

Moving Poetry: Representations of the Filmic Mode

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**Abstract**

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The Imagist tradition of Western poetry has long determined what is considered acceptable in the literary sphere. As the film genre has grown, more and more poets have modified this literary movement from static depictions of the image to more active representations. This paper explores the work of a few of those poets alongside literature that describes the various ways in which we may read and interpret the filmic mode within the literary arts.

### Moving Poetry: Representations of the Filmic Mode

In undergrad, I wrote a paper about Jorie Graham's "filmmaker eye" and how she deliberately slows down narrative time to zoom-in and focus on the small details within her poems to highlight the meaning they hold. Her education in film and the cinematographic scale and sense of her work is what originally inspired me to write that essay. In recent years, the concept of the "filmic mode" has been more evident in poetic works that I have come across and I had yet to see much critical writing to validate my recognition of this style of writing. During my initial research of the subject, it seemed no one had noticed the way film had influenced poetry let alone how writers might try and elicit a filmic sense within their work. Now I have learned that that is not the case. What I'd like to do here is identify some of the aspects of filmic writing that have already been described and relate them to working, contemporary poets. To do this I will first describe the three variables of filmic modes in literature that Christine Schwanecke writes about: what, how, and where. Then I will reference some essential qualities of film as identified by well-known film directors and thinkers. Finally, I will offer a few examples using the characteristics, as described by Schwanecke, to identify the filmic mode and consider how these poems emulate film as defined by some of film's giants.

In "Filmic Modes in Literature" Christine Schwanecke lays out her own groundwork for interrogating the techniques of film as they are found in the literary arts. The three questions we are instructed to ask when assessing literature for filmic qualities are "what," "how," and "where;" "what" (Schwanecke 275) being the largest category defined by the manifold technologies, materials, semiotic systems, social factors, institution, and products that categorize the cinematic medium. More specifically, what may be identified as filmic can be anything that refers to, for example, the technique of zooming-in on a subject to the tropes of the horror genre

or the projector used in a movie theater. Let's take a look at the first few lines of Robert Hass's "Heroic Simile" for some examples:

When the swordsman fell in Kurosawa's Seven Samurai  
 in the gray rain,  
 in Cinemascope and the Tokugawa dynasty,  
 he fell straight as a pine...(Hass)

Here, there is specific reference to a director (Akira Kurosawa), a film (Seven Samurai), and a film-making process (Cinemascope) which are features that would be included in the categories of technologies, social factors and institutions, and specific media products. This is enhanced further when at the end of the poem "a man and a woman walk from the movies" which contributes to the category of social institutions. If we were to analyze this poem for its filmic qualities, we have now identified where to find them justifying why we would read it in the filmic mode to being with.

The next step is to consider "how" this filmic quality of the poem may be realized. Schwanecke uses a theory from Irina Rajewsky to reveal how the mode of film may be integrated into literature (276). The two possibilities illustrated are "reference" and "contamination". The direct mention of a film in a poem (like Robert Hass's mention of Seven Samurai or, as we will analyze in more detail, Monica Youn's epigraph and note about The Passenger) or evocative, simulated reference (like will be described in Pinsky's "Shirt") may constitute how the filmic quality of a poem is realized vis-à-vis reference. Further, these

references may be explicit (like in the case of Hass and Youn) or implicit (like in the case of Pinsky). As for contamination, according to Rajewsky:

[T]here is...no 'conventional' narration anymore; literary narration is elementarily shaped by the application of filmic ways of expression. There is no 'just' the reproduction, evocation, or simulation of single filmic elements; rather, prescriptive and restrictive rules of filmic narration are applied at all times within the literary text. (Schwanecke 277)

A poem may be "contaminated" by filmic ways of expression in two ways: 1. through "translation" which applies the rules of filmic craft to a piece of literature, or 2. through "partial actualization" which would occur when a poem or piece of literature intends to use film craft "congruent to the rules of literary expression" (Schwanecke 277-78). For poetry, we might understand contamination by translation as applying the rules and considerations of filmmaking's "expression, production, or reception" (Schwanecke 277) to a poem. This sort of contamination will be further explored in Jorie Graham's "Fission" which regularly connects moments happening on a screen to moment happening in the theater in such a way that they might be read as cinematic when happening within the narrator/speaker's mind. On the other hand, Youn, using numbered stanzas which could be said to mirror the numbering/ordering of scenes in a storyboard (something that might have been especially useful when Antonioni was constructing the long, choreographed shot from "The Passenger") would be considered contamination by (partial) actualization of film because it uses trans-medially congruent film technique as poetic expression. Robert Pinsky's "Shirt" can show how a poem may be contaminated like when he

describes, from the viewpoint of a witness, how a young man held the girls of the Triangle Factory fire over the ledge of the building and dropped them:

The witness in a building across the street  
Who watched how a young man helped a girl to step  
Up to the windowsill, then held her out

Away from the masonry wall and let her drop. (Pinsky 53)

The sense of viewership is invoked with the use of a witness. We are now situated alongside, if not directly inside of, this witness. From here, just as a camera might, we cut to (as directed by the line break) a shot of the young man helping a girl step up onto the windowsill and hold her out. Then, with a dramatic pause as would be merited in this scene, and signaled by a stanza break, we watch the moment of release when the girl is dropped. The falling is tangible and visible, verbally and graphically. This translation through partial actualization works by invoking a POV and an intentionally dramatic form to exaggerate the narrative action of the poem. Not exclusively filmic, the POV and attention to form are shared between mediums and capitalized on by Pinsky. This comparison to the filmic mode might also be strengthened when one considers the short film made by The New Yorker which includes various celebrities and artists (including Robert Pinsky) reading the poem "Shirt" aloud, interspersed with cinematic imagery. Even during the section of the poem above, as it is read aloud, wooden figures are used to show the actions in dramatic fashion, as described by the poem. It is clear in this visualization

that the content of the poem holds enough filmic rhetoric to be translated into a graphic representation; almost like reverse ekphrasis or an adaptation.

Finally, we are left with “where” these filmic techniques can be found which is practically everywhere. Schwanecke gives a more exhaustive list, but I will identify techniques found grammatically, formally, compositionally, and in the diegesis of the poem. As we have seen already, the literal mention of a film in Hass’s “Heroic Simile” and the formal considerations for dramatic effect in Pinsky’s “Shirt” reveal a few places within a poem where such filmic techniques can be found.

Another question I might address before citing specific examples of this filmic mode found in poetry is the necessity for this kind of interpretation. In the last hundred years (or so), the moving image has come to dominate the visual artistic field. With smartphones and the digitization of media, our perceptions have been altered to account for this rapid succession of images. The way we think and create is being informed more than ever by the moving picture. Ekphrasis has found a strong enough foothold in the literature, but only recently has this practice of “verbal representation of graphic representation” – James Heffernan’s definition of ekphrasis – been applied to the world of poems as inspired by film (299). Because of this relatively new way of engaging with multiple mediums, I find it prudent to consider how it fits within the existing schema of ekphrasis. While not the primary goal of my writing, I hope that by explicitly recognizing these poem’s relationship to the ekphrastic style, a broader understanding and appreciation of how graphic media informs the way we write may emerge.

Without going too far into the theoretical debris of the specifics of cinema, I want here to discuss two of its features. These are features of other arts as well, but the film is

particularly accountable to them. Primo: photo-fragments of nature are recorded; secundo: these fragments are combined in various ways. Thus, the shot (or frame), and thus, montage. (Eisenstein 3)

A film, according to Eisenstein, is built in such a way that images may be strung together in the perfect sequence to create what is called a montage. While not always true with poetry, a poem will most often consist of images. In the case of a poem that references a film, it would seem like an impossible task to avoid the creation of an image. Nevertheless, images and the relationships of those images are a vital part of both film and poetry.

Feeling the rhythmicality of a shot is rather like feeling a truthful word in literature. An inexact word in writing, like an inexact rhythm in film, destroys the veracity of the work. (Tarkovsky 120)

Rhythm in a poem may come from a number of places. The syllables in a line, like beats in measure, can provide tempo and pacing; the line breaks and stanza breaks may suggest breath, syntactical turns, or meaning; word choice can provide rhythm and music especially when considering their placement on the page. Rhythm in film, as Tarkovsky describes it, has an element of spontaneity. It comes out differently with each director through the editing process. It is the distortion of film-time between each scene. If a director is successful in managing the “time-pressure” of each scene against others, the audience will naturally fall into the rhythm of their film (Tarkovsky 120). As we can see, the similarity of elements between film and poetry

continue with attention to the musicality and/or pacing within each art form. Being shocked, soothed, or excited is a calculated effort.

Through explicit reference to her source material, Monica Youn, in the poem “Blueacre,” invites the reader to interpret her poem with a sense towards the filmic mode. The detailed, yet impartial, description of the penultimate scene of Michaelangelo Antonioni’s film *The Passenger* catalogues the movement of the scene as it plays out from through the window of David Locke’s hotel room. In this example, we may examine how Youn provides rhythm, as described by Tarkovsky, compositionally; and imagery, as described by Eisenstein, formally:

1. The hotel room window is large, seven feet tall by five feet wide, extending down to the floor. It opens inward, two casements with four windowpanes per side. The window opening is nearly a foot deep, painted white, stucco over cinderblock. (Youn 50)

From the start, each stanza is numbered. This will provide a metronomic beat, a counting from one shot to the next. The rolling of a tape, the numbers on a storyboard, cyclical, metronomic. These are the photo fragments, the nature. The first feature of film is being recorded.

2. A grille of wrought-iron bars protrudes outward from the frame as if to allow for a window box. The bars feature the occasional decorative touch—finial-like ornaments where they intersect, and a scrolled-iron flourish at the sill. The lower bars may once

have been a Juliet balcony, but at some point, a second set of bars was clamped on top. The bars of the top half don't line up with the lower half. (Youn 50)

From now on, the second feature of film is also in play. Each event is combined with the next, the rhythm is taking place. It's important to know that the numbering of the stanzas does not imply the number of shots in the scene as the scene is one long shot. Rather, the numbers are counting the events within the scene in the order which they occur. From this vantage point, the poem refuses bias (like a camera). Events simply happen. The methodical tone lulls one into a daze and when you are ready, you may enter the moving-image.

3. The wooden sashes of the casements have been painted a dirty cream, backed by faded, pink foulard curtains. (Youn 50)

In this penultimate scene of "The Passenger" the camera travels from the door of a rural Spanish motel room to the exterior of a barred window of the same room. In the process, the camera captures a number of events that happen just beyond the grated window. Mesmerized by what is happening outside the window, the slow zoom seems to happen without our noticing. As the title "Blueacre" would inform us, this is a fictional plot of land and as the poem reveals, it contains a swath of fictitious ornaments. The numbers before each stanza also work to catalogue each ornament, to count and label the values that this land might hold. As the count grows higher, the ornaments begin to interact with each other complicating the scene. This plot of land is no longer easily characterized by its individual parts. But even as the numbers that precede

each stanza start to melt away, the cataloguing continues, the roll of the camera begins to quiet, we enter into the picture and the scene unfolds.

18. Your lover turns, and, with conspicuous slowness, continues walking away, head and arms hanging down.
19. The little blue car crosses close behind her, the red word ANDALUCIA now visible on its signboard.
20. Your lover passes out of sight to the far left. (Youn 51)

In the theater, the place where you are meant to disconnect from your physical self, connect with the characters and their narrative, is *your* lover that turns, and *your* lover that passes out of sight. We are asked to embody David Locke (or even the camera) and take in the events happening outside the window just as he would, moving closer and closer to what has been just behind us (he has been running away for some time). However, we are always kept, even in the most crucial moments, a camera's distance away.

58. A woman calls out in Spanish.
59. The sky now visible above the arena wall.
60. The camera has moved outside, passing through the bars of the window frame. (Youn 53)

By this end of this long shot in the film, it is discovered that David Locke is dead. The audience is forced to consider the perspective they have just taken on multiple levels. Once it is

realized that the camera has passed through the bars, the perspective of Locke is no longer viable, so whose perspective have we, the audience, taken? The evocation of such dilemmas as spectatorship, direction, editing, and filming techniques reveals the multi-modal conversation being had between “Blueacre” and *The Passenger*. In the poem, one is left to wonder what does this all add up to? From the perspective of a property surveyor, we’ve got a sense of the goings-on of this crop of land, not an unimportant element of the poem given the extensive focus on the construction of the hotel room window, the old arena, and the landscape of dust and sky (Youn 50). Could this be a visual record of a property walkthrough? But that doesn’t adequately account for the mention of “your lover” throughout (Youn 51). Youn seems to be presenting the argument that this landscape has a life of its own, that it’s more than the sum of its parts. While we can account for all the specifications when analyzing the value of a piece of property, maybe what is happening outside of the window will provide us with a better understanding of its character. In the case presented, the unbiased camera provides the suitable lens through which to describe two poetic images: one of exchange and one of experience.

Through the mingling of filmic attention to time and the editing practices that make this time felt, Youn’s poem exemplifies how the experience of a scene may influence a writer to imbue their work with a certain cinematic quality. In rendering the scene through a different medium than its original, Youn showcases captivating similarities between the two both superficially and theoretically. The image of a barred window in text versus a barred window on screen present two different arguments, especially considering the context of their respective narratives. They must be dealt with differently from the stance of the author, but the time spent on the image must be fully considered in either medium. Furthermore, the focus of the poetic lens, movement between images, and the counting up as a way of traversing time takes much

from the way the camera had been moved in the film. And it takes much from the practice of editing: selecting the proper elements of a shot and how long they stay in frame.

In order to reveal the ways that Jorie Graham's poem "Fission" may be read in a filmic context I'd first like to re-introduce *what* features of film are being imitated. First off, the many references to light, the projector, and the movie screen well constitute the category of technologies and materiality. The poem begins, as a screening in a theater might, from the light of the projector landing on the movie screen ("The real electric lights light upon the full-sized / screen") (Graham 99). This is an explicit reference to the technologies of film in the grammatical sense, and contamination by (partial) actualization of film in a compositional sense, as this moment occurs as the first moment of the poem. The starting of a narrative by way of lowering the lights and turning on a projector is exclusive to the filmic mode and here is being utilized across mediums producing a similar effect. Further along, the imagery of the theater's technologies is referenced again as "a corridor of light / filled with dust / flows down from the booth to the screen" just after the titular Lolita is first seen by Humbert Humbert on screen. Both of these events constitute a kind of witnessing or discovering that will be explored further through the work as the protagonist with *witness* history and in doing so *discover* something about the world (Graham 99). Formally, Graham's poem is written with alternately indented lines which might be argued to replicate the perforations on a film strip. It seems a minor element in the comparison of this poem to the filmic mode, but nevertheless a potential instance of identifiable influence.

The semiotics of the film are found in the poem, again, grammatically with specific reference to *mise-en-scene* and film language. In a frenzy of action on the first page of the poem,

there is a man who, during the film, runs down the theater aisle asking for the attention of the patrons, and after arriving at the front of the theater, calls for the sound of the film to be cut:

a man comes running down the aisle  
 asking for our attention  
 ...  
 as he screams to the booth to cut it, cut the sound,  
 and the sound is cut... (Graham 99-100)

This action is interrupted by the action of the mother on-screen “screeching like a grappling / hook” (Graham 100). The instances of sound, both in the diegesis of the film and the diegesis of the poem constitute an element of the language of film through contamination by translation. Sound, especially music, is a shared element of poetry and film. The music of a poem makes itself known grammatically, through the literal reading of poetry, and formally, through rhyme and meter. In this way, the reference to both the sound of the film and the sound of the character alerting the theater, inform the reader to apply a filmic interpretation to the poem, as well. Additionally, these conflicting sounds offer a heightened tension that reaches beyond the page of the poem and even beyond the temporal space. The voice of the film, the man in the theater, and the voice of the past/present narrator all exist together but inform us in different ways. This could be compared to the way information is shared in a film by way of a narrator, internal monologues, dialogues, or other diegetic sounds.

Because of Graham’s references the houselights and the projector explicitly in the text while also implying the location given the series of event that occur like the watching of a film

“on screen” (Graham 99) it is obvious that “Fission” takes place, primarily, in a movie theater. This institution, along with other social factors present in this locale, is a simple enough reason to justify a filmic reading of the text. It is important that the audience is aware of the practice of watching films in a theater and can recognize the quintessential details of such an experience to appreciate the sensory effects that occur throughout the poem. “So that as the houselights come on—midscene— / not quite killing the picture which keeps flowing beneath,” one is able to visualize the strange apparition “of image-making dots licking the white sheet awake” (Graham 99-100).

Not only does the use of the film *Lolita* have metaphorical importance in the poem, it also contributes to being a specific media product and fits into the final category of what might encourage a reader to make critical observations as if viewing a film. If unfamiliar with the plot, it might be less obvious, but references to the year (“Its is 1963”) (Graham 99), and to memorable plot-points including when “she lowers the heart-shaped shades” (Graham 100) be ample enough clue to the film that is being portrayed. This plot is then played out in partial completeness on the screen during the announcement of JFK’s assassination. Immobilism, choice, and likeness are all wrapped up in the narrative of the poem as well as the narrative of *Lolita* which end up mirroring each other as the strain of each narrative acts according to their own time-lines in the poem. All of these examples provide ample grounds for the reading of “Fission” with an inclination towards the filmic mode.

In “Fission” a young girl sits in a movie theater watching Stanley Kubrick’s *Lolita* during which a man runs in to inform the audience of John F. Kennedy’s assassination. Throughout the poem the audience witnesses the events unfold through multiple points of view and at various speeds. The tempo at which these events occur are in accordance with the introspective weight

that they hold during the remembering of the moment by the poem's narrator, and function as a form of internal pontification of the event. The shared temporality of the poem calls to mind elements of flashback as well as voice-over narration. Both of which have found a home in the world of film. In addition, the POV of the narrator (past and present) and in turn the audience are complicated by the turns and shifts in the ordering of events.

The consistency of the time that runs through the shot, its intensity or 'sloppiness', could be called time-pressure: then editing can be seen as the assembly of the pieces on the basis of the time-pressure within them. (Tarkovsky 117)

There are multiple "pressures" that guide the temporal rhythm of the work of Graham's poem. There is the way in which Stanley Kubrick's *Lolita* is playing on the screen, the man from outside attempting to spread the news of Kennedy's assassination whom is repeatedly lost in the narrative as the speaker's attention is redirected, and the influence of the future narrator's recounting of the events of the poem. Graham begins the poem looking through the eyes of the protagonist, a past self, as she watches the scene of Lolita in her yard meeting Humbert Humbert for the first time. After this scene is set, the speaker takes a step back to analyze the mood in that moment:

Everyone in here wants to be taken off

Somebody's list, wants to be placed on

Somebody else's list.

Tick. It is 1963. The idea of history is being  
outmaneuvered. (Graham 99)

Still in the present tense, the information of the text turns into that which would normally be unknown to a person in the present. If not a distant future speaker, it must be an omniscient third-person, at the very least it is not our protagonist in her seat. This filmic rhythm is baked into the pressure of the poem and flows naturally within the scene. The maintaining of the present tense works to achieve that function, to give us the information we need to know (the setting, the year, the foreshadowing of a significant event) in a logical, rhythmic degree. Transitioning from the perspective of the young girl in the moment of the poem's happening to the future/omniscient narration of the poem would become stilted if they were written as asides or written in after stanza breaks. The smoothness of these transitions emulates that of a film reel, one image after another, at great speeds, time and rhythm in sync to deliver meaning. This narrative structure, also, is in line with Andrei Tarkovsky's idea of "rhythm" as it applies to film language:

The distinctive time running through the shots makes the rhythm of the picture; and rhythm is determined not by the length of the edited pieces, but by the pressure of the time that runs through them (Tarkovsky 117)

The push and pull between past and present compress time in a way that drives it forward. Graham speaks of "forwardness," of history being "outmaneuvered," and alternatively

of “immobilism” and the “ever-tighter...layers of the / real” which in their compression and association never let the temporal flow of the narrative stop. And the film continues to play.

But not only is time pressurized by the narrative elements of the poem, the point-of-view is complicated by the many shifts between future and past narrator. Throughout the poem the perspective of the speaker is challenge by an alternate self, presumably the author’s voice, bleeding into the poem to inform the reader of what was experienced, but maybe not understood at the time.

Where the three lights merged:

where the image licked my small body from the front, the story  
playing

all over my face my

forwardness,

where the electric light took up the back and sides,

the unwavering houselights,

seasonless... (Graham 102)

Jorie Graham presents the external perspective of her speaker-self experiencing the flood of lights from a film screen and inside a movie theater. Within this moment, we can recognize the lights as a mirroring of the multiple sources of stimulus the speaker is experiencing – as the film continues to play (“forwardness”) (Graham 102), relaying thematic information to the crowd, a man is shouting against it filling the movie theater with sound just as the space is filled with light, from all directions “unwavering” (Graham 102). Overtly visual, this functions as a

metaphor in the same way a film might choose to represent an off-screen event by a seemingly unrelated event on-screen. It is in this moment that Graham turns the focus onto the speaker-self to emphasize the light coming from all around.

To maintain the connection between film and poetry from moving in the reverse, I'd like to use the concept of point-of-view (POV) as it is described by film technique. Edward Branigan provides an instructional guide to how the POV shot functions in film, describing it as “a mechanism whereby we experience contemporaneously with a character” (Branigan 64). As Jorie Graham (and even Monica Youn) demonstrates, we are at the mercy of what the speaker wants to show us (just as the camera does in *The Passenger* and “Blueacre”). And what we are shown is functionally incomplete as it is a memory, and a memory of a stilted experience at that.

It is possible to vary or de-stabilise the POV structure in a multitude of ways. The result shifts the voice of the film and may lead the viewer into impossible time and space relationships. (Branigan 64)

What's impossible about the relationship between the past and future speaker in “Fission” is the realization of the events as they occur in the moment. The young girl in “Fission” is seemingly far more in tune with the implications of her surroundings, but only because it is her as the adult speaker recalling these events in the future, relaying them as poetry for the reader.

the immobilism sets in,

the being-in-place more alive than the being,

my father sobbing beside me, the man on the stage

screaming, the woman behind us starting to  
pray,  
the immobilism...(Graham 103)

As all the others act in accordance with their urges, the speaker is still, silent. Her perspective is conceptualized by the future self that co-narrates this event. This creates a complicated relationship with the subject/speaker's POV. How are we to address the concerns raised by the youth in the theater? Whose mind is working through the details of these occurrences? What are we to glean from this? Much like a movie we are challenged by the location of the camera and from who, where, and when the voice outside is coming.

Moreover, since our conception of 'character' in a film is itself a coded construction..., the POV structure may best be understood as an adjunct to that system, in effect, pointing to the presence — the existence — of character. Variation, and even subversion, of the POV structure is, therefore, a device through which our perspective on character is altered and even, at times, challenged. (Branigan 64)

A final note on this discussion of the filmic mode as it is found in poetry calls back to my brief mention of ekphrasis, above. The nature of this comparison of mediums has required a larger focus on why this material should elicit a filmic reading at all, but the element of ekphrasis have been present throughout. I have spent more time describing the ways in which some poetry may be regarded as filmic instead of the ekphrasis of film as it seemed obvious enough that a poem inspired by or recreating a scene or fragment of a film to already be considered ekphrasis.

But, to clear up any misunderstandings of the ekphrasis definition (as there are many ways to write and understand an ekphrastic poem) I have referenced the definition coined by James Heffernan that ekphrasis is the “verbal representation of graphic representation” (300). As he describes, this creates a useful distance from ekphrasis being conflated with pictorialism or iconicity (Heffernan 300). In a simpler way, it is “one medium of representation [used] to represent another” (Heffernan 300). As this essay has shown, poetry will sometimes borrow film-specific techniques to achieve this representation, and while ekphrasis was not the primary subject of this essay it was an underlying due the nature of this trans-medial exploration. What he calls the “metamorphic power of film” (Heffernan 48) is drawn out by the written word, providing a story for the moving, changing pictures.

...ekphrastic poetry turns the work of art into a story that expresses the mind of the speaker...(Heffernan 48)

In the two detailed examples provided, it is the internal state of the protagonist/speaker that takes control of the narrative. Youn reveals a scene, places us in it as if we were the protagonist, David Locke, and removes us by introducing the camera; Graham starts the reel of history in the movie theater, points us towards the action, and implores us to watch. Even in the short example of Pinsky, there is a spectator whose eyes we are given, briefly, the ability to look through along with their inner thoughts. And so, the story is born.

Contemporary poets and filmmakers alike contend with the image diligently. In terms of craft, poets rely more heavily on the choice of words and how they are used to illuminate the image of the poem in the reader’s mind. But, as we have seen, they may also borrow elements of

craft from the filmic medium. By referencing film in explicit and/or implicit ways, these poems represent a style of poetry that interacts with the filmic mode and encourages us to read them as such. This kind of trans-medial communication opens up new ways of interpreting art of the modern day. A relatively new way of understanding these works, the interpretive and comprehensive tools that come with viewing art through alternative lenses will continue to offer novel perspectives of their conceptions, subject matter, and meanings.

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