth defines literary maximalism as the conflict between the "two...roads to grace" in the medieval Roman Catholic Church. (Barth, 1986).Maximalism in Contemporary American Literature examines how they also indulge slightly more pragmatic desires that literary readers and writers may have, exposing fantasies and anxieties of ability, attention, and erudition that shape these works and their reception, and elucidates one function fiction plays in a culture where the human mind is increasingly aware of its limited capacity to consider, contemplate, and master the diversity and immensity of information (Levey, 2016, p. 3).

A maximalist writing style is broad and intricate, utilizing numerous literary techniques and components. Maximalism first gained popularity in modern American fiction in the 1970s; it didn't become widely known in Europe until the twenty-first century (Lazzari, 2016). Maximalism can be seen frequently in postmodern works of literature, which are frequently more rambling and generous with their metaphors, descriptions, and other figures of speech, covering a wider range of topics and emotional inquiry. The works of the maximalists are attacked by many modernist critics as being disjointed, sterile, full of language play for its own purpose, devoid of emotional connection, and so devoid of value as a book.

3.9- Minimalism

It describes writing with a narrow, focused subject matter, typically lacking flowery, overly detailed language and history. Brevity is valued more than length in literary minimalism, allowing the reader to compensate for a lack of words with their imagination (Sharma&Chaudhary, 2011, p. 198). Minimalism is sometimes viewed as a rejection or rebellion against postmodernism, a body of literature that relies on lofty literary conventions like unreliable narration, improbable plots, and fragmentation. Minimalism, on the other hand, focuses on slices of life and general context rather than relying on literary conventions. A concentration on a surface description where readers are encouraged to participate actively in the production of a story is referred to as literary minimalism. Characters in minimalistic stories and books typically don't stand out. The short stories are typically "slice of life" tales. The antithesis of maximalism, minimalism is the use of words sparingly to describe only the most fundamental and essential elements (2011, p.198).

Adjectives, adverbs and pointless details are avoided by minimalist writers. The author gives a basic backdrop rather than going into minute detail, allowing the reader's imagination to develop the story from there. Samuel Beckett is most frequently linked to literary minimalism among people who are labeled as postmodernist. Minimalism combines straightforward tonal components with some Eastern philosophical ideas like chant and meditation. Simple (typically tonal) materials are used repeatedly or continuously in minimalism. Minimal art marked a turning point in Modernism's history by introducing a fresh perspective on creating, seeing, and experiencing art in the manner of a true avant-garde (Cedric, 2011).

4- Engaging the Reader via Postmodernist Techniques

Howe's hinge picture presents several aspects such as historical occurrences, prior cases of women, and how Howe closed these delicate subjects of reality with her poems. She draws reader's attention to her sensitive issues, such as history, politics, and women's difficulties, by utilizing her approaches. The feminist imaginary and returned to the history are manifested in Hinge Picture through deconstructing the paratext Decline and Fall of the Roman Empire, which it is based on. It's a polysemous book whose surreal method exposes the cruelty perpetrated by a reified or traditional text against other voices. At poem's first page declares intelligibility a worry and connects it to heavenly speech:

"[...] receiving the mute vocables/ of God that showered".
"h/ hieroglyph and stuttenng" (HP, 33).

In this early work, Howe used the first technique which is called 'the hieroglyph', or 'graphic representation', which is particularly important. Howe has written poems in series since her first collection. Although *Hinge Picture* is a 25-page poem in the Frame Structures form, it is also a sequence of parts that can be read separately. As a result, the entire work has a polyphonic quality to it various poetry interacts with one another while Howe's poems are frequently arranged in. She avoids a clear narrative by using numbered sequences, allowing the poems to work independently. She is ignoring any potential private

connections, many of the page-poems in *Hinge Picture* are visually developed, building on typography as a notation for poetic discourse.

Howe used a lot of techniques in her several poems are presented as blocks of words, justified right and left; line breaks regularly split words in half (one poem's final line is simply the V of the word Torture'). Many are centered on the page, and some appear to be created to play with abstract shapes:

in com
plete armor
oriflamme wav
ing be
fore him
Louis leap
ed onto the b
each

FS, 47

Here, the main technique is using 'the lines', which emphasize 'the line-job breaks' by dividing words and disturbing the flow of a sentence that, despite all, manages to stay whole such fragmentation is not intended for nothing, but it aims at getting attention of the readers to engage him in the process of interpretation. The reader's internal sounding of the poem is paused by the dilemma of how to sound terms like "wav/ ing" or "b/each," which appears to be governed by the arrangement of the words in a pattern on the page. The technique of part-words serves as linguistic rubble rather than putting up meanings that may complicate the poetry, which works against making sense. Howe seeks sanctuary in language rich with myth and religion as she flees the "sadism" of recent history and the "fiery impossibility" of Vietnam (FS, 28). *Gibbon's Decline and Fall of the Roman Empire (1776 – 1788)*, and *The Old Testament* are Howe's two main inspirations for *Hinge Picture's* unique vocabulary.

Attempting to disrupt current meanings through the reconfiguration of historical fragments Thus, the poem is littered with words like 'praetrap,' 'zealot,' 'anitiphon,' 'eunuch,' 'salamander,' 'hellebore,' 'Ark,' and 'Obeisance' which looks meaningless. Formally, the poem could not have been composed before the late twentieth century, but there is no trace of technological progress. Howe rejects the words of the present in favor of the words of the past from the beginning of her lyrical career. It is not, however, a passive antidote to the present adorned with archaisms: it achieves an indirect buy on the present through its disjunctive formal qualities and, negatively, through its rejection of a late twentieth-century vernacular. To put it another way, Howe is employing the words of the past to confront the present with its forgetting in order to make her readers engaged directly with the text.

Howe's gaze is pointed backwards, at the pre-history of late twentieth-century culture, despite her notion that utterances are imbued with the political and cultural tensions of their time. Unlike many of the poets affiliated with language poetry, she is more interested in leading her readers to words and usages that are outside of the contemporary vocabulary. For Howe, language is a tool of dominance, and she uses stuttering, errancy, and, above all, ignored histories like the ones she recounts in the prelude to *Frame Structures* to fight it. When Howe adds *Decline and Fall* into her art, it rips it. *Hinge Picture* is a work of disruptive scholarship, and it introduces a form of fragmented citation that she will continue to apply in later work. Howe, for example, quotes the following paragraph in *Decline and Fall*:

The Romans wandered several days in the country to the eastward of Baghdad-, the Persian deserter, who had artfully led them into the snare, escaped from their resentment-, and his followers, as soon as they were put to the torture, confessed the secret of the conspiracy.

(Gibbon, 496)

In *Hinge Picture*, this is changed to:
ver wandered several days in the
country to the eastward ol'Ba
ghdad a persian deserter led in

The original is not just quoted in prose, but it is also split apart and twisted. It's pointless to think of her as in 'conversation' with Gibbon's text's explicit argument: the work instead aims to approach it as a rich linguistic resource. Howe has a formal relationship with Gibbon. Hinge Picture's appropriations, on the other hand, are free-floating and distant from the present – Gibbon's vistas of population shifts, invasion, and bloodshed seem far removed from twentieth-century "sadism". Later work will be more successful in hinting the connection between key Howe ideas and power structures in the twentieth century. In her rearranging of the lines, the ideas of travelling and deception take precedence over Gibbon's tale of Roman domination. When the word 'torture' appears lower down the page, it is no longer a Roman tool. Vague deeds with obscure subjects and objects are all that remains of Gibbon's exploded writing.

Howe begins a long series of attempts to deconstruct literary texts in order to replace the original's expressive objective with a plethora of suggestions. The utilization of source material creates concealed register coherence, but the works' alleged stance toward these sources is always a guess. Howe is not attempting to connect an example of imperial decline to the present by quoting Gibbon. Her delight in the exoticism of the ancient is almost fetishistic in her use of the book's trove of rich archaisms. In her early work, Howe used new technique which is called 'citation' to oppose present language usage with a history that integrates the predictive archetypes of mythical utterance. Howe used this technique in order to make her readers think about the text and indulged with it. This early work, on the other hand, differs from later work in that the webs of connection it creates lack the latter work's multilayered communicative density. Hinge Picture retains a rootless aspect, isolated from their backgrounds and channeled into highly visual arrangements, while Howe strives to engage with word histories. As she attempts to create a contemporary poetry from words, the poems' primary significance is as feats of juxtaposition, visual impact, and literary resonance.

Howe's words interact with the source texts in the poems from the 1980s and 1990s in ways that allow juxtaposition to operate alongside word histories and build a whole long poem that includes stanzaic forms, highly visual imagery, and word histories. Aspects as well as a heavy focus on sound associations while the introduction to Frame Structures is a very beneficial introduction to the early poems because it elaborates on them in a more detailed way, more in-depth poetic than that found in the poems. Particularly noteworthy is the focus on The sound that reverberates throughout the introduction isn't incorporated into the poetry until afterwards. Gibbon is invoked as a source of stories rather than historical truth. Language is utilized in ways that draw attention to its opacity, although subsequent work, beginning with the poems gathered in The Europe of Trusts, gives equal attention to its communicative qualities - both direct and indirect. Her work grows more invested in historical accuracy and determined meaning as it goes.

History is a fiction in Hinge Picture, as seen through the eyes of a skeptic; however, in later work, a different engagement with the past emerges, one that continues to challenge factual historical narratives while also attempting to communicate a more elusive form of historical truth in its faithfulness to those who fall outside such narratives. The poem's second main portion has verse that is less reliant on citations:

Swiftness divination these false gods
their commerce is the clouds
so they can learn what is preparing in the sky
Artificer of the universe
Magician who controls the storm
to see you in one spot
I count the clouds others count the seasons
Dreaming of archipelagos and the desert
I have lived through weeks of years
I have raked up fallen leaves for winter
after winter across an empire of icy light

The first few lines are all about divinity and divination. The identity of the 'you' in the sixth line, as well as the 'I' in the following lines, is unknown. "Invisible angel confined " the initial lines are talking about foreseeing the future, the 'Y' of the latter lines has witnessed and experienced the passage of time, speaking in the present perfect tense. In other words, the poem suggests local viewpoints through dream, perseverance, and suffering. However, the loose ends will not be tied: the lines will not provide coherence of content or even argumentation order. Also another section in the poem called "a stark quake a numb calm "has the feel of a nursery rhyme:

Oarsman, oarsman,
Where have you been?
I've been to Leafy,
I've dismembered the Queen.
Oarsman, oarsman
What did you there?
I hid in a cleft,
I braided the air.

HP, 52

This poem incorporates nursery rhyme language as well as mythology and religion in order to engage the reader with the text of the poem. Lethe/Leafy is being negotiated by the oarsman. The 'braided air hose' is a typical sort of hose that Howe transforms into a metaphysical figure. None of these aspects, especially the dismembered queen, sits nicely; after all, it is Orpheus, the poet, who is dismembered by the Thracian women after his backward gaze. Howe refuses to let the explanatory key of reference unlock the poem. The oarsman's replying voice, 'I' represents an infinitely adaptable poetic voice, capable of assuming a position within certain moments of cultural history in this concise lyric.

Howe delves into the depths of memory and the past, and, on the other hand, that this grandiose motif is self-ironic, as the lyric twist of "I braided the air" is negated by its bathetic origins in the world of modern goods. *Decline and Fall* is a work of history with a mythic aspect. In the first portion of his debut book of poetry, Howe responds to this texture with an exotic, sensual, and violent slicing of tales into grids and abstract shapes. The second half incorporates elements of a fairy tale: the first epigraph of the poem's second section is from Hansel and Gretel: 'Crawl in,' said the witch, 'and see if it's hot enough to put the bread in' (HP, 51.) The poem finishes with "the blessed Paul/ shut the door which had been open and bolted it" (HP, 56), as though the reader had succumbed to the witch's call despite the New Testament parallel. The poem's two portions are full of techniques that Susan Howe used in order to share with the reader her new testament, both show an interest in the weird. Yet seduced by the gloss of archaisms, the poetry remains walled off from contemporary experience. Later poems reach a striking but unstable reunion between the fantastic and the quotidian- understood in the sense of the ordinary political reality that lurks on the outskirts of Howe's poems.

5- Conclusion

Susan Howe uses a lot of techniques in Hinge picture. first technique which is called 'the hieroglyph', or 'graphic representation' which means language is so devoid of grammar that a reader may arrange the word-nuggets in any direction—horizontally, vertically, diagonally, or at random—and still not come up with a coherent picture or narrative. Second, she avoids a clear narrative by using numbered sequences, allowing the poems to work independently. She is ignoring any potential private connections. Third, Howe used blocks of words, justified right and left; line breaks regularly split words in half line. Fourth, using 'the lines', which emphasize 'the line-job breaks' by dividing words and disturbing the flow of a sentence that, despite all, manages to stay whole such fragmentation is not intended for nothing, but it aims at getting attention of the readers to engage him in the process of interpretation. Fifth, the technique of part-words serves as linguistic rubble rather than putting up meanings that may complicate the poetry, which works against making sense. Howe employed a novel method known as "citation" to contrast the current use of language with a past that had the prognosticative archetypes of mythological discourse. Since the beginning of her poetic career, Howe has chosen to focus on the words of the past rather than the language of the present. It is not, however, a passive antidote to the present that is ornamented with archaisms; rather, by its disjunctive formal qualities and, negatively, through its rejection of a late 20th-century vernacular, it accomplishes an indirect purchase on the present. In order to have her readers actively

connect with the book, Howe uses the language of the past to face the present and it's forgetting. Howe employed this strategy to get her audience to engage with the text. Howe wants to make her reader connects the feelings of the present to the past; her interaction with the readers is emphasized in her techniques in order to keep them engaged in the work. Howe is successful to convey the idea and the messages of her works to her readers by employing her techniques to make them interact with her texts.

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