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Reordering the Disorder: A Study of Jorie Graham's Selected Poems in The Scope of Chaos Theory

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إعادة ترتيب الاضطراب: دراسة قصائد جوري جراهام المختارة في نطاق نظرية الفوضى

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ABSTRACT

Reordering the disorder in a time full of chaos and fragmentation demonstrates that there is a calm order after the stormy nights, which restores stability to the entire life. Recently, the meteorologist Edward Lorenz's chaos theory has found its way into literary works. His concept is termed as the butterfly effect, which is a basic principle of chaos that shows how a minor change in one state of a nonlinear, deterministic system can have a big effect on another. Despite the fact that humans are surrounded by chaos, such as wars and pandemics, literature does its best to provide a form that mirrors the content. The study's major goal is to investigate The End of Beauty, a collection of poems by Jorie Graham, an American poet, in the light of chaos theory that has been used to illustrate new perspectives on the form and content of chaotic poetry. It tends to indicate that even in the midst of disorder and complexity, there is order. For this purpose, in the majority of her poems, Graham employs disorder and broken lines, making them depict chaos. She worked with the form to creating complex, often confusing poems composed of short, numbered stanzas that involve missing words and enjambment.

Frequently, the poems conclude with ellipses, dashes, or other open-ended punctuation to reflect a fundamental idea.

الملخص

إعادة ترتيب الفوضى في زمن مليء بالفوضى والتجزئة يوضح أنه هناك نظام هادئ بعد الليالي العاصفة، مما يعيد الاستقرار إلى الحياة بأكملها. في الآونة الأخيرة، وجدت نظرية الفوضى لعالم الأرصاد الجوية إدوارد لورنز طريقها إلى الأعمال الأدبية. يُطلق على مفهومه اسم تأثير الفراشة، وهو مبدأ أساسي للفوضى يُظهر كيف يمكن لتغيير طفيف في حالة من نظام غير خطي وحتمي أن يكون له تأثير كبير على حالة أخرى. على الرغم من أن البشر محاطون بالفوضى، مثل الحروب والأوبئة، فإن الأدب يبذل قصارى جهده لتقديم شكل يعكس المحتوى. الهدف الرئيسي للدراسة هو استكشاف "نهاية الجمال"، وهي مجموعة من القصائد للشاعرة الأمريكية جوري جراهام، في ضوء نظرية الفوضى التي تم استخدامها لتوضيح وجهات نظر جديدة حول شكل ومحتوى الشعر الفوضوي. تميل إلى الإشارة إلى أنه حتى في وسط الفوضى والتعقيد، هناك نظام. لهذا الغرض، تستخدم جراهام الفوضى والأسطر المكسورة في معظم قصائدها، مما يجعلها تجسد الفوضى. عملت على الشكل لإنشاء قصائد معقدة وغالبًا ما تكون مربكة تتكون من مقاطع قصيرة مرقمة تشمل كلمات مفقودة وتتابع غير متوقع. في كثير من الأحيان، تنتهي القصائد بنقاط حصر أو شرطات أو علامات ترقيم مفتوحة أخرى لتعكس فكرة أساسية.

1.1 Poetry in a Time of Chaos

Chaos theory is defined as the study of unexpected behavior in simple, bounded, and deterministic system. Such behavior is extremely complicated because it never repeats itself, and it is unpredictable because of its well-known sensitive dependence on the initial state; even extremely small amounts of vagueness in specifying where the system starts renders one completely unable to predict where the system will end up, as is the case with quantum mechanics. People commonly talk about this sensitivity in terms of the so-called "butterfly effect," which states that their inability to detect the flapping of a butterfly's wings in a remote area leads to their failure to accurately forecast major weather events in the human backyard (Kellert, 19933)

For the first time in history, a meteorologist, Edward Lorenz born 1917, documented a known example of a chaotic system in nature. When he was a student at MIT in the 1950s, Lorenz focused on long-term weather prediction. By analyzing historical data, the scientists he worked with believed it should be able to predict the weather many weeks or months in advance. It is possible to make predictions by looking at subsequent maps that match the current weather map (Deaton, 2020). According to a well-known story, Lorenz discovered that chaotic phenomena exist. Lorenz allegedly chose to shorten his weather machine's path one day in 1961. He wanted to spend more time looking at a particular sequence. As a result, he began the computer run halfway through rather than starting from the beginning. As soon as he had entered the numbers, he left the room and went to grab a cup of coffee. When he returned, he was in disbelief (Sardar & Abrams, 2013).

Furthermore, Lorenz showed that even models of physical processes with a limited number of well-known variables, such as the flow of hot air in a box, may create indefinitely unexpected and nonrepeating results. People who believe in chaos theory say that this argument shows that Lorenz helped disprove Newton's idea of a completely deterministic universe (Dizikes, 2008).

In the sense of how Chaos has been characterized, there is a variety of ways to illustrate it such as a form of order in which there is no regularity. Moreover, in a basic deterministic, clock work-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 (Sardar and Abrams, 2013).

A fascinating and productive field has emerged from the use of chaos theory. Although chaos theory originated as a result of monitoring weather patterns, it has now been shown to be relevant to a wide range of different circumstances. It has applications in a variety of fields today, including mathematical modeling, geological exploration, microbiology and biology, computer science and engineering, economics and finance, algorithmic trading, meteorology and, philosophy and anthropology, physics, politics, population dynamics, and physiology, to name a few (Biswas, 2018). Additionally, it is used in literary works like novels and poetry.

This is what people refer to as "chaos": the incapacity to give meaning to the flow, the collapse of their framework of relevance, and the acceleration of cyberspace that disrupts our ability to distinguish between what is relevant and what is irrelevant in our current environment (Berardi, 2018).

The complexity of emerging systems that have unique, context-dependent limitations and shapes is demonstrated in literary works. The transition from linguistic structure to textual effect cannot be defined with the same regularity or predictability as, for example, the grammatical description of phrases, even though texts are constituted of language. The linguistic characteristics that people know the text to be composed of do not entirely determine it. Assumedly, a poem, for instance, appears to the reader as a complicated web of relationships (Hayles, 1991).

Moreover, 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. In this sense, he

relies upon certain poetic techniques to represent the chaotic statuesque inside him. He attempts to reorder what is disordered inside and outside him (Erçetin & Potas, 2019).

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. For many of them, the intersection of personal and cultural expression sheds light on the complex relationship between history and the future. Still, it is not always easy to understand contemporary poetry because it challenges readers' assumptions about how language should work (Kohl, 1999).

Having learned poetry in school and remembering that it had a rhyme and a certain meter, specific expectations have been formed regarding the sound and subject matter of poetry. Considering how unsettling a new language may be, it is easy to ignore or fight it (Kohl, 1999). When the poet writes, he or she leaves an open field for the reader to fill with their own emotions and form a whole. It is the contemporary poets who are leading everyone to look at the world in a new light. Readers will have to get used to the new beat if they want to keep up (Saheb, 2022).

Furthermore, poets express both their yearning for and afraid of chaos in their work. Their poetry is fueled by a longing for the disorder. The fear of disorder is reflected in their parade of forms and techniques. Poems, they claim, are composed entirely of words. With the air of desire for chaos filling them, they create bubbles of sound and image that soon shatter. When it comes to the Christmas tree, poetasters may create beautiful, sparkly bubbles for the tree that never burst since there is no poetic air in them (Matesic, 236).

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, the 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 (Hayles, 1991). In other words, part of the poem's diversity is uncoded, or in other words, is chaotic, because the reader does not have all of the codes necessary to understand the poem at first.

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. Moreover, every poet experience 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. Poetry has always been a means of putting order out of chaos, so it shouldn't come as a surprise. (Johnston, 2020).

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. 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).

However, poetry reveals regular structures, including meter, rhyme scheme, and chorus or refrain. Having them present in a poem gives the reader a sense of aesthetic response and objective aesthetic judgment 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. 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 (Henderson,2017). However, 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.

Furthermore, stylistics is the field of applied linguistics that focuses on textual style, particularly in literary works. Literary linguistics, or stylistics, examines how writers create their own unique voices through the use of figures of speech, tropes, and other rhetorical devices. Language analysis combined with literary interpretation Structure, Alliteration, Assonance, Metaphor, Repetition, Rhyme, Rhythm, and Syntax are only a few of the elements of style that are discussed in every literature or writing curriculum that covers literary works. Stylistics is the study of certain linguistic features, or elements of style, that distinguish one written work from another. What differentiates one writer's work from another is how they employ them (Nordquist, 2019).

Additionally, literary theorists emphasize disorder due to their focus on revealing the ideological foundations of conventional notions of order. They prefer chaos because they regard it as a contrast to

order. Chaos theorists, on the other hand, view disorder as the motor that pushes a system toward a more complicated form of order. They enjoy disorder because it allows order to exist (Hayles 1990).

As a whole, everything on the globe is standing on the edge of chaos, from the very little things to the biggest ones. Humans 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. 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.

1.2 Literature Review

Numerous academic works have been written about Graham's *The End of Beauty*, and each of the following examples illustrates a different viewpoint of this collection through the use of a variety of methods, some of which are chaotic. However, the current study explores *The End of Beauty* in the light chaos theory in a manner that is entirely different from that of other previous studies which tackle the topic from a different viewpoint. This paper analyzes the selected poems using the butterfly effect to fill the gaps left by earlier researchers. Additionally, the poems selected in the present study have been studied— for the first time— and analyzed in novel ways that make the analysis significant and original.

The first study that has been written about *The End of Beauty* was by Mark Jarman (1992), titled *The Grammar of Glamour: The Poetry of Jorie Graham*. In this work, the beauty is neither a tool nor a goal, as the author does not specify the purposes for which it may be applied.

The title should be taken at face value, as an announcement that the book would depict the ruin of beauty and, by comparison, foreshadow the end of the world. This interpretation arises from the fact that, in Graham's vocabulary, death and aesthetic are interchangeable. Each is a function of time, and from that time she would be liberated.

In addition, Laurel Taylor (2000) examines three poems from Graham's collection in his article entitled "Comparison as a Gesture between Them: John Burnside and Jorie Graham". He compares the poetry of Jorie Graham to that of John Burnside. When readers read these two pairs of poems together, they can see how each poet tries   to deal with the ambiguity of change, the consequences of identification, and the meaning of a real story. Moreover, Willard Spiegelman's (1998) article Jorie Graham's New Way of Looking goes into the author's shifting experiments in looking and explaining in her earlier works, including The End of Beauty.

Furthermore, "Open Ground: American mythologies and Jorie Graham's 'Pollock and Canvas' by Nick Selby" (2012) demonstrates that while Graham sees this conflict as important to Pollock's painting, it also seems to motivate her own poetics, her own understanding of what it could mean to be an American poet at the start of the twentieth century.

Last but not least, in the essay Chaos/Complexity Theory and Postmodern Poetry: A Case Study of Jorie Graham's "Fuse," Roghayeh Farsi (2022) examines one of Graham's poems from her book Swarm, called "Fuse," through the use of chaos and complexity theory. She applies chaos theory to analysis and explains it.

The study's goal is to learn how this theory has been used in literary works and what insights this method may offer to the art of interpreting literature.

1.3 Analysis of The End of Beauty in the perspective of Chaos Theory

Graham's third collection of poetry, *The End of Beauty*, displays a radical shift in her literary style and focus. This does, however, demonstrate Graham's expanding curiosity about how the creative and poetic processes work. The more relaxed tone of the poems in this book serves as a hint of this, allowing Graham to take a more speculative approach to her subject matter. Graham, who thinks that a sense of finality haunts Western thought, sets out to investigate this phenomenon in these poems. With this book, she aims to create a poetics of being in the present, as opposed to a poetics of describing the moment, as she did in

her first two collections, as seen by her extended lines and wider use of ellipsis, punctuation marks, and multilayered speaking voices. The endings of several poems at The End of Beauty are delayed in various ways, including broken lines of poetry and line numbers that start over at the beginning of each new line (Selby, 2012).

1.3.1 Disorder in The End of Beauty

Graham's first poem in this collection, "Self-Portrait as the Gesture Between Them", is broken up into numerous sections of different lengths. She uses more than one tense and changes in grammar from the past tense to the present and vice versa in a single poem, which is probably what throws the reader off and makes it look chaotic.

As in "So it was to have freedom she did it but like a secret thought." (Graham, 1987, 4), and then she moves to the present tense "as the apple builds inside the limb, as rain builds" (Graham, 1987, 5). Additionally, the reader will note the poems fragmented form at first glance. There is no rhyme scheme or meter to speak of. Most of her poems have this chaotic form.

If the lack of finality in Graham's interpretations is the most obvious formal effect of interpretive instability, then the use of a variety of stanza lengths and other meter changes throughout The End of Beauty shows another effect. The stanzas themselves provide comfort through their repeated isometric symmetry; nevertheless, Graham is now tasked with dismantling them by dividing lines with ostentatiously increasing Arabic numerals, as if each line were a discrete entity or a single frame from a stop-motion film. This is the strategy she employs in "Self Portrait as the Gesture between Them," in which Eve's gift of the apple to Adam, a gesture made symbolic by centuries of the painting, stands for the will to deviate from the preordained story, for the essential presence, in every creative aspiration, of the stranger-serpent (Vendler, 1995).

Furthermore, Graham's surprising inversion of the standard narrative style is immediately apparent. For her, experience is never static; rather, it is always questioning, uncertain, anticipatory, and open-ended,

and can only be accurately depicted by emulating its progressive unfolding in unmistakable language patterns of pause, inquiry, and gradual realization. This first "gesture between them" is just the first of many, as evidenced by the unresolved "day" at the conclusion (Vendler, 1995).

Who guesses what the snake that has appeared out of nowhere may trigger next? "Where the complex mechanism fails, where the stranger appears in the clearing," (Graham, 1987, 8). The self-portrait shown here is necessarily temporary and it is followed by several additional temporary depictions of the protagonist throughout The End of Beauty. As language progresses, it includes ever-smaller pieces of information into its numerical, pragmatic gestures towards formulation (Vendler, 1995).

Graham's other poem "Orpheus and Eurydice" evolves through many grammatical mistakes. Most of the lines in the poem do not follow the basic grammatical rules. The poem has different sentence lengths. The main thing that makes a group of words a sentence is the last punctuation mark, which can be a period, a semicolon, or a question mark like in this line "already in him, there, shiny in the rubble, hissing did you want to remain completely unharmed?" (Graham, 1987, 19)

Moreover, she leaves certain lines blank and uses spaces. That creates a chaotic situation for the reader. Apparently, the poem seems fragmented and unstable in its form. It has several gaps and irregular lines such as in this line "looking into that which sets in motion and seeing in there" (Graham, 1987, 19). Additionally, in "Orpheus and Eurydice," the glance is the gesture that is put on hold. Temptation comes in the form of a desire to tell a story; the hiss of a glance signals the beginning of the stories from which people build their lives, "Up ahead, I know, he felt it stirring in himself already, the glance, the darting thing in the pile of rocks," (Graham, 1987,17).

Pieces of narrative are fragmented throughout this poem, but they don't fulfill the same purpose as they did for Eliot and Pound. These pieces do not remain from an ancient civilization that has been preserved to protect people from the present danger of destruction; rather, they evoke the chaos of the materials before the artist's narrativizing imagination has imposed order on them. Readers are encouraged to accept the chaos rather than escape from it (Morris, 1997).

The poem is titled "Description," yet it is neither totally descriptive nor does it define the term. Instead, it places a natural phenomenon in a context derived from both experience and myth and then gives life to the resulting composite in the same way that a tale would be spoken or recorded. In the poem's middle American setting, Tristan and Isolde find themselves in a dystopian industrial wasteland. And yet, it all starts with a glimpse out of a moving train window (Spiegelman, 1998).

It is a chaotic poem due to its broken structure. In addition, it randomly changes from one tense to another. In most instances, the transition occurs from the past to the present tense, but in this poem, the change occurs from the present to the past tense. As in the last lines "she heard to her heart's delight a lovely harp, a sweet voice," (Graham, 1987, 13).

Graham's "The Lovers" is yet another chaotic example of her poetry. It is written in a complicated style, with plenty of commas, periods, question marks, and repetitions. Unfinished lines like "Then corridors, windows, a meadow, the_____."(Graham,1987, 64) leave the reader feeling disoriented and unsure of where to go next. Another line is "Like a _____this look between us __ hold still." (Graham, 1987, 65);

it is almost as if she is leading her readers somewhere, allowing them to get involved, and then unexpectedly pulling them back out with these fragmented lines.

Moreover, her poem "Pollock and Canvas" begins with a section that exhibits a firmly resistant poetic surface. This section's quick changes in poetic register and tone indicate a series of slippages between the mind and body, the past and the present, the real world, and the poet's imagination that the poem will ultimately explore. The spaces, breaks, and gaps between these lines are both real and imagined, and they happen in both physical and emotional places. They are produced in a poetic style that allows one text to flow into the next (Selby, 2012).

Graham's struggle with the issue of method and description in both painting and poetry is best captured in the poem "Pollock and Canvas," which is composed of the painter's hypotheses, observations,

and pronouncements as well as God to Moses quotations and an envoi from a Renaissance lyric. Her approach is both aggregative and fragmentary, and her topic is once again completeness and emptiness, fulfillment and separation (Spiegelman, 1998).

Readers see a poetic rearrangement of the artistic gap between Pollock and his canvas in the transition between Parts I and II of Graham's poem. The poem itself fills the hole; it almost moves into the daylight. It fulfills its own aesthetic procedures by numbering each distinct poetic line in a manner similar to how Pollock's technique of pouring paint opened up the creative practices of post-war America. This process is represented as throwing a poetic or fishing line into the flow of experience (Selby, 2012).

The poem no longer functions as a finished aesthetic item but rather as a process, a graph of the act of creation (Selby, 2012). The poem's form and content are both characterized by chaos. An illustration of chaos may be seen in the spaces between the lines and between Pollock's canvas and himself.

1.3.2 Order within Chaos

According to Kellert (1993), the unpredictability and randomness of chaos theory stem from its well-known sensitive dependency on the initial condition, making it appear as though the theory is producing unexpected behavior that never repeats itself. However, Graham's "Self-Portrait as the Gesture Between Them" begins with the word "gesture," which is an example of an "initial condition", where it may be viewed as a connection point that brings things back into their proper chronological order "The gesture like a fruit torn from a limb, torn swiftly" (Graham, 1987, p.3).

Eve's gesture, which stems from her developing secret but is compelled by the confines of the meantime, is sincere but also a product of necessity. A positive view of the completeness of the Garden before the sin's commission is challenged by Graham's narrative, even if Eve's action constitutes the original sin in the Biblical story. Instead, it is sin that frees Adam and Eve from the Garden plot and gives them a sense of agency. Graham changes the narrative internally by having Eve participate with Adam in animal naming and by defending rather than blaming her gesture. (Taylor, 2000)

As a result of this plot twist, the action becomes more ordered and less chaotic. The plot of the Bible was heading into chaos. Furthermore, the butterfly effect is a notion in chaos theory that describes how even a seemingly small change in circumstances can have significant consequences. Even a slight change to the initial conditions results in a new sequence that differs from the one described in the Bible. Graham reframed Eve's error from something to be ashamed of to a sign of her being loved and capable "and liking that error, a feeling of being capable because an error.... and loving that error, loving that filial form, that break from perfection" (Graham, 1987, 7).

Furthermore, this poem is divided into 33 numbered sections, each with a different duration and connection. Someone is observing Eve and giving their interpretation of events. As a result of the narrative's third-person perspective, though, it's unclear what the self-portrait is. The gesture connecting Eve and Adam is where the 'self' ultimately dwells, and this identity can never be fully constituted. The poem also uses a variety of tenses (Taylor, 2000).

However, the poem's 33 numbers provide a sense of steadiness. These numbers link the many parts of the poem together and indicate that there is stability despite the poem's seemingly chaotic surface. Although the reader may feel disoriented in certain lines, the poem's numerical references will help him get back on track. "20momentarily angelic, the instant writhing into a shape, 21the two wedded, the readyness and the instant," (Graham, 1987, 6)

Moreover, Graham uses line breaks denoted by numbers to provide the impression of sequence, and to break up the flow of her prose with non-sequiturs. In this case, the numbers are an essential part of the spell, the glamour used to dazzle the reader's senses. But they are also seductive and enticing, to the point that it scarcely matters whether they are only an illusion. In this collection, on the other hand, the use of numbered and repeated poetry held a spell together and stopped time (Jarman, 1992).

Due to the chaotic style of many of Graham's poetry, she frequently employs this method of numbers to bring a sense of unity once again. To emphasize that, there is order inside a poem that is broken apart.

As in her other poem, "Self Portrait as Both Parties," which is composed of nine numbered sections linked together by coherent numbers."1 The cut flowers riding the skin of this river. 2 Dallying, dallying, wanting to go in." (Graham:1987,14).

However, the significance of the word "glance", in "Orpheus and Eurydice," is emphasized by the multiple times it appears throughout the poem "now the glance reaching her shoreline wanting only to be recalled, now the glance reaching her shoreline wanting only to be taken in," (Graham,1987,17). It looks like the poet uses one glance to establish a sense of order and steadiness throughout the poem. Even if the poem's disorganized structure has left readers feeling confused, this quick look at it will put their thoughts back in order and give them a renewed sense of perspective. After reading the entire poem, they will come to this conclusion.

In addition, Graham's other poem, 'Self-Portrait as Hurry and Delay', is inspired by Homer's The Odyssey tale of Penelope, Odysseus's wife. Penelope is under pressure to remarry one of the suitors since she is expected to become a widow if Odysseus does not come back from the Trojan Wars. She expresses a desire to postpone marriage to complete her weaving project and receives approval to do so. She takes out what she has woven each night to get a move on things. This works out well for Odysseus in Homer's tale; he and Penelope are reunited once he returns, and the suitors are banished. Despite Graham's reuse of the same tale, the poem's "plot" rarely repeats itself, emphasizing the flexibility and freedom that comes from improvising on a predetermined outline (Taylor, 2000).

In particular, a similar 'Gesture,' "Hurry and Delay" consists of twenty-three sections that are numbered and organized in the same way. Penelope's skill at shaping the narratives of her life after Odysseus's departure and the tapestry she unweaves are both examined. Once again, Graham alters the story from within, rewriting Penelope's narrative within the framework of the classic tale from the point of view of another unclear third-person narrator who enables the reader access to Penelope's mind (Taylor, 2000).

Despite the chaotic description of the poem, the order is found in this line: "the threads running forwards yet backwards over her stilled fingers." The use of the word "thread" throughout the poem serves to unite its many parts and provide them with a sense of solidity. What this does is tie everything together.

The argument that "threads" is the term that unifies and organizes the entire poem is supported by another line like "the threads carrying the quickness in on their backs."(Graham,1987,50) and " It is his wanting in the threads she has to keep alive for him,"(Graham, 1987, 51). The entire appearance of the shattered poem is transformed by the simple repetition of one phrase. More than that, it is a reflection of the butterfly effect, which says that something as little as a butterfly flapping its wings may cause a cosmic storm. This seemingly little word brings coherence to an otherwise chaotic poem.

In her book "Chaos and ordered complex dynamics in literature and science," Hayles argues that chaotic systems conceal profoundly organized patterns just under the surface. In this sense, chaos is not chaos at all, but rather controlled instability. "Is he awake?" (Graham, 1987, 11) this question runs through the whole poem of "Description," in one way or another. As if Graham wants her readers to still be awake, she gives the poem a sort of suspicion. She wants them to keep thinking about the same subject and not get lost due to their confusion because of the instability of the poem. At this point, one can find order in the repetition of the same question, which reveals the poem's unity.

However, Hayles (1990) points out that an attractor may be thought of as any point within an orbit that appears to draw the system toward it. Therefore, the poem's title, "The Lovers," draws attention to the poem's subject matter. It clarifies the impression the poem has on the reader at first glance. The title serves as a tie that binds the poem together and provides it with a sense of order. The poem has a disorganized form, yet its content is well-structured.

Additionally, the order may be seen in the phrases that are repeated, such as "Here is the glance, between them, quick, the burning. Here is the glance afloat—on the back of what, dear nothingness? "

(Graham,1987, 64) Graham uses the same lines or words over and over to make sure her readers get the point and keep their attention on the same thing.

Another poem that shows how the butterfly effect is applied is "Pollock and Canvas". Again, the title of the poem reveals the meaning of the whole poem. Also, a little change in the second part of the poem, in which Graham uses consequence numbers between lines, gives a sort of order to the fragmented poem. "1 Here is the lake, the open, he calls it his day; fishing. 2 The lake, the middle movement, woman's flesh maya." (Graham, 1987, 82-83)

While reading Graham's poems, from their structure to their subject matter, one can find that they are full of disorder. She writes as though she had a puzzle to solve and she wants to show her reader that order can be formed out of chaos. Everything about this collection is a mess, from the title to the picture of a half-naked woman on the front cover. So the reader isn't sure if she means external forms of beauty or inner content. She is such an intelligent poet that she is able to disperse her readers to attract their attention, and then she brings them back to the safe side of order. She neither let them go far in confusion nor let them stick to order. She has complete control over her readers. She speaks to experts rather than the general public.

CONCLOSION

Due to the fact that the entire world is in disorder, order can be restored. However, the world regards chaos as the force that drives a system toward a more complex form of order. This instability will eventually give way to order. The meteorologist Edward Lorenz in his theory, chaos theory, came up with what is now known as the butterfly effect, a central idea of chaos, to explain how a small change in one state of a nonlinear, deterministic system can have big effects on another state. In a similar manner, poets employ unformed poems and disconnected lines to demonstrate that a fragmented, disorganized poem has a spark that brings order back to the entire poem. The research uses this theory to show how Graham's The End of Beauty mirrors the idea that there can be balance and order even in the middle of chaos. Most of Graham's poems end with ellipses, dashes, and other types of open punctuation to encourage readers to think more about the main theme. She experimented with the form to write long poems with missing words and enjambment in numbered stanzas. Her poems often include fragmentation and confusion to convey a sense of chaos.

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