

Patterns of Being

Volume 2 - Exegesis

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Submitted for the degree of
Doctor of Philosophy in Creative Writing

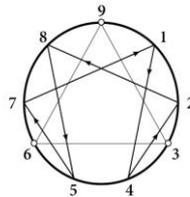
Discipline of English
School of Humanities

University of Adelaide
September 30, 2013

Volume 2 – Exegesis

Patterns of Being:

Complexity in the verse novel and the process
of creating its structure



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Abstract

Exegesis: Complexity in the verse novel and the process of creating its structure.

Hilda Doolittle, most often referred to as H.D., published the award winning verse novel, *Helen in Egypt*, in 1961, just prior to her death. She used the Greek myth of Helen of Troy to recount three versions of her own psychic journey towards individuation, focussing on 'self-remembering', Jungian integration of the masculine and the feminine principles, and Hermetic wisdom. H.D. saw a vision on a wall in Corfu in 1919 that she called 'the writing on the wall' and asserted it was an 'illustrated poem', but Sigmund Freud diagnosed it as a symptom of megalomania in 1933-34. H.D.'s account of 'the writing on the wall' in her book, *Tribute to Freud*, if approached as an 'illustrated poem', explains H.D.'s use of a geometrical apparatus to be applied to the process of writing. The apparatus might well be the enneagram that was first introduced to the West by G. I. Gurdjieff in the early 1900s. Physicist A.G.E. Blake's book on *The Intelligent Enneagram* explains chaos theory, microscopy, self-remembering and recurrence in the context of applying an enneagram to understand a process. Adalaide Morris observed chaos theory in *Helen in Egypt* but could not explain how H.D. understood this some ten years before it was accepted science. Charlotte Mandel's interest in H.D.'s reflexive attention to 'focus', based on the microscopy of her grandfather, takes on even deeper significance when microscopy is shown to have a similar process of focus and perception as is applied when using the enneagram. Katherine Hayles acknowledged H.D.'s insistence that she used 'templates' for the recursive patterns in her poetry without being able to elaborate on where such templates came from. Rebecca Rauve's research into Gurdjieff's Rope Group tells how his methods were effective in increasing the productivity of many women writers in the 1930s but his methods are not explained. A. G. E. Blake explains that Gurdjieff's enneagram can demonstrate the process of dramatic progression. I found it provides a useful method for structuring a complex process that crosses paradigms and dimensions of time. Therefore it was used for the structural edit of my verse novel, 'Patterns of Being'. Application of the enneagram provided a fresh interrogation of my intent. It helped me find order in the 'chaotic' layering of concepts from my research that had influenced my writing, such as O. M. Aïvanhov's concept of justice, Emma Jung's 'The Anima as an Elemental Being' and Gilbert Simondon's 'Transduction'. This method helped me progress to a suitable resolution within a non-traditional form.

Thesis declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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Acknowledgements

I would like to thank Jill Jones and Heather Kerr for their supervision of this project. Jill Jones has focused on the major creative work and Heather Kerr has focussed on the exegesis. In regards to the exegesis, I am indebted to Heather Kerr for her consistent support throughout the project. Her direction has always been considered, concise and effective. From the beginning, I could tell that she had actually read my previous poetry and had a valid sense of what motivated me to do the project. At a few pertinent times she was able to help focus the project without squashing my 'big picture' curiosity. As a result, I have always enjoyed the process and I have learnt more than I could have anticipated. I am grateful to have had such a dedicated professional to guide me through this process.

I would also like to thank Sylvie Blair at BookPOD for reproducing the figures for the exegesis with a sense of aesthetic balance, patience and attention to detail which was a tremendous support to me in the final weeks of preparing the work for print. Thanks also to William Harley and Son for printing and binding the manuscript.

Shambhala Press have kindly allowed the inclusion of diagrams from A. G. E. Blake's book, *The Intelligent Enneagram* (1996). Anthony Blake's ability to explain the relationship between physics and esoteric beliefs was invaluable in understanding H.D.'s poetry and encouraged me to experiment with the enneagram as an editing tool.

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