

My my Archbishop A
Archbishop A
with his deteriorating wing

Haunted by History:

He complained about the heat
and asked if I would mind
if he took his mi
I agreed and took off my coat
Whether he really believed
is difficult to say . . .
Certainly life
burned inside him.
He had composed a few lines



The Poetics of Erasure

by *Tiana Nobile*

Through an intensive process of excavation, fracturing, and fusion, writers can repurpose found text in order to construct new narratives. Such acts of repurposing may be intended to subvert the original narrative, construct a new narrative, or give voice to marginalized narratives. Whatever the intention, the repurposing of found text not only destabilizes the original but can also engineer a new—or reveal a submerged—narrative. In order to achieve such a successful reinvention, a writer must employ or design creative strategies. This process of repurposing found text not only transforms the text, but it also changes the way in which we as writers interact with such documents and methods of documentation.

The act of repurposing offers an alternative approach to how writers traditionally embark on a literary project and transforms our ordinary sense of how a narrative is made. Rather than beginning with a blank page, writers who repurpose found text must contend with someone else's vision and intention. One way writers have approached this task is through erasure.

What happens when we consider erasure as a form of discovery and invention rather than depletion? I'd like to think about erasure not as an obliteration but as a refusal to accept literature as finite.

What is erasure? According to the *Oxford English Dictionary*, erasure is defined as:

1. a. The action of erasing or obliterating.
1. b. An instance of erasing or obliterating.
2. The place where a word or letter has been erased or obliterated.
3. Total destruction; 'wiping out.'¹

I find the language of this definition to be particularly compelling due to its undertones of violence. "Obliterating" and "destruction" bring to mind images of war and brutal force. I am reminded of photographs of Hiroshima and Nagasaki after the drop of the atomic bomb during World War II; however, such obliteration and destruction were not necessarily "total." The proof of former life was evident in the dust and debris that remained. One might also consider the reconstruction of the cities of Hiroshima and Nagasaki as not only a repurposing of space but also a direct challenge to the act of erasure imposed on them as a result of war. After being laid waste, these cities reconstituted themselves in the face of and despite attempts at erasure.

While I would not contend that the act of repurposing found text is the same as rebuilding after the horrors of atomic warfare, I think it is an apt metaphor. While some might argue that we write for purposes of self-expression and "art for art's sake," others will assert that writing is an inherently political gesture and a form of creative resistance. I would argue that it is our duty as writers to confront, understand, and potentially challenge historical legacies of literature.

Therefore, what does it mean when a writer writes by way of erasure? What happens when we consider erasure as a form of discovery and invention rather than depletion? I'd like to think about erasure not as an obliteration but as a refusal to accept literature as finite. Poets who work with erasure are actively engaging with history and taking charge of an intertextual discourse.

In *Voyager*, poet Srikanth Reddy uses the memoir *In the Eye of the Storm* by Kurt Waldheim to consider the intersection of historical and literary legacies. In "A Note on Process," Reddy writes, "I began to delete words from Kurt Waldheim's memoirs in the autumn of 2003, hoping, for reasons beyond me, to discover something like poetry hidden within his book."²

As a historical figure, Kurt Waldheim is far from uncomplicated. Waldheim served as Secretary General of the United Nations and President of Austria from 1972–1981 and 1986–1992, respectively; during his time in office, he never disclosed that he served as a Nazi SS officer under the Third Reich. This fact is also markedly omitted from his memoir. Reddy repurposes *In the Eye of the Storm* in order to wrestle with this figure and the erasures that are already inherently present within his memoir. Reddy accomplishes this in *Voyager* three times; the book is split into three sections, and each is an original erasure of Waldheim's memoir. In the second section, which is made up of narrative prose poems, Reddy elucidates his motivation and personal impact:

To cross scenes out of a text would not be to reject the whole text. Rather, to cross out a figure such as to carry out programmes they approve the various economic commissions and inter governmental bodies sometimes increases the implications. I had hoped to voice my unhappiness in the world thus. More and more, it seems to me the role of the Secretary General in this book is that of an alter ego. In a nightmare, Under Secretaries General, Assistant Secretaries General, and other officials of rank reported directly to me. I was given an office and a globe. But I wondered why the forest just beyond the window seemed so cold when it was, to be sure, rapidly burning.³

In this excerpt, Reddy offers the reader some insight into process; however, it is essential to remember that every word in this poem, and every poem that appears in *Voyager*, is gleaned from Waldheim's memoir. Reddy was able to retrieve a metacognitive prose poem narrative about the poetics of erasure from within the memoir on which he is enacting the erasure. At the same time, the reader is made aware of the process by the discontinuities, lacunae, and curious anomalies that exist in the resulting text.

As much as I am interested in process, I am equally intrigued by effect. In the acquisition of a submerged narrative from another source, what is the power and why is it powerful? I am interested in how poets have employed and designed formal subtractive constraints in order to construct a new poetic space out of text that has already been written.

Some questions I will investigate and hope to elucidate are: What are the principles of repurposing found text? How do poets employ appropriation, selection, and reconfiguration as literary operations in order to release new forces from old materials? How do they simultaneously maintain a conversation with the original text? How do they create tension in this relationship between the original and the new poetic text? In considering how Reddy uses selection and redaction to render poems out of *In the Eye of the Storm*, I will examine the ways in which he modifies linguistic and syntactical elements of the

original texts through lexical reconfigurations and syntactical rearrangements.

CONSTRAINT AND FREEDOM: FORM AS A PATHWAY TO DISCOVERY

When undertaking the task of writing a poem within a fixed form, one must always consider its particular rules. Traditional forms such as the sestina and the ghazal require attention to detail when it comes to repetition and rhyme. Other forms, such as the sonnet, call for a keen understanding of meter and its variations. Though one must discuss constraints when considering fixed forms, I am more interested in the liberating qualities of form. Indeed, form is not stiff and inflexible. Even poets that write in free verse must contemplate a poem's internal rhythm and logic. Furthermore, the most successful enactments of form involve variations on the given form. Though such variations rely on the regularities of the form, this kind of poetic experimentation challenges the notion of form as a rigid box.

While form can act as a container and a foundation, it can also provide the poet with the freedom to move and take risks within the frame. In *Voyager*, Srikanth Reddy constructs his own formal constraints through the method of erasure. The poet follows two key principles: (1) the sequence of words on the page cannot be altered, and (2) new language cannot be added. Consequently, Reddy had to construct syntax, mean-

ing, and rhythm without making adjustments to the words that appear on the pages. Though Reddy consistently followed the constraint of not altering Waldheim's word order, he did take liberties with punctuation, lineation, and spatial organization.

One could pick up *Voyager* and easily forget the fact that it is an erasure. The name "Waldheim" is seldom mentioned, and the poems' lyrical nature elevates them to be able to stand on their own poetic strength. However, the book is indeed a project of erasures; Waldheim and his memoir haunt the subtext of each poem, and Reddy offers both a poetic rendering of the figure of Kurt Waldheim and a critique on historical silences. Through his adherence to the form, the poet accomplishes the task of uncovering submerged narratives multiple times within the same found text.



Tiana Nobile

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Throughout *Voyager*, Reddy grapples with how time, history, and historical interpretation diverge, and he unearths silenced, submerged histories from within Waldheim's text through his erasures.

**"THE FLAMES CONTINUED UNTIL A WORLD APPEARED."⁴
—Srikanth Reddy, Book One**

Throughout *Voyager*, Reddy manages to suggest a keen self-awareness that at times seem quite contradictory to the project itself. In Book One, he writes, "One would not wish this account to become a catalogue of the disappeared. / Disappearance should not fashion books" and "If the image displeases, the remedy does not lie in shattering the mirror."⁵ While he admits what he wishes for the book to *not* become, he is simultaneously disparaging and enacting exactly what he describes. Indeed, a book of poems that is constituted through a strategic repurposing of found text *is* fashioned out of disappearance, and Reddy is therefore performing a kind of literary, poetic shattering.

In Book Two, Reddy writes:

...True, I began to cross out words from his book on world peace. But I had mixed emotions about this new development in my life...

Now, to cross line after line out of his work seemed to me a slow and difficult process that verged on the ridiculous.⁶

Here, Reddy is directly addressing his poetic process and its personal impact. Notice how he initially pairs "cross" and "out" together in line 5 and later shifts to withhold "out" until the end of line 11. What begins as a crossing out of words later becomes the deletion of entire lines. Reddy is subtly revealing how the physical process of redaction transformed for him.

Reddy admits to struggling with the project and questioning its value; though, as he questions the futility of his process, he is simultaneously actively engaging with it. Reddy offers the reader insight into his poetic project, and it is essential to keep in mind that these poems are all liberated from within the Waldheim text. Hence, Reddy provides the reader with a meta-commentary on his process.

In Book Three, he writes:

—for I condone the implantation
of form
in form –
and within the play
I also put a play,
and it is all action.⁷

By the tone of this excerpt, Reddy has now taken ownership over his project in all of its forms. He offers a metacognitive acceptance of the validity of erasure, of constructing and inserting a form within another text, and of unearthing narratives from within a preconceived narrative. At one point in Book Two, he considers his process as a study of John 2:1:

...The world is constraint
as the words that I wrote were taken apart
and put together again, this time as a study of
John 2:1...⁸

In the New Testament, John 2:1 contains the parable of Jesus turning water into wine. Reddy introduces his process not as equivalent with this parable but rather as a study of it. He considers the impossibility of converting water into wine and wonders if he can learn to accomplish such a task. Reddy's poems throughout Book Two are imbued with self-doubt, but this fact serves to emphasize the obsessive qualities of his own poetic process. Indeed, he is only able to repeatedly unearth his hesitations by way of Waldheim's original text.

The title of Chapter 8 of Waldheim's memoir is "The New Majority." In it, he discusses his role as United Nations' Security General in the 1970s. The term "The New Majority" refers to the rise of sovereign countries that were previously controlled by imperial powers. This shift in global relations from the height of colonialism to a postcolonial stage was uncharted territory for the international community. For western countries, the shift to ruling by negotiation and compromise rather than control proved to be a difficult transition, while newly independent countries sought aid and reparations for the harm caused by imperialism. Of these tensions, Waldheim writes,

Both the agenda and the membership of the world organization were evolving in a way not foreseen by its founding fathers. It soon became apparent that what the new Third World majority was seeking was nothing less than a revolution in the world economy, to be won less by coercion than by the power of persuasion in the international forum.⁹

One of Waldheim's roles was to facilitate a deal that would provide mutual understanding and beneficence between the rich Global North and the newly independent Global South. Inevitably, Waldheim failed to make much progress in this arena; however, he writes in great detail about his meetings with various leaders of so-called Third World nations, such as Fidel Castro and Colonel Gaddafi. The chapter ends with Waldheim offering a list of principles that he, based on his diplomatic experience, thinks should be followed if the international community is to find success in any long-term development project.

The three poems that Reddy unearthed from this chapter are distinct from one another in form, syntax, and tone. Still, Reddy draws linkages throughout the erasures through his obsessive repetitions. "Complain" and "Chagall window" appear in poems in books one and three: "To complain about love in front of the famous Chagall window does not make a difference" and "he would complain about love / in front of the famous Chagall window—"¹⁰

Marc Chagall was a Russian-French artist of Jewish ancestry, and one of his most famous projects was the Jerusalem Windows. In the 1960s, Chagall created a series of twelve stained glass windows to symbolize the twelve tribes of Israel for a synagogue in Jerusalem. In 1964, he constructed another stained-glass window for the United Nations in memory of Dag Hammarskjöld, the UN's second Secretary General.

In *In the Eye of the Storm*, Waldheim writes about giving press briefings in front of the "famous Chagall window" with Henry Kissinger. The phrase "complain about" appears in the prior sentence in reference to Waldheim's relationship with Kissinger. He writes, "I personally had no reason to complain about him," and the word "love" appears in the same sentence as the Chagall window. Waldheim writes that he "was fully aware that [Kissinger] was not in love with the UN."¹¹

In these instances, Reddy has taken a paragraph on the relationship between the former Secretary General of the UN and former United States Secretary of State and distilled it into two distinct sentences: "To complain about love in front of the famous Chagall window does not make a difference" and "he would complain about love / in front of the famous Chagall window—" Though not overtly referencing the original text, Reddy is summoning its content. Chagall's famous window is significant because the artist was Jewish and his original project of famous windows was displayed in Israel, the country formed as a direct result of the Holocaust. Lying under the surface of the original paragraph is a palpable tension between Waldheim's role as Security General and his participation during World War II. As he attempts to broker peace between the Global North and South, he is actively suppressing his involvement in historical events that contributed to the world's economic and social disparities. Thus, the relationship between love and politics arrives on the scene via art and poetry.



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Through his erasures, Reddy illuminates several narratives that stand in the face of historical silences, and he urges us to confront, question, and challenge history as it has been presented.

Through this poetic rendering, Reddy brings to the surface the tension Waldheim is silencing. Without mentioning Kissinger, Reddy twice suggests his central figure's (Waldheim's) discontent. In the first instance, he concludes the line with "does not make a difference." Here, Reddy suggests the futility of not only the act of complaining but also of the discontent itself, and this is exactly what Waldheim does throughout his memoir; it is as if he has accepted the futility of addressing past horrors, and instead of trying to make amends, he chooses silence.

Of all the sections in *Voyager*, Book One is composed in the most lyrically abstract form and is primarily made up of simple declarative sentences. By positing each line with similar lexical weight and volume, Reddy deepens the syntactical parallelism reflected in each poem of this first section.

In the poem that appears on page five, Reddy suspends the declarative construction with an imperative twice: "Subject the globe to assembly. / Mark in the empire thus."¹² Through these imperatives, Reddy is making a commentary on Waldheim's participation in world affairs. "Subject" and "mark" are two words that hold multiple definitions. "Subject" can be read as a noun meaning "someone or something under a person's rule or control," or an adjective or adverb meaning "that is under the rule or control of someone or something," or a verb "to make (persons, a nation or country) subject to a conquering or sovereign power; to bring into subjection to a superior; to subjugate."^{13 14 15}

Similarly, the word "mark" contains numerous configurations. As a noun, "mark" can mean "a boundary; an area of land, etc., within a boundary," "a measure of weight," or "the token or counter put down by the dealer."^{16 17 18} Its definition as a verb is "to trace out boundaries for; to plot out (ground)," or "*poet.* (freq. in alliterative phrases). to fashion or make; to conceive (an idea)," among other denotations.¹⁹

In the case of Reddy's imperatives, he is cleverly playing with the various definitions of each of his chosen directives. By not including a subject or pronoun, Reddy is inserting a dash of ambiguity. While the presumed receiver of the command is Waldheim, the multiple definitions of the word "subject" and "mark" make the reader wonder; is it Waldheim that is subjecting the globe, or is he the subject of the world's ever-changing continuum? Is he the mark on the empire, or are his actions, both visible and suppressed, that which make the impression? If the commands are not intended for

Waldheim, who then is being ordered to assemble the globe? Furthermore, lexical choices such as "subject" and "mark" notably have distinctly literary meanings. Subject can refer to the main idea or topic of a sentence, and mark can signify a written annotation or highlighted note. Again, the act of reading loops back to engage with the act of literary creation.

The poems that appear in Book Two are syntactically and thematically quite different from those of Book One. Book Two is a series of prose poem blocks that contain linear narratives and are written from the meta-perspective of the poet. They offer insight into Reddy's poetic process and the self-awareness and insecurities that arise as a result of embarking on this erasure project. Reddy writes,

...As a scholar, it became obvious to me that my little book would be unsuccessful. I had no reason for undertaking this form. But the thought of making a new beginning started to operate on me in the midst of Spring.²⁰

Here, Reddy is complicating our sense of time; "new beginning," "started," "in the midst of," and "Spring" keep relocating the frame of temporal reference. Reddy is constructing multiple temporal layers: the time of the thought, the beginning of a time, the time of a season, and the time in the midst of a season. For a beginning to start in the middle and for all of these times to occur simultaneously, Reddy must manipulate the poem's internal logic. Through his layering of temporal indicators, Reddy contemplates the initial "thought" and provokes a question of self-reflection. He posits the thought within such layers in order to reflect on the relationship among time, history, and one's interpretation of history. Time, history, and historical interpretation do not always tell the same story, which is made especially evident in what we know about the figure of Kurt Waldheim. Throughout *Voyager*, Reddy grapples with how time, history, and historical interpretation diverge, and he unearths silenced, submerged histories from within Waldheim's text through his erasures.

In the lines following this excerpt, Reddy inserts the figure of Waldheim into the text:

...In Austria, obviously ill and depressed, the Secretary General survived the turmoil within with considerable reserve.²¹

Here, Reddy references multiple acts of reading: Waldheim's reading of his personal experiences; Waldheim's reading of history; Reddy's reading of Waldheim; and historical accounts and interpretations. In this excerpt, Reddy is again constructing several layers that include not only individualized experiences but also how those perspectives are shaped by underlying social and political attitudes of their historical periods. Again, by complicating the various perspectives that are

necessary to consider when engaging with such a text, Reddy is also provoking the reader to self-consciously reflect on their own reading of the repurposed erasure.

Following his initial internal hesitation, Reddy seems to be fusing his difficulty with undertaking the project with Waldheim's difficulty overcoming the "turmoil within." In direct recognition of the original text and its protagonist's experience as a Nazi officer, Reddy acknowledges the histories that are suppressed in Waldheim's memoir and brings them to the surface. Whereas Reddy struggles with the poetic project, Waldheim struggled with his personal contradictions, and Reddy seems to suggest that both ultimately perform each task with "considerable reserve." In the case of Reddy, this reserve refers to the poetic constraints of the form of erasure. For Waldheim, the reserve concerns his need for secrecy.

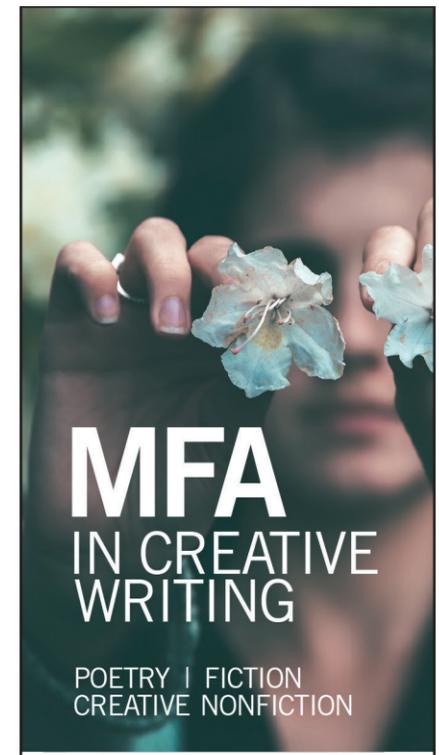
Such "turmoil," however, must be considered alongside the surviving turmoil and trauma of those directly impacted by the atrocities caused by the Nazi regime. Indeed, the turmoil inflicted on people during the Holocaust is vastly disproportionate to Waldheim's—and Reddy's—psychological misgivings and depression. By enjambling "Secretary" and "General," Reddy breaks the lauded UN title and positions "General" on the subsequent line. Paired with the word "reserve," Reddy is evoking military language and is forbidding the reader to forget Waldheim's military background.

Unlike the single line declaratives of Book One and the linear prose narratives of Book Two, the poems in Book Three are structured as staggered triadic lines. Through step-down tercets, Reddy reflects Waldheim's Dante-esque descent. In this case, the descent is a metaphorical, psychological fall into the "turmoil within," referenced in the previous poem.

In the center of Book Three, poem fifteen is sparse and elliptical, containing very few words and engulfed by white space. Reddy demonstrates his central figure's descent through a spatial manifestation, allowing not only the character of Waldheim but also the poem itself to be muffled by white space. Book Three concludes with three poems that mirror the opening set, at least visually and syntactically. However, Reddy includes literal cross-outs of words and phrases, thus reminding the reader of the redactive nature of the book itself.

Poem eight in Book Three is unearthed from the same Chapter 8 of *In the Eye of the Storm* as the previous two poems. The poem opens with an extended run-on that continues over ten lines:

I was led to a globe
 beholden
 to a vast revolution
 – a revolution living eyes
 could hardly credit—
 my life diminishing in scale,
 myself the moving woods
 they called *the real*,
 guided by a spirit
 to low countries in disarray.²²



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The poems of Book Three are by far the most syntactically diverse of all the sections in *Voyager*. The question remains: why and to what effect? In this poem, Reddy is working to-

Indeed, a book of poems that is constituted through a strategic repurposing of found text is fashioned out of disappearance, and Reddy is therefore performing a kind of literary, poetic shattering.

wards embodying the figure of Waldheim and giving voice to the suppressed narrative inherent within his memoir. Whether or not he was the one to pull the trigger, Waldheim was complicit in horrifying acts of violence as a Nazi officer during World War II. In this excerpt, lexical choices such as “diminishing,” “low,” and “disarray” bring to the forefront the enduring turmoil of being such a paradoxical figurehead.

Reddy does this again in the two lines that immediately follow this excerpt: “The patchwork of views / emerged in negative—” Here, the word “patchwork” symbolizes the multifarious nature of Waldheim’s public and private personas, and “emerged in negative”²³ brings to mind the image of a photograph with colors reversed. Again, as in the earlier poem, Reddy is playing with multiple configurations of a single word. “Negative” can mean unwanted or disagreeable, and it can also signify an absence rather than a presence. Indeed, Reddy is highlighting the silences and absences that are inherent within the figure of Waldheim.

In addition, words such as “diminishing,” “low,” and “negative” allude to a descent. Reddy writes that the “I” is “guided by a spirit / to low countries in disarray.”²⁴ Like Dante was led through hell by Virgil, Waldheim is guided by a spirit through his descent. In Waldheim’s case, perhaps it is a spirit of the future made aware of his disclosures. The triadic structure further demonstrates this decline, as it visually mimics a downward staircase.

In addition to the contextual and syntactical variation between the poems referenced above, Reddy has also made a strategic choice in terms of point of view. In the poem from Book One, the third person is the only point of view employed, and it appears six times. In the poem from Book Two, the first person appears eight times and the third person one time. In Book Three, the first person appears thirteen times, second person one time, and third person twelve times.

It is evident that Reddy tactically selected which pronouns

would appear in each poem. By selecting only third person pronouns for the first poem, Reddy is fostering distance. Such distance appropriately matches the abstract lyrical nature of this poem. By predominantly choosing the first person in the poem from Book Two, Reddy is establishing intimacy. He composes the poem in the voice of the poet and acknowledges not only the original text, but also Waldheim himself and his own struggles with completing the project. This intimate insight into the mind of the poet builds trust and opens the reader up to his vulnerability.

The poem from Book Three contains an assortment of pronouns, and the poet writes directly from Waldheim’s perspective. By embodying Waldheim, Reddy is able to reflect not only on Waldheim’s internal turmoil but also on his interactions with others.

Interestingly, the single direct address is spoken from the voice of a falcon:

It was an old
and somewhat shabby-looking falcon
professing disbelief—
*Are you thing
or king?...²⁵*

Waldheim responds three lines later with, “and facing him I said, *Help*.” In this poem, Reddy grants the falcon the ability to question Waldheim. Neither the omniscient speaker of the first poem or the first person of the second poem are granted the same authority. What is even more significant is Waldheim’s response: “*Help*.”

Within the context of *In the Eye of the Storm*, “*Help*” is pulled from a quote by Andrei Gromyko, a Soviet diplomat during the 1970s. Waldheim writes, “He did add that the Soviet Union would render economic help to the developing countries. ‘We shall of course help them, but we shall do so on a bilateral basis.’”²⁶ Instead of signifying the relationship between established western countries and newly sovereign countries, Reddy pulls “*help*” to the surface and places it in the voice of Waldheim. In the poem, it is now Waldheim who asks for help, but his plea is less for economic aid and more for the salvation of his soul.

Inevitably, Reddy does not offer such redemption, but I would argue that that is not the point of his book. Throughout *Voyager*, Reddy complicates how we as readers, writers, and individuals exist in a world where history is constantly being rewritten. He compels us to consider multiple perspectives: the historical figure of Waldheim; Waldheim’s reconfiguration of his own story; Reddy as a reader interpreting Waldheim’s autobiography; and Reddy as a poet interacting with this literary text. Through his erasures, Reddy illuminates

several narratives that stand in the face of historical silences, and he urges us to confront, question, and challenge history as it has been presented.

In *Voyager*, Srikanth Reddy has taken on the task of broadening the scope of traditional literature. He extends the concept of an intertextual approach to mean more than merely a comparative relationship between texts. For him, this poetic project is not only engaging in conversation with another text; it is literally exhumed from within the confines of another text. Indeed, *Voyager* would not exist without *In the Eye of the Storm*. By using the form of erasure, Reddy demonstrates that form is not a rigid box; rather, it can be quite fluid. The fact that Reddy was able to excavate several distinct poems from within the same material highlights the inventive possibilities of form. When we consider form for its openings rather than its limitations, it becomes clear that form can reveal multiple faces and bodies, and Reddy truly exemplifies these manifold possibilities.

I would argue that constructing poems by way of erasure is an inherently political act. Through selection and redaction, Reddy fragments, distorts, and subverts not only the language but also the contextual narratives of his original source. He expertly uses erasure to give voice to the silenced narratives that are tucked within the original memoir, and the result is a book haunted by history.

AWP

Tiana Nobile is a recipient of a 2017 Rona Jaffe Foundation Writer’s Award, the Lucy Grealy Prize for Poetry, and a fellowship from Kundiman. A finalist of the National Poetry Series and Kundiman Poetry Prize, she is a Pushcart Prize nominee and the author of the chapbook, *The Spirit of the Staircase*. Her poetry has appeared in many literary journals.

Notes

1. OED Online, s.v. “erasure, n.,” accessed December 06, 2018, <http://0-www.oed.com.library.acaweb.org/view/Entry/63907>
2. Srikanth Reddy, “A Note on Process” last modified August 8, 2017, <https://uchicago.app.box.com/s/3k2wxabeerwyix2hbvy812y-fl3cmu4f1/file/70126831301>
3. Reddy, *Voyager* (Berkeley: University of California Press, 2011), p. 31.
4. Ibid., p. 12.
5. Ibid., pp. 7 and 11.
6. Ibid., p. 23.
7. Ibid., p. 87.
8. Ibid., p. 32.
9. Kurt Waldheim, *In the Eye of the Storm* (Bethesda: Adler & Adler, 1986), p. 112.
10. Reddy, *Voyager*, pp. 5, 65.
11. Waldheim, p. 118.

12. Reddy, *Voyager*, p. 5.
13. OED Online, s.v. “subject, n.,” accessed December 06, 2018, <http://0-www.oed.com.library.acaweb.org/view/Entry/192686>
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