

**LATIN AMERICAN LANGUAGE POETRY, THEMES AND TECHNIQUES:
A RENEWAL OF POETIC DISCOURSE IN POST-MILLENNIUM AUTHORS**

A Dissertation

by

NANCY W. DE HONORES

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Chair of Committee,	Eduardo Espina
Co-Chair of Committee,	Stephen Miller
Committee Members,	Alain Lawo-Sukam
	J. Lawrence Mitchell
Head of Department,	María Irene Moyna

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ABSTRACT

Latin American Language Poetry, Themes and Techniques: A Renewal of Poetic Discourse in Post-Millennium Authors provides a study of Latin American poetry with works from the second half of the 20th and first two decades of the 21st Centuries. This study analyzes the works of David Rosenmann-Taub (Chile 1927), José Kozer (Cuba 1940), and José Morales Saravia (Perú 1954) to reveal the themes and techniques they utilize as tools in their labors. On the lyrical and literary level, the investigation provides a briefing of sound, identity, and the anabatic or ascension theory in relationship with their works and post-contemporary sociocultural endeavors. Additionally, it focusses on the new approaches and paths they take within their poetic styles and the new elements and components that characterize their works. While these poets are now considered under the Neobaroque style, their approach based on the crafting and molding of language accommodates their works under the umbrella of “Post-Millennium Latin American Language Poetics.” This fact renews poetic discourse in the field. The research establishes a theoretical frame to study the themes and techniques. It also presents a descriptive approach along with a concise poetry analysis of several works by the above-mentioned authors and renders a view of their evolution and accessibility of their works.

DEDICATION

I dedicate this dissertation to my mother and father, Blanca Luna Victoria, and Oswaldo Walasky; to my grandmother Ofelia, and my husband César. Also, to my youngest son Erick, who constantly encouraged my endeavors and rewarded my work with incentives from Madrid, Paris, Berlin, Beijing, Shang-Hai, Tokyo, etc. And, to Dominican religious Mother Angel, and Mother Katelyn, my Kindergarten and 3rd Grade teachers, respectively, who taught me persistence, discipline, and hard work can make a difference in life.

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All work for this dissertation has been conducted and completed independently by the author of this dissertation.

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CHAPTER I

PREFACE AND INTRODUCTION

The main goal and purpose of my research, *Latin American Language Poetry: A Renewal of Poetic Discourse in Post-Millennium Authors*, is to examine and reveal the themes and strategies used as linguistic and lyrical-literary tools in the works of Latin American authors, David Rosenmann-Taub (Chile, 1927), José Kozer (Cuba, 1940), José Morales Saravia (Peru, 1954), and their influence and effects on Latin American Post-Millennium poetry writings. Additionally, this research contributes to the lyrical literary field in three important areas: first, it provides a frame of investigation for themes and techniques in the works of the poets. Then it reveals new elements and components these writers introduce to Spanish American language poetics. Finally, it compels readers to observe how all these elements affect the naming, accessibility, classification, evolution, and understanding of the works of these writers in present contemporary society.

The main reason I selected David Rosenmann-Taub, José Kozer, and José Morales Saravia for this research is because their style and works parallel those of American Language Poetry that merged during the last decades, and which has crossed the threshold of the new millennium. While modern criticism considers and situates the above authors within the Latin American Neobaroque praxis, several poetic themes and techniques they utilize show a high proclivity towards a style that can be named Post-Millennium Language Poetry. This school of poetry first appeared as Language Poetry during the early seventies and has already been established as “a theoretical project

constructed through an explicit engagement with several competing theories of language and subjectivity.”¹

Two approaches can be applied to this way of writing: 1) A descriptive stylistic approach, where most Language poets find “sources of inspiration in politics and social theory, philosophy, psychology, painting, sculpture, film, dance, nature, daily domestic life, and other sources that one may perceive defined in association with the absurd.”

For example, the roots and twigs to make a basket (Morales Saravia), a cup of coffee (Rosenmann-Taub), and scatological issues (Kozler). Additionally, these poets emphasize a sense of ascension for humankind and the world, the influence of identity, and sound as rhetorical tools. Another approach is that they are: “Encyclopedic in their interests;” they are “likely to be ‘influenced by the works of their peers and cultural events as by any one ‘literary’ tradition.”² In their text, they show lack of stability (collage), fragmented syntax, anacoluthon, together with other strategies detailed in the respective chapters. And 2) The historical approach, perhaps the easier and most evident where Language Poetry passes the test of time, crosses the threshold of the third millennium and according to its prefix post³ is current and prevailing today.

These Latin American Language Poetry authors stand on a controversial side be it for the political or the so-called experimental style. Nonetheless, throughout the years

¹ See Michael Greer. “Ideology and Theory in Recent Experimental Writing or the Naming of Language Poetry,” (1989) 344.

² See Douglas Messerli in the PIP (Project for Innovative Poetry) at <http://pippoetry.blogspot.com/2013/02/language-poetries.html>. 6 September, 2016.

³ Abbas Gharib. “Post-contemporary: danger and opportunity”: Lectures at the Institute for Urban Studies in Architecture USA Institute, Verona, Italy, (1994) 15.

Language Poetry is getting more adept and has already gained the acceptance of the academy, as Marjorie Perloff asserts, “You can’t be oppositional forever, decade after decade.”⁴ In addition, critics assert that several American, Latin American, and European writers continue to find sources of inspiration and models in the traditional themes and techniques of the classical XVII Century Golden Age Baroque, and the avant-garde, which at times share similar elements with those of the so-called Neobaroque, and other times diverge with assertive constituents of Post-Millennium Language Poetry.

Chapter I presents the preface and introduction to the research with an overview of sound, identity, ascension, and the growth of the Neobaroque praxis, themes, strategies, and its development and exhaustion. It is assumed that the Neobaroque, as a contemporary school in poetics, inherited several traits from the Golden Age Baroque, the illustrious artistic and cultural phenomenon that reached its highest point of development during the 17th century in several countries of Europe, mainly: Italy, England, France, Germany, and Spain. In Latin America: México, Perú, and Colombia, it appeared as a transplant of the mother country (Spain) to the colonies. It is important to point out that criticism, as well, has been extensive and productive in defining the Baroque of the 17th century, and the Neobaroque of the last century; their style and existence became evident in poetry, literature, and most artistic areas, specifically in music, painting, architecture, and sculpture.

⁴Andrew Epstein “The Language Poets are taking over The Academy, but Will Success Destroy their Integrity?” in Verse vs. Verse. *Lingua Franca*, (2000) 49.

Chapter II provides an overview of Post-Millennium Language Poetry, from its beginnings as described in the L=A=N=G=U=A=G=E magazine during the 70s to present. It establishes a frame for the themes and strategies used in the study. It also includes themes and linguistic/rhetorical techniques, methodology, the criteria to study the order of appearance of the writers based on brevity, accessibility in obtaining their works, and their relationship to the Baroque/Neobaroque. The chapter relates some Latin American poets' works with those of United States American writers and their works, together with the themes and strategies both groups of authors employ in their poems. It also provides the reasons and the possibility of having the authors in this research considered as part of the group of American Post-Millennium Language Poetry writers, in view of their poetic and writing proclivity.

Chapter III provides the study, *David Rosenmann-Taub: Themes and Techniques and the Rhetorical Sound of Poetry*; it analyzes the poetry of David Rosenmann-Taub (1927–) the Chilean poet from Santiago de Chile. The research identifies the themes and techniques the author utilizes and the aural rhetorical sound of his poetry, together with phonic, rhythmic, visual imagery, and the conceptual within, while they are all linked, ingrained, and remain together. The influence of sound in Rosenmann-Taub's poetry is inclusive and is manifested in all his works. His musical works and his artistic drawings are included in this count. The chapter presents a multiple appreciation (of various poems) and the innovation of themes in the educational, cultural, and metaphysical aspects. In the linguistic field, techniques show grammatical, syntactic, and semantic challenges.

In addition, the analysis of two of Rosenmann-Taub's poems: "*Hipóstasis*" (Hypostasis) and "*El encargo*" (The Message) from his book *Auge* (2007), presents a detailed study in search of new themes. In the techniques and/or strategies, I present a lexical listing of terms and its deconstruction, together with serial repetition of consonants: /c/, /f/, /s/, and the phonetic path of "strong" vowel sounds /a/ and /o/ that run along the verse lines of the poems. The poetry of Rosenmann-Taub constitutes a heritage of talent whose themes and techniques contain a rhetorical combination of sound, symbols, and words with implications in language poetry vessels that relate to the Post-Millennium lyrical field.

Chapter IV presents *José Kozer: The Poetics of Memory, Identity, and Abundance*. José Kozer (1940–) is the poet of *memory*, *identity*, and *abundance* for his ability to begin or better initiate multiple changes in his personal and professional life, while preserving his Jewish-Cuban identity. Kozer attracts interest for the intense perception of his life experiences and the exuberance of his works. The themes and techniques he employs in his poems possess a rich "mother lode," an "exuberant abundance," that touches each aspect of and reference to art, from painting to music, to geographical surroundings, to love, which overflows from his experiences and cultural memory. They comprise a multi-referential linguistic and literary context: multi-places, multi-religious venues, multi-social and political sceneries that overcome classical limitations in his search for new ways of creative oral and written expression.

Similarly, it examines the facets of memory and identity, which constitute a dual station in Kozer's works. Identity claims: a) the struggle to overcome ancestral anguish

from his Jewish/Polish heritage (with memories of the Holocaust); b) his unceasing nostalgia for Cuba, his native land. The role that memory plays in his work is pivotal, and it favors: a) remembrances of his origins and filial bonds, causing a constant recalling to his identity; b) the ontological side of Kozer's works enfold a theological approach in thought, image, and Christian allusions to God, citations from the *Bible*, together with references to Hinduism, Jainism, Judaism and others, referring to ancient spiritual texts and books. These facts show elements of intertextuality: c) allusions to famous painters and paintings, together with contemporary musicians; d) depictions of nature in its landscape and products; e) his innovative theory of "dulcification," whose field involves the theme of love. This feature makes his works highly sumptuous and attractive.

The abundance of themes and strategies in Kozer's works covers innumerable areas and equals his inexhaustible production that briefly accounts for approximately seventy-four books of poetry from his beginnings to date. Still, rhetorical elements include metonymy, intertextuality, classical and popular allusions, fragmentation, "borrowings" from other cultures, and orthographic components (punctuation) visualized in question marks. Also, parenthetical phrases and expressions appear together with erasure, digression, and anacoluthon; this last element remains as one of Kozer's favorite rhetorical figures. Abundance in the production of José Kozer is an important characteristic of his work. Similarly, several of his poems go through lyric/literary

analysis. “*Sueño de una noche de verano*”⁵ (“Midsummer Night’s Dream”), a poem from his book *JJJ160* (2008) is reviewed in a detailed manner here. He mimics Shakespeare’s title of the comedy *Midsummer Night’s Dream* (1590–1597), but with a different story, meaning, text body, and scenery. In another aspect, there is a special turn and references to Asian poetry in Kozer’s works, especially Japanese and Chinese, which he translated indirectly from English into Spanish; this action has influenced his poetry at various levels. His book *Tokonoma* (2014) is a result of this endeavor.

José Morales Saravia: The Cosmogony of Anabatic Reasoning is the title of Chapter V in this investigation. Here, poet José Morales Saravia (1954–) explains his ideas about *anabatic*⁶ reasoning, which deals with the visible surface of things and nature. He asserts that his reasoning is frequently connected with *anabasis*, a sense of ascension, and quotes “. . . if we abandon the principles of profundity and make an ascension, that is an anabatic action.”⁷ Morales Saravia’s beliefs establish the idea that contemporary culture is basically constructed on “the existence of deepness;” this state causes human beings to search for answers in the depths, where only emptiness exists.

⁵ José Kozer *JJJ160*, (2008) 159-161

⁶ *Anabatic*, in Morales Saravia’s poetry, expresses a sense of ascension from the ground up. In Meteorology, it pertains to any upward moving currents of air. “Glossary of Meteorology,” in *American Meteorological Society* at: <http://glossary.ametsoc.org/wiki/Anabatic>

⁷ See Pajares at <http://www.librosperuanos.com/autores/articulo/00000000772/Creo-que-mi-estética-crea-una-tradición-poética> 13 May, 2015.

Deepness and depth associated with *katabatic*⁸ reasoning describes the world and its inhabitants frequently attached to depth. This action implies a constant effort to descend. This *descension*⁹ leads to a place where, in the author's philosophy, only emptiness exists. On the other side, *anabatic* reasoning is the act and fact of viewing and envisioning the world as it is—the world we all can see and observe, the world we all live in. The intensity of Morales Saravia's ideas produced this innovative theory that highlights this type of reasoning (ever-present but ignored) in the linguistic-literary field. He reveals this new approach through language. His reasoning becomes evident in the themes and techniques of his verses, described as the source of this new perspective that is totally based on surface and completely opposed to the traditional ontological interior view of human life.

Morales Saravia is the first author to establish his appreciation for the *anabatic/katabatic* relationship of human nature. He privileges and describes ascension and surface in his theory and these two facts sustain the basic principles of his works. Lastly, the chapter exposes Morales Saravia with his original theory of the *anabatic reasoning* applied to poetry, and its implications in urban surroundings, ecology, and the environment. For his original works, this Peruvian poet is highly appreciated and considered, especially for his unique poetic descriptions and language terminology. He

⁸ *Katabatic*, in Meteorology refers to low ground currents of air (OED). In poetry and rhetoric, the term *katabasis* refers to a “gradual descending” of emphasis on a theme within a sentence or paragraph, while *anabasis* refers to a gradual ascending in emphasis.

John Freccero notes: “In the ancient world, this descent in search of understanding was known as *katabasis*.” Thus, he endows mythic and poetic accounts to *katabasis* with a symbolic significance. In *Dante: The Poetics of Conversion*, (1986)107.

⁹ The OED is the *Oxford English Dictionary*. It defines *descension* as an act of moving downwards, dropping or falling; and as moral, social, or psychological decline.

has been compared with Baroque authors for the unequivocal *novo* “*culteranismo*” of his verses within a frame of contemporaneity. Morales Saravia is probably the only one among the authors in this research who accepts being classified as a Neobaroque poet. This study is an effort to get a better comprehension, clarification, and classification of the complexity of this poet’s works and his ideology.

Chapter VI renders the conclusion of the findings of this investigation in the thematic and strategic poetic devices that characterize the Latin American side of the poetry of the authors investigated, and the additional issues affecting its elaboration as described previously. The conclusion provides remarkable results in the linguistic, rhetorical, and lyrical fields. Besides the form and content included in the themes and techniques, it offers the singularity of author David Rosenmann-Taub in the areas of sound and other theological/universal elements, as well as the way it expands towards spiritual and several educational and media tools of communication. José Kozer and his works initiate new routes taking poetry to the pinnacle of language capacity for the abundance of themes and the skillful strategies used in the form and content of his poetry. The creative ideas of José Morales Saravia in capturing the physical (surface) and underworld of planet Earth and of human beings in his poetry open a significant field of research and studies for academics and non-academics with interests in poetics. All authors utilize and apply innovative styles to their poetry writing. Their works speak with unclear and difficult language; however, it is necessary to observe how, through a

conscientious analysis, the complexity of the poems becomes accessible to the eye, ear, and mind of the one who is ready to see, listen, and envision the mystery and reality of poetry and life.

Sound, the Soul of Poetry

*Man communicates by articulation of sounds, and
paramountly by the memory in the ear¹⁰
S.T. Coleridge*

Most of the words humans speak leave an echo in the air, the hearing of that echo shapes and fashions the *soul of sound*; that sound is the soul of poetry. Human senses, traditionally recognized by scientific sources, account for five categories: hearing, sight, smell, taste, and touch. Although many others may continue to be revealed by science and metaphysical studies, the traditional five are still the most visible and current. The sense of hearing is intimately linked to language and speech, because it perceives and senses the sounding of it. An implicit *corporéité* exists in the perception of sound, be it that it is produced, executed, and/or perceived by the human ear. It could be the human voice, the siren of an ambulance, or the murmur of the ocean waves; the resulting echo is the soul of that sound. In poetry that echo is the soul of poetry. Being, that the main point and perspective of sound is to communicate, the sense attached to this is hearing, and the mouth is the only physical organ of orality¹¹.

¹⁰ “Samuel Taylor Coleridge (1772-1834),” in *English Romantic Writers*, (1995) 607.

¹¹ Idoli Castro: “*En la emisión de la voz, la boca aparece como el centro de la oralidad y en ella se declinan el deseo y la carencia a nivel nutricional, erótico y lingüístico. Es la casa de la lengua. La boca concentra, pues, las tres fases*”

For the human voice, truly the mouth works as a delivering point of the message; however, to reach the mouth, sound has gone through several major organs of the human body; especially the lungs, trachea, pharynx, larynx, vocal cords, and glottis. Air is vital to accomplish its delivery through sound. The expression of ideas to learn, plan, organize, and execute comes through the human voice. Those ideas could have been also written in a book or a pamphlet, yet, there is always a possibility of recognizing the oral part contained in those elements. For many who are unable to physically articulate the sound of words, a hearing condition has probably been identified and/or diagnosed in their life's history. If the hearing condition is treated on time, speech and language will develop regularly in the child's brain. In the opposite case, deafness will occur, then speech and language will be permanently affected.

The sense of hearing is then a crucial element in a human being's development of language and speech. Sound, as an integrated part, must exist for language development, and it is through the physical combination of voice and hearing that parents teach language to their progeny. Although silence is important, there are three areas of sound that are vital: a) the sounds of the planet,¹² natural or inherent to earth: the murmur of

de la oralidad, tres fases vinculadas con esas nociones de deseo y carencia: órgano de la nutrición para colmar el hambre, órgano del beso en el deseo erótico y órgano de la palabra que traduce simbólicamente ese deseo y lo enmascara con las palabras. Además, la boca contiene la lengua, músculo activo en la deglución, en la caricia erótica y la fonación."

In "La oralidad en la poesía española contemporánea: Entre voces y silencio, una vía hacia el otro." <http://ejournals.library.vanderbilt.edu/index.php/lusohispanic/article/view/3264/1483>. 11 March, 2014.

Translation: In the emission of voice, mouth appears as the center of orality; in it, desire and shortage at the nutritional, erotic and linguistic level decline. Mouth is the house of language. Mouth concentrates, the three phases of orality, three phases linked with the notions of desire and shortage: it is the organ of nutrition to satiate hunger, the organ of the kiss in erotic desire, and the organ of word which transfers symbolically that desire and masks it with words. Besides the mouth holds the tongue, active muscle in deglutition, in erotic caressing and in phonation.

¹² For a more complete and conscientious study, see Carl Sagan's video *Murmurs of Earth: The Voyager Interstellar Record*. 1992; and *Billions and Billions: Thoughts on Life and Death at the Brink of the Millennium*, 1997.

rivers, oceans, the singing of birds, and all kinds of zoological beings, together with the sound of the wind through the trees, thunder, rain, storm, etc.; b) artificial sounds generated by humans: the sound of music, musical instruments, mechanical devices like motors of planes, cars, motorcycles. Also, electronic devices: computers, iPhones, iPads, etc.; and c) the sound of the human voice is important from the very early stages of life: the melody of a lullaby or a nursery rhyme in the mother's voice calms the baby, and that is how they learn to communicate to and with each other. Sound then, is everywhere and in everyone. It can be perceived easily unless exceptional circumstances prevent it. Therefore, writers and researchers have written and continue to write about sound, especially when connecting it to the lyrical and literary fields.

In poetry, sound can connect with phonological elements like rhyme, rhythm, alliteration, consonance, assonance, and tune. Another important connection is music and the phonetic aspects of the poems. During the last century, Robert Frost¹³ wrote about the *Sound of Sense*, meaning the special sounds and echoes that words and phrases make and the way they affect human perception. In his poems, Frost linked sound, rhyme, and rhythm to make his point, and endowed them with a higher sense and way of perception. In "Fire and Ice,"¹⁴ one of Frost's brief poems, the voiceless alveolar sibilant¹⁵ sound /s/, and the voiceless labio-dental fricative /f/ account for *ice* and *fire* respectively. The repetition of those elements creates the rhythmical cadence of the

¹³ Robert Frost (1874-1963) was an American poet, winner of four Pulitzer Prizes (1924), (1931), (1937), and (1943) Frost's "sound of sense" is a theory in which specific letters in syllables and sounds are used to express the subject of a poem in a visceral way. Then, the reader feels and hears the meaning of the poem on a deeper level. In "Robert Frost's Poems" <http://www.pulitzer.org/prize-winners-by-year/2016>. 2 February 2016.

¹⁴ *The Poetry of Robert Frost: The Collected Poems*, (1979) 220.

poem; it gives a special force and creates a momentum. Frost reads the poem all at once, the six lines are said plain, straight, but each word is treated individually. The echo left by the poet's voice resounds; the written text of the poem follows:

Fire and Ice

Some say the world will end in fire,	a
Some say in ice	b
From what I've tasted of desire	a
I hold with those who favor fire.	a
But if it had to perish twice,	b
I think I know enough of hate	c
To say that for destruction ice	b
Is also great	c
And would suffice.	b

“Fire and Ice” is a poem of contrasts; its main theme is that of destruction, however listening to the rhyme and rhythm of the poem, the message is alleviated. The poem is formed by nine verses (six of iambic tetrameter and three of iambic duometer) with *abaa* rhyme in the first four verses; the following five verse lines show the *bcbcb* rhyming. The rhythmical cadence mixes assonance with alliteration at the beginning of the first two line verses: /Some say . . ./, /Some say . . ./ . Then, assonance continues in the verses with vowel sounds combination /i/ and /e/. The poem sounds powerful, even in its brevity, especially when Frost recites it in a video/audio presentation. The poet selects *meiosis* and irony to minimize the possibility of an apocalyptic destruction. Another of Frost's admired poems is “Stopping by Woods on a Snowy Evening” (probably the most

¹⁵ See International Phonetic Alphabet Chart (IPA) revised, 2015.

popular). Here Frost's voice sounds grave and premonitory; assonance seems more intense, the last two stanzas of the poem read:

He gives his harness bells a shake
to ask if there is some mistake.

The only other sound's the sweep
Of easy wind and downy flake

The woods are lovely, dark and deep
But I have promises to keep
And miles to go before I sleep,
and miles to go before I sleep.

David Rosenmann-Taub, the Chilean poet, musician, artist, and one of the poets in this research, prioritizes sound in his poems. Interestingly as a musician he places rhythm in a top place in the construction of his poems. He shares his ideas about rhythm and music during one of the very few interviews that the poet gives to the press. This time with Chilean journalist Beatriz Berger, Rosenmann-Taub explains the reasons why his poetry is so much linked to his music and to his art. He says for him art is integrationist and complementary; it is a special manner to perceive and receive art from the world and to give his art back to the world in a constant interchange of artistic transference. He expresses:

*La expresión de una idea tiene su ritmo –que no puede ser sino ése–:
sin la unidad expresiónritmo [sic] no hay poema. Cuando es arbitraria
esta unidad, la obra no es artística. Es artificial . . . En mi cabeza no hay
separación entre la actividad musical, la actividad poética, y el dibujo.
Casi podría decirle que es como si escribiera en castellano, en dibujo,*

*en música. Jugando con los términos: dibujo con palabras o escribo con dibujos: cada obra tiene su ley: uso el medio que se ajusta mas a su expresión.*¹⁶

Translation The expression of an idea has its rhythm—that can't be but that one—: without the unity expression-rhythm there is no poem. When the unity is arbitrary, the work is not artistic. It is artificial . . . In my head, there is no separation between the musical activity, the poetic activity, and sketching.

I could almost say that it is just like I write in Spanish, in sketching, and in music. Playing with the terms: I draw with words or write with drawings: each work has its own law: I use the medium that is closer to its expression.

His poem “*Raudal*” (“The Torrent”) from his book *Cuaderno de Poesía*, published in 1962, shows interesting rhyme structure in the short six lines that configure the poem. It is an “I” poem, where the lyric subject executes three important actions: /to sing/, /to dream/, and/to die/. The characters in the poem are: a star (the sun), God, and the planet Earth, implying the Creator and his creatures do not share some actions performed by the lyric subject (who is also part of creation). He makes negative comparisons with the main actions he performs: /to sing/ and /to dream/; only the last verse line has a linking action performed by the earth and the lyric subject. The poem reads:

El raudal

*Yo canto como el sol,
y el sol no canta.*

¹⁶ See “David Rosenmann-Taub: Poeta en tres dimensiones.” <http://davidrosenmantaub.com/es/interviews/interview06-3d-poet/>. 16 October 2013.

*Yo sueño como Dios,
y Dios no sueña.*

*Yo, cual la tierra, muero,
y la tierra no muere, ¡pero canta!*

Translation

The Torrent

I sing like the sun,
and the sun does not sing.

I dream like God
and God does not dream.

I, just like the Earth, die
and, the Earth does not die, but sings!

The poem, apparently simple, unfolds a series of rhetorical devices (simile, paradox, opposite enunciates, and juxtaposition). Meaning in the poem embraces hopes and sparks of joy. It ends with some sort of human anxiety that dissipates with the idea of earth's survival and a celebration by singing. In six lines, the poet delivers a message of contradiction. It presents a man as pilgrim of life in joyful standing at first, and their inevitable end, where only earth survives. Sound devices in the poem exhibit repetition, rhyme, alliteration, and an attractive rhythmical cadence in its entire body. Several contemporary researchers expand their poetic interests with the study of sound and its various elements and components.

Marjorie Perloff and Craig Dworkin co-edited *The Sound of Poetry/The Poetry of Sound* (2009), an anthology where several researchers explain their views regarding sound and the orality of poetry. Perloff and Dworkin's anthology presents an emporium of information about sound and orality. It contains works from Jacques Roubaud, Susan

Stewart, Leevi Lehto, Rosemarie Waldrop, Yunte Huang, Nancy Perloff, Steve McCaffery, Charles Bernstein, Yoko Tawada, and many others. Most of the themes treated associate sound with poetry and various arts, especially with music in voices (opera), languages (German, French, Italian), and theatrical or live performance, where sound is usually the main element of attraction.

A new category of poets, so-called “sound poets,” participates actively in the presentations of their works, says Nancy Perloff. She cites Kurt Schwitters who, in her perception, “made intermittent but abundant *umlauts*¹⁷ to accentuate the importance of German pronunciation.” Additionally, she mentions Erik Satie, the French musician and composer, who inspired his fellow colleagues to break with the German Romanticism, and French Impressionism. Satie favored the daily sounds and styles of the world. With the ideas of his colleague Jean Cocteau, he composed his musical piece (ballet) *Parade*, whose notes challenge modern music with the inclusion of “other” noises including the throbbing of valves, the purring of motors, sirens, pistol shots,¹⁸ etc.

While a poem is visible in a written text, it is a verbal entity. Poets in different places of the world continue to do poetry readings. Assemblies and associations of poetry carry on this tradition in their regular gatherings. Voice turns into a key feature for the performances. Some record their presentations in video or sound devices, which become a testimony of the event. Still, the *theatricalization* of orality begins with

¹⁷ See OED for *Umlaut*: a mark used over a vowel, especially in German, to indicate a different vowel quality. Also, the process in Germanic languages by which the quality of a vowel was altered in certain phonetic contexts, resulting for example in the differences between modern German Mann and Männer.

¹⁸ In Nancy Perloff “Sound Poetry and the Musical Avant-Garde;” see *The Sound of Poetry/The Poetry of Sound*, (2009) 110-1.

memory, as Bernstein states. Although, it is sound that which personifies it. Sound intervenes in every single minute and/or aspect of human life. While the *performative* voice comes from a poet's acting, if the poet reads the text, it sounds with an entirely different authority.¹⁹ Poetry readings do meet several aspects of performance and orality.

Sound surrounds the world. And “the dual condition of the poetic word is similar with the nature of man, temporal and relative but always being thrown to the absolute.” The reason is that, “The poet talks about the poem itself, and of the act of creating and naming. And more, he takes us to repeat and recreate his poem, to name what he names, and in doing this he reveals to us what we are.”²⁰ At the same time man and poet express their love, wishes, and aspirations thru the “sounding word.” In Post-Millennium times, that “sounding word” can be perceived through several sound and sight electronic devices: regular ground line telephone, television, film, videos on YouTube, iPhones, iPads within the virtual touch, and at times even in personal contact. Modern technology takes humans to the world of sound with e-books, audio books (in Kindle versions), and sound poetry readings in specific personal and public video web pages on the Internet. Therefore, it is necessary to acknowledge that sound, as the soul of poetry, is tightly connected within the poetic mission, with man, and the world.

¹⁹ Charles Bernstein in “Hearing Voices,” touches an important side of sound poetry as live performance and the opportunity of recording the voice of the poet. He asserts that one of the fundamental conditions of the grammaphonic voice of the poet is its ghostly presence. *The Sound of Poetry/The Poetry of Sound*, (2009) 143-44.

²⁰ Octavio Paz in “*El arco y la lira*,” (2003) 190-1.

Identity: A Space of One's Own

*The look of thee, what is it like
Hast thou a hand or Foot
Or Mansion of Identity
And what is thy Pursuit?²¹*

Emily Dickinson

Identity, according to the OED,²² is the fact of being *who* or what a person thinks, is. The RAE²³ Dictionary provides a more detailed and concise explanation of identity; it defines it in four instances: 1) quality of being identical; 2) cluster of features that belongs to an individual or a community that characterizes them from the others; 3) consciousness that a person is his/herself and different from the others; 4) fact of being somebody or something that is in search of. 5) in Algebra is a sameness that can be always verified regardless of the value of its variable. There are several types of identity; personal identity, self-identity, cultural identity, sociopolitical identity, and symbolic identity.

In John Ch. Browne's chapter "Culture and Identity," the concept of identity in the educational field is about "how individuals or groups see and define themselves, and how other individuals or groups see and define them." It is formed by the socialization process and the influence of social institutions like the family, the educational system and the mass media. Truly "the identity that an individual wants to assert and which

²¹ Poem XCI, "The Look of Thee, What is It Like?" from *Emily Dickinson's Selected Poems*, (1992) 220.

²² Oxford English Dictionary: The Definite record of the English Language. Online version, 2016. <http://public.oed.com> 12 December, 2016.

²³ RAE Dictionary accounts for the online copy of the current *Diccionario de la Real Academia Española*. <http://rae.es> 12 January, 2017.

they may wish others to see them having may not be the one that others accept or recognize. . .” And, “if people did not have an identity, they would lack the means of identifying with or relating to their peer group, to their neighbours, [sic] to the communities in which they lived or to the people they came across in their everyday lives.”²⁴ The concept of identity is closely related to whom you feel attracted and willing to relate, love, work, and live. It surely touches all aspects of human life, first to the self, then to social class, ethnicity, age, nationality, abilities and disabilities, culture, sexuality, gender, and language.

In the poetic field, identity becomes evident when investigators search the roots of the subjects of research. The biography of the individual brings out all sorts of information regarding variables that apply to his/her condition: national origin, race, ethnicity, cultural approach, gender, sex, age, and language. This last variable is an essential side of the individual; it is the key statement that Seamus Heaney makes in his essay “Englands of the Mind.” He asserts that the way diasporic individuals and/or poets feel in England is different from the native British poets who had the culture and language at hand.

Even though they spoke the language of their host country, they felt anxiety and nostalgia to preserve their own language, and to keep a path open that brings the past to the afflicted present. Heaney’s quote reads:

²⁴ John Ch. Browne. “Culture and Identity” <http://www.polity.co.uk/browne/downloads/BROWNE%20CHAPTER%202%20v2.pdf> 10 September, 2015.

I believe they are afflicted with a sense of history that was once the peculiar affliction of the poets of other nations who were not themselves natives of England but who spoke the English language. . . A desire to preserve indigenous traditions, to keep open the imagination's supply lines to the past . . . to perceive in these a continuity of communal ways, and a confirmation of identity which is threatened—all this is signified in their language.²⁵

The reference is made to poets in exile. This tells a lot about the writer whom I refer to as, “The poet of memory, identity, and abundance,” José Kozer. He shares an anecdote of his childhood in a video whose title, “Me Japanese” overpasses, and confirms the study of identity. In his tale, Kozer narrates: “as a child during Christmas, and I will never forget this, a child was playing in the street . . .” then, a dialog opens between the two of them:

Kid: Why did you kill Christ?

JK: I didn't kill Christ. I didn't kill anybody. What are you talking about?

Kid: Well, are you Cuban or are you Polish or Jew?

JK: Simultaneous.

Still, in the video Kozer begins to read a stanza of one his poems: */La sombra de un gorrión/, /ave suelta que me suelta la lengua//me impide dejar de hablar/ /de aquéllo/.* (The shadow of a sparrow/, /loose bird//that loses my tongue//stops me from talking/ /about that/. At this point, Kozer affirms: “Identity is a prison. What is your identity? Well, I say this is the story of my life, if I am among Cubans, when they hear me speak,

²⁵ See David Lloyd. “‘Pap for the Dispossessed’: Seamus Heaney and the Poetics of Identity” (1985) 319–342. <http://www.jstor.org.lib-ezproxy.tamu.edu:2048/stable/303105>. 22 April 2015.

they ask . . . ‘Are you Argentinian?’ If I am among Argentinians, they say: ‘Are you from the Caribbean Islands?’ If I am speaking Portuguese, and I am in Portugal, they say: ‘Are you Brazilian?’ So, at one point I began to say: ‘Me, Japanese, Me Japanese!’” Then, his wife Guadalupe speaks: “*Yo, lo conocí y resulta que era cubano, y resulta que era judío.*” (*I met him, and it came up that he was a Cuban, and it came up that he was Jewish*). Then, Kozler intervenes again, this time to say: “I am a loner . . . the loner in me says I am in exile within me, I am an exile in Cuba because I am a Cuban-Jew . . . This is no drama, this is no drama, this is no dramatic, and this is of no consequence to anyone, and it is of no consequence to myself.”²⁶

Curiously, identity in Kozler’s perception has become an uncomfortable box, a space that makes him uncomfortable as he affirms, “a prison.” However, there is one point lost in his appreciation, and that is his Cuban American, Latin American/Ibero-American/Hispanic American identity, or better said his “American” identity. In spite of all classification claims for the American identity, this is not voiced. But, one side of him claims that in silence, as it claims in Latin Americans, born and not born in United States soil, but in the American continent, no matter the side of birth (North, Central, or South). This “American” sense can be felt, when Americans go to Asia, Europe, and other places, when nostalgia surprisingly overwhelms the space. When despite the fact of touring the beauty of the Danube, the Seine, and the Guadalquivir, and look at the extraordinary frescos of the Sistine Chapel, the Louvre, and the Red Square, a mixture of

²⁶ From the video by Magdiel Aspíllaga, “Me Japanese: A Documentary about José Kozler.” <https://vimeo.com/85586513>. 6 April 2016.

appreciation and admiration fills their spirits, but, their memories turn in awe with the remembrance of the mysterious beauty of the American land, and for all the wonders found in it. Americans feel the sense of their continent when comparing and seeing the similarities and the differences with others. This American identity, hidden but proactive in all Americans and surely in Kozer's life, takes him out of the oppressing boundaries of his Jewish-Polish identity and origins. This is the reason he ends with, "This is no drama." This inner identity takes him out and off the hook of all other colloquial/non-colloquial jargon and accent that people may hear or perceive in/from him. Therefore, in matters of identity, I dare to say that, "Me, Japanese" could be replaced by "Me, American." And, that should count for the poet's identity and for most people in the American continent.

Anabatic Reason, a Purpose for Ascension

Ascension, as a liminal event, operates in the subjunctive mood and creates the opportunity for an alternative future, in this case, the possibility for redemption.²⁷

Johanna Kramer

Reasons for *anabatic* thought in Latin America have been in the ideological field during the beginning and middle of the 20th century. Several Latin American thinkers, from different countries, examined the state of things in their own areas and in others connected with philosophy in comparison with Europe, Russia, Japan, and the rest of the world. They noticed a few reasons for the absence of a strong philosophical thought and ideas in their area and proposed new ideologies that came to maturity during that time. At first, José Martí, Alejo Carpentier (Cuba), José María Eguren, José Carlos Mariátegui, César Vallejo (Perú), José de Vasconcelos, Mariano Azuela, Diego Rivera (México) expressed their feelings through writing of prose, poetry, and painting. The modernist period took Rubén Darío (Nicaragua) to the peak of his thought as a writer and poet. Many other intellectuals from neighboring countries joined with this big merging of intellectuality.

Then, the need for a take off in the philosophical thought took place. It was Peruvian philosopher Francisco Miró Quesada Cantuarias who traced the origins and fruition of the Latin American “philosophizing project.”²⁸ And, “He demonstrated that

²⁷ Johanna Kramer in *Between Earth and Heaven: Liminality and the Ascension of Christ in Anglo-Saxon Literature*, (2014) 5.

²⁸ See Richard M. Morse’s “The Multiverse of Latin American Identity 1920-1970,” in *Ideas and Ideologies in Twentieth-Century Latin America*, (1996) 89-90.

the intellectual quest for ‘reality’ or ‘identity’ was not merely a matter of will-power or chance illumination but a technical enterprise as well.”²⁹ Miró Quesada expressed, in the term “*anabatic*,” a recovery of the philosophy of a heroic upstream campaign or *anabasis*³⁰ of their ideological resources. Later, Jorge Luis Borges, from Argentina, Pablo Neruda, from Chile, Octavio Paz, from México and several others continued the *anabatic* path initiated by the “patriarchs,” as Miró Quesada named the initiators of the *anabatic* recovery of the Western tradition.

The Peruvian philosopher attributed two qualities to the entrepreneurs: 1) Their powerful attraction towards Western ideas, that led them to accept the *Bergsonian* positivism³¹ without understanding its reasoning (a revitalization of the question of life itself, and not to the retrieval of the question of being); and 2) They were confined to the spontaneous and isolated expression of the philosophical enterprise.³² This is how and why the term *anabatic* entered the ideological thought in Latin America. The opposite of this *anabatic* reasoning has been explained in *La laguna onírica: Crítica de la razón catabática* (2007) by Peruvian writer José Morales Saravia. During an interview with Ricardo Jacoby, Morales Saravia responds how he explains in his book that our culture is based on the image of an existing depth. He covers various areas of profundity or the

²⁹ Ibid.

³⁰ Ibid.

³¹ Henri Bergson was a French Philosopher at the beginning of the XX Century who created: the concept of multiplicity, the methods of intuition, perception, memory and creative evolution, together with the two sources of morality and religion. The revitalization of Bergson ideas is due to Deleuze’s studies and insistence that he is an alternative to the domination of phenomenological thought including that of Heidegger. See “Bergson” *The Stanford Encyclopedia of Philosophy*. <http://plato.stanford.edu/archives/sum2016/entries/bergson/>

³² Ibid (91).

katabatic world. In the final chapter, he proposes a change for an *anabatic reasoning*, with principles based on the surface. The author suggests that if we abandon the principles of depth and make an ascent —or *anabatic* action— things will improve and show a positive change. Morales Saravia concludes that wealth and wonder are tangible and they belong to the world of the absolute visible. In poetry, he adds that there are some *anabatic* poets like Góngora and Whitman; while Baudelaire and almost all Western poets are *katabatic*. In Latin América, especially in Perú, he thinks Antonio Cisneros has some *anabatic* poems. He affirms, “without false modesty, although nothing comes from nothing, I believe my aesthetics —I mean my perception of the world—, my poetic approach begins a new tradition.³³” That would be in sum, a briefing of the poetics of ascension.

The first image that comes to mind when the term “ascension” is found, read, or written is the one referring to the Ascension of Christ. This belief comes from Christian documents and narrates when and where it took place. It is an act of faith, but also a physical event; it took place after forty days of the Crucifixion of Christ, His death upon the cross, and His Resurrection. This event has been discussed and debated by churches of all denominations, and they all have come to an agreement to let people learn, believe, and accept the ascension of Christ, as a fact. While among non-believers it has always been controversial, *The Bible* recounts this mystery in the following quote of the New Testament:

³³ Interview to José Morales Saravia by Ricardo Jacoby at <http://xenxenxen.blogspot.com/2012/10/jose-morales-saraviala-laguna.html> 02 February 2013.

When he had led them out to the vicinity of Bethany, he lifted up his hands and blessed them. While he was blessing them, he left them and was taken up into heaven. Then, they worshiped him and returned to Jerusalem with great joy. And they stay continually at the temple, praising God.³⁴

The readings in the Scripture are probably the only human existing proof of Christ's ascension to heaven. Jack Wellman says eleven of the twelve apostles saw their master's ascension to heavens (for the unbelievers in the unknown), "since Judas had hanged himself and Mathias had not yet been selected as the twelve disciple."³⁵ Several theologians and contemporary philosophers write about the poetics of ascension, among them, Gerrit Dawson with *Jesus Ascended: The Meaning of Christ's Continuing Incarnation* (2004), Douglas Farrow in *Ascension Theology* (2011), and most recent Tim Chester and Johnny Woodrow, with their book *The Ascension: Humanity in the Presence of God* (2013).

Still, it is interesting to note that this *anabatic* idea of *ascension* persists its development in the Americas. In the United States, a book of poetry with the title *Ascension Theory*³⁶ (2013), written by Christopher Bolin, a young intellectual, shows a special approach; in some instances, his poems show a resemblance with those of Morales Saravia. Bolin presents a series of titles and images, all of them portraying a

³⁴ Luke 24: 50-53, *The Holy Bible*, 1982.

³⁵ In Jack Wellman's article "Who was with Jesus when He ascended?" <http://www.patheos.com/blogs/christiancrier/2015/12/15/who-was-with-jesus-when-he-ascended/>. 15 December 2015.

³⁶ A Book Review of *Ascension Theory* by Rachel Abramowitz affirms that the "theory tested in the book is whether the relative nature of human knowledge can, after all, ascend to some kind of truth. Like scientists, artists poke and prod and measure and categorize the universe. What differentiates art and science is that in art, the energy generated during that inexhaustible striving toward truth crystallizes into a new object in the world that adds to, rather than safely demystifies, the world's store of the unknowable." <http://coloradoreview.colostate.edu/reviews/ascension-theory/7> March, 2016.

biodiversity of anthropological, zoomorphic, and spatial beings. Some of the titles in his book are, “Elegy,” “Another last transmission,” “Pacific Rim,” and many others, where the characters play roles with and within nature. For example, the first lines of his poem “Ascension Theory” (20) read:

Ascension Theory

Occasionally, a rising whale applies its growing lightness to the air
and reminds us,

nothing fails its moment;

images play along a satellite:

a planet’s metallic reflection (*being stripped*

by friction) appears ...

C. Bolin

Form and content of the poem show unusual situations; the first exhibits in the beginning six lines with several punctuation marks: comas, semicolon, brackets, italics font, and a game of spaces strategically disposed in the poem’s corpus. The content gives an initial appreciation of the poet’s ideas about ascension: /rise/, /grow/, /appear/, are some of the verbs that account for this action. The nouns add meaning to the opening content with: /satellite/, /air/, /planet/, /friction/. The meaning becomes typical in the connection of a whale jumping in the air up and down, where, and when is not mentioned but implied, the ocean. On another side, the planets and satellites bring a view of space. All these events may be an attempt to explain the human desire for ascension and/or improvement. An *anabatic* action, again, is the process and/or attempt to elevate from a lower plane to a higher one; the one that Morales Saravia proposes. At this point, it is interesting to

encounter that he has a partner from the United States in the task. Therefore, ascension, as it is, will continue to appear as a close partner of *anabatic* reasoning.

The Neobaroque, a Legacy

The Neobaroque is a persistent form of art, whose 17th Century Golden Age forefather, the Baroque still provides its reflection and looks its steps.³⁷

The Neobaroque has been discussed broadly, and it is always a topic of controversy similar to that of its predecessor, the classical and traditional 17th Century Golden Age Baroque. Some critics say it is a movement and others say is a style of writing. A legacy, from the legal point of view, it is an inheritance from someone with possessions to someone who is the receiver, or recipient of the patrimony. The online OED defines legacy in two ways: 1) an amount of money or property left to someone in a will. 2) Something left or handed down by a predecessor. In searching for the etymology of the prefix /neo/, the Greek origin of the term /neos/directs any reader towards the translation /new/. A longer definition of /neo/in the OED states: “A new or revived form of.” The prefix is found in several subjects that undergo renewal, especially to depict diverse social, philosophical, and/or literary movements. For example: Neo-classicism, Neo- Darwinism, Neo Marxism, Neo Liberalism, Neo Colonialism, and others.

It is a difficult task to define the Neobaroque, since the artistic charge of its predecessor is immense. Several writers and critics attempt and have attempted to define

³⁷ A quotation by the author of this dissertation.

the Neobaroque, departing from the point of view of the Baroque, of course. Most salient critical authors in the area of the Baroque are Alejo Carpentier, José Lezama Lima, Severo Sarduy, Octavio Paz, Carlos Fuentes, etc. The ideas of Pedro Henríquez Ureña and Luis Alberto Sánchez, twentieth century intellectuals, seem to have heavy reasons to be formulated. They proposed that the Baroque would be a historical antecedent of the modern Latin American narrative. The relapses of the Baroque are read, then, as ‘trans-historical recurrences.’³⁸

Origins and Conditioning Facts for the Emergence of the Neobaroque

The Neobaroque is a persistent form of art, whose 17th Century Golden Age forefather still provides its reflection and looks its steps. It was Brazilian author Haroldo de Campos, who used and coined the term *Neobaroque* for the first time in his essay “The Open Work of Art”³⁹(1955). De Campos asserts that to focus in the pragmatic terms of the Poundian theory, a “drastic selection should be done in those terms, and named the works of Mallarmé (“Un Coup de Dés”), Joyce, Pound and Cummins as the radial axes that generate the vectorial field of contemporary poetry.”⁴⁰ De Campos became a pioneer in his selection, and somewhat like a prophet in these literary views

³⁸ See Mabel Moraña “Baroque/Neobaroque/Ultrabaroque: Disruptive Readings of Modernity.” Chapter 12 in *Hispanic Baroques: Reading Cultures in Context*, (2007) 245.

³⁹ Rolando Pérez: *Severo Sarduy and the Neo-baroque Image of Thought in the Visual Arts* (2012)130. Additionally, see Haroldo de Campos “The Open Work of Art.” *Dispositio*, vol. 6, no. 17/18, 1981 www.jstor.org/stable/41491209. 12 December, 2013.

⁴⁰ See Haroldo de Campos, *Obra Aberta*, (1968) 17.

and endeavors. As a paradox, Umberto Eco, in his preface to the Brazilian edition of his work *Opera Aperta* wrote the following:

It is certainly curious that some years before I wrote *Opera Aperta (The Open Work)*, Haroldo de Campos in a short article, anticipated my themes to an astounding degree, as if he reviewed the book, which I had not yet written and would yet write without having read his article. But this means that certain problems are manifested in an imperious way at a given historical moment. They can be deduced almost automatically from the state of investigations underway.⁴¹

The *Neobaroque* is a legacy of the Golden Age Baroque, a style of writing that reached its peak in Europe during the 17th century, and whose main characteristics, in sum, were sophistication, erudition, and language. Recounting that style and movement, it is fair to have a form that can capture the renewal of several characteristics of that traditional 17th Century Golden Age phenomenon. As a renovated form of writing, the Neobaroque emerged as a stylistic and sophisticated socio-cultural result of crisis. This condition of crisis is frequent and typical in Latin American countries due to several adverse social, political, and economical situations. In the social aspect, most countries deal mainly within facts of identity, exile and consequent *Diaspora*.

Coincidentally, crisis in the social aspect includes various Latin American authors. Among them, I studied, David Rosenmann-Taub, José Kozer, and José Morales Saravia, the subjects of this research, who endure and continue to undergo the effects of exile. As many other Post-Millennium lyrical and literary writers, they experience the effects of exile and world crisis. This situation awakens a perception of negativity in

⁴¹Ibid.

various critical spheres of the Neobaroque literary field. One of them can be seen, in what Mabel Moraña observes:

... when bringing up the concept of *negativity* in relation to the processes of modernization and with respect, also, to an aesthetics that, like the one of Baroque/Neobaroque, is associated with diverse stages of development in Latin America, I not only refer to the effects of inhibition and cancellation of subaltern imaginaries that derive from the transculturation practices in colonial times. I also refer to the photographic negative, which reveals in a preliminary and ghostly manner the object of representation.⁴²

And, The (Neo)baroque is proposed, then, paradoxically, not only as a mimetic impulse, but also as the aesthetics of (dis)integration: and expressive form that is essentially agglutinative and hybridized, and, at the same time, an art that, by evoking the origins of the imperial appropriation, explores the drama of colonialism and the possibilities of dis-aggregation and divergence –of de-totalization and fragmentation– of the models that represent absolute power and dogmatic truth.⁴³

As part of a crisis, facts show, that most countries in Latin America suffer major voluntary exile and *diaspora* with massive emigration to the United States.

The effect of exile is so powerful in the so-called “Third World” that Haitian critic and poet Maurice A. Lubin (1917-1999) affirmed, “It is a real disease, all the more unbearable as it does not confine itself to one area. One of its main manifestations is a sense of discomfort and the feeling of being uprooted, due to the absence of those closest and most familiar to us.”⁴⁴ On the positive side, “perhaps the most obvious influence

⁴² Mabel Moraña. Baroque/Neobaroque/Ultrabaroque: Disruptive Readings of Modernity.” Chapter 12 in *Hispanic Baroques: Reading Cultures in Context*, (2007) 254-5.

⁴³ *Ibid* (259).

⁴⁴ In Martin Munro’s “Introduction. Inhabiting Haiti.” *Exile and Post-1946 Haitian Literature: Alexis, Depestre, Ollivier, Laferrrière, Danticat*, (2007) 8.

occurs when an exile becomes famous and successful outside the home country, thus helping to redefine how cultural capital can be used.”⁴⁵ Nonetheless, the feelings of being uprooted and/or displaced might constantly accompany exiles.

In the political and economic sides, the Neobaroque writers born during and shortly after WWII (1939-1945) faced the disastrous consequences of this devastating armed conflict. Recently, this war was internationally observed as the worst global confrontation of the 20th Century, which brought the fall of Europe, ended its supremacy and the international system centered in European Great Powers (England, France, Germany, and Italy). These conditions enabled the emergence of new world powers; the United States and Russia became leaders of this new World Order. Although, the conflict damaged global economy, this was eager to gain back and forget the losses with hard work and new ideologies. The events touched the lyrical and literary fields, the legacy and the emergence of the so-called Neobaroque took place.

Names, Nicknames, and Appellatives of the Neobaroque

Studies in the topic of the Neobaroque, again, have grounds in the main body of the traditional Baroque. The extravagance of this late style can be observed in several works of architecture, painting, music, and the lyrical/literary fields, that was a point of encounter of the main fine arts. Alejo Carpentier (1904-1980) viewed and perceived the new form of Baroque in America from a more Romantic perspective, in that all of us in America are “baroques.” Carpentier’s statements may be true in the material side, for

⁴⁵ See M. Kilduff, & K. G. Corley, *The Diaspora Effect: The Influence of Exiles on their Cultures of Origin*, (1999) 4.

example in the landscape, the abundance of resources, the hybridization of the people, the multiplicity of races and religions, the arts: music, painting and architecture. This material side can be included in the language showing how the diversity of dialects from the old and new worlds crashed in search of unity, and in the search for new words to name things, people and products unknown in Europe. But, the *Cogito ergo sum* of the “Neobaroque *flanêur*,” still remains individualistic and indivisible. This may be one of the reasons why political and social tensions persist constantly in Latin America, since leaders think more selfishly in favoring themselves than in serving all. Neobaroque writers show this state of crisis and discomfort encrypted in their works.

Neobaroque is just one of the names this literary praxis has taken throughout the years, only and always as a derivative of the main Baroque. Most recent, during the 21st Century, Greg Lambert argues that in modern times “because there has been more than one tradition of modernity, there have been just as many Baroques.⁴⁶” The main point of Lambert’s statement brings to mind Octavio Paz’s idea about Modernity: Paz ascertains that “Modernity is the polemical tradition that displaces the tradition of the moment, whatever this happens to be, but an instant later yields its place to another tradition which, in turn, is a momentary manifestation of modernity.” Lambert concludes that the Baroque can be located in the *middle* between the tradition of modernity that precedes “the return of the Baroque” and the tradition that comes immediately after it.”⁴⁷ The list below includes the Baroque and its derivatives:

⁴⁶ See Greg Lambert *On the (New) Baroque*, (2004) 160.

⁴⁷ Ibid.

Baroque

- 17th Century Golden Age Baroque
- New World Baroque
- Baroque of the Indies

Colonial Baroque

- *Baroque of the Vice Royalty of New Spain*
- *American Baroque*
- *Neobaroque*
- *Mestizo New World Baroque*
- *U.S. Latino Baroque*

Contemporary

- *Latin American Baroque*
- *Ultrabaroque*
- *Contemporary Baroque*
- *Brut Barroco*

Studies made by Nicholas Spadaccini and Luis Martin-Estudillo affirm that during the late 20th Century the Baroque “re-emerged as Neobaroque to adhere to modernity.” They cite Roland Barthes, in that “the Baroque semantics is the *topos* of the *impossible* modeled on the oxymoron.”⁴⁸ For French philosopher and Baroque researcher Christine Buci-Gluksmann, the Baroque is,”

⁴⁸ See “Introduction,” by Nicholas Spadaccini and Luis Martín Estudillo, in *Hispanic Baroques: Reading Cultures in Context*, (2005) xxvi.

‘contrairement à toute métaphysique du sujet et du Cogito comme présence à soi dans la représentation, la vision—celle de Saint Paul—dépossède le sujet de lui-même, le désapproprie, l’absent en une série de métamorphoses, de sorties hors de soi.’⁴⁹

Translation Contrary to all metaphysics of the subject and of the *Cogito* (thinker) as presence in itself in the representation, the vision—that of St. Paul—dispossesses the subject from his/her self, it disappropriates him/her, it makes him/her absent through a series of metamorphoses or exits from the self.

New studies seek awareness on theories of Latin American writers such as Carpentier, Lezama Lima, Sarduy, Chiampi, Paz, and others. At the same time, arguments arise about the “semantic erosion” of the term *baroque*, while expressions and prefixes seem to clear the novelties of its uses. This may be the reason why Moraña, in views of some pretended archaic, trans-historical, and disruptive impulses of the Colonial Baroque, notes the origins of the imperial appropriation, explores the drama of colonialism and the possibilities of dis-aggregation. The perception of a strong sociopolitical content remains evident in that statement. Still, Spadaccini and Martin-Estudillo add that, “it was in Latin America rather than Spain where the term “Neobaroque” emerged with more conviction. The revalorization of the Baroque in Spain (1927) occurred at the celebration of the third centennial of Luis de Góngora’s death, when a group of Spanish poets, named as the *Generation of 27*, gathered to recover in their works the form and style of the “defenestrated Andalusian poet.”⁵⁰ Nonetheless, in our post-contemporary times, Roland Greene suggests that the

⁴⁹ Ibid (xxvii).

⁵⁰ Nicolas Spadaccini & Luis Martin-Estudillo. *Hispanic Baroques: Reading Cultures in Context*, (2005) xxvii-xxx.

“Neobaroque in spirit is decisively an American phenomenon, probably because this hemisphere provides a distance and delay of the original baroque that allows it to be critically refashioned.” Greene adds that the “Baroque and Neobaroque should be among the first nouns in a common language between the early modern past and the inter-American present.”⁵¹ However, the Neobaroque is still, a *tutti luce*, seen today as a legacy of the Baroque. Be it because of the appellative and the material aspect of its nature reminds constantly of its European roots. In that way, a silent patriarchal presence exists. Some authors pretend to un-father the patriarchal “Monsieur Baroque,” from his child, the Neobaroque.

Defining the Neobaroque

After so much discussion, debate, consultation, and consideration, I dare to define the noun Neobaroque as *a contemporary term, whose signifier denominates renewed and affected styles of expression*. This is certainly an open, brief, and direct personal term definition, without pretensions of being perpetuated. Neobaroque is a style notorious in the arts: architecture, film industry, sculpture, literature, poetry, music, and painting. After some research in regards of the term and typology, it was impressive to note that, as of today, the DRAE has a definition for the term Baroque,⁵² but for the

⁵¹ See Roland Greene, “Baroque and Neobaroque: Making History,” (2009) 151.

⁵² See the Online *Diccionario de la Real Academia Española* (DRAE) where the term *barroco-a*, reads: “*Del Fr. baroque, y éste resultante de fundir en un vocablo Barocco, figura de silogismo de los escolásticos, y el portugués. barroco 'perla irregular.'* It has seven definitions and prioritizes three of them: 1) *Estilo arquitectónico o de las artes plásticas: Que se desarrolló en Europa e Iberoamérica durante los siglos XVII y XVIII, opuesto al clasicismo y caracterizado por la complejidad y el dinamismo de las formas, la riqueza de la ornamentación y el efectismo.* 2) *Estilo música: Que se desarrolló entre los siglos XVII y XVIII caracterizado por la aparición de nuevos recursos*

Neobaroque the definition is absent. My guess is that, the distinguished members of the Spanish Royal Academy believe that having the Baroque definition is enough. The OED defines the Neobaroque as “Designating or relating to a style of art architecture, music, etc., based on or influenced by especially the 18th century baroque.” In the United States, *The Princeton Encyclopedia of Poetry and Poetics*, posted information about the Neobaroque for the first time in its most recent 2013 edition. The *Stanford Encyclopedia* defines it also as a sub-term of the Baroque. It is important to note that most of the references found in connection with the Neobaroque have the Baroque as an antecedent.

A Post-Millennium appreciation of the Neobaroque, that goes further than the terminology, may establish that “it describes with intensity and hermetism the events and occurrences that affect and afflict the speaker or lyric subject in two levels: a) personal, and b) collective or the “global village,” within the social, economic, political, and cultural areas of his/her life. It was Severo Sarduy (1937–1993), who in his book *El barroco y el neobarroco* (1972) makes a distinctive elucidation of the Baroque and the Neobaroque. Sarduy mentions Eugenio D’Ors, who said that the Baroque “*está secretamente animado por el Paraíso Perdido. Busca lo ingenuo, lo primitivo, la desnudez*” (it is secretly animated by the *Paradise Lost*. It is in search of ingenuity, primitivism, and nudity). He adds: “*Para D’Ors, señala Pierre Charpentrat, el barroco es libertad, confianza, en una naturaleza de preferencia desordenada. Inmerso totalmente en Panteísmo, Pan dios de la naturaleza preside toda obra barroca*

expresivos, géneros y composiciones como la ópera, el oratorio, la cantata o la sonata. 3) Periodo histórico en que floreció el estilo barroco. <http://dle.rae.es/?id=59BRieE>. 09 October 2013.

auténtica.”⁵³ (For D’Ors, indicates Pierre Charpentrat, the Baroque is freedom, confidence in nature preferable in disorder. Immersed in Pantheism, Pan God of nature presides all and each authentic Baroque work). In that same work, Sarduy made a brief reference to the Neobaroque when writing about Lezama Lima. He asserts that Lezama’s phrase is:

Sintácticamente incorrecta a fuerza de recibir incompatibles elementos alógenos, a fuerza de multiplicar hasta la “perdida del hilo” el artificio sin limites de la subordinación—la frase Lezama— muestra en su incorrección (falsas citas, malogrados “injertos” de otros idiomas, etc.), en su no “caer sobre sus pies” y su perdida de la concordancia, nuestra perdida del ailleurs único, armónico concordante con nuestra imagen, teológico, en suma.

Translation Syntactically incorrect by force receiving incompatible halogen elements, and by force multiplying before all is lost, the unlimited artifice of subordination, —Lezama’s phrase—shows in its wrongness (false citations, damaged “implants” of other languages, etc.) in no “falling on their feet,” and the loss of agreement, our loss of *ailleurs* unique, harmonizing and agreeing with our image, in sum theological.

Sarduy elaborates and delivers an important message, whose text is evidently baroque and whose concepts remind us that the Neobaroque is, besides a legacy, a survivor of the past and this is one of its main characteristics.

During the eighties, Omar Calabrese (1949-2012) wrote about the Neobaroque. Calabrese granted the Neobaroque a nature of its own in his book *L’età neobarocca* (1987). He defines the Neobaroque as a “spirit of the age, and “a sign of the times” that permeates most cultural fields of knowledge. For Calabrese, the Neobaroque is a movement with grounds in scientific theories of fractals, catastrophe, dissociative

⁵³ Severo Sarduy, “Barroco y neobarroco,” *América Latina en su literatura*, (1972) 169-70.

structures of chaos, and complexity. All these connected with some forms of art, literature, philosophy, and cultural consumption. In eleven chapters, he describes its characteristics and complex nature. He aligns a few of them with mathematical (geometric) terms, i.e.: Taste and method, rhythm and repetition, limit and excess; and continues with: disorder and chaos; complexity and dissipation among others. In “Taste and Method,” Chapter I of this book *Neo-Baroque: A Sign of the Times*, Calabrese affirms:

The search for the “neo-baroque” will be carried out through the discovery of “figures” (i.e., historical manifestations of phenomena) and the typification of forms (morphological models in transformation). We shall thus acquire a geography of concepts that will demonstrate not only the universality of the neo-baroque taste but also its historical specificity.⁵⁴

In the meantime, Latin American authors continue to write within this encapsulated style and their contained poly-dimensional nature. Although “Neobaroque theory as it applies to Latin America, has been largely produced by Latin Americans;”⁵⁵ and the term Neobaroque is applicable to all reconstitutions of the Baroque and New World Baroque as 20th century aesthetics and ideologies.”⁵⁶ It is remarkable to observe how intense this Baroque/Neobaroque influence is in the minds of writers, literary critics, and audiences. Apart from Severo Sarduy, Omar Calabrese, and Roland Greene,

⁵⁴ Omar Calabrese, “Taste and Method,” in *Neo-Baroque: A Sign of the Times*, (1987) 23.

⁵⁵ See “Baroque, New World Baroque, Neobaroque - Categories and Concepts,” in *Baroque New Worlds: Representation, Transculturation, Counterconquest* by Louis Parkinson-Zamora and Monica Kaup, (2010) 15.

⁵⁶ *Ibid* (13).

who thought of the Neobaroque as autonomous and independent of the Baroque, most authors agree with its different appellatives (listed previously). Each new term that comes seems to be a recycled from the previous. Although, Neobaroque seemed to be one term to remain for a longer time, Parkinson-Zamora & Kaup, in the introduction of their book about *Baroque New Worlds*, invented another: a *neo-Neobaroque*.⁵⁷ This is the state of the art for the Neobaroque in the second decade of the 21st Century.

Expansion

In her efforts to get the Neobaroque's presence into Anglo-American modernism," Monika Kaup stresses that "the unusual breadth of material, which brings T. S. Eliot's and Chicano *lowriders*⁵⁸ together is that the Baroque refuses to regard culture as a fixed 'self contained system.'" This fact, in Kaup's ideas, acts as a point of departure to unify the two cultures. Nonetheless, the main purpose of her study is to "re-theorize the continuities of the Baroque and to highlight the hemispheric American dynamics of the Neobaroque."⁵⁹ Also, to make evident that "the Baroque refuses to regard culture as a fixed, 'self-contained system,' the property of the discrete, segregated social groups. Rather the Baroque is 'anti-proprietary' expression that brings together seemingly disparate writers and artists; few artistic and representational phenomena are

⁵⁷ Ibid.

⁵⁸ *Lowriders* are folk artists. Lowrider art is of a singular nature, not to be confused with newness, as many of the materials are secondhand and old. In *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*, (2012) 280.

⁵⁹ Ibid (3).

so good at bending so many different ways, as the Baroque.”⁶⁰ This may be a very liberal appreciation of this style, since the traditional Golden Age Baroque and its main principles still stand in high elitist steps of *Gongorism*⁶¹ or *cultism* practiced by Luis de Góngora, where only the learned and privileged individuals could access. *Conceptismo*, exemplified by Don Francisco de Quevedo y Villegas, was characterized by the ingenious use of concepts and conceits, whereas *cultismo* is characterized by the ingenious use of a new poetic vocabulary.

These original types of artistic expression and writing merged in the Americas with apparent roots in the 17th Century Baroque and the European Avant-Garde movements that have crossed into the third millennium. This phenomenon is observed in the large number of films and anthologies featuring poetry works of American and Ibero-American writers. Some of the most recent are included in films *Jurassic Park*, *The Matrix*, *Star Trek*, and many others. Books and anthologies include: *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film* (2012), *Baroque New Worlds: Representation, Transculturation, Counterconquest* (2010); *Festivas formas: Poesía peruana contemporánea* (Espina 2009), *Spanish American Poetry after 1950: Beyond the Vanguard* (D. Shaw 2008), *Hispanic Baroques: Reading*

⁶⁰ Ibid.

⁶¹ *Gongorism* or *culteranismo* suggests a studied obscurity, a florid ornate style, the elaborate use of learned words. Hispanized from Greek and Latin, as well as puns and conceits. *Gongorismo* takes its name from the flamboyant baroque master Luis de Góngora y Argote (1561-1627), “a book-nosed and dangerous beast from Córdoba” (Rafael Alberti), who had a gift for extravagant comparisons and metaphorical thinking. At the end of “The First Solitude” (*Soledades*, 1638– 1618), for example, he refers to the marriage bed as “*a batallas de amor, campo de pluma*,” or “a field of feathers for the strife of love.” *Conceptismo*, sponsored by Don Francisco de Quevedo (1580–1645) disapproved Gongora’s vocabulary, but both of them are Baroque poets. See Edward Hirsch, *A Poet’s Glossary*, (2014) 265.

Cultures in Context (Spadaccini & Martin-Estudillo 2005), *Spanish American Poetry at the End of the Twentieth Century* (Jill Kuhnheim 2004), and *Cumbres poéticas latinoamericanas* (Sonia Mereles Olivera 2003), among others. The persistent power of transformation that characterizes the Baroque/Neobaroque allows a constant evolution of this style of writing. The literary field and the world are enriched greatly with this artistic production.

CHAPTER II

POST-MILLENNIUM LANGUAGE POETRY:

A NEW LYRICAL DIMENSION FOR THE AMERICAS

*There are no thoughts except through language . . .
The look of the natural [is] constructed,
programmatically—artful . . . There is no natural look
or sound to a poem. Every element is intended,
chosen. That is what makes a thing a poem . . .
Fundamentally, construction is at the heart of
writing.
Charles Bernstein
“Stray Straws and Straw Men”*

*Do not forget that a poem, even though it is
composed in the language of information, it is not
used in the language game of giving information.⁶²
Ludwig Wittgenstein*

The praxis of Language Poetry, from its beginnings as described in the L=A=N=G=U=A=G=E documents (magazine and book), incorporates new elements and a way of writing that differs from the poetic standards of fixed rhyme and meter. It emerged in the early to mid seventies at a local level using small presses for publication, and burst into full view in the eighties with manifestos⁶³ and with the L=A=N=G=U=A=G=E magazine. Its editors, Charles Bernstein (1950–) and Bruce Andrews (1948–) began the new enterprise as a rejection to the traditional established system. Language poetry is an American born style of writing that enfolds the feelings,

⁶² L. Wittgenstein, *Zettel*, 1970.

⁶³ Charles Bernstein's Manifesto "Artifice of Absorption," committed to the notion that indirection resistance and difficulty must be central to poetry. And, that "The obvious problem is that the poem said in any other way is not the poem." Bernstein made a reference to the dominant 'natural look' of that time. In Marjorie Perloff *Avant-Garde Eliot: 21st Century Modernism (Blackwell Manifestos)*, (2003) 11-12.

events, social and political constructs, and linguistic phenomena that occur in the world of the poet and in the world at large.

Beginning Centers

Apparently, there were several cities in favor of a major change in poetry, from the limited ruling conventions to a freer expression. Main “geographical centers were located in New York City, San Francisco Bay Area, Washington, D.C., and Toronto, with the most intense reformulation and extension of the work occurring in the late 1980’s and 1990’s in Vancouver with the Kootenay School of Writing.⁶⁴ Throughout time Language Poetry has acquired several followers, some converts, a few adepts and at the same time strong criticism. Its beginnings show its different names: Language Poetry, Language Poetries, Language Writing, Language Centered Writing, and mark different frames of a field of poetic activity that has no unified stylistic consistency.⁶⁵ Some resistance to the label Language Poetry exists, but this fact still emphasizes the “pervasive wariness and peculiar devotion to some of the more doctrinaire aspects of the modernist avant-garde formations.”⁶⁶

That specific declaration brings to mind the innovative “isms” which were part of the avant-garde movement and its activities within the arts during the 20th century in Europe (*constructivism, dadaism, expressionism, futurism, objectivism, surrealism, zenithism, and poeticism*, among others). The avant-garde extended to other areas of

⁶⁴ Charles Bernstein’s “The Expanded Field of L=A=N=G=U=A=G=E,” in the *Pitch of Poetry*, (2016) 62.

⁶⁵ Ibid (60-63).

⁶⁶Ibid.

Europe and the Americas in countries that “nevertheless can be claimed to belong to the periphery of the international avant-garde, such as Argentina, Denmark, England, México, or Sweden,”⁶⁷ and Perú. Thus, the avant-garde has been portrayed as creating a transnational space in which its publications, works, and activities circulated freely across national, cultural, and linguistic borders.⁶⁸ Language Poetry still holds some avant-garde features in the basic stylistic diversity of its structure, and in the practitioners of the same.

At mentioning the avant-garde, a significant fact that occurred in the Americas during this period merits attention. In 1922, T.S. Eliot published *The Waste Land*, with Horace Liveright of The Dial Publishing Company in New York. His book was heralded as the avant-garde masterpiece of the 20th century.⁶⁹ The same year, César Vallejo published *Trilce* in Lima, Perú. This work is considered, as well, a “masterpiece of avant-garde poetry. *Trilce*’s originality, both surprising and transgressive, resonates with the gestures and sensibilities of Ron Silliman, Charles Bernstein, Lyn Hejinian, and other poets associated with the American Language Poetry movement in the United States, that began in the 1970s.⁷⁰” It can be argued that Vallejo’s book shows elements of Language Poetry, but criticism awaits investigation for this idea. Similarly, in Europe, specifically in Paris, that same year 1922, Sylvia Beach and her Shakespeare and

⁶⁷ See Benedikt Hjartarson, “Anationalism and the Search for a Universal Language Esperantism and the European Avant-Garde.” *Decentering the Avant-Garde*, (2014) 268/267-304.

⁶⁸ Ibid (8).

⁶⁹ In Tyler E. Anderson, *Examining Early and Recent Criticism of the Waste Land: A Reassessment* (2010) 1. Thesis at <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1038&context=englishdiss> 4 March, 2016.

⁷⁰ Efrain Krystal, “Introduction.” *César Vallejo: The Complete Poetry*, (2007) 11-12.

Company published *Ulysses*,⁷¹ James Joyce's famous and controversial novel. This last point merits attention because "*Ulysses* stands alongside T. S. Eliot's *The Waste Land* at the pinnacle of modernism. These three-significant works, considered avant-garde, at the time, could have marked the origins and development of Language Poetics in the lyrical and literary field.

On another side, in his book *Poesía del Lenguaje: De T.S. Elliot a E. Espina* (2008), Enrique Mallén, Spanish writer and critic, links the two-linguistic *bio-terms* that divide our continent: the Anglo American, with T. S. Eliot, the Missourian poet and the Spanish American, with Uruguayan poet Eduardo Espina. In the middle of this scenario, Mallén explains in detail, with a very expressive rigor, the origin and departure, the real sense, and with a didactic tint the teleological sense of language poetry. He uses a linguistic and comparative perspective that can accommodate the inter-multidisciplinary facts of this style, especially the inter locutions with music, theatre, film, and other arts. The New Critical poets, influenced by T.S. Eliot's works, "enshrined" complex literary values in a modernist combination of metaphysical and symbolist poetics.⁷² This combination can be observed in the works of Vallejo and in several Neobaroque works. Both, Eliot and Vallejo's works were valued as the most important works of poetry of the 20th century in the Americas and the world.

⁷¹ See Cedric Watts "Introduction." *Ulysses*, (2010) ix-x.

⁷² Jahan Ramazani, Richard Ellan & Robert O'Clair, *The Norton Anthology of Modern and Contemporary Poetry*, Vol. 2 (2003) xlviiii.

In this perspective, set by Mallén, Language poets and Neobaroque poets are those who utilize original lexicon, referential agglomeration, and a sort of extremist verbosity. This out of the limits of expressionism that characterizes Language Poetry and Language Poetry writers comes as a result of the reality of times that the poets capture in the perception of his/her experiences and identity. During post-contemporary times, the age of globalization allows people to see, watch, and be everywhere (virtually); but the sense of belonging may be at risk. Still, at present, a manner of detachment from reality awaits humans at different places and at different times.

To live and survive in the global village has created a sort of vacuum that leaves people lonely and empty, usually in front of a computer or a cell phone, in a desperate search for contact and communication. This is the reason why Latin American poets like Eduardo Espina, José Kozer, Roger Santiváñez, Gerardo Denis, Coral Bracho, and many others reflect in language their sense of solitude, dispersion, and displacement. In truth, this fact reflects the reality of a crisis. Thus, it is inevitable that the Neobaroque and/or Language Poetry be in search of building, constructing, restituting, and re-linking, and restoring the loss individual identity of the man-poet-man with the world.

Language Poetry, the novel manner of writing and perceiving poetry, has taken the lyric, literary, and linguistic community by chance and opportunity. The writing of poems attributed to Language Poetry challenges readers, critics, and researchers in several instances. These readings challenge the linguistic abilities of the general public. This challenge rises from high levels of difficulty, misunderstandings, and fracture. For some academics, it is some type of poststructuralist affair; for others, it is just a new

successful manner of poetry writing. Language Poetry appeared in the Americas, thought by Americans, and was crafted and made by Americans. It has developed its own (lack of) structure, and possesses its own interpretive semantics. The important fact is that Language Poetry is a typical American born product.

Post-Millennium Language Poetry: Definition and Characteristics

The meaning of Post-Millennium, post-contemporary, and “contemporary” expressions in the literary critical world seems to be more coincidental than opposite as new modes of writing. It is necessary to mention that the term “post-contemporary” is a neologism that distinguishes the third millennium epitomes of creative sectors by their projection into coming avant-garde configurations.⁷³ That expression has been used for architecture; although Post-Millennium provides a more accurate and precise meaning when it is applied to poetry.⁷⁴ The term *millennium* becomes more assertive than *millennial*⁷⁵ since there is a generation of individuals after *Generation X* entitled to that specific name. Diachronically, Language Poetry contemporary beginnings are marked from the mid-seventies until the threshold of the third millennium. At crossing the line of

⁷³In Abbas Gharib and Bahram Shirdel "A discussion between two architects," Sharestan Magazine 15-16, Teheran, Iran: Sharestan /Naghshiran, (2007) 11–16.

⁷⁴*Post-Millennium* can be poets, writers, and their works that crossed the threshold of the third Millennium and are actively writing in the present.

⁷⁵ *Millennials* are a new generation rising. They were born in or after 1982. As a group, Millennials are unlike any other youth generation in living memory. They are more numerous, more affluent, better educated, and ethnically diverse. More importantly, they are beginning to manifest a wide array of positive social habits that older Americans no longer associate with youth, including a new focus on teamwork, achievement, modesty, and good conduct. Only a few years from now, this can-do youth revolution will overwhelm the cynics and pessimists. Over the next decade, the Millennial Generation will entirely recast the image of youth from downbeat and alienated to upbeat and engaged — with potentially seismic consequences for America. In Neil Howe and William Strauss, *Millennials Rising: The Next Generation*, (2000) 4.

the third millennium, the prefix “post” is added to millennium to make it more realistic. Contained in the large collection and types of contemporary poetics, (detailed in the *Norton Anthology of Modern & Contemporary Poetry*), Language Poetry arose as a prominent challenge to official verse culture.⁷⁶

With this new lyrical expression, Language poets voice their own definition of poetry. They enact the poststructuralist view that the coherent self is only an ideological illusion; with this idea in mind, they take a position that differs from other poets. Then, according to the poet Michael Palmer, “Various selves create a poem;” Lyn Hejinian states that writing begins “not in the self, but in language, in the not-I. They adopt a Marxist political view that ‘normative syntax and grammar enforce political oppression. Among other perspectives, they center their critique in the notion that poetry expresses lyric feelings and subjectivity; in other words:

These poets try to make visible the contradictory discourses hidden within language and the restrictive norms that threaten to homogenize speech. Rejecting rationalist transparency in communication, they foreground the materiality of language —its sounds, shapes, and structures, the look of words on a page.”⁷⁷

Language Poetry stands out for what Michael Greer names as a “theoretical project constructed through an explicit engagement with several competing theories of language and subjectivity.”⁷⁸ Also, with “an elevated linguistic intensity, textual

⁷⁶*The Norton Anthology of Modern and Contemporary Poetry*, (2003) lxii.

⁷⁷ Ibid.

⁷⁸ See Michael Greer. “Ideology and Theory in Recent Experimental Writing or, the Naming of ‘Language Poetry,’” *Boundary 2*, (1989) 344.

irregularities in a high syntactic and grammatical level,⁷⁹” which is also found in the so-called “difficult poems.” In addition to Michael Greer, Charles Bernstein, and Bruce Andrews, several other writers provide their own appreciation of Language Poetry. For Susan Howes, it “is a collage-like assemblage and its sutures left frayed and exposed;” still for Howes and other writers “the linear or narrative flow of language needs to be interrupted, even garbled, to reveal its multiple vectors, its hidden multiplicity, fractures, and instability.”⁸⁰ Charles Bernstein and Bruce Andrews set the most complete and direct definition of Language Poetry, they affirm it is:

A spectrum of writing that places its attention primarily on language and ways of making meaning, that takes for granted, neither vocabulary, grammar, process, shape, syntax, program or subject matter. All of these remain at issue. Focussing [sic] on this range of poetic exploration, and on related aesthetic and political concerns, we have tried to open things up beyond correspondence and conversation: to break down some unnecessary self-encapsulation of writers (person from person, & scene from scene), and to develop more fully the latticework of those involved in aesthetically related activity.⁸¹

Andrew Epstein, in his article, “The Language Poets are taking the Academy. But will Success destroy their Integrity?” (2000), implies that language poetry is the result of dissension and disagreement of various poets with mainstream academic institutions where, “At the heart of the Language aesthetic is an antagonism to the narrow conventions of the university creative workshop lyric–, the McPoem.” Epstein

⁷⁹ See Charles Bernstein, “The difficult Poem.” *Attack of the Difficult Poems*, (2011) 4.

⁸⁰ Jahan Ramazzani, Richard Ellmann & Robert O’Clair. *The Norton Anthology of Modern and Contemporary Poetry*, (2003) lxii.

⁸¹ Charles Bernstein “The Expanded Field of L=A=N=G=U=A=G=E,” *Pitch of Poetry*, (2016) 60.

asserts that language poets argue that teaching workshop-lyrics in an accessible first-person account of an event involving family, which culminates in a tidy epiphany, is unreal. In this type of poetry, “language is treated as a transparent window on the world,”⁸² and these poets and writers apparently challenge that position.

All these original elements of Language Poetry added to the idea that language poets disagree with the academic teaching of poetry. While they were dissenting with the academy in the past, it is important to mention that at present, most Language poets have good positions at prestigious academic institutions. Ten main characteristics of Language Poetry writing include: a) discontinuity/line per-verse; b) fragmentation (rather than present a coherent “I,” they explore the fragmentation of the self);⁸³ 3) lack of stability, rather radically experimenting; 4) collage, (language poets tend to write collage-discontinuous statements that are intended to expose the workings of language); 5) dislocation, displacement (exile, Diaspora both physical and psychological); 6) free of poetic rules and conventions; 7) reject established poetic forms; 8) favor self-centered language, and free verse; 9) they prize texts that are disjunctive, non-linear, open ended; 10) require reader’s participation (a reader who is an active participant in the affairs promoted by the poem). These linguistic elements may add to the illumination of the text, and/or may blur and situate it in some sort of perpetual *chronotopical* present with visions of an unreachable future.

⁸² Andrew Epstein in “The Language Poets are taking the Academy. But Will Success Destroy their Integrity?” Verse vs. Verse. in *Lingua Franca*, (2000) 45-54.

⁸³ Ibid.

Influences and Predecessors

Much influence in Language Poetry writings comes from its predecessors. In the United States, it included the poetry of long standing practices and theories of “open” form: the avant-garde (and its “isms”). United States authors and writers William Carlos Williams, Ezra Pound, T.S. Eliot (exiled in Paris and Great Britain respectively), Wallace Stevens, E.E. Cummings, Marianne Moore, Hilda Doolittle (H.D.); later, Charles Olson (extension of E. Pound), Denise Levertov (extension of William Carlos Williams), and Robert Duncan, among others, marked the frame of a new free poetry in times when poetry had limits, restrictions, and conventions of rhyme and meter hard to avoid. Years later, it included the Black Mountain School, the New York School, as well as the Russian formalists (R. Jakobson, M. Bakhtin), as well as, V. Shklovsky’s theory of “defamiliarization.”⁸⁴

Still, during the 1970s, “waves of European poststructuralist theory were crashing onto American shores, and many of the Language writers wanted to see what impact Derrida, Foucault, Barthes, Kristeva, Althusser, and Wittgenstein could have on American poetry . . . Language poets were talking about the signifier and signified, the politics of the referent, and the ideological state apparatus.”⁸⁵ These additional elements can be perceived in the themes and techniques utilized in the United States by Language Poetry writers Charles Bernstein, Clayton Eshleman, Michael Palmer, Lynn Hejinian,

⁸⁴The term “defamiliarization,” refers to the artistic technique of forcing the audience to see common things in an unfamiliar or strange way (literally “making it strange”), in order to enhance perception of the familiar. Viktor Shklovsky in *Art as Technique*, *New World Encyclopedia*. <http://www.newworldencyclopedia.org/entry/Defamiliarization>. 10 July, 2016.

⁸⁵ Andrew Epstein, (2000) 46-47.

among others. In Latin-America, the same elements can be seen in the works of the so-called Neobaroque poets José Kozler, Reynaldo Jiménez, Coral Bracho, David Rosenmann-Taub, José Morales Saravia, Gerardo Déniz, and Eduardo Espina, among others considered as Language Poetry authors of our times in E. Mallén's *Antología crítica de la poesía del lenguaje* (2009). All these poets, regardless of language differences, apply similar techniques and bring into play analogous themes.

Themes in Post-Millennium Language Poetry

The topics used in Post-Millennium Language Poetry relate to ideas of beauty, ugliness, anthropomorphic and zoomorphic elements mixed with nature and captured in diverse situations. They also present autobiographical (*prosopopeical*)⁸⁶ descriptions of the lyric subject, which become poly-referential when referring to all other subjects: relatives, friends, lovers, alternative family units, and multiple identities, among others.⁸⁷ Geographical areas include rural and urban locations, nature, and natural phenomena. Themes also include perceptions and daily life experiences endured by the protagonist and other characters in the text.

⁸⁶ *Prosopopeia* is a figure of speech which means 'face making.' Insofar as autobiography recovers past — 'dead'— events and makes them speak in the form of a narrative, this is an exemplary rendition of *Prosopopeia*. In this sense, *prosopopeia* gives a mouth, and so a face, to a dead speaker. De Man implies that all language works are a form of *prosopopeia*. Language is the means by which we construct our masks of self-hood in the world. Allegory is also a form of *prosopopeia* . . . Autobiography as *prosopopeia* deals with the giving and taking away of faces, with face and deface, figure, figuration, and disfiguration. Autobiography disfigures the figure of *prosopopeia* and defaces the face it confers, disfiguring the mask it restores. De Man complicates the notion of autobiography as the making of a voice. The language of autobiography is figurative . . . It is a representation of biography rather than the thing itself. As such, says De Man, 'it is silent, mute as pictures are mute. In Martin Mc Quillan's *Paul De Man*, (2001) 78.

⁸⁷ Martin Irvine "Postmodern to Post-Postmodern," 2004-2012 at <http://faculty.georgetown.edu/irvinem/theory/pomo.html> June 4, 2013.

The aesthetics of Language Poetry also comprises themes of mysticism entangled in diverse religious approaches, displacement, feeling of isolation, dreams, and absurd situations that deal with man/woman throughout life's road. They show cultural and socio-political issues referring to nature and human circumstances: ethical, historical, adult, infancy, and parental traits including eroticism and filial and romantic love. Consequently, some of these themes differ with those of the traditional Baroque. Works of David Rosenman-Taub include some of these themes in: *ÁGORAGORA, EPOPEYA: I*, CXXIII poems of his book *La opción* (2011). Similarly, poems "8," "9," and "10" of *La luna escarlata* (1991) by José Morales Saravia; Lynn Hejinian's "A pause, a rose, something on paper;" "Death of a Naturalist," "Station Island," and "Terminus," by Seamus Heaney, including all poets in this research, and several others.

Other themes presented in Post Millennium poetry mimic the various post-modern events usually "associated with certain awareness of societal and cultural transitions after World War II and the rise of mass-mediated consumerist popular culture in the 1960s-1970s." Many of them show traces of "master narratives for history and culture: local narratives, ironic deconstruction of master narratives, counter-myths of origin, and progress seen as a failed master narrative. Others include social and cultural pluralism, disunity, unclear bases for social/national/ethnic unity, technology and anti-technology reactions, neo-Ludism, new age religions, androgynous identities, polymorphous sexuality, and mixing with mainstream images.⁸⁸ A summary of themes can be classified in material (regarding physical conditions and situations) and non-

⁸⁸ Ibid.

material (in reference to spiritual and/or theological matters). In addition, the material themes described above include the following fields:

1) In anthropology:

- Beauty, ugliness, cruelty,
- Autobiography/prosopopeical descriptions,
- Eroticism, androgyny, etc,
- Sustainability: food, domestic life.

2) In nature:

- Zoological elements: All sorts of beings from the animal kingdom,
- Botanical facets: Diversity of plants, trees, and flowers,
- Geographical locations, urban/rural, atmospheric, hydrology,
- Ecological suggestions.

3) In Sociology:

- Exile,
- Diaspora.

Themes in the Non-Material aspect contain:

1) Mysticism,

2) Theological:

- God as a main protagonist,
- Christianity,
- Other religious approaches,
- Agnosticism.

- 3) Cultural, ethical, and sociopolitical issues:
 - Allusions to the arts: music and painting,
 - Religious and spiritual concerns.
- 4) Human circumstances:
 - Parental traits, filial love,
 - Romantic love (long lasting love/lost love), etc.

In Post Millennium view:

- 1) Crisis and WWII consequences,
- 2) Holocaust memories,
- 3) Cultural pluralism, disunity,
- 4) Ethnic and nationality concerns.

All points cover a large number of themes, but a possibility exists for several other topics employed by Language Poetry writers to be found and described. There may be many more themes still hidden in the poets' works that may take longer to be revealed. However, the previously mentioned themes cover a wide range of material and non-material activities observed in the poems, and merit a space in this poetic endeavor. Time and research act as crucial catalysts in this circumstance. In the meantime, the themes described above form and sustain a visible part of Language Poetry works.

Techniques/Strategies of Post-Millennium Poetry

Main techniques show complex elements and structures in their interrelationship. Some United States and Latin American Language poets and their works include a

variety of strategies. We can see and perceive them in predecessors Charles Wright (1935–) “*Apologia Pro Vita Sua*,” and “Homage to Paul Cézanne,” John Ashbery (1927–) “Self Portrait in a Convex Mirror,” and “Paradoxes and Oxymorons.” Also, in Charles Bernstein (1950) “The Kiwi Bird in the Kiwi Tree,” and “From the Lives of the Toll Takers,” from the Post-Millennium Language Poetry style. These authors and their works attest the above affirmation together with the series “*Cortejo y Epinicio*,” and “*Poesiectomía*,” by David Rosenmann-Taub (1927), José Kozler (1940) and the varieties of “*Autorretrato*,” “*Ánima*,” and “*Orígenes*,” “*Cactáceas*,” etc., by José Morales Saravia (1954), in his collection about nature. Main strategies observed in linguistic constructs begin with:

1) Grammar:

- High complex grammar with dissimilar nominalization and adjectivization;
- The construction of lines “favors a constructed conversation, injecting heterogeneity inside,” together with the “erase of boundaries, break up compactness, in favor of difference & [sic] a more individualized interior, an intrinsic legitimacy.”⁸⁹

2) Semantics:

- Abstract expressions,
- Subverted order, loss of centralized control, fragmentation,

⁸⁹ Bruce Andrews in “Lines Linear How to Mean,” *The Line in Postmodern Poetry*, (1988) 178.

- *Rhizomatic* sentences, involving the three principles of a *rhizome*.

The first two principles of connection and heterogeneity said that:

. . . Any point of a rhizome can be connected to anything other, and must be. And, a rhizome ceaselessly establishes connections between semiotic chains, organizations of power and circumstances, relative to the arts, sciences and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages . . . The third is the principle of multiplicity, since multiplicities are rhizomatic, and expose arborescent pseudo multiplicities for what they are.⁹⁰

3) Syntax:

- Truly difficult inversion,
- Ambiguity,
- Fragmented Syntax.

4) Phonology:

- Musicality and rhythm,
- “Polyrhythms’ spatial counterpart;” and “a fuller flowering or specificity of internal rhythms,”
- Industrial and electronic devices.

5) Contrast between high lexicon and simple terminology.

6) The sociolinguistic side gravitates within:

- Polyglossia,
- Heteroglossia,

⁹⁰ See Gilles Deleuze and Felix Guattari, “A Thousand Plateaus,” at *Literary Theory: An Anthology*, (2000) 516-7.

- Chronotope, and
 - Neologisms, in phrases containing colloquial, standard, and erudite verses as well as new terms invented or encrypted in the text.
- 7) Rhetorical devices show:
- Intertextuality and intratextuality in diversity of languages in lyrical and literary texts;
 - Metaphor and metonymy expand their forms to higher levels of expression with: parallax anamorphosis, forshortening, erasure, and anacoluthon. This last one tends to be an important characteristic of Language Poetry within the Post Millennium lyrical field.
- 8) The psychological aspect contains:
- Seriality and repetition,
 - Extending the narrative beyond its original limits or confines. For example, several types of ekphrastic situations connect poetry with different types of art: music, painting, sculpture, and film. Still, the cultural aspect shows “culture adapting to simulation, visual media becoming undifferentiated equivalent forms, simulation, and virtual-real-time media substituting for the real: hybridity, promiscuous genres, recombinant culture, and pastiche.”⁹¹

⁹¹ See Martin Irvine, “Postmodern to Post-Postmodern: The Po-mo Page” <http://faculty.georgetown.edu/irvinem/theory/pomo.html>. 15 February 2015.

The themes and techniques treat and examine important facts of this way of writing and help to elucidate the hidden meaning of the works. Other important facts establish that Language poets “refused to respect the boundaries between creative and critical writing—between the writing of poetry and the writing of poetics.” And, while they openly expressed “antipathy towards academic establishment, they were primed for a school audience from the start, even when they had no university affiliations, they were tagged as academic.”⁹² They had an aversion to the strictness of university rulings, but insentiently promoted the need of certain academic preparation and erudition in search of comprehension for their writings. Language poets required a select audience and undivided attention on the part of the reader.

Language Poetry Constituents/Representatives/Authors

In the United States, during the 70s, specifically in San Francisco, Bob Perelman began a series of talks with the purpose of encouraging informal thinking. These talks were captured by Folsom Street, and San Francisco’s 80 Langton Art. Then, it expanded from there to other places and other people. By ’76–’78, the journals registered the cohesion of a group, with writers affiliated from the San Francisco Renaissance, Black Mountain, and New York schools. Main contributors from New York were Charles Bernstein, Bruce Andrews, Alan Davis, David Bromige, Ray Di Palma, and Clark

⁹² Andrew Epstein Verse vs. Verse. in *Lingua Franca*, (2000) 45-54

Coolidge. In California, Bob Perelman published two magazines; *Hill* 8/9 in 1980, and *Writings/Talks* in 1985.⁹³

Several writers in various cities began publishing books of critical writing in the L=A=N=G=U=A=G=E topic and context. Some poets were strongly affiliated with the Language Poetry movement; others were “floaters,” or what Charles Bernstein calls “fellow travelers,” and rather undecided on their affiliation. John Ashbery, considered as a precursor of Language Poetry, won mostly every major American award for poetry. He received the National Critics Circle Award, the National Book Award, and the 1976 Pulitzer Prize, for his collection of poetry *Self Portrait in a Convex Mirror* (1975). The first five verses of his poem “Blue Sonata,”⁹⁴ from his book, *John Ashbery: Selected Poems* (1985) convince a reader of his original way of writing; they say:

Long ago was the then beginning to seem like now
As now is but the setting out on a new but still
Undefined way. *That* now, the one once
Seen from far away, is our destiny
No matter what else may happen to us. It is

Also, from early beginnings is Charles Wright (1935–), winner of several prizes, the 1998 Pulitzer Prize for his book *Black Zodiac*, and 2014-2015 Poet Laureate of the United States. The third stanza of his poem “Chickamauga,” from his book *Negative Blue: Selected Later Poems*⁹⁵ reads:

⁹³ See Eleana Kim, “Language Poetry: Dissident Practices and the Makings of a Movement,” at home.jps.net/~nada/language4.htm. 10 April, 2015.

⁹⁴ *John Ashbery: Selected Poems*, (1985) 243.

⁹⁵ Charles Wright, *Negative Blue: Selected Later Poems*, (2000) 33.

had a different “generational consciousness” that affected their poetics. Among them, Ron Silliman, Bruce Andrews, Rae Armantrout, Bob Perelman, Barrett Watten, Bernardette Mayer, and others show their new approach and innovations. For example, following the *Alcheringa* collection, Steve McCaffery, an experimental Canadian poet organized a symposium entitled, “The Politics of the Referent” in 1976,⁹⁷ causing a special impression in his community. McCaffery’s poems are a conglomeration of letter and word noises audible to the human ear, but ineligible in the articulation of words to the human mind. The noise of the word alerts about the meaning, but no words are expressed, only sounds.

Still, a very original condensation of language, form, content, and spiritual-religious issues is presented by Rae Armantrout in his poem “Advent,” where the lyric subject tells about a representation of the roles of Jesus, Mary, the national colors, and the eternal question (of where everything comes from). The text misses Joseph, the shepherds, and the choir of angels, but it does represent an image of the religious mystery and a silent protest about God, humans, and their inability to understand the reason for them to be here, on earth. The poem reads:

Advent⁹⁸

In front of the craft shop,
A small nativity,
Mother, baby, sheep
Made of white

⁹⁷ Ibid.

⁹⁸ The “Poetry Foundation Page” at <https://www.poetryfoundation.org/poetrymagazine/poems/detail/52593>. 10 March, 2015.

And blue balloons.

*

Sky

god

girl.

Pick out the one
That doesn't belong.

*

Some thing
close to nothing
Flat
from which,
fatherless,
everything has come.

That eternal interrogation is probably a unifying idea in many Language poets and the ones called Neobaroque. Yet, all of them were contributing-authors of the group of Language Poetry. The work of these writers provided information to poets and critics who were interested in their innovative writings. They were very instrumental in the development of Language Poetry, and in its expansion. Among the critics, Marjorie Perloff, J. Mc Gann, Jed Rasula, Michael Davidson, Alan Golding, and A.L. Nielsen constantly supported and contributed with their works to the development of Language Poetry and Language Poetry writers.

The Expansion and Extension of Language Poetry

Language Poetry as a style of writing was born in the Americas; while it is a young innovative manner of writing, it has a few links with previous styles. It owes a

special debt to avant-gardists T. S. Eliot in North America (United States), and C.A. Vallejo in South America (Peru). Language Poetry and Poetics is practiced in México, Canada (North America), and in Chile, Argentina, Perú, Uruguay, and Brazil. Nonetheless, it is also indebted to modernist poets Louis Zukofsky, George Oppen, and Lorine Niedecker; also to E.A. Poe (romantic), and Emily Dickinson (realist/romantic). Credit can also be given to French romantic poets Charles Baudelaire and Stéphane Mallarmé, who produced notable works emphasizing imagination, strong emotion, freedom of classical forms, and rebellion against social conventions. *Les Fleurs du mal* (*The Flowers of Evil*) published in 1857 and later in 1861, is Baudelaire's masterwork. It "brings us to the threshold of post-romanticism: meaning a presentation of ideals and values that remain currently active and somewhat prophetic, not in what it is said, but in what is not said, and can only be guessed. This can be summarized in the second stanza of Baudelaire's "To the Reader,"⁹⁹ which states:

Our sins are stubborn, our contrition lax;
We offer lavishly our vows of faith
And turn back gladly to the path of filth,
Thinking mean tears will wash away our stains.

From the seven stanzas, this is the most realistic in the sense that it exposes human nature without being didactic. The other six stanzas depict human nature in its various negative aspects, but this stanza is somewhat clear for the attitudes all humans

⁹⁹ Charles Baudelaire, *The Flowers of Evil*, (1993) 6-7.

adopt according to their circumstances. Baudelaire¹⁰⁰ and his works remain as an authentic source and an important legacy for our post-millennium times.

The expansion of Language Poetry overflowed with currents from the Americas to Europe. In Great Britain, London covers VVV¹⁰¹ and Cambridge the “sprung” lyrics, in poems by Tom Raworth, J. H. Prynne, Allen Fisher, etc. Ken Edwards was a talented poet who published in the U.K. from the 70s to the 80s. Coincidentally, in those years the first works of the field came to light in the United States. In 1978, Veronica Forrest-Thomson’s *Poetic Artifice* was published and brought several detailed and critical explorations about Language Poetry. The diachronic side makes it possible to think that these publications came as a result of the “spirit of the times.” In Ireland and New Zealand, younger poets explored and adhered to the poetics and poetry of the times; among them: Tim Atkins, Miles Champion, Redell Olsen, Alan Looney, Michelle Leggott and Leigh Davis respectively. In Australia, the virtual magazine *Jacket* (John Tranter) covered the innovative poetries of the Americas.¹⁰² A special mention to Peter Boyle who translated José Kozer books *Ánima* (2011) and *Tokonoma* (2014) from Spanish into English. In *Tokonoma*, the first and second stanzas of one of Kozer’s

¹⁰⁰ Baudelaire traces the boundaries of the artist double nature as lost in a world without certainties and at the same time seeking to capture the fugitive beauty of that world through poetry, art, and literature. His modernist vision of Romanticism can be described as a powerful current that splits into two principal directions: one Modernist, where writers take postmodernist. The other post-romantic, where writers take postromantic approaches. In Claudia Moscovici *Romanticism and Post-romanticism*, (2010) 1-12.

¹⁰¹ Verbal, Vocal, Visual.

¹⁰² See the *Pitch of Poetry*, (2016) 68.

“*Satori*” (He walked thinking) poems, (there are twenty poems with the same name in the book, but the first line differentiates them) reads:

*Satori*¹⁰³

*Iba pensando en las tres toneladas de muerte
que lleva a cuestas,
tropezó.
El muro, el muro inexistente: hizo (mano
derecha) un gesto de
hartazgo, una babosa
a todo escape tiene el
mismo sentido (¿qué
le sucederá a la babosa,
después de todo, en su
tránsito?).*

Translation¹⁰⁴

He walked thinking of the three tons of death
he carried on his back,
he tripped.
The wall, the non-existing wall: he made a gesture
(right hand) of having
had enough, a slug
at full speed has the
same path (what,
after all, will become of
the slug, in its
passage?)

Several international associations of writers merged in the 21st century favoring Language Poetry. But it is in France where a stronger bond grows in diachronic and quantitative elements. Language poets and translators increase in numbers; they augment

¹⁰³ *Tokonoma*, (2011) 134.

¹⁰⁴ For the sake of the circumstance regarding translation and Language Poetry in Australia, I present Peter Boyle’s *Tokonoma* in English. As previously stated, the original version in Spanish was published in 2011. The English version first published in the United Kingdom by Shearsman Books, (2014) 110. All other translations in this investigation are the sole property of the author of this dissertation.

and act in an “insatiable *trueque*” of works and innovation. American poets are translated into French and vice-versa. Worthy of mention are The Bureau Sur l’Atlantique, The Royaumont Literary Center, and Double Change, as well as some anthologies edited by Royet- Journoud, and Emmanuel Hocquard. American poets and translators, Rosemarie and Keith Waldrop, Ron Padgett, Cole Swenson, Michael Palmer and Stacy Doris have translated Anne-Marie Albiach, Dominique Fourcade, Danielle Collobert, Christopher Tarkos, Olivier Cadiot, Emmanuel Hocquard and Claude Royet-Journoud.¹⁰⁵

Linguistic Borders

Due to the expansion of Language Poetry and Poetics, its borders have extended not only geographically, but also linguistically. Several languages are now involved in the field and the expansion continues. Translation to other languages has opened the door for new venues in writing. Italian poets are also favoring free verse and we can see this innovation thanks to the American Academy in Rome, whose members promote the readings and translation, written and oral, of American and Italian authors like Lucio Mariani with “*Furieri*,” whose title, he said, it was initially “The Invention of the Soul,”¹⁰⁶ still several other poets presented their works in oral translation. In a similar route are Portuguese poets Abel Neves, Teresa Veiga, and Catarina da Fonseca, among

¹⁰⁵ See the *Pitch of Poetry*, (2016) 63.

¹⁰⁶ Video “Translating Poetry: Readings and Conversations,” May 2012, where several English and Italian speaking poets and translators appear, at <https://vimeo.com/42202240> and <https://vimeo.com/42202239> and the total conversations at <http://www.aarome.org/content/translating-poetry-readings-and-conversations-3-4-may-2012-1> 5 May 2016.

others. In Russia, poets Igor Kholin, Anatoli Kudryavitsky, Arvo Mets, Genaddy Alexeyev and their works are all in translations by Anatoli Kudryavitsky.¹⁰⁷ Because of translation, the spatial and linguistic borders extend further and further.

Moreover, Charles Bernstein affirms that besides the previous elements dealing with “the new line,” and “the new sentence,” the “sprung lyric” uses riddles, puns, phrasal deconstruction that join puzzle-like (Messerli and Armantrout) text in verse lines of the poems. Still, Norman Fischer and Alan Davies present poems in open-ended form for Zen Buddhism meditation. This practice is similar with that of José Kozer, whose translations from Japanese led him to create his book *Tokonoma* (2011), previously mentioned above. Will Alexander introduced an innovation called rhapsodic “exobiotic” excursions into the hyperreality of the cosmos, which brings attention to the works of José Morales Saravia: *La luna escarlata* (1991) and *Oceánidas* (2006).

In addition to all said new elements, a show about *Poetry Plastique*¹⁰⁸ in New York, promoted by Jay Sanders and C. Bernstein focused the visual and concrete poetry enterprise to poetry sculpture, painting and installation. Poet-artists who initiated the project are Vito Aconti and Bernardette Mayer. From the middle 80s to middle 90s Susan Bee and Mira Schor edited the magazine *M/E/A/N/I/N/G*, which concentrated on the writings of poets and artists. Still the “poetics of translation inform many aspects of

¹⁰⁷ See Anatoli Kudryavitsky, Contemporary Poetry from Russia. *A Night in the Nabokov Hotel: 20 Contemporary Poets from Russia* at <http://russianpoets.blogspot.com/> 17 January 2016.

¹⁰⁸ In “The Expanded field of L=A=N=G=U=A=G=E.” *The Pitch of Poetry*, (2016) 74-5-7.

the expanded and extended field of L=A=N=G=U=A=G=E,” several scholars devote their labors to translating. Lawrence Venuti and Pierre Joris do “critical explorations” on this topic, as well as Steve McCaffery and BpNichol,¹⁰⁹ from the Toronto Research Group. They do: “translation as metaphor, or better said metaphor as translation—from English to English, dialect to idiolect, thought to text, visual to verbal, and so on.” Pierre Joris opens interesting innovations in the case for a “nomadic poetics” in the space between languages: both for poetry as an “othering” of language and for poetry as a second language.¹¹⁰ Additionally, the above established elements consider “performance,” since all language is performance itself; especially, when it is read or acted. Finally, the most original side of L=A=N=G=U=A=G=E is its interest in freedom of regular strict rules and conventions. Its purpose is liberation of standard traditional forms to promote innovation and constant evolution.

Recent Criticism

Various critics, poets, and authors write and present ideas and opinions about Language Poetry. Some of them, like Marjorie Perloff, saw the first steps of the style and initiated studies to understand its purpose early enough to learn in detail the purpose and structure of Language Poetry. Perloff is a major voice and an authority on critical studies and in the study of the field of language. In a long discursive argumentation, she

¹⁰⁹ bpNichol makes playful deconstructions of letters, sounds, words, forms, histories, ideas, and ideologies. In Pauline Butling, “bpNichol and a Gift Economy.” *Writing in Our Time: Canada’s Radical Poetries in English (1957-2003)*, (2005) 61.

¹¹⁰ “The Expanded field of L=A=N=G=U=A=G=E.” *The Pitch of Poetry*, (2016) 74-5-7.

mentions the changes styles go through and writes about innovation in “After Language Poetry: Innovation and its Theoretical Discontents,”¹¹¹ one of her most conscientious articles about the field of L=A=N=G=U=A=G=E, she indicates:

When the various French post-structuralisms of the postwar first became prominent they were known as la *nouvelle critique*. But as time went on la *nouvelle critique* became known as post-structuralism, just as the new American poetry was called, in Don Allen’s revised version of 1982, *The Postmoderns* (New York: Grove Press). What then is the relation of “new” to “post”? The issue is complicated but it’s fair to say that, in the case of theory, “new” was an epithet applied from outside, for the theorists themselves were less concerned to Make It New than to establish certain truths, for example, to study the relation of literary to so-called ordinary language, to determine the respective role of author and reader in the interpretation of a given text, and to establish the ways in which individual texts speak for their culture. For Barthes and Derrida, as earlier as for Benjamin and Adorno, Bataille and Blanchot, *innovation* as such was of little interest. Benjamin, for that matter, had no use for the Dadaists who were his contemporaries, dismissing them as instigators of little more than “a rather vehement distraction, designed “to outrage the public . . .”

And,

Accordingly, and this is an important aspect of the Language movement, which stands squarely behind so much of contemporary “innovative” poetry the “new” rapprochement between poetry and theory that we find in the first issues of L=A=N=G=U=A=G=E (1978), and in such equally important journals as the San Francisco-based *This* and *Hills*, and the Canadian *Open Letter* all these now a quarter-century old—had less to do with innovation per se than with the conviction, on the part of a group of poets, themselves keenly interested in philosophy and poststructuralist theory, that poetics was an intellectual enterprise, deserving a larger place than it had in the Creative Writing classroom of the seventies.¹¹²

¹¹¹ Marjorie Perloff “After Language Poetry: Innovation and its Theoretical Discontents.” *Differentials*, (2011) 156.

¹¹² *Ibid* (157).

Perloff affirms that names, titles, and/or labels of styles change throughout time. She affirms she has written about the predecessors of Language Poetry: Ezra Pound, William Carlos Williams, and Wallace Stevens, and also about Guillaume Apollinaire and Blaise Cendrars, John Cage, John Ashbery, Frank O'Hara, and various other poets. However, Perloff shared with the author of this dissertation, during the MLA Conference (2016) in Austin, that "she has not discussed contemporary poets outside of North America. And that is pending." John Gallagher, in a web article "Nothing to Say & Saying It: The Perloff Manifesto" (2007), presents various ideas related to Language Poetry and the Avant- Garde. In this Manifesto, Perloff confesses that:

the inclusion in the last chapter of a mere handful of contemporary poets—Susan Howe, Charles Bernstein, Lyn Hejinian, and Steve McCaffery—provides no more than a prolegomenon to what I take to be the enormous strength of this second wave of modernism.

She adds, "There are dozens of important poets in the U.S. and many more in the U.K., Ireland, Australia, in Europe and Latin America, that belong here and that I have either written about or plan to."¹¹³ Still, Perloff provides a brief "animating principle of the movement," where she establishes that: "Poetic language is not a window, to be seen through, a transparent glass pointing to something outside it, but a system of signs with its own semiological interconnectedness." To put it in another way: "Language is material and primary and what's experienced is the tension and relationship of letters

¹¹³ See John Gallagher, "Nothing to Say & Saying It: The Perloff Manifesto," <http://jgallagher.blogspot.com/2007/11/perloff-manifesto.html> 3 October, 2011.

and lettristic clusters, simultaneously struggling towards, yet refusing to become significations.”¹¹⁴

Some suggestions Perloff has for present and future critics are found in “Becoming a Critic,” the introduction of the book *Poetics in a New Key* (2015). Here, she shares how W. K. Wimsatt’s *The Verbal Icon: Studies in the Meaning of Poetry*, where the first essay “The Intentional Fallacy,” written with Monroe Beardsley, was a real awakening, and “basically correct.” Perloff describes the fallacy as the belief that “we can judge an author’s work by his or her stated intention.” Perloff continues, “It is, of course, always useful to learn what the author was trying to do, but, as Wimsatt argues,

the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art. The word “success” here implies that there is such a thing as literary value, that there are “better” poems and “worse” poems—a very unfashionable view today but one which, in fact, we all espouse by our choices of what to read, teach, etc.

It is important to note that long before Roland Barthes and Michel Foucault talked about the “death of the author,” Wimsatt and his colleagues were insisting that authors say all kinds of things to “explain” or account for their work—and yet that interpretation and evaluation must finally rely on the text itself.¹¹⁵ Marjorie Perloff has been, is, and continues to be an outmost critic and avid Language Poetry investigator. It will be good

¹¹⁴ *Differentials*, (158).

¹¹⁵In Marjorie Perloff, “Becoming a Critic: An Academic Memoir.” *Poetics in a New Key: Interviews and Essays*, (2015) 4.

to see her complete the plans to write about the topics that awaken and maintain her literary interests.

Charles Bernstein, as an investigator and critic, has also devoted part of his life to writing about Language Poetry. In his most recent book *Pitch of Poetry* (2016), four chapters embrace almost every aspect of Language Poetry. It begins with a preface, in a manner of a prose poem; then, it includes the L=A=N=G=U=A=G=E topic as its first chapter. The book shows in the second chapter “Pitch,” which is intentionality, sound, text, abstraction, disfiguring, the expansion of the field, and a coda. Bernstein presents the most pivotal works and ideas of several United States Post-Millennium Language Poetry authors and some of its predecessors: Louis Zukofsky, Jackson Mc Low, Charles Olson, Robert Creeley, John Ashbery, Jerome Rothenberg, Leslie Scalapino, and Brazilian author Haroldo de Campos, among others.

This interesting work brings in its third chapter crucial information about “Echopoetics.” In eleven essays, he introduces new terms that challenge readers’ reasoning and imagination. Bent studies brings the “Pataquerical Imagination,” and with it the “Midrashic Anti-nomianism and the Promise of Bent studies.” It is made happily weak rather than strong by over-reading—clumsy, erroneous, freakish, foreign, incongruous, anomalous, polyverse, paracritical, etc. Bent Studies introduce new ways of appreciation, but that could be too complex to achieve in daily pedagogical tasks. Previous work by Bernstein was the *Attack of the Difficult Poems* (2011), where he presents ideas for higher education, sound, and the aesthetics of poetry with a pragmatic approach. His well-known humorous tone shows in various instances. The most salient

is “Fulcrum Interview,”¹¹⁶ where he describes, “what is and what isn’t poetry and what is poetry’s essential nature (if any)?” A few statements of the poem say:

What is and what isn’t poetry and what is poetry’s essential nature (if any)?
Poetry is not an essence but a practice. The term is not honorific but generic.
A bad poem is still a poem. A newspaper article presented as a poem is a
poem. By the same token, a song lyric printed in a CD insert is not a
poem, though presented in another context that designation might change.
Poetry is the art of verbal language.

What is the most important poetry?

What is being written now.

Who are the greatest poets?

The ones who write the greatest poems.

What do they accomplish?

Nothing.

What is the relationship between poetry and truth?

Poetry is to truth like rubber to the rubber tree; it bounces.

Is there such a thing as poetic truth?

From time to time.

Typically American, Charles Bernstein’s works have crossed the boundaries of the United States, just like the Language Poetry he writes. He is a poet, an editor, essayist, publisher, and theorist. In partnership with his wife Susan Bee, a visual artist, he has published several works associated with language writing. Bernstein is the foundational member and leading practitioner of Language Poetry. He is a graduate from Harvard

¹¹⁶ *Attack of the Difficult Poems*, (2011) 227.

University, and he also,

explores wide ranging uses of language within diverse social contexts. His poetry combines the language of politics, popular culture, advertising, literary jargon, corporate-speak and myriad others to show the ways in which language and culture are mutually constructive and interdependent.¹¹⁷

Bernstein is a unique poet with impressive creativity and good humor. In his most recent book, *Pitch of Poetry* (2016), he provides new themes to expand the field of his chosen craft. He is still an important critic of Language Poetry poetics and of his own work. This endows this writer, his poetry, and the field of Post Millennium poetics with an extraordinary perspective to investigate, create, and critique.

Post-Millennium Language Poetry by-of the Americas for the World

“I want to insist in the word Americas, not just to encompass North and South America, but also to register the multiplicity of our senses of America, as a way of registering this multiplicity, not comparison, as foundational for the poetics of our Americas.”

*In Charles Bernstein,
Attack of the Difficult Poems (67).*

Much has been said about Language Poetry and poets, and their initial aversion towards academics, creative workshops that brought as a result the despicable “McPoem.” However, the main point of its search was to pursue “other ways of making meaning and a greater range of possibilities for linguistic reference.” Such language-centered writing had no intention of replacing all other forms of writing, but rather to open up new spaces and places for poetry to develop and contend the cannon. Also, “to

¹¹⁷ “Charles Bernstein.” *The Poetry Foundation*. <https://www.poetryfoundation.org/poems-and-poets/poets/detail/charles-bernstein>. 12 November 2016.

combat the dogma that the only goal of writing is to produce transparent, conventionally representational works or I-centered lyric utterances, direct expressions of authors' feelings (as if unmediated by language).¹¹⁸

The research demonstrates and establishes the salience of Post-Millennium Language Poetry (PMLP) and accounts various points in this field. The first is that, it is an American-born style by and of Americans for the world, this grants an integrationist face to all deliverers and recipients of the praxis. Second, the growth and expansion of PMLP continues and involves other countries far and near the Americas. It extends and includes diverse arts: painting, film, sculpture, and music; it has a positive approach towards technology and electronic devices. It utilizes hypermedia to reach different social strata; the linguistic approach is superior, with several languages and translators that enrich the cultural values of the members and of the field.

I conclude with a poem recited and performed by poet Charles Bernstein in 1997, during a conference at Rutgers University called "Poetry and the Public Sphere." Perhaps some of his ideas are still traditional or they have been renewed, but this poem shows similarities with Kozer's video "Me, Japanese." And, as Epstein writes, "His zigzagging talk mixed forceful critical statements about poetry, politics, and identity that makes him feel inadequate, but still himself, in "Poetry and the Public Sphere," the Whitman-like poem explores his own slippery, conflicting identities."¹¹⁹ The poem is

¹¹⁸ *Pitch of Poetry*, (2016) 68.

¹¹⁹ "Verse vs. Verse," *Lingua Franca*, (2000) 53.

transcribed in full to perceive and appreciate its text, content, and the manner the poet perceives his own self, divided in the various facets of his personality. The poem reads as follows:

Poetry and the Public Sphere

I am a leftist poet in my armchair
and an existential poet on the street;
an insider poet among my friends,
an outsider poet in midtown . . .
I am a capitalist poet in Leningrad
and a socialist poet in St. Petersburg;
a bourgeois poet at Zabar's, a union poet
in Albany; an elitist poet on TV,
a political poet on the radio.
I am a fraudulent poet, and incomprehensible poet,
a degenerate
poet, an incompetent poet, an indecorous poet, a crude poet ...
I am a language
poet wherever people try to limit the modes of
expression or nonexpression. I am an experimental poet
to those who value craft over interrogation . . .
an elegiac poet, a raucous poet, a frivolous poet, a detached
poet, a roller-coaster poet ...
& I am none of these things,
nothing but the blank wall of my aversions
writ large in disappearing ink—

CHAPTER III

DAVID ROSENMANN-TAUB:

THEMES, TECHNIQUES, AND A RHETORICAL SOUND OF POETRY

*To be heard, poetry needs to be sounded . . . Unsounded poetry
remains inert marks on a page, waiting to be called into use
by saying, or hearing the words aloud.*

*Charles Bernstein
Close Listennings*

*Where music dies,
once again words.
David Rosenmann-Taub
Los surcos inundados*

David Rosenmann-Taub's Poetic Approach

The artistic and lyrical vein in David Rosenmann-Taub (Santiago de Chile, 1927–) appeared early in life. From the day of his birth on May 3rd, at Echaurren Street in Santiago, talent came hand by hand with him. In his works, David Rosenmann-Taub creates a special type of poetry whose themes and techniques intertwine linguistic and semiotic elements within rhetorical sound devices used in poetry of the post-millennium lyrical field. This research aims to find the themes, techniques, and how sound affects this author's poetry, together with new components, the degree of complexity affecting the naming, and accessibility in the works of this author.

David Rosenmann-Taub's poetry contains important elements that remain narrowly linked to the themes and techniques he employs to give sound and meaning to words, lines, and verses. Some critics highlight the "economy of language," together

with rich “semantic lexicon,” “wealth of metaphors and other literary tropes.”¹²⁰ The emphasis is closely connected to a rhetorical sound of terms and sentences that make the intonation of his reading a most original way of expression hard to find in other poets. His voice sounds like that of a monk chanting a prayer, or a priest praying a litany. It is the sound united to the rhyme/rhythm he employs orally that makes the poem overwhelming or sinister at times and at other times sarcastic.

The analysis that follows will identify themes and techniques employed by Rosenmann-Taub, in an attempt to uncover most Baroque, Neobaroque, and Post-Millennium Language Poetry elements in the themes and techniques of this author’s works. These last three schools of poetry do have a relation based on language usage, reader’s perception, and meaning. First,

In any classical or perfect Baroque, there is definitely the tendency towards the majestic, the dignified, the mature. But since exterior form represents style in connection with the meaning only, there is much more: there is strong religious feelings for virtue and sin, moral—even moralistic—preoccupations, belief in heroism and grandeur; and all these cravings are expressed in a sublime academic-rhetorical, but unaffected style to give them poise. Baroque thus means the combination of tangible, realistic and psychological elements, more evocative than descriptive, in a frame of abstractions, inherited from the Renaissance. This realistic effort, meeting a pattern do opposite to its tendency, namely the humanistic convention, is bound to take a sublime and stylized (rather than naturalistic) bend to the grandiose.¹²¹

¹²⁰ In Kenneth Gorfkle, “An Interpretative Approach to the Poetry of David Rosenmann-Taub.” *Hofstra Hispanic Review*, (2009) 25-6.

¹²¹ In Helmut Hatzfeld, “The Baroque from the Viewpoint of the Literary Historian.” *The Journal of Aesthetics and Art Criticism*, (1955) 160.
Helmut Hatzfeld, is an exponent of the German stylistics practiced by Leo Spitzer, Erich Auerbach. In American Literary Scholarship.” *Concepts of Criticism*, (1963) 313.

The Baroque was an inter-artistic expression dominant in literature, architecture, and the visual arts whose main areas of development were the capitals of the new centralizing nation-states and regional provinces of the 17th century: Rome, Versailles, Vienna, Madrid. Still, the Baroque is a “rebellious postscript to classicism that deforms classical norms setting them into variation.”¹²² The Neobaroque (20th Century)¹²³ brings materiality of signifier, “literariness,” since “the word is not a mimetic or a transparent vehicle for meaning.” The Neobaroque of the Americas is similar; it establishes “an inter-artistic study” that connects literature, film, architecture, and the visual arts, it includes 20th Century philosophy and cultural theory.

Post-Millennium Language Poetry (2000–), as an American school of poetry, started to gain momentum in the last decade of the past century and was established at the opening of the third millennium. It exhibits some similarities with the Baroque, the Neobaroque, and has grounds in the Avant-Garde and Language Poetry. Post-Millennium Language Poetry ignores bans on meter, restrictions of rhyme, and favors free verse, complex linguistic components and subcomponents (syntax/lexical/ semantics), disjunctive, non-linear, open-ended texts that demand the reader’s participation. Post-Millennium Language Poetry has strong connections with

¹²² Monica Kaup, “Introduction,” *Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film*, (2012) 18.

¹²³ Jill Kuhnheim offers various definitions of the Neobaroque, some coming from Severo Sarduy, who said it is a style marked by complexity, lack of external referentiality or focus on the textual surface, and on the meta-linguistic aspects in literature, with references from José Lezama Lima. Kuhnheim explains that Neobaroque Spanish American writers’ works appear decorative, fascinated with excess, and filled with figures such as anamorphosis, and they evidence a desire to exploit multiple possibilities in every word. Their work has been called extravagant, excessive, and unreadable, for it breaks with any expectation of representation, and in this, among other aspects, it is also linked to the postmodern. This can be another aspect of Post Millennium Language Poetry writing. *Textual Disruptions: Spanish American Poetry at the End of the Twentieth Century*, (2004) 116-7.

electronic/technological devices, implications with music, the visual arts, and links to history, literature, and most of all, language.

Undoubtedly, some points of relation among the previously mentioned schools of poetry and Rosenmann-Taub's works show relations in the thematic approach. In the linguistic approach, grammatic, semantic, syntactic, and lexicographic elements function under the poet's control. In rhetoric, the use of metaphor from the Baroque is present, and so is metonymy of the Neobaroque. Nonetheless, frequent use of anacoluthon¹²⁴ (of the Post-Millennium Language Poetry) is observed. The works of this author are certainly condescending with the works of American writers in the Post-Millennium realm. The present study of themes and their interaction, plus an analysis of the techniques in selected poems, and their connection with the elements detailed above, will provide an enticing realistic perspective of the works of David Rosenmann-Taub.

Themes: Baroque/Neobaroque/Post-Millennium Language Poetry

The poetry of Rosenmann-Taub portrays several themes identified as Baroque, Neobaroque, and Post-Millennium Language Poetry. Most Baroque themes deal with material aspects in connection with family and familiar places; other material themes imply negative forms—the world and the senses in sarcastic, violent, repressed, and cruel ways, subjection, decay of human life, and death. *Cortejo y Epinicio* (2002), a book of poetry previously published in 1949, will be the main source for analyzing

¹²⁴ Anacoluthon is a “sentence or construction in which the expected grammatical sequence is absent (OED). The Merriam Webster Dictionary (2013 version) explains anacoluthon comes from the Greek an= not, and koluthon= following. It is an unexpected discontinuity in the expression of ideas within a sentence, leading to a form of words in which there is logical incoherence of thought. Anacolutha (plural) are often sentences interrupted midway, where there is a change in the syntactical structure of the sentence and of intended meaning following the interruption.

various themes in his poems, since it contains prototypical topics. For example, “*XIII Diálogo Sepulcral*” (Sepulchral Dialogue), of the 2002 edition, brings life, death, and absurd linguistic (semantic) structure in the title and in the first stanza of the poem:

XIII
Diálogo Sepulcral

*Y me imprecaste en medio de la sala:
“Te sacudí la vida y no morías;
te ceñí con mi absorta gangrena y no morías.”*

Translation

XIII
Sepulchral Dialogue

And you cursed me in the middle of the living room:
“I shook life out of you and you did not die;
I hold you tight with my dense gangrene and you did not die.”

The poem presents a frightening description and sinister sounds. Frequently, states of life like infancy and its brevity from birth to the advent of death function as main themes in this writer’s works. Themes are intense in text, sound, and meaning, even in some of the author’s shortest poems. The intensity and duration of sound interrelate with rhythm to create original short musical scores. In his most recent book *Trébol de Nueve* (2016) (Nine-leaf Clover), the poet offers a selection of short poems, whose texts include a coda, where the artist plays the bongo. “*VIII Muro*”¹²⁵ (“VIII Wall”), a short poem whose theme is repression is exactly 0.29 seconds, and contains only six words, it reads:

¹²⁵ *Trébol de Nueve*, (2015) 124-5.

Muro
Muro de intensidades
Puño de rayos

Phonetic analysis renders the voice of the poet producing *epenthetic*¹²⁶ sound in the internal (elongated at will) vocalic sounds: /u/ in /muro/ and /a/ in /intensidades/ in the first verse line; and /puño/ in the second verse line, which results in *anaptyxis*¹²⁷ (only in the internal vocalic sounds). The verses rhyme literally in a vertical manner, not in the regular ending of lines, at the beginning of the first and second line words /muro/ and /puño/, as shown below. The consonant sounds follow in the first line: letter /d/ in /intensidades/; and /ñ/ in /puño/, mimics a similar sound /ñ/ for /y/ of /rayos/ read in a strong-loud and strange rhythmic way by the author. These sounds produce what is known in music as *syncopation* or the placement of stress or rhythmic stresses or accents where they would not normally occur.

Text	Muro	Translation
Vertical Muro de intensidades	M <u>uuuuu</u> ro deintensida <u>aa</u> des	Wall of intensities
Rhyme ↓ ↓ Puño de rayos	Puu <u>ññ</u> ño deraa <u>yy</u> os.	Fist of lightning
Bongo Sounds	Epenthesis: Excrescence - - - - - 1 2 3 4 5 - - - - - 1 2 3 4 5	

¹²⁶ *Epenthesis*, in phonology is the addition of one or more sounds to the interior of a word. There are two types of epenthesis: Excrescence or the insertion of consonant sounds and anaptyxis.

¹²⁷ *Anaptyxis* is a type of epenthesis with the insertion of a vowel, or vocalic sound. In this particular case only the “sounds” are inserted to get the feeling of the word said.

Syncopation also occurs when the poet plays the bongo at the end of each poem (instead of accompanying the lyrics), as a coda. With six words as body of the poem, the meaning can only be guessed, since */muro/* can have a simplistic and a complex meaning. The simplistic could be referring just to a fence that separates neighboring houses, allowing privacy to neighbors. The complex meaning may be an allusion to the “Berlin Wall,” or to the “Western Wall,” (*“Muro de las Lamentaciones”*), an ancient limestone wall in the Old City of Jerusalem, which was the only surviving partition after the Romans destroyed the city in 70 BC. For Jewish people this is the most sacred and holy building of religious Jewish life.¹²⁸

Although the wall was the object of controversy for several years, today is a national symbol, and the place for opening/closing ceremonies of many Jewish events; it is a sanctuary for pilgrims who travel long distances to visit. Perhaps, this is the meaning that is intended by the author, since his parents were Polish of Jewish descent, and they could have mentioned this fact to their family. Nonetheless, this point can also be taken from the reader’s perspective, their nationality, and the side of the world they find themselves in. Most of Rosenmann-Taub’s poems offer a view of sound, rhythm, and meaning. Another example is “*XIV Calostro*”¹²⁹ (Colostrum), from section “*Esfera*,” whose title refers to the brief period, approximately two or three days, preceding the

¹²⁸ Jason Levine, “The Western Wall: History and Overview,” *Jewish Virtual Library*. http://www.jewishvirtuallibrary.org/jsourc/Judaism/Western_Wall.html 09 December, 2016.

¹²⁹ *Cortejo y Epinicio*, (2002) 42.

production of human milk due to the birth of a human infant, women generate a yellowish transparent secretion. The brief, but meaningful poem reads:

CALOSTRO

Féretro de canela.

Translation

COLOSTRUM

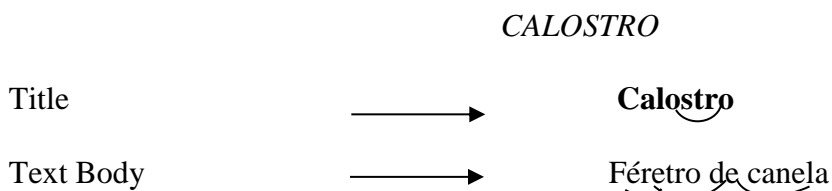
Casket of cinnamon

Colostrum is a liquid- viscose secretion, a substance rich in protein, *immuno-globulines*, and antibodies that helps nurture the infant and “which not only protects newborns, as they come into our world of bacteria and viruses, but also has a laxative effect that helps babies expel the tarry first stools called *meconium*. When you feed a baby with *colostrum*, which may appear as clear fluid or be a deep golden color, it's as though you're giving him his first vaccination.”¹³⁰ The physical nature of the title and text of the poem contrast with the metaphysical meaning of the message. One single word of the title evokes compound images: a newborn baby, the mother, the nurturing initial period of the baby by the mother, and the beginning of life. The line that forms the body of the poem consists of three words, */Féretro de canela/* (Casket of cinnamon). It pictures a new image: the object that holds a human body at the end of life. Image and meaning associate the term *cinnamon* with a representation of the generic color brown that most

¹³⁰ *Colostrum* is the first milk women’s breast produce during pregnancy. The body starts making it about three to four months into pregnancy . . . It is full of antibodies and immuno-globulins, which protect newborns from the world of bacteria and viruses. In Jan Barger “What’s Colostrum,” http://www.babycenter.com/404_whats-colostrum_8896.bc 10 of December, 2015.

caskets have when purchased. It also creates a contrast in the olfactory sense, the sweetness of cinnamon in the exterior with the nature of the content in the interior. This strong contrast becomes powerful again in image and meaning.

The figure of a woman is evident at the initial period of human life. And, the absence of her figure at the time of death is indefinite, leaving only the idea that humans arrive on earth to die alone, with a short period of life in transition between. Meaning brings several points related to life and death. The linguistic aspect of the poem brings out an interesting face in the study of “*Calostrum*,” in regards to sound in their phonetic and phonological aspects. The poem’s text contains four words, three of them are nouns: */calostro/* (colostrum); */féretro/* (casket); */canela/* (cinnamon); and one is preposition */de/* (of). The absence of verbs (action words) is evident, while the emphasis of the message, if any, is based on vowel sounds. All four words have strong vowels sounds, consequently they do incorporate strong vocalic sounds /a/, /e/, and /o/; especially the vowel /e/, which repeats in almost every word of the poem; only the title escapes with vowels /a/ and /o/. The sound of the poem concentrates: in the title, in vowel /o/, which repeats two times, but the elongation of the voice makes it sound like three. In the text, it focusses in vowel /e/ which, repeats three times. A graphic of the connection of vocalic sounds in the poem according to phonetics can be done as follows:



Moreover, due to the well-known elongation of sounds made regularly by the poet when reading his works, sound and rhythm can connect in meaning to ultimately reveal the message provided by the lyric subject: the sweetness of life amalgamating with the bitterness of death. Life and death are repetitive themes in Neobaroque and Post-Millennium Language Poetry authors, and they were, as well, during the Baroque period. Nonetheless, the Baroque was immersed in religious ideals promoted by the Catholic Church, whose influence extended to the humanities, especially the arts—music, poetry, literature, sculpture, architecture, and painting.

From the church perspective, the main purpose of an artist was to create works attesting to the glory of God. If they deviated from that objective, the price could have been excommunication. Other theories on the concept of the Baroque exist, mainly elaborated by foundational writers Heinrich Wölfflin, Walter Benjamin, Renee Welleck, and Mario Praz.¹³¹ They do mention the religious aspect of the Baroque and add other different themes. Eugenio D’Ors mentions that the Counter Reformation translates into Baroque style but so too, does the Lutheran Weltanschauung, which expresses stylistically in Baroque forms, as does the sensibility that dominated Portugal’s overseas territories, inspired by the Franciscans.¹³² Still the theme of God was omnipresent in the works of several artists of this period.

¹³¹ See Lois Parkinson-Zamora *Baroque New Worlds: Representation, Transculturation, Counterconquest*. “Baroque, New World Baroque, Neobaroque: Categories and Concepts,” (2010) 3.

¹³² Eugenio D’Ors “The Debate of the Baroque in Pontigny.” Excerpt from *Lo Barroco*, (2010) 78-9.

The theme of God in the works of David Rosenmann-Taub is tightly connected with those of life and death that were so common during the 17th Century Baroque. These themes still prevail in the Neobaroque age, Contemporary, and Post- Millennium or Post-Millennium Language Poetry writers. Rosenmann-Taub constantly writes about the presence of God and the divine. I selected various poems from his book *Cortejo y Epinicio* (2002), because it is considered a prototypical basic icon in this author's works. In 1978, the author revised the book written in 1949; still, his 2002 last version is an updated Post-Millennium edition. The book contains several titles that refer to life, death, and especially the theme of God, in the section "*Continuo Éxtasis*" ("Continuous Ecstasy"), poems: "*XVIII No el cadáver de Dios lo que medito*" ("XVIII Not the Corpse of God I meditate"), "*XXIV Era yo Dios y caminaba sin saberlo*" ("I was God and Was Walking without Knowing it"); from section "*Sarcasmo*" ("Sarcasm"): "*XXVII Dios se cambia de casa. En un coche de lujo.*" ("God moves away. In a luxury car"), this last poem takes "irreverent familiarities," said Diaz Arrieta in his online commentaries about it. The ironic side is impressive.

The aspect of meaning in working with the theme of God merits attention in this author's work, particularly for its persistent intensity. Also, because it shows two faces: one that seems irreverent, and the other contrite and respectful. I selected three odes from this book: "*XXVIII Oda Heroica*" ("XXVIII Heroic Ode"), "*XXIX Oda Moral*" ("XXIX Moral Ode"), and "*XXX Oda Sacra*" ("XXX Sacred Ode), which make references to God and its presence. The poems avoid praising God, but highlight his indifference and/or supposed impotence; they show a special personal perception and

appreciation of God, and how He can change man's life; a quote from the last three verses of the first stanza of "XXIII Oda Heroica," reads:

XXVIII
*Oda Heroica*¹³³

Sacrificamos vísceras de cordero impoluto.
Erigimos, por hostia, tu cerebro inconcluso:
sin un trozo de Ti, queriendo ser planetas.

Translation

XXVIII
Ode Heroic

We sacrifice the insights of a lamb without blemish.
We raised, as a host, your unfinished brain:
without a piece of You, wanting to be planets.

These lines may personify Christ's sacrifice, since He is the only *Lamb without blemish* who was sacrificed. The metaphysical interrogation and contradiction comes in the second verse, where the act of communion with the host contains "the lamb's unfinished brain." These interrogations and opposed situations cause doubt and raise additional questions on the Christian faith, the institution of the Roman Catholic Church, and the instituted sacrament of the Eucharist. For any other Christian religion, observing communion as a sacrament, the poet seems to question: Is the sacrament of communion worthwhile? Does it really contain the brain of Christ, or the body of Christ? Are planets better than humans for a man to become one? For people with weak faith, it can be a real breaker; for those with a strong faith, the interrogations challenge and cause doubt and reflection. Yet, it is interesting to note Rosenmann-Taub's Jewish ancestry, and the

¹³³ *Cortejo y Epinicio*, (2002) 66.

powerful influence this fact has in his works. The fact that he grew up in Santiago de Chile of devout Polish parents clearly made a difference, since Jewish culture followers remain faithful observers of the faith and laws; Rosenmann-Taub's parents did influence their child's way of thinking.

In this poem, I prioritize the study of meaning in analyzing the theme of God to present the validity of this important element among other themes presented here. Sound, rhythm, and lexicon are ever intensifying elements of the poem. In the opening verse of the poem "*XXVIII Oda Heroica*," sound and rhythm remain powerfully resounding: */¡Qué estuoso cáliz ebrio, qué resplandor de hoguera . . . !/* (What a burning inebriating chalice, what a resplendent flare!). The second part of the first and last verse lines (after the comma) read: "What a resplendent flare;" the last verse-line of the second stanza reads exactly the same; the phrase is repeated three times in the poem. This could only mean that no matter what is said or done, the love of God in the poet's mind and heart remains like a burning fire at the beginning and at the end, inside and outside of his human life.

"*XXIX Oda moral*" makes a sorrowful human claim on the first verse, for a God so human, who can catch a simple cold, and due to human weakness is unable to override it. The verse reads, *¿Dios, siempre resfriado, tendrá temperatura?* (God, always with a cold, will he have temperature?) The adverb */siempre/* fills the verse with a negative and opposite perception of the representation of God, who is the omnipotent divinity, and shouldn't reduce Himself to being infected by a simple cold. Again, the sixth verse *¿Dios siempre despiadado, se fatiga en la ruta?* (God always implacable,

gets exhausted on the way?), exposes the weakness of a God more human than divine, as he can get tired, or even exhausted on a walking path. The full text of the poem reads:

XXIX
*Oda moral*¹³⁴

*¿Dios, siempre resfriado, tendrá temperatura?
Cosmolágrima:
me desgarras y estrujas,
contubernio de sales,
sin verter tu aleluya.
¿Dios, siempre despiadado, se fatiga en la ruta?
Cosmolágrima:
cómo punzas las sangres
y las uñas.*

Translation

XXIX
Moral Ode

God always with a cold, will he have temperature?
Cosmo-tear:
You tear me down, you squeeze me,
Plot of salts
Without pouring your alleluia
God always implacable, gets exhausted on the way?
Cosmo-tear:
How you pierce the bloods
And fingernails.

Apparently, the first part of this sixth verse makes God closer to being all-powerful; the second part (after the coma) makes God again human, perhaps invoking the figure of Christ, and recalls Christ and his falls on the way of the cross. It is an interrogative sentence with a metaphysical, more than religious tint that fills the poem since Christ is the Son of God, and at the same time, the Son of Man, and as a man He

¹³⁴ Ibid (67).

“gets tired on the way.” Again, the narrow link of image and sound make the scene vividly real. It seems to go beyond the “deconstruction of the divine figure,” and/or its “ironic reformulation.”¹³⁵ It pretends to be a valid claim to a God, creator of humankind; it formulates a sorrowful complaint to an omnipotent God, who was supposed to help, support, and take care of his creation, while his desire to become human seemed to have ruined the results. A similarity with the reclaim/complaint of Spanish poet Antonio Machado (1875–1939) exists. While Machado comes from the *Generación del 98* in Spain, the resemblance exists. The last quartet of Machado’s poem “*La Saeta*” reads:

*¡Oh, no eres tu mi cantar!
¡No puedo cantar, ni quiero
a ese Jesús del madero,
sino al que anduvo en el mar!*

Translation

Oh, you are not my song!
I cannot sing, nor do I want
to sing, to that Jesus of the wood,
but to the One who walked on the sea!

Beginning with the first three verses of the stanza, the lyric subject refuses to sing and/or accept the apparent weakness of Christ the Man-God nailed to the cross, “that Christ of the wood,” the suffering Christ, the One who surrendered his life on the cross to redeem human beings from their sins. He wishes to sing and praise the Christ who walked over the ocean waters, the Christ who performed the miracles, in other words, the powerful Christ. Instead of turning his back into a powerless God, Rosenmann-Taub takes the road of sarcastic reproach and irony humanizing God to the point of taking away all his

¹³⁵ Ina Salazar “Del nácar de la infancia a los firmamentos apagados: Primeras aproximaciones a la poesía de David Rosenman-Taub,” from the book *Lo singular y lo universal en la poesía de David Rosenmann-Taub*, that came as a result of the International Symposium organized by the University of The Sorbonne – Paris IV, (2013) 63.

supernatural powers. The relationship of “Moral Ode” with “*La saeta*,” rests in that the two considered the weakness of Christ inadmissible. They prefer an all-powerful God who can keep everything under His control.

The poet takes Christ-God in his most simple form, just to be human by allowing him to experience real human death in the poem “*XVIII: “No el cadáver de Dios lo que medito”*”¹³⁶ (“It is not the corpse of God, what I meditate”); by being only a corpse, God has no influence in anything in the world. In the poem, “*LXXXI Epopeya: I*”¹³⁷ Rosenmann-Taub still irreverently grants God a certain power of creation in the second verse: “*Obró este multiverso: macedonia*,” from that verse, two words become highlighted, *multiverse/Macedonia*. The first term */multiverse/* may imply two meanings: one defining multiple existent universes in one; another meaning may connect the term with multiple types of verses. The second term *Macedonia*, historically may refer to the ancient kingdom of Philip II and Alexander the Great in the southeastern Balkans that is now divided among modern Macedonia, Greece, and Bulgaria. Continuing the poem, God’s power is constantly degraded since his creation was made during and under the effects of alcohol, “*Dios, en una de tantas borracheras*” (God, in one of his many drunken episodes) says the first line of the poem:

¹³⁶ *Cortejo y Epinicio*, (2002) 49.

¹³⁷ *La Opción*, (2011) 104.

LXXXI
EPOPEYA: I

*Dios, en una de tantas borracheras,
obró este multiverso: macedonia.
Tétrico, ingenuo, cínico;*

*Los brunoviernes, a las once doce
Lo admite, tambaleándose.*

Translation

LXXXI
EPOPEE: I

God, in one of his many intoxications,
created this multiverse: macedonia.
Gloomy, naïve, cynical;

On brunofridays, at eleven twelve
He admits it, stumbling.

An important detail in Rosenmann-Taub's working of the theme of God is his ability to humanize the divinity or to extirpate the notion of divinity from God's nature. This fact can lead to an idea that "rationalism reduces man." "*Nos libera de Dios pero nos encierra en un sistema aún más férreo,*"¹³⁸ which means that it liberates man from God, but it locks him/her inside a stronger, rigid system of socio-political distress. This fact is hardly found in Baroque poetry, but mostly in Post-Millennium Language Poetry authors where human presence and absence of the divinity pervade in the poems of these writers. The *Poetry Foundation* webpage posted the poem, "Me and My Pharaoh" by Charles Bernstein, who at the bottom of the fifth page affirms:

¹³⁸ Octavio Paz, "El poema la revelación poética," *El arco y la lira*, (2005) 268.

God is weak and imaginary—a flickering possibility. The dogma of an omniscient and omnipotent God maligns hope and denies the sacred, as it turns its back on the world.

God has no doctrine, no morality, no responsibility. To sin against God is to use that name to justify any action or prohibition, whether murder or martyrdom.

Bernstein makes his point on God's nature; he treats God as an entity without subject or subjection when he affirms he is "imaginary." While he does not mention the church, he places God within an institution of authority able to establish dogmas. He goes further by expressing that some might use the name of God to commit evil actions or to do the ultimate sacrifice (giving or taking one's life). Rosenmann-Taub exhibits a similar negative approach; the difference comes in that his poems make God human-like, while Bernstein is not even sure of God's existence. At times, Rosenmann-Taub acknowledges his own truth and ideas, like in one of the most "well known" verses of the poem "*Continuo éxtasis XIX*,"¹³⁹ where the lyric subject attuned with contemporary and/or New Age beliefs plays the role of God, in the two verses of the first stanza:

XXIV

*Era yo Dios y caminaba sin saberlo.
Eras oh tú, mi huerto, Dios y yo te amaba.*

Translation

I was God and walked without knowing it
Oh you, were my garden, God and I loved you.

¹³⁹ *Cortejo y Epinicio*, (1949) 56.

The theme of God is inexhaustible in this author's works. During an interview with the poet, critic, and researcher, Beatriz Berger inquired about the above verse and its meaning and about Rosemann-Taub's relationship with the divinity. He explains that what he calls divine is absolutely *earthly*, and it has nothing to do with the concept of religion, where he finds no "divine divinity." He remembers, he wrote that poem when he was twelve years of age, and re-wrote it again in Buenos Aires, Argentina, after he had lost his family. The author confesses that all that causes him satisfaction, tranquility, and joy, without asking compensation, is what he calls God.¹⁴⁰

Nevertheless, the third poem of the trilogy of odes presents the lyric subject disheartened, sad to bitterness with the remembrance of the night when Christ died. A strong ray of hope in transcendent life appears in the text of verse fourteen that of his poem "*XXX Oda Sacra*;"¹⁴¹ it reads: */¿Aquél? Vive: murió/*. In a formal and conceptual manner, it feels like the first verb */Vive/* (lives) in the present indicative (3rd person singular) has priority over the second verb */murió/* (died) in the preterit (3rd person singular). The last verse apparently says that Christ dies as the Son of Man, but lives as the Son of God; the reader gets this impressive feeling from the beginning of the verses:

XXX
ODA SACRA

*Quieta, la noche. Lidian
cautelas, laberintos.*

¹⁴⁰ "Todo poema en mí tiene su partitura." Interview with Beatriz Berger at <http://davidrosenmann-taub.com/es/interviews/interview04-poem-score/8> of March, 2015.

¹⁴¹ *Cortejo y Epinicio*, (2002) 68.

Desembarca
de súbito la luna:
ruge. Ruge zafiros
el bardal
prevalece.
Fisgón
bulto de póstumas
orugas,
la valetudinaria,
redonda, nos hendía
con amargo avatar.
¿Aquél? Vive: murió.
Amortajadlo, alondras.

Translation

XXX
SACRED ODE

Quiet, the night... Cautiousness,
and labyrinths make deals,
Suddenly, the moon
Disembarks:
She roars. Roars sapphires
the fence:
prevails.
Snoop
bulk of posthumous

caterpillars,
the valetudinarian,
rounded, slit us open
with bitter avatar
That One? Lives: Died
Wrap him in a shroud, skylarks.

The setting of this poem shows a quiet night in the countryside, with silence, but with labyrinthine cautious dealing. The appearance of the moon and its roaring of sapphires bring a bad omen and mimic of tears. When writing about the moon, the voice sounds distressful, “/la valetudinaria/, /redonda, nos hendía/ /con amargo avatar/. (The valetudinarian;/ /rounded, cut us open/ with bitter avatar). The next two verses end the

poem “¿¡Aquél? Vive: Murió/. /Amortajadlo, alondras/. This verse is a reference to Christ’s resurrection. (*That one? Lives: Died. Wrap him in a shroud, skylarks*). The fact of two opposite verbs, which can cause contradiction, the present tense of the verb /vivir/ /to live) in the third person: /vive/ (he lives) and /murió/ (he died) allows one positive idea to come out in a meta-critical aspect of these lines. That is the implication of hope in afterlife, since in Jewish and Christian traditional cultures it is necessary to die to be able to live again.

Beside the themes of life, death, and God, other themes like the self, family, beauty, human love, tenderness, and passion mixed with some eroticism enrich Rosenmann-Taub’s poetry. An example of the theme of love is the poem “CXXIII”¹⁴² of his book *La opción* (2011). The poem consists of three stanzas of duets with verses full of love, tenderness, and human passion; here the poet describes a female body in all its apparent beauty, nudity, and simplicity. The text avoids mentioning love or beauty; but, again it implies it together with a most tender sentiment of passionate love and human desire, by describing the powerful feeling that fills his soul at that exceptional moment. The poem is a sextet and reads:

CXXIII

He colocado besos en tus sienes

*He colocado besos en tus sienes
Tus hombros, envidiosos, desfallecen.
Neptunos de perfume entre tus frutas.*

¹⁴² *La Opción*, (2011) 152.

*Los paladeo, porque no me gustan
Me demoro en tu ombligo
Descanso, loo¹⁴³ y sigo.*

Translation

CXXIII

I put kisses on your temples

I put kisses on your temples
Your shoulders, jealous, surrender
Neptunes of perfume between your fruits
I taste them, because I don't like them
I delay in your navel
I rest, I praise and follow.

Material and non-material themes can be perceived in the poem; the first can be observed in the poet's appealing to the senses in his descriptions of: a) visual images (temples, shoulders, and navel); b) olfactory (perfume); c) kinesthetic (put, kisses, rest); and d) gustatory (fruits, taste). Action words show constant movement, since all verbs are in the present indicative tense. Beginning with the first verse line to the sixth, they seem to say: *I kiss you, I embrace you, I smell you, I taste you, I delight myself in you, I rest only to praise you, and then I follow . . .* It is odd to note that he does not say *I finished*, ending the encounter, but uses the verb /follow/, an allusion to continuity.

Thus, the physical/material side of human love combines with the non-material subjective perspective of love, and involves the perception of time as brief temporal (the moment will not last) instants that inevitable will end soon. It could be a forbidden love, or perhaps a moment of passion in an unknown place. A feeling of incompleteness and

¹⁴³ "Loo" is the first person of the present indicative of the verb *Loar* (to praise in English).

open-endedness from the writer's side exists; this mystifies the moment, mesmerizes the reader, and allows him/her to guess the end. The reason is that "any work of art, even if it is not passed on to the addressee in an unfinished state, demands a free, inventive answer," or "Sometimes a text asks for ideological cooperation on the part of the reader; at other times the text seems to refuse any ideological commitment, although its ideological message consists just in this refusal,"¹⁴⁴ meaning that the reader can reinvent the piece in collaboration with the author (without him/her knowing) to reach the end; but other times that privilege is restrained. Two human characters are mainly observed in the poem: a lady lover, *You*, and the protagonist (*I*), who can be identified as the lyric subject. Three non-material components: love, passion, and eroticism complete the setting; the lyric subject and the self can be counted as subjective, since they are still part of the protagonist, who is a human entity. They claim human non-material subjectivity.

The self is not only a syntactical part of a poem; it is an evident truth of the author's existence, presence, and prevalence. In "*El desahucio*"¹⁴⁵ ("The Eviction"), the first poem of his book *Quince: Autocomentarios* (2008), the self represents a clear view of various components: geographical: urban surroundings; intellectual: an educated man who reads the daily newspaper; social: low middle class; and psychological: emotional pessimism, rancor towards life, and the incertitude of the human condition in the physical and meta-physical aspects. The prevalence of the self is one of the main topics

¹⁴⁴ In Umberto Eco *Role of the Reader*, (1984) 22.

¹⁴⁵ *Quince: Autocomentarios*, (2008) 19.

in this author's works—its relation, if any, with Baroque, Neobaroque, or Post-Millennium elements, sound, and rhythm in association with the lyric subject.

"*El desahucio*" consists of twenty short verses distributed in three uneven stanzas: The first stanza is constructed of nine verse lines, the second of ten, and the last with only one verse line. I present the poem as shown in the book, with double spaces between lines. The first stanza refers to a *renter* in a building who lives in a second floor, where there was so much hustle, he totally forgot how the turmoil began, and has no idea of the reasons the eviction started. The first stanza begins with:

El desahucio

Del edificio de departamentos

—ocupo uno mediano,

en el segundo piso,

Desde tanto ajetreo

que no recuerdo

cuánto—

el propietario,

firme, tempranísimo.

Yo no lo conocía.

Translation

The Eviction

From the apartment building
—I rent a mid-size one
on the second floor
From so much hustle
I don't remember

how much—
the landlord,
firm, very early,
I did not know him.

From a social point of view, the details give the idea of someone representing a low-middle class individual in a place so busy he can't remember his circumstances. This apparent *renter*, who in the poem is the lyric subject, owns his self but not the flesh he is in. The flesh comes to be the rented “premises” he dwells in. The premises he came to occupy during a moment so difficult that he had no chance to: a) meet the owner; b) learn the cost; and c) learn the time he was supposed to keep it. In his analysis, the poet declares: *No escogí ser, ni ser «me»—ser yo—Ocupo—soy—una cómoda celda incómoda.* (I did not choose to be, neither to be “me”—to be me—I occupy—I am—a comfortable uncomfortable cell). He only knows now that the time to return the rented property to the owner came before the date of expiration; actually, he was evicted.

The “eviction” took place a year earlier than *the renter* expected; the second stanza describes the facts; interestingly a newspaper “*Tu Pasquín*” is introduced as a way of searching/looking for information on new premises, as if choosing date and/or place of destination could be an option for humans to decide. In the third stanza, the speaker notices in fact, that his time has expired, not because of his decision, but on the owner's own desire. Rosenmann-Taub takes the route of an “eviction,” with all the characters involved in this legal action, to explain various elements in the theme of the self-involving human fate, rancor towards life, death, God, the brevity of life, lack of

confidence, intellectual/emotional pessimism, and incertitude towards the nature of man and the human condition.

The metaphysical side of this circumstance for humankind opens similar ambiguous situations since: 1) humans live in a *loan world*; 2) humans survive physically inside a *loan body*; and, finally 3) humans live a *loan life*, with an unknown date of expiration, and destination.

The impact of those three points is crucial in the formal aspect of Rosenmann-Taub's poetic works, in the sense that the topic of humanness, death, the shortness of life, and its tragic sense are frequently employed as main themes in the poetry of authors of the Baroque, Neobaroque, and Post-Millennium Language Poetry Schools. In "The Eviction" these three points are crucial, as well, because of the dramatic tint of its lyric, where the self plays a tragic role. In regards of sound, although the poem is free verse, an inside rhythm marks each individual stanza. "The Eviction's" tone sounds low, in a narrative manner, beginning with the first verse-line: "*Del edificio de apartamentos . . .*" (From the apartment building . . .) and remains that way for the following two stanzas; only the last verse-line "*Entonces comprendí.*" (Then I understood.) sounds with a higher pitch. Another part of the self-explanatory analysis Rosenmann-Taub makes of the same poem in *Quince* makes ontological revelations:

Materia—nosaber «se»—y conciencia—saber«se»— en el espacio temporal . . . (Matter—not to know one's self—and conscience: to know one's self in the temporal space).

And,

Aparecer y desaparecer: lo mismo. Ser y nada: «dos» entre muchos aspectos del irrisorio —estúpidamente inteligente e inteligentemente estúpido—lo mismo. (To appear and disappear: the same. To be and nothing: two between many aspects of the miserable—stupidly intelligent and intelligently stupid— lo mismo).

Several interrogations merge in his search for an explanation of the human physical and metaphysical condition: Who am I? Why do I have this uncomfortable body? Why am I here? When will the Supreme Being call me to leave all I have and go where I ignore? These odd/peculiar interrogations become part of being human, it is possible that each human being has asked these questions to oneself and suffered the knowing of “not knowing” (*un saber desde la estación de un nosaber*). The idea of ignoring what destiny will bring to each human being and the fact that all are sure that death will arrive at a crucial unknown date constantly disturb humans. Again the “knowing from the station of not knowing,” as the poet reflects in his own deciphering of his poem “*Nicho*” from *Quince* (2008). Several of the themes involve a strong view of memory and subjectivity, especially in the relation and participation of family members.

Family is another main theme that enhances the works of Rosenmann-Taub, particularly the figure of the mother, to whom the poet recognizes the special gift of forming a new life, sustaining, and protecting it. In deconstructing his poem “*Nicho*,” Rosenmann-Taub implies, in a syllogistic style, that the mother holds the clock of time and she owns it in the present; after her death, the keys of the “*nicho de la muerte*” will be hers. She once held the keys of the “*nicho de la vida*,” that he, as her son, has now.

The paternal figure exists as part of the author's life from before his own existence, he does grant recognition to his father. He perceives and discerns on the main role exile played in the lives of his parents and in his own, together with courage and the suffering of leaving their country of birth and voluntarily coming to live in a country not of their own. His meaningful poem "Manuel Matías Rosenman-Levín"¹⁴⁶ testifies the previous stated facts:

CXLIII
MANUEL MATÍAS ROSENMAN LEVÍN

*Determinación radiante:
de Varsovia a Buenosaires.
Siendo padre de tus padres,
a pie franqueaste los Andes,
por Dora, para engendrarme.
para que yo— tu paisaje—
pudiera, un día, palparte.*

Translation

CXLIII
MANUEL MATÍAS ROSENMAN LEVÍN

Radiant determination:
from Warsaw to Buenosaires.
Being father for your parents,
You crossed the Andes by foot,
for Dora, to engender me
So I – your landscape –
Could be able, one day, to touch you.

¹⁴⁶ *La opción*, (2011) 174.

Ancestors as well integrate family ties, especially the grandmother on the mother's side in the poem "*Aguacibera*."¹⁴⁷ They form a triangle with the author, and/in the ideal of a home, which persists in the memory of the poet, not as a past event, but as an eternal present that implicates life and survival through poetic reflection. In one of the interviews with critic Beatriz Berger, Rosenmann-Taub shares, "*La hermosura de una obra radica en su dosis de verdad intemporal*" (The beauty of a work rests in its dose of atemporal truth"). Berger transcribes the poet's sentiment in her article "*Poeta en tres dimensiones*," and his feelings about the death of his parents as something inevitable, which they did not choose, but which occurred anyway: "*La muerte de mis padres es algo que les sucedió, no algo que ellos hicieron*" (The death of my parents is something that happened to them, not something they did). Also, members of his immediate family have a special place in his poem; in *Los despojos del sol* (1951) (*The Spoils of the Sun*) "*Primera Sonata*" ("First Sonata") his poem "Creation," shows an affectionate dedication to his sister Eva: "*A ti, Evi, hermana mía*" (To you, Evi, my sister).

He wrote other poems where he mentioned his grandmother and his aunts. Thus, family and family ties remain as major themes in Rosenmann-Taub's works of poetry. All of these themes show important links with Baroque, Neobaroque, and Post-Millennium Language Poetry. Some examples, where themes on the brevity of life, death, and love can be observed, come from the XVII Century Baroque school with writers Luis de Góngora y Argote (1561–1627), and Francisco de Quevedo y Villegas (1580–1641), where two brief stanzas of the poems: "*En la capilla estoy, y*

¹⁴⁷ In *Quince*, (2008) 103.

condenado”¹⁴⁸ (I am on Tenterhooks, I am condemned) and “*Definiendo el amor*” (“Defining Love”), respectively, depict the strong sentiment of the speakers. First stanza of Gongora’s sonnet reads:

Soneto XXXVI

En la capilla estoy, y condenado

*En la capilla estoy, y condenado
a partir sin remedio desta vida,
siento la culpa más, que la partida,
por hambre expulso, como sitiado.*

Translation

Sonet XXXVI

I am on tenterhooks, I am condemned

I am on tenterhooks, I am condemned
to depart this life and without hope,
the guilt I feel more, than the leaving because of hunger,
exile, and isolation.

This sonnet, written during the final days of Góngora’s life (1623), depicts themes of self, brevity of life, sickness, personal ruin, and proximity of death. The verses are depressive, full of sadness, sorrow, and loneliness. The protagonist is concentrated on himself, his suffering, and the circumstances that brought him to that point within the society that surrounds him. He does not seem to fear death, but the extreme isolation and abandonment he undergoes. In the poem “The Eviction,” the protagonist faces similar conditions, as well as the indifference of society towards a situation where impotence to

¹⁴⁸ The original spelling of the sonnet uses /f/ instead of /s/, it has been changed to present writing for better understanding. “Sonetos Varios.” *In Obras de Luis de Góngora y Argote: Dedicadas al Excmo. Señor D. Luis de Benavides, Carrillo y Toledo, Marqués de Caracena*, (1659)150.

change the odds surrounds the facts. That brief stanza samples, again, the self, man as a pilgrim in the world, the brevity of life, nearness to death, impotence, and love. These themes are also found in the works of Francisco de Quevedo y Villegas; he speaks of love and its contradictory nature in his sonnet, “*Soneto amoroso difiniendo el Amor*”¹⁴⁹ (“Amorous Sonnet Defining Love”), whose first stanza proves it:

Soneto amoroso difiniendo el Amor

*Es yelo abrasador, es fuego helado,
es herida, que duele y no se siente,
es un soñado bien, un mal presente,
es un breve descanso muy cansado.*

Translation

Amorous Sonnet Defining Love

It is burning ice, is frozen fire,
it is a wound that hurts, but is not felt.
It is a dream of long desired well-being, a present evil,
a short-lived rest, that’s just exhausted.

In his poetry, Quevedo includes *silvas*,¹⁵⁰ romances, *letrillas* that were popular and “were sung in all the squares and back roads of Spain;”¹⁵¹ like Rosenmann-Taub, Quevedo’s poetry had a “caricature-like vision its author had of men,” “sometimes

¹⁴⁹ In this first stanza, the sonnet keeps the spelling of its time, in terms: /difiniendo/ and /yelo/, “Soneto amoroso difiniendo el Amor” *Selected Poetry of Francisco de Quevedo: A Bilingual Edition*, (2009) 114.

¹⁵⁰ *Silva* is one of the big poetic forms in Romance Languages, it is of Italian origin. Its first manifestations correspond to medieval poetry written in Latin, whose first antecedent were the “*Silvae*” originally created by Estacio (40-96 DC). *Hay diversos tipos de silva, la más popular es la que cuenta con versos heptasílabos y endecasílabos con rima libre. Su consagración poética en España se debe a Luis de Góngora en su libro de poemas Soledades*, (1614).

¹⁵¹ *Selected Poetry of D. Francisco de Quevedo y Villegas*, (2009) 23.

deformed by a sharp, cruel, violent critical nature."¹⁵² This attitude was very much a product of the 17th century he happened to live in. It is similar to what Rosenmann-Taub shows in his poems and life's experiences throughout his poetry. Quevedo was a serious erudite poet; he wrote touching and well-regarded love poems with powerful sentiments of suffering and endurance. The second stanza of his sonnet "*Inútil y débil victoria del amor en el que ya es vencido amante*,"¹⁵³ ("Useless and Weak Triumph of Love in him who is a Vanquished Lover") describes the intensity of a loving feeling and the suffering of non-corresponded love:

*¿Qué sangre de mis venas no te he dado?
¿Qué flecha de tu aljaba no he sentido?
Mira que la paciencia del sufrido
suele vencer las armas del airado.*

Translation

What blood of my veins, have I not given you?
What arrow of your bow, have I not sensed?
See how the patience of the suffering
usually vanquish the weapons of the wild.

Quevedo's sonnet presents more violent sentiments of love (mixed with blood and arrows) than those presented in Rosenmann-Taub's "CXXXIII," studied previously. Nonetheless, Rosenmann-Taub updates the diverse kinds of love a man can feel; these aspects of love match those of Quevedo's and rouse human senses in a provocative manner. Beside the themes of self, brevity of life, and love, themes related to family and filial love find a strong voice in Neobaroque poetry.

¹⁵² Eugenio Florit "Francisco de Quevedo y Villegas," in *Introduction to Spanish Poetry: A Dual-Language Book*, (1965) 67.

¹⁵³ *Francisco de Quevedo y Villegas: Poemas*, (2017) 113.

Authors Tamara Kamenszain and Severo Sarduy are considered Neobaroque authors who write about filial ties. In their works, they include themes of family, arts, and music. Family, in particular the image of the mother, is major in Kamenszain's works; she dedicates her entire book *Ecos de mi madre (Echoes of my Mother)* to her mother and the experiences she suffered seeing the deterioration of her mother, as a daughter and as a poet. "*Como la torcaza que de transparencia en transparencia*" ("Like the Pigeon that from Transparence to Transparence"), a ten-line free verse poem from this book, shows the process of not being able to communicate properly with her mother, first due to a dysfunction of speech, and then due to her disappearance. Kamenszain writes about her inability to hear the family voices in her search to find in her memories the familiar sounds, and in an effort to communicate with afterlife, she writes:

Como la torcaza que de transparencia en transparencia

*Como la torcaza que de transparencia en transparencia
 anuncia muy claro lo que no sabe decir
 mi madre voló llevándose con ella todo el repertorio
 duplicó lo que no dijo puso en eco el viejo acento familiar
 y me dejó sin oído buscando sonidos reconocibles
 indicios de letra viva bajo la campana fónica del tiempo
 porque si es cierto que la voz se escucha desde lejos
 aunque nos tomen por locos tenemos que atrapar
 en el espiritismo de esa garganta profunda
 un idioma para hablar con los muertos.*

Translation

Like the Pigeon that from Transparence to Transparence

Like the pigeon that from transparence to transparence
 announces clearly what she does not know to say
 my mother flew taking with her the total repertoire, she

duplicated what she didn't say, she put in echo the old family accent and
left me without hearing, searching for well known sounds signs of living
letters under the phonic bell of time
since, if it's true that the voice is heard from afar
even if they believe we are crazy we must catch
in the spirit of that deep throat
a language to speak with those who are dead.

The voice, accent, and the image of the mother are described vividly in Kamenszain's poem. She compares the language of a pigeon with the language of the mother, who sometimes does not know what and/or how to say or speak her words, either by a loss of memory or a neurological disease (Alzheimer's), which she knows, but finds hard to mention. In the verse line "the spirit of that deep throat," she endows the throat with a "breath of life," and makes a difference between readers: the unbelievers (who think the rest are crazy), and the ones who believe there must be a way to create a new language for all living humans to use after surviving their deceased relatives.

Memories and communication become strong points of connection with and within family members. The theme of family, especially "the mother" is a recurrent topic in the works of several Latin American poets. Likewise, Severo Sarduy, the Cuban poet considered Neobaroque and well known for his novels, *De dónde son los cantantes* (1967), *Maitreya* (1978), *Cocuyo* (1990), *Pájaros de la playa* (1993) etc., essays, paintings, and visual poetry, writes about his immediate family. His memories vividly return to him in different occasions, at times by listening to a musical theme, other times in evocation when he used to write letters to his sister. In his sonnet "*Extravío*" ("Deviation"), Sarduy writes about a day when he and his parents got physically lost

around a tobacco plantation and how this event remained in his mind, bringing sweet and sour memories of his native island of Cuba, his family, the landscape, and surrounding area. The Petrarchan style sonnet abba–cddc– efg–efg, shows certain variation in the sestets:

Extravío

*Todo aparece demasiado claro:
Los colores preciosos, las figuras,
Y hasta el paisaje con sus líneas puras.
Nada es opaco, ni casual, ni raro.*

*Volvía con mis padres, a caballo,
de una fiesta rural o de un velorio.
El camino bordeaba un promontorio.
La clara noche litoral de mayo*

*agrandaba las piedras y las trancas
que separan las vegas. En el fondo
de esa red de tabaco nos perdimos.*

*Toda la noche entre las piedras blancas
dimos vueltas y vueltas en redondo.
Lo voy a recordar, si nos reunimos.*

Translation

Deviation

All around looks brightly clear
the precious colors, the shapes,
And even the landscape with its clean lines
Nothing is opaque, casual, or weird

Returning home with my parents, riding horses,
from a rural fair or from a funeral.
The road bordered a low hill.
The clear coastal night of May

enlarged the stones and fences
that divided the plantation. Far behind
the tobacco net we got lost.

All night among the white stones
We went around and round around.
I'll remember if we ever meet again.

The first and second stanzas set the place, circumstance, and characters in the occurrence; the speaker, as the protagonist, and the parents enjoying together. The first sestet introduces the question in the last verse line. The second sestet develops a hypothetical resolution with the verse “I’ll remember, if we ever meet again.” The poem mimics a lyrical version of the poet’s life, since he and his family got lost in space and time after his exile in France. His parents received permission to visit with him only two times: the first in 1969 and the last time in 1980.¹⁵⁴

Nonetheless, Sarduy is famous for the large quantity of epistolary documents sent to his family while he remained in France. He wrote approximately one thousand letters, some of them alluding to several pieces of music. In one of his letters dated Paris, January 20, 1965, he reflects: “*A veces me pongo a pensar en ustedes, a tratar de imaginar cada centímetro de sus caras y sus voces. No los olvido. Ayer puse un disco cubano y me revolví un poco . . . Pero ya pasó.*” (“Sometimes, I think about you all, I try to imagine each centimeter of your faces and your voices. I don’t forget all of you. Yesterday, I play a Cuban record, and I despair a little . . . But it’s gone”). Orlando

¹⁵⁴ Severo Sarduy Cultural Foundation, Corp. <http://www.severo-sarduy-foundation.com/vida.htm> 6 June, 2016.

González Esteva,¹⁵⁵ in his article “Severo Sarduy: Una impostura pintarrajeada,” refers to the nostalgic feelings of exile and of an exiled in the following expression:

*Nadie como un desterrado para dar testimonio del poder de la música para conmover y revelar hasta qué punto está hecha, más que de sonidos y silencios, de aquello que más se ha amado; hasta qué punto la música es la transustanciación de un padre, una madre, un hijo, un hermano, un cónyuge, una época o un país perdidos o distantes. Hay canciones ilustradas: escucharlas es ver aparecer a alguien o algo.*¹⁵⁶

Translation

No one like an exile can testify of the power of music, to move and reveal to what limits it has been made, more than of sounds and silences, of that essence that one has loved the most. To what extreme music is the transubstantiation of a father, a mother, a son, a brother, a spouse, a time or a country lost or distant. There are illustrated songs: to listen or hear them is to see something or someone appearing again.

Fine arts in music and painting connected Sarduy with his own self, his family, and his works (he did not write music); his paintings were substantially abstract, but it did help to ease the pain that being far from his family caused him.

Similar connections appear in Rosenmann-Taub’s works; the bond with music, poetry, and his drawings is vigorously powerful, especially when he used to hear his mother playing Robert Schumann’s pieces; later he writes musical pieces and poetry. A different interesting point between Sarduy and Rosenmann-Taub, as writers of poetry, is that popular music, Cuban songs (*sones cubanos*) moved the first and classical music moved the second (Robert Schuman’s “Symphonic Etudes” & “Carnival”). The main point is that music and language worked as main catalysts in the poetic creation of both

¹⁵⁵ See Orlando González Esteva at *Martí*, <http://www.martinoticias.com/a/arte-y-cultura-orlando-gonzalez-esteva-severo-sarduy/29179.html> 09 June, 2016.

¹⁵⁶Ibid.

poets: music for evocation and remembrance, language to connect and communicate their experiences, where the theme of God is frequent, but its perception similar to that of American Language Poetry writers.

Charles Bernstein and Lyn Hejinian from the American Language Poetry School include reflections for themes of God and afterlife; they get near to the Baroque and Neobaroque in that:

Baroque poetry represents a violent effort by the human imagination to keep open the avenues of communication between man and God. It tries to express, in a language which is visibly disintegrating and becoming empty, a divine reality which is in the very act of disappearing from the World. In baroque poetry, we can witness the crucial moment of the change from a poetry of presence to a poetry of allusion and absence. In the High Renaissance, God is both transcendent and immanent, and in many writers, there is an intuition of nature as everywhere inhabited by God. There is a turn toward a pansychism, even to pantheism, as in Giordano Bruno. But the God within nature and the God beyond nature gradually separate from one another, and by the eighteenth century we have the watchmaker God, maker of a universe which is a perfect machine, and therefore no longer needs his presence. Baroque art is the expression of the moment of this separation, just as, in nineteenth century England, Evangelicalism and the Catholic revival are belated attempts to stop the “melancholy, long, withdrawing roar” of the sea of faith.¹⁵⁷

The Neobaroque highlights and keeps the subjective (all the previous), the physical, and materialistic sense of it. Charles Bernstein, American Language Poetry author, writes about prose, poetry, ideology, morality, religion, and about God in his poem “Me and my Pharaoh” (M&MP); Bernstein writes with pretended indifference, irreverence, sarcasm, and ironic atheistic thoughts. His poem is a long reflection about life; he highlights God in some verses of the poem, showing the feeble image of a god

¹⁵⁷ In Joseph Hillis Miller, “Introduction.” *The Disappearance of God: Five Nineteenth-century Writers*, (1991) 7.

that is used by humans, as the means of obtaining something material: specifically, cash, not the metaphysical betterment of the soul. Verses fifty-seven through sixty-one of the poem maintain the form and shape in which they were written:

The only true
innovation is God's. Others

pay cash.

This is a lie and that's the truth.

Better truth in the shade than a lie in the sun.

And,

God is weak and imaginary— a flickering possibility. —The dogma of an omniscient and omnipotent God maligns hope and denies the sacred, as it turns its back on the world.

God has no doctrine, no morality, no responsibility. To sin against God is to use that name to justify any action or prohibition, whether murder or martyrdom.¹⁵⁸

M&MP is a long free verse poem, the fragmented shape and roaming path of the previously mentioned verses present God as some type of machine invented to get cash through his image. Additionally, verses 116–121 continue to talk about God. Bernstein seems to be far, far away from the God of believers. Yet, in the title of his poem “All the Whisky in Heaven,” from his book *All the Whisky in Heaven: Selected Poems* (2010), the lyric subject subtly mentions an idea of afterlife in the noun */heaven/* included in the title of the poem and in the first verse line. Similarly, the first verse of the third stanza “not for all the fire in hell . . .” the text brings the idea of death and punishment in a

¹⁵⁸ In “Poetry.” Poetry Foundation, <https://www.poetryfoundation.org/poetrymagazine/poems/detail/56905>
20 October 2015.

burning */hell/*. While it is true that heaven and earth can be seen on earth, these allusions to heaven and hell may be looking to a prospective afterlife. After the first three quartets of negative input, he concludes with a negative-positive resolution. The stanza reads:

No, never, I'll never stop loving you
Not till my heart beats its last
and even then, in my words and my songs
I will love you all over again

The poem combines the powerful force of human love towards the object of his love, and makes the promises only someone in love makes. A possibility that this person may be a woman, or possibly God, exists. The lyric subject implies a meaning of eternity, an afterlife feeling that survives or either prolongs after he disappears from earth. Themes of love, death with a glimpse of resurrection, and the self, playing as the lyric subject, are visible topics. Elements of contradiction and mysticism predominate throughout the poem. Similarly, Lyn Hejinian, from the same Language Poetry School, includes death and questions afterlife in a free verse poem from her book *Slowly* (2002). She wonders about the lack of direct objects in sentences with certain situations (she calls them “dreams”). The first being the main unresolved abstract interrogation that most conscious human beings constantly ask: “Will my spirit live on when I’m dead?” Hejinian touches various social material concerns in the stanza, such as lack of work and fear of poverty. Love as a feeling and abstraction between two individuals that carry the possibility of abandonment by any of the two, is also part of this poem. Its first line “/Subjectivity, even if not of the curling sky is my duration/,” can work very well as a title, in lines eight through thirteen, which say:

Everyone knows that in the dream called “Will My Sprit Live on When I’m Dead,” as in the dream called “Will I Be Fired” and the dream called “Do You Only Pretend To Love Me” there are no objects.

Hejinian questions transcendental non-material dreams and contrasts them with socio-psychological apprehensions and physical circumstances like the losing of a job and becoming economically unprotected. Thus material/non-material themes on human nature, man as a pilgrim in the world, the self/autobiography, the brevity of life, death, God and his divine/human condition, love, exile, and family, together with nature, the arts of drawing and music described in Rosenmann-Taub works of poetry show a connection with Baroque, Neobaroque, and Post-Millennium Language Poetry writers.

The connection with these poetic schools is evident, precisely after the examples provided, compared, and analyzed with those of David Rosenmann-Taub. It can be a mere coincidence, or the fact he lives in the U.S.A., or perhaps the air of the times that creates the affinities with American poets of Language Poetry. The Chilean poet presented a sample of self-analysis in his book *Quince* (2008). Factually speaking, the majority of his works possess self-referential techniques. During various interviews, he attended with diverse writers and critics, the author clears the apparent darkness and complexity of his works and opens them to a better perception. Once finished in the analysis of the themes, I begin the analytical process of the techniques and strategies he employs to elaborate his works, and the manner in which they aid and support grammatical comprehension, meta-poetical understanding, and appreciation of his oeuvre.

Techniques/Strategies—Multiple Approaches

The diversity of techniques employed in the poetry of David Rosenmann-Taub becomes an important key in the study and analysis of his works. In his search to bring his poetic task to perfection, the author employs particular techniques contained in various elements of Baroque, Neobaroque, and Post-Millennium Language Poetry.

A summary of these techniques comprises different fields such as:

1. Linguistics: a) use of neologisms; b) constant dialogism; c) interior monologue; d) *polyglossia*, use of different languages, transference; e) *heteroglossia*: unofficial forms of particular languages, dialects, idiolects, Latin & Hebrew/Yiddish;¹⁵⁹ f) seriality and repetition,¹⁶⁰ f) phonology; and g) use of punctuation marks.
2. Sociolinguistics: a) use of popular language; b) use of *cultismo* or *Culteranismo* (it is so called because its endeavors to create poetry by means of culture, a poetry nourished by the recondite contents of grammar and erudition).¹⁶¹
3. Contradiction/Opposition: a) writing and voicing verses; b) beauty/ugliness; c) life/death; d) combining the tragic and the comic; e) God vs. irony/sarcasm;
4. Psychological: a) sense of labyrinth; b) exuberance, showing the law of ostentation, and the technique of incompleteness; c) stoicism with complaints

¹⁵⁹ *The Dialogic Imagination*, (1992) 272.

¹⁶⁰ In Omar Calabrese *Neobaroque: A Sign of the Times*, 1992 (2).

¹⁶¹ See Alfonso Reyes "Savoring Góngora," in *Baroque New Worlds: Representation, Transculturation and Counterconquest*, (2010) 169.

about the vanity of the world, the brevity of life, fleetingness of beauty, life and fame; d) seriality; and e) ontological statements.

5. Extending out of the limits: a) fragmentation; b) intertextuality; c) instability, d) openness of the text, e) polymorphism, f) digital, g) *hybridity/ hypermedia*, and h) reader's participation.

6. Rhetorical modes of expression: a) mythological legends and creatures; b) satire, mimicking reality and/or socio-political facts; c) metaphor, d) metonymy, e) erasure, and f) anacoluthon.

An examination of each of these techniques using poems and excerpts of poems of the author follows. The analysis will identify and examine the strategies found and observed in the previous summary and in how he applies them in the development of his works. These elements, together with main sonic patterns employed in the elaboration of his poems, are described in the subsequent title.

Linguistic Techniques: Elements and Predominant Sound Patterns

Recurrent elements in linguistic and sociolinguist techniques highlight internal dialogism, *polyglossia*, *heteroglossia*, and polyphony of voices. In the poem "LVIII,"¹⁶² *polyglossic* techniques show the use of three languages: English and French start the first verse of the poem, Spanish works as the main language in the body of the poem. In reverse, from the opening verse, French and English end the poem. The rarely used

¹⁶² *La opción*, (2008) 81.

term */alacridad/* in the second verse opens a new dialogue; rhetorically, this term can be considered as an erasure of “*a la caridad,*” where followed by the term */borregos/* (lambs), may refer to “followers” within a metaphorical context. Still, the term */borregos/* (*sheep*) tints the verse with some sort of derogatory sound and meaning. Other rhetorical devices show metaphor in *la Gran Anciana*,¹⁶³ which, symbolically may refer to “Great Wisdom,” or to a *machi anciana* from the *Mapuche* (group of indigenous people located in South Central Chile and South-Western Argentina) tradition. The poem is transcribed as follows:

LVIII

“How are you,” *dit le chien.*
¡Alacridad borregos! ¡Va a empezar
la Gran Anciana con
¡Avatarcito!
¡Piratería! Insípido adefesio,
Húrgame el apetito
con el precio
de la Doncella con
Gran Avatar.
 “*Comme il faut,*” says the dog.”

¹⁶³ *Gran Anciana. En la tradición Mapuche se cultiva el respeto por las personas mayores, ya que según esta tradición, en ellos esa depositada gran parte de la sabiduría del pueblo. Se les atribuyen ciertos poderes que deriva de su condición de mayores y que tendrían que ver con cierta protección, incluso la inspiración divina. La anciana protege a los viajeros y a través de sus sueños premonitorios les anuncia si su viaje será o no fructífero. Una machi anciana de gran sabiduría resume el relato mítico de la creación de la tierra Mapuche. Yosuke Kuramochi. In Mitología Mapuche (1991) 29.*

(The Great Old Woman. The Mapuche tradition cultivates respect for older people, and tells that part of the great wisdom of their people remains in their elders. The tradition attributes elders with certain powers that derive from their condition, it connects them with certain protection, including divine inspiration. The Great Old Woman protects the travelers, and through premonitions in her dreams announces if the travel will or will not be fruitful. Her great wisdom summarizes the myth of creation of the Mapuche land).

LVIII

How are you? *Dit le chien*.
Hurry up sheep! It's going to start
The Great Old Woman with
Little Avatar!
Piracy! Tasteless freak,
Search my appetite
With the price
of the Virgin, with
the Great Avatar.
"Comme il faut," says the dog."

La *Gran Anciana*, when treated well, usually favors people and the world with great protection and divine inspiration.¹⁶⁴ Similarly, the tradition tells the story that a *machi anciana* of great wisdom summarizes the myth of creation of the *Mapuche* land: (and of the *Mapuches*) First, the *meli ñom* was created, then the *meli witrán mapu*—all a square. With God, they allow the *Mapuche* to live on this earth. They were sent to live in the four sides of the earth.¹⁶⁵ This short ten-line poem conglomerates *polyglossia* (French, English, and Spanish languages) plus a wink of the *Mapuche* culture in its brief context. It also embraces various feminine and masculine human beings, plus diverse zoomorphic characters: a) the narrator; b) the lyric subject; c) the *Gran Anciana*; d) *Avatarcito*; e) the dog; f) the lambs; g) the *Doncella*; and h) the *Gran Avatar*, where contradictory situations link an old woman (la *Gran Anciana*) with *Avatarcito*, the

¹⁶⁴ Youke Kuramochi. *Mitología Mapuche*, (1991) 25-31.

¹⁶⁵ In Maria Esther Grebe, Sergio Pacheco & José Segura. "Cosmovisión Mapuche" at *Cuadernos de la Realidad Nacional*. (1973) 46-73, at <http://www.socialismo-chileno.org/Ceren/ceren14.pdf> 12 March, 2015.

diminutive */ito/* added, suggests a young person; and *la Doncella* (a young virgin), with an older man (*Gran Avatar*).

The term */avatar/* shows two meanings: the first comes from Hinduism and it is “the manifestation of a deity or released soul in bodily form on earth into human form; an incarnate divine teacher.” The second, from computing sciences, states it is “an icon or figure representing a particular person in computer games, Internet, forums, etc.” (OED). The origin of the term comes from Sanskrit */avatāra/*: descent, it is formed by two syllables, *ava*: down + *tar*: to cross. Cultural symbolism is represented in this single term and shows the rich lexicon of the poem.

The research renders a non-religious Christian approach existing in this poem where a puzzle merged with the meaning of *Avatarcito*, *Gran Anciana*, *Doncella*, and *Gran Avatar*. Who would those be? Is it Christ “the manifestation of a deity or released soul in bodily form (*Avatarcito*) being taught by His Mother? (*Gran Anciana*). In reverse, would *la Doncella* mean Mary, Mother of Christ, being indoctrinated by God? (*Gran Avatar*). Anthropomorphism,¹⁶⁶ or the attribution of human characteristics or behavior to a god, animal, or object is clearly seen in the role of the dog and its ability to speak in two different languages, greeting in English (at the opening of the first verse line) and in French (at closing of the last verse line) becomes extremely ambiguous since the narrator, pretending to clarify the expression, turns it more complex. At the end, both the dog and the man speak English and French.

¹⁶⁶ Tom Tyler. “If Horses Had Hands. *Animal Encounters*, (2009) 14.

However, that fact opens more questions than answers to the rhetorical aspect of the poem. At the beginning, the quote may refer to a religious, social, and/or political Anglo leader being observed by a French narrator. The final verse shows a French leader and an Anglo observer. The languages, the positions, and the characters have changed to their opposites. This situation causes extreme uncertainty and gigantic multiplicity, all created by a ten-line poem. Phonologically, a predominance of stressed vowel sounds /a/ fills the text (26 times), followed by /e/ and /o/ (14 times); weak or unstressed vowels /i/ (14 times), and /u/ (2 times).

Interestingly, through the above strategies, the works of Rosemann-Taub expose a strong relation with the rhizome, which “ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.” Similarly, “Multiplicities are rhizomatic, and expose arborescent pseudo-multiplicities for what they are.”¹⁶⁷ This poem shows properties of the “fold” that unfurls all the way to infinity, and differentiates itself in two ways, one in the matter and another in the soul. Still, “A labyrinth is said, etymologically, to be multiple because it contains many folds.”¹⁶⁸

These folds can be found in multiplicities acting as assemblages causing parallel binary oppositions, for example: The Great Avatar vs. the Little Avatar; the Great Old Woman vs. the young Virgin, the dog vs. the lamb. These binary oppositions shown in an unfolding of “the fold” are represented in the linguistic graphic-schema shown below.

¹⁶⁷ Giles Deleuze & Felix Guattari “A Thousand Plateaus” in *Literary Theory: An Anthology*, (2000) 517.

¹⁶⁸ G. Deleuze, *The Fold: Leibniz and the Baroque*, (2006) 3.

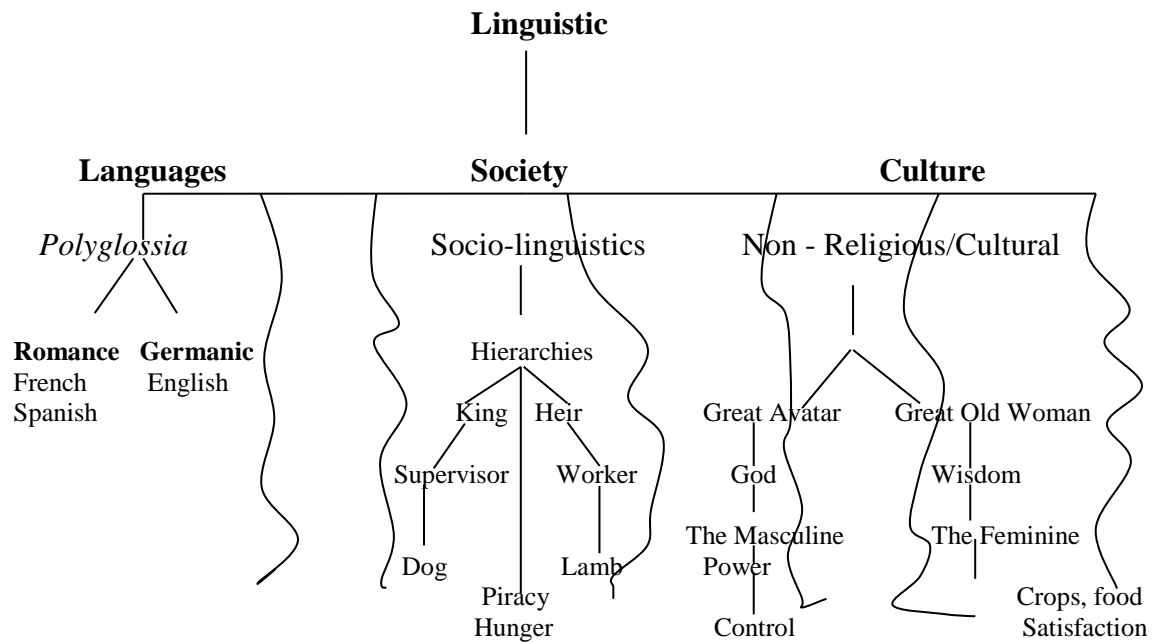


Figure 1. Linguistics/Sociolinguistics and Cultural Multiplicities in “LVIII.”

The linguistic aspect covers various elements in the poem and shows similarities with *le plie*, created by Deleuze. Other elements are interior monologue and constant *dialogism*, a permanent conversation of the author with his own self, the lyric subject, and the reader. *Polyglossia* shows in the three languages employed in the poem, and *heteroglossia*, which is explained by Mikhail Bahktin as the variety of unofficial forms of a language, or to regional dialects of a given language; he affirms:

At any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word (according to formal linguistic marker, especially phonetic), but also—and for us this is the essential point— into languages that are socio-ideological.”¹⁶⁹

¹⁶⁹ *The Dialogic Imagination*, (1981) 271-2.

Rosenmann-Taub's linguistics schema taken from sample poem "LVIII," maintains similarities with elements of the American Post-Millennium Language Poetry¹⁷⁰ style. Particularly, because "it is a restless space of signifying activity, in which significance, like an electromagnetic charge, clusters around certain signifiers; it is a field of force or energy traversed by unstable but powerful political determinations and constraints,"¹⁷¹ enclosed in socio-linguistic elements that remain in society. Language Poetry became a way of "reaction against other styles of writing poetry (especially American), that emphasized a kind of prophetic, individual sincerity, as the touchstone of poetic composition," said Erik Simpson in his definition of language poetry. These expressions, precisely, Simpson adds,

Rather than poetic voices, language poetry directs us to pay attention to the materials of language itself in: the structure of sentences, the bits of expressive language we encounter in a day, the way our lives encounter multitudes of linguistic fragments that prompt unpredictable associations with other fragments.¹⁷²

In other words, the syntactic, semantic, lexical, and phonological structures constantly play a pivotal role in Language Poetry writers.

¹⁷⁰ The name of Post-Millennium Language Poetry considers that this poetry crossed the threshold of the Third Millennium, therefore the prefix *post* becomes applicable. Abbas Gharib and Bahran Shirdel applied the term *Post-contemporary* with a similar purpose in architecture, in "A discussion between two architects," (2007)15.

¹⁷¹ Language Poetry, in Post-Millennium times, is a movement that appeared during the seventies and continues through present time. It has established as a theoretical project constructed through an explicit engagement with several competing theories of language subjectivity. "Language poetry when it is most successful, enables readers to 'reinvent attention;' it encourages us to reconsider the institutional and historical determinations of our notions of 'poetry' and the 'poetic.'" Michael Greer in "Ideology and Theory in Recent Experimental Writing or the Naming of Language Poetry" <http://www.jstor.org/stable/303328> 22 Oct. 2011.

¹⁷² Erik Simpson "Language Poetry," *Connections: A Hypertext Resource for Literature* <http://www.math.grinnell.edu/~simpson/Connections/Poetry/Forms/languag1.html> 15 November, 2016.

It also involves a combination of “unusually familiar language for poetry combined with bits of commercial writing one might encounter in contemporary life.”¹⁷³ At times, there are film allusions that one can encounter in ordinary daily life. All characteristics are visible in Rosenmann-Taub’s writing; the linguistic aspect includes these elements, as seen in the various poems analyzed previously. The roles of the techniques, and after the linguistic, sociolinguistic, and the binary opposites, the psychological aspect extends to the limits of ordinary rhetorical modes alluding to mythological creatures and legends. The ironic terms and expressions mimic real religious-socio-political facts and events happening together with metaphor, metonymy, erasure, and anacoluthon, which fill the lines of the poem and are characteristic of enigmatic and cryptic poetry.

Mythological and contemporary nominatives combine with erasure, neologisms, and other unusual terms and become important parts of the strategies this author uses. They can be seen in the poem LXXXV “*Mesura*,”¹⁷⁴ a free verse sextet, whose translation renders a unique Post-Millennium Language Poetry piece totally opposite to its title. The first verse line shows a theatrical setting. The characters: Venus Oreñález, Apollo, the protagonist, and the six *dimorphines*. This last term *dimorphine* can be an erasure of “*damas finas*” (fine ladies) or *dimorfismo* (dimorphism).¹⁷⁵ Nominative proper nouns such as Venus and Apollo remind of the myth of two popular Greek lovers:

¹⁷³ Ibid.

¹⁷⁴ *La opción* (2011) 108.

¹⁷⁵ *Dimorphism* a derivative of dimorphic occurring or representing two distinct forms. *OED*, 2011.

goddess Aphrodite and mortal Adonis, associated with beauty, love, loss, and death. The poem is transcribed and translated, as follows:

LXXXV
Mesura

*En los teatros del chalé de las seis dimorfinas mayorcitas—de Venus Oreñález,
Apolo, haciendo de las mías,
se ha arriesgado, de dos en dos en dos, a declararse.
Las bodas—pleurodinia—
forran luto abundante.”*

Translation

LXXXV
Moderation

In the theatres of the chalets of the six *dimorphines*
— little old enough—of Venus Oreñález,
Apollo, acting up my way,
has risked two by two, two by two, by two, to declare himself.
The weddings—*pleurodynia*—
cover abundant mourning.

The lyric subject acts as secondary protagonist, through the phrase “*haciendo de las mías*” in the fourth line illustrates a sequential repetition of the number two for five times multiplies the man/woman couple and rescues the eroticism of the masculine/feminine relationship; it isolates the “fine ladies” with the lyric subject, with the only purpose to “declare” (his love?). Still, binary oppositions fill the lines in the poem from beginning to end. It begins with an attitude of positive attitudes or behavior, the title reads /moderation/ but the first line shows excess in the plural nouns theaters, chalets, and the six *dimorphines*, plus joy, love, and pleasure.

The last two verses bring marriage and disease in the term *pleurodynia*;¹⁷⁶ and death in */luto/* (mourning), a term used by people in the Spanish-speaking world to show an external sign of mourning by wearing black clothes due to the death of someone nearly related. In the poem, actions that began with excess end up in scarcity and loss; others that begin with joy end in sorrow and death. Binary oppositions constantly remind readers of myths and the relations between *mythemes* (the smallest structural component of a myth), found in the studies of Claude Levi-Strauss, who established that a myth consists of juxtaposed binary oppositions. These binary oppositions form part of the strategies Rosenmann-Taub employs in the structure of his poems.

These techniques are faithful and fair reasoning to the poet, who gladly admits that a poem is a “graphic, mental, and sonorous phenomenon.”¹⁷⁷ Indeed, sound is a critical and essential complement of Rosenmann-Taub’s poetry. His poetic projects attempt, “imperatively, to leave evidence of the sounding possibilities of poetry, getting it constantly near to music.” It could be said that for Rosenmann-Taub, “the form, content, and spirit of the work, all of these are captured by the ear.”¹⁷⁸ As fundamental aspects of his poetry, the phonemes accounted in this author’s works favor vocalic sounds with more intensity than consonant sounds; it can be better affirmed that,

¹⁷⁶ *Pleurodynia*, is a febrile disorder caused most commonly by a Group B *coxsackievirus*. Infection causes severe pleuritic chest or abdominal pain. *Merck Manual Professional Version*. Merck, Sharpe, & Dohme Corp. <http://www.merckmanuals.com/professional/infectious-diseases/enteroviruses/epidemic-pleurodynia> 8 Sept, 2016.

¹⁷⁷ See Beatriz Berger in “With me, Every Poem has its Score,” at <http://davidresenmann-taub.com/interviews/interview04-poems-score/> 15 February, 2014.

¹⁷⁸ Pedro Gandolfo in “Rosenmann-Taub: A Poetic Enigma,” at <http://davidrosenmann-taub.com/articles/article04-poetic-enigma/> 26 August, 2015.

“specific syllables and sounds are used to express the subject (or text) of a poem in a visceral way. This theory, known as the “sound of sense,”¹⁷⁹ written and tested by Robert Frost, consists in selecting certain terms in order to convey an aural sense. Frost was concerned with the clear expression of his poetry; therefore, by using his well-reasoned “sound of sense,” he was able to build additional meaning onto each of his works. This condition is also crucial in Rosenmann-Taub’s poetry, since he adds sound, especially the sound of his voice, to exacerbate feelings and clarify the meaning in his poems. The poet’s powerful and well-modulated voice takes readers to a bigger level of perception, since one can visually appreciate the work by reading it, but the sensing and feeling comes only by hearing.

The hearing and listening appreciation may hold a certain degree of obscurity and/or negativity in the voice of the poet. However, it adds to the “sound of sense” and conveys the audience, taking them to the place where the poet believes they can obtain an improved perception of his work. Being that this negativity is like an insight part of the poem, somewhat like its entrails, which are given voice when reading it aloud. Thus, “the visually obscure cannot only be read but it also actively invites and demands a voice: the random drawings, obscure forms, fuzzy shapes, chaotic aggregates, and the

¹⁷⁹ In a letter to his friend John Bartlett, Robert Frost explains that the “sound of sense” is “the abstract vitality of our speech.” It is pure sound--pure form. One who concerns himself with it more than the subject is an artist. But remember we are still talking merely of the raw material of poetry. An ear and an appetite for these sounds of sense is the first qualification of a writer, be it of prose or verse.

like.”¹⁸⁰ *Rosenmiann*, oral readings in the poet’s voice, cause great impact for the forceful sounding of his tone and the unusual rhythmic beat of the text.

Strong counterforces originate in the poem’s text, one that is written versus one that is audible; one that is positive versus one that is negative; moreover, one that is obscure versus one that contains clarity. Nevertheless, sound and meaning are ever-present in the poem’s corpus, together with visuals and language, since these elements are dependent on each other and cannot stand by themselves. During Rosenmann-Taub’s reading-aloud sessions, sound shows traces of a chant, similar to those of monks in the Middle Ages. It is well known in the literary world that the “first breath of the Spanish” language took place with the *Glosas Emilianenses* during the 11th century, where the devotion of a monk taking notes while listening to Saint Agustin’s homily gets so intense in his chest that it provokes him to write a last phrase in Spanish. Then, “*el primer vagido de la lengua española, es pues, una oración*”¹⁸¹ (The first breath of the Spanish language is then a prayer). The notes were presented in the form of a prayer and were intoned and/or sung to God as a mystical chant. Since prayers and invocations to God were frequent in convents and other religious institutions, language and its sounds were bound together from the very beginning. Nonetheless, there is a fixed idea that a poem’s vitality and permanence of form and content depends more on the written text than on oral tradition, displaying an accepted traditional bias for the written word, although sound prevails in this poetry.

¹⁸⁰ Craig Dworkin in *The Sound of Poetry/ The Poetry of Sound*, (2009) 13.

¹⁸¹ Reference about Dámaso Alonso in “El primer vagido de nuestra lengua,” 20 May 2014. <http://www.vallenajerilla.com/berceo/damasoalonso/vagido.htm>

Similarly, sound remains crucial in each piece of poetry read by Rosenmann-Taub (or that one dares to read), whose voice resounds like an echo with a special sonority; it can be in any of his poems, sound is there inherently, necessarily inseparable. Sound in terms of poetry is a crucial inalienable element, it can be compared with the noise of a storm after lightning appears. The light of the lightning is visualized among the obscurity and the clouds; immediately after, the sound of thunder overwhelms the space. Although brief and temporal, the whole process leaves powerful visual, graphic, and sonorous traces, a graphic shows a more convincing trajectory of this event in the following Figure 2. It can be truly stated that sound comes as a result of lightning and writing is, of course, the result of sound. Since, “The relation of sound to meaning is something like the relation of the soul (or mind) to the body.”¹⁸² Sound is one of the strongest elements this author utilizes in the crafting of his poetry.

In the introduction of the anthology *The Sound of Poetry/The Poetry of Sound* (2010), Marjorie Perloff, literary researcher, states that “poetry inherently involves the structuring of sound.” She affirms that “however central the sound dimension is to any and all poetry, no other poetic feature is currently as neglected.”¹⁸³ Perloff’s statement indicates the lack of attention given to the study of sound in poetry. In that view, this research brings sound and its related elements as one of the most important components in the study of David Rosenmann-Taub’s works, taking into account that, “Poetic

¹⁸² Charles Bernstein, “Close Listening: Poetry and the Performed Word.” In *My Way: Speeches and Poems*, (1999) 294.

¹⁸³ Marjorie Perloff, “Introduction.” *The Sound of Poetry/The Poetry of Sound*, (2009) 1.

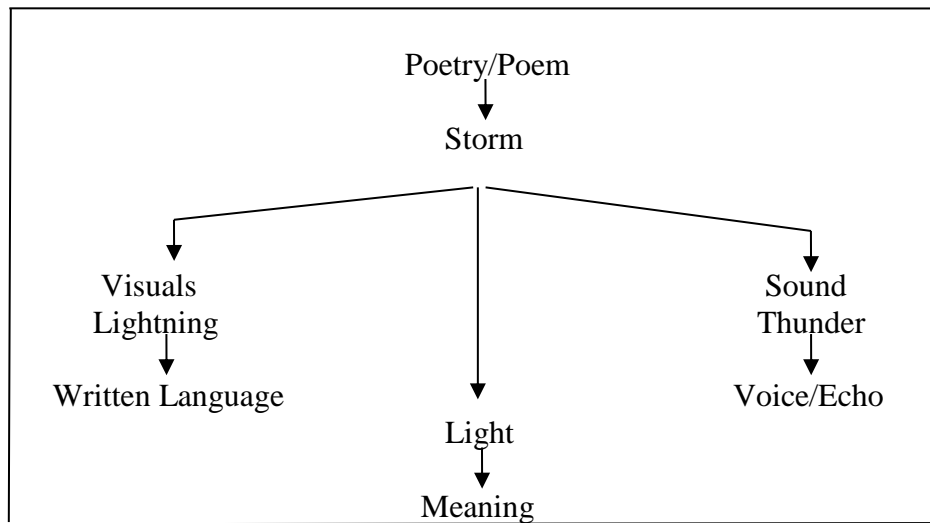


Figure 2. The Sounding of Poetry

language is language made strange, made somehow extraordinary by the use of verbal and sound repetition, visual configuration, and syntactic deformation.”¹⁸⁴ Still, the semantics of a given poem cannot be separated from its sound, the reason is that a poem is not a fairy tale or a newspaper article; a poem is a subjective entity full of language, sound, and meaning, regardless of repetition, visual configuration, or syntactic deformation.

Sound bears several elements in the texts of all *Rosenmiann* poems; they contain sound techniques like a specific rhyme scheme: internal rhyme, end rhyme, repetition, assonance, consonance, etc. Poem “LXIII” from *El Mensajero* (2010), one of the longest poems in the book, contains the previously mentioned sound elements found in more

¹⁸⁴ Ibid (7).

than two instances in the poem's corpus: assonance in vowels: /e/ (26 times), /o/ (18 times), and /i/ (16 times); end rhyme can be perceived in terms: /ciénaga/, and /nacido/; internal rhyme in: /oscura/, /haber/, /jamás/; and repetition, in all the verse lines. A sample of this can be observed in the verses of the first and second stanzas of the previously mentioned poem "El mensajero," whose text reads:

LXIII
El Mensajero

*Como me gustaría ser esa oscura ciénaga
libre de lo de ayer, que alivio, oscura ciénaga
dejar correr el tiempo, que alivio oscura ciénaga*

*Como me gustaría jamás haber nacido
libre de lo de ayer, jamás haber nacido,
dejar correr el tiempo, jamás haber nacido*

Translation

LXIII
The Messenger

How I would like to be that dark marsh
free from yesterday, what a relief dark marsh
to let time flow, what a relief dark marsh

How I would like not ever have been born
free from yesterday, not ever have been born
to let time flow, not ever have been born

Sound is particularly embedded in the rhyme and rhythm of this and each of Rosenmann-Taub's poems, be it in a long or short poem. The rhetorical sound of his poetry becomes inseparable from text and context. In his article "Rosenmann-Taub: *Poesía al borde de la música*," Pedro Gandolfo asserts that from the beginning of the

20th Century some “vanguard programs made the attempt to get poetry closer to music. He recalls the Homeric Greek poems, *The Iliad* and *The Odyssey*, which inaugurated our civilization and were constructed/interpreted orally; their recitation could take four days in complex performances combining text, music, and dance in an original totality.”¹⁸⁵

Although Homeric poems are long, they still attract the reader by the powerful sound and meaning of their assertions, for example the first lines of Homer’s *Odyssey* Book

I say:

Tell me, o Muse, of that ingenious hero who travelled far and wide after he had sacked the famous town of Troy. Many cities did he visit, and many were the nations with whose manners and customs he was acquainted; moreover, he suffered much by sea while trying to save his own life and bring his men safely home; but do what he might he could not save his men, for they perished through their own sheer folly in eating the cattle of the Sun-god Hyperion; so the god prevented them from ever reaching home.

For the sake of sound, a brief linguistic/phonological analysis of Homer’s verse-lines finds the alveolar hissing sibilant consonant sound /s/ in seven of the eight verse-lines of the first paragraph; the last verse shows a strident sound in the blending of /c/ and /h/. The hissing sound of /s/ brings the sound of the ocean and the sea where Ulysses and his men were lost, and the strident /ch/ may describe the difficulty for Ulysses’ men ever finding their home. Meaning tells the tale of man as a pilgrim in life, and how fate works with favoring or disfavoring man’s actions, according to each one’s behavior.

Sound, as well, in Rosenmann-Taub’s poems, portrays vivid effects in terms placed in sentences which produce bizarre feelings originated by the sound produced in

¹⁸⁵ “Rosenmann-Taub: Poesía al borde de la música,” (2010) 5-6.

pronouncing them. The effects of sound in this poetry and how sound affects the text and the audience are impressive (especially in the constant use of powerful vowel sounds), no matter if the poem is brief, long, clear, or obscure.

Most of Rosemann-Taub's poems possess certain degree of obscurity that makes them difficult to translate. Dworkin mentions Ming-Quian Ma, who in his literary analysis of what the Russian futurist termed *zvukopis* or "visual noise," suggests that the audible and the visual are indeed translatable."¹⁸⁶ I selected the poem "Ritual," from Rosenmann-Taub's most recent book *Trébol de Nueve* (2015), to analyze Dworkin and Ming-Quian Ma's statements. The poem contains strong audible meaning in only six terms of its construction—seven with the title—nonetheless, the sound makes it longer and more meaningful. It is formed by all five vowel sounds in Spanish: strong vowels sound: /a/, /e/, /o/, and weak sound vowels /i/, /u/. The poet employs the phonetic vowel sounds in varied number of terms; a simple translation is contrasted with a *zvukopis* or "visual noise" translation. The text reads:

RITUAL

*Canción sin canción.
Deseo sin deseo.*

Gloss Translation

RITUAL

Song without song
Desire without desire

¹⁸⁶ Craig Dworkin in "The Poetry of Sound," *The Sound of Poetry/The Poetry of Sound*, (2009) 12-13.

“Visual Noise” Translation

RITUAL

Chanson without song.
Desire without feeling.

The *zvukopis* or “visual noise” translation can be compared to an “interpretive,” translation, where the reader hears the sounds of the terms and associates them with experiences and meaningful events. At simple sight, the poem is easy to translate, but it does contain an obscure meaning. After all, what is a song without music, and desire without the feeling? In reference to sound, Rosenmann-Taub tends to favor, at times, strong sound vowels /a/, /e/, and /o/, although in this poem the weak sound /i/ is emphasized and used five times: one time in the title, three times in the first verse and again one time in the last verse, as described:

“Ritual”	(/i/Sound 1 time)
Canción <i>sin</i> canción.	(/i/Sound 3 times)
Deseo <i>sin</i> deseo.	(/i/Sound 1 time)

The weak sound /u/ adds echo to the title. Still, the sound for this poem can be outlined, as Rosenmann-Taub frequently makes it, in capital letters:

RitUAL
CAnCIÓN SIN CAnCIÓN
DeSEO SIN DeSEO

The dual repetition of combined vowels forms a diphthong in the title /ua/, and /io/ in the first verse of the poem. The second verse joins two strong vowel-sounds therefore no diphthong is formed in the term /deseo/. It is noticeable, in the body of the poem,

that the sibilant sound of the consonants /c/¹⁸⁷ and /s/ increases the vibration of the terms.

The sound vowels used in this poem fit in the “strong” or “open” classification, and stand in the “non-attended” track of criticism. It is also necessary to understand that “Focussing attention on a poem’s content or form typically involves putting thekk audiotext as well as the typography—the sound and look of the poem—into the disattend track.” Due to the “prevalent notion that the sound structure of language is relatively arbitrary, the drift of much literary criticism of the past two decades has been away from the auditory and performative aspects of the poem.”¹⁸⁸ Still, sound remains an indispensable element in the works of Rosemann-Taub, which he cleverly juxtaposes with music within a polymorphic artistic combination of: audio, textual, visual, and symbolic manner that can be perceived as part of the Neobaroque and/or of Post-Millennium Language Poetry.

José Lezama Lima wrote some sort of “opaque poetry based on obscure metaphors, that highlighted the sound of the word at the expense of sense, but densely allusive to literary history.”¹⁸⁹ Lezama is definitely as dense in his poetic elaborations as Carlos Germán Belli, Oliverio Girondo, Néstor Perlongher and other writers considered Neobaroque. Nonetheless, it is necessary to indicate that the main characteristic of the

¹⁸⁷ Consonant /c/, has three different sounds in Spain Latin America. When /c/ is near a strong vowel sound, it sounds /k/ in both countries; when /c/ is near a weak vowel, it sounds like an /s/ in Latin America. In Spain, the sound is similar to a /th/, [θ].

¹⁸⁸ Charles Bernstein in *Close Listening: Poetry and the Performed Word*, (1998) 5.

¹⁸⁹ Jason Wilson, “Poetry since 1950.” In Leslie Bethel, *A Cultural History of Latin America: Literature, Music and the Visual Arts in the 19th and 20th Centuries*, (1998) 279.

Neobaroque in recent years has been metonymy and that of Post-Millennium Language Poetry (beside metonymy) deviates persistently towards anacoluthon. This last rhetorical figure allows a poet to express what can be indescribable in regular speech, “*El verso está alterado en función del flujo lingüístico que producen las relaciones por contigüidad fonética y semántica de las palabras*”¹⁹⁰ (Verse is altered in reference to the linguistic flow produced by the phonetic and semantic contiguity relationships of words). However, both poetic styles employ these last two rhetorical figures. In Rosenman-Taub’s works those figures are, as well, frequently present. In addition, prosodic (pause, pitch, stress, and volume) and phonological (phonemes) elements implanted in the sound of his poems play a significant role.

Sound in Post-Millennium Language Poetry is a style that utilizes diverse types of instruments that range from the sounds of the word and its pronunciation, be it elongation of vowels, consonants, silence, or ellipsis among words, repetition, to musical instruments. Besides human voice (his own), and the gravity of his tone, Rosenmann-Taub enhances his performance by playing musical instruments: piano, synthesizer, and the bongo, with which he accompanies some of his poems. As a musician, he is the creator of several pieces of music that have the sound of his poetry; for example, some pieces from *Dagger of Life*, an audio musical anthology selected from various of his works include: “*Polvo*,” “*Courante*,” “*Salomé*,” “*Gigue*,” and “*Oración 3*.” Similarly,

¹⁹⁰ In Enrique Mallén “Introducción,” *Antología Crítica de la Poesía del Lenguaje*, (2010) 20.

several of his poems keep the sound of his music, like the ones in his book *Quince*, and the ones in his very last book *Nine-leaf Clover*, where as said previously, his poems end with a coda played on the bongo by the author.¹⁹¹

Charles Bernstein asserts that, “any reader can perform the written text of a poem, and indeed many poems need to be read aloud in order to make tangible the rhythm and sound pattern. But a poet’s reading of her or his own work has an entirely different authority.”¹⁹² This statement works precisely for all of David Rosenmann-Taub’s poetry, where sound in the poet’s voice, together with tone and pitch, works over syntax and semantics. And it is particularly powerful when the audience sees the poet visually performing and reading the text, because one can get a better comprehension of the meaning and message of the poem.

Sonic Devices

As previously established, the universality of the themes, original techniques, and the dynamics of Rosenmann-Taub’s poetry rests in the sonority of his poems: accent, alliteration, assonance, consonance, cacophony, rhyme, rhythm, tone/pitch, and silence. These elements, together with electronic and media devices, contribute to new ways of perception and of reaching audiences. His poems labor to fulfill a unique way of interaction, Pedro Gandolfo affirms:

¹⁹¹ See CORDA Foundation at <http://davidrosenmann-taub.com/videos/10> April, 2016.

¹⁹² Charles Bernstein. “Hearing Voices,” in the *Sound of Poetry/The Poetry of Sound*, (2009)142.

*Su proyecto completo está atravesado, pues, por el imperativo de dejar en evidencia las posibilidades sonoras de la poesía, aproximándola de este modo a la música. Podría decirse que para él, en la poesía, la forma, el contenido y el espíritu de la obra, todos inescindibles, son captados por el oído.*¹⁹³

Translation

His entire project is filled with the imperative to uncover and make evident the sonorous possibilities of poetry providing it, in this way, with an approach to music. It can be stated that in his poetry, form, content and spirit of the work can be captured by the ear.

The rhythm and musicality of Rosenmann-Taub's poems can be perceived in the brief readings, interpretation, and commentaries of the video entitled "*¿Dígame, David Rosenmann- Taub, ¿Qué es poesía?*"¹⁹⁴ ("Tell me David Rosemann-Taub, what is Poetry?"), which is posted online. In this video, the poet performs with low and sharp tones short stanzas of some of his poems. He plays the piano scores of some of them on stage and other times backstage.

The main definition of poetry for Rosenmann-Taub is that it is not solely a text on a white sheet of paper, but also something written to be read, at times in silence and many times aloud. Moreover, poetry's main medium is the word, which connects with other arts and acts of communication. Therefore, poetry and performance are narrowly linked. In fact, poetry is, in part, a per-formative art and a per-formative act. As an art, it expresses the inner feelings of the author, characters, and actors; as an act, it involves

¹⁹³ "Rosenmann-Taub:Poesía al borde de la música." *Reflexiones – Resonancias*. El Mercurio, Santiago, (2010) 6.

¹⁹⁴ Hector Noguera and David Rosenmann-Taub, "Dígame David Rosenmann-Taub, que es poesía?" at <https://www.youtube.com/watch?v=VPPMxTsNeEM> 23 January 2013.

theater, which is directed to the general public, and it requires an audience to reach its best expression of performance.

Rosenmann-Taub's poems grant opportunities to be performed. In the previously mentioned video, Chilean actor Héctor Noguera (1937–) recites several of this author's poems in a very theatrical manner. During his performance, the actor wears a monk's tunic and hood; in this representation, the author, the audience, and various Chilean literary critics join in a colloquial event. The music in the background sounds obscure and sordid, with low and sharp tones. The video shows some of Rosenmann-Taub's drawings with themes that go along with his music and recitation. Armando Uribe, *Premio Nacional de Literatura* (Chile 2004), affirms, "*Su poesía no es fácil.*" ("His poetry is not easy"), "*Pertenece a una alta categoría.*" ("it belongs to a high category"). He admits that, "*Escribe para todos los tiempos*" ("He writes for all times"),¹⁹⁵ in a mode that, it imposes its own style with the passing of time.¹⁹⁶ The readings, theatrical representations, videos, and audio CDs do call the attention of the general public and the media.

Different means of communication provided the grounds for the poet to start his own personal and private performances, and led the way for people who cultivate other

¹⁹⁵ Ibid.

¹⁹⁶ These activities bring as a result a new interest in the works of the poet, where a new generation of actors, actresses, dancers, singers, together with movie makers and cyber technicians get involved in poetic and artistic activities. Another interesting fact is that the poet has acquired a special place in cyber space. Beside the CORDA Foundation Website, he has his own private sites for poetry at www.davidrosenmann-taub.com; and for his music at www.davidrosenmanntaub-music.com. All these activities aim to support the propagation of his works of poetry, his music, and his drawings. During the presentation and representation of the video, Rosenmann-Taub intervenes (backstage) making comments on the recitation of his poems.

arts to get involved in the web-net of his poetry. While it is a difficult music and poetry, the artists make excellent interpretations; on another side, dancers love to perform his musical works. Professional video creators recorded and video-taped the representations. Several music, dancing, and theatrical representations of his poems have been converted into videos. As is well known, Rosenmann-Taub plays his musical pieces on the piano (since several musicians found it really difficult), after recording, these performances are kept in the CORDA¹⁹⁷ Foundation Webpage, where any interested person can access them at any time; they constitute a valuable legacy for posterity. In the aforementioned video, Rosenmann-Taub share his idea about poetry, and affirms:

Un poema es llevar al lenguaje al máximo de su sentido. Además, hay que tomar conciencia de que hay un ritmo en el mundo, para cada cosa hay un ritmo. (A poem is to take language to the maximum of its sense. Besides, one must take conscience that there is a rhythm in the world, for each thing, there is a rhythm.)

And,

Poesía es algo que sucede en cualquier orden, pero es algo positivo, equilibrado, muy preciso, que ayuda a vivir, a tolerar, le da sentido a la existencia. (Poetry is something that happens in any order, but it is something positive, well balanced, very accurate, that helps you to live, to tolerate, and to give sense to existence).

He continues,

Un poema tiene poesía como lo puede tener la vida diaria, como cualquier cosa. No es una marca registrada de la poesía escrita, la poesía. La poesía está en muchas cosas. (A poem has poetry, as it can have daily life, like anything. It is not a registered-trade mark of written poetry. Poetry is in a lot of things).

¹⁹⁷ The short dialogs are excerpts from the conversation that took place during the recording of the video “Piano del mundo, dejame afinarte” (Corda Foundation).

One of his most transparent poems, the sonnet “*LVII La taza de café*” (“The Cup of Coffee”) testifies this last statement, the poet’s use of sound and his feelings about daily domestic tasks in one of the main rooms of a home, the kitchen. This poem was first published in his book *Cortejo y Epinicio* (1949), in the book *El gran libro de la América Judía* (1998) with the title “*El vapor que mitiga mi esqueleto,*” and it is found on several private Internet webpages and blogs. The poem offers a universal view of a regular human activity: making coffee, handling kitchen tools, ingredients, and possibly enjoying the pleasure of cooking. The text is filled with color, original but accessible lexicon, a special sonorous pitch, rhyme, and rhythm mixed with the tragic sense of life. The sonnet is written in Petrarchan style, with the classical iambic pentameter for rhythm, and ending rhyme: *abba, cddc, efg, efg*, as seen below:

LVII
La taza de café

La taza de café, la cafetera,
el vapor que mitiga a mi esqueleto,
la obediente sartén, el amuleto
tiznado, la mostaza, la nevera,

el roto lavaplatos, la sopera
pimpante, los melindres del coqueto
jarrón versicolor, el parapeto
de vainilla, azafrán y primavera.

Lugar de integridades: mi albedrío...
Oh dichosa cocina: cuando muera
y mi tiempo—sin tiempo—vibre y crezca,

en ronroneo fiel todo lo mío
claro retorne a su silvestre estera
y tu vapor—sin fin—lo desvanezca.

Translation

LVII
The Cup of Coffee

The cup of coffee, the coffee pot
the steam that soothes my skeleton
the obedient pan, the lucky charm
stained, the mustard, and the cooler.

The broken sink, the soup tureen
bubbling, the fussiness of the coquettish
versicolor vase, the breast wall
of vanilla, saffron, and spring.

Place of integrities: my own will ...
Oh! Joyful kitchen: when I die
and my time—without time—beats and grows

in faithful murmur, all that's mine
clearly return to your rustic mat
for your endless steam to fade it out.

This sonnet pertains to his first book of poems, *Cortejo y Epinicio* (1949) and it is perhaps one of the most clearly understood. As seen and heard when reading the poem in Spanish and English, sound, rhythm, and cadence are ever present. Even in English, the sound and rhythm remain together with the visual images originating in the text causing strong impact in the reader. The reminiscences are extremely personal and at the same time incredibly general that any one can put her/himself in the place of the protagonist and/or the lyric subject. Rosenmann-Taub's poetry, again, is a combination of text, image, and sound, sound being one of its major assertions for the clever combination of sonorous elements in each one of his poems.

Additionally, he utilizes a baton to mark the rhythm and compass of the poem in a unique demonstration of directing his own recitation. *Rosenmiann* poetry can be

considered as part of the Baroque Golden Age in the use of metaphor, with tints of Neobaroque in metonymical facets, and both of them combine with anacoluthon as a main trope of Post-Millennium poetic practice. The three elements match those of the literary-lyrical schools of the present time, as what Camilo Marks,¹⁹⁸ explains clearly:

Rosenmann-Taub está en la tradición de Mallarmé, Celan, pero no tiene nada que ver con ellos ... salta 300 años del Siglo de Oro a la modernidad. Es una poesía culta, refinada, elaborada, sofisticada, por el poder de la música verbal . . . Hay inspiración y trabajo enorme. Poesía en la que tienes que hacer tu propio trabajo.

Translation

Rosenmann-Taub is in the tradition of Mallarmé, Celan, but he has nothing to do with them. He jumps 300 years from the Golden Age to modernity. It is a refined, distinguished, elaborated, sophisticated poetry, because of the power of verbal music. There is inspiration and enormous work. It is poetry in which, you must do your own work.

In the same video Francisco Véjar asserts that, “*Leer un poema de él es una experiencia vital del ritmo y del sentido. Es un tesoro . . . un cofre lleno de sorpresas*” (“To read one of his poems is a vital experience of rhythm and sense. It is a treasure . . . a chest full of surprises”). All opinions add to get a sense of the importance Rosenmann-Taub’s poetry has in his native Chile, the American continent, and the world. His poetry has been translated into English, French, Italian, Portuguese, and it is in the works in other languages. It is a unique poetry full of vitality, that considers and discusses innumerable topics, but also touches and speaks about the “tragic sense of life,” and other life’s issues

¹⁹⁸ My own summary of what Camilo Marks explains during the recording of the video, “Digame David Rosenmann-Taub Qué es Poesía?” at <https://www.youtube.com/watch?v=VPPMxTsNeEM> 23 January, 2013.

that all humans realistically face and deal with (the uncertainty and obscurity of death). These issues transcend human senses and get into the inner side; they do need the reader or listener's full attention and concentration to elucidate their meaning. The fact that, in some poems, the melody and harmony sound somewhat different than ordinary intensifies the perception and makes rhyme and rhythm compensate any reader's poetic demands.

Multiple Appreciation and Challenging Interpretation

Appreciation and oral interpretation of Rosenmann-Taub's poems, as described in the video mentioned above, demand compelling effort and concentration. The video "*Dígame David Rosenmann-Taub, ¿Qué es Poesía?*" and other videos show the histrionic side of the author as interpreter of his own works, through his voice and music (piano and/or bongo interpretation). This quality plays a significant role in his poetry; it transforms the work from written text into a new sonorous entity; through sound the product turns into a chant, different than a song. Prosodic phenomena (accent, rhyme, and intonation), inherent in the text and voice of the author, sound powerful, while rhythm can be included in the cadence of the text and the manner in which the poem is delivered. This does not mean that the poem is necessarily a song. It can be a chant or just a way of emphasizing certain terms and expressions. When Rosenmann-Taub affirms that each poem has its own musical score, he relates the elements of prosody with rhythm and music, and allows the audience to see how his constructing of poems complements all these elements by performing and commenting on them.

The performance of actor Noguera, playing the role of a monk, challenges the audience to make a comparison between acting/reciting and reading/chanting. Orality, together with the author's performance allows the audience to perceive the sound of the poetry in a clearer manner. Examining *orality*, the findings state that it is an ancient phenomenon that crossed time from antiquity and extends to the present. It is necessary to remember that before writing was invented, *orality* took responsibility for passing the cultural traditions, the history, identity, and religion through stories, proverbs, songs and riddles. These were all oral art forms, and they could be spoken, sung, or chanted.

The phonological aspect of *orality* remains as a major feature of Rosenmann-Taub's works, since they include all prosodic elements mentioned above, adding musicality to the rhythmic expressions. During his readings, Rosenmann-Taub seems to mutate himself into a *machi* (Shaman) when chanting some of the works presented in the video; the sound of his voice gains relevance and the tones are low at times and at others high pitched. The fact that he plays the bongo and the piano allows the two instruments to cross and interact with his voice, making an attractive and successful oral performance or representation. At times, the piano produces a strident sound, at times is the bongo, but the voice of the poet constitutes the central point of the representation.

Stress, rhyme, and intonation, together with rhythm and musicality, are variable keys of the prosodic structure and are created during the performed recitation. We recall that in his most recent book, *Trébol de Nueve* (2016) (*Nine Leaf Clover*) Rosenmann-Taub ends each poem with a bongo coda, mimicking the number of times and sounds of each spoken word. However, the written and visual aspects are still present, and ready

for appreciation. As previously mentioned, a concise analysis of “*Hipóstasis*” and “*El encargo*,” two of his poems hardly reviewed from his book *Auge* (2007), will continue to reveal the themes, strategies, and sound elements employed by this author in the crafting of his poetry.

Analysis of “*Hipóstasis*”: Themes, Techniques, and Sound Rhetoric

The exposition of all previously detailed components of themes, techniques, and events sets a precedent for the detailed analysis of “*Hipóstasis*” (*Hypostasis*), which will identify main material and non-material themes and their connection with techniques, strategies, and sound rhetoric. Emphasis will fall in finding the nature of themes and the school they pertain to. Techniques/strategies will imply linguistic (lexicon, grammar, semantics, phonology, syntax), sociolinguistic aspects, and its inherent cultural implications. They may also appeal to the psychological, metaphysical, and rhetorical planes of the work, which at times will be realistic and narrowly connected with the arts; other times they will be combined with “non-poetic” situations.

Sound and its rhetoric, plus orality and phonology, are at the core of *Rosenmiann* poetry; still, verse compositionality and imagery subsist in creating special lyrical visuals and emotions. The likeness of sounding terms contrasts with the variety of strategies and themes in his works. In general, main material themes in this author’s production deal with life, death, family and family ties, and man as a pilgrim in life, violence, cruelty, subjection, and power, in lesser quantity love, domestic issues, nature, etc. Non-material themes go from spiritual situations to “metaphysical games,” God,

and the incertitude of the human condition. In “*Hypostasis*,” other interesting topics renovate the vision and message of his poetry. Besides the themes, techniques, and sound traits, the study of this poem includes: a) the prevailing Baroque themes in the poem; b) the new elements and components introduced to the formal context to show traces of Post-Millennium Language Poetry; and c) the degree of complexity and accessibility affecting the works in present times. These three instances build additionally to the poet’s large production.

Educational Themes as Areas of Concentration in “*Hipóstasis*”

Interestingly, Rosenmann-Taub’s “*Hipóstasis*” from his book *Auge* (2007), is structured as a free verse poem, with a few instances of internal rhyme, but quite a lot of rhythm. Five stanzas form the text body of the poem, with five verses in each one, which makes a total of twenty-five poetic verses. The choice of this poem has to do with theme, since the selected text has a different orientation than his other poems. Main themes in this work are: poetry, the poet, language(s), higher education, students, and professors. While it is a free verse poem, a distinctive rhythm fills the *verses*. The text of the poem and its translation is transcribed below:

<i>Hipóstasis</i>	Hypostasis
<p>—¿Poeta?</p> <p>— <i>me saeta un leopardo.</i></p> <p>— ¿<i>Lees,</i> <i>doctor?</i></p> <p>— ¿<i>Y tú?</i></p> <p>— <i>¡Porra facundia!</i></p> <p>— <i>¡Fiel</i></p>	<p>—¿Poet?</p> <p>— it hits (hurts) me a leopard.</p> <p>— Do you read doctor?</p> <p>— And you?</p> <p>— Damn eloquence!</p> <p>— Faithful</p>

farol
te concedes!
Captura estos ojos.

lamplight
admit yourself!
Capture these big eyes.

Prismáticos, jamás.
Preservo, a tetramanos,
elegantes mayúsculas
en la corteza
de mis arbolitos.

Binoculars, never ever
I preserve, four-handed,
elegant capital letters
in the cortex
of my little trees

Aunque entiendo
Francés,
Catalán,
ruso,
Guaraní, valapuc,

Although, I understand
French,
Catalan,
Russian
Guarani, valapuc

Lobo, flamenco griego
Curruca y español,
Sólo en leopardo atino
¿Tu vocación?
¡Mi asunto!

Wolf, flemish, greek
Curruca and Spanish
Only in leopard I assert
Your vocation?
My business!

Other meaningful themes, in the first half of the poem, represent material forms: humankind, whose physical characteristics are evident in the eyes, hands, and languages spoken; in nature: trees, cortex; in the zoological world: a wolf, a leopard, and a warbler. Mechanical tools: lantern, and binoculars, become a representation of the industrial world and attempt to find a path of light to view the convoluted context of the poem. Non-material themes establish a connection with the teleological message, in the title, in an attempt to fuse the academic, educational/intellectual world with the social/cultural fields and its social disconnections subtly entwined in original literary expressions.

Strategically, the poem opens a big question and answers sarcastically in an area where poetry and *academia* symbolically cross paths. The lyric subject seems to be an element of judgment, especially when asking four inquisitive questions to the characters

in the first stanza and one in the fifth. This takes readers to question themselves about the character and idiosyncrasy of what a poet is, or can be, especially if the need for a higher preparation is required to become a poet. In Post-Millennium times, hundreds of students take science classes in an effort to climb the economic ladder. Very few take Greek, Latin, or poetics. The text of the poem sounds sarcastic, but realistic. The lyric subject seems to dialogue with a future disciple (in my own perception) through the poem; he seems to keep up a conversation with this entity, saying: “Do you want to be a poet? Do you read? Do you want to be a doctor? If you do, I am surprised with your decision! But you need to have faithfulness, eloquence, admit you need good vision, love for music, and learn all languages you can. Is this your vocation? Well, I’ve already shared with you all that is needed to be one!”¹⁹⁹

The most renowned poets and representatives of the Golden Age Baroque, Luis de Góngora y Argote, and Francisco de Quevedo y Villegas, had excellent academic preparation. The first studied law at the University of Salamanca and later became a priest; his poetry, the linguistic richness he demonstrated, and the excellence of his diction came from all his years of study. Francisco de Quevedo studied at the University of Alcalá de Henares. Most poets and writers from the Baroque school such as Félix Lope de Vega, and Pedro Calderón de la Barca, studied at Jesuit schools and at the University of Salamanca, one of the most prestigious universities of the time. Most

¹⁹⁹ Personal opinion and conception (of a poet) after reading Rosenmann-Taub’s poem, by the author of this dissertation.

poets of the Latin American Neobaroque school, together with U.S. American Language Poetry writers, Carlos German Belli, Gerardo Deniz, Coral Bracho, Eduardo Espina, Susan Howe, Bruce Andrews, Charles Bernstein, Lyn Hejinian, respectively (and others), attended prestigious universities. They organize and attend conferences and sustain literary programs in their countries of origin and abroad. Several of them were recipients of prestigious awards like the Guggenheim Fellowship. The most recent, Coral Bracho, Charles Bernstein, Eduardo Espina, Lyn Hejinian, among others.

On his side, Rosenmann-Taub attended and presented speeches at diverse prestigious universities in his country Chile, Europe, and in the United States. His poem, "*Hipóstasis*" has veracity and genuine concern for any disciple who wishes to become a poet. The contact of this author with diverse audiences helped him to elaborate a universal message; with and in this poem: his message suggests that education and poetry are serious, demanding unending tasks, where the poet as a creator, reviews and constantly revises for its vital survival. The theme and area of concentration in education and poetry are clearly established in the poem. Additionally, a hidden theme of spiritual fusion between master and disciple comes clearly to light. The themes, techniques and strategies this author utilizes intermingle with linguistic traits that prompt new lyrical perspectives.

Linguistic Techniques, Sound Rhetoric/Graphics in “*Hipóstasis*”

Besides themes and areas of concentration, the analysis of strategies this author employs connects special fields of linguistics, sociolinguistics, psychology, binary oppositions, and sound rhetoric. The linguistic field will examine first: 1) lexicon, 2) syntax, 3) semantics, and 4) phonology. The first, lexicon and its richness, can be observed in the table (below) where different parts of speech found in the poem are classified and posted with translation. According to the table, a predominance of nouns exists in the text corpus of the poem within three sentence modes: declarative, exclamative, and interrogative segments.

As per length, the poem is longer than others in his book *Auge*, the predominance of nouns, questions, and veiled responses poses a literary conundrum hard to interpret in a shallow reading. This conglomeration of parts of speech in “*Hipóstasis*” contains: articles, nouns, adjectives, adverbs, conjunctions, nouns, prepositions, pronouns, and verbs. This fact contrasts with other poems in the same book where the briefness of the text limits the use of many of them. The lexical analysis, beginning with the term */hipóstasis*/²⁰⁰ (hypostasis), as the title of the poem and its teleological concept of spiritual and corporal entities has been used in numerous intellectual and religious settings. One meaning is the “underlying state or underlying substance of things, and the fundamental reality that supports all else.”²⁰¹

²⁰⁰ “Hypostasis” and “Apostasy” in Justo L. González, *Essential Theological Terms*, (2005) 80-14 respectively.

²⁰¹ *Ibid.*

An interesting point in search of the reason for the title is that “*Hipóstasis*,” opens a treasure box of meanings; it includes Mathematics, Genetics, Philosophy, Medicine, and Theology: Neo-Platonism and Christianity, Chemistry, and Psychology. These subjects of study carried in the definition of the term create a certain level of ambiguity together with its phonetics, which mimics the term */apostasy/*, whose meaning, “the act of abandoning the faith”²⁰² or could be someone who has abandoned the faith, increases its ambiguity. The colloquial or every day interpretation of this term describes someone who has a strong belief, and due to a personal conflict of interests changes its ideals. The psycho-linguistic appreciation of the term implies a model or theory for personality masks and/or personification of entities, which opens new possibilities and better agreement with the poem’s content. The lexical analysis shows a conglomeration of parts of speech with the results framed in Table 1.

Other nominatives, */poeta/* and */doctor/*, together with the verb */leer/*, illustrate the first stanza. At the same time, the lyric subject seems to be an element of judgment questioning the characters in four of the five short verses. The expression */me saeta un leopardo/* admits a couple of interpretations. The first sounds like the idiomatic Spanish expression: “*Me importa un comino*,” whose gloss translation into English is “I can care a cumin,”²⁰³ meaning, “I couldn’t care less.” The second interpretation, “it hits (hurts)

²⁰² Ibid.

²⁰³ “Cumin” 1. Aromatic seeds of a plant of the parsley family, used as spice, especially ground and used in curry powder. 2. The small, slender plant that bears cumin seeds occurring from the Mediterranean to Central Asia (OED).

me a leopard” can be more complex, it may mean, “I am really concerned or scared about it.” This ambiguity in the expression calls attention to a lexicon that deserves to be carefully decoded.

Table 1. Lexical Approach in “*Hipóstasis*” (“Hypostasis”).

Adjectives*	Adverbs	Articles*	Conjunction	Nouns	Prepositions	Pronouns	Verbs
1. Fiel (Faithful) 2. Elegantes (Elegant) 3. Estos (These) 4. Mis (PP) (My) 5. Mi (PS) (My) 6. Tu (PS) (Your) * Descriptive *Demonst. PP Possess. Plural PS Possessive Sing.	1. Jamás (Never ever) 2. Sólo (Only)	1. La (The) 2. Un ** (A) *Definite **Indef.	1. Y (And) 2. Aunque (Although)	1. Arbolitos (little trees) 2. Asuntoe (matter) 3. Catalán (Catalan) 4. Corteza (cortess) 5. Curruca (Curruca) 6. Doctor(doctor) 7. Español (Spanish) 8. Facundia (eloquence) 9. Farol (lamplight) 10. Flamenco (Flemish) 11. Francés (French) 12. Griego (Greek) 13. Guaraní (Guarani) 14. Leopardo (Leopard) 15. Lobo (Lobo) 16. Mayúsculas (Capital letters) 17. Ojazos (Big eyes) 18. Poeta (Poet) 19. Porra (Damn) 20. Prismáticos (Binoculars)	1. a (at) 2. en (in) 3. de (of)	1.Me (Reflex.) (Me) 2. Te (Reflex.) (you) 3. Tú (Subj.) (You) 4. Yo (Subj.) (I)	1. Asaetear (To hit) 2. Atinar (To assert) 3. Leer (To read) 4. Capturar (To capture) 5. Conceder (To Concede) 6. Entender (To understand) 7. Preservar (To Preserve)

Table 1. Continued

Adjectives*	Adverbs	Articles*	Conjunction	Nouns	Prepositions	Pronouns	Verbs
				21. Ruso (Russian) 22. Valapuc (Valapuc) 23 Vocación (Vocation)			

Another term */saeta/*, as a noun shows multiple meanings; in the *Dictionary of the Royal Spanish Academy* (DRAE); the meanings are: 1. boomerang; 2. hands of a clock; 3. hand of a compass; 4. top of a plant when cut; 5. brief and sententious chant sung in churches to awake devotion and/or penance during special solemnity holidays; 6. sad song sung in Spain during Holy Week processions. In addition, */saeta/* adopts the function of the verb: */asaetear/* which shows three meanings: 1. to shoot boomerangs to someone; 2. to kill or hurt someone with boomerangs; 3. to constantly aggravate or cause discomfort to someone. This third meaning can be the most probable to account for the verse in question. It is necessary to highlight the importance of the multiplicity of meanings in the terms to demonstrate the lexical richness in a single poem.

Multiplicity of meanings is also found in the term */leopardo/* (leopard); when read in full, */leopardo/* is a noun describing a large feline mammal, also called panther or *panthera pardus*, native of the forests of Africa, the Amazon, and Asia, that shows a tawny yellow coat with black rosette-like spots. It is “a wild cat,” wherein colloquial speech, the term */cat/* has more than twenty meanings related to the family of felines, and others connected to humans: */burglar/*, */uncle/*, */guy/*, */young man/*. As a compound noun, the term is constructed by two words: */leo/* and */pardo/*; each term with its own meaning. The first, */leo/* means: */I read/*; although, it can be an encrypted word for */parlo/*, or */I talk/*, the first person of the verb */parlar/ /hablar/*; the second */pardo/* can be interpreted as: 1. the color of the earth (*beige*); 2. the color of the day during an unclear day; 3. said of the voice that has a dull tone; and, 4. it was said of a */mulatto/*.

The lexicon embraces concrete and abstract terms contained in the compound new noun */tetramanos/* (four handed) and */leopardo/*, mentioned previously. These abstract and concrete terms join with the time adverb */jamás/* (never ever) in an attempt to open a brief path to understanding. The term */farol/* (lamplight) connects verses 10-12, and highlights the augmentative noun, */ojazos/* (big eyes) with concrete terms referring to optical tools, */prismáticos/* (binoculars). The augmentative */ojazos/* (big eyes), contrasts with diminutive */arbolitos/* (little trees). The term */leopardo/* (leopard), written in the second verse line of the poem, is repeated again in verse 23, now with the sense meaning of dialect, while it can be the erasure of Lombard, a dialect from Northern Italy, it can also be the de-composed compound terms: */leo/* (I read) and */parlo/* (I talk). The last two significant terms */vocación/* and */asunto/* are contained in a dialog, exactly the same as the first two verse lines, and bring again the idea of tutor-teacher and disciple, thus concluding the lexical examination of the poem.

The second path of linguistic analysis shows a convoluted syntax²⁰⁴ in the first part of the dialogical text (question and declarative answer), then it continues in the second and third stanzas with various interjections. The third, fourth, and fifth verses of the stanza: */¿Lees /* (Do you read?), second person of the verb */leer/* concludes in the fourth verse */doctor? /*; then, it opens a new interrogation in the verse */¿Y tú? /* (And you?). In verse sixth: */¡Porra facundia! /* (Damn eloquence!), the lyric subject pretends

²⁰⁴ *Syntax* is the arrangement of words and phrases to create well-formed sentences in a language. The way words are arranged in sentences includes the following elements: a) Sentence parts; b) Word Order; c) Sentence length, and d) Punctuation (OED).

to diminish or underestimate the power of eloquence, only to restore and acknowledge its influence as a faithful lamplight, in verses 7–9, */i Fiel/ /farol/ /te concedes!* (*/Faithful/ /lamplight/, /admit it! /*). The facts awake the reader's awareness of a new character who is silently observing the scene, and who can be a friend, a disciple, or a student. Part of the syntax is the profusion of punctuation marks: large capital **P** in bold, interrogative signs, large dashes, exclamation signs, periods, and commas. The end of the first stanza leaves the reader deep in thought and actively searching for new paths of understanding.

Continuing with the examination of syntax, the study shows a clearly convoluted syntax in a subversion of regular sentence word order that emphasizes the message combining hyperbaton with oxymoron to indicate disdain. The point here is the idea that not all learned academic eloquence directs the disciple to a good end, but rather the faithfulness he applies to the tasks taken. This combination leads the reader's attention towards the center of a visual field in three abstract concepts: 1) to look (search something for a reason, with an intention); 2) to see (see something that becomes visible to our sight that we were not looking for); and 3) to watch/observe (to look at something carefully, usually someone or something which is moving).

The semantic appreciation offers significant meanings and interpretations from diverse perspectives. The main difference here is that this original poetic work expresses doubt and concern in the main interrogations about who is called to be a poet and how this title is appreciated. It shows various levels and/or planes of understanding. The easiest and first level is literal, where the terms are defined and deconstructed; the second level is abstract, and opens a plane for references to be taken from different

aspects. Two other levels show that of the “learned” or */doctor/* (written in italics), who teaches, tutors, and/or provides information, and a call for this individual to read. The second level is that of the “learner,” or the disciple, who receives the information. The poem is organized and embedded in a dialogical manner and self-reflective conversation.

The dialogue changes to a monologue in the second half of the poem, where the speaker uses rhetorical enumeration to inform his ability to understand eleven languages, five of them, French, Catalan, Russian, Flemish, and Spanish considered living spoken languages. The remaining six come from different sources and origins; two of them, Greek and Guaraní, are known as dead languages; *Valapuc*, presumably is a derivative from *Volapük*, a constructed language (1879–1880) created by Johann Martin Schleyer, a German Catholic priest in Baden, Germany, with the purpose of serving as a universal language.²⁰⁵

The lexical analysis finds several terms, which decoded, open the way of understanding the poem. For example, the noun */lobo/* (wolf), a wild carnivorous mammal that belongs to the *dog* family, dangerous for herds of sheep or cattle, wolves howl in a high and frightening pitch when they are alone or in a pack to announce proximity. In literature, it is sometimes “used in similes and metaphors to refer to a rapacious, ferocious, and voracious person or thing. As a dialect, it may be also associated with *Wolf Mayer Dialects*, where music sheets, lyrics, and sound are accessible. Knowing the relationship of the author with the musical field, it can

²⁰⁵ OED.

be a reference to a three-volume study of *The World of the Bach Cantata: JSB's Leipzig Church Cantatas, Part I* (1996) written by Christoph J. Wolff, eminent German musicologist, who devoted his life to the study and research of Johann Sebastian Bach.

The term */curruca/* has two meanings; the first refers to a sedge wren, and the second to a warbler, a little song bird native of the New World, North, Central, and South America, whose chirp has a high pitch; both of them come from the family of insectivores. It can also mean a herd of dogs.²⁰⁶ As the lyric subject expresses he understands this type of language, it is more believable to think it is the song of the bird than the barking of the herd of dogs. A strong criticism and disagreement is shown towards the misuse of eloquence whose need and service may be irrelevant, but it may be exercised as accordingly and faithful as possible; otherwise it may frustrate the attention of the individual described with the */ojazos/* (*big eyes*).

The text encourages good writing and/or fair playing in the allegory of the four hands and fingers ("*tetramanos*" and "*arbolitos*"), which also brings an image of four-hand piano playing. The lyric subject as observer affirms he understands a series of languages and dialects, while it only asserts when he "reads and talks" */leopardo/* (*leopardo*). At the end of the stanza, the poem lays the responsibility of a disciple's "vocation" to the tutor or the "learned." Again, this poem may be interpreted as a call to teachers, professors, and/or tutors, together with students and disciples, to be responsible for successful results in the duality of the teaching and learning processes.

²⁰⁶ Diccionario de la Real Academia Española, (DRAE).

It is evident that the study of the vocabulary works as a major tool to decode the hidden message existing in the poem, and it is crucial for its understanding. Moreover, Rosenmann-Taub is aware that the 21st century is a critical age regarding instruction and education; therefore, he writes a message to society in his poem. Evidently, contemporary times demand that the new generation be more inclusive in the pursuit of universal goals; the learning and speaking of other languages is one of them. He befriends the global socio-economic political system and views of crisis in the world suggesting a new generation of multi-lingual individuals. From the sociolinguistic point of view, the poem “*Hipóstasis*” mirrors social and educational issues and their influence and effects, specifically in higher education, where the arts, the humanities, and the sciences cross paths and are inclusive of the theme of higher education and society. Social strata become evident, since:

At any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word (according to formal linguistic markers, especially phonetic), but also—and for us this is the essential point—into languages that are socio-ideological languages: languages of social groups, “professional” and “generic,” languages of generations, and so forth.²⁰⁷

The demand for good education in languages is a constant challenge for institutions; therefore, native speakers with good accents are well-appreciated. Sound again becomes a crucial aspect of Rosenmann-Taub’s poetry for the sonority of his oral speech and the phonological consciousness that remains present in each of his poems. The presence of orality in the majority of David Rosenmann-Taub’s works brings oral

²⁰⁷ M. Bakhtin. “Discourse in the Novel.” *The Dialogical Imagination: Four Essays*, (1981) 271-2.

tradition to the realm of contemporary times. Oral tradition is an ancient phenomenon and was vibrantly alive before writing existed. Human cultures passed their traditions orally, thus increasing their importance.

Antique cultures shared their history, identity, religion, and cultic ideals through storytelling, poems, songs, proverbs, riddles, etc., which were transmitted through speech, songs and/or chanting. Still, “Human beings communicate in countless ways, making use of all their senses, touch, taste, smell, and especially sight, as well as hearing,”²⁰⁸ all these allowed their survival. The rhetoric of sound is rooted in original patterns of phonetic clusters; actually, sonorous expressions agglutinate and show a predominance of stressed vowel sounds with a comparative lesser number of consonant sounds.

The text message of “*Hipóstasis*” shows a predominant use of stressed vowel sounds: /a/ (38 times), /o/ (31 times), and /e/ (28 times), and a much lesser count of weak vowel sounds: /i/ (11 times), and /u/ (11 times). A phonetic graphic with the path of central posterior vowel /o/ is conveniently traced for a sample appreciation (Figure 3 below). The combination of the vowels with bilabial alveolar consonants /p/ (9 times), /t/ (18 times), palatal /c/ (14 times), voiced alveolar /d/, (6 times), and labio-dental fricative /f/ (5 times) produce remarkable dry-strong sounds when reading/saying the poem aloud. Another interesting characteristic found is the disposition of two stressed vowels forming hiatus: /poeta/, /saeta/, /lees/ /leopardo/; and syneresis or the union of one

²⁰⁸ See Walter J. Ong *Orality and Literacy*, (2002) 6.

stressed and one unstressed vowel (seen also as diphthong): /facundia/, /fiel/, /aunque/, /entiendo/, /guaraní/, /griego/, and /vocación/.

Hipóstasis

— **¿Poeta?**
— me saeta un **leopardo**.
— ¿Lees,
doctor?

— ¿Y tú?
— ¡Porra **facundia!**
— ¡Fiel
farol
te **concedes!**
Captura estos **ojazos**.

Prismáticos, jamás.
Preservo, a tetramanos,
elegantes mayúsculas
en la **corteza**
de mis arbolitos.

Aunque entiendo
Francés,
Catalán,
ruso,
Guaraní, valapuc,
Lobo, flamenco griego
Curruca y español.
Sólo en leopardo atino
¿Tu **vocación?**

¡ Mi asunto!

Figure 3. Phonetic Graphic of Central Posterior Vowel /o/ in “*Hipóstasis*.”

Pauses and silences break the sound rhythm of the poem visibly with punctuation marks indicating the transition from one stanza to another, on what Cristián Gómez perceives as “authorial disposition” and/or “reader’s participation.”²⁰⁹ An explanation is that the interrogations and the dialogical style employed by the writer resulted in corresponding pauses in the text. Figure 3 can help viewing the sound path of vowel /o/. Figure 4 shows the path of vowel /a/, in a prose (horizontal) version of the poem. The phonetic path traced by vocalic sound /a/, and /o/ is important since the lines provide a visual of the sonority the poet confers to the reading, and as a way of perception for the

— **¿Poeta?** me **saeta** un **leopardo**. *¿Lees, doctor? ¿Y tú? ¡Porra facundia! ¡Fiel faxol te concedes! Captura* estos ojazos. Prismáticos, jamás. Preservo, a tetramanos, elegantes mayúsculas en la corteza de mis arbolitos. Aunque entiendo Francés, Catalán, ruso, Guaraní, valapuc, Lobo, flamenco, griego, Curruca y español, sólo en leopardo atino ¿Tu vocación? ¡Mi asunto!

Figure 4. Prose Text and Graphic Path of Central Medium Vowel /a/.

reader. The path begins with curved lines in the first three words, and a wavelength of sound in an original trajectory that goes along the entire text-body of the poem. It describes the inflections of the voice on a flat line when “saying” the poem or recording for either an audio CD or a video presentation; it brings a similarity to musical notes in a

²⁰⁹ Christian Gómez “David Rosenmann-Taub: Lectura de sus silencios,” in *Proyecto Patrimonio*. <http://letras.s5.com/cg030709.html> 13 Feb. 2014.

pentagram. Through the psychodynamics of orality, the sounded word acquires power and action.²¹⁰ Listeners can perceive low pitch sounds of stressed vowels and consonants (described above) in the questions and answer at the beginning of the first stanza; these dry, low pitch sounds of vowels and consonants end in a sort of soft whistle formed by a question ending with sounds /i/ and /u/.

The following stanzas repeat the vocalic sounds plus large numbers of consonant clusters with voiceless velar stop /k/, in: /doctor/, /facundia/, /concedes/, /captura/, /prismáticos/, /corteza/, /mayúsculas/, /aunque/, /Catalán/, /valapuc/, /curruca/; also the labiodental fricative /f/ in /farol/, /facundia/, /fiel/ and /Francés/ and /Flamenco/; and the voiceless sibilant dental fricative /s/ is also repeated in /saeta/, /lees/, /concedes/, /estos/, /ojazos/, /prismáticos/, /jamás/, /mis/, /preservo/, /tetramanos/, /elegantes/, /mayúsculas/, /arbolitos/, /Francés/, /ruso/, /asunto/, /español/, and /sólo/. The sonority of the vowels intensifies the meanings of the terms.

The purpose of accounting the numerous vocalic and consonant sounds within the poem allows the reader to perceive the strategies employed by the poet in matters of sound, rhyme, and rhythm to determine how these poetic strategies contribute to make the poem more meaningful. The multiplicity of *senses* (polysemy) in the entire corpus of the poem grows exponentially higher with metaphors and metonymical expressions and exposes the components of academy as its main theme. The rich lexicon, the syntax, semantics, and sound rhetoric, apparently simple, become complex but inclusive in computer and media fields with CD audio recordings, YouTube videos, and online

²¹⁰ See Walter J. Ong *Orality and Literacy*, (2002) 31-2.

visually. Additionally, other rhetorical figures besides metaphor and metonymical expressions show parallax and specially the constant breaks of anacoluthon in every verse and stanza of “*Hipóstasis*.” A study of the second selected poem continues the themes, techniques, and sound analysis.

Analysis of “*El encargo*:” Themes and Socio-Cultural Orientation

Considering that a poem is a rhetorical performance and that several forms of poetry are “written with the explicit intention of: praising, cursing, consoling, inspiring, blessing, denouncing, commemorating, offering moral counsel, and so on,”²¹¹ the second selection is “*El encargo*” (The Message), from David Rosenmann-Taub’s book *Auge* (2007). The poem was selected because of its binary approach to spiritual and earthly relations. Both elements are narrowly woven throughout the themes and techniques of the text. Main themes differ entirely from the previous poem, which is tightly related to the academic world.

The title suggests a message and/or something that needs to be given to someone. Among several original elements, positive and negative approaches, themes presented in this work call for an analysis throughout to reveal existing old and new features. Findings regarding material themes present in the poem reveal first, an approach to family, nature of man, zoological creatures, and nature. Non-material themes relate to socio cultural, spiritual, supernatural/metaphysical entities that portray God, an angel, together with subjection, power, and incertitude. These themes become tightly

²¹¹ In Terry Eagleton, *How to Read a Poem*, (2008) 89.

interconnected with special strategies to awaken attention and produce a powerful impact.

Thus, the study of special themes developed in the poem enhances and tends to clarify the meaning of the message, provoking surprising effects hard to describe. Two main themes found in Baroque, Neobaroque, and Post Millennium poetics are socio-cultural issues dealing within family and spiritual beliefs. These themes find echo in “*El encargo*,” in the material and non-material aspects; they bring spiritual topics interwoven with certain attitudes in family members and an uncertain *divine desire* for a change in past events. The poet endeavors to recreate the Christian mystery of “The Annunciation,”²¹² with this purpose, he situates the characters in the present time, with contrasting personalities.

The theme of the poem brings the idea that something was wrong the first time the events took place. The narrative of the tale suffers an inversion of characters with providential acceptance to alter the current state of things. Some interrogations open beginning with the proper nominative *Gabriel*, which could be a reference to the Archangel Gabriel. The text of the poem reads:

²¹² The Annunciation is the story written in Luke’s Gospel announcing the birth of Jesus. The story tells how the angel Gabriel was sent from God to the town of Galilee called Nazareth, to a virgin betrothed to a man named Joseph, of the house of David, and the virgin’s name was Mary. And, coming to her, he said, “Hail favored one! The Lord is with you.” But, she was greatly troubled at what was said and pondered what sort of greeting this might be. Then the angel said to her, “Do not be afraid, Mary, for you have found favor with God. “Behold you will conceive in your womb and bear a son and you shall name him Jesus. He will be great and he will be called Son of the Most High, and the Lord God will give him the throne of David. Summarized from Frederick Holweck “The Annuciation.” <http://www.newadvent.org/cathen/01541c.htm> 5 May 2016.

Original Text	Translation
<i>El Encargo</i>	The Message
1 “ <i>Corregiré, Gabriel, lo fabricado.</i>	“I will correct, Gabriel, the fabricated.
2 <i>Mejor, el bestial trance, que el humano.</i>	Best the bestial trance than, the human
3 <i>Por cierto, dignos abejorros mansos</i>	For sure, dignified gentle bumblebees
4 <i>y leones beatos.</i> ”	and beatified lions.”
*	*
* *	* *
5 <i>Sin praxis, sin papiros</i>	Without praxis, nor papyrus
6 <i>El Ángel pone a prueba la gestión:</i>	The Angel puts the matter to the test:
7 “ <i>No les solicitó consentimiento.</i>	“He did not ask their consent.
8 <i>Chunga, el Patrón</i>	Chunga, the Patron
9 <i>¿Halago de zafiros</i>	Praising of sapphires
10 <i>con hostil aspaviento?</i>	with hostile bragging?
11 <i>Qué intrusión.</i>	What intrusion.
12 <i>Ni un arroz</i>	Not a single grain of rice
13 <i>Por los dos.</i>	For the two.
14 <i>Patatús: admití de buenagana</i>	Fainting: I willingly admitted
15 <i>Me desfloro. ¡Mañana!</i>	I deflower myself. Tomorrow!
16 <i>¡Diablos, Ella se acerca! ¡Prima mía!</i>	Devils! She approaches! Cousin of mine!
17 <i>¿Me reconoces? Soy Gabriel, María.</i> ”	Do you recognize me? I am Gabriel, Maria.”

But the incognita opens only to guess if either the angel will be transposed into the power of the Most-High that covered Mary to conceive His child, or if Gabriel would be acting in Joseph’s role. Socially, the family side faces a veiled allusion to a wedding (between cousins) in the two-line verses: */ni un arroz/ /por los dos/*. In Latin America, the cultural approach tells about an ancient tradition of throwing rice (for good luck) to a recently married couple. On another side, will it be referring to a hybrid carnal relationship between an angel and a human? The interrogations in verse lines 9 and 10 remain unanswered, while in verse 17, Gabriel (the Angel) answers his own question.

A proof of the existence of social issues is perceived first in the critical family relations; second in the distant approach and communication between boss and workers. Here the “*Patrón*” demonstrates no solidarity with and for his workers; he acts individually without sense of community or sympathy or asking consent for his own actions. The linguistic, social, and cultural aspects are evident in the themes of this poem, and they are described in the toolbox of strategies.

Linguistic Strategies, Graphics, and Sound Rhetoric in “El encargo”

The toolbox of strategies for analyzing the text body of “*El encargo*” includes: length, linguistic components of grammar, lexicon, syntax, semantics, and phonology, together with mixed rhymes. Concealed meaning, orality, and strong symbolic visuals in the verses shape the corpus, apparently erratic, of this poem. Nonetheless, the text is oriented, as explained before, towards a constant controversial topic, the story of the Anunciation and Incarnation of the Word of God in Mary’s womb, which is cause of constant debate, discussion, and doubt by members of other cultural and religious communities than Christian Catholic communities. The story of the annunciation of the Archangel Gabriel to Mary, and the Incarnation of the Word of God in the most pure womb of a virgin is considered a mystery. The announced child was Jesus Christ, the Messiah, the Savior, a child of divine and human nature. As for length and division, the poem is divided into three stanzas: the first of four verse lines; the second of twelve, and the third of one verse line, totaling seventeen free verses. The study of strategic tools

used in the construction of phrases and sentences shows some variations but do concentrate in original linguistic and rhetorical devices.

Linguistic and Rhetorical Toolbox

Grammatical Appreciation

Linguistics shows the grammatical element opening the first line of the stanza with a subjective dialog between two entities one directs the conversation and calls the interlocutor by its personal name, Gabriel, with the tint of a promise in the verb */corregir/* (to correct). The leading entity affirms action by using the future tense of the verb */corregir/* (to correct). The verses are transcribed exactly as they show, with a capital C in larger/ bold characters, as follows: */**C**orregiré, Gabriel, lo fabricado/* (I will correct, Gabriel, the fabricated), (note the size and bold font of letter “**C**”). Since the statement is affirmative, it elicits no answer; the second verse follows in a declarative phrase: */Mejor, el bestial trance, que el humano/* (Better, the bestial trance than the human). The third verse runs into the fourth, with two nouns portraying zoological entities: */abejorros/* (bumblebees) and */leones/* (lions). Attached to these nouns, three descriptive adjectives appear: */dignified/*, */meek/*, and */venerable/*, attributing human qualities to the bumblebees and the lions, respectively, as a manner of personification. With significant parts of speech: adjectives, nouns, verbs, and adverbs, the stage is set in this first stanza, and depicts various vibrant images within a grammatical frame.

The analysis in the second stanza of the poem still shows inconsistent grammar. At times the verse line has a verb (1st, 5th, 7th, 14th, 15th, 16th, and 17th verses); other times the verb is absent. However, the few regular verbs show alternate tenses: future in */corregiré/*, present indicative (PI) in */pone/*; simple past (SP) in */admití/* and, *(les) /solicitó/*. The rest are reflexive in the present indicative *(me) /desfloro/* (PI), *(se) /acerca/* (PI), */me reconoces/* (PI), and one copulative verb, */ser/* in first person singular */soy/* (see Table 6.); there are a total of eight verbs. Nouns are strong, meaningful, and they outnumber any other part of speech. The poem shows eight characters: 1) a powerful entity, 2) Gabriel, 3) narrator, 4) angel, 5) observer, 6) Chunga, the Boss, 7) I/me, and 8) she/ /Maria, the cousin. In the first stanza, a conversation begins between two entities, one, supposedly, a person of power (able to change past facts), the other is Gabriel who, at this point, only listens. Then the main character's voice switches to the voice of a narrator in verses 5 and 6 of the second stanza: */Sin praxis, sin papiros/* (without practice, nor papyrus), */El Angel pone a prueba la gestión/* (The Angel puts the matter to the test). A new switch to internal monologue in verses 7 through 8 turns in the voice of an observer: */No les solicitó consentimiento/*. /He did not ask their consent/. */Chunga, el Patrón/*, /Chunga, the Boss/. The internal monologue of this observer follows in verses 9 through 13; the syntax of the text sounds absurd, with impersonal phrases */halago de zafiros/* (praise of sapphires), */¿Con hostil aspaviento?/* (With hostile bragging); then, it abruptly changes and enters the first person until the conclusion of the poem. These changes and transpositions of characters puzzle and lead

the reader to various reading sessions to get a better understanding of the message within the variables in lexical and symbolic elements.

Lexical Approach: Literal/ Symbolic Meaning, and Punctuation Marks

The construction of the entire poem shows original terminology; the lexical units add cultural and religious symbolism to subjective forms and ways of perception. The vocabulary and gloss translation bring traditional and colloquial terms as a peculiar way of enriching each verse of the poem. At times the poet utilizes non-standard speech; other times he recurs to dialectal phrases and expressions used in regular daily discourse. The bestiary as part of the lexical corpus depicts lions and bumblebees: beast and insects, respectively. They give extraordinary symbolism to the verse lines. The RAE and OED Dictionaries share similar definitions on these terms, while additional sources define bumblebees as hard-working insects and very much involved in community; bumblebees grow as:

. . . important pollinators of many plants; they hold the power of service. When landing upon a flower to collect its nectar, pollen also attaches itself to the leg. This is then pass on to other flowers, creating a fertilization process. Their movement from plant to plant represents the inter-connectedness of all living things. The bumblebee is considered a messenger bringing the secrets of life and service.²¹³

The main point in this area is to emphasize the symbolic meaning since the bumblebees are necessary to decipher, tentatively, the hidden message encrypted in

²¹³ In Trish Philips “Animal Symbolism – Bumblebee.” *Pure Spirit Animal Symbolism*. <http://www.pure-spirit.com/more-animal-symbolism/650-bumble-bee-symbolism> 9 December, 2014.

the poem. A symbolic interpretation may relate bumblebees to members of educational religious institutions preaching to a group of members of their community. Lions, on the other side, are mammals and in a general aspect they represent symbols of strength, courage, power, and kingship. Similarly, lions are considered to be the “king of beasts,” and “kings of the jungle.” In heraldry, the lion has been adopted in several countries and institutions as a symbol of bravery, valor, and royalty. Images of lions are frequently used as emblems of different social and political entities, such as families, countries, and states: Armenia, Bulgaria, Finland, Morocco, Norway, the Philippines, Scotland, Sweden, U. K., Spain, etc. Lions are depicted in different attitudes and positions: in crest, as supporters, or rampant, *passant*, and *couchant*.²¹⁴

In Judaism, according to the Book of Genesis of the Hebrew Bible, the Tribe of Judah had the *Lion of Judah* as a symbol. The lion is also a symbol of Christianity, since King David and Jesus are descendants from the Israelite Tribe of Judah. In typical Christian iconography, a winged lion represents Saint Mark; it derives from the prophetic visions contained in the verse of the Apocalypse of St. John 4:7. One of the four living creatures described in the book of the Apocalypse with a place around the throne of the Almighty, is the lion; lions are chosen as symbols of the four evangelists. From the point of view of power, lions represent political forces embedded in different forms of government: monarchy, democracy, and any other form of government that exercises power over subjects. Rosenmann-Taub uses the lion to give force to the text.

²¹⁴ “The Art of Heraldry,” in *The Art of Heraldry: An Encyclopedia of Armory*, (1904) 126.

The analysis of vocabulary allows the ordering of terms in the lexical approach (with translation) as shown on Table No. 2.

These meanings are only part of the poem's original lexicon. The reason why the author used the two creatures of the zoological world and included them in the text is really unknown, but it is obvious that there is a connection with the main theme. Other interesting terms (nouns) include: */praxis/*, whose meaning has two interpretations: 1. practice, as distinguished from theory (OED); 2. some practices and customs observed by a group. The term */papiros/*, (papyrus) refers to three related connotations: 1. material prepared in ancient Egypt from the pithy stem of a water-plant that was used in sheets in the ancient Mediterranean world for writing, painting, or making rope, sandals, and boats; 2. a document made in this kind of paper. The gloss translation changes then, to */without theory, nor practice/*; the term *angel*, introduced in the third verse, seems to be associated with the name Gabriel of the first stanza, the puzzling connection gains momentum at the end of the poem, when Gabriel identifies Mary as her cousin.

A term less frequently used in regular language is /*Chunga*/. With no previous allusions in the poem, *Chunga* is a term exported to Spanish from the *caló* (the dialect of the Spanish gypsies) with multiple meanings: 1. difficult and/or complicated; 2. ugly, and/or of bad aspect; 3. used as a deceptive way of affection in the Dominican Republic; 4. a bird, *Black-legged Seriema o Chunga Burmeisteri*, from South America and some regions of Spain; 5. used as a surname/last name of /*el patrón*/(the patron, the boss). In “*El encargo*,” the use of punctuation²¹⁵ works as an important accessory to provide the same emphasis the poet shows in his oral readings. As a lexical element, punctuation flourishes, proliferates, and becomes an essential tool for the poet.

Beginning with quotation marks from the first to the last verse lines, punctuation is central and shows three asterisks (they separate the first stanza from the second). These three asterisks, besides dividing the first stanza from the rest of the poem, can be a representation of the Holy Trinity (Father, Son, and Holy Spirit) given the theme of the poem. Bold-larger capital letter /*C*/, commas, interrogative and exclamation marks, colons, semicolons, opening and closing quotation marks create a dynamic effect. Moreover, multiple meanings and symbolism accompany the poet’s lexical choices with frequent turns from colloquial to more cultivated vocabulary, enhancing the richness of the terminology and the mystifying effects they possess.

²¹⁵ The term “punctuation” is generally used to refer to a category defined in partially graphic terms: a set of non-alphanumeric characters that are used to provide information about structural relations among elements of a text, including commas, semicolons, colons, periods, parenthesis, quotation marks and so forth. From the point of view of function, however, punctuation must be considered together with a variety of other graphical features of the text, including font- and face-alternations, capitalization, indentation and spacing, all of which can be used to the same purposes. See Geoffrey Nunberg “The Grammar of Text-Categories,” in *The Linguistics of Punctuation*, (1990) 17.

The sociolinguistic elements evidence colloquial vs. *cultivated* language; some colloquial terms and expressions are: */ni un arroz por los dos/*, */de buenagana/*, */patatús/*, and */Diablos/*, which provide a sense of marginality. In opposition, expressions such as */sin praxis, sin papiros/*, */halago de zafiros/*, */hostil aspaviento/* sustain the identity of a highly educated individual of some hierarchy. The psychological aspect presents a labyrinth where all characters play opposite roles to that of the original story. The reflexive verb */desflorar-se/*, in the first person present indicative, gives a sense of an incestuous prospect between two cousins. Syntactical strategies, while diverting attention, intensify the meaningful semantics of the text, as shown in the next point.

Syntax and Semantic Interface

Syntax and semantics are two powerful tools in the study and appreciation of Rosenmann-Taub's works, specifically in describing the disposition and organization of the sentences and the hidden message of this poem. Within strategies, the main syntactic face of "*El encargo*" gravitates around 25 nominal terms, eight verbs and their conjugations (the infinitive is used in some verses). Syntax is choppy in the poem with disconnected sentences, but composed of meaningful words and expressions. Tracing a straight line of verbs and verb tenses, the graphic results in a horizontal line showing the present tense as the time of today; an ascending diagonal line represents the future tense in the first verse, then a descending diagonal for the past tense in the seventh and fourteenth verses, only to ascend again to the present tense forming a continuous straight horizontal line from the 15th verse to the end, in the 17th verse.

The rupture from the first to the second stanza, the silences, and the asymmetry of breaking the poem's verb tenses from future— to present —to past and present again affirms the poem's identity (by breaking the syntactic link) as a language poem. The diagram for verb usage is enclosed in a geometric-like “box of tenses;” it considers the future tense in a higher line for the time to come; the present in a constant line, as it is now; and the past in a lower line (since it is a time gone) as depicted in the graphic below (Figure 5). Being as semantics is the study of meanings; *semantization* produces semantic information structures/patterns that outline an existing phenomenon to a meaningful representation in the form of sentences.

The word composition of the sentences, together with lexical elements, produces meaning and forms high descriptive levels of virtual representation of the phenomena and the opening a new semantic path. The importance of semantics when interpreting messages from the Bible comes from the fact that the Bible is composed of meaningful sentences alone, including the speeches and teaching Christ gave²¹⁶ publicly to his followers. Still, facts about the semantic interpretation of the poems contend diverse options, since ambiguity is constantly present, and “natural language can contain ambiguities at any number of conceptually distinct levels of representation, and the interpretive level is no exception.”²¹⁷ In a simple perspective, *semantizations* are a part of the process of transforming the information from the representations into known

²¹⁶ Henry M. Piironen, “On Correlating Behavior in Relativity with Values.” *The Holy Life of Christianity: The Workbook on Demystifying the Christian Ethics of the Holy Life in the New Testament*, (2008) 11.

²¹⁷ Pylkkänen & McElree in “The Syntax-semantic Interface: On-line Composition of Sentence Meaning.” *Handbook of Psycholinguistics*, (2006) 542.

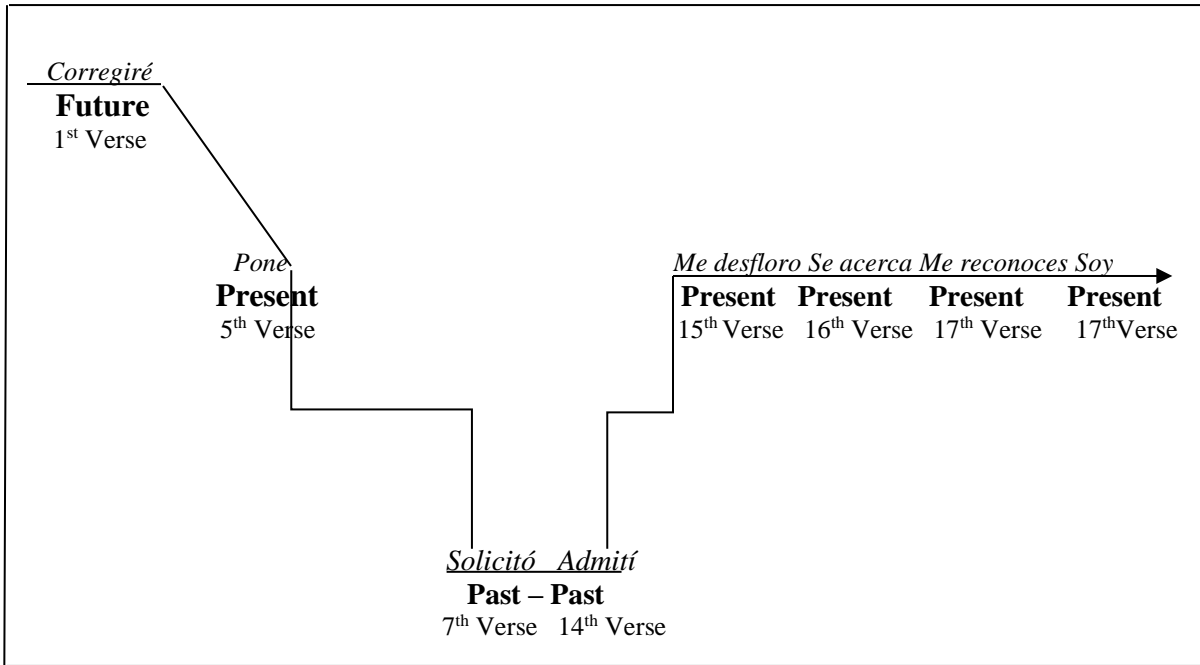


Figure 5. Box of Verb Tenses in “El encargo” (“The Message”).

information reality.²¹⁸ Rosenmann-Taub makes a *re-semanticization*²¹⁹ of a myth or religious allegory by providing lexical elements, typographic, holographic (for the tri-dimensionality of the scheme), and the created illusion of reality and unreality (reality out of a legend).

Interestingly, the hologram created and linked through a web or grid of matrixes can be established on the patterns of *Sacred Geometry*,²²⁰ with a beginning and an end,

²¹⁸ Henry M. Piironen, “On Correlating Behavior in Relativity with Values.” *The Holy Life of Christianity: The Workbook on Demystifying the Christian Ethics of the Holy Life in the New Testament*, (2008) 13.

²¹⁹ Victorino Zechetto, “ El persistente impulso a resemanticizar.” *Universitas. Revista de Ciencias Sociales y Humanas*, No. 14. (2011).

²²⁰ Sacred Geometry is a philosophical/psychological system that aids in understanding the nature of reality, stimulates and inspires the creative faculties and reveals an ethical basis for living with virtue and due proportion in the world.

and consciousness evolving in the alchemy of time. As the grids collapse, everything within the hologram will end, helping to understand what is going on in the world today.²²¹ Re-semantization of the poem makes a myth of a previous myth and hides its own imaginary grid in the reader's perception with collapsing lines in the present tense to demonstrate a new more human vision of today's world. It presents an alternative to the cultural conflict of Christian tradition (masculine power and feminine submission), establishing that "Myths are still widely interpreted in conflicting ways: as collective dreams, as the outcome of a kind of aesthetic play, or as the basis of ritual."²²² Myths' narrative structure calls binary opposites as its central climax: God vs. humankind; power vs. subjection; assertion vs. error; young vs. old; possible vs. impossible; wise vs. innocent, and others like: masculine vs. feminine; intelligent vs. ignorant, etc., all contained in the body of the poem.

In "*El encargo*," the ontological description and shift of a new myth from a previous ancient myth introduces new semantic content, while a distinction from linguistic knowledge to world knowledge exists. However, understanding the interaction between these two types of knowledge is no trivial matter. It seems that in some psycholinguistic work, there is no distinction between linguistics and world knowledge, rather they are built into complex lexical entries, while "the primary goal of lexical semantics, and with it compositional semantics, is to both describe adequately the data

²²¹ Adam Sicinsky, "Holographic Universe| What is?" <http://mastermindmatrix.com/knowledge-base/holographic-universe/> 10 August, 2014.

²²² Claude Levi-Strauss, "The Structural Study of Myth." *Structural Anthropology*, (1963) 207.

and to be transparent.”²²³ According to linguistic investigators L. Pilkkänen and B. McElree, the most important task of the semantic theory of interpretation is to:

. . . characterize how elements in a syntactic string semantically relate to one another. Clearly this depends on how we conceptualize the meanings of the elementary building blocks, the *terminal nodes* of a syntactic tree. Informally, and unchallenged view of lexical meaning is that the meanings of words have ‘holes’ in them, which need to be filled by other words.²²⁴

Similarly, where syntactic and semantic aspects cross lines with phonology and make parallels in the text, a scene of the linguistic *Parallel Architecture* (PA) appears. “The basic premise of the PA states that phonology, syntax, and semantics are independent generative components in language, each with its own primitives and principles of combination.”²²⁵ Additionally, three important sub-components appear interwoven in the themes and strategies of the poems. The first sub-component is “*Conceptual Semantics*, with an approach to meaning.”²²⁶ The second sub-component consists of “the lexicon, which includes not just words and morphemes, but also idioms, memorized fixed expressions such as clichés, constructions, and even the most general rules of grammar.” And, “the third is a greatly simplified theory of syntax and a somewhat more complex theory of the syntax-semantics interface.”²²⁷

²²³ James Pustejovsky, *The Generative Lexicon*, (2001) 40.

²²⁴ Pilkkänen & McElree in “The Syntax-semantic Interface: On-line Composition of Sentence Meaning.” *Handbook of Psycholinguistics*, (2006) 542.

²²⁵ Ray Jackendoff. *Meaning and the Lexicon: The Parallel Architecture 1975-2010*, (2010) 1-2.

²²⁶ Ibid.

²²⁷ Ibid.

These components remain hidden within the dialogic interaction between speaker, characters, and reader of the work, all visible in the assemblage of prosodic, syllabic, segmental, and *morphonological* tiers of phonology.²²⁸ All these, considering that each of the tiers preserves its autonomy, are related to one another by “interface rules.” This interface ruling places *phonology rules and structures* in one corner and *semantic rules and structures* in the opposite corner. It leaves the syntactic rules and structures in the middle of the two. Therefore, these three have been divided and studied separately. Important among the interfaces is the lexicon, and the lexical entry of a word. Since “words are in one corner of a multidimensional continuum of stored structures, maximally general rules are in another corner, and in between are all sorts of phenomena of varying degrees of regularity.”²²⁹ The Parallel Architecture grants semantics its own generative capacity; therefore, syntax must be rich enough to moderate between semantics and phonology. And, that is precisely what occurs in the selected poem being analyzed.

Sound Rhetoric: Orality, Rhyme, Rhythm, and Phonology

Orality

It is important to emphasize that orality represents the narrative schema of the poem again, with chances of being repetitive; the reference to the biblical allegory of the

²²⁸ Ibid.

²²⁹ Ibid. 19-20.

*Annunciation of the Angel Gabriel to the Virgin Mary*²³⁰ renews a story that has been transmitted for centuries through oral tradition in Christian homes and schools. This new appreciation tells an altered version of the story, one that could have corrected a proto-mistake (in the eyes of the writer). This renewed version, if voiced or written during ancient times (16th, 17th centuries) could have caused imprisonment and ex-communication to writers and readers by Roman Catholic Church leaders. The contemporary altered version presented in “*El encargo*” erases the sense of power and subjection described by Foucault as the second schema for the analysis of power: “the domination-repression or struggle-repression”²³¹ action of an overpowering divine entity over a young powerless female human child. Using wit, irony, and sarcasm (16th century Baroque strategies), this version turns a serious traditional and divine mystery into a Post-Millennium bizarre tale.

Moreover, the poem’s text touches and amalgamates 16th and 21st century strategies using continental philosophy within Baroque/Neobaroque aesthetics and views of Post-Millennium Language Poetry. This shows in its subverted order and among several of Martin Irvine’s postmodern²³² contrasting tendencies like a sense of irony, deconstruction of master narratives/myths, disruption of dominance of high culture by popular culture, fragmentation, hypermedia, transcending the limits of print media with

²³⁰ Luke 1: 26-39. *The Bible*, (1982).

²³¹ “Power is essentially that which represses. Power represses nature, the instincts, a class, individuals. Though one finds this definition of power as repression endlessly repeated in present day discourse, it is not that discourse which invented it. Hegel first spoke of it, then Freud and later Reich.” Michel Foucault in *Power/Knowledge*, (1980) 89-90.

²³² Martin Irvine in “The Postmodern, Post-Modernism, Modernity: Approaches to Pomo.” <http://faculty.georgetown.edu/irvinem/theory/pomo.html> 11th April, 2014.

audio CDs, videos, theatrical representations, performances on YouTube, and infinite links of interconnected information systems, mental and virtual images, and audio designs.

Rhyme, Rhythm, and Phonology

The poem “*El encargo*,” begins and ends with assonant rhyme and repetition of vowels: /a/ (42 times), /e/ (37 times), /i/ (28 times), /o/ (40 times), and /u/ (7 times), including the title. This rhyme scheme (depicted below) still shows internal repetition, from which /e/ and /i/ are prioritized together with ending assonant rhyme *AABB* in the first quartet. The second stanza shows “partial imperfect assonant rhyme” *CDE DCED* (verses 5–11, respectively); “twin rhyme” *FF* (verses 12 and 13) *GG* (verses 14 and 15), and *HH* in 16 and 17 verses. As explained previously, vowel /a/ is the most repeated within the written context, but the /e-/i/ sound combination resounds phonetically with more frequency. These sounds in the rhyming scheme and the number of verses generate a rare mixed rhyme poem with predominance of hendecasyllabic lines in an exclusive word arrangement. The complete work relies on assonance,²³³ it privileges vowel sounds /e-/i/ and /a/, and /o/ in the majority of verses. If a reading aloud is set, the stressed vowel sounds make an uneven level of sonority in higher and lower pitch and longer and shorter speed. The sounds can be fully appreciated when watching the video readings and hearing the poet’s audio online. The scheme of the poem, with an approximation, is

²³³ *Assonance* is the repetition of vowel sounds to create internal rhyming within phrases or sentences and, together with alliteration and consonance, serves as one of the building blocks of verse. The repetition of a vowel or diphthong in non-rhyming stressed syllables near enough to each other for the echo to be discernible. *The Princeton Handbook for Poetic Terms*, (2016) 17-8.

presented to indicate the intonation together with the “inside” and “ending” rhyme added to the poem, whose text can be voiced aloud to test the sonic effect, if necessary.

Rhyme Details: “*El encargo*”

<u>Inside Rhyme (Repeated Vowel)</u>	<u>Ending Rhyme (Underlined)</u>	
1 st verse: EIE – IEI	<i>CorrEgIrÉ, GabrIEl, lo fabrI<u>cado</u>.</i>	A
2 nd verse: EEE – I – EEE	<i>MEjor, El bEstIal trancE, quE El hum<u>ano</u>.</i>	A
3 rd verse: IE – I – E	<i>Por cIErto, dIgnos abEjorros mans<u>os</u></i>	B
4 th verse: I – E – E	<i>Y lEones bEatos<u>.</u></i>	B
5 th verse: I – I – I – I	<i>SIn praxIs, sIn papI<u>ros</u></i>	C
6 th verse: E – E – E – E – E – I	<i>El ÁngEl ponE a pruEba la gEstI<u>ón</u>:</i>	D
7 th verse: E – II – EIII	<i>“No lEs solIcItó consEntImI<u>ento</u>.</i>	E
8 th verse: E	<i>Chunga, El Patr<u>ón</u></i>	D
9 th verse: E – I	<i>¿Halago dE zafI<u>ros</u></i>	C
10 th verse: I – IE	<i>con hostIl aspavI<u>ento</u>?</i>	E
11 th verse: E – II	<i>QuÉ IntrusI<u>ón</u>.</i>	D
12 th verse: I	<i>NI un arroz<u></u></i>	F
13 th verse: O – O – O	<i>Por los <u>dos</u>.</i>	F
14 th verse: II – E – E	<i>Patatús: admItÍ dE buEnag<u>ana</u></i>	G
15 th verse: E – E	<i>ME dEsfloro. ¡Mañ<u>ana</u>!</i>	G
16 th verse: I – E – E – E – I – I	<i>¿DIablos, Ella sE acErca! ¡PrIma m<u>ía</u>!</i>	H
17 th verse: E – EE – IE – I	<i>¿ME rEconocEs? Soy GabrIEl, Mar<u>ía</u>.”</i>	H

The text above represents the inside and ending rhyme details of the poem (in an effort to mimic Rosemann-Taub's style) followed by Figure 6., which shows in detail the sounding path of vowel /o/ with ending rhyme, in its original vertical form. Figure 7 includes the sounding path of /o/ in horizontal version.

Rosenmann-Taub's presentations and performances are unique because of the unusual intonation and articulation of sound he incorporates into his verses, in the sense that no other reader can make his poems sound like he does, even if real actors take the stage to perform. This fact may sound repetitive, but the intonation of his voice (especially in the elongated vowel sounds) makes the syllables sound with a different rhythmic cadence and takes words beyond its limits. Evidently, most researchers assert that spoken language contrasts greatly with written language because sound is immediate, and the sound of words reaches the human mind and feelings faster and deeper than the effect of reading.

In some linguists' perception, "Writing is not language, but merely a means of recording language, by means of visual marks."²³⁴ However, written language attempts to match the mode and properties of spoken sound language through signs and marks. It is necessary to select accurate and appropriate vocabulary to increase the dynamics of a poem. In views that "written language was mostly legitimated by reference to the spoken medium. The spoken word was given absolute theoretical precedence to any description

²³⁴ Leonard Bloomfield in *Language*, (1984) 21.

of writing.”²³⁵ This premise can be applied to all languages, particularly Spanish, the language in which the poem was created, written, and enhanced for sound with compelling lexical units and punctuation marks.

The poet provides a musical score for several of his poems. “*El encargo*” may have one, but it is not included in the book. The resulting diagram of the vowel /o/ traces a fair path with interesting graphic results. Again, not in vain Rosenmann-Taub affirmed that: “*Un poema es un fenómeno gráfico, mental y sonoro. En cierto modo, un verdadero poema es una partitura. Lo mismo que si vamos a leer un texto de Chopin o Schönberg. Todo poema en mí, tiene su partitura.*”²³⁶ (A poem is a graphic, mental and sonorous phenomenon. In certain way, a true poem is a score. Same as we read a text of Chopin or Schönberg, for me, every poem has its score). Still, Rosenmann-Taub adds a few comments about silence:

*El silencio es fundamental en poesía. La sonoridad del silencio. De lo contrario, el verso no ocurre. El no tener conciencia de este silencio, que implica cesura, o paso de un verso al siguiente, de una estrofa a otra estrofa me ha demostrado hasta donde lo que se escribe en aparente forma poética no es poesía.*²³⁷

Translation

Silence is the grounds of poetry. The sonority of silence. Otherwise the verse does not occur. If there is no consciousness of silence, that implies caesura, or the passing of one verse to the other, from one stanza to the next has shown me how far what it is written in an apparent poetic form is not poetry.

²³⁵ See Sebastian Patt “Introduction,” *Punctuation as a Means of Medium-Dependent Presentation Structure in English: Exploring the Guide Functions of Punctuation*, (2013) 3.

²³⁶ “*Todo poema en mí tiene su partitura.*” Beatriz Berger. *Estudios*. <http://www.rosenmann-taub.uchile.cl/estudios/berger-beatriz-poema.html> 10 June, 2014.

²³⁷Ibid.

El encargo

1 “Corregiré, Gabriel, lo fabricado.
 2 Mejor, el bestial trance, que el humano,
 3 Por cierto, dignos abejorros mansos
 4 y leones beatos.”

*
 * *

5 Sin praxis, sin papiros
 6 El Ángel pone a prueba la gestión:
 7 “No les solicitó consentimiento.”

8 Chunga, el Patrón
 9 ¿Halago de zafiros
 10 con hostil aspaviento?
 11 Qué intrusión.
 12 Ni un arroz
 13 Por los dos
 14 Patatús: admití de buenagana
 15 Me desfloro. ¡Mañana!
 16 ¡Diablos, Ella se acerca! ¡Prima mía!
 17 ¿Me reconoces? Soy Gabriel, María.”

Legend – Ending Rhyme			
a-o →	—	iento →	—
os →	—	ana →	—
ón →	—	ía →	—
Internal Ryme			
o	—		

Figure 6. Sound Pattern of Central Posterior Vowel /o/ with Ending Rhyme in “El encargo.” (Original Vertical Form).

Considering assonance and ending rhyme, a short sample design shows in the poem the phonological or sonic pattern of vowel /o/ in Figure 6, as previously stated. The prose version of the poem reveals a trajectory of semi-circular sound waves similar to curved “tie” lines that connect the heads of two notes in a musical score (sheet music), especially when showing four hands playing on music sheets, as shown in Figure 6.

Curiously, Claude Levi-Strauss establishes that “The myth should be treated like an orchestra score would be, if it were unwittingly considered as a uni-linear series; our task is to re-establish its correct arrangement;”²³⁸ this is a frequent occurrence in *Rosenmiann* works.

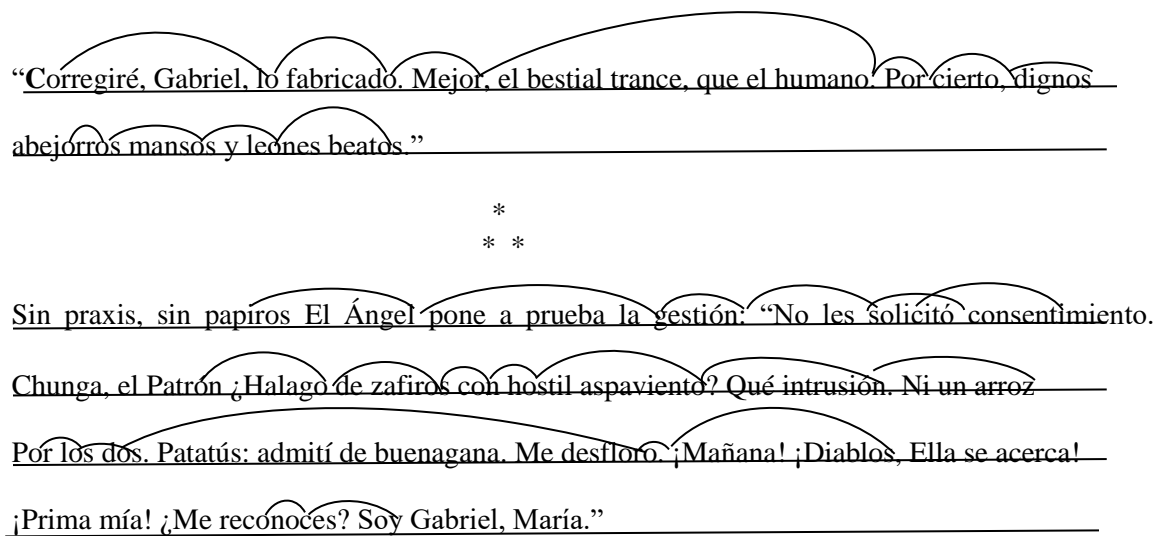


Figure 7. Sound Path of Central Posterior Vowel /o/, “El encargo,” (Horizontal Prose Form).

The resulting sound path that vowel /o/ configured forms semicircular lines that mimic those of a musical sheet or score. The poet acknowledges sound as the most important key in his poetry readings; however, he still indicates silence as a forceful element in the writing of music and poetry. Sound and silence undoubtedly have connections with meaning, physically with written text, and metaphysically on what is

²³⁸ Claude Levi-Strauss, *Structural Anthropology*, (1963) 213.

not written or said but implied. Rosenmann-Taub takes advantage of sound and silence as coordinating links of a chain. This is especially seen in most of his poetry readings, or “poetry sayings,” as he prefers to be stated.

A unique way to hear the poem’s sounds are poetry readings, in this case the phonological aspect takes precedence during the theatrical performance. Rosenmann-Taub’s audio recordings of his poetry readings do “foreground the audible acoustic text of the poem or the audio-text,” since “the project of a poetry reading, from a view or perspective is to find the sound in the words not in any extrinsic scenario,” as Charles Bernstein suggests. The relation of sound to meaning is of special significance, since poetry readings are “contextual variants of acoustic performances that foreground the audio-text of the poem” and “One way of approaching this issue is to emphasize the oral dimension of poetry, the origins of the sounds of language in speech.”²³⁹

Complexities and Evolution of Rosenmann-Taub’s Works

Several critics have considered the works of this Chilean poet to be within a high level of complexity. His poems are complex and have been compared to those of Vallejo’s *Trilce* (1922) for its “idiomatic alterations,” grammar, subjectivity, and historical points.²⁴⁰ Similar elements are found in famous symbolist European authors Arthur Rimbaud, Stéphane Mallarmé, Charles Baudelaire, Paul Valéry; also in Avant-garde and 20th century, as well as contemporary, authors Pablo Neruda, Vicente

²³⁹ “Close Listening,” *My Way: Speeches and Poems*, (1999) 289.

²⁴⁰ Cristián Gómez. “David Rosenmann-Taub: Lectura de sus silencios.” *Aístesis*, (2010) 248.

Huidobro, Jorge Luis Borges, and Octavio Paz (real representatives of *existentialism*, *creationism*, *ultraism*, and *surrealism*, respectively). Other similarities are found in language poets Carlos Germán Belli, Gerardo Deniz, Carmen Berenguer, Roberto Echavarren, Reynaldo Jiménez, among others considered as such by Enrique Mallén in his *Antología Crítica de la Poesía del Lenguaje* (2009).

Still analogous connections and complexities exist with recognized U.S. American Language Poetry authors Rae Armantrout, Charles Olson, Ron Silliman, Lyn Hejinian, and Charles Bernstein together with Latin American poets José Kozer and José Morales Saravia (in this research), with Kozer in the sociolinguistic and cultural aspects; and with Morales Saravia in his approach to nature. Strategies employed by Rosemann-Taub are universal as well as the themes he works with; they are endowed with sophistication and hermetism, characteristics that Franco Fasola refers to as “*secretismo*” (*secretism*). In reference to this last one, Fasola had the opportunity to interview the poet, he asked²⁴¹ Rosenmann-Taub to share his ideas about the issue of “secretism:”

FF –¿*Qué opina cuando le dicen que su obra poética está llena de “secretismo”?*

The poet replies:

DRT –¿*Secretismo? Supongo que usted se refiere a “hermetismo.”*
Le pareceré pretencioso: ¿Le diría usted a Einstein: ‘¿Hay algo de “secretismo” en su teoría de la relatividad?’ Para quienes no la entienden, por supuesto. Entender, incluso en qué consiste una

²⁴¹ Franco Fasola in “*Entrevista a David Rosenmann-Taub.*” <http://www.rosenmann-taub.uchile.cl/estudios/franco-fasola.html> 15 May 2012.

ensalada, exige atención, y ésta demanda educación. El lector desatento encontrará hermético cualquier texto . . .

Translation

FF – What do you think when people tell you that your poetic work is full of “secretism?”

DRT – Secretism? I suppose you refer to “hermetism.”
I may look arrogant, but: Would you ask Einstein: Is there some “secretism” in your theory of relativity? To those who don’t understand it, of course. To understand, even what does a salad consist of demands attention, and attention demands education. The careless reader will find hermetic any text . . .

A personal definition or interpretation of “secretism” in reference to individuals can be that a person is acting with excessive secrecy, concealing, or behaving in a mysterious way; while referring to things it can be something that cannot be revealed openly. Nevertheless, in Rosenmann-Taub’s case, his poems are not a secret; they are not hidden nor concealed. Anyone who wishes to read them can buy one of his books or go to the nearest library and make a request. The author asserts in his answers there is no secrecy, but “hermetism.” And this hermetism or encryption bends to understanding when analyzing and describing the text of his poems, as previously shown in “*Hipóstasis*” and “*El encargo*,” where several facts that remained hermetic emerged after careful examination.

Writing with “hermetism,” the author touches on important areas of society, education, family, and religious beliefs. Hermetism as a strategic tool helps the writer to touch awkward themes, which become embedded in affective, social, and spiritual feelings and deal frequently with loss, the absence of God as a role model, and his

presence as a regular mortal. The most relevant technical strategies this poet utilizes in the majority of his works deal with linguistics in the original lexicon, fragmented syntax, and elusive semantics. Rhetorical devices employed in this poem, such as metaphor, metonymy, and anacoluthon show within a skilled new arrangement of social-literary syntactic and semantic elements.

Recent critical appreciation talks about anacoluthon as being a substitute for metonymy in Neobaroque poetics. Conversely, “*El encargo*,” as a sampler of Latin American Post Millennium poetics embraces the three rhetorical figures in its text-body, metaphor, metonymy, and anacoluthon. This last one more than the first two, seems to be the favorite of the three. Yet in the linguistic and rhetorical perspective, the poem is absolutely ascribed to this last mentioned rhetorical device: anacoluthon. Additionally, the text shows instability, fragmentation, and presents per-verse activity, since each verse behaves individually in a connected disconnection. Some sentences and expressions hang incomplete, without hope of completion. José Kozler in his article, “*Nota para una cierta poesía latinoamericana actual*” (2015), captures this approach in the following quote:

*La poesía actual, que suele denominarse poesía neobarroca, del lenguaje o de la dificultad, conforma una jungla lingüística, maraña urbana, con una suciedad y alteración brutal, violenta: de ahí la violentación de la sintaxis.*²⁴²

²⁴² J. Kozler in “*Acta Del Premio Iberoamericano de Poesía Pablo Neruda 2013*,” In José Kozler: *Partículas en expansión*, (2014) 178.

Translation

Today's poetry, usually called Neobaroque, language poetry, or difficult poetry constitutes a linguistic jungle, an urban tangled web, with dirtiness and brutal violent alteration: Thus, the violation of syntax.

Kozer's opinion designs the schema of the new poetry with exceptional direct language; the fact that he is a writer of post-contemporary poetry places him in an advantageous position to perceive this new poetic approach from two points of view: first as poet, and then as critic. "*El encargo*" shows the "violation of syntax," Kozer writes about in the non-sensical structure of the sentences. For instance, the first sentence of the poem is disconnected from the second, and from the third in the first stanza, and continues in the same fashion for the entire poem, hidden semantic alterations subsist. Additionally, the poem shows intertextuality in the sense of intersubjectivity, or the fact that meaning is mediated and filtered by "codes" imparted to writer and reader by other texts.²⁴³

Intertextual references, in this poetry, bear a resemblance to some passages of the New Testament in the Bible. Consequently, the appreciation of Rosenmann-Taub's poetry demands total reader's participation, concentration, and undivided attention. The poet frames these elements within an original arrangement tracking a traditional tale, myth, or story and re-creating it with innovative vocabulary, combining it with great orality, and remarkable sound rhetoric. This poetry, in its nature, shows high complexity, even in the shortest of the poems, those of two or three lines need to be

²⁴³ Julia Kristeva "Word, Dialogue, and Novel" in *Desire in Language: A Semiotic Approach to Literature and Art*, (1980) 69.

re-read two or three times to get the meaning. Even after study and deconstruction, the poems may remain cryptic; therefore, a reader's participation and undivided attention becomes mandatory, since terms and the meaning of words can still be anachronic and coming from past and/or present times.

In his most recent book *Trébol de nueve* (2016), Rosenmann-Taub compiles poems written when he was ten years of age. "*Sabiduría*" (Wisdom) opens the book and the last one "*Conciencia*" ("Conscience") closes it. He evolves in repetition and renewal. A walk throughout these poems may be perceived as running in a labyrinth where there is a departing point but no shortcuts to a middle of the road or a specific point of arrival. The walk or run throughout *Rosenmiann* poems leads and turns toward different places and spaces with sudden stops (to repeat the reading). They show characteristics of ancient and contemporary schools of poetry, they are created in and within the Language field and guild. The poetry connects the language of poetry with Language poetry and this last one nourishes and overwhelms it. In other words, the linguistic aspects of language sustain it, be it grammatical, syntactical, or in the semantic and phonological areas.

Combining Sound and Visual Appreciation

A sight of visual appreciation on the works of Rosenmann-Taub, especially the ones discussed in this investigation, gains dominance when united with sound. In some special phrases, verses, and words, sound may seem to end with the word's phonemes; nonetheless it leaves an echo resounding in the atmosphere, especially when the poet

reads. This echo assimilates into figurative language through image and sound; poems “*Hipóstasis*” and “*El Encargo*,” studied in this research, contain large numbers of images that represent “graphic, optical, perceptual, mental, and verbal imagery.”²⁴⁴ In this case verbal images connect the writer with the reader to find a path for meaning and understanding.

From ancient times, meaning and understanding came with representation, since it “involves the use of language, of signs and images, which stood for or represented things.”²⁴⁵ It was Sir Isaac Newton, one of the first scientists, who “gave a new impetus to the ancient attempt to assimilate the aesthetics of sight to those of hearing, and to give the new science of color, the benefit of the many centuries of investigation into the principles of musical harmony.”²⁴⁶ Post-Millennium times propitiate the advancement of technology, which is narrowly connected with image and sound through media and personal electronic devices.

Opinions and theories in poetics state that if sound is the lungs and vocal chords of poetry, and “rhythm is its heart and breath, then surely figurative language is its beguiling and sexy skin and musculature,” and “the figure captivates the eye.”²⁴⁷ This being a figurative language that is not only metaphor and metonymy or simile oriented,

²⁴⁴ In William. J. T. Mitchell, *Iconology: Image, Text, Ideology*, (1986) 10.

²⁴⁵ “The Work of Representation.” In Stuart Hall *Representation: Cultural Representation and Signifying Practices*, (1997) 15.

²⁴⁶ In John Gage, “The Principles of Harmony: Color and Music.” *Color and Meaning: Art Science and Symbolism*, (1999) 139.

²⁴⁷ “The Great Figure: On Figurative Language,” in reference to William Carlos Williams’s poem “The Great Figure,” <https://www.poets.org/poetsorg/text/great-figure-figurative-language> 5 August, 2014.

but counting “the word is an image of an idea, and an idea is an image of a thing, a chain of representation that may be depicted by adding another link to the sketch of the empirical mode of cognition,²⁴⁸ and from where not only pictograms, but hyper-icons can be originated.

Visual-text-images, with its respective sound, form and shape the lexicon of “*Hipóstasis*,” as previously explained, with terms like /*poeta*/, /*saeta*/, /*leopardo*/, /*farol*/, /*doctor*/, /*farol*/, /*ojazos*/, /*prismáticos*/, /*tetramanos*/, /*arbolitos*/, together with enumeration of dialects and languages corresponding to European (Catalan, Flemish, French, Russian, Spanish, Greek), and Central American (Guaraní, Valapuc) nationalities. These visual images add figurative onomatopoeic dialects, in that of a bird: /*curruca*/ and a beast /*wolf*/). Similarly, “*El encargo*” produces a series of textual-verbal-images, /*God*/, /*angel*/, /*Gabriel*/, /*Mary*/, /*Chunga*/, etc., that contain powerful sounds and iconic signification. These work as a reminder that one’s appreciation should not be “restricted to lexical units,” only, as de Saussure chiefly wrote, but should go “below them (phonemes) or above them (morphology, syntax, semantics),”²⁴⁹ in search of the true meaning of the text. The research found paths to examine the links to sound and image within linguistic and rhetorical devices: rhyme, rhythm, sonority, allusions, etc., presented in the development of the study of Rosenmann-Taub’s poems.

²⁴⁸ William J. T. Mitchell, *Iconology: Image, Text, Ideology*, (1986) 22.

²⁴⁹ See Max Nänny “Diagramatic Iconicity in Poetry.” *Theory into Poetry: New Approaches to the Lyric*, (2005) 229.

Theories count as alternatives not to “totalize” but to serve as “an instrument for multiplication,” and “it also multiplies itself.” “Naturally, it is in the nature of power to totalize and . . . theory is by nature opposed to power.”²⁵⁰ With this premise in mind, a theoretical alternative from the point that verbal imagery is not only words, but all that rests behind; a chain of representation appears depicted by adding links to the sketch of the empirical mode of cognition, and it grows from there. To this assertion, various links can be added to produce new consecutive realistic perspectives in the works of Rosenmann-Taub, particularly in the poems studied in this research, which contain multidimensional images, sounds, and meanings.

A critical point that adds to all others is multidimensionality, which builds special chains of representation that can be shaped not only by imagining or isolating the terms but by using different meaningful expressions and words. For instance, if we choose the word /*saeta*/ from “*Hipóstasis*,” a chain of diverse images appears; this chain of symbols may include more than two ideograms, because of the multiplicity of meanings of the term, and the perception of the reader. Besides the written sign and interpretive signs, the *phonetic sign* can appear with the symbols of the International Phonetic Alphabet (IPA). Additionally, the meaning of the picture does not declare itself by a simple and direct reference to the object it depicts. It may depict an idea, a person, a “sound image,” or a thing. In order to know how to read, we must know how it speaks, what is proper to say about it and on its behalf. The idea of the “speaking picture” which

²⁵⁰ Gilles Deleuze and Michel Foucault, “Intellectuals and Power,” in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, (1977) 208-17.

is often invoked to describe certain kinds of poetic presence or vividness on the one hand, and pictorial eloquence on the other hand, is not merely a figure for certain special effects in the arts, but lies at the common origin of writing and painting.²⁵¹

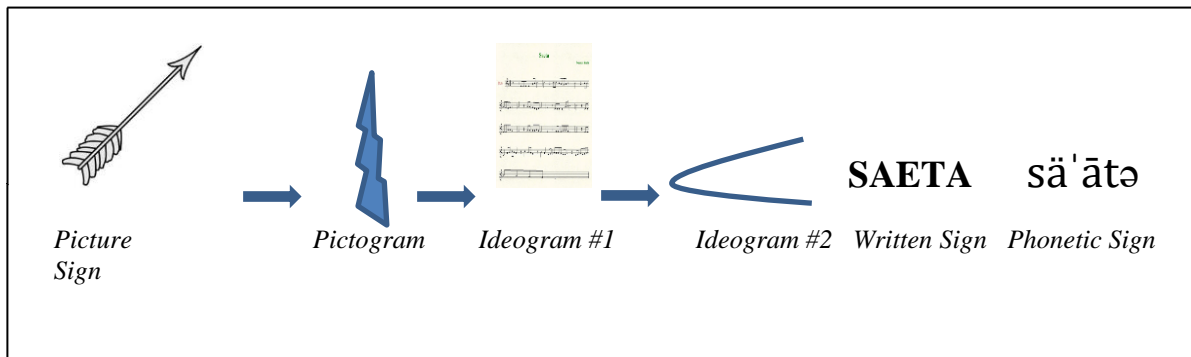


Figure 8. Chain of Image Representation

The “verbal image” of */saeta/* (represented above) becomes a complex combination of speech, depiction, and writing that describes various possibilities, its character, a signature that is both verbal and pictorial, a narrative of its actions, and a summation of what it is,²⁵² not only physically, but also in the mind and idiolect of the reader. Visual-text-images originated by “*El Encargo*” connect humans with meta-physical entities, which become intensely provocative. The fact that God speaks to (Archangel) Gabriel, the digression leading to insects (bumblebee), and the king of beasts (lion), Mary (Virgin), supposedly as a cousin of Gabriel, is highly impressive and a compelling provocation not only in visual but in sound images. Umberto Eco’s

²⁵¹ Thomas W. J. Mitchell, *Iconology: Image, Text, Ideology*, (1986) 27-8.

²⁵² Umberto Eco in *A Theory of Semiotics*, (2012) 216.

theories suggest that *iconism* is not a single or homogeneous phenomenon, but a collection of phenomena bundled together under an all-purpose label.²⁵³ This, forces one to observe that:

Iconicity cannot be understood without considering perception, and the reality we try to pin down, when talking about iconicity is of necessity subject to interpretation. Iconicity then is part of the socio-material world; constantly changing and always filtered through and created by the human mind. The figure must thus be understood as a hermeneutical model.²⁵⁴

Moreover, it is necessary to note that one of “the main characteristics of iconicity is the partial resemblance of an icon to its referent, based upon the human capacity to generalize from incidental details.”²⁵⁵ Therefore, in the analysis of the events occurring in “*El encargo*,” an image-visual of *The Annunciation* of the Archangel Gabriel to the Virgin Mary becomes a referent. This image-visual connects with a written-sound-visual image of Christian art and with its corresponding dialog in an anachronic space. It brings to date this specific occurrence and links it to “the oldest surviving icon of the Annunciation found in the *Priscilla Catacombs*,²⁵⁶ with those of famous painters²⁵⁷ of the Middle Ages and the Renaissance (who have represented their own versions of the

²⁵³ Lars Elleström in “Iconicity as Meaning Miming Meaning and Meaning Miming Form.” *Synergy*, (2010) 86.

²⁵⁴ Ibid.

²⁵⁵ Earl R. Anderson, “Iconism and the Design Features of Language,” *A Grammar of Iconism*, (1998) 28.

²⁵⁶ *Catacombs of Priscilla* at <<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/v/catacomb-priscilla>>. 20 January 2017.

²⁵⁷ Famous painters who represented *The Annunciation*: Jan Van Eyck (1390–144); Sandro Boticelli (1445-1510), Leonardo Da Vinci (1452-1519), Esteban Murillo (1617-1682), and several others from ancient to contemporary times. Internationally from American artist Henry Osawa Taner (1859-1937) to Austrian Herbert Gurschner (1901-1975).

Annunciation of the Archangel Gabriel to Mary and who felt a call to depict it in their art). Their works bring the entire image-visual-dialog between the two entities to present Post-Millennium times and their voices resound in the minds of viewers and readers without words.

Sound and visual art combine in the variety of painters, their nationalities, times, and diversity of faiths professed by these artists. They represented the characters, their vestments, objects, features, and expression of their faces in different manners, but with the same purpose. Sometimes they add cherubim and seraphim and a dove to symbolize the Holy Spirit. Objects are few, a room in a house, a window, trees, a book of prayers, a lily or lilies, a table, etc. The colors set are: white, red, and blue; occasionally, the illumination of the ambiance changes, but they are mostly confined to those colors, which, at times may be applied to the garments, and others to different spaces in the room. An interesting fact is that these colors and its categories of dark, light, and clear remain similar in the diversity of authors.

Both poems, “*El Encargo*” and “*Hipóstasis*,” contain images and chromatic elements. The images relate to unique onomatopoeic sounds associated with them. For example, in “*Hipóstasis*” colors are vague and adhere to the being and objects they represent; i.e., the colors of a */leopardo/* (leopard) [yellow and black]; */farol/* (lightlamp) [white and yellow]; */corteza/* (cortex) [brown]; */arbolitos/* (little trees) [green]; */lobo/* (wolf) [brown/gray/white/black]; and */curruca/* (sedge wren/ warbler) [beige/black/white/soft peach]. It is difficult to attribute specific meanings to each color. However, according to the ambiance and/or surroundings, a diversity of colors fills the poem.

In “*El encargo*,” the colors look similar to those of the paintings; they add to the semantic and phonological aspects by reinforcing and enhancing the message. The terms fail to mention strictly particular colors, but they are encoded in the terms: */abejorro/* (bumblebee) [black and yellow]; */leones/* (lions) / [beige and gold]; */papiro/* (papyrus) [off-white]; */zafiros/* (sapphires) [blue]; */arroz/* (rice) [white/beige/off white]; */diablos/* (devils) [red], and the images they represent. These chromatic elements associated with the images are visibly assumed and mentioned for symbolic purposes and phonological connections. Therefore, in the poems researched and in most works of Rosenmann-Taub, language and visual appreciation of images (icons), connect with sound (hearing) and they definitely enhance the rhetoric and improve their meaning and understanding.

The variety of themes and techniques in the works of this author is exceptional. The findings on themes show a recurrence of spirituality, subjectivism, man and the “tragic sense of life,” and as “a pilgrim in the world,” the world, nature, and daily life events. Also important is the theme of Christ-God (more human than divine), the dichotomy of subjection and power, life and death, uncertainty about the finite nature of man, opposition. His interest in eroticism is low, but still alert; two poems represent this theme; i.e., “*En las lavas sensuales*” (In the sensuous lava) and “*Pasión*” (Passion) from his book *Cortejo y Epinicio* (2002).

Post-Millennium Language Poetry themes in the works of Rosenmann-Taub refer to literary, poetic, professional, occupational, and educational topics. “*Hipóstasis*,” the poem studied in this research, bears similarities with “From the Lives of the Toll Takers,” a poem by Charles Bernstein, since both works show identical parallels and

concerns. Rosenmann-Taub depicts domestic and daily life minutiae; he speaks about human life throughout its changing states: pregnancy, infancy, adolescence, maturity, death, and decay. Visual artists and famous musicians constantly serve as themes in the works of Rosenmann-Taub's works; each of his books has a poem or music sheet in reference to a classical musical author. While painting and music have been utilized in the past, it is the subjective orientation that grants a sense of novelty to his works. These themes are innovations introduced by the author, together with various technical devices employed in the structuring of his poetry.

Techniques and strategies bring new elements and components in this writer's poetry; they show traits of Post-Contemporary Language Poetry, especially in the linguistic aspect, with transposition of terms, altered syntax, the poly-referential and post-structuralist look based on the materiality and constitutive power of language centered poetics. The multiplicity of voices and varied discourse that includes foreign languages and dead languages like Latin brings reminiscences of the Neobaroque in a discursive text that joins *polyglossia*, *heteroglossia*, complexity, and distortion. At times the poems sound aggressively sarcastic in the interrogations of "*Hipóstasis*": /¿**Poeta?** / /*Me saeta un leopardo*/; also with his personal characteristic to capitalize the first letter of the first stanza in bold and a larger font. Other times, the poems sound disturbing and pathetic, like the first and seventh stanzas of the poem "*LXIII Como me gustaría ser esa oscura ciénaga*" (LXIII How I Would Like To Be That Dark Marsh), that reads as follows:

LXIII

First Stanza *Cómo me gustaría ser esa oscura ciénaga,
libre de lo de ayer, que alivio, oscura ciénaga,
Dejar correr el tiempo ¡La más oscura ciénaga!*

Seventh Stanza *Para no cavilarme, para no volver nunca,
Dios mío, yo creyera en Ti para no ser.
Cavílame en tu nada, no me hagas volver nunca.
¡Dios mío, yo creyera para nunca creer!*

Translation

How I would like to be that dark marsh
Free from yesterday, how soothing, dark marsh
To let the time flow free. The darkest marsh!

So, I would not think, so I will not come back
My God, I might believe in Thee, so I would not be.
Think of me in your nihilo, that I may never return
My God, I might believe so I may never believe!

Sound becomes one of the most innovative tools in Rosenmann-Taub's works. Vowels and consonant clusters encode musical sounds that serve as inspiration for films, theater, and oral recitation by actors, dancers, musicians, and the author himself. The tunes and tones are grave, mixed with long pauses and sinister sharp interruptions. The written text of various poems and video performances can be found in the Corda Videos of the Corda Foundation Web Page.²⁵⁸ This can give an idea of the importance Rosemann-Taub's works have nationally and internationally.

²⁵⁸ Several poems can be read, listened to, heard, and appreciated in the inclusive CD of his book *Quince* (2011), and in the "David Rosenmann-Taub Corda Foundation Web Site" (CFW). The sound of his music provides a unique dimension and constitutes one of the most important aspects of his poetic style, beside the readings his musical videos have been a source for foreign and national dancers to perform. "Salomé," a video with his music was performed by Katharine Crocket from the Martha Graham Company, and choreographed by Stephen Pier Director of the Dance Division at The Hartt School. In Spain, Esther Crisol sets various poems from "Aguacibera" to flamenco music and she danced at the Musical Festival in La Zubia, Granada in 2012. CORDA Foundation. "The Poetry of David Rosenmann-Taub: Videos." <http://davidrosenmann-taub.com/videos/18> November, 2014.

The analysis of poetic and literary devices in the works of Rosenmann-Taub has uncovered numerous techniques and strategies within the areas of: 1) linguistics, 2) sociolinguistics, 3) extending out of the limits, 4) psychological, 5) contradiction/opposition, and 6) specific rhetorical modes of expression. These strategic elements provided interesting findings. The resulting meta-critical graphic of strategies contains a high degree of complexity in the six areas described above. These qualities affect the naming, meaning, accessibility, classification, and understanding of the works. Each area of the diagram has been analyzed, and the findings demonstrate that various elements, especially in the area of *contradiction*, with very few in *psychological, linguistic, socio-linguistic, and rhetorical* pertain to the traditional Baroque.

Extending the limits is an area beside all the above mentioned, that shows similarities with the Neobaroque school. Here it is important to highlight metonymy from the rhetorical and altered lexicon and syntax in the linguistics area. Interestingly, Post-Millennium Language Poetry embraces all the axiological areas of the strategies; it emphasizes the rhetorical aspect, where anacoluthon and erasure, beside metaphor, metonymy, and mythological elements, become a constant in most poems of the author. The most significant area in David Rosenman-Taub's poetry is the themes and strategies he employs to create a cryptic, complex text, which together with sound shape a unique type of poetry. However, it is through literary and linguistic links that a way clears for an audience to understand his poetry. The long and detailed examination has been summarized in a meta-critical graphic of strategies, seen below.

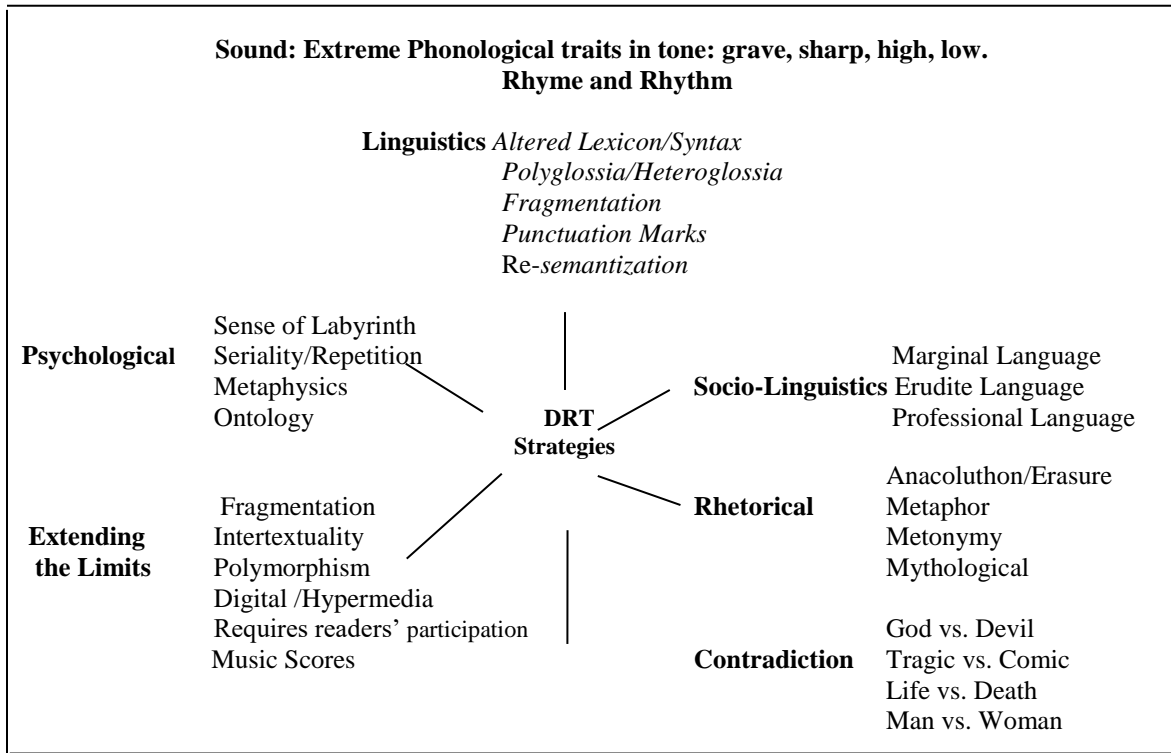


Figure 9. Meta-Critical Diagram of Strategies

In conclusion, themes and techniques have been researched with positive results, and the prevailing Baroque themes have been identified and explained. New elements and components introduced by Rosenmann-Taub, bearing Post-Millennium language poetry traits become visible in various approaches, as described above. The preeminence of sound and the fact that he makes a music sheet for each poem he writes, grants him an innovative creative capacity. The poet makes a classification and enumeration of his works in chronological order. He shows a tendency to edit and re-edit his poems, creating “seriality and repetition,” therefore new versions of poems from his first books (1947/1952) can be found in most recent books with new alterations. Accessibility to

this author's works is excellent, thanks to the efforts of the Corda Foundation and the Corda Foundation website. Although, (as previously explained) this office named LOM Ediciones in Santiago (Chile), as the only authorized individual for marketing and publishing his works. On another side, understanding and accessibility become somewhat restricted to particular types of readers who engage in concentration, undivided attention, and medium to high cultural level, and whose participation must be committed in full to the work they select.

Finally, David Rosenmann-Taub, his works, the degree of complexity, the special topics, the originality of the resources he employs, particularly the sense of sound within the strategies he endows his poetic works with, produce an original type of poetry hard to find and attractive to decipher. The naming of this new poetry cannot be confined exclusively to one specific historical style of writing with grounds in the traditional Golden Age Baroque, the Neobaroque, and/or Language Poetry, nor can be restricted to be named "Latin American Baroque" or "New World Baroque," "Ultrabaroque," as a new nickname.

David Rosenmann-Taub's works of poetry established a new poetic path towards Post-Millennium Latin-American Language Poetry, for writers to embrace the past, hold the present, and walk beyond to a nearby future with the necessary tools to perform poetic readings and writing tasks. This new path labors into a well-traced Post-Millennium language field in constant evolution, which introduces new poetic elements of language experimentation within the themes, techniques and strategies, and the

combination of sounds within the textual written lines, the music scores, and the poetic message. The works of Rosenmann-Taub enhance and enrich the world of poetics in the Post-Millennium linguistic and literary fields.

CHAPTER IV

JOSÉ KOZER: THEMES AND STRATEGIES IN THE POETICS OF MEMORY, IDENTITY, AND ABUNDANCE

*Boté a la basura todos mis libros: yo el
judío mira que botar todos mis libros a la
basura.*

*I threw all my books to the garbage: Me,
the Jew, look, throwing all my books to the
garbage.
José Kozer.*

*. . . We are now living in a world of
communication abundance.
Abundance for all is actually within our
grasp.
Diamandis & Ketler*

Readings, presences, and places made a strong influence in the life of Cuban born poet José Kozer (1940–). With time and effort, he has developed his own original style of writing; his poems show an apparent simplicity within an elaborate complexity of form and content. His style can be appreciated through the themes and techniques he applies to his writings, whose elements and components shape the base-grounds of this main research. Within this frame, this study reveals the intricate path that connects these elements with the persistent voice of his memories, his cultural identity, and the abundance of his experiences. Kozer is the poet of “memory, identity, and abundance” with a sincere approach and devotion to language.

Several critics²⁵⁹ considered Kozer's writing approach within the Neobaroque praxis, the literary style with roots in the Golden Age Baroque, because some elements of this style remain alive in Kozer's writing style. However, in the past, the poet has expressed his ideas about the development of two lines of poetry in Latin America, a thin and a thick line. He brings these ideas and expressions again during an interview with poet and literary critic Paul Nelson.²⁶⁰ He associates the thin line with traditional poetry and the thick one with "international poetry." This last one includes aspects of 20th Century American poetry, as well as a basic source rooted in the 17th Century Spanish Golden Age Baroque of Luis de Góngora and Francisco de Quevedo above all. Enrique Mallén, in his *Antología crítica de la poesía del lenguaje* (2009) placed Kozer within a group of Latin American poets whose practice is associated with Latin American Neobaroque and American Language Poetry. Mallén departs from the premise that these two writing styles "go beyond pure representation," and their "final goal is an open and poly referential perception, narrowly linked to language."²⁶¹

The main characteristics of Kozer's work—abundance of memories, plural identities, and abundance in elaboration of form and content— are certainly visible in the themes and strategies of his poems. Their texts show his very own personal essence. Various facts account for Kozer's compelling experiences and energetic personality.

²⁵⁹ Among them Jacobo Sefamí, Paul Nelson, Peter Boyle, Stuart Cooke, Gwen Kirkpatrick, Miguel Ángel Zapata, Roberto González Echevarría, etc.

²⁶⁰ See Paul Nelson, American poet and interviewer at <http://paulnelson.com/2015/02/03/jose-kozer-interview/02> November, 2015.

²⁶¹ In Enrique Mallén, "Introducción," *Antología crítica de la Poesía del Lenguaje*, (2009) 15.

First, his Cuban origin was combined with Polish and Jewish ancestry. Also, he lived in Spain, and had a prolonged stay in the United States, especially in the areas of New York and Florida. These occurrences worked to shape his cosmopolitan identity. In addition, intercultural elements and geographical spaces, where main actions occur, remain alive in his memories and fill the verses of his poems. The poet accepts that his way of writing can be difficult, and that comprehension can be elusive at times; while other times it can be apparently simple to reach understanding. Similarly, Jacobo Sefamí, one of Kozer's critics and analysts, affirms that his works show:

Two apparent modes to proceed that look antagonistic on one side they show easiness, as long as it is permeated by anecdotic situations or circumstances, some nearby physical matters, family traces, or a cultural or literary circumlocution; on the other side profusion, complexity and incommunicability displayed in multitude of forms.²⁶²

Generally speaking, Sefamí's ideas seem closer to the reader than to the writer's perception. Language takes dense twisting forms of saying and/or writing, and this density can prevent understanding. Therefore, in translation, easiness comes first and complexity towards the end. Again, Kozer persists: "*A grosso modo se puede decir que en poesía hay una línea recta y una fracturándose . . . La recta tiende a lo episódico, privilegia la trama; la fractura tiende al espesor expresivo, connotativo y no denotativo, privilegia el lenguaje.*" (Roughly speaking, it can be said that in poetry there is a straight line and one that breaks. The straight line tends to the episodic, it privileges the plot; the fractured line tends to thickness of expression, connotative and not denotative, it

²⁶² In Jacobo Sefamí "Llenar la máscara con las ropas del lenguaje," (2000) 348-9.

privileges language). This statement is particularly telling, since at times Kozer's verses begin in a soft, apparently easy mode, then suffer a catharsis and show a difficult ending.

For example, I selected an unpublished online version of the poem "Orificio" (*Orifice*) in an attempt to find the *straight* and *fractured lines*. The theme is oriented towards an experience lived by the protagonist or lyric subject and his immediate family: the father and the mother. These facts or content of the poem can be posted on the episodic side, which shapes the *straight line*. The linguistic, rhetorical, and visual techniques and strategies employed in the construction shape the *fractured line*. The poem has forty-two free verses, and begins as follows:

Orificio

*A mis espaldas el sol hace temblar las hojas de la catalpa
en la blanca pared.*

*En el vaso tallado, la leche hervida: espesa, aun hierve.
En su centro un punto rojo de fuego, tiembla:
azul, la llamarada.*

*Extiendo el brazo una sed incalculable la sombra del brazo
En la larga superficie de la mesa, me retiene:
Un temblor azul llaga roja en medio de la leche.*

Sombras, el vaso: hierve.

*Despliega el vaso sus sombras: soy observado, un muro.
/ murallas,
por una puerta lateral oigo ajetrearse a mi
madre mi padre se derrama Amarillo (azuláceo)
ascuas su mirada, en la ventana.*

*Temo por mí, este pedazo: y dejó caer la mano sobre la
mesa,*

*astillas, salta el polvo, orín, aserrines, toso:
reverbera el espacio a un lado dos muertos*

*(mujeres) al otro extremo son cuatro hombres
muertos, una efigie: se van a desplomar las
sombras.*

*Las hojas de la catalpa rozan el cristal de la ventana miro la
luz miro las tres el calor de las tres en la
esfera blanca a un lado de la pared la esfera
inmovilizada al otro lado su minuterero se ha
desplomado: y me paso la lengua por los labios
en este calor del día a la mesa (descalzo)
(cegado en la blancura) incapaz de acercarme
a toda esa abundancia de leche cruda (savia)
júbilo blanco: bajo la frente, me guardo de
mi mismo, oculto los puños en los bolsillos del
pantalón corto (beige) huelo, rancio.*

*No beberé. En el centro del vaso de leche está el azogue cor-
/poral*

*que aniquila, conozco la brújula a ese centro:
no alzare los ojos no transcurrirá la hora el
buey ha de permanecer dormido el gallo roto en
la cerca.*

*La sed ha desaparecido volcaron el vaso: se chamuscó la
/madera,
cayo la noche (duermen) están apaciguados. Y yo
puedo verter una gota de plomo derretido. sellar.*

Translation

Orifice

On my back, the sun makes the leaves of the catalpa tree tremble
on the white wall.

In the carved glass, the boiling milk: thick, still boils
At the center a fire red dot, trembles:
the flame, blue.

I extend the arm a craving thirsts the arm's shadow
O'er the long surface of the table, holds me:
A blue tremor red wound at the center of the milk

Shades, the glass: boils

The glass unfolds its shades: I feel watched, a wall.
/ramparts.

Through a side door I hear my mother hurrying
My father spills himself Yellow (bluish)

embers in his eyes, by the window.

I fear for me, this piece: and I let the hand fall on the
table,

wood chips, dust spreads, piss, sawdust, I cough:
space reverberates, by the side two dead
(women) at the other side lay four dead
men, a statue: the shades will fall
down.

The leaves of the catalpa tree get close to the glass window, I see
the light, I see three o'clock, the three o'clock heat in the
white sphere on the side of the wall the sphere
unmovable on the opposite side the long hand has
fallen: I lick my lips
in this heat of the day to the table (barefooted)
(blinded in the whiteness) unable to get closer
to all that abundance of raw milk (sap)
White jubilee: under the forehead, I save of
myself, I hide my fists in the pockets of
my shorts (beige) I smell, rancid.

I will not drink. In the center of the milk glass is the body's
/mercury
that annihilates, I know the compass to that center:
I will not rise my eyes time will not pass the
ox will remain asleep the broken rooster in
the fence.

Thirst has disappeared they knock down the glass: the wood
/got scorched

night fell (they sleep) they calmed down. And I
pour a drop of melted lead. to seal.

All verses in the poem seem easy to comprehend; the first and third lines show anxiety in the verb /temblar/ (*tremble*). A sense of hesitation and apprehension in verse

line 15: “I fear for me, this piece,” and the meaning is filled with ambiguity . . . What piece? Me . . . as a piece of human? Or is it the hand, as a piece of the human body? Or, perhaps it is as poet Alain Lawo-Sukam suggested during a conversation with the author of this dissertation at the Department of Hispanic Studies, Texas A&M University: “It is the act of writing,” or “the poem itself?” Lines 18 and 19 speak about two dead women and four dead men, and the fear and anxiety increase. Then, almost at the end of the poem the last verses affirm that thirst has disappeared, and night has fallen, and “they” become calm. It is noticeable that the poem has suffered changes.

At the beginning, the perception of the catalpa tree is easy to visualize. Fear comes at the middle of the poem, together with a series of images and colors in the terminology where: /milk/, /glass/, /embers/, /sawdust/, especially the last two, anticipate a difficult *denouement*. Chromatism appears with various colors: orange (the sun), green (the catalpa tree), white, red, blue (the milk and the wound), beige (the shorts), yellow, and gray (the mercury and molten lead). The addition of an ox and a rooster representing the bestiary intensify the scene. The poem ends with two people asleep in quietness and the lyric subject ready to pour a drop of molten lead. The ending shows with the expression “to seal,” written in lowercase, after a period. The entire scene may represent the bedroom of a sick person, the father, and the labors and concerns of the mother, together with an expectant disillusioned son (the speaker and/or lyric subject), who fears to speak or share his feelings with his parents. Main reasons for this fear: a sick father and a busy mother.

This brief analysis of “*Orificio*” (*Orifice*) allows the reader to observe the two lines Kozer writes about in action. Then, quickly see the point the poet refers to as the vertical *straight* line and the *fractured* line. A perception of the *vertical* or *straight line* comes with a young lyric subject, who is quietly observing nature. Then, a sudden change and the *fractured line* appears almost immediately in the same lyric subject. The sense of fear, impotence, and other subjective feelings, that show no apparent sentimentality involved within his self. The entire situation may remain unsolved without a deep examination. The apparent lack of emotion adds to the complexity and incomprehensibility of the so-called *fractured* line, to which Kozer refers to in this interview. Several layers added to the *corpus* of the poem prevent immediate understanding. However, after a short and brief examination, a path opens and some comprehension comes. Furthermore, in reference to categories for themes and topics, in this study, Kozer’s works represent particular eschatological/scatological elements in a profusion of new components shown in the steps of a synoptic frame detailed in the following pages.

Themes and Topics: *Katharsis* and Profusion

The multifaceted nature of Kozer’s themes within the material, non-material, and mixed modes represents the limitless abundance of his “*Kathartic* style” (“Kozer-style” or “K-style”), found to be among one of the most important characteristics of his works. This K-style consists primarily of: 1) Ingestion: acquiring of all past and present information; 2) Mixing and Moving: transferring information to different parts of

the brain; 3) Digestion: processing the experiences, daily life, memory events; 4) Absorption: Get nutrients into the general information corpus; and 5) Elimination/Expelling of all processed materials (as poems) with unusual abundance.

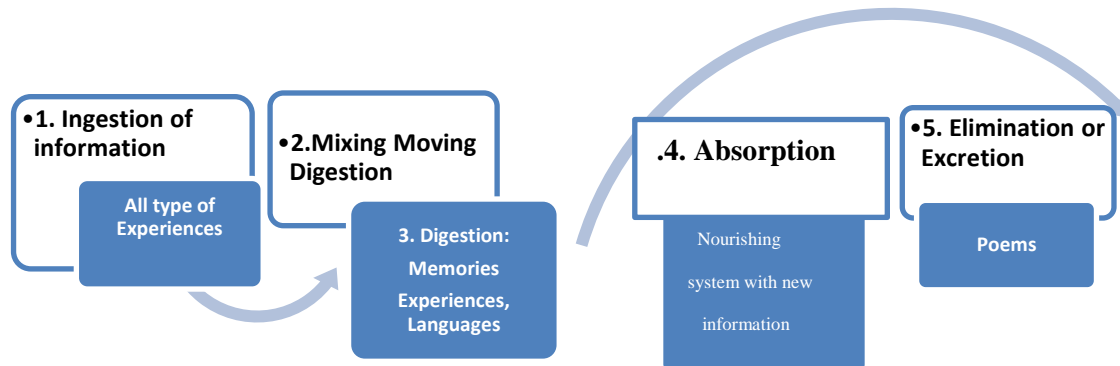


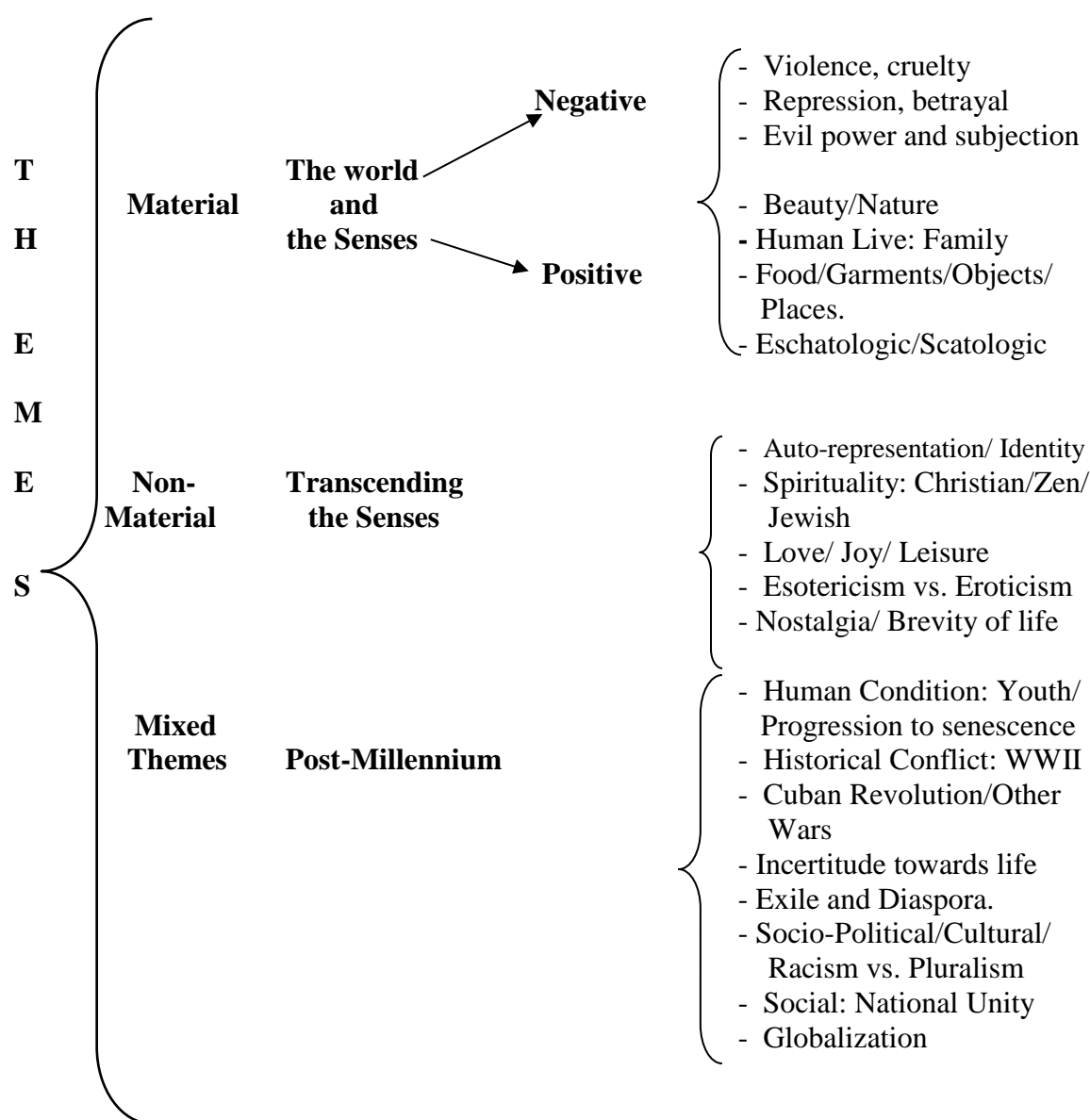
Figure 10. Kozer’s Cathartic Process

This cathartic process mimics the biological human digestive system; the steps described above look simple, nonetheless, they work like the sophisticated mechanism of a system that includes most major organs and liquid secretions of the body. In Kozer’s work these steps can be visualized in Fig. 10, above; these steps remain stable in space and time. The poet openly confesses various scatological²⁶³ components linked to his inspiration and writing. In the first memories of his infancy, he describes himself as an “anal spirit,” linked to primal matter of human absorption, elimination, and excretion.

²⁶³ A large variety of scatological rites, festivals, and acts exist in the cultures of the world. See J.G. Bourke *Scatologic rites of All Nations*, (1891).

Kozer acknowledges: “*Mi primera relación con el mundo es de tipo excrementicia, joyceana, escatológica. Mira mi poesía y verás que la presencia escatológica es fundamental.*” (My first relation with the world is that of an excretion type. Look at my poetry and you will see that the scatological presence is the grounds of it). He compares the excretions of “Kozer-child” with the poetry of “Kozer-adult.”

Themes: Material, Non-Material, and Mixed Themes



Themes: A Post-Millennium View

As an adult, Kozer the poet attempts a logical alchemic syllogism placing man's capacity to transform the humblest matter into something divine or superior.²⁶⁴ Indeed the transformation is palpable and becomes visible in the poems and the profusion of topics and strategies he employs. This profusion of themes by categories is represented in the synoptic frame traced above, where material (the world and the senses in positive and negative aspects), non-material (transcending the senses), and mixed or combined aspects (past, present, cultural, social, contemporary, and Post-Millennium views) consider several facts and issues that affect and cause an effect in Kozer's poetic works.

Reading Kozer is frequently a surprising event, because of the revealing experiences he shares, especially when touching war and world events. Some of the materialistic topics deal with negative elements: violence, cruelty, repression, betrayal, evil power, and subjection. They can be appreciated at various levels and instances in some of his poems. At times, Kozer's message is overpowered by the poem's form on the white sheet. For example, one of his poems, where the totality of negative elements described above intermingle with the form, is constructed with one word built in each stanza. The verses form an extremely long vertical poem. Therefore, in an effort to make it more comprehensible, a re-elaboration showing two additional versions of the same poem is presented in this analysis: prose and verse forms. The title of this long/vertical

²⁶⁴ See Jacobo Sefamí in *La voracidad grafómana*, (2005) 38.

poem is “*Vidente en casa (Y gritó, Hitler me conturba)*,”²⁶⁵ Seer at Home (And he screamed, Hitler perturbs me), from his book *Para que no imagines* (2014), and it reads:

*/Y/ /gritó/, /Hitler/ /me/ /conturba/ /más/ /que/ /Judas/, /mil/ /veces/ /más:/
 /y/ /con/ /la/ /espada/ /partió/ /en/ /dos/ /partes/ /iguales/ /una/ /roca/, /vio/
 /caer/ /treinta/ /monedas/ /al/ /suelo/, /salir/ /piojos/ /de/ /las/ /barracas/,
 /vio/ /las/ /cabezas/ /rapadas/ /de/ /los/ /campos/ /de/ /concentración:/ /su/
 /grito/ /no/ /era/ /más/ /que/ /un/ /pensamiento/, /en/ /parte/ /ingenioso/,
 /en/ /parte/ /verdadero/, /entiende/ /que/ /ha/ /mellado/ /mellado/ /la/
 /espada/ /por/ /gusto/, /ha/ /partido/ /en/ /dos/ /lo/ /que/ /estaba/
 /indiviso/, /no/ /precisaba/ /para/ /nada/ /y/ /bajo/ /ninguna/
 /circunstancia/ /ser/ /dividido:/ /pensó/ /que/ /no/ /valía/ /la/
 /pena/ /meterle/ /a/ /Judas/ /unos/ /cuantos/ /doblones/ /por/ /culo/ /a/
 /Hitler/ /(con/ /lo/ /aseado/ /que/ /era)/ /acostarlo/ /en/ /una/ /colchoneta/
 /de/ /chinchas/ /o/ /sumirlo/ /en/ /una/ /cuba/ /de/ /piojos:/ /tampoco/
 /valió/ /la/ /pena/ /haber/ /gritado/, /todavía/ /le/ /arde/ /la/ /garganta/,
 /se/ /fue/, /se/ /fue/, /por/ /fin/ /se/ /fue/ /a/ /rebanar/ /una/ /hogaza/ /de/
 /pan/ /negro/ /en/ /doce/ /gruesas/ /tajadas/ /partió/ /en/ /cuatro/ /trozos/
 /simétricos/ /una/ /manzana/ /de/ /un/ /tirón/ le/ /sacó/ /la/ /espina/
 /dorsal/ /al/ /pez/ /recién/ /horneado/, /se/ /sentó/ /entre/ /nosotros/ /a/
 /cenar/, /y/ /es/ /ahora/ /nuestra/ /única/ /infracción/ / (por/ /todos/
 /compartida)/ /el/ /mutismo/.*

Translation

*/And/ /he/ /screamed/, /Hitler/ /perturbs/ /me/ /more/ /than/ /Judas/, /a
 thousand/ /times/ /more:/ /and/ /with/ /the/ /sword/ /he/ /cut/ /a/ /rock/ /in/
 /two/ /equal/ /parts/, /and/ /he/ /saw/ /thirty/ /coins/ /fell/ /on/ /the/
 /ground/, /and/ /he/ /saw/ /lice/ /coming out/ /of/ /the/ /barracks/ /he/ /saw/
 /the/ /shaved/ /heads/ /in/ /the/ /concentration/ /camps:/ /his/ /scream/
 /was/ /only/ /a/ /thought/, /in/ /part/ /ingenious/, /and/ /in/ /part/ /truly/
 /real/. /He/ /understands/ /he/ /has/ /chipped/ /the/ /sword/ /in/ /vain/, /he/
 /has/ /parted/ /in/ /two/ /what/ /was/ /undivided/, /it/ /didn't/ /need/ /under/
 /no/ /circumstance/ /to/ /be/ /divided:/ /he/ /thought/ /it/ /wasn't/ /worth/
 /to/ /stick/ /a/ /few/ /coins/ /into/ Judas's/ /ass/ /to/ /Hitler/ /(being/ /him/
 /so/ scrupulous), /to/ /lay/ /him/ /down/ /in/ /a/ /mattress/ /full/ /of/
 /bedbugs/, /or/ /submerge/ /him/ /in/ /a/ /bucket/ /of/ /lice:/ /it/ /wasn't/
 /worth/ /it/ /either/, /to/ /have/ /screamed/, /his/ /throat/ /is/ /still/ /sore/,
 /he/ /left/, /he/ /left/, /finally/ /he/ /left/, /went/ /to/ /cut/ /a/ /loaf/ /of/
 /black/ /bread/ /in/ /twelve/ /thick/ //slices/, /then/, /at/ /once/, /he/ /cut/
 /an/ /apple/ /in/ /four/ /equal/ /parts/ /he/ /took/ /the/ /spine/ /out/ /of/ /a*

²⁶⁵ For the original form of the poem see *Para que no imagines*, (2014) 308–312.

/fresh/ /baked/ /fish/, /he/ /sat/ /among/ /us/ /for/ /dinner/, /and/ /he/ /is/
/now/ /our/ /only/ /infraction/ /(shared/ /by/ /all)/ /silence/.

This poem brings Kozer's perception of violence, cruelty, repression, betrayal, evil power, and subjection during the times of WWII, the Nazi camps and The Holocaust or *Shoah*, and his reaction as a Cuban Post-Millennium poet of Jewish ancestry. First, as previously stated, the poem is re-arranged in prose version, since the original text forms physically a straight vertical line that makes the flow of reading and interpretation difficult. Second, a new re-written version of the poem in verse, using the *quasi* "T" format Kozer utilizes for most of his poems is re-arranged to make it more accessible to all readers. After the last re-written version (shown below), three different parts clearly stand out, converted into three "mock stanzas."

The first part displays the negative side of materialistic themes; each line shows symbolic traits and different moods (states) of human beings: 1) scream: deception and despair; 2) a sword cutting a rock in two parts: rage; 3) thirty coins coming out of the rock: memory of betrayal; 4) lice coming out of the barracks: disgust and repulsion; 5) seeing shaved heads in concentration camps: impotence; 6) he only thought he screamed: imagination and reality. Interestingly, reading all six points of the first part, the perception of lyric subject or protagonist appears, but no name or identification is fully appreciated.

This can be a narrative poem, where a story is being told, and where the Spanish language showing its ambiguity does not mention the subject pronoun for the sentence. It is not "I," so the translation shows the subject pronoun /he/. The names of two individuals judged as criminals by historic and religious texts appear: Hitler and Judas,

these two characters are juxtaposed and subtly compared in the poem. The first symbolizes mass human massacre, discrimination, racism, abuse of power, death, and destruction. The second, Judas symbolizes betrayal, escapism, and death. Readers submerge in memories of Adolf Hitler's Era, Germany, the Nazis, the Gestapo, the Jewish people, visions of the Holocaust and WWII, violence, repression, cruelty, subjection, and evil power.

Seer at home: And, (he) screamed Hitler perturbs me

- 1st Part { And (he) screamed, Hitler perturbs me more than Judas, a thousand times more:
 and with the sword (he) cut a rock
 in two equal parts, and (he) saw
 thirty coins fell on the ground,
 and (he) saw lice coming out of
 the barracks (he) saw the shaved
 heads in the concentration camps:
 (his) scream was only a thought, in part ingenious, and in part truly real.
- 2nd Part { (He) understands (he) has chipped
 the sword in vain, (he) has parted
 in two what was undivided, it did
 not need under no circumstance
 to be divided: (he) thought it was
 not worth to stick a few coins
 into Judas's ass or to Hitler (being
 him so scrupulous), lay him down
 in a mattress full of bedbugs,
 or submerge him in a bucket of lice:
it was not worth it either to have screamed, his throat is still sore,
- 3rd Part { (he) left, (he) left, finally (he) left,
 went to cut a loaf of black bread
 in twelve thick slices, then,
 at once, he cut an apple in
 four equal parts (he) took the
 spine out of a fresh baked fish,
 (he) sat among us for dinner,
 and (he) is now our only
 infraction (shared by all) silence.

The two names of the criminals are played with; readers of the poem become puzzled at choosing which one of them is the best (?) or worst (?). The voice of the speaker, and/or the lyric subject seems to have already chosen Hitler and the crimes of the Nazi regime as the worst and most perturbing. In second place, and according to the speaker, is the main betrayal of a most beloved master and spiritual teacher, Jesus Christ, which ends in an ominous death, sorrowful massacre, abuse, and the attempt of destroying the spiritual grounds He built. The Jewish Messiah, the Son of God, was judged and condemned, just because of treason and/or betrayal. This also represents a sorrowful and most perturbing action.

The second part or mock stanza of the poem explains the futility of inflicting earthly/worldly punishment (i.e., jail with a “mattress of bedbugs and a bucket of lice”) to criminals. The text suggests that no punishment would measure significantly for the atrocities committed by these characters. The narrator continues his tragic monologue, while the protagonist’s identity has not yet been mentioned nor determined. Positive material/physical themes, including the value of human life (even the life of criminals, the victims, and a silent savior), food (black bread, fish, and apples), and places (where the dinner took place), close the poem’s material topics and open it to the non-material area.

Non-material topics open spiritual connections with Christianity, Judaism, and Zen Buddhism.²⁶⁶ They balance the main ideas and ideals of the stanza, since Christian

²⁶⁶Popularly, Zen Buddhism links life and actions to the practice of the six *paramites* (way of perfection), and the experiencing of *mu* (or ‘wu’, the lack of presence, emptiness), which comes as a result of this practice and leads to

spirituality advises to never seek revenge, on the contrary apply the *Works of Mercy*²⁶⁷ to all men, and “Whoever hits you on the cheek, offer the other also; and whoever takes away your cloak, do not withhold your tunic either.”²⁶⁸ And, “Love your enemies, and pray for those who persecute you.”²⁶⁹ Curiously, Kozer is of Jewish descent, and it is possible he learned Jewish/Christian values, tales, and stories, and lastly became attracted to Zen spirituality. The voice of the speaker (narrator, and/or lyric subject) repeats, “it is not worth” twice, in this second stanza. Apparently, it is not worth it to waste time and energy seeking revenge and/or infringing punishment to criminals for any wrongdoings done to one on earth. Without pretensions of morality, an implicit message that all acts inexorably will be punished or rewarded no matter how, where, and when, is perceived. Thus, the second (mock) stanza ends and the third starts. The third and last “mock stanza” of the poem places the protagonist as a pilgrim, ready to go. He leaves the place; the action of leaving is repeated three times. Still, the image of the black bread in twelve slices brings remembrances of the Last Supper. At this point the Jewish culture emerges hypothetically, and the poem seems to begin reaching *denouement*, figuratively with the number twelve: the twelve pieces of bread and the twelve tribes of Israel represented by the twelve sons of Abraham.

satori (spiritual awakening). “One critic regards Zen as the ‘Budhist counterpart of the Spiritual Exercises of St. Ignatius de Loyola.” D. T. Suzuki in *An Introduction to Zen Buddhism*, (1964) 42.

²⁶⁷ *The Works of Mercy* are charitable practices based on the teachings of Jesus that provide a model for how to treat others. They are divided in two: Corporal and Spiritual. See, “Corporal Works of Mercy,” *The United States Conference of Catholic Bishops* (USCCB) at <http://www.usccb.org/beliefs-and-teachings/how-we-teach/new-evangelization/jubilee-of-mercy/the-corporal-works-of-mercy.cfm> 10 March, 2017.

²⁶⁸ Luke 6:29. *The Holy Bible*, (1982).

²⁶⁹ *Ibid.* Matthew 5:44.

Still more powerful, even when not mentioned but implied, the figure of Jesus Christ, and his twelve disciples become visible; the place where they gathered, Jerusalem; the event, *The Last Supper*. The cutting of the bread, the betrayal, and *The Passion* come out of the text in clear images to each and every Christian who reads the poem. The cutting of an apple into four parts brings a distant memory of the Jewish tradition observed during *Rosh Hashanah*.²⁷⁰ The verse “took the spine out of a fresh baked fish” adds powerful Christian symbolism to the whole stanza, since the fish was *the* Christian symbol in times of the Roman Empire and Christian persecution.

In Post-Millennium times, taking out the spine of the fish may suggest two ideas or meanings: the first is physically taking out the bones of the fish, so people will not choke. The second, figuratively, taking out the main structure (the spine) of present day Christianity. Conversely, the verses that follow oppose action; again, the narrator says, “(he) sat among us for dinner/, and (he) is now our only/ /infraction (shared by all)/ /silence/.” The writer does not mention the sex of this person or the name; again, in doing the English translation, /He/ is the assumed subject pronoun. Instead of *denouement*, the poem shows growing ambiguity.

Powerful symbolism emerges as the reader can only guess that the main protagonist is Jesus Christ and not “silence” (*mutism* in the original poem). This poem involves additional types of Post-Millennium themes, including: a) the spiritual, b) eschatological/scatological, c) Jewish, d) Christian, and e) Zen Buddhist traditions. Similarly, it suggests the search for interior peace and makes visible: justice vs. injustice,

²⁷⁰ *Rosh Hashana* is popularly known in the Jewish culture as the beginning of a New Year.

WWII, The Holocaust, post-war elements, etc. “Seer at Home (And he screamed Hitler perturbs me),” is a sample of the way Kozer combines materialistic, non-materialistic, and mixed themes: philosophical, cultural, political, social (*identitarian*), and spiritual, to present great events in a single poem. The manner he crafts the layout of the text tends to awake the interest of some readers and distract the attention of others.

With all the implications related to Hitler, the shaved heads and the insects that plagued the camp in Auschwitz,²⁷¹ the poem may be seen and added as a Holocaust poem. If comparing it with other Holocaust poems, such as “Shema” by Primo Levi, “Psalm” by Paul Celan, “First they came for the Jews” by Martin Niemöller, and other European writers, the sensation these last poems provokes is that of being admonished, fearful, powerless, and oppressed in an extremely high level. Kozer’s poem provoke feelings of sadness and impotence for the victims as well as incongruous compassion for the victimizers. On another side, a belief exists that whenever the world sees and acknowledges the pain and suffering of the victims of the Holocaust, their descendants repeat and suffer the same facts as survivors. Consequently, in the poem, the phrase “it is not worth,” far from being a deceptive sentence, sounds in some way hopeful, meaning that the happenings may be resolved one way or another.

²⁷¹ In September 1939, the town of Oswiecim and its surrounding areas in Poland joined to become Auschwitz. During that same year, Gestapo Inspector SS-Oberfuhrer Wiegand initiated the idea of transforming Auschwitz into a major concentration camp. Auschwitz was located at the center crossroads of many Polish cities, and, therefore it was an ideal location for the shipping of incoming prisoners from German occupied Europe. Auschwitz was regarded as the most effective concentration camp established by the Nazi regime in pursuit of the “Final Solution.” Unknown numbers of people of various nationalities perished in the camp. Even today the name holds a cold and somber connotation. Particular menaces were *bed bugs* that landed on the prisoner and sucked his or her blood. *Lice* and rats also plagued prisoners. The prisoners slept on their possessions, such as a bowl, a cup, or a cap to prevent them from being stolen by other inmates. Many times, a prisoner woke up to find his or her bed-mate dead. Mark Nataupsky “Auschwitz: The Camp of Death.” <http://www.holocaust-trc.org/the-holocaust-education-program-resource-guide/auschwitz-the-camp-of-death/6> May, 2014.

Surprisingly, mystification comes again at the conclusion, where it reads “he sat among us for dinner” and turns to be our “only infraction (shared by all) silence.” This last verse (word/term) closes the poem. The conclusion may have to do with Christ sitting at the table during the “Last Supper,” and perhaps the way he remained silent during his judgment under Pontius Pilate. It may be the feeling of absence of the divine when humans call for help and only silence (*mutism*) responds to the calling voice. It can be also a manner of expressing impressions, feelings/emotions about the silence some writers and critics feel about the *Shoah*, of what Susan Gubar, American feminist writer, says:

Whereas silence first threatened to eradicate memory, whereas next an insistence on singularity censored who could speak and in what cadences, a third method of killing the Holocaust surfaced during these same years in a proliferation of sometimes facile or banal reconstructions that fashioned the past to suit ideological and economic agendas of the present.²⁷²

This quote may come as a response to the statement, “during the forties, fifties, and the sixties the Holocaust was dying.”²⁷³ On another side, the process of nullification of Holocaust’s voices during those years may have come as a result of Theodor Adorno’s famous quote,²⁷⁴ “to write poetry after Auschwitz is barbaric,” while Adorno

²⁷² See, Susan Gubar’s *Poetry after Auschwitz: Remembering What One Never Knew*, (2003) 5.

²⁷³ *Ibid.*

²⁷⁴ Theodor Adorno. “The more total society becomes, the greater the reification of the mind and the more paradoxical its effort to escape reification on its own. Even the most extreme consciousness of doom threatens to degenerate into idle chatter. Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. *To write poetry after Auschwitz is barbaric*. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification, which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation.” In “Cultural Criticism and Society,” *Prisms* (1983) 34.

wrote the quote in a different context, the line is still valid. Evidently, Kozer's poem is about death and betrayal, and opens conditional questions. Is it (it is) a sin of omission or an "infraction" to remain silent in the face of injustice/adversity? Is it *de rigueur* to take a stand and/or give voice to the mute, fight for them, or get enraged for their sake? Someone, perhaps a savior or even time can provide the necessary tools to overcome the pain and suffering of the moment, while there are other massacres and genocides worldwide that poets prefer to ignore or keep silent/mute. Worth mentioning are the massacres made to the Indigenous cultures of North/Central/and South America during the Spanish conquest and colonization. Similarly, few poets write about the U.S. wars fought in foreign countries, like the Vietnam War²⁷⁵ 1965-1973, The Persian Gulf War 1991, Iraq War 2003, and other conflicts and wars being fought to this day.

Some may think there is more poetry about the Russian Revolution, while silence surrounds others. Some reflections of readers and critics from the literary elite, like E. Wiesel, may be right to think that the feelings and experiences of the Holocaust can be "literally beyond verbal representation?" Or, is there a reason why there is scarce good poetry on the War in Iraq? Or why is it that the Vietnam War did not produce more good poetry?"²⁷⁶ Critics formulate several questions; many of them are still waiting to be

²⁷⁵ This is a narration, as the title suggests, in the role of the United States in the Southeast Asian War. Thus, the questions it answers are those relevant to America's role. When that role ends in early 1973, Herring neatly wraps up South Vietnam's demise in a few pages and then moves on to discuss the war's legacy for the United States. In the same vein, titles chosen (183) almost randomly from the scholar's bookshelf—General Phillip B. Davidson's *Vietnam at War*, William Duiker's *Sacred War: Vietnam and Revolution in a Divided Vietnam*, and Lewis Sorley's *A Better War: The Unexamined Victories and Final Tragedy of America's Last Years in Vietnam*—are also captives of the period and subject their authors have chosen to write about. These words are, I hasten to add, descriptive, no pejorative, of the condition in which all historians find themselves once they settle down to their story. "Abandoning Vietnam," John M. Carland's article in *The Journal of Military History*, 2006. 183-184.

²⁷⁶ Marjorie Perloff "Can a Contemporary Poet Write about the Holocaust?" <http://quod.lib.umich.edu/cgi/t/text/>

answered. These reflections from readers and critics may take diverse sides and interpretations. Nonetheless, as “Seer at home: and, (he) screamed Hitler perturbs me” comes to an end, its echo persists intermingled in and with the themes; other themes may appear to bring new perspectives to the work.

Surely, among other of Kozer’s favorite topics, family, love, and daily life rank high. The poet writes several poems for his family, especially for his father; however, he feels closer to the women of his family. He dedicated a complete book of poems to his wife, Guadalupe, the title *Suite Guadalupe* (2004), which could not be more appealing. In his book, he describes seven days of his life with his beloved wife. He sees her from different occupational perspectives, as a teacher, a nurse, a cook, a singer, a mother, and a lover. Guadalupe with different nationalities, she is Persian, Chinese, Spanish, Indiana, Italian, etc., but most of all, she is his beloved spouse. He also writes about his grandmother and mother (with whom he was disconnected later in life), who was the pillar of his life and who gave him the “mother tongue,” the Spanish language. With these feelings, he writes:

*. . . Mamá va al colegio: aprende a hablar fino, acentico cubano, cubanaza el habla. Tono habanero, oigo su voz habanera, suave, zalamera. Su dulce dicción que se esmera en las sss (no se pierde una), habla lento, fino, dulce cosa . . . Y de su boca a mí, el idioma. Del paladar de abuela a mí, una cocina plural; de las cuerdas vocales de mamá a mí, un idioma plural. Su idioma se me incrusta, es lo que me da: . . . Mamá la burguesa continua: su yiddish pulcro engarza con su pulcro castellano (nunca dirá español sino castellano). Ella, es el diccionario; perfecto. Y aún la oigo preguntar: ¿hijo, hablas castellano a la perfección?*²⁷⁷

Translation

... Mother goes to school: learns to speak nice and elegant, Cuban accent, big Cuban speech. Havana tone, I hear her Havana voice, soft, flattering. Her sweet diction that emphasizes the sss (she doesn't miss one), she speaks slow, elegant, sweet thing... And from her mouth to me the language. From grandmother's palate to me a plural cooking, from my mother's vocal chords to me, a plural language. Her language encrusts in me, it is what she gives me... Mother, the bourgeois lady continues: her meticulous Yiddish links with her meticulous Castilian (she never says Spanish, but Castilian). She is the perfect dictionary. And I still hear her asking me: Son, do you speak perfect Castilian?

“Gramática de Mamá,” one of his poems with the theme of family, especially portraying the mother, has special memories of the times when the family still lived in Cuba. The verses presented are numbered to the right for identification within the full poem, they read as follows:

Gramática de Mamá

<i>En mayo, que ave era</i>	1
<i>La que amó mamá: o habló de las mimosas.</i>	
<i>Dice que no recuerda el nombre de los ríos que circuncribían</i>	
<i>Su pueblo natal . . . aunque . . .</i>	4
<i>. . . mariposas de luz. Llegarán</i>	19
<i>entre muchachos entalcados y con guedejas aromáticas que irán</i>	20
<i>diseminándose por Apodaca Teniente Rey Acosta . . .</i>	21
<i>Se habrán establecido, pronto irán a tutearse</i>	25
<i>en los seminarios de sionismo, mamá</i>	26
<i>en un esmerado castellano.</i>	27

²⁷⁷ See “Esto también es Cuba, chaguito,” *La voracidad grafómana: José Kozer, Crítica, entrevistas y documentos*, (2002) 23–4.

Translation

In May, what bird was
the one mother loved: or did she speak of the purple parakeets.
She says she doesn't remember the names of the rivers
which, circumscribed
Her hometown . . . although . . .

. . . light butterflies. They will arrive
among powdered youngsters and with aromatic locks that will
go disseminating around Apodaca Lieutenant King Acosta . . .

They will have established, soon they will be friendly addressing
in the Zionist Seminaries, mother
in a meticulous Castilian.

A constant emphasis about the ability of his mother to speak Castilian (Spanish), the special care and meticulousness she puts into the language, and the manner in which she expresses her feelings, ideas, and desires in that language become an important fact in Kozer's life. He attributes his own ability to speak well to his mother's efforts (be it because in the Caribbean area most cultures speak Spanish with strong a dialectal accent; i.e., they change the /r/ into /l/ (*leísmo*). They speak in colloquial speech, adding regionalisms, archaisms, and in his case *Cubanisms*, as Kozer himself acknowledges. All his remarks are valid; on the other hand, his father is the opposite. During an interview with Miguel Ángel Zapata, the poet declares:

Mi abuelo y mi padre nunca aprendieron bien el español. Mi padre, por ejemplo, es analfabeto en español, su idioma natural y materno es el yiddish, que habla, lee y escribe perfectamente bien . . . Algo parecido sucede con mi abuelo, que tiene un negocio en la Habana Vieja, una bodega (abarrote o colmado, que dicen en otros países) . . . Y ahí venden todo lo cubano y todo lo judío. Él habla español, pero es incapaz de escribirlo, de leerlo. Y lo habla, claro "con acento." Entonces, ¿Quién va a escribir por mi padre? ¿Quién va a escribir por mi abuelo? La respuesta se cae de la mata. Y me pongo a escribir, a inventar

*y reinventar sus dramas, sus presencias, sus deformaciones e incapacidades. Los poetizo (deformo); los recreo (reafirmo). Ellos pueden ahora escribir. Y yo también.*²⁷⁸

Translation

My grandfather and father never learned Spanish well. My father, for example, is illiterate in Spanish. His natural and mother language is Yiddish, which he speaks, reads, and writes perfectly. . . . Something similar happens with my grandfather who had a business in Old Havana (a grocery store, they call it in other countries) And there they sell all kinds of Cuban and Jewish things. He speaks Spanish but is unable to read it or write it. And, he speaks clearly and with an accent. Then, who is going to write for my father? Who is going to write for my grandfather? The answer is obvious. And, I begin writing and inventing and reinventing their dramas, their presence, their deformations and inabilities. I poetize them (deform); recreate (reaffirm) them. They can write now. And me too.

Family characters, aside from his parents and grandfather, include his grandmother, sisters, and uncles. Through memory, he brings back the images of each of his relatives, the house they lived in, the food they prepared, even the smells of their bodies come fresh to the mind of the poet. The vigorous image of his grandmother (on his mother's side) cooking and walking around with her house shoes, resounds with a strong echo in the poet's mind. Memories bring sweet and sour aches, but they remain in the past, in a time gone; although, the poet can relive them and bring them to the present through the writing of his poetry. The remembrance of a brief event begins with:

*. . . una imagen concreta como el recuerdo que tengo de mi abuela materna en una cocina de una casa vieja de La Habana, chancleteando, cocinando comidas judías, fritangas judías (a las que debo mi desastrado estómago) y ella misma, con su pañuelo de cabeza, olorosa a aceite, a fritanga.*²⁷⁹

²⁷⁸ Interview "José Kozler como Testimonio de la cotidianeidad," *Inti: Revista de Literatura Hispánica*, (1987) 173.

²⁷⁹ *Ibid* (183).

Translation

... a concrete image like the memory that I have from my maternal grandmother, in the kitchen of an old house in Havana, dragging her slippers, cooking Jewish food, Jewish fries (to which I owe my disastrous stomach), and she herself with a scarf around her head, smelling oil, and fries.

The aesthetic (un-aesthetic?) side of this poetry frequently goes through eschatological/scatological moments, which seem to be habitual elements in *Kozerian* poetry, as stated before. The term *eschatology*, in English, while it has almost similar (not the same) phonetics on that of *scatology*, has a different definition. According to the Oxford English Dictionary (OED), *eschatology* is the part of theology concerned with death, judgment, and the final destiny of the soul and of humankind. The Merriam Webster's Dictionary adds that it is a belief concerning death, the end of the world, or the ultimate destiny of humankind; and any of the various Christian doctrines concerning the Second Coming, the resurrection of the dead, and/or the Last Judgment. The abundance and reality of his expressions may overwhelm any interviewer. Kozer-child shares his first memorable experiences related with expulsion and/or excretion. In a similar context, the poet affirms:

Somos materia viva, texto en estado de putrefacción y de irisación beatífica; violencia y mansedumbre, vitriolo y virtud entremezclados, rizomatizados, mestizos. Lenguaje paralógico que procura una "miscegenation" o cruce: lenguas varias, literaturas varias, alternes continuos. Hoy el poeta no tiene más remedio que cargar con todos los poetas, todas las tradiciones, todo lo hecho . . . Es una labor ingente, compleja, múltiple. Todo lo abarca y todo lo aprieta. El gizonte está atorado, y el poeta suelta, se suelta, expectora. Hace tiempo, con dolor pueril, con pueril preocupación escribía: "Yo no soy Federico García Lorca. / Yo no soy Nicanor Parra. / Yo no soy César Vallejo." Hoy

*escribiría que soy todos ellos porque soy Ulises y soy nadie: JK es John Keats y Joseph K encontró su Kafka. ¿Encontró? Es un decir.*²⁸⁰

Translation

We are living matter, text in a state of putrefaction and of beatific irisation; violence and meekness; vitriol and virtue intermingled, rizomatized, mestizo. Paralogical language in search of “miscegenation” or crossing: various languages various literatures, continuing alternation. Today the poet has no other choice than to hold all other poets, all traditions, all that has been made ... It is a huge labor, complex, and multiple. It embraces all, it holds all. The throat is stuck, and the poet releases, sets him/her free, expectorates. Sometime ago with childish pain, and childish concern, I wrote: “I am not Federico García Lorca. /I am not Nicanor Parra/. I am not César Vallejo/.” Today I could write that I am all of them, because I am Ulises, and I am nobody. JK is John Keats and Joseph K found his Kafka. Found? It is just a saying.

The term *scatology* means an interest in or treatment of obscene matters especially in literature. It also means the biologically oriented study of excrement (as for taxonomic purposes or for the determination of diet). In the Spanish *Diccionario de la Real Academia Española* (DRAE) there is only one term, *escatología* (and its derivatives) with two different meanings: one (somewhat similar, to the one in English) is described as, the “*conjunto de creencias y doctrinas referentes a la vida de ultratumba*” (set of beliefs and doctrines related to afterlife). The second reads as “*tratado de cosas excrementicias,*” and “*perteneciente o relativo a los excrementos y suciedades*” (treaty of excrementitious things pertaining or relative to excrement and dirtiness). The use of this term depends on the context of the sentence.

Eschatological/scatological elements find a fair representative in the themes of Kozér’s poems, since he accounts for both definitions: that of the materialistic and that

²⁸⁰ Interview by José Homero: “Entrevista a José Kozér.” *La voracidad grafómana*, (2002) 86.

of the spiritual. The very materialistic part is embedded in various forms of his poetry and awakes ideas of how the excretions and ugliness up make an important part of the human body and can be transformed into a new appreciation. For example, scatological senescence, together with body secretions, and nearness to the finitude of human life come in a few verses adorned with singular qualifying adjectives, in one of the “*Satori*”²⁸¹ series of poems from his book *Tokonoma* (2011), some verses of the fourth stanza of the poem, read:

Satori

*Hui-neng, setenta años, apoyado a su báculo labrado
del asa a la contera
por mano propia en
madera de cornejo, se
queda en pie un largo
rato vaciándose de la
hojarasca de la
reproducción: . . .*

*Hui-neng se sosiega,
sosegado especula
sobre la base del
sosiego, pasos a
dar para alcanzarlo,
sobretudo sostenerlo,
y sostenido ver vaciarse
cercano a la plenitud
del Vacío, riñones,
recto, glándulas
salivares, las cerebrales
circunvoluciones.*

²⁸¹ *Tokonoma*, (2011) 81-2.

Translation

Hui-neng, seventy years old, leaning in his carved staff
from top to end
by his own hand
in dogwood timber,
stands for some time,
releasing himself from the
fallen dead leaves of
reproduction . . .
Hui-neng rests in calm,
calmly he speculates on the
grounds of calmness,
steps to take to reach it,
above all to sustain
it, and once sustained
to see it release itself,
near the plenitude
of the Void, kidneys,
rectum, salivary
glands, the brain,
circumvolutions.

In “*Concentración de Chang Hsu*,”²⁸² from the same book, the scatological element shows in the very first verse:

*El acto de la defecación implica al sistema
respiratorio, incumbe
todos los pormenores
del organismo.*

Translation

The act of defecating implies the respiratory system,
it compromises
all the subtle parts
of the human body.

²⁸² Ibid (13).

The verses of the first poem present evident elements of scatological senescence beginning with the age (70 years old) of the protagonist, Chinese Emperor and Patriarch Hui-neng, his walking stick, the slow steps, and the effort an aging man makes to eliminate the body waste and secretions. Similarly, Francisco de Quevedo (1580–1645), the traditional Golden Age Baroque poet, writes embracing the scatological element in a sort of parodist style. A well-known sonnet, where each of its four parts represents the four living states of a human being: childhood or infancy, adolescence, adulthood, and senescence mixed with scatological elements pertaining to each state. The first quartet shows scatological elements referring to elimination: tears, stools, diseases, and phlegm:

Soneto Bl. 535

*La vida empieza en lágrimas y caca
Luego viene la mu, con mama y coco
Síguense las viruelas, baba y moco,
Y luego llega el trompo y la matraca*

*En creciendo, la amiga y la sonsaca:
Con ella embiste el apetito loco;
En subiendo a mancebo, todo es poco
Y después la intención peca en bellaca*

*Llega a ser hombre, y todo lo trabuca;
Soltero sigue toda perendeca;
Casado se convierte en mala cuca.*

*Viejo encanece, arrugase y se seca;
Llega la muerte, y todo lo bazuca,
Y lo que deja paga, y lo que peca.*

Translation

Life begins with tears and turds.
Then come gurgles, mamas, and the bugaboo
Followed by the smallpox, drivel, and snoot
then the spinning top, and a noisy can rattle.

Growing up he gets a girlfriend to seduce
with her he gluts his crazy appetite.
Growing into a young man he feels his words are trite
and every declaration a mere ruse.

As a real man, he is a hopeless pest,
a bachelor chasing every hooker in
the street. Married he's cuckold in his nest.

As an old man he gets gray hair, wrinkles, dries up,
Death arrives upturning all,
for gurgles, girlfriends, and each groaning sin.

The spiritual questions of finitude are present in this poem of what Marie Roig wrote: "*Lo escatológico en la poesía burlesca de Quevedo está presente, pero no solo para hacer reír . . . tiene un carácter simbólico . . . sirve para desvelar el ser bajo/detrás las apariencias engañosas.*"²⁸³ ("Scatology in Quevedo's parodical poetry is present, but it is not only to make people laugh . . . it has a symbological goal, it serves to reveal the being under/behind deceiving appearances"). The study of the sonnet Bl 535 shows, in effect, that it is possible to find there expressed in other words, themes (such as the human condition) that belong in fact to metaphysical poetry, and the scatological content passes from its concrete burlesque sense to a more abstract series of notions more concerned with eschatology. Kozer sees, observes, and writes about similar conditions in several of his poems, especially when depicting himself as a human and the human condition he shares with all human beings. His human condition and appearance is largely utilized in the autobiographical theme of his books. A couple of examples show in his book *Et mutabile* (2010), whereas Adolfo Castañón explains Kozer plays two

²⁸³ In Marie Roig "*Escatología y Filosofía de Quevedo,*" (2007) 65.

sides;

*. . . de un lado cortejando a las damas de compañía de la muerte, a Doña Enfermedad, y a Doña Pobreza, a la Tía Angustias, y sus sobrinas Miserias; del otro brocado y el estofado, los tesoros y caudales de la lengua, las palabras del museo y las del arrabal . . .*²⁸⁴

Translation

. . . on one side, he escorts the ladies in waiting of death, Ms. Disease, Ms. Poverty, Aunt Anguish and her nieces Misses Miseries; and, on the other side lace and stew, playing with the treasures and the flow of language, the words of the museum and those of the slums . . .

In his book *Trazas del Lirondo* (2006), the title of his lyric self-portrait “*Autorretrato*,” (*Self-Portrait*) repeats various poems of his books; in *Nulla Diez Sine Linea* (2015), one of his most recent works, fifteen poems have that title. In this book, the last poetic section “*JK, 75 Años, A Su Mesa de Trabajo*,” (“JK, 75 Years at his Work’s Desk”), contains thirty-one poems that begin with “*JK, 75 Años . . .*” all are self-referential poems. Obviously, the works of Kozler include some Baroque elements that contend anachronically with those of Post-Millennium praxis, but both survive without conflict. However, given the existence of scatological features in Kozler’s poems, and some literary critics’ opinions about associating them with “schizophrenic language,” it is necessary to clearly elucidate the facts.

John Ensslin “offers a small list of terms with the idea or precaution of not to confuse schizophrenic speech with poetic language,”²⁸⁵ since a special speech is developed in the diversity of elements that frame poetry. One of the points in Ensslin’s

²⁸⁴ “Adolfo Castañón “*José Kozler: El jardinero de Babel*,” *América: Sintaxis*, (2009) 247.

²⁸⁵ See John Ensslin’s “Schizophrenic Writing,” *The L=A=N-G-U=A=G=E Book*, (1984) 98-9.

list defines “Automatic Speech or Scatter Talk,” as long rambling spontaneous monologues, often with little apparent connection or provocation. The quality of language of “scatter talk,” is often obsessive, also referred to as Self-Generating Language, where “the speaker is almost just a vessel for it.” Still, “Coprolalia” is scattertalk marked by an obsessive flow of scatological . . . language.”²⁸⁶ Kozer develops some of this “Self-Generating Language,” as seen in previous poems. In verses 6–16 (8th Stanza) of his poem “*Satori*”²⁸⁷ he writes:

Satori

*Mi mujer orina
(despatarrada) se
pone la camiseta
olivo, desteñida, y
yo la conmino a
que se atreva a
mear de pie. De
pie, de pie, a ver.
Estruendo.*

Translation

My wife urinates
[with wide-open legs]
she puts on the olive
discolored T shirt, and
I challenge her to
dare and piss standing up.
Stand up, stand up, let’s see.
Resound.

²⁸⁶ Ibid.

²⁸⁷ *Tokonoma*, (2014) 98-101.

However, Kozer's poems are far from being "automatic speech" or "automatic talk," neither "coprolalia." The texts of his poems can be considered without doubt, as a walking and/or almost running journey from the Spanish Golden Age Baroque to the Post-Millennium Language Poetry Era. Here, some American and Latin-American writers find a point of convergence in the diversity of occurrences, relevant topics, special strategies, and in the spirit of times.

Identity, Diaspora, and Exile

The richness and abundance of Kozer's themes adds to the eschatological/scatological perspective, identity, exile, national origin, diaspora, as well as love, and all these, fill the texts of Kozer's poetry. He affirms, "*Yo soy cubano, yo me hago judío. Nazco cubano y luego reconozco que soy también, simultáneamente, judío*" (I am Cuban, I make myself a Jew. I was born a Cuban and then, I admit that I am also simultaneously a Jew). Kozer is Cuban in terms of language, an Eastern European Jewish in his tradition, and an American in his daily experience.²⁸⁸ These statements tell a story of voluntary diaspora and exile in a country that hosted him upon his arrival and has witnessed his growth and development as a writer until the present time. Still Cuba remains in his mind, reflections of Cuba, as an island, the streets and places where he roamed, played, studied, and lived are depicted constantly, and bring evocative nostalgia to his works. As he clearly and repetitively stated, he is a Cuban-born

²⁸⁸ In "Kozer Genealógico y Migratorio: El origen," *La voracidad grafómana*, (2002) 31-2.

descendant of Jewish and Polish ancestry, with studies in the United States, and an American nationality. When being asked for his “poetic identity,” he responds,

El poeta moderno, está abierto a todas las posibilidades y estando abierto a todas las posibilidades tiene que acoger todas sus identidades. Yo no tengo una identidad exclusiva ni excluidora. Yo no me identifico con nada ni con nadie por encima de otros. No me identifico con una nación, religión, con un lenguaje, con una poesía, o con una poética que se considere más importante, y mucho menos superior. Me identifico con la totalidad, día a día, de esas posibilidades, integrándose, entreverándose, luchando, pugnado una con la otra hasta derivar en el texto, en un texto que tiene su contexto múltiple.²⁸⁹

Translation

The modern poet is open to every possibility and being open to all possibilities he must accept all his identities. I do not have an exclusive nor excluding identity. I do not identify (myself) with nothing and nobody over others. I do not identify myself with a nation, religion, with a language, with poetry, or with poetics that consider themselves more important, and much less superior. I identify myself with the totality, day by day, of those possibilities, integrating, intermingling, fighting, struggling one with the other until they derivate in the text, in a text that has multiple context.

Kozer does confess his gratitude to the United States, the country that has been his home for the last fifty-three years and remains to be his home and an important part of his identity, which is in search of an inclusive totality. Nonetheless, an interesting idea about exiles needs to be considered in that, the older they were when they left Cuba, the more “Cuban” they had become. For younger members of the one-and-a-half generation, their American part represents the greater part of their lives, as the years in the United States have lengthened into lives lived outside of Cuba. . . “As exiles, Cuban American

²⁸⁹ Entrevista a José Kozer. Félix García & Osiris Mosquera. *Trastierros*. <http://transtierros.blogspot.com/search/label/JOSÉ%20KOZER>. 30 September 2014.

artists are possessed with multiple identities as insiders and outsiders on either side of the hyphen.”²⁹⁰

The fact that exiles arrived in the U.S. at different ages creates a platform of different perceptions and appreciations of their own cultural heritage. Despite his claims of various identities (to be objective) in the literary field, politically speaking, Kozer can be considered a Cuban American writer, Cuban by birth and American by naturalization. As a *poetic artist*, his ideal embraces “multiple levels of negotiating his identity”²⁹¹ As a writer of Post-Millennium Language Poetry, or difficult poetry (inclusive of the Neobaroque), Kozer’s works and writings come as a result of what James Clifford, social researcher, calls “traveling cultures.” That likewise exemplifies the ironic reversals of social function and meaning that occur with the displacement of cultures from their origins. Clifford affirms that, “such cultures of displacement and transplantation are often inseparable from specific often violent histories of economic, political, and cultural interaction, histories that generate, what might be called ‘discrepant cosmopolitanisms.’”²⁹² This situation has doubled in Kozer’s case, since the Jewish and Cuban cultures have been frequently known as moving communities, moving, at times, “in the sense of being rootless, of living between worlds, between a lost past and a non-integrated present,” which “is perhaps the most fitting metaphor on

²⁹⁰ Bosch, F.M. Lynette. “The Artists.” *Identity, Memory and Diaspora: Voices of Cuban-American Artists, Writers, and Philosophers*, (2008) 4-6.

²⁹¹ Ibid.

²⁹² James Clifford “Traveling Cultures” in *Cultural Studies*, (1992) 96-112.

this (post)modern condition.”²⁹³ This has been noted by various researchers, especially Gustavo Pérez Firmat, who affirms that Kozler writes from the United States “towards” Cuba, in the following quote:

Although his writings make clear that he is a Cuban-Jewish exile, it says little about the country he has lived in most of his life. Like other exiled writers, Kozler tends not to write about the world that surrounds him, but about the one he has left. His poetry is a shield against exile; and the exclusive use of Spanish in most of his works—a Spanish so rich, capacious and cosmopolitan that perhaps only an exile could have written it—is a part of his effort to build a verbal edifice that will isolate the poet from the realities of exile . . . Kozler’s poetry is loquacious about Cuba, but strangely silent about the United States.²⁹⁴

The last lines of this citation seem a challenge for the poet, who willingly declares:

*En el exilio cubano, por ejemplo, y ello me resulta particularmente doloroso, se vive todavía demagógicamente, se vive desde el revés de: Cuba sí, yanquis no, revés que por así decir podría ser ese, yanquis sí, rusos no o cualquiera otra fórmula de pacotilla que la conveniencia personal quiera inventar. Y, como se sabe . . . No soy nacionalista en el sentido de una ideología, no lo soy en función institucional. Amo a mi país, es decir, lo critico, lo zarandeo, procuro entenderlo.*²⁹⁵

Translation

Cuban exile for example and, for me is particularly painful, it’s being lived yet demagogically, life is lived from the inside out: Cuba yes, Yankees no, inside out that could be Yankees yes, Russians no, or any other trash formula of the moment that personal convenience may wish to create. And, as it is well known . . . I am not a nationalist in the sense of an ideology, or in the sense of an institutional function. I love my country, I mean, I criticize it, I swing it, and I just try to understand it.

²⁹³ Ian Chambers in *Migrancy, Culture & Identity*, (1994) 27.

²⁹⁴ Here Gustavo Pérez Firmat wonders about the reasons Kozler does not write about the United States in *Life on the Hyphen: The Cuban American Way*, (2012) 147-8.

²⁹⁵ See “Signos del destierro: Entrevista,” *La voracidad gráfomana*, (2002) 91-92.

It is true that Kozer's books hardly reflect any traces of his life in New York; few poems represent the city. I recall his poem, "*Uno de los modos de resarcir las formas*"²⁹⁶ ("One way to retribute the forms"), he writes, */Amago, la nevisca me contrae/. /Estas calles opto por contraerme en el cuadrante tercera/ fase, volver/. /I feint the snowfall shrinks me/. /These streets I choose to shrink in the quadrant third/ /phase, return/. The reaction of the speaker to the cold weather of the city is to shrink, or reduce. This is understandable, since he arrived from Cuba, a Caribbean island, to NYC where winters are full of snow and wind, where the temperature at times is below zero. Pieces of New York exist in few of his poems frequently crossed/intermingled with Cuban memories, and poems about love.*

Non-materialistic themes in this author's poems, which transcend the senses, involve psychological aspects in feelings caused by exile, diaspora, the brevity of life, the irreversibility of the human condition: birth, identity, suffering, aging, death, and the different facets of love. In world poetry, the theme and theory of love has been constantly present, beginning with Plato, and the Greek tradition in the *Symposium*, which was described in the voices of its various characters: *Phaedrus*, *Pausanias*, *Eryximachus*, *Aristophanes*, *Aristodemus*, etc.; and in Aristotle (*Nichomachean Ethics*), also in Plotinus and the revival of neo-Platonism, and very especially in the Renaissance with the Dante Alighieri (1265–1341), Francesco Petrarca (130–1374) and Giovanni Bocaccio (1313–1375).

²⁹⁶ J. Kozer in *Carece de Causa*, (1988) 146.

Lydia Amir, asserts that Plato's influence expanded beyond the courtly love of the Middle-Ages, the Romanticism of the 19th century," and that "important characteristics of religious love, and even many Freudian ideas are rooted in his theory of love."²⁹⁷ Amir does not mention the Golden Age and the Baroque that developed approximately from 1469–1700; where love was exalted to the pinnacle, by writers, painters, architects, and musicians who filled the times and spaces with their experiences in diverse types of love. From Spanish writers Garcilaso de la Vega (1503–1536), Juan Boscán (1495–1542) Luis de Góngora (1561–1627), Francisco de Quevedo (1580–1645), to British William Shakespeare (1564–1616), to the Novo Barroco of Ibero America, writers such as Sr. Juana Inés de la Cruz (1651–1695), Juan Espinoza Medrano (1629–1688), and several others (who wrote about love of/to God, and human love), to the 20th and 21st centuries, love has maintained a special attention in the literary and poetic field. As a Post-Millennium writer, Kozler admits it is not easy to write about love in the present times. His idea and appreciation of this inevitable human feeling demands other elements of his verbal idiolect. He expresses his ideas on how to write about love in the 21st century:

*En el siglo XX como escribir del amor sino mediante la ironía, incluso la procacidad. A esa gorda que amo solo le puedo hablar no declamatoriamente, solo le puedo cantar sin elocuencia; es decir, ironizando, arrogándome ironía que empañe la retórica trillada del amor. Corín Tellado y los culebrones televisivos van en serio; los poetas han de bromear el amor, jugarlo, y solo así, renutrirlo de savia verdadera. No te puedes tomar en serio tu amor.*²⁹⁸

²⁹⁷ Lydia Amir in "Plato's Theory of Love: Rationality as Passion." *Practical Philosophy*, (2001) 1.

²⁹⁸ J. Homero "Entrevista a José Kozler" in *La voracidad gráfomana*, (2002) 85.

Translation

How to write about love in the 20th century, but only through irony, including obscenity. To that fatso that I love I can talk only without declamation, I can only sing without eloquence; I mean ironically, arrogating myself irony that may blur the well-known rhetoric of love. Corín Tellado and the TV soap operas are serious; poets must joke with love, play with it, and only in that way, re-nourish of its true meaning. You can't take your love seriously).

This response given during the 20th century includes the 21st century, as well.

Kozer Man-Poet sings to diverse types of love: physical and abstract love; family and friendly love; lost and found love. He writes about love in a special and unique manner, blending language, socio-cultural, and geographical elements; when writing about love Kozer is transformed into an extraordinary lover. One of his poems about lost love shows irony and sarcasm combined with pain, sorrow, and powerful symbolism. The poem belongs to the beginning steps of the author's career, and it contrasts with his most recent works. The title of the poem is, "*Queda, muchacha, de nuestro gran amor*"²⁹⁹ (Remains, Girl, of Our Great Love).

The poem is in his book *Partículas en expansión* (2014), an anthology of some of Kozer's poems and short verses taken from several of his poems. It was compiled by Arturo Fontaine, and published in Santiago de Chile to honor Kozer's works during the reception of the Award, *Premio Iberoamericano de Poesía Pablo Neruda, 2013*. The poem was first published in his book, *Este juicio de números y letras* (1973); then, with the shorter title "*De nuestro gran amor,*" in *El gran libro de América judía*,³⁰⁰ and later

²⁹⁹ See J. Kozer *Partículas en expansión*, (2014) 98-9.

³⁰⁰ In Isaac Goldemberg *El gran libro de América Judía*, (1998) 683.

included in the most recent *Partículas en expansión*.³⁰¹ It is a sad poem that sings to a lost or never understood love. The title and first stanza reads:

Queda, muchacha, de nuestro gran amor
Queda, muchacha, de nuestro gran amor,
unas conchas de mar tiradas en un plato,
el lavadero lleno de ropa sucia,
un paquete de mentas para la acidez
a medio consumir,
virar el mes de abril a mayo.

Translation

Remains, girl, of our great love
Remains, girl, of our great love,
some seashells thrown on a plate,
the laundry sink full of dirty clothes,
a pack of acid relief mints
 half full
to turn the month of April to May.

The opening verses of the first part begin with a feeling of loss and nostalgia. The term */muchacha/* (girl), takes an ambiguous and unfavorable tone and mood, together with the expression “great love;” meaning love existed, but is no longer there.

³⁰¹ J. Kozar *Partículas en expansión*, (2014) 98.

Irony is shown in the adjective /great/. Powerful symbolism follows in the seashells thrown in a plate, since popular belief, in Caribbean cultures, generally takes this as a superstitious sign of bad luck. Moreover the “laundry sink full of dirty clothes” reminds one of a Spanish popular proverb when difficulties between married couples occur, “*La ropa sucia se lava en casa,*” (Dirty clothes should be washed at home) meaning that misunderstandings and/or problems should be aired and/or resolved at home. In this case, the difficulties had piled up high without resolution.

A similar figurative image brings the acid relief mints, which have been half consumed; this new fact allows the lyric subject to express his discontent and bitterness. The following eleven verses bring deeper nostalgia to the lyric subject, who hears the feeble voice of a child, a little girl (who is just beginning to read and write), who is apparently the speaker’s daughter. The melancholic memory of the child’s first insufficient reading provokes a painful feeling of sorrow and longing for her presence. Parental love and the inaccessibility of reaching the loved person forces the lyric subject to acknowledge and blame his own arrogance for the situation. Similarly, he accepts his guilt, fear to bend, and/or yield his will on behalf of an irregular love relationship that condemns the couple into oblivion:

*Queda también la incipiente voz de
mi hija,

sus primeras letras en un cuaderno
Minerva,

y una primera lectura insuficiente de
palabras rimadas,

brutales de ausencia.*

*Mi altivez de Nilo grande dejó de verte
en la cocina,*

*mi terror a borrarme se olvidó de caminar
contigo.*

Translation

Remains also the incipient voice of
my daughter,

her first letters in a Minerva
notebook,

and a first deficient reading of
rhyming words

filled with brutal absence.

my arrogance of great Nile stopped seeing you
in the kitchen,

my terror to erase myself forgot to walk
with you.

The path of disillusion reveals that a non-compatible couple relationship can escalate to the point of causing physical harm. An imminent desire for time to pass closes the first sextet. The poem continues and ends with seven additional verses describing how the lyric subject perceives his personality and that of his partner:

*Con un año completo de retraso yo te
escribo este poema,*

*Tu eres un espejo numeroso de muchacha
que pasó por casa,*

*Yo soy un hombre brumoso y breve
fregando los
cacharros*

Translation

With a full year behind, I write you
this poem,

You are a numerous mirror of girl
that passed through the house,

I am a foggy, brief man
washing
the dishes.

The speaker sees the woman as the temporary reflection of other girls and affirms his own personality by attributing himself foggy (blurry), brief, and domestic angles. Besides, existing love: */philia/*, */philos/*, */philein/*,³⁰² for his daughter is not expressed but implied in the poem. A strong sense of loss, impotence, and frustration linked in cultural traditions remain as main themes of the poem. Broken family ties came as a result of this situation. The noun */muchacha/ /girl/*, attributed to one of the main characters, shows a disdainful connotation, and it is repeated three times, in the title and in the first, and twenty-first verses. This naming seems to call attention to the age and/or lack of maturity of the */muchacha/* (woman) not to the daughter.

In total contrast, “*Cono de luz*” (Cone of Light), a poem read by Kozer during an interview with Cristián Warken (celebrating the reception of the *2013 Ibero American Award Pablo Neruda*) in Santiago de Chile, brings the theme of true/everlasting/found love (totally opposite to temporary). Shaded with *ekphrasis* and intertextuality, the approach of the theme in mood, tone, attitude, lexicon, and images reveals hope, trust,

³⁰² Philo, Philia, Philein. Love, to love. Brotherly love, friendship, affection.

affection, and devotion. The verses are soft and longer than the previous, introducing positive terminology and beautiful imagery. It begins with an epigraph, taken from the fifth verse-line of the poem “Ballatetta,”³⁰³ by Ezra Pound (1885–1972). Some verses of the poem capture a physical vision of poetry (itself) in the voice and figure of Guadalupe, Kozer’s second wife. The verse lines read,

Cono de luz

Who has my heart in jurisdiction.

*Canta Guadalupe, hasta hacer torcer el rumbo de los ánades
Que nos devuelvan al sur.*

*A izquierda y derecha canta a la brisa
en la hierba, en los juncos y jarcias
en las trombas del mar.*

Translation

Sing Guadalupe, until you make turn the route of the mallards
to return us to the south
to the left and right sing to the breeze
o’er the grass, in the reeds and riggings
on the waterspouts of the sea.

³⁰³“Ballatetta,” is a poem by Ezra Pound, from which Kozer extracted the fifth verse (bold in italics here) to use it as an epigraph of his own poem “Cono de luz” (*Cone of Light*). Pound’s poem “Ballatetta” is transcribed below, from his *Collected Early Poems of Ezra Pound*, (1976) 147.

The light became her grace and dwelt among
Blind eyes and shadows that are formed as men;
Lo, how the light doth melt us into song:

The broken sunlight for a helm she beareth
Who has my heart in jurisdiction
In wild-wood never fawn nor fallow fareth.
So silent light; no gossamer is spun
So delicate as she is, when the sun
Drives the clear emeralds from the bended grasses
Lest they should parch too swiftly, where she passes.

The voice of Guadalupe sounds and exerts an enchanting power over beasts (mallards), and nature (wind, breeze, grass, reeds, waterspout, and the sea). Music, as a specific element, makes it difficult to escape from the reminiscence of Homer's *Odyssey*. The irresistibility of the *Sirens Songs*, and the psychological features add richness to the poem. The chromatism, the affectionate mood and tone, the tenderness of the verses, and the Spanish rhyming syllables: /umbras/ /umbra/ umbre/, in the terms, /relumbras/ (*glow*), /penumbra/ (*half-darkness*), and /lumbre/ (flame) re-sound in a mock sound, like /hombres/ (*men*), /hembra/ (*female*), and /hombre/ (*man*). The following stanza finds the lyric subject observing a work of art, as he talks to Guadalupe:

*Siéntate a mi lado y canta y tuércete
un poco que me gusta mirarte
cada vez que relumbras en la
penumbra unos instantes cercada
por la lumbre de una vela encendida
en un cuadro que bien conocemos
de Georges de La Tour*

Translation

Sit by my side and sing and twist yourself
a little that I love to look at you
each time you glow in the

half-darkness for a few instants surrounded
by the flame of a lighted candle
in a painting, we both know so well
by Georges de La Tour...

Aside from love, in a positive sense, a new metaphysical theme merges, that of the soul of man intermingled in ekphrastic visions. The poem paints with words

a portrait of Guadalupe, especially when the lyric subject mimics and alludes—by positional comparison—to four luminous paintings by French artist Georges de La Tour (1593–1652), well known for his religious works in chiaroscuro. All four paintings represent the biblical character of Mary Magdalene sitting down and looking at the flame of a candle. De La Tour dated only two of the paintings; the others might have been completed around the same time. In this researcher’s appreciation, Kozer refers to *The Penitent Magdalene* (1638–43); however, it can also be ascribed to the *Magdalene with the Smoking Flame* (1640). Carl Jung, in writing about the anima, the feminine, and marriage ascertains that, “Every man carries within him the eternal image of woman—not the image of this or that particular woman—but the definitive feminine image.”³⁰⁴ An interesting point is that de La Tour died in 1652, at the age of sixty-one; *The Penitent Magdalene* was painted in his late forties or middle fifties, during a time of “mid-life crisis” for many men. This is the age when, according to Jung, it is essential to develop the feminine side of consciousness, the anima. The anima is intimately connected with the spiritual journey that a man must undertake:

The male’s internal image of the feminine ranges from the sensuous and exotic to the divine. Since the anima is a personification of the male’s unconscious, it is her image that men regularly project onto the women in their lives . . . The feminine in man not only excites him but acts as soul guide of his inner journey.”³⁰⁵

³⁰⁴ In, *The Collected Works of C.G. Jung: The Development of Personality*, (1981) 338.

³⁰⁵ Nancy Qualls-Corbett in *The Sacred Prostitute: Eternal Aspect of the Feminine*, (1988) 90.

Coincidentally, *Ánima* is the name of the book where this poem is inserted, and whose entry in the *Oxford English Dictionary* (OED), defines it as “the part of the psyche, that is directed inward, and is in touch with the subconscious.” The dictionary of the *Real Academia Española* (RAE) cites among various definitions of /ánima/ as “the soul of man;” and/or “the soul of man suffering in purgatory before entering heaven.” Jungian research sees *anima* as the feminine archetype of man, and to a kind of guiding entity in the journey of life. Much as Beatrice seems to have acted as Dante’s *anima*, so it can be surmised that Mary Magdalene, on an unconscious level, could represent the painter’s *anima*.³⁰⁶ In “Cone of Light,” the feminine character, Guadalupe may be perceived as Kozer’s *anima*.

The salience of the allusion rests in the fact that Kozer chose to mention Georges de La Tour’s painting among other artists who have represented Mary Magdalene in the past, famous artists like: Sandro Botticelli (1445–1510), Michelangelo Caravaggio (1571–1610), Doménikus Theotokópoulos “El Greco” (1541–1614), Tiziano Vecelli (1490–1576), and others. From all of them, only *The Penitent Magdalene* (1598), and *The Penitent St. Mary Magdalene*, by Domenico Tintoretto (1560-1635) show a resemblance to de La Tour’s painting, especially in the chiaroscuro and in the character. Yet additional elements in de La Tour’s painting make it coincide with Kozer’s poem: 1) the semi-darkness; 2) the candle; 3) the glow of the candle; and, 4) the posture of the

³⁰⁶ Jessica Underwood “Soulful Anima: The Penitent Magdalene.” <http://ewp.cas.nyu.edu/docs/IO/37493/underwoodsoulful10.pdf>. 5 May 2015.

feminine character. In the vastness of Kozer's works, the ekphrastic element with all its characteristics makes this poem a prototype of the true love topic.

The wide variety of themes that frame Kozer's works frequently match some of those employed in the traditional and non-traditional (Baroque, Neobaroque, Avant-Garde, and Post-Millennium Language Poetry) styles of writing. The author constantly finds original ways of describing, exposing, coloring, and introducing novelty to his poems. So far, this has been observed in connection with themes of identity, Cuban-Jewish ancestry, metaphysical, physical and spiritual approaches, together with an increasing Asian influence (particularly Chinese and Japanese cultural stories and legends). In addition to the original themes/topics, it is important to mention the multiplicity of techniques and strategies employed by Kozer in his aim to deliver his works the best he can. They take alternate, perpendicular, and curvy routes; therefore, Kozer suggests undivided attention on the readers' side to experience successful reading, visualization, and understanding of his works, this suggestion is undoubtedly positive.

Multiple Techniques and Strategic Approaches

The *Kozerian* poetic corpus holds and plays with a large diversity of techniques and mediums from several forms and codes. It combines literature, art and the lyrical with music, painting, sculpture, architecture, and digital media (interviews, poetry readings on You Tube, Facebook, and on public and private websites). Kozer's poems show images and texts artistically crafted within linguistic and lyrical strategies. Similar to the previously studied themes, the techniques bear similarities with those of the 17th

century Golden Age Baroque poetry, beginning with metaphorical expressions, opposition and contradiction, wit, order subversion, and metaphor.

The very innovative figure, metaphor, is found in the works of Baroque writers Luis de Góngora, Baltazar Gracián in Spain, and other writers in European countries. Undermined by excessive use in Classic Renaissance, metaphor (like ‘her lips are roses’) transforms in the hands of the Baroque poet, who “restored the power of metaphor by compounding it, or by turning it back on itself in a *metaphorization* of metaphor, or what Severo Sarduy has referred to as metaphor raised to the second power.”³⁰⁷ And, “In the Postmodern era, cities are defined by traffic, endless sprawl, and overlapping and intersecting cultures. International cities like London, Madrid, New York, and Los Angeles, especially display these qualities;” therefore, counting on that analogy “many 21st century poets create verse that matches the frenetic pace and cultural diversity of our era.”³⁰⁸ They employ several mediums and the most sophisticated Post-Millennium devices to upgrade and deliver their works, be it computers, video, sound effects, or interviews on YouTube and other private pages.

As a Post-Millennium writer, Kozer includes every detail in metaphorical and non-metaphorical evolution of form and content. A sample of a complex conceptual metaphor appears in the first line-verses of the last stanza of “*Últimos días de Agosto*,” (Last Days of August); it reads: */El Emperador (madeja, febril) apenas Rey de Reyes se ha sentado/* (The Emperor (feverish, hank) barely King of Kings has sat down . . .). The

³⁰⁷ Crystal Chemris: *Góngora’s Soledades and the Problem of Modernity*, (2008) 24-5.

³⁰⁸ See Michael Sonksen, “Poetry of Collision: José Kozer and Victoria Chang,” *KCET*. <https://www.kcet.org/history-society/poetry-of-collision-jose-kozer-and-victoria-chang>. 8 November, 2013.

verses challenge the concept of an Emperor with an unusual comparison (no simile) in three dissimilar grammatical terms: /skein/, a noun; /feverish/, an adjective; and /barely/ an adverb, followed by “King of Kings,” an expression typically attributed to monarchs. Specifically in Christian biblical texts, the above expression is used to address God the Father in Timothy 6:15; and twice to Lord Jesus Christ in the Apocalypse or Book of Revelation 17:14, and 19:16.

The metaphorical message is powerful; the adverb /apenas/ (barely) diminishes the power of the phrase, together with the action of sitting. Metaphor and metonymy in syntactical subterfuges abound in Kozer’s poems, and they are consistent with the idea of multiplicity in the techniques he employs and the phrases that evoke the referents.

At times, it seems he avoids the use of simile and metaphorical terms; nonetheless the careful reader will identify them everywhere. Other times, metaphors can be clearly seen in several works. In one of his poems “*Fábula: Pide (con pensamiento llano)*”³⁰⁹ (Fable: Ask with Plain Thought), from his book *Para que no imagines* (So, You Don’t Imagine), verses 15 through 18 of the second stanza, the speaker says: /tisana de boldo, el/ /boldo buche dorado/ /de agua con sabor a/ /manzana (regüeldo)/, in translation, it is: /Boldo tea, the/ /boldo golden shot/ /of water with apple flavor (burp)/. Metonymical associations, as well, reflect interesting figurative language in the eighth verse of the third stanza, and verses 32-42 of the fourth stanza, in the poem “*De la extensión: Al rebasar el recodo del camino una vaca de espaldas espanta un hato de cocuyos*”³¹⁰

³⁰⁹ “Fábula: Pide (con pensamiento llano),” *Para que no imagines*, (2014) 105.

(DLEARERDCUVDEEUHDC), terms have been richly applied, some of the resulting verses read:

*Una pradera: clemátides; y hasta donde la vista alcanza verbena
Munificence: reiniciamos el regreso. Guadalupe
cantando las visiones de David al laúd; yo, inmerso
en Guadalupe (laúd) no he sido capaz hasta la fecha
de hacer mayor silencio. Por un instante, y sólo por
un instante, nos dimos vuelta (Guadalupe de yedra;
yo revestido de yagua): reímos (sin consternación) al
ver germinar la guata (los muelles que traspasaron el
estampado de la desteñida tela del sofá) flora (priapo)
cornucopia (y para nuestra tranquilidad) el cuarto
caballo (sin jinete) (nos santiguamos) a todo galope
(en dirección contraria).*

Translation

A prairie: clematis: and all throughout the reach of the sight verbena...
Munificence: we restart the return. Guadalupe
singing the visions of David with the lute; me, immersed
in Guadalupe (lute) I have not been able, to this date
of making a bigger silence. For an instant, y only for
and instant, we turned (Guadalupe dressed up in ivy;
me, in royal palm): we laugh (no consternation) at
seeing the padding coming out (the springs that trespass
the print of the sofa's fabric) flora (priapus)
cornucopious (and for our peace of mind) the fourth
horse (with no rider) (we make the sign of the cross) at full gallop
(in the opposite direction).

Images, culture, symbolism, together with physical and metaphysical elements
combine in metonymical expressions. The lexical units described below are brief;
however, most terms in the verses contain strong meaning, symbolism, cultural charge,
spirituality, religious quotes, and color:

³¹⁰ Verses 8, 32–42, respectively of the total verses in the poem “De la extensión: Al rebasar el recodo del camino una vaca de espaldas espanta un hato de cocuyos” (*From the extension: At the edge of the road a cow from her back*), from his book *En Feldafing las cornejas*, (2007) 44–45.

1. Cornucopia: a) A container shaped like a horn filled with fruits and flowers; and, b) Abundance or a great amount or source of something;
2. Tranquilidad (*tranquility*): a) State of repose, b) Calmness;
3. Caballo (*horse*) symbolic meaning of force: a) *the fourth horse*, pretends to make a veiled reference to the “fourth horse” described in the last book of the New Testament of the Bible or the Book of Revelation of Jesus Christ to Saint John the Evangelist (6:1-8); Sin jinete (*No rider*); since the last horseman of the Apocalypse is Death, the absence of the rider mystifies the scene;
4. Priapus, allusion to the god of fertility.
5. Nos santiguamos (*We make the Sign of the cross*); a sign of protection against evil.
6. A todo galope (*at full gallop* the horse runs fast) and,
7. En dirección contraria (*in opposite direction*).

DLEARERDCUVDEEUHDC is is a narrative poem; in the text, the full poem sets a special scene that deserves to be described; it seems like part of a theatrical sketch or film rehearsing: The protagonist and Guadalupe had just ended a loving encounter; as they walk along together, she sings and plays the lute, he listens very attentively to her playing in absolute silence. The silence breaks suddenly, they begin laughing; then, an unusual event occurs (there are no signs of dreaming). In two brief lines Kozler makes the couple, Guadalupe and the protagonist (perhaps meaning humankind), escape fate and the fatidic forces of Death and Evil. The poet re-designs with figurative language,

the horrendous image of “The Four Horsemen” of the Apocalypse: War, Hunger, Disease, and Death; with opposing terms as it is evidenced:

War ←————→ Tranquility/Repose
Hunger ←————→ Cornucopia/Abundance
Disease ←————→ Health/Sex
Death ←————→ Sign of the Cross/No rider

This research found that all the poems studied and investigated provided serious and fascinating abundance of themes and strategies. The apparent deficiency of them (at simple sight) is obviously non-existent; on the contrary, each of Kozer’s poems opens an innovative library full of topics, which engages the reader in the discovery and uncovering of the poet’s ideas. Taking a linguistic approach, several strategies like *polyglossia*, *heteroglossia*, intertextuality, opposition, and “allusive referentials”³¹¹ intermingle in metaphorical and metonymical verses. Nonetheless, it is worth mentioning that this author’s works are highly marked by seriality and repetition, as additional techniques.

Seriality and Repetition: In a Linguistic Approach

Much has been written about the use of seriality and repetition in the works of José Kozer, who humbly admits: “I begin by making files with different names, when a poem comes to me, I file it in the corresponding folder.” He continues sharing his ideas

³¹¹ Dick Higgins elaborates on the “allusive referential” mentioning standard language and dialectal speech, on “the displacement from the expected over the threshold into the unexpected. “Towards and Allusive Referential 1977” in *Claims for Poetry*, (2004)170–3. I refer also to an “allusive referentiality” in the structural sense of the allusion like a sign in a system of inter-textual action.

and affirms, “I honestly confess, it is very hard for me to give titles to my poems, so I figured it out, this is the best way to keep them organized, the repetition of the title is fine with me, I vary the first line.”³¹² Seriality links entangle poems in older and newer productions of this author’s complex ability to write in Spanish in an English-speaking country. His works appear to be somewhat like a spider-web expanding from the mother nest toward a series of well-knitted threads similar in title but dissimilar in length, form, and content.

This research substantiates seriality and repetition; it provides samples of poems with a repetitive and serial title, and at times terminology within the poem’s text. Therefore, epizeuxis³¹³ and *anadiplosis* are partially applicable in the samples, included in this investigation, which were written during Post-Millennium times, or first decades of the new millennium. Seriality is not a “straightforward matter” in poetry, considering that poems are made for reading and re-reading as many times as readers wish. A feeling and a sense in which every reading begins anew is present. Moreover, there is a sense in which a re-reading presupposes the simultaneous existence of the whole poem within the reader’s consciousness and the existence of different types of repetition that the poetry may allow to persist.

³¹² During an online video interview, Cristián Warnken asks Kozer about the repetitive titles of his books and of his poems. Answers can be found at <http://www.otrocanal.cl/video/jos-kozer-enfrentar-la-poesa-cada-da>. 13 November, 2015.

³¹³ Repetition as a linguistic and rhetorical expression of single words inside the text of the poem. For example, *Anadiplosis*, or what Frederic calls “*répétition lexicale pseudo immediate*,” where a word that ends a syntactic segment is used again to begin the next one. Derek Attridge in *Moving Words: Forms of English Poetry*, (2013) 42.

Repetition in Kozer's works can be classified as "repetition in conjunction with difference,"³¹⁴ since the repeated title subdues to the subtitle, or the first verse of the poem's stanza. This is far from Baudrillard's "serial conditioning,"³¹⁵ but close within a linguistic repetitive approach on the reader's side. The repetition comes with the repetition and seriality of titles and when more than one reading on the side of the reader is clearly observed. This phenomenon can be seen in several books. For instance, in *En Feldafing las Cornejas* (2007), thirteen poems are named "*Ánima*" (not counting the first line). In *JJJJ160* (2008) seven poems are named "*Actividad del azogue*;" five others, "*Acta*." More recent books like *Tokonoma* (2011) present a scheme divided in five sections, totaling forty poems from which more than half of the production (twenty-two) bear the name "*Satori*." One title, "*Retrato de Septuagenario con adolescente*" (Portrait of Septuagenarian with Adolescent), is the only title that is not repeated. Nine of them are titled "*Concentración*" (Concentration); six "*Meditación*" (Meditation); and two "*Contemplación*" (Contemplation).

Still, several other books include repetitive titles and terms. Sixty poems bear the name "*Ánima*" in a book of sixty-four poems with the same title. *Índole* (2012) enfolds thirty works from which twenty-six begin with the verb /Ver/ (*To See*) in the present tense, imperative mode: /Véase . . . / (*See it*) follow by adverbs of sequence, /como/ (*how*) and less frequently with adverbs of quantity, /cuanto/ (*how much*). A special

³¹⁴ Ibid (39).

³¹⁵ Baudrillard wrote about a "serial conditioning" in the themes of competition, personalization and the underlying system of conditioning at work. He asserts that the ideology of competition, which under the sign of freedom was previously the golden rule of production has been transferred entirely to the domain of consumption. Since "in the United States 90 per cent of the population experience no other desire than to possess what others possess." *Jean Baudrillard: Selected Writings*, (2001) 14.

limited edition or Kozer's book *De Rerum Natura* (*Sobre la naturaleza de las cosas*), (*On the Nature of Things*) appeared in 2013. It was published in Sao Paulo, Brazil, and displays seventeen of Kozer's poems in Spanish, with translation into Portuguese by Contador Borges, and visual art designs by Francisco Dos Santos. Here, again fifteen poems have the same title, *De Rerum Natura*; "Acta," is the title of the remaining two.

Originally *De Rerum Natura* is a book-poem written by Roman poet and philosopher Titus Lucretius Carus³¹⁶ (99–55 BC). Kozer's first poem, in his book, has a subtitle, "Dos principios" (Two Principles) where he explains his own version on "the nature of things" with allusions to Lucretius and the translator (from Latin into Spanish) José Marchena Ruiz de Cueto (1768–1821), well known as the "Abate" Marchena (the version Kozer reads), whose contribution, among others, is "una traducción completa del poema de Lucrecio *De Rerum Natura*, en versos sueltos, la única que en tal forma existe en castellano"³¹⁷ (a complete translation of Lucretius's poem *De Rerum Natura*, in single verses, the only one, that exists in Castilian in such style). Kozer copies the title and updates the entire idea of the original poem *De Rerum Natura*, which treats themes on the emancipation of the individual and on the sense of human life. Still, there are other titles whose texts bring a continuity of seriality and repetition, which is probably a fact that repeats in all people's lives. French philosopher Gilles Deleuze (1925–1995), writes:

³¹⁶ Michael McGoodwin in Titus "Lucretius Carus: On the Nature of Things. Summary." http://www.mcgoodwin.net/pages/otherbooks/tlc_rerumnatura.html. 15 September, 2015.

³¹⁷ Marcelino Menéndez y Pelayo, "Introducción," in *Obras Literarias de D. José Marchena* (El Abate Marchena), (1892) xi.

To repeat is to behave in certain manner, but in relation to something unique or singular, which has no equal or equivalent. And, perhaps this repetition at the level of external conduct echoes, for its own part, a more secret vibration, which animates it, a more profound, internal repetition, within the singular.

And,

The repetition of a work of art is like a singularity without concept, and it is not a chance that a poem must be learned by heart. The head is the organ of exchange, but the heart is the amorous organ of repetition. (It is true that repetition also concerns the head, but precisely because it is its terror or paradox).³¹⁸

Other groups of serial poems can be observed in *Para que no imagines* (2014) with a large number of individual poems (with the same title) divided in four parts of the book. Part I contains ten titled, “*Para que no imagines;*” sixty-eight poems are named “*Fábula*”; in Part II it continues with twenty-two titled “*Vidente en casa*” in Part III. Finally, “*Principio de realidad*” is the title of the last six poems. This strategy of repeating titles and turning them into series can be well justified by the poet’s previous declaration, in that the title is repeated, but the first line plays the role of identifying each of the poems. Besides titles and lexicon (terminology), his works exhibit orthographic repetitive components visualized in parenthetical expressions appreciated as the favorite figures of the poet. Thus, repetition and seriality in the linguistic scene are intense in the entire work of this poet, and seem to send a mystifying message than can only be decoded by careful attention and analysis of each of the desired works.

³¹⁸ From Giles Deleuze *Difference and Repetition*, (1994) 1-2.

Anacoluthon and Parallax: A Rhetorical Approach

Kozer's works orient the research towards a more complex rhetorical dimension. In addition to all previously mentioned strategies, the majority of Kozer's poems, with some exceptions in brevity, exhibit similar form, style, and techniques. Some poems seem clearly explainable while others provide enigmatic faces and meanings. Additional rhetorical strategies employed in his works are parallax and anacoluthon. Parallax,³¹⁹ a term frequently used in astronomy, describes the displacement or difference in the apparent position of an object caused by actual change (or difference) of position of the point of observation that provides a new line of sight. In a stricter sense of the term, "astronomers estimate the distance of nearby objects in space by using a method called stellar parallax, or trigonometric parallax."³²⁰

Still, a philosophical perception of parallax within a metaphoric approach exists. The philosophical view is not simply "subjective," due to the fact that the same object, which exists "out there," is seen from two different perspectives, or points of view. Or what it could be personally added by Slavoj Žižek:³²¹

³¹⁹ The second edition of the *Oxford English Dictionary* (1989), states that in the field of Astronomy *parallax* is the apparent displacement, or difference in the apparent position, of an object, caused by actual change (or difference) of position of the point of observation; spec. the angular amount of such displacement or difference of position, being the angle contained between the two straight lines drawn to the object from the two different points of view, and constituting a measure of the distance of the object. In the metaphorical/geometrical view is an apparent change in the direction of an object, caused by a change in observational position that provides a new line of sight. It's also the apparent displacement or difference of position, of an object, as seen from two different stations, or points of view. There are diurnal parallax, lunar parallax, and solar parallax, which are constants in a principle of triangulation for measuring distances. Still, parallax in optical sights: photographic, telescopic, microscopic, air artillery, and several other forms of scoping sights exist.

³²⁰ Jim Lucas in: What is Parallax? <http://www.space.com/30417-parallax.html>. 29 August, 2015.

³²¹ In Slavoj Žižek. *The Parallax View*, (2006) 17.

I, myself am included in the picture constituted by me—it is this reflexive short circuit, this necessary redoubling of myself as standing both outside and inside my picture that bear witness to my “material existence.” Materialism means that the reality I see is never “whole”—not because a large part of it eludes me, but because it contains a stain, “a blind spot,” which indicates my inclusion in it.

Indeed, parallax is another important characteristic of José Kozer’s work; the lyric subject, the speaker, and the man-poet are frequently contained in the blind spot of which Žižek speaks. Verse lines from “*Dos principios*”³²² (“Two Principles”) from his book *De rerum natura*, read:

Dos principios

*De
rerum natura en traducción del Abate
Marchena, hundido
(leo) en mullido
butacón compuesto . . .*

Translation

*De
Rerum Natura in a translation of

Marchena Abbé, buried
(I read) in a fluffy
compounded, large chair . . .*

The inclusion of the writer/speaker in the poem is clearly noted, the subject pronoun “I” is visible in the first person, present indicative of verbs /hundir/ (hundido), and /leer/ (leo). The parallax view shows various points of view in the four lines described above: 1) The first and second lines mention the title of the book written by Lucretius; 2) the translation by Marchena; 3) the writer/speaker; 4) the manner in which he reads . . . sitting deep in a big chair; 5) the fact that he reads a book censored by major

³²² *De Rerum Natura*, (2013) 14.

authorities of its times; 6) the doctrine and teachings of Epicurus,³²³ regarded by Lucretius as the savior of mankind; 7) epicureanism, “a missionary philosophy, aims to give man happiness by making him self-sufficient.”³²⁴

Considering that this is the first stanza of the poem, its vision shows seven different provocative perspectives that dig and search for a better state and place for humankind outside of the established religious institutional rules. The studies of Lucretius in Epicureanism suggest the need for science to get rid of unnecessary fear about death and the gods, it also states that “sensation is the basis of all knowledge,” and “pleasure that leads to pain should be avoided and pain that leads to pleasure should not be avoided.” This can only mean that “pleasure means freedom from pain in the body and trouble in the mind. It states that “not all desires are to be satisfied,” and that “most pleasure is to be obtained by living a simple life.”³²⁵ This type of philosophy was risky during Lucretius and Marchena’s times. The church and its officials created an atmosphere of fear; because of this many people were forced to act according to the laws and regulations prescribed by the church, otherwise punishment in the present and the afterlife was at hand. For their ideas, Lucretius³²⁶ and Marchena³²⁷ were judged as

³²³ Epicurus was a poet philosopher, whose key teachings included: Study science in order to rid yourself of unnecessary fears, especially of the gods and death. Sensation is the basis of all knowledge, body, and trouble in the mind. Not all desires are to be satisfied. Most pleasure is to be obtained by living a simple life

³²⁴ See page 1 of *Titus Lucretius Carus: On the Nature of Things. Summary*,” Vol. by Michael McGoodwin. https://www.mcgoodwin.net/pages/otherbooks/tlc_rerumnatura.html 09 September 2015.

³²⁵ Ibid.

³²⁶ In his poem *De Rerum Natura*, Lucretius’ philosophical approach to Epicureanism became evident, the Roman Inquisition prosecuted him. “Because early Christianity branded Lucretius an enemy of religion, his life and death had to be depicted as appropriately wretched. Thus, according to St. Jerome he was driven mad by a love philter, wrote poetry in his lucid intervals, and died by his own hand leaving his poem to be edited posthumously by Cicero. This (apart from the last detail) is a palpable fabrication. Its portrayal of wretched insanity is implicitly contradicted by

“apostates” by church officials of their times. Kozer reacted to the reading (of *De Rerum Natura*) by writing a book with the same title as the one which was once ostracized by apostasy.

A second poem to demonstrate parallax is “*De rerum natura: Tremendo sube coge Ryokan (tanto Zen para que)*,”³²⁸ from the same book, where the speaker’s participation is subtle. He acts as the narrator, assuming his duty to spread the word and the different views (in parallax), acts, and facts of: a) the speaker, b) the protagonist, c) the lyric subject, and d) the man-poet in the person of Ryokan, a Japanese Zen monk-poet. The poem opens new ideas of an ancient culture and new perspectives arise after reading the five verses of the first stanza and seven verses of the fifth stanza:

De Rerum Natura

1st Stanza *Tremendo sube coge Ryokan (tanto Zen para que): les habla a las rocas y no le responden que se habrán creído*

....

5th Stanza *Regresa. Bebe té. Come galleta de arroz sin sal. Tiras en salmuera de verduras. Mañana escribiré en cada roca*

Lucretius’ younger contemporary admirer Virgil . . . See David Sedley *The Stanford Encyclopedia of Philosophy* <https://plato.stanford.edu/entries/lucretius/#Lif> 12 December, 2016.

³²⁷ Marchena was persecuted by the Inquisition for his liberal ideas and for his translations of Lucretius, Voltaire, Montesquieu, and Rousseau. Marchena was exiled in France at least three times. He was accused of being a liberal, a mason, a heretic, and a “Jacobin.” In Juan Francisco Fuentes, “José Marchena (1768–1821) Leyenda y realidad de un abate revolucionario.” *Biografías heterodoxas del Siglo XIX*, (2000) 67-8.

³²⁸ José Kozer, “De Rerum Natura (Tremendo sube coge Ryokan (tanto Zen/para que)).” *De Rerum Natura*, (2013) 126-130.

*un poema, a cuchillo
tallará sus versos en
el tronco del árbol.*

Translation

Terrific Ryokan moves up and takes hold (so much Zen
what for): he talks
to the rocks and they don't
answer him, what will
they have thought.

Comes back. Drinks tea. Eats rice cookies without
Salt. Salted strips of
veggies. Tomorrow
he will write a poem
in each rock with a knife
he will engrave his verses into
the trunk of the tree.

Apparently simple, the verses show a diversity of perspectives with inclusion of cultural approaches. First, the Japanese, Jewish, and Hispanic cultures are given in the persons of the protagonist, the narrator, and the content with language and meaning implied in the corresponding stanzas. The first introduces Ryokan, the Japanese monk (protagonist), and his attitude towards life: */sube/—/coge/ (/moves up/— /takes hold/)* two action verbs containing deep connotative meaning, since in some Latin American countries (Argentina, Paraguay, Uruguay), “*coger*” is a profanity with a high sexual meaning. The—no question mark—thought, “*tanto Zen para que,*” seems to wonder about the purpose of seeking spiritual perfection and wisdom (in Zen Buddhism) only to succumb to and with fornication.

The poem subtly introduces symbolism in the next verses; rocks/ stones symbolize the “being” and its existence. The fact that they remain silent indicates

indifference to the character's (monk) suggestions. In past times, men saw in rocks what is contrary to dust, sand, and pebbles and all its aspects of disintegration. On the other side, whole stones are the symbol of unity and force.³²⁹ All these elements provoke a state of deeper thinking in the reader's mind and imagination. The reaction of the reader to these verses, in which Ryokan talks to the stones, elicits several ideas. First, in Spanish the term /roca/ (rock) is of feminine gender; the reader sees the protagonist returning to the scene and wonders if the /rocks/ is a reference to "*personas*" (persons) in general, a term also of feminine gender in Spanish, and/or to outside/inside family male/female members. The fact that rocks can abstain from answering (if they would be only "rocks") would be fine, but the verse interrogates in a perfect future tense "what will they have thought of it," without an interrogation symbol. This statement, again, puzzles the moment and the reader, as it has not been proved that rocks are persons, and/or that they can think, there the question remains unanswered.

Another cultural perspective opens to present food typically from the Asian culture: tea, very salty vegetables, and unsalted rice cookies; then, it goes on to the near future with the term "*mañana*" (tomorrow) in a sort of promising act. The voice of the narrator predicts that the protagonist will engrave (carve with a knife) a poem in each rock. The meaning of parallax in astronomy permits the view of an object from two different lines of sight. In metaphorical terms this strategy can give you three different

³²⁹ Juan Eduardo Cirlot, *Diccionario de Símbolos*, (1992) 362.

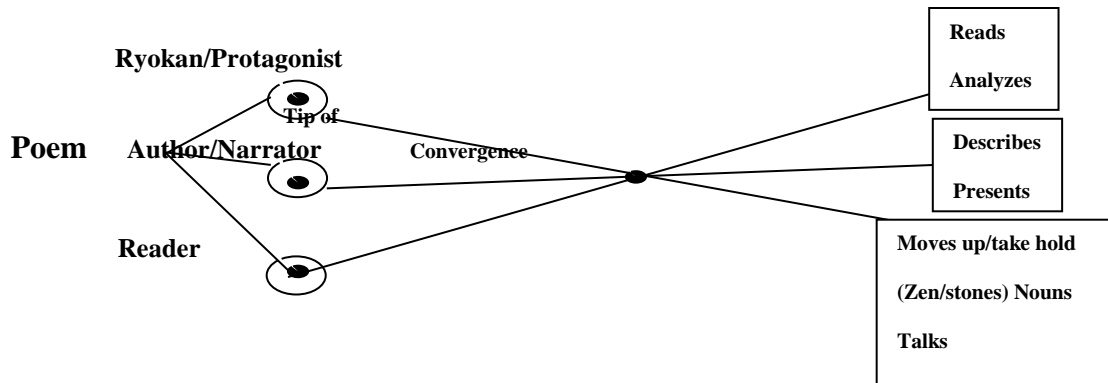


Figure 11. Scheme Parallax of Subjects and Active Verbs.

lines applicable to the story in the poem. Again, in a few verses, a broad parallax opens for viewing a metaphorical scheme-parallax with a “trifocal” view of active verbs in the two stanzas. This scheme is depicted in the figure above. This parallax can be repeated with any of the elements forming the poem’s content and can be divided as well in a bifocal material scheme with rocks, nature, food, etc.; and non-material elements with thought, virtues, poem production, etc. Then, show entire stanzas of the poem following the same scheme. As described above, there is a point where the protagonist, the author/narrator, and the reader reach unity; this will be their own point of convergence. The meaning may refer to a father advising his daughters, or a preacher giving advice to wo/men.

Anacoluthon is one of Kozer’s favorite strategies frequently used, together with parallax and repetition. Among the various rhetorical and lyrical-linguistic devices,

anacoluthon serves well to this author's goals, together with the use of parenthesis.

During an interview with Mexican literary editor Minerva Margarita Villareal, he shares:

He continues: *Mi cabeza es una cabeza parentética: Yo pienso en paréntesis... Bueno, yo soy un poeta anacolutizador, vamos a decir. Estoy siempre doblegado por esta necesidad de reflexionar y dentro de la reflexión volver a reflexionar y es como un proceso interminable, por eso es que escribo tanto, porque siento que dentro de mí hay algo interminable que necesita salir constantemente al exterior.*³³⁰

Translation

My head is a parenthetical head. I think in parenthesis. Well, I am a anacoluthist poet, let's say. I always bend to this need of reflection and within the reflection to reflect again and it is like a never ending process, this is why I write so much, because I feel that there is something unending in me that needs to constantly come outside to the exterior.

Generally, researchers and linguists consider anacoluthon as a stylistic fault or a type of dis-fluency. Others affirm it is a rhetorical effect characteristic of spoken language, and/or interior thought, suggesting those domains when it occurs in writing. A brief definition states, "Anacoluthon is the absence of the second of a pair of correlative expressions, which is known as *particula pendens*, when it has to do with correlative particles." It is mostly a "term of grammar designating a change of construction in the middle of a sentence that leaves its beginnings uncompleted. In rhetoric, "anacoluthon has been treated as a figure, a natural and often effective mode of expression in spoken discourse." And, anacoluthon produces through bifurcation, a break in sentence

³³⁰ J. Kozler *JJJJ160*, (2008) 195.

structure.”³³¹ That is, beginning the sentence in a way that implies a certain logical resolution, but concluding it differently than the grammar leads one to expect. The continuous need for reflection and over reflection in Kozer’s intellect involves a complex activity that results in sentences frequently bearing anacoluthon and parenthetical enclosures. To cite an example of anacoluthon, some verses of the third stanza in the poem “*Concentración del Maestro Ning*”³³² (Concentration of Master Ning) are copied below:

Concentración del Maestro Ning

*Últimas fruiciones del Maestro Ning: caída de
la flor veintidós de
salvia, la fruición
de intermedia
intensidad consiste
en contemplar
(contemplándose).*

Translation

Concentration of Master Ning

Last fruitions of Master Ning, fall of
the flower twenty-two of
salvia, the fruition
of intermediate
intensity consists
in contemplate
contemplating oneself

The use of literal rather than interpretative translation is vital to perceive anacoluthon. Drawing away from interpretative translation, fidelity to textual lexicon

³³¹ All definitions found in *The Princeton Encyclopedia of Poetry and Poetics* by Roland Greene and Stephen Cushman, (2012) 46.

³³² *Tokonoma*, (2011) 34.

and to the terminology helps the poet's text to merge intact. Therefore, the terms */fruiciones/* remained as */fruitions/*, and the use of the reflexive at the end in */contemplating oneself/* becomes more appropriate than */self-contemplating/* to conclude the stanza. However, a reader can change the text-verses as his/her leading perception accommodates the understanding of the work. An interpretative translation below may look similar to the previous, still anacoluthon looks elusive, but it is observed in each verse of the stanza.

Last fruitions of Master Ning: the falling of
the sage flower twenty-two
the fruition
of intermediate
intensity consists
in contemplate
(self-contemplating)

A new state of affairs in the art of writing began after WWII, and it continues renovating in different Latin American countries throughout time. Anglo American writers as well, coming from diverse nationalities: European, Asian, Russian (U.S.S.R. at that time), and Jewish filled the United States, seeing this country as the symbol of liberty, fraternity, and equality. Many came and still come with the illusion of fulfilling the so called "American Dream," that comes from the far past and extends towards Post-Millennium times. As a result, several people from different countries are nationalized as American citizens, regardless of their countries of origin, age, race, and/ or beliefs.

As a product of the Cuban diaspora, Kozer was also influenced by his reading and admiration of United States poetry written by authors bearing similar traits, and this influenced his writing. One special writer was Denise Levertov (1923–1997) who, like

Kozer, was a Jewish descent person of Judeo-Christian religious background and Anglo-American nationality. Levertov proudly claimed connections with mystics of the past. Schenour Zaimon, renowned as Hasid, was her father, a Russian rabbi born Jewish, but converted to Christianity. Levertov was born in Ilford, Essex, UK; she came to the U.S. at twenty-five years of age.³³³ Kozer was born in Cuba and came to the U.S. at twenty. Interestingly, various similarities indicate that both writers were immigrants of Jewish ancestry and became passionate about poetry. Levertov uses organic language and the persistent presence of anacoluthon as can be observed in her works. A brief sample is the first three stanzas of her poem “September 1961,”³³⁴ where she connects the main idea of the poem with all verses, in a connected disconnection; the stanzas read:

September 1961

This is the year the old ones,
the old great ones
leave us alone on the road.

The road leads to the sea.
We have the words in our pockets,
obscure directions. The old ones

have taken away the light of their presence
we see it moving away over a hill
off to one side.

This poem, written in *tercets*, refers to three early 20th century poets, Ezra Pound, H.D. (Hilda Doolittle), and William Carlos Williams, known as old masters of American

³³³ *The Norton Anthology of Modern and Contemporary Poetry*, (2003) 248.

³³⁴ “September 1961,” Denise Levertov: Online Poems. Modern American Poetry.
http://www.english.illinois.edu/maps/poets/g_l/levertov/onlinepoems.htm 20 January 2017.

poetry. Their disappearance from the poetic scenario, together with the big interrogation (where do they go?) find echo in the terms: /obscure/ and /directions/; /away/ and /presence/. Levertov asserts:

An X-factor may be connected to a religious devotion to the truth, to the splendor of the authentic, which involves the writer in a process of rewarding in itself; but when that devotion brings us to undreamed abysses and we find ourselves sailing slowly over them and landing on the other side—that's ecstasy—.”³³⁵

From all the strategies, anacoluthon may sound as a digression, but it still makes the reader live a poetic reality within the reality of spoken language.

Kozer and Levertov write and employ anacoluthon strategically in their poems. Charles Bernstein (1950 –), a Post-Millennium poet, critic, and writer born in New York City³³⁶ of Jewish-Russian origin, does the same. Bernstein employs this similar technique in his works. A sample of anacoluthon in Bernstein's works comes from verses 36–40, “From the Lives of the Toll Takers,” an original poem in its form, shape and content. The five verses, transcribed below, subtly expose certain idiosyncratic idea about the Jewish people and their linguistic and cultural behavior with a highly subjective charge linking each verse in a connected disconnection. The first two verses tell a tale of the way Jewish people perceive things from five different perspectives; this can be observed in the following:

³³⁵ Denise Levertov, “Some Notes on Organic Form” *The Norton Anthology of Modern and Contemporary Poetry*, (2003) 1082-6.

³³⁶ “Charles Bernstein.” *The Norton Anthology of Modern and Contemporary Poetry*, (2003) 909.

The hidden language of the Jews: self-reproach, laden
with ambivalence, not this or this either, seeing five sides
to every issue, the old pilpul song and dance, obfuscation
clowning as ingratiation, whose only motivation is never
offend, criticize only with a discountable barb: Genocide.³³⁷

The third verse includes the term */pilpul/*, which some readers may appreciate as the Hebrew word “*pilpel*,” and whose standard meaning from the Hebrew is “pepper.” Other meanings are: “to spice,” “to season” also “to dispute violently;” it can also be a method of Talmudic study, and a method of studying the Law.³³⁸ In popular belief, it can also refer to a group of Israeli musicians with versatile musical backgrounds, joining together to celebrate their musical heritage. If considered as a *word erasure* for the English term */pupil/*, it mingles with the terms in the same line of the stanza: */song/*, */dance/*, and */obfuscation/*.

All the terms lead the reader to the fourth verse line in search of clear signs or symbols; then, the terms: */clowning/*, */ingratiation/*, and */motivation/* appear. Besides the vagueness of the lexicon (for any non-Jewish reader), the cultural appreciation brings to mind on one side, the celebration of the Jewish *Festival of Purim*,³³⁹ when Jewish children dressed up as clowns and paraded on the streets. On the other side, it also presents the “sacred clown,” a character whose main function or goal is “to deflate the

³³⁷ Charles Bernstein “The Lives of the Toll Takers,” *The Norton Anthology of Modern and Contemporary Poetry*, (2003) 912.

³³⁸ Rabbi Chaim Schloss *2000 years of Jewish history: From the Destruction of the Second Bais HaMikdash until the Twentieth Century*, (2004) 170.

³³⁹ The Festival of Purim according to the Book of Esther occurs on the 14th day of Adar and commemorates the escape of the Persian Jews from the death the vizier Haman had planned for them. The Jews were saved by the intervention of Mordecai and his cousin Esther, the Jewish wife of King Ahasuerus (Xerxes I, 486-465 B.C.) *In Purim and Hanukkah: In Custom and Tradition*, Theodor H. Gaster, (1950) 3-11.

ego of power by reminding those in power of their own fallibility and those who are not in power that power has the potential to corrupt if not balanced with other forces (grace and humor). Sacred clowns are not comedians, per se, although they can be; they create:

. . . a cultural dissonance born from their so-called, *Crazy Wisdom*, from which anxiety is free to collapse on itself into laughter. They have the ability to plant this seed of sacred humor. They are constantly in the throes of metanoia, disturbing the undisturbed, comforting the uncomfortable and freeing the unfree.³⁴⁰

This last part of the rhetorical approach presents a larger look into Kozer's works and the existing similarities when comparing his works to those of other poets considered as Language Poetry writers in the United States. And, who, like Kozer and Bernstein, are still on the path of constant change, transformation, and renovation of their work with new lyrical and literary elements and components.

Additional Linguistic Elements and Multi- Cultural Components:

Symbolism, Ekphrasis, Music, Intertextuality, Geography, Cryptography/Erasure

Given Kozer's abundance, the research considers various points of study, in addition to the techniques of seriality, repetition, anacoluthon, and parallax in the linguistic and rhetorical approaches, respectively. Furthermore, strategies add symbolism, artistic painting, music, culture, intertextuality, geographical references, allusions, and erasure. The poem "*Acta: ¿Quién, detrás? No me incumbe,*" ("Act: Who

³⁴⁰ Gary Z. McGee "The Path of the Sacred Clown: Where Trickster and Shaman Converge." <https://fractalenlightenment.com/25726/spirituality/the-path-of-the-sacred-clown-where-trickster-and-shaman-converge> 10 May 2015.

is behind? It doesn't matter to me"), from his book *JJJJ160* (2008)³⁴¹ holds four stanzas.

The third one has twelve verses with six parenthetical enclosures; they read:

Acta

3rd Stanza *Dado que esta es la circunstancia (Oh mundo, mundo) (me parecen un laberinto de errores, un desierto espantable) (¿para quién edifiqué, planté, para quién fabriqué navíos) recibo palabras, sé que me acogen: sobre una amplia cama pongo en orden una ropa interior recién lavada en aguas del Liffey (Leteo) río*

Wei (nunca te olvidaré, río Almendares, aunque nunca te haya visto) (tus nelumbos nísperos del Japón, el sereno y la Amada, y las Ocho Virtudes Nobles) los brazos de las tres Lavanderas pintados Por Leger.

The translation follows with a division of verses in parenthetical and non-parenthetical mode; this operation produces a duality of verses resurging in two new stanzas in the text. These two new “mock stanzas,” resulted from dividing parenthetical and non-parenthetical verses of the poem, and they reveal additional symbols. If the reader refers only to the verses without parentheses, significant pieces of the stanza show and transform into powerful imagery. If the reader refers only to the verses in parenthesis, an original new perception comes to light. Once the stanza breaks in two parts, a bifocal view of the author’s ideas and/or messages is displayed and the

³⁴¹ *JJJJ160*, (2008) 82-3.

parenthetical and non-parenthetical expressions appear. The first mock stanza of the poem without the parenthesis has exactly seven verses, and it reads as follows:

*Dado que ésta es la circunstancia
recibo palabras, sé que me acogen: sobre una
amplia cama pongo en orden una ropa interior
recién lavada en aguas del Liffey río
Wei
los brazos de las tres Lavanderas pintados
por Leger.*

Translation

Given that this is the circumstance
I receive words, I know they welcome me: over a
large big bed, I place in order underwear
just washed in the waters of the Liffey river
Wei
the arms of the three Washerwomen painted
by Leger.

The per-verse line perception and grasping of the structure of text-verse in this non-parenthetical expression still remains broken by anacoluthon. Each end line shows subsequent ambiguity in correlation; symbolism, intertextuality, again ekphrastic elements, and *erasure* become visible in the verses.

First, the verses develop with powerful symbolism that shows in: /underwear/
/just washed in the Liffey river's waters/ /Wei/ /the arms of the three Lavanderas
painted/ /by Leger/. Second, the name of the Chinese river *Wei*, can be taken as a *word erasure* for the preposition /by/ for English and /via/ for Spanish, to make sense with the following verses /the arms of the three Washerwomen/. This phenomenon is considered

as “the physical occlusion of printed words by other printed words.”³⁴² At the same time the symbolic act of washing clothes (especially underwear) in the waters of the Liffey, an Irish River, /Wei/ /by/ /via/, the arms of the *Lavanderas* from Leger, is truly bizarre, particularly when the arms of the washing ladies in Leger’s painting look like large-long and extremely tubular thick cylinders. Some ideas come to mind: 1) Kozer’s message compels the reader to investigate and learn something else; 2) Underwear was scrupulously washed; 3) The ladies with heavy strong arms were the only ones able to clean the clothes.

The poem offers a remembrance of symbolic Jewish tradition, which compares clean clothes with the glittering interior of a pure-clean soul. Jirí Orten (1919–1941), a Czech poet of Jewish origin, in his books *Libro de lectura primavera* (1939), *Camino del frío* (1940), *Maleza* (1941), *Lamento de Jeremías* (1941), wrote about socio-political issues, death, and liberty during Holocaust times. Orten was obsessed with clean clothes. In another side, C. A. Molina, Spanish researcher, refers to “*Las mudas, el cisne*,” a poem with the topic of clean clothes by Jules Laforgue (1860–1887), a French-Uruguayan poet, who shared Orten’s obsession to sleep every night in clean sheets. Laforgue also had a compulsion to wearing clean shirts. For both poets, dirty clothes compare with the loss of “the word,” and the loss of liberty.³⁴³

In Kozer’s poem, the fact of washing clothes in the river Liffey holds, as well, special symbolism with inter-textual references to James Joyce’s novel *Finnegans Wake*,

³⁴² See Brian McHale “Poetry Under Erasure,” in *Theory into Poetry: New Approaches to the Lyric*, (2005) 281.

³⁴³ César A. Molina “Jirí Orten: Donde no existe el deseo,” in *En honor de Hermes*, (2005) 451.

in which two washerwomen washing clothes in the Liffey River talk about Anna Livia Plurabelle (ALP, one of his characters), a younger washerwoman and her love life, in a sort of gossip manner.³⁴⁴ A musical reference about washing and cleanings clothes appears in “*Tonada de luna llena*” (“Full Moon Tune”), a folk tune written by Venezuelan composer and Grammy Award winner Simón Díaz (1928–2014). A verse of the lyrics repeats: */La luna me está mirando/ /Yo no sé lo que me ve/ /Yo tengo la ropa limpia/ /ayer tarde la lavé/* (/The moon is watching me/ /I don’t know what she sees in me/, /I have clean clothes// I washed them yesterday afternoon/). The tune is sung by many, but in a special manner by Brazilian singer Caetano Veloso. The verses in the poem connect with these lyrical/literary/ musical elements, in some way unveiling comprehension. In another perspective, it increases ambiguity and the possibility that the speaker (protagonist, lyric subject) perceives filthiness in the private parts of his/her body/soul, that needed to be washed, and he/she accomplished the cleaning through, and in the poem. However, other possibilities can also apply, depending on the reader’s level of appreciation.

The second “mock stanza” resulting from the parenthetical half (shown below) is as interesting as the previous, and consists of nine verse lines. It develops the animistic and metaphysical sides of the poem within an internal monologue filled with interrogations, encryption, intertextuality, geographical references, nostalgia, cultural citations, and nature. The lyric subject describes a negative view of the world; (he) is

³⁴⁴ In James Joyce’s *Finnegans Wake*. Book I. Chapter 8, 195–6 <http://www.finwake.com/1024chapter8/1024finn8.htm> 4 May 2016.

frustrated and disillusioned; (his) question remains unanswered. Disappointment fills the self-inquiring acts and deeds in encrypted phrases that make the reader wonder. It seems the speaker is willing to say, “Is there a real purpose for so much labor and pain in life?” The lines are convincingly clear:

*(Oh mundo, mundo) (me pareces
un laberinto de
errores, un desierto espantable) (¿para quién
edifiqué, planté, para quién fabriqué navíos?)
(Leteo)*

*(nunca te olvidaré, río Almendares, aunque
nunca te haya visto) (tus nelumbos nísperos del
Japón, el sereno y la Amada, y las Ocho Virtudes
Nobles)*

Translation

(Oh world, world) (you look like
a labyrinth of
errors, a ghostly dessert) (For whom
did I build, plant, for whom did I make ships?)
(Lethe)
(I will never forget you, Almendares river even
I have never seen you) (your nelumbos fruits of
Japan, the dew and the Beloved, and the Eight Noble
Truths).

For whom did I do all of these things? The questions look like an encrypted reference for a popular Spanish proverb expressed directly by Liberator Simón Bolívar, who being close to his death said to his lover Manuelita Sáenz: “*Hacer una revolución es como*

'arar en el mar y sembrar en el desierto, lo mejor que se puede hacer en América es emigrar,"³⁴⁵ (*To make a revolution is like to plow in the sea, and plant in the desert, the best anyone can do in America is emigrate*). The expression can be interpreted as, "I labored in vain!"

In a simple view, Kozer's verses in the stanza may look like a series of complaints, but after decoding the encrypted message, a new appreciation indicates concern and impotence voiced in the lines of the lyric subject. Cryptography, crypt words, and erasure are original practices used by several poets in the past. In his notes to his essay "Poetry under Erasure," Brian McHale explains that John Shoptaw has identified crypt words in the works of Dickinson, Keats, Milton, and Shakespeare. He adds that, "At some hard-to-define point, it appears, that postmodernist lyric cryptography becomes indistinguishable from the general poetic practice of the *hypogram*, as theorized by Michael Riffaterre"³⁴⁶ (1924–2006). McHale describes his views, briefly, in the next quote:

The practice of lyric cryptography is hardly exclusive to postmodernist poets; nevertheless, it is heavily foregrounded in postmodernist poetry. Moreover, were it not for its heightened visibility among postmodernists, we would be less likely to recognize its manifestations in past poetry.³⁴⁷

³⁴⁵ Phrase attributed to Liberator General Don Simón Bolívar, a Venezuelan aristocrat who gave all his fortune and life to the cause of liberty. He said it before his death and in reference to the revolution and battles he had to fight to obtain liberty for the South American countries. See *Manuelita: La amante revolucionaria del General Simón Bolívar*, (2012) 90.

³⁴⁶ According to Michael Riffaterre, the poetic text is structured so that it repeats many variants of the same invariant. This invariant is the semantic nucleus of the text, and Riffaterre names it the *hypogram*. The kind of *hypogram* may vary. A word, an idea, a sentence taken from a well-known text, a cliché (which may be maintained or subverted). Riffaterre uses the term matrix to convey the idea that the hypogram, no matter what kind it is, determines the structure of the text. Johanne Prud'homme and Nelson Guilbert, "Text Derivation." *Signo: Theoretical Semiotics on the Web*. <http://www.signosemio.com/riffaterre/text-derivation.asp> 20 March 2016.

³⁴⁷ Brian McHale "Poetry Under Erasure," in *Theory into Poetry: New Approaches to the Lyric*, (2005) 282–3.

Lyric cryptography has taken force during Post-Millennium times. Crypt words are present in the works of several postmodern United States poets. Again, John Ashbery, Lynn Hejinian, Charles Bernstein, and Kozer among many Latin American poets, is included as one of them. Still, McHale makes an outstanding description of the function of cryptographic overwriting in the following expression:

Cryptographic overwriting typically depends on a repertoire of verbal “ready-mades” of various kinds: idioms, fixed collocations, clichés, slogans, proverbial expressions, and familiar quotations. It is these “ready-mades that constitute the effaced “under writing” beneath the poet’s overwriting, the latent words beneath their manifest ones.³⁴⁸

In the poem, immediately after the questions, the lyric subject poses one single term (a noun), causing the whole stanza to become even more complex than it appears. That is, the name of the mythological river /Leteo/ (*Lethe*). This single noun (name of the river) accumulates thousands of ideas regarding afterlife since *Lethe* is one of the rivers of Hades, well-known as the river of forgetfulness. The verses the follow contain an opposing phrase, mentioning the *Almendares* River in Cuba. Here the lyric subject speaks figuratively in a personal manner personifying it, and assuring he will never forget it, even he does not know it.

The poet describes an abundant and paradisiacal view (of the *Almendares River* with *nelumbos*, that is beautiful flowers and fruits from Japan, the evening dew, the

³⁴⁸ Ibid (284).

beloved), and ends with a reminder of the *Eight Noble Paths*³⁴⁹ from Buddhism. Abundance grows in the verses of this poem; therefore, only one stanza of the previous was chosen to illustrate the remaining techniques employed by Kozer. He brings an “iconic image” in the description of the river; nonetheless, it is necessary to note that this “semiotic term is employed in visual and non-visual phenomena,”³⁵⁰ which in the abundance of elements shown in the poem, is applicable to those verses, in particular.

Themes in: “*Sueño de una noche de verano: No veo azabache y es de noche.*”

The poem “*Sueño de una noche de verano: No veo azabache y es de noche,*” was selected among various poems by Kozer, because of its title, length, the originality of its themes, and the absence of critical attention. It has been hardly mentioned or studied before. Main themes found in the poem “*Sueño de una noche de verano: No veo azabache y es de noche*” (SNV) (Midsummer Night’s Dream: I don’t see blackness and it is night) (MND) are associated with the function of the lyric subject in the fact and act that leads to dreams, love, and leisure on the surface, and in others that are concealed. Mimicking the title of Shakespeare’s famous comedy (that portrays the adventures of four young Athenian lovers and a group of amateur actors), the poem presents a dream with physical, non-physical, and emotional implications. “*Sueño de una noche de verano: No veo azabache y es de noche*” (SNV) (Midsummer Night’s Dream: I don’t

³⁴⁹ See the *Eight Noble Paths* from Bhikkhu Bodhi. <http://secularbuddhism.org/2013/05/03/what-is-the-eightfold-path/5> May 2016.

³⁵⁰ Max Näny, “Diagramatic Iconicity in Poetry.” *Theory into Poetry: New Approaches to the Lyric*, (2005) 229.

see blackness and it is night) (MND), is one of Kozer's original poems from his book *JJJI60* (2008). In this poem, Kozer writes about an unusual dream.

As usual for José Kozer, a different poem with the same title exists in the Internet at *Revista Virtual de Cultura y Poesía, Casa de las Iguanas*;³⁵¹ therefore, the second line is added to differentiate it from the other. The idea of this poem is outlined within four important feminine components, within the dream:

- 1) The subject's *anima* (soul),
- 2) His wife, Guadalupe,
- 3) Nature, and
- 4) Poetry.

The poem shows dissimilar shades within synesthetic sides associated with obscurity and light. Evidently, Kozer writes this poem, associating it with pleasure for his present reality and delight for the task of writing. The text is copied below; it begins as a long interior monologue formed by fifty-nine free verses divided into four uneven stanzas. The first stanza holds seven verses; the second has twenty-five; the third, fourteen, and the fourth and last stanza, thirteen verses. Tracing a dividing horizontal line through verse 32, two parts become visible, as shown in the translation of the poem.

³⁵¹ See "Poemas Inéditos de José Kozer." <http://casadelasiguanas.blogspot.com/2010/05/poemas-ineditos-de-jose-kozer-como-lo.html> 4th August 2015.

Sueño de una noche de verano

1st. Stanza { *No veo azabache y es de noche, veo la encendida vela sobre la mesa de luz, sé que no está encendida (imposible) la casa duerme: me produce felicidad escuchar a Philip Glass (dijo Guadalupe) quedándose dormida: y apagamos. La mesa, su luz, lo azabache, es de día en el sueño.*

2nd. Stanza { *Palabras sencillas de Guadalupe (en este caso) no son simplificaciones: vivir rodeado de palabras sencillas, lo basto en vastedad: ahuyentar con indiferencia armagedón anagógico prajñaparamita metempsicosis transubstanciación: aire fuego aire de tierra y agua, agua al fuego: sencilla inmanencia (incandescencia) azabache, del sueño. Soñar, intranscendente: un columpio, un prado florido (venid, amapolas, caballos del diablo, venid las centauras): el aire levantándole la falda de indiana a la futura Guadalupe, el de la izquierda roble, el de la derecha pruno, colúmpiate más alto, alcanza la floración del astro (rueca de estrellas) canturrea sus nombres: cien, al menos (así en la película de Peter Greenaway). Del sépalo a la cúspide (astral) de una flor, la línea recta del sueño, justo esta noche, nos dirime: sin que medie explicación, ni retraso (ya que estamos fuera del tiempo: en lo azabache) pupila con pupila mirando a la hormiga recorrer punto por punto, paso a paso, el trazo a cordel (tirado con un solo golpe de muñeca) que nos incrusta.*

Cont'

3rd Stanza { *Dormidos, de espalda, ano con ano, carcañal con carcañal, glúteo, omóplato. fundidos: a mí también me produce felicidad escuchar a Philip Glass; donde la noche avanza empezaremos (a dejar de retozar). Las palabras de cinco a siete sílabas que estuvieron quietas volverán a irrumpir. Están en su derecho. Desde*

Cont' 3rd Stanza

nuestro punto de vista (corolario) permanecer lo más tranquilos posible, para que el agua manifieste su fuego y el fuego (estigma de Dios; carisma de Dios) manifieste (tras armagedón, y tras transubstanciación) el número preciso (cien) de estrellas (flores) (música llana) que anoche lo azabache, intercambió.

4th. Stanza

*De pupila a pupila durante las fúlgidas (idas) manifestaciones del sueño:
pongamos la mesa. Aquí el plato, justo en el fundamento del redondel. Taza; cubiertos; servilleta (de papel): el hule está para tirar, astillada la superficie de la mesa. Aquí va el vaso, A paso del fuego al cristal, agua que no apaga: al despertar. Noche avezada, azabache indestructible, el día es largo, su extensión el vaso consuetudinario a la boca: el agua, en su interior recorrido (dispersión) (distribución) a su salida, vuelve a ser, Guadalupe, madrugada: de espaldas (remachados) se da vuelta a lo indiviso.*

Translation

Midsummer Night's Dream

I don't see blackness and it is night, I see the lighted candle over the light table, I know that it is not lighted (impossible) the house sleeps: it makes me happy listening to Philip Glass (said Guadalupe) falling asleep: and we turn off. The table, its light, the darkness, it is day in the dream.

Simple words of Guadalupe (in this case) are not
Simplifications: to live
Surrounded by simple words, the rough in
Vastness: to chase away with indifference
Armagedon, anagogic, prajñaparamita
Metempsychosis, transubstantiation, air
fire, earth-wind and water, water to fire:
simple immanence (incandescent)
blackness of the dream. To dream, un-transcendental:
a swing, a blooming prairie (come,

poppies, dragonflies, come
centaurides): the wind lifting the indiana
skirt of future Guadalupe, the one
from the left oak, from the right prune,
swing yourself higher, reach the summit
of the star (wheel of stars) sing their
names softly: one hundred at least (like in the movie
of Peter Greenaway). From the sepal to the apex
(astral) of a flower, the straight line of the dream,
just tonight, it voids us: with no mediation
explanation, nor delay (since we are out
of the time: in blackness) pupil to pupil
looking at the ant roving point by point,
step by step, the straight stroke of a string (thrown at once
with the wrist) that encrust us

Middle

32

Asleep, back to back, anus to anus, heel to heel,
gluteus, scapula
fused: it also makes me happy
listening to Philip Glass; where the night grows
we will begin (to stop making out). The words
of five to seven syllables that were quiet
will return with force. They have their right. From our
point of view (corollary) to remain as
tranquil as possible, for the water to manifest
its fire and the fire (God's stigma; charisma of
God) to manifest (after Armagedon and
transubstantiation) the precise number (one hundred) of
stars (flowers) (simple music) that last night
blackness interchanged.

From pupil to pupil during the shinning (goings) manifestation of dreaming:

let's set the table. Here the plate, just in
the core of the circle. Cup; silverware;
napkin (paper): the oilcloth is trashy,
chipped the surface of the table. Here goes
the glass, passage of fire to crystal, water that doesn't
extinguish: at awakening. Hardened night, blackness
indestructible, the day is long, its extension the
customary glass to the mouth: the water, in its
interior trajectory (dispersion) (distribution) at
its release, turns to be, Guadalupe, daybreak:
from the back (engaged) turns to the indivisible.

The poem highlights the need to enjoy the simple events of life, like dreams, love, and leisure, and subtly reminds the reader of other dark sides of life, which one must be conscious to handle properly to reach a state of tranquility. In a similar manner, the poet associates obscurity with dark issues related to death, judgment, and afterlife, whose presence in the dream is concealed but undoubtedly active. Still, light and darkness combine as opposites in the poem; they shape and become part of the protagonist and consequently human life in the person and experiences of the characters.

Memory and the Lyric Subject

The lyric subject can be identified and/or illustrated at times with the author, the writer, other times with the narrator, and the protagonist. Several features indicate that Kozer is the author of the poem: the, T physical form, and the manner in which the characters interact (the protagonist and his wife Guadalupe). Interestingly, part of the larger post-structuralistic critique on authorship and the humanist subject that became prominent in the late sixties banned the author as the “subject,” “voice,” and “self-presence” in literary works. Charles Bernstein, Ron Silliman, and Steve Mc Caffery were part of this critique.³⁵² Although it is Roland Barthes, in his essay *The Death of the Author* (1968), who argues against incorporating the intentions and all biographical context of an author in an interpretation of a text; instead, he argues that writing and creator are unrelated. Regardless of the *Barthesian* theory, this particular poem may

³⁵² See Marjorie Perloff, “Language Poetry and the Lyric Subject: Ron Silliman’s Albany and Susan Howe’s Buffalo.” <http://wings.buffalo.edu/epc/authors/perloff/langpo.html> 17 May 2014.

reflect the lyric subject, and/or the author's ideas, and dream experiences from memory. Interestingly, memory is crucial in dream writing, and dreams are still a healthy manner for human beings to release tension or become more tense, since:

Dreamtime is organized *solely* in relation to experience and purely to fulfill the demands of the individual *psyque* . . . For dreams are themselves pure production . . . It is only in the gap between the dream and the record that an interstitial space opens up. This space begins, presumably, at the dream itself, but writing begins from a re-experiencing of the dream in memory, and memory, in turn, is responsive to the stimulus of writing . . . In dreams, we are “disembodied” . . . The dreamer may completely cease to exist in the dream, while, in waking retrospect, the dream contents may be seen to stand, metonymically, for the person.³⁵³

The role of the subject in lyric poetry has been reconsidered by some writers, critics, and poets; among them, Marjorie Perloff and Language poets Ron Silliman and Charles Bernstein. Silliman subtly suggests that the relation between agency and identity must be taken and understood as interactive, fluid, and negotiable. And, also the relation with the reader is no less real, no less encumbered by all their baggage. It seems that poet and readers are connected in real reality, while only the reader knows the identity of the writer/poet. In his analysis of a poem by Larry Eigner, Silliman asserts that,

Identity and agency are the drama of language and experience itself . . . Who speaks? Who listens? Who reads? What are the impacts of these actions on our lives and the lives of others? Because history, biography, and psychology can only be real—they constitute reality's discourse—.³⁵⁴

³⁵³ Kit Robinson, “Time and Materials: The Workplace, Dreams, and Writing.” *Guide to Poetics Journal: Writing in the Expanded Field 1982–1998*, (2013) 360–1.

³⁵⁴Ron Silliman, Afterword “*Who Speaks: Ventriloquism and the Self in the Poetry Reading*” in *Close Listening: Poetry and the Performed Word*. Ed. Charles Bernstein, (1998) 374-5.

Charles Bernstein, as well, states,

If poems can't speak directly for an author, neither can they speak directly for a group . . . Each poem speaks not only many voices but also, many groups and poetry can investigate the construction of these *provisional* entities in and through and by language. If individual identity is a false front, group identity is a false fort.³⁵⁵

Still, in the same essay, "*Language Poetry and The Lyric Subject: Ron Silliman's Albany, Susan Howe's Buffalo*," Perloff asserts that the "signature" is a faithful imprint of the author. In her analysis about authorship and Language poetry, Perloff continues, arguing that "Indeed, if our purpose is to understand specific writing practices, individual as well as generic, we can hardly avoid noting the individual 'stamp' or 'mark of authorship," in the works of poets. She finally ascertains that, "The question of the lyric subject in the ostensibly 'de-authorized' work of the Language poets," can be appreciated "in two poetic texts, both of them written by nominally Language poets Ron Silliman and Susan Howe, both charting, in very specific ways, the geography of childhood."³⁵⁶ She refers to Derrida's *Signature Event Context* (1971) in the following quote:

He ends his essay with the "counterfeit" signature J. Derrida. The implication is that, however conscious we must be of the basic instability of a given signature, in practice, we do take signatures seriously as markers of a particular individual, a cultural practice, an historical period, a national formation, a convention, and so on.³⁵⁷

³⁵⁵ Marjorie Perloff, "Language Poetry and The Lyric Subject: Ron Silliman's Albany, Susan Howe's Buffalo." *Differentials: Poetry, Poetics, Pedagogy*, (2004)135.

³⁵⁶ *Ibid* (136).

³⁵⁷ *Ibid* (137).

Undoubtedly, Perloff and Bernstein ascertain in their comments and opinions about the presence more than the absence of the author and/or the lyric subject. In his long poem SNV, Kozer imprints his signature with personal elements; he gathers life experiences, love, dreams, and leisure emphasizing the simple over the complex issues that life brings.

Other Themes: Dreams, Love, and Leisure

The *Oxford English Dictionary* shows various definitions of dreams; the most appealing says that dreams are “a series of thoughts, images, and sensations occurring in a person’s mind during sleep.” To use the most popular expression in Freudian theory, dreams are the *royal road to the unconscious*. In his *Ècrits* (1966) Jacques Lacan (1901–1981) reveals that when Freud launched his book *The Interpretation of Dreams* at the beginning of the 20th century, he declared that the whole of his discovery lies in his “no-hold-barred” expression of his message.³⁵⁸ This statement involves the linguistic aspect, which energizes the poem with powerful actions and descriptions. On the psychological side, a few lines from Carl Jung’s ideas about dreams that could be applied to subjects and writers, in a contextual meaning, read:

I must learn that the dregs of my thought, my dreams, are the speech of my soul. I must carry them in my heart, and go back and forth over them in my mind, like the words of the person dearest to me. Dreams are the guiding words of the soul . . . Dreams pave the way for life, and they determine you without you understanding their language.³⁵⁹

³⁵⁸ Jacques Lacan *Ècrits*, (1996) 424.

³⁵⁹ Carl G. Jung “Soul and God,” *The Red Book: Liber Novus, A Reader’s Edition*, (2009) 132-3.

After these few ideas on dreams by psychologists and researchers, the description of the poem starts with a scene where the lyric subject (LS) and his partner get ready for bedtime. The scene depicts the moment, during a dark night, when the LS (speaker, protagonist, and/or man-poet) sees a lighted candle over the night table; he affirms it is impossible for the candle to be lighted since the complete house is in darkness. The words of Guadalupe sharing her happiness for listening to Philip Glass are the last sounds they hear before both fall asleep. A silent transition between the first and second stanzas indicates a pause. Darkness invades the house and the room turns even darker when they turn off the light. The LS begins dreaming, and it is daytime in the dream. The narrative presents impressing imagery with a high charge of symbolism.

The dream scene shows a sequence of suggestive images: 1) a couple falling asleep; 2) the music of Philip Glass; 3) LS surrounded by Guadalupe's simple words; 4) LS chasing away complex words; 5) the four elements: air, earth, fire, and water; 6) the image of a swing tied up to two trees: an oak, and a prune; 7) a blooming countryside; 8) a call to flowers (poppies), insects (dragonflies), and mythological creatures (centaurides); 9) young (future) Guadalupe swings, and at the command of the LS, higher and higher to reach a summit; 10) a wheel of stars (one hundred at least), copying a film by Peter Greenaway; 11) visions of a flower from its sepal to the apex. All these symbolic images complete the second stanza of the poem. The third stanza is the representation of the couple still asleep. The lyric subject is still visualizing his thoughts.

In the dream, he feels as happy as Guadalupe listening to Philip Glass. Then, he is almost ready to wake because the words that were silent begin to re-appear. The fourth

and last stanza pictures an awakening at dawn; the setting of the home table for breakfast, a memory of the past night, and the water the LS drank searching its release; upon his return to bed Guadalupe is still asleep. They, still continue back to back together until she turns to the other side, meaning she is facing her partner; at this point they become indivisible. Here is the description of the dream, plus a few ideas about the role dreams play in the poem. After the dream, love is constantly present in the scenery.

Kozer does not mention love in the verses; however, the actions occurring in and out of the dream, the figurative language and symbolic imagery, open a path where love is implied as one of its main elements. Tints of eroticism and metaphysical shades make the theme of love appear as a merging life-force in the poem. A man's love for a woman of simple words, who feels happy listening to the music of Philip Glass, indicates a state of peaceful well-being. This man, personified by the LS, holds his own reality regardless of his fears for life and afterlife, fears represented by the complex words he chases away before he falls asleep. In the dream, the LS reaches a high point by looking at his beloved, Guadalupe, and listening to her singing the names of the stars (one hundred). She as well reaches her own summit by swinging higher and higher; Guadalupe's character plays the role of LS's partner, and it can be seen as the personification of his anima and/or also as poetry.

The description of the future Guadalupe makes the reader picture her image as a young lady with her *indiana* skirt floating in the wind and being asked by the lyric subject to sing softly the names of one hundred stars. It is important to point out that to reach his summit, the lyric subject "chased away," indifferently, the words of five and

seven syllables. When he awakes, the words he silenced return in some sort of a game that was covered by the obscurity of the night, but reappear with daylight. When the entire dream is over, again the complex words have dominion of life in the real present (day). But love is persistent in the couple's relationship.

In Post-Millennium times, leisure describes free time, as a time away from obligations, and to find opportunities to relax from daily stress. It is not a total or complete cessation of activities, not in the sense of "conspicuous consumption,"³⁶⁰ meaning waste of time and goods. It is time oriented towards a natural desire for freedom to observe and enjoy life, and to take the best out of mother nature as a human couple in union with love and the beloved. Truly, the poem describes a dream, but dreams form part of life in a sort of virtual reality, or virtual space, whose agencies (can be similar to photography, cinema, video, simulation, local and global networks, and the internet) allow the dreamer a space of time where all these happenings take place consecutively, like in a movie or holographic vision.

The type of leisure Kozer describes in his poem is soothing and appeasing and brings gladness and tranquility to human beings; it challenges the theory presented by French philosopher Guy Debord, who in his book *La Société du Spectacle* (1967), argues about the change of values in society in a critique about contemporary consumerism as a leisure commodity of class alienation, cultural homogenization, and the mass media. This state of things, described by Debord, leads individuals, through media images, to

³⁶⁰ "Conspicuous consumption" is a manner of spending money on and the acquiring of luxury goods and services to publicly display economic power, in Thorstein Veblen *The Theory of the Leisure Class: An Economic Study in the Evolution of Institutions*, (1994) 33.

acquire unlimited possessions in a compulsive consumerism. In his posthumous book, *Comments of the Society of the Spectacle* (1998), Debord goes further, adding socio-political facts; he affirms that the society of spectacle has developed into:

Spectacular power, which is so fundamentally unitary, so concentrated by the very weight of things, and entirely despotic in spirit, frequently rails at the appearance in its realm of a spectacular politics, a spectacular justice, a spectacular medicine and all the other similarly surprising examples of “media excess.” Thus, the spectacle would be merely excesses of the media, whose nature, unquestionably good since it facilitates communication, is sometimes driven to extremes.³⁶¹

Debord’s ideas find a special place in Post-Millennium society dominated by media activity. He asserts that “technological innovation has a long history, and is an essential component of capitalist society, sometimes described as industrial or post-industrial.”³⁶²

Under Debord’s ideas, all these facts have greatly reinforced spectacular authority.

Kozer’s poem inspire readers to search for a more human society, where all can live enjoying nature in companionship with someone who speaks “simple words” in a world far from “complex words.” The poem brings to mind works of poetry from Baroque times like, “*Oda a la vida retirada*” (Ode to Retired Life) by Golden Age Spanish lyric poet, theologian, and academic, Luis Ponce de León (1527–1591), Augustinian Friar, better known as Fray Luis de León. In his book *Poesía de Fray Luis de León*, he presents the ode, whose first verses read:

³⁶¹ In Guy Debord, published by Verso, *Comments to the Society of Spectacle*, (1998) 6-7.

³⁶² *Ibid* (12).

*¡Que descansada vida
la del que huye del mundanal ruido
y sigue la escondida
senda por donde han ido
los pocos sabios que en el mundo han sido!*³⁶³

Translation

What a restful life
is that of the one who flees from the worldly noise
And follows the hidden
path, where they have gone
the few wise men, that in this world existed.

Fray Luis de Leon's poem depicts a serene life away from the noisy world, assuring that only a few wise men could dare to retire to the countryside to get away from the problems caused by urban life. The entire idea of the poem reminds us of a few verses of one of the most famous pieces in Spanish drama, the "Soliloquy of Segismundo," in *La vida es sueño* (*Life is a dream*) (1635–6) by Pedro Calderón de la Barca (1600–1681):

*¿Qué es la vida? Un frenesí
¿Qué es la vida? Una ilusión
Una sombra, una ficción
Y el mayor bien es pequeño
Que toda la vida es sueño
Y los sueños, sueños son.*³⁶⁴

What is life? A frenzy beam,
What is life? But just illusion
A shadowy piece, a fiction
and the greatest possession small
that life is all but a dream
and dreams are but only dreams.

Aside from the ideals of Golden Age authors, an early 20th century poem "Leisure," composed in rhyming couplets by Welsh poet W. H. Davies (1871–1940), from his book *Songs of Joy and Others* (1911), sends a message about the need to make time to enjoy the various delights of life. The poem alerts about "the rush and hurried manner in which humans spend their lives depriving of the richness and diversity of life,

³⁶³ *Poesía de Fray Luis de León*, (2012) 9.

³⁶⁴ Pedro Calderón de la Barca, *La vida es sueño*, (1880) 56-7.

nature, and simple things.” Davies’ poem urges humans to take time to see life and appreciate its treasures, otherwise we may miss the most wonderful things and/or the ordinary/extraordinary events over earth. To make his point, Davies uses negative assertions as follows:

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this is if, full of care,
We have no time to stand and stare.

Most recent references to leisure in poetry of 21st Century include an original short poem by Charles Bernstein whose title “In a Restless World like This Is,” from his book *Girly Man* (2008), depicts the state of things in present convulsed times. The title of this poem comes from a verse of the song “When I Fall in Love” (1952) by American composer Victor Young (1900–1956), popularized by Nat King Cole. Bernstein creates a

special piece of poetry and associates the hustle of the world with a dream, the passing of time, and shares that love if lost or missed, never returns.

In a Restless World like This Is³⁶⁵

Not long ago, or maybe I dreamt it
Or made it up, or have suddenly lost
Track of its train in the hocus pocus
Of the dissolving days; no, if I bend
The turn around the corner, come at it
From all three sides at once, or bounce the ball
Against all manner of bleary-eyed fortune
Tellers—well, you can see for yourselves there's
Nothing up my sleeves, or notice even
Rocks occasionally break if enough
Pressure is applied. As far as you go
In one direction, all the further you'll
Have to go on before the way back has
Become totally indivisible.

In his “*Sueño de una noche de verano*,” Kozler displays alternative possibilities to surrounding life with the leisure of simple things, nature, and the companionship of a “matching partner” to make life easier. The poem does not ignore the complex facts of life. It shows them, in words of five to seven syllables that arrive with the light of day, the action of chasing them away together and the thought of inevitable moments of human hardship. For instance, the eternal dream or sleep of death, and the eternal question on the final human destiny, afterlife, the sharp rules of religion, and/or the conceptions and misconceptions of the divine. However, moments of leisure fill the dream within the blackness (*azabache*) of night, particularly in verses 28 and 29, a word that repeats all along the poem and that juxtaposes visions of obscurity and amusement.

³⁶⁵ Charles Bernstein “In a Restless World Like This Is,” *Girly Man*, (2008) 42.

The state of dreaming and relaxation become part of the alertness and leisure that readers perceive when reading the poem, as well as the feelings that the poet experimented with when the writing of the poem took place. Lyric subject, dreams, love, and leisure intermingle with the techniques and strategies utilized in this poem to make it a strong and unique piece of poetry.

Techniques and Strategies in SNV³⁶⁶

Techniques and strategies in SNV show a large diversity of elements beginning with: 1) Opposition and contradictory intentions beginning in the first paragraph, with words and phrases; i.e., night vs. day; light vs. darkness; I don't see vs. I see; to turn off vs. to turn on; simple vs. complex; etc. 2) Linguistic strategies include: a) *Polyglossia* in the use of foreign terminology: Sanskrit in */prajñāparamita/*, and English in common and proper names, related to the names of Philip Glass, and Peter Greenaway; 3) Internal monologue and permanent dialogue between the man-poet and Guadalupe, and the man-poet and the reader; 4) Mixing of verb forms, moods, and tenses, which break the rule of verb tense consistency. For example:

Verbs and Tenses

Infinitive (3 Verbs)	<i>Escuchar</i> (to listen) <i>Vivir</i> (to live) <i>Recorrer</i> (to roam)
Gerund	<i>Mirar</i> (<i>mirando</i>) (looking at), <i>Levantar</i> (<i>levantando-le/</i>) (lifting up).

³⁶⁶ Acronym for “Sueño de una noche de verano,” (Midnight’s Summer Dream).

Present Indicative	<i>Ver (veo)</i> (I see), (<i>no veo</i>) (I don't see/)
Preterit:	<i>Estar (estuvieron)</i> (they were).
Future: Indicative Mood	<i>Empezar (empezaremos)</i> (we will begin), <i>Volver (volverán)</i> (they will come back).
Past Participle:	<i>Encender (encendido)</i> (lighted), <i>rodear (rodeado)</i> (surrounded), <i>fundir (fundido)</i> (fused).
Present Subjunctive Mood	<i>Poner (pongamos)</i> .
Imperative Mood	<i>Columpiar (colúmpiate)</i> (swing), <i>cantar (canturrea)</i> (sing softly).

5) Lexical components exhibiting opposition, i.e., dreaming vs. awakening; also, the use of difficult or non-frequently used terms, which the poet calls “the words of five to seven syllables,” as follows:

- a) *Armagedón* (Armagedon has four syllables, but is a rarely used word); said to be the place where the final battle between good and evil will take place.
- b) *Transubstanciación* (*transubstantiation*); the change of the bread and the wine used in the sacrament of the Eucharist into the body and blood of Christ according to the Roman Catholic Church tradition.
- c) *Anagógico* (anagogic), mystical sense of the Holy Scriptures leading to the idea of everlasting life. Also, perceiving the elevation of the soul in contemplation of the divine.
- d) *Metempsicosis* (*metempsychosis*), transmigration of the soul, after death, to other bodies according to its behavior in the previous life; in the

philosophical/religious doctrine of some Asian schools, and renewed by schools in the West.

e) *Prajñāparamita*³⁶⁷ (Sanskrit), “The Perfection of Transcendence Wisdom,” a body of sutras and their commentaries that represent the oldest of the major forms of Mahayana Buddhism, one that radically extended the basic concept of ontological voidances (*shunyata*). The name denotes the female personification of the literature or of wisdom, sometimes called the Mother of All Buddhas. All previously mentioned terms relate to religious/metaphysical topics.

3) Socio-linguistic elements show:

a) Shades of *culteranismo*, a style of the Spanish Baroque that flourished during the 16th and 17th centuries. It favored text with erudite terms, profusion of metaphors; its main practitioner was Don Luis de Góngora.

b) *Heteroglossia/Polyglossia* employs language of a special group including foreign terms.

c) Sociocultural additions presented in a series of terms and expressions that can be classified in three different social class levels:

Socio Cultural Tendencies:

Higher Class: Erudite linguistic preferences: */Venid/*, */floración/*, */sépalos/*, */cúspide/*, */dirimir/*, */incrustar/*, */irrumpir/*, */permanecer/*, */manifestar/*, */fúlgido/*, */avezado/*, */consuetudinario/*, */indiviso/*, etc.

³⁶⁷ In the *Prajñāparamita* texts, *prajna* (wisdom), an aspect of the original Eightfold Path, has become the supreme *paramita* (perfection) and the primary avenue to nirvana. The content of this wisdom is the realization of the illusory nature of all phenomena—not only of this world, as in earlier Buddhism, but of transcendental realms as well.

Middle Class: Bourgeois Preferences: Peter Greenaway movies and the music of Philip Glass.

Lower Class Objects: a candle for a night-light, the Indiana skirt of Guadalupe, the oilcloth tablecloth, paper napkins, and the chipped surface of the table.

4) Psychological references: a) Dreams; b) Religious; in lexical terms dealing with the transmigration of the soul into a new body, stigma and charisma of God (Christianity), and the *Noble Eightfold Path* (Buddhist Way of Perfection).

5) Physical Reality, virtual reality and hyper reality. The poem begins in the physical reality, continues in the virtual reality of the dream, and enters hyper reality at a point where virtual reality edges physical and virtual reality in time and space.

6) Rhetorical devices appear in:

a) Ekphrastic references connecting the swing in the dream to the “The Swing” (1767), a rococo painting by French artist Jean-Honoré Fragonart (1732–1806); while other works of art painted by Francisco de Goya (1746–1828) in 1797, and Pierre-Auguste Renoir (1841-1919) in 1876, bear the same title “The Swing;” the painting by Fragonart (with some different additional elements) exhibits the closest look to Kozer’s poem; here a lady in a swing goes high with her skirt lifted by the wind.

b) Intertextual, refers to allusions and references to: the title imitates Shakespeare’s *Midsummer Night’s Dream* comedy play; also, Peter Greenaway’s film “Drowning by Numbers” (1988), where at the opening scene a girl counts one hundred names of stars with Greek, Latin, and Arabic names like the ones the LS

asks young Guadalupe to sing. And finally, the music of Philip Glass, which produces happiness to both characters.

- c) Synesthetic phrases; in the first verse, the lyric subject begins with three negatives: Verb + adjective + noun in the first half of the line; I don't + the color black + night. Then, combines them with two affirmative declarative ideas in: verb + adjective:

NV + Adjct. Conj. V Noun V + Adjct.
 ↓ ↓ ↓ ↓ ↓ ↓ ↓

No veo azabache y es de noche veo la encendida vela sobre la...
 I can't see darkness and it is night I see the lighted candle over the...

- d) Anacoluthon,³⁶⁸ a grammatical term that works as a rhetorical device, appears in various verses of this poem. In verses 24–27, the lyric subject whispers to Guadalupe to sing softly the name of the stars followed by an allusion to Peter Greenway's film in a parenthetical expression. Then a new sentence begins referring to how to construct an astral flower, with no relationship to the previous statement, as described below:

*... canturrea sus
 nombres: cien, al menos (así en la película
 de Peter Greenaway). Del sépalo a la cúspide
 (astral) de una flor . . .*

Translation

*... Sing softly their
 names: one hundred, at least (like in the movie
 of Peter Greenway). From the sepal to the apex
 (astral) of a flower . . .*

³⁶⁸ *Anacoluthon* has been treated as a figure, a natural and often effective mode of expression in spoken discourse. *Princeton Encyclopedia of Poetry and Poetics*, (2012) 46.

Also, after verses 13 and 14 read in total disconnection:

Translation

*Metempsicosis, transubstanciación: aire
fuego aire de tierra y agua, agua al fuego:*

*Metempsicosis, transubstantiation: air
fire earth and water wind, water to fire:*

- e) Erasure, the LS uses *word erasure*, in the 2nd verse: *mesa de luz* “light table,” which may read “night table,” only to emphasize the term /light/. The verb /*dirimir*/ in the 27th verse is used instead of the verb /*dividir*/.

7) Symbolism, the whole poem is framed by symbolism that represents life, love, nature, death, and the unknown, developing in the mind of the man-poet: José Kozer. Some examples show in the following points:

- a) Verses 13 and 14 hold the four basic elements that form the macro-micro cosmos: fire, water, earth, and wind—contained in our planet and in the whole universe—which is formed by material particles in the way of elements. The human organism also contains the four elements, and they form part of man’s character.
- b) A blooming countryside (full of flowers), in verse No. 17. According to the Hebrew Bible in the “Song of Songs” symbolizes love (2:1-3). It also leads the reader to recall passages of John Keats’ poem “Ode to a Nightingale,” where a “green countryside” provides the lyric subject an escape from life’s joys, pains, and sorrows.
- c) Poppies; in verses 17 and 18, the poet makes a call to poppies which are associated with sleep, peace, and death with a flower symbolism of beauty,

magic, consolation, fertility, and eternal life; the Egyptians included poppies at funerals and in burial tombs. In Greek and Roman myths, poppies were used as offerings to the dead.³⁶⁹ Poppies, because of their association with opium, denote sleep, rest, and death. In classical mythology, bright scarlet poppies are a symbol of resurrection after death.³⁷⁰

- d) Dragonflies, translated from “*caballos/caballitos del diablo*,” a variety of insect of the *Odonata* family, like the dragonfly/damselfly, natural from South and Central America and parts of North America, especially the south (Florida).³⁷¹ In general it is a symbol of change and the perspective of self-realization, and the uninhibited vision of the mind and the ability to see beyond the limitations of the human self. The term has various symbolic connotations in different countries; i.e., in Japan it means summer/fall, the Samurais used it as symbol of power. In China, it is a symbol of prosperity and good luck.
- e) Centaurides (*Kentaurides*); in verses 18 and 19, the lyric subject calls the centaurides to come. A centauride is a Greek female mythological creature described by Philostratus the Elder, Greek rhetorician in his book *Imagines*, and

³⁶⁹ See Frank L. Baum, “The Deadly Poppy Field.” *The Annotated Wizard of Oz: The Wonderful Wizard of Oz*, (2000) 141.

³⁷⁰ In Robert Graves “Demeter’s Nature and Deeds,” *The Greek Myths*, (1960) Chap.24.

³⁷¹ Seth Bybee in “Dragonflies and Damselflies.” <http://entnemdept.ufl.edu/creatures/misc/odonata/odonata.htm> 4 June, 2016.

by Roman poet Ovid in the *Metamorphoses*.³⁷² Some say that the centaurides symbolize freedom, adventure, eternal optimism, and inspirational passion.

The exuberance of symbolic elements that characterizes Kozer's works and the amalgamation of all the themes and techniques he employs continues to enrich his past and most recent production. Still, one of his most recent assertions is his idea about a special state of tranquility that humans can possibly reach to make life on earth complete. This condition is what allows Kozer to attain a state of equilibrium, where everything meets to enable an interior peace that provokes poetic creation. Stillness, more than movement, stimulates serenity which gets the poet in tune with the universe. All the above can be appreciated in what we may call Kozer's original *Theory of Dulcification*.

Kozer's Theory³⁷³ and/or State of Dulcification

A point of departure to open the path of understanding Kozer's proposition for his innovative *theory of dulcification* is in the name itself. Dulcification comes from the Late Latin (1590-1600) *dulci-ficāre*: *dulcis* = sweet + *facere* = to make, whose meaning is: to make something agreeable, to soften, to mollify, appease, to sweeten. Kozer admits

³⁷² Aaron J. Atsma "Kentaurides," *The Theoi Project*. <http://www.theoi.com/Georgikos/Kentaurides.html> 10 October 2015.

³⁷³ *Theory* is a supposition or a system of ideas intended to explain something, especially one based on general principles independent of the thing to be explained (OED). What Kozer suggests by reaching a *state of dulcification* is to be in good standing with oneself and the world. To work with the self to eradicate negative attitudes of the personality to ameliorate personal relationships. Something similar to a "theory of practice," mimicking, in brief, what Pierre Bourdieu defines as "objectivist knowledge," grounded in: honor, sense of honor, proper language, good habits: diligence, measured pace, respect, etc. In Pierre Bourdieu *Outline of a Theory of Practice*, (1977).

he plays with elements of conflict and contradiction, as in the previously analyzed “*Sueño de una noche de verano*,” where a message of serenity and sweet lethargy in the midst of obscurity can be perceived. He admits that some of his poems may look like he is struggling, or that a tremendous amount of difficulty and pain exist; but, he feels happy and completely satisfied with the path and state he has chosen. He shares:

I’m a middle-class poet who took a shower this morning who is happily married, has the typical conflicts of people who live in a neo-capitalist society. My only struggle today is whether my pension is going to go up \$25 or \$40 a month, you know. I have no other basic conflicts. I deal with death, I deal with religion, I deal with language, I deal with Creation—in many, many forms, but not as a struggle.³⁷⁴

This non-conflict situation allows a state of placid conformity and incentivizes Kozer’s growth and self-realization as a poet and as a human being. Yes, the world may be restless, and/or materialistic, but his perception and appreciation of life, love, and the simple things allows him to capture life’s best. In this state of sharing things, and during an interview with Chilean poet and journalist Cristián Warnken,³⁷⁵ he affirms his desire to be a “mature man” and a “mature poet.” He adds that the poet is always with, “*la nariz metida en la realidad*” (all his senses immerse in reality). Warnken agrees with his opinions, and asks him to share more about the state of *bienfait total* or *dulcification* towards oneself and creation, that he had read about in one of Kozer’s books. Warnken inquires:

³⁷⁴ In Nicolás Mansito III “In Favor of Babel,” *Diálogo* 18—Nicolás Mansito III (Cuba-Estados Unidos). *La pulsión del lenguaje*, (2014) 195-212.

³⁷⁵ Cristián Warnken Interview, “José Kozer “Enfrentar la poesía cada día,” <http://www.otrocanal.cl/video/jos-kozer-enfrentar-la-poesa-cada-da> 15 December 2015.

*Hay una idea que me impactó y me emocionó mucho y me agradó escucharla de un poeta... Que es un valor quizás que se ha perdido un poco o que se pierde en el mundo intelectual y de la creación . . . En el prólogo de *Ánima*, tú dices que el objetivo último de todos tus poemas, que son como un registro tal vez un testamento, es llegar a un estado último de dulcificación; es decir que toda tu poesía iría detrás de buscar y conseguir ese estado. Explica un poco esa hermosísima idea de dulcificarte.*

Translation

There is an idea that caused a big impact in me, it was exciting, and a real pleasure to hear it from a poet. That idea is valuable, but it has been lost a little or gets lost in the intellectual world of creation. In the prologue of *Ánima* you state that the ultimate goal of all your poems, which are like a register or perhaps a testament, is to reach an ultimate state of dulcification; I mean that all your poetry would go after the pursuit and reaching of that state. Explain a little that most beautiful idea of dulcifying yourself.

Then, a series of memories comes to Kozer's mind; he shares with Warnken that there were many "things" leading him to this idea. But, the first time it came was after reading *War and Peace* (1869) by Tolstoy (1828–1910), at the moment Prince Bolkonsky (one of the characters in the novel) is about to die. At that point, Kozer explains, that the prince had a sort of epiphany or the realization, the consciousness, that humans must end life in a state, "and the translation in Spanish (I don't know it in Russian) defines that state as *a state of dulcification*. That caused a big impact and a big excitement in me."³⁷⁶

He narrates his own experience in a long quote,

Yo tenía unos 30 y tantos años era arisco hostil, difícil conmigo mismo. Y en ese momento recuerdo claramente que mi conciencia me dijo trabaja por este camino, este es el camino de la verdad. Dulcificate, es bueno para ti y es bueno como trasmisión para los demás.

³⁷⁶ Ibid.

Empecé un proceso de trabajo interior que me ha ido llevando poco a poco a una mayor tranquilidad y creo que a una cierta dulzura, que es inherente a mi sustancia, mi sustancia última que es dulce, es amorosa. Estaba deturpada, como dirían los portugueses, estaba contraída por experiencias de la vida que lo van a uno perturbando o turbando demasiado.

Entonces, ese estado de dulcificación yo creo que también me ha permitido una quietud interior, que es la que permite que el poema se suscite constantemente. Yo creo más en el estado de tranquilidad a la hora de la escritura, que en el estado de movimiento...

Translation

I was in my thirties, and I was fierce, hostile, and difficult with myself. And, at that moment, I clearly remember that my conscience said to me “work” on that way, that is the way of the truth, *dulcify* yourself, it’s good for you and it’s good as a transmission for all.’

I began a process of interior work that has led me little by little to reach a bigger tranquility and I believe, to a certain sweetness that is inherent to my substance, my ultimate substance that is sweet and loving. It was defaced, as the Portuguese may say, by life experiences that troubled or perturb too much.

Then, that state of dulcification, I believe, has also given me a state of interior quietness and tranquility that allows the poem to emerge constantly. I believe in the state of tranquility at the time of writing, more than in the state of movement.

Additionally, he comments that at the moment of poetic creation there must be an inter-median, an equilibrium that allows the “strangeness” to pass from where it comes, to where it goes. He concludes with, “I believe that the state of tranquility leads to an ultimate state of dulcification.” Man-poet Kozer admits he has written several poems in this state of dulcification, especially “all the ones written for Guadalupe.” One important fact is that this process of dulcification is comprised in compelling texts solidly grounded in language and all derivative of the linguistics field. Kozer’s poems do

possess a singular manner of syntactic construction, expressional subject, light and shadows, and other elements, touching and submerged in linguistic aspects, similar and at the same time distinct in the diversity of his poems, as shown in the various examples previously analyzed in this investigation.

Main points rest in the fact that Language writing can not be reduced to a set of formal devices. Language writing “led inevitably to the hybridization and pluralization of forms we witness today.”³⁷⁷ Similarly, “At its origins Language writing is intersectional; it exists at the boundary of multiple determinations, of which the turn to language, the critique of the subject, and its social formation are central.”³⁷⁸ Language writing, from its beginnings embraces multiplicity and abundance. As part of these two, the theory and/or state of dulcification becomes an important part of Kozer’s identity as a human being and as a poet, and of the innovative abundance of his linguistic expression in the evolving registers of his poetry.

Intercultural Approach and Evolution

The intercultural approach observed in Kozer’s life and works makes him an icon of and for Latin American poetry and poetics. His poems reflect his own image and that of the “other,” since within himself the Jewish, Polish, and Cuban cultures find a home. They form part of his identity. He admits, “I knew I was Cuban, then I came to the realization that I was Jewish and Polish.” At this point in his life he probably knows he

³⁷⁷ Barrett Watten “Introduction: Language Writing” *Questions of Poetics: Language Writing and Consequences*, (2016) 5.

³⁷⁸ Ibid.

is also a Cuban American and/or a Latin American poet; the OED defines /intercultural/ as: “taken place between cultures or derived from different cultures.” Additionally, the sense of intercultural relations in Kozer-phenomenon embraces cultural sides of language, identity, socio-cultural, sociolinguistic, literary, and metaphysical traits.

A most remarkable part of Kozer’s poetics is his “intercultural understanding,” which, adapting from R. Pope, A. Reynolds, and J. Mueller, includes various social aspects on race, age, ethnicity, religion, gender, identity, class, cultural histories, creative faith practices, and perspectives of various groups in multiple social groups. It includes, as well, the inter-relations and difference between dominant/non-dominant cultures, and the impact they cause on power relations. To all social points described above, a main approach to the visual arts (painting) and music (Cuban/French/Italian/German) highlights the intercultural side of Kozer’s works.

Kozer’s cultural heritage (Jewish, Polish, Cuban) adds to the culture of the United States, a country he has set residence in for more than fifty years. It also embraces the Spanish culture embedded in the cultural realm and geographical surroundings of La Habana–Cuba, the Spanish language, and the person, traditions, and speech of his wife, Guadalupe, together with his own socio-linguistic tradition. Similarly, his nearness and enchantment with Asian cultures—Japanese and Chinese—create a new link with the East. And, last but not least, is his own Latin Americanness and his contacts with Argentinian, Brazilian, Uruguayan, Chilean, Peruvian, and Mexican writings and writers. All these, expanded Kozer’s international literary and intercultural horizons and consequently his works of poetry

This “intercultural understanding” makes him a valuable “intercultural writer.” He observes and absorbs the differences; the existing diversity he perceives in the world as it is, allows him to create abundance, and enjoy the multitude of opportunities for growth it offers. At large, the growth this writer shows from his first poems with memories of his family, daily life, and later with translations (translating and being translated into other languages), Holocaust verses, spiritual approach, and the gathering of all with human love, produced in him and his works a profound transformation. It is possible that this conversion led him to experience a mystical state of dulcification, which can become an important theory and practice for all. The intellectual, metaphysical, spiritual, and holistic intercultural approach he maintains testifies for a major evolution. Undoubtedly, Kozer’s growth and evolution occur at the personal level, each day, in the poems he writes and in the ideas he shares with the readers.

The intercultural aspect of his personality has made possible a special nearness of readers to his works through sales, media, Amazon, E-Bay, etc. He admits he has limited technological knowledge, nonetheless he is well known through the social networks Facebook, Academia, LinkedIn, etc. There is also a substantial number of online articles, interviews, and video-conferences on YouTube, and on public and private blogs, where he reads his poems. Other times, he appears with academic interviewers and other individuals that pertain to the literary field. Evidently the themes and strategies this author employs in his poems have gone through a lot in the last decade; the form and content of both have variations with the Asian influence of Chinese and Japanese poetry.

Finally, Kozer and his works show a long positive evolution throughout time, which has become crucial for his growth, as an individual and as a poet, in his personal life, literary skills, and as a special asset for the American and Latin American poetic fields.

CHAPTER V

JOSÉ MORALES SARAVIA: THEMES, TECHNIQUES, AND THE COSMOGONY OF ANABATIC POETRY

*Ascenso de las aguas columnata soto el firmamento,
intermitente salto del curioso escualo mónado brilla,
remolino anabático atornándose sin perder sus gotas
sube por los peldaños de la así instaurada altura ...³⁷⁹*
José Morales Saravia

*Ascend of the small waters column grove the firmament,
intermitent jumping of the curious monad shark shining,
anabatic whirlpool turning without losing its drops
climbs the stairs of the so installed height ...*

*No hay palabra que enfile su camino de salida ni llamada
vestida de sílabas que pueda sacar a pasear al fiel y humilde
perro de la lengua.³⁸⁰*
José Morales Saravia

*There is no word that lines up its way to the exit neither call
dressed up in syllables that can take the faithful and humble
dog of language for a walk.*

José Morales Saravia, a Peruvian man of letters, born in Lima, Perú, August 30, 1954, writes about nature and the physical world. His prose is impeccable, but the most remarkable side of José Morales Saravia is his poetic side. His poetry creates a cosmogony³⁸¹ that transforms an apparent static nature into a vivid world full of life, light, energy, and dynamism able to be the main protagonist of its own living

³⁷⁹ “3,” from Section “Fuentes,” *Advenires*, (2017) 11.

³⁸⁰ In the fourth stanza of “Cipreses,” *Transilvanos*, (2016) 95.

³⁸¹ *Cosmogony* is the branch of science that deals with the origin of the universe, especially the solar system. *English Oxford Living Dictionaries*. <https://en.oxforddictionaries.com/definition/cosmogony>. 13 April 2016. It is popularly known as any model concerning the coming into existence of either the cosmos or the so-called reality of sentient beings. It develops a complete theoretical model and has implications in both the philosophy of science and epistemology.

environment on the surface or *anabatic* side of reality. He places humans in an uncontrasting state with nature and grants them the ability of fusion/transmutation into the diversity of characters that fill the poetic text lines encoded in the *anabatic* space of the themes and techniques he utilizes. His dedication and perseverance in the profession has allowed him to attain great satisfaction in his literary and poetic endeavors.

In his poetry, Morales Saravia shows a complex but attractive manner of expressing his thoughts, ideas, and the unique capability of physical representation. The themes and techniques he employs turn his poems (at times) into “X Factors” with a large capacity for word manipulation and inclusion. The originality of his works of poetry rests surely and definitively in qualitative variables such as the intensity of mood, erudition, spectacular lexicon, and tone, more than in the quantity or volume of his works. The literary and linguistic aspects seem to have origin in his proposed theory highlighting his most important and innovative anabatic reasoning. This original theory becomes evident in the manner he applies it to his verses, particularly when describing the source of a new exterior perspective (ever present but ignored), other than the traditional ontological interior view of human life. The proposed thought of emerging to the surface of present everyday life seeks a new and necessary manner to be pragmatic, successful, and solidifies his theory.

Major Themes/Topics and Strategic Tools

José Morales Saravia circumscribes his poetry within a number of topics far from the usual thematic realm. The main theme and/or topic he utilizes deals with nature in all

its different facets and dimensions. Textual reviews for his poems about nature acknowledge various perspectives. The most salient considers that the poems possess such diversity in lexicon and subjects that many interested individuals “may resent to search additional resources, like big dictionaries, nautical codes, mythological books, botanical and zoological books, together with other information in reference to silver threading and or silver works.”³⁸² Nature can be an ordinary topic, but in Morales Saravia’s idiolect, it becomes extraordinary for the ecological aspect and linguistic approach. In Post-Millennium times, it is a rare phenomenon to see this poetry and a poet with such a singular interest and talent to achieve it.

Themes have been catalogued in two main groups: Material and Non-material, and they will be described in detail in the following pages. During the presentation of his book, *Peces* (2008), poets, writers and commentators, Reynaldo Jiménez and Rosella Di Paolo made interesting remarks about the book. Di Paolo said Morales Saravia’s book is “a language adventure, a necessary part of the game. It is a major hunt, a miraculous fishing, a linguistic healing shower, whose main purpose is not to remain in the usual shores of language, but to search other coasts . . .”³⁸³ Reynaldo Jiménez, on his side, affirmed:

El poema celebra, permutante epifanía, mucho más acá de lo mero humano: son los merlines que enmangan tus valles, Thalassa, respuntando la tela de la alta mar para que no haya deshilache de aguas que piérdanse de su sistema litorante y sus florecencias.

³⁸² See Rosella Di Paolo. “Nadando a profundidad en aguas bautismales: *Peces*, de José Morales Saravia.” *Revista Sol Negro*. <http://revistasolnegro.com/sol%20negro/Peces.htm> 5 May, 2011.

³⁸³ *Ibid.*

Translation

The poem celebrates permuting epiphany, much closer than the merely human: they are the marlins that enfold your valleys, Thalassa backstitching the cloth of the high sea, so there will be no unraveling of waters that may get lost of its coastal system and its fluorescence.

Jimenez ascertains in his criticism about the works of Morales Saravia; he acknowledges the subterfuges, the hidden, and the enlightened verses, overall, the epiphany of the poem and the skill and/or ability of the poet to take readers in this journey.

Thematic Schema: Material and Non-Material Topics

As previously stated, two important categories of themes can be appreciated in Morales Saravia’s works: 1. Material, related to the world and the senses, and 2. Non-material or transcending the senses. The generative categorization of themes after the selection was made, resulted in the following classification, including all topics used by the poet in the material or physical and non-material or transcending the senses areas. The classification brought about the following results:

Material:
The World and the Senses

- 1. Anthropomorphic: *Flaneur* masc./fem.
- 2. Botanical: flowers, cactus, bushes, and trees.
- 3. Zoomorphic: birds, fish, bears, etc.
- 4. Fashion: Man/Woman attire
- 5. Marine: Oceans, corals, rivers, creeks, falls, lakes, etc.
- 6. Navigation: jargon of the sea.
- 7. Atmospheric: Stars; clouds: cirrus, cumulus and stratus.

Non-Material
Transcending the Senses

1. Time.
2. Human pilgrimage in the world.
3. Pursuit of happiness
4. Enter a *eudaimonic* state.
5. Reach illumination.
6. Ascension, projection to anabatic state.

The themes employed in this poet's works have few referents in today's poetry. However, one example is contained in the works of 20th century French poet St.-John Perse (1887-1975), whose real name is Alexis Léger, who was a recipient of the 1960 Literature Nobel Prize. Léger was well-known for his famous poems: "Anabase," (Anabasis), published in Paris, 1924; "Exil," (Exile) with "Pluies" ("Rains"), and "Neiges," ("Snows") published as *Quatre poèmes, 1941-1944*, in Buenos Aires; "Vents" (Winds) Paris, 1946; "Amers" (Seamarks) Paris 1957; "Chronique" (Chronique) Marseilles, 1959; "Oiseaux" (Birds) Paris, 1962, 1963; "Nocturne" (Nocturne) Paris 1972; "Secheresse" (Drought), Paris, 1974; and *Song for an Equinox* (Princeton, 1977), this last one translated by Richard Howard.

Like most other books of poems in translation from the French by T. S. Eliot, Perse's poems about nature became famous for his "associations with the desert, the fragrance of sherbets in a Persian rose garden and the whiff of sweat and leather from a Persian mount after a lion hunt."³⁸⁴ And, because, "In his eyes the splendor of vegetal or animal life and the cosmic force at work in the violence of earthquakes and hurricanes

³⁸⁴ In Babette Deutsch, *Poetry in Our Time*, (1963) 187-8.

were identical with the divine.”³⁸⁵ His poem “Anabasis,” whose title mimics the term *anabatic* makes one think that both may be related, although they have different meanings. In reference to the poem “Anabasis,” T. S. Eliot translated it from French into English. In a few notes, he writes about a “series of images of migration, of conquest of vast spaces in Asiatic waters, of destruction and foundation of cities and civilizations of any races or epochs of the ancient East.”³⁸⁶ To be more precise, in the prologue of the book, Eliot describes ten points in the poem, which he called “divisions,”³⁸⁷ and whose detailed transcription reads:

- I. Arrival of the Conqueror at the site of the city which he is about to build,
- II. Tracing the plan of the city,
- III. Consultation of augurs,
- IV. Foundation of the city,
- V. Restlessness towards further exploration and conquests,
- VI. Schemes for foundation and conquest,
- VII. Decision to fare forth,
- VIII. March through the desert,
- IX. Arrival at the threshold of a great new country.
- X. Acclamation, festivities, repose. Yet, the urge towards another departure,
this time with the mariner.

³⁸⁵ René Galand, “Saint John Perse, Poet of the Universal.” <http://repository.wellesley.edu/cgi/viewcontent.cgi?article=1007&context=frenchfaculty>. 7 July, 2016.

³⁸⁶ In *Anabasis: A Poem by St. John Perse translated by T.S. Eliot*, (1961) 8-9.

³⁸⁷ *Ibid* (12).

Eliot's translation of the second stanza of the poem "Chanson" posted at the beginning of *Anabasis* reads:

For the Sun enters the sign of the Lion and the Stranger
has laid his finger on the mouth of the Dead. Stranger.
Who laughed. And tells us of an herb. O from the
provinces blow many winds. What ease to our ways, and
how the trumpet rejoices my heart and the feather adept
of the scandal of the wing! 'My Soul, great girl, you had
our ways which are not ours.'³⁸⁸

Several coincidences are found in the texts of Morales Saravia's poems and Perse's themes, especially the allusions to nature. Critics, in *The Princeton Encyclopedia of Poetry and Poetics*, assert that Perse holds "his place among the best major poets of modern France: Baudelaire, Mallarmé, Rimbaud, Valéry, and Claudel. Like them, his work defies any facile nomenclature of romantic or classical."³⁸⁹ Still, they affirm, "he continues to represent extremes in their role of demiurge and in their traits of passivity to the cosmic forces;"³⁹⁰ especially, when he writes about nature. For instance, in the meaning of the winds, which blow over the face of the earth and disturb all perishable things. Wind is the subject matter of Perse's poem "Vents" (1946). Another coincidence is the long work "Amers" (Seamarks) of 1957 about the sea. Nonetheless, it is in *Anabasis* that land, vents (winds), oceans, seas, and nature meet as one. Some verses (1st, 2nd, -17th, 18th, and 19th) of the second stanza of the poem read:

³⁸⁸ Ibid (15).

³⁸⁹ See "French Prosody" in *The Princeton Encyclopedia of Poetry and Poetics*, (1972) 300.

³⁹⁰ Ibid.

II

*Aux pays fréquentés sont les plus grands silences, aux
pays fréquentés de criquets à midie*

*Il vient, de ce côté du monde, un grand mal violet sur
les eaux. Le vent se lève. Vent de mer. Et la lessive
part: Comme un prêtre mis en pièces³⁹¹*

Translation³⁹²

In busy lands are the greatest silences, in busy lands with
the locusts at noon.

Comes from this side of the world a great purple doom
on the waters. Rises the wind, the sea-wind. And the
linen exposed to dry
scatters: like a priest torn in pieces.

In his book *Océánidas* (2006), Morales Saravia talks about the ocean, the large sea, the connecting botanical and zoomorphic products, and the narrow existing relationship with man, which is evident in the verse lines of several poems. This, as well, takes the reader to observe, perceive, and take the sea and “the marine cosmos, which is the personal universe of the poet, as a guide to the understanding of man and his work.”³⁹³ Moreover, birds and their environment are constantly present in Morales Saravia as well as in Perse’s poems. Victor Brombert, in his article “Perse’s Avian Order,” explains Perse’s interest and dedication to nature and all its contents, including man. In the following citation, he writes:

Saint-John Perse’s unexpected collaboration with “*Braque*” (*Birds*) began as a poetic meditation on birds that turned into a poem about space and the rapture of the poet. Exile, migrant, and navigator of the air, Perse’s bird like the rhapsodist brings the seasons together. His allegiance to life

³⁹¹ In *Anabasis*, (1930) 25.

³⁹² This translation is by T.S. Eliot.

³⁹³ “French Prosody” in *The Princeton Encyclopedia of Poetry and Poetics*, (1972) 300.

and to nature is that of the ascetic. Launched on his wings, doubly loyal to air and land, he liberates himself from the “tragic shores of the real,” only to reaffirm, through the austerity of flight, a sense of peace and unity achieved at the very frontiers of man. He is a “prince of ubiquity,” a creator of his own flight.³⁹⁴

And,

The topos of the bird is one of the richest and most elusive in Western literature. Soarer of apocalypse or of lyric ecstasy, warbler of songs or predatory circler of the upper spheres, the avian creature has been, in turn, symbol of freedom, pride, creative fancy, and Icarian ambition. To the imprisoned spirit, it meant freedom and movement. To the spiritually oppressed it represented elation and escape³⁹⁵

The quotes aim to clarify in part Morales Saravia’s writings on birds, as part of nature, and the different types of birds selected by the author, mostly migratory birds from big to small: flamingos, storks, albatross, seagulls, mockingbirds, canaries, parrots, sparrows, turtledoves, meadowlarks, etc. Birds produce an extraordinary imagery and cause deep evocations in readers who have seen those types of birds; and in the ones who have not, they provoke a desire to see them. However, the non-material side allows the reader to perceive in the flight of birds the action of migration and liberation from oppressive forces as a powerful urge in life.

As close as Perse’s topics are to Morales Saravia’s, he feels very near to his countryman poet Emilio Adolfo Westphalen, particularly in the poem *Abolición de la muerte* (1911), in what he calls *la utilería* (the toolkit) formed by the landscape and the surrounding ecological environment constantly present in his poems. The article

³⁹⁴ See Victor Brombert, “Perse’s Avian Ode.” *The Hudson Review*, XIX No. 3, (1966) 494-97.

³⁹⁵ *Ibid.*

“*Lectura de ‘Abolición de la muerte’ de Emilio Westphalen*”³⁹⁶ contains a series of topics about nature. Westphalen writes first about metamorphosis as movement; and metamorphosis as enumeration of elements: i.e., a cloud of hair, petals, fears, brambles, marshes, cypresses, hopes, tears, etc. Second, in the structure of images, which is immanent since the forms being presented represent the world experience at two poles: the experience of time and the abolition of time.³⁹⁷ Verse 135 of *Abolición de la muerte* reads: */Día que nunca te mueves cielo que por nosotros caminas/ . . .* (Day, though you never move, sky that walks over us . . .), the elements and subjects clearly refer to nature, as can be observed in the briefing. Other verses (110–113) of this poem remain connected with natural elements, for example:

*Sobre una sucesión de mares labrados a maravilla
Con el canto de las aves como cauce y lecho de las barcas
Y la cola del pavorreal como nimbo de las más pequeñas cosas
Los caracoles transparentes las algas de porcelana*³⁹⁸...

Translation

Over a succession of seas carved marvelously
With the singing of the birds as bed and the course of the ships
And the tail of the peacock as the halo of the smallest things,
the transparent snails and the porcelain algae...

Morales Saravia discussed his ideas about the poetic voice of Westphalen in an interview with Paul Guillén. He affirmed that a whole imaginary world that is close to the natural world of the ocean, in this case the Pacific Ocean, exists in *Abolición de la*

³⁹⁶ In Americo Ferrari, “Lectura de *Abolición de la muerte*’ de Emilio Adolfo Westphalen.” *Inti: Revista de literatura hispánica*, 1977 (2).

³⁹⁷ *Ibid.* 6

³⁹⁸ *Ibid.* 9.

muerte, and he has always been interested in Westphalen's poems. He shares that he met Westphalen late in life, he came to know the writer well, and he is glad to own a bilingual Spanish-German edition of his first two books of poems, including a fifty-page long study on Westphalen's works. Still, he explains there are four features that attract him towards Westphalen's works: 1) the Pacific Ocean; 2) the imagery and fragmented stories; 3) the manner in which he creates visual poetry, and 4) the light emanating from his poems.³⁹⁹ The first is evidenced during a conversation they had, where he asks Westphalen:

JMS *“Emilio, leyendo tu segundo poemario Abolición de la muerte tengo la sensación de que nos estás hablando del Océano Pacífico, con una serie de elementos que son muy cercanos a nosotros.” Emilio se quedó un momento pensando como si revisara en la mente cada uno de los poemas, a ver si la idea que le estaba planteando correspondía o no, él fue muy parco en su respuesta, dijo:*

EW *“Pues, bueno no solamente el Océano Pacífico, sino hay algunos otros elementos, pero es cierto, hay una imaginería, que está cerca del mundo natural del océano, en este caso del Océano Pacífico.”*

JMS *“Entonces, eso es algo que siempre me ha interesado de la poesía de Westphalen.”*⁴⁰⁰

Translation

JMS *“Emilio, reading your second book of poems, Abolición de la muerte, I have the feeling that you are talking about the Pacific Ocean, with a series of elements very close to us.” Emilio thought for a moment, like he would be reviewing in his mind each one of the poems, to see if the idea I was posing corresponded or not to the topic. Then, he was very brief in his answer, and said:*

³⁹⁹ Paul Guillén http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 08 February, 2017.

⁴⁰⁰ Ibid.

EW “Well, not only the Pacific Ocean, but there are some other elements, but, certainly, there is an imagery that is close to the natural world of the ocean, in this case, the Pacific Ocean.”

JMS “Then, this is something that has always awakened my interest in Westphalen’s poetry.”

The second feature is the treatment of long verses full of images, where he creates a sort of story in two or three poems and they are all fragmented stories. He feels there is a relation with his own way of creating, because he constructs stories in a fragmented manner. Westphalen is a great visual poet, and most of his images can be reproduced in the mind; this is one of the main interests of Morales Saravia in Westphalen’s poetry. Morales Saravia suggests that poetry must offer the possibility of visualization; just as it enlightens the intellect it should also illumine the sight. And lastly, he adds that there is plenty of light in Westphalen’s poem, and the impression one feels is that all elements show up enlightened, and that it is something like a presence. Then, he affirms, “I wish my poetry to do the same, I want to make a poetry that can offer the presence of the world and of natural objects and/or humans in the light.”⁴⁰¹

Since various writers consider Morales Saravia’s works to be related to Baroque and Neobaroque elements, and being exceptionally near to Spanish poet Luis de Góngora, a couple of points can be considered similar to the author of the “*Soledades*” (Solitudes). In this celebrated poem, man as a pilgrim is in search of a place to rest in tranquility, and be joyful and happy. In addition, and in views of his solitude, he wishes to experience a sense of harmony with nature, his surroundings, and himself. All this can

⁴⁰¹ Ibid.

be perceived as a certain *eudaimonic*⁴⁰² state of well-being that is clearly suggested at the beginning of the poem. The pilgrim's lost steps and his status as a castaway take form in various verses that express his feelings in words dictated by "a sweet muse." While they are lonely steps of a pilgrim, lost, confused, and in solitude, the pilgrim finds consolation only in feeling inspired by the nature of the steps, represented in the *adjectivization* of the term: */inspirados/* (inspired), and shown at the beginning of the *Soledades* in the "*Dedicatoria*" (Dedication) to the Duke of Béxar. Here are the written verses:

<i>Pasos de un peregrino son errante</i>	Steps of an errant pilgrim are these
<i>cuantos me dictó versos dulce musa</i>	the many verses my sweet muse dictated me
<i>en soledad confusa,</i>	in confused solitude,
<i>perdidos unos, otros inspirados.</i>	some lost yet others filled with inspiration.

The verses show a high level of ambiguity in the lexical approach, as the standard translation provided and the subjective translation can present a totally different meaning of terms. The term */pasos/* translated into English is */steps/*; and */son/*, the plural of the verb *to be*, translates as */are/*. Nonetheless, during Holy Week, most regions of Spain see parades or processions carrying diverse images symbolizing the Passion of Christ and Our Lady of Sorrows. Seville is the most popular city in the variety of *pasos*,⁴⁰³ and singers of *sons*⁴⁰⁴ and *saetas*⁴⁰⁵ accompanying the processions.

⁴⁰² In Aristotle *Nicomachean Ethics*, (2002) 103-4, *Eudaimonia* is a Greek word which refers to a state of having a good in-dwelling spirit or being in a state of happiness. Aristotle writes that *eudaimonia* means "living and doing well." It goes further to state that: "Happiness is what is best, and finest, and pleasantest, and these qualities are not divided as the inscription at Delos says:

What's finest—perfect justice; what's best—not that but health.
What's most pleasant—none of those, but getting the thing one adores."

⁴⁰³ "Paso," there are around forty definitions of the term in the *Dictionary of the Real Academia Española* (DRAE),

Morales Saravia's poem "6" brings connections with Golden Age Baroque descriptions of man as a pilgrim in the world in Gongora's *Dedicatoria*. The fragment has been extracted from the prose document and edited into verse style for better comprehension. There are various similarities found in Gongora's "*Dedicatoria*" and poem "6." by Morales Saravia. Main coincidences are detailed in a small box of comparative elements following the paragraph. The thematic aspect includes: 1) the pilgrim as protagonist; 2) the muse of poetry; 3) solitude; 4) state of confusion; 5) human pursuit of an improved state of wellbeing. Strategic elements contain: 1) repetition of the sibilant sound /s/; and, 2) highly ambiguous terminology. A fragment of the poem "6." with its respective translation follows:

*El flâneur*⁴⁰⁶ pasea sus pasos por los conciertos,
por los conciertos open air. Se espera un cielo
raso con una noche de entrada tarde en el temprano
verano, se busca un cercano horizonte de bosques
o de grises edificios como arbustos que en el
transcurrir vayan dando más sus sombras que
sus soles para delimitación del predilecto.

in this case, the definition may refer to: 1. Movimiento sucesivo de ambos pies al andar; 2) Cada uno de los sucesos más notables de la Pasión de Jesucristo; 3. Efigie o grupo que representa un suceso de la Pasión de Cristo, y se saca en procesión por Semana Santa. (*Paso is an image or a group, or floats made out to represent an event of the Passion of Christ who is taken on procession during Holy Week*). <<http://dle.rae.es/?id=S4wajTd|S4wqY0f>>.

⁴⁰⁴ Ibid: "Son," besides being the plural of the verb to be (Ser/Estar) is a musical tune that is gladly appreciated and/or a sound that causes a delightful effect to hearing. In Cuba, "son cubano," is popular dancing music. <<http://dle.rae.es/?id=YLU1m5v>>.

⁴⁰⁵ Ibid: "Saeta," term with approximately five definitions in Spanish, among them: 1. Flecha, 2. *Palo flamenco consistente en una jaculatoria o copla que una persona dedica a las imágenes en las procesiones*. (Flamenco song consisting in a prayer sang by a person to an image during Holy Week's processions). <http://dle.rae.es/?id=WyM29TD>. 31 Oct. 2015.

⁴⁰⁶ The translation of *flâneur*, in Spanish, has a negative meaning (*vago, holgazán*) therefore, I decided to use /peregrino/(pilgrim) in the verse translation. It could've been also /caminante/(walker). However, *pilgrim* seems to fit better to the sense the verse wants to convey. The OED defines *flâneur*, as a man who saunters around observing society. *Flâneur: A stroller, lounge, loafer. Cassell's French English Dictionary, (1968).*

Translation

The *pilgrim* walks his steps around the concerts, around the open-air concerts. A clear open sky with a late night entering the early summer is expected, a nearby horizon of forests or gray buildings like bushes is searched, that in the passing of time may give more shades than suns to define the boundaries of the chosen.

A comparative box of elements shows differences and similarities in the two works and provides a brief information and vision of the poems:

Table 3. Comparative Elements in “*Dedicatoria*” and “6.”

Book	<i>La luna escarlata</i> “6.”	<i>The Solitudes</i> “ <i>Dedicatoria</i> ”
Author	José Morales Saravia	Luis De Góngora y Argote
Year of creation	1991	1613
Nationality	PERU	SPAIN
Language	Spanish	Spanish
Type of Poetry	Prose poems	Verse (tercets written in <i>silvas</i>)
Characters	<i>Flaneur</i> /Solitude	Pilgrim/castaway/solitude
Place of Events	City/country	Beach/countryside
Meter	No verse meter	Hendecasyllables/Heptasyllables
Rhyme	Scarce Internal rhyme	Fixed rhyme
Phonetics	Predominance /s/ sound	Predominance of /s/ sound
Message	Hidden meaning	Hidden meaning

The comparative table shown above describes briefly the prominent elements.

Similar aspects are shown and compared in the stanzas of both poems. Still, non-similar aspects become visible as well. This brief table makes a rapid review of the main differences in the creators and the elements each of them uses. It sketches author, year, rhyme, meter, nationality, type, and style of poetry. It also indicates their most notorious similarities: message and phonics. The non-material side matching both poems is again

solitude, the pilgrimage of man in the world, and his search for happiness and wellbeing.

Material themes usually refer to the world and the senses; worth mentioning is a pre-existent range and diversity of plants, these become important characters for Morales Saravia, whose inspiration impels him to write about the subject of nature in the diversity of its fields. Themes embrace the *System Naturae*, as explained by Swedish botanist, zoologist, and medical doctor Caroleus Linnaeus,⁴⁰⁷ who in his book *Imperium Naturae* asserts three kingdoms prevail: 1) *Regnum Animale*, 2) *Regnum Vegetabile*, and 3) *Regnum Lapidium*. These three kingdoms play crucial roles in the works of this author; they seem to build a living bio-cycle of entities. An example is poem “7,” from *Oceánidas*, whose theme presents the botanical or *Regnum Vegetabile* and includes flowers, roses, wind, and particularly orchids; verses one, four, eight, and ten, read:

- Verse 1. *Ventisca ante la orquídea soltando aromas de rosa*
 (Wind before the orchid leaving aromas of roses)
- Verse 4. *La orquídea hace sus trajes en hervor contenido*
 (The orchid makes its dresses in a boiling content)
- Verse 8. *Orquídea, orquídea anhelo florecido y truncado en pureza*
 (Orchid, orchid blooming desire and truncated into purity)
- Verse 10. *¡Orquídea, que darías por rozar la flama de la rosa sin rocío . . .!*
 (Orchid what would you give to touch the flame of the rose with
 no dew. . .!)

Orchids, roses, wind, and dew show physically in most verses, roses in verses one and ten; orchids are mostly shown in allegorical comparisons with abstract feelings of purity,

⁴⁰⁷ *Caroleus Linnaeus*, known later as Carl von Linné or Carl Linnaeus (1707-1778), was a Swedish botanist who wrote his book *Systema Naturae* (1758). In his *Imperium Naturae*, Linnaeus establishes the existence of three kingdoms *Regnum Animalae*, *Regnum Vegetabilae*, and *Regnum Lapidium*. This classification was made on five levels: kingdom, class, order, genus and species

and with the act of blooming */florecido/*, as well as with passion */hervor/* and */flama/*. Both orchids and roses show and call to their visual aspect, to consider their beauty and their short time of survival. Verses 69 and 73, from the poem “Sábilas,” of the chapter with the same title, talk about a temporary condition within a temporary state. Also, odors and colors describe an arrangement of hardship and danger in the same poem and section of his book *Oceánidas*.⁴⁰⁸ The verses, in the following excerpts, read:

Verso 69.

Los eucaliptos arropan aromas que no garantizan una temporada floreciente.

Verso 73.

Así arreciaban las sábilas y los colores nos huían hasta situarnos en los añicos.

Translation

Verse 69

The eucalyptus hold aromas, which do not guarantee a blooming season.

Verse 73

Thus, the raging aloe vera and the colors escaped us until we were located in the smithereens.

The *Regnum Animalae*, or zoomorphic field, includes multiple ecosystems with species of land, air and water, particularly in the ocean. In this *regnum*, the poet frequently mentions birds, flamingos, storks, seagulls, that dwell on air and on the dry land. On high stony hills, he describes: goats/mountain goats, bears, etc. Other themes have to do with navigation, marine jargon, and fishing related items. Themes intermingle marine objects with flowers, the sailings, diverse types of fish, like dolphins, salmon, etc., and other amphibians that dwell along the coast and inside the water: crabs, clams,

⁴⁰⁸ See *Oceánidas*, 2006 (25).

fish, turtles, corals, etc. He adds falls, lakes, streams, rivers, and marine phenomena: waves, foams, currents, whirlpools. Also, atmospheric systems: winds, stars, clouds: cirrus, cumulus, and stratus, are included. A duet of verses 9 and 10 from “*Cigüeñas*” (Storks) reads:

Verso 9. *Flamencos suma del anhelo. Cigüeñas, totalidad de rutas,*
Verso 10. *travesía hasta las últimas flores de retamas...*

Translation

Verse 9. Flamingos sum of the desire. Storks, totality of routes,
Verse 10. crossing until the last retama flowers.

Marine coastal and earth creatures abound in the texts of the poems, as previously stated; they create a mixture of earth, air, and aquatic living beings that voice their existence in an interesting variety. This combination can be observed in the poems: “*Cirros*,”⁴⁰⁹ and “*La Mar* (Claude Debussy).” The title of the first poem brings about a vision of *cirrus* (clouds) in the sky, whose components differ from stormy (black) clouds. Cirrus are described in the following quote:

Unlike water clouds, high level cirrus, contain a significant amount of large, non-spherical ice crystals having low concentrations, are normally optically thin and nonblack. It has been recognized physically and numerically the influence of optical thin and nonblack *cirrus* on the radiation field of the earth atmosphere system, and hence on the weather and climate components.⁴¹⁰

Maritime equipment, together with the image and comparison of a flying

⁴⁰⁹ Ibid (115).

⁴¹⁰ See Kuo Nan Liou, “Influence of Cirrus Clouds on Weather and Climate Processes: A Global Perspective.” http://people.atmos.ucla.edu/liou/Group_Papers/Liou_MWR_114_1986.pdf 06 November, 2014.

flamingo, the flying of the sails of a vessel, and the *cirrus*, anticipates moments of departure. The first three verses bring these various images, and most of all in the expression “condensing history,” which is even much more disturbing, because depending on the reader he/she may figure out some vessels pertaining to the discovery of America and its conquest by Europeans. The image and remembrance of four important vessels come quickly to American minds: Christopher Columbus’s ships: “*La Niña*,” “*La Pinta*,” and the “*Santa María*” (1492) arriving to American coasts for the first time. Later, the *Mayflower* (1621) with Captain Christopher Jones (Were Columbus and Jones the flamingos who crossed the seas?). The poem does not mention any of them, but an implicit circumstance exists. Abundance of sails, sailings, masts, birds, and *cirrus* in the sky probably existed when the two men departed with their crews from a safe and secure port to the unknown. The first and second verses read:

Verso 1. ¡Oh resumen de velas, velámenes! Batir de astiles condensando;
Verso 2. historia, el enrumbado flamenco partido del último presente.⁴¹¹

Translation

Verse 1. Oh, précis of sails and sailings! Shaking of spears condensing;
Verse 2. history, the enrouted flamingo parted from the last present...

On the other hand, poem, “*La Mar* (Claude Debussy),”⁴¹² shows complex and highly poetic verses that bring remembrances of the murmuring of ocean waves. I collected

⁴¹¹ *Oceánidas*, 2006 (115).

⁴¹² *Ibid* (200-1).

verses 32-33, 56-58, and 89-96, then numbered them in the Spanish version. These verses lead to the formation of a new poem, as follows:

- Verse 32. *Orillas de sonoras voces venidas del silencio, en la profundidad*
33. *ensordecidas, ...*
Verse 56. *Así brindáis hospedaje al peregrino mar y sus corrientes en*
57. *hostelería hospitalaria, al viajero que desempaca de sus*
58. *morrales y bien atadas angarillas*
Verse 89. *sois anuncio de arribo para encender todos los resplandores del*
Verse 90. *día o desvestir de claridades la noche calurosa:*
91. *Qué limpidez en los pétalos claros de magnolias, soltados sus*
92. *sépalos para alfombrar la orilla de espumas!*
93. *Toda una vereda vertida de endomingadas guirnaldas para el*
94. *paso nocturno de las anguilas terapéuticas*
95. *de los diurnos y madrugadores cangrejos que andando para atrás*
96. *alcanzan victoriosos la más ansiada delantera: espumas,*⁴¹³

Translation

Shores of sounding voices arrived from the silence, in the profundity
Deafened ...
Thus, you welcome the pilgrim sea and its currents in
hosting hospitality, to the traveler unpacking from his
backpack and well tight handbarrows.
Thou are the news of arrival to light up all the splendors of
the day or undress of clarity the hot night:
How pristine in the clear petals of the magnolia, leaving its
sepals to carpet the shore with foams!
An entire sidewalk full of Sunday garlands for the
nocturnal crossing of the therapeutic eel
from the day and early rising crabs which walking backwards
victoriously reach the most cherished goal: foams...

The original poem is substantially long, therefore the transcription and translation of a few verses aim to demonstrate the ideas this original poet fabricates in his poems.

The area of themes, in the material aspect, establishes narrow connections with

⁴¹³ Ibid.

anthropomorphic elements, the world and the senses, and the beauty and power of nature.

The non-material side establishes connections with the Golden Age Baroque in elements dealing with time, incertitude of the human condition, man as a pilgrim in the world, and a search to improve humans at the socio-cultural level and in the linguistic aspect, in this case the Spanish language. Other themes involve thoughts about modern poetry with references to the *Fleurs du Mal* by French (*maudit*) poet Charles Baudelaire (1821–1867), and French composer, musician Claude Debussy, a prominent figure associated with Impressionist music. Morales Saravia named an entire chapter of his book *Oceánidas* (2006), after Debussy's orchestral composition, *La Mer* (The Sea). Still, other themes connect modern and Post-Millennium cycles of exile, diaspora, migration/immigration, civic, urban, and ecological themes. All these and other ideas will continue to be discussed and analyzed in the following sections dealing with techniques and strategies.

Aesthetic Toolkit of Techniques and Strategies

A prime strategy in most of José Morales Saravia's books of poetry highlights the sense and qualities of his theory regarding anabatic reasoning. The absence of the human element can be perceived as a special strategy employed by the poet; he explains that human characters are non-existent in his poems. However, an exception is *La luna escarlata* (1991), his book of prose poems, where human characters, a masculine and feminine *flâneur*, act as protagonists. It is necessary to emphasize that Morales Saravia's

poetry establishes allegorical characters and the use of analogies for its construction. He describes the elaboration of a small plan for the construction of his poems (especially the long ones), in an interesting quote:

Construyo los poemas, sobre todo los poemas largos, con un pequeño plan, trato de establecer analogías generales con la idea básica del poema y jugar con estas analogías e ir saltando de nivel y entonces esto le va dando riqueza, le va dando la posibilidad de extenderse, ganar nuevas realidades, el caso es navegar, es buscar, es viajar, puede ser por el mar, pero puede ser, también cósmico, puede ser una gran nave especial, en algún momento se menciona, pero navegar también es otra analogía, es otro idioma, es izar las velas, etc. Entonces son varios niveles analógicos con los cuales trato de trabajar, una vez que esto funciona, así en términos de planteamiento general, el poema se escribe, de alguna manera, intuitivamente y se va siguiendo la sensibilidad, vamos a decir así, asimilativa, se va siguiendo la sensibilidad sensorial expansiva.⁴¹⁴

Translation

I construct the poems, especially the long ones, with a small plan, I try to establish general analogies with the basic idea of the poem, and play with these analogies leaping to the next level. This action enriches the verses and gives them the possibility of expanding, get into new realities, the case is to navigate, to search, and travel, it can be throughout the sea, but it can also be a cosmic trip, it can be on a big spaceship, at a moment that is mentioned. But, to navigate is also another analogy, another language, it is to lift the sails, etc. Then, there are various analogical levels with what I try to work, once this functions in general planning terms, the poem is written, in some way intuitively and it continues to follow sensitivity by assimilation; and it continues to follow the expansive sensorial sensitivity.

Other complementary strategies emphasize a distinct use of language, different and totally opposite to the normal speech employed in every day life, together with the manipulation of natural elements. This author applies the idea that nature becomes

⁴¹⁴ Paul Guillén http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm. 08 February, 2017.

extremely sensitive, specifically when being contrasted in opposites of below and above, outside and inside, including modifications of space and time. A diagrammatic scheme, below, shows the diversity of techniques employed with the distinctive areas where each type of element is found. This scheme has been structured using characteristics of Baroque, Neobaroque, Trans-modern, Language poetry, and Post-modern features to obtain accurate results, since research is still scarce and few investigators have approached Morales Saravia's poetry. An exception is Reynaldo Jiménez, who, in his article "*Del raizar del vocerío al desancoro en travesía*" (2012), about *Cactáceas* (1979) and *Zancudas* (1983), affirms they were *libros dípticos* (silent books), with no intention to be leaders of the "poetry of the moment." I say, "with intense exploration in the plenitude of nature," or in Jiménez's words:

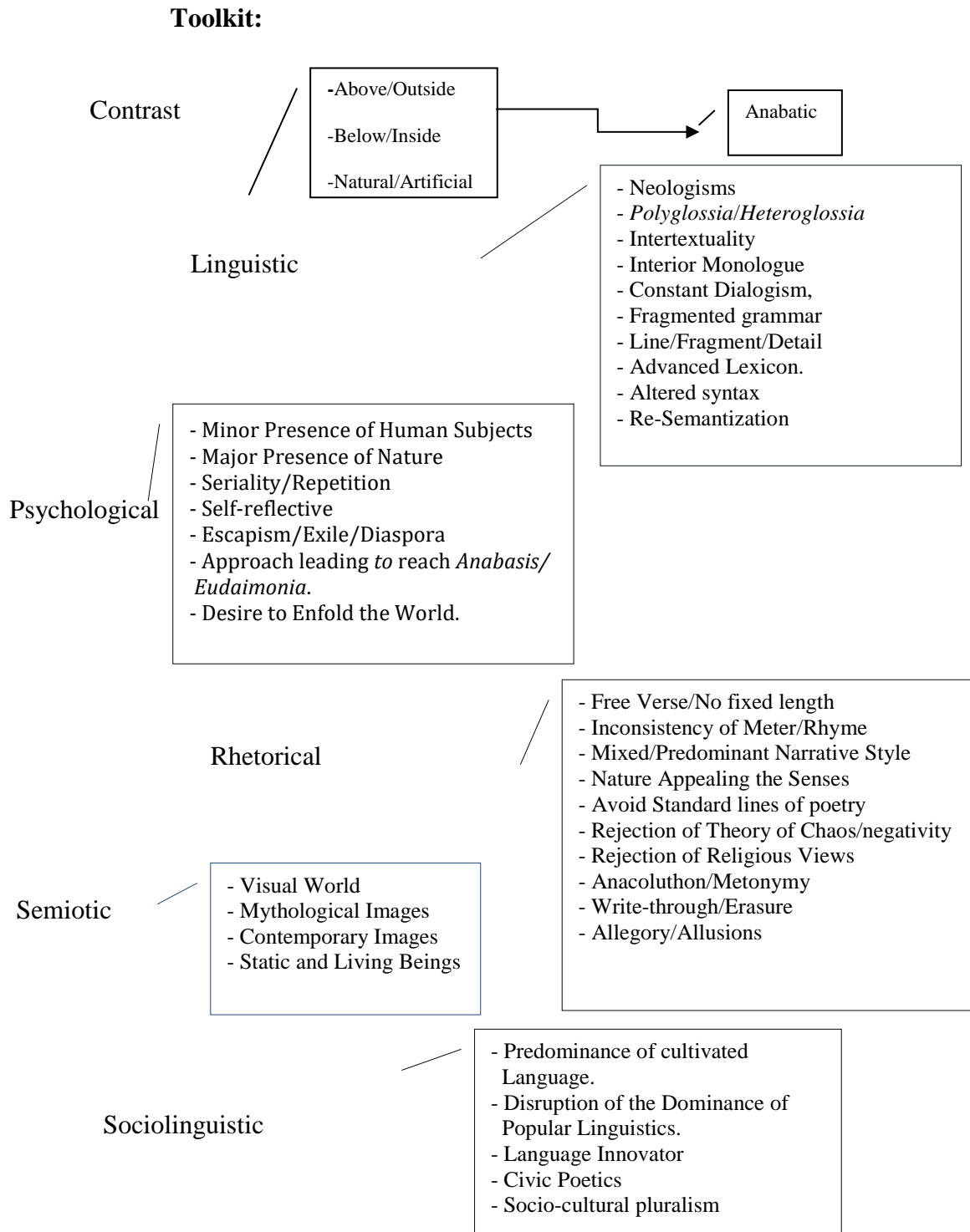
*El evento poético muerde la carne semántica, y la elemental en el lenguaje: lo que se produce más acá de lo verbal alucina y alude al tamiz de la conciencia y se propaga como una introspección al seno del lenguaje buscándose en las voces.*⁴¹⁵

Translation

The poetic even bites the semantic flesh and the primordial, in language: what is produced closer than the verbal amazes and appeals to the screening of conscience, and it propagates like an introspection bosom of language searching itself in the voices.

⁴¹⁵ Reynaldo Jiménez. "Del raizar del vocerío al desancoro en travesía." [http://fresno.ulima.edu.pe/sf%5Csf_bdfde.nsf/imagenes/9AACF9D169639CAF052572370072115E/\\$file/10-lienzo27-jimenez.pdf](http://fresno.ulima.edu.pe/sf%5Csf_bdfde.nsf/imagenes/9AACF9D169639CAF052572370072115E/$file/10-lienzo27-jimenez.pdf) 10 November, 2015.

Aesthetic Scheme of Techniques and Strategies



Reynaldo Jiménez writes Morales Saravia's suggestions, that:

“ . . . a un determinado nivel todo se sabe. O todo se huele. O pre-huele. El olfato en la poesía es una travesía (un desancoro, dice Morales Saravia, quien, polivalencia mediante, alude tanto a la quita de anclajes como a la pérdida –evidentemente espiritual– de sitio en cualquier coro, corazón, color).⁴¹⁶

Translation

At a certain level, all is known. Or, all can be sniffed or pre-sniffed. The olfactory sense in poetry is a journey (a *desancoro*, says Morales Saravia, who through polyvalence alludes as much to the lifting of anchors as to the loss—evidently spiritual—of place in any *coro*, heart, color).

I elaborated a toolkit of Morales Saravia's techniques and strategies in an attempt to embrace most of the tools this author uses in the structuring of his works. A scheme of the toolkit is described above.

Other academic researchers have approached the poet's works through meetings, interviews, usually at presentations of his books, to see new lights in the messages of his poetic endeavors. Paul Guillén's interviews with the poet are the most numerous and some of them can be found at *Sol Negro* online magazine. Ricardo Jacoby recorded a videoconference at the *Instituto Raúl Porras Barrenechea* in Miraflores, Lima, Peru, during the presentation of Morales Saravia's book *Pencas* (2014). Here, he explicates the aesthetic and varied strategies used in his works. The schematic diagram, with the toolkit of the strategies, delineates the diverse steps taken for the analysis of his works in this research. It includes the tools that helped to elucidate the complexity of his verses.

⁴¹⁶ Ibid.

This scheme opens a gate to a better poetic comprehension of this author's works. I offer here a thorough analysis of selected verses in various poems of the author, in the different categories structured in the toolkit. The first one is:

Contrast: this first category shows the emphasis of *anabatic* reasoning in Morales Saravia's works of poetry from his very first book *Cactáceas* (1979), to *Oceánidas* (2006), *Légamos* (2013), *Pencas* (2014), *Transilvanos* (2016), and his most recent *Advenires* (2017). The perception of surface surrounds the verses of the poems. Morales Saravia creates his poetry on the grounds of his *anabatic* theory with samples of this found in every page of the author's poetry books. "*Orígenes*," a poem with five sections at the opening of his book *Oceánidas*, exhibits a laudatory tone, a sense of *chanson de geste*, and a glorification of nature. At times, it seems like one is reading a piece of a sacred book. Here, the first quartet of Part I and a few verses of Part V with translation, read:

I

1. *He de decir en su convexidad el principio*
2. *sus direcciones iniciándose desde el árbol*
3. *álamo no crecido, subitado, sus ramas*
4. *tornándose, girasoles que desprenden pétalos.*⁴¹⁷

Translation

I have to say of its convexity the beginning
Their directions starting from the tree
Poplar tree not grown, sublimated, its branches
turning, sunflowers that drop petals

⁴¹⁷ *Oceánidas*, (2006) 7.

V

57. *Las olas repasan minuciosas los flancos de las costas*
 58. *Y es un pincel que no solo compone país sino paisaje*
 69. *Y los colores dan sus brillos de escamas reverberantes*
 74. *Es la luz de la mañana que prepara sus carrillos claros,*⁴¹⁸

Translation

The waves review meticulously the sides of the coasts
 And, it is a brush that builds not only country but landscape
 And, the colors give their brilliance of reverberant flakes
 It is the morning light that prepares its clear smile.

Nature is evidenced in these verses (with the exception of the first, where the lyric subject appears in the implicit pronoun “I,” narrating the story) at the beginning with the forest, trees, the waves and the ocean. This striking mode of construction provides a spectacular background for both quartets. The author sets his ideas in the physical world all concrete to prevent the reader falling into a *katabatik impromptu*. Note that all activity takes place in the outside: at sea level (the coast); above sea level (poplars, sunflowers, trees), and high above (the morning, and sunlight). These verses have the great responsibility to place the reader, *nolens volens*, in contact with nature and its beauty. The poet admits it was a big challenge to create this new type of poetry, a new epic where there is no national hero. Again, the sense of a *chanson de geste* permeates the verses of this poem. And this repetitive sense is strong in several of Morales Saravia’s poems from the very beginning to his most recent works of poetry. This contrasts with the works of other Post-Millennium poets. Another contrasting model can be observed in the combination of nature with a highly artificial elaborated

⁴¹⁸ Ibid (16).

language used in depicting the natural linguistic elements shown in the verses of the poems.

The *Linguistic* strategies together with *contrast* (previously stated) and the *anabatic reasoning* form a wheel of strategic linguistic elements that constantly appear in the verses of Morales Saravia; they shape an original scheme of techniques. Thus, the author integrates contrasting original linguistic elements with the idea of developing a variety of them. Spanish and English, as living languages, integrate an intrinsic progressive nature of transformation and change. The poet adheres to that notion utilizing new views and uses of linguistic features. With the perspective that historical change in language is progressive, many individuals may seek simpler manners of expression, while others aspire for a higher level of speech. Similarly, in “linguistic changes we see the constant interplay of two opposite tendencies, one of an individual, and the other of a social character, one towards ease and the other one towards distinctness,”⁴¹⁹ and this last one makes the case for Morales Saravia’s works. A graphic describing the *linguistic wheel* using anabatic or superficial elements employed by the poet is sketched below. Although, it is necessary to indicate that the source of these elements emerges from deepness of reasoning.

⁴¹⁹ Otto Jespersen. “Efficiency in Linguistic Change.” *The Selected Writings of Otto Jespersen*, (2010) 195.

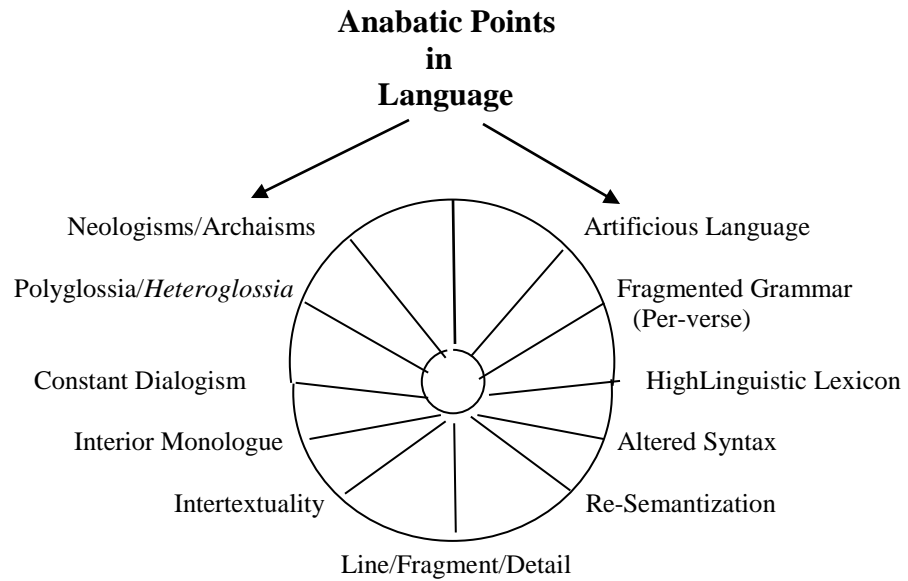


Figure 12. Linguistic Wheel

Many of Morales Saravia’s poems studied in this research, come from his book *Oceánidas* (2006), which the poet acknowledges to be his favorite book project. The book appears to be a compendium of his main linguistic strategies, and a major sample of his poetry. It contains some of his major ideas and seems to have been structured in a cyclic structure; its corpus integrates previous books of the author, and it is divided in four parts. These four parts are divided in several sections.⁴²⁰ The first “*Orígenes*,” is divided in five sections and numbered with Roman numerals. The second “*Cactáceas*” contains: “*Sábilas*,” “*Cabuyas*,” “*Pencas*,” and four additional sections with Roman numerals; the fourth section’s title is “*Los males de la flor*.” The third part, “*Zancudas*” is the longest, it includes “*Orquídeas*,” “*Flamencos*,” “*Cirros*,” “*Cigiüeñas*,” “*Ventiscas*,”

⁴²⁰As described in the “Índice” (Index) of *Oceánidas*, (2006). I took this book as a sample-guide to describe the linguistic strategies the author employs in most of his works. The *italics* text is faithful to the original book.

“*Tortugas*,” “*Corales*,” “*Peces*,” two new Roman numeral numbered sections, plus four additional ordinal numbered sections with titles: “*La mar* (Claude Debussy),” “*Océano*,” “*Pielago*,” and “*Ponto*.” The fourth part “*Ceibas*” has only one section titled *Albricias*. The linguistic strategies begin with:

Heteroglossia, in an enriching interaction of voices that fills the poems.

Altered Syntax and *Intertextuality* show in part two of “*Cactáceas*,” section IV, “*Los males de la flor*” (The Evils of the Flower). Intertextual and altered syntactic refer to Charles Baudelaire’s *Les fleurs du mal*. The title is translated inversely, to fit the desires of the author; since, the standard translation reads *Las flores del mal* (*The Flowers of Evil*).

Re-semanticization or re-interpreted semantics create a circular pattern.

Polyglossia shows in numerous titles and in the bodies of his poems. It favors the use of several languages, including Esperanto.⁴²¹ In section IV *Los males de la flor*, the titles of nine sonnets, with subtitles enclosed in parenthesis, exhibit their polyglossic nature. They include expressions in Latin: (*De profundis clamavi*); German: (*Traum eines Neugierigen*) and (*Ende des Tages*); a mixture of French and German: (*L’ideal+ Das urbild*); and the rest in French: (*La muse malade*), (*Les aveugles*), (*La lune ofensée*), (*La fontaine de sang*), and (*Sonnet d’ Automne*). Many titles of the poems mimic those of Baudelaire’s in *The Flowers of Evil*; however, the text and content differ entirely in the

⁴²¹ *Esperanto* is an artificial language created in 1887 by Lazarus Ludwig Zamenhof (1859-1917), a Polish oculist, for use as an international second language. Zamenhof in *Fundamento de Esperanto* (1905) outlines its basic principles. *Britannica Concise Encyclopedia*, (2006) 635.

poems of Morales Saravia. For example, the first stanza of his “(Sonnet d’ Automne),” paralleling Charles Baudelaire sonnet “Sonnet d’automne” has a distinct theme and surrounding settings. Baudelaire’s first stanza of his sonnet in French with its English translation and Morales Saravia’s sonnet in Spanish translated into English as well, respectively, follow:

*Sonnet d’automne*⁴²²

*Ils me disent, tes yeux, clairs comme le cristal :
«Pour toi, bizarre amant, quel est donc mon mérite ?»
— Sois charmante et tais-toi ! Mon cœur, que tout irrite,
Excepté la candeur de l’antique animal,*

Translation

Your eyes clear like crystal, tell me:
«For you, bizarre lover, what is my merit, then?
—Be charming and quiet! My heart that all irritates,
Except the innocence of the ancient animal ...

“(Sonnet d’ Automne)”⁴²³

*Garza alabastro prístina, de surto mal
inflora fiel: genuflexión de gavián
mirta desde puesto presbitero, ¿sólo abril
fecha plumas y desfojes bajo clavel?*

Translation

Pristine and alabaster heron, of anchored evil
faithful inflower: hawk’s genuflexion
myrtle from the presbyter place. Only in April
date, feathers, and defoliation under the carnation?

The titles of these two poems are similar; although Morales Saravia frames his title in parenthesis, and the term /*automne*/ in capital letters to differentiate it from

⁴²² Charles Baudelaire “Sonnet d’automne,” *Le fleurs du mal/Flowers of Evil* <http://fleursdumal.org/poem/212> 09 September, 2015.

⁴²³ In José Morales Saravia “(Sonnet d’ Automne),” *Oceánidas*, (2006) 84.

Baudelaire's. Themes in both poems represent different ideas. Baudelaire writes about positive and negative human feelings; the positive with terms like beauty, love, charm, quietness, and innocence. Negative terms include irate, uncertainty, and roughness (fourth line in the stanza). Morales Saravia brings a seasonal scene of spring, together with zoological and botanical characters, where the positive and negative combine in subtle manners. The zoological aspect describes a heron, and a hawk; the botanical, flowers, carnations, and a myrtle. Adjectives express the positive with terms like faithful, genuflection, pristine, and a surrounding *bienfait* environment. The negative show in evil, anchored, and defoliation. However, the semantic aspect may imply a certain representation of the zoological and botanical characters in substitution for human beings. The phrase *Garza blanca* in opposition to *hawk*, alerts the reader about a certain contradiction. Besides, the *polyglossic* characteristic in the title of this sonnet is evident. That feature is analogous to the sonnets mentioned in the previous point.

*Interior Monologue*⁴²⁴ includes two types of interior monologue which are evident: *Direct Interior Monologue* (DIM) and *Indirect Interior Monologue* (IIM). *Indirect Interior Monologue* (IIM) gives the reader a sense of the author's continuous presence. DIM seems near Bahktin proposal for individuality in that:

⁴²⁴ There are two types of interior monologue: direct and indirect, and there are basic differences between the two. Indirect interior monologue (IIM) is that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. IIM gives the reader a sense of the author's continuous presence. It differs from direct interior monologue (DIM) in that the author intervenes between the character's psyche and the reader; it completely or greatly excludes the author's presence. A question must be asked to determine direct from indirect interior monologue, that is: What role does the author play in the passage? If none, then it is direct interior monologue. Another basic difference is that DIM uses the first person, while IIM uses second and third persons. R. Humphrey, *Stream of Consciousness in the Modern Novel: A Study of James Joyce, Virginia Wolf, Dorothy Richardson, William Faulkner, and others*, (1954) 27-30.

The word (or in general any sign) is *inter-individual*. Everything that is said, expressed, is located outside the “soul” of the speaker and does not belong only to him. The word cannot be assigned to a single speaker. The author (speaker) has his own inalienable right to the word, but the listener also has his rights, and those whose voices are heard in the word before the author comes upon it also have their rights (after all, there are no words that belong to no one). The word is a drama in which three characters participate (it is not a duet, but a trio). It is performed outside the author, and it cannot be introjected into the author.⁴²⁵

On another side, what Bakhtin proposes is an inter-individual trio. The majority of Morales Saravia’s works show constant interaction of the poet with the poem and the reader in a fluctuating relationship. In addition to *polyglossia*, *heteroglossia*, and interior monologue, constant dialogism reveals that:

The author can never turn over his whole self and his speech work to the complete and *final* will of addressees who are on hand or nearby (after all, even the closest descendants can be mistaken), and always presupposes (with greater or lesser degree of awareness) some higher instancing of responsive understanding that can distance itself in various directions. Each dialogue takes place as if against the background of the responsive understanding of an invisibly present third party who stands above all the participants in the dialogue (partners).⁴²⁶

Yet, other linguistic features, beside interior monologue and constant dialogism, connect reciprocally in the linguistic wheel and kit. The next is:

Fragmentation/Per-verse lines; Poem “8,” from section I of Morales Saravia’s book *Pencas* (2014), contains nine impressive verses made out of per-verse/fragmented grammar. They constitute the beginning part of the poem; the verses entwine and yield

⁴²⁵ Mikhail M. Bakhtin, “The Problem of the Text.” *Speech, Genres, and Other Late Essays*, (1986)121-2.

⁴²⁶ *Ibid* (126).

to the fact that each line can survive freely. Each verse is carefully, laboriously crafted by the poet. Tom Mandel, American Language Poetry researcher affirms:

I want you to see the line as a theoretical term, admittedly a humble term among the incredible polysyllabs [sic] at hand, but a theoretical term all the same . . . Line refers not to a horizontality of words that stops but to an intention of a mind to motivate its understanding of the fact of its language. A line happens not in language but in a mind, about language.⁴²⁷

Fragments can be easily observed in the first, second, and third stanzas of the poem “8,” formed by six stanzas (one single line stanza, and five quartets) from *Pencas*, as previously stated:

8.

1st Stanza *Maderas y entraña para evitar la extrañeza.*

2nd Stanza *Arbolada caoba sabe de sí en su húmedo olor
que le traen las lluvias fecundantes y tristes,
vetas del cedro que portan edades sin recuerdo,
y que decires sin anudo ni reconocida genealogía.*

3rd Stanza *El pez sembra como cierzó de aletas descubiertas
Las plumas del jabalí nadando a las orquídeas:
Vuelo y desvelo anochecido, los canarios fugos
Y las sierpes desocultas de la tierra en río.⁴²⁸*

Translation

Wood and entrails to avoid strangeness

Blushing mahogany knows of itself in its humid scent
that the sad and impregnating rain brings to it
veins of the cedar carrying ages without memory
and sayings without knots nor acknowledged genealogy.

⁴²⁷ Tom Mandel in “The Line,” in *The Line in Postmodern Poetry*, (1988) 206.

⁴²⁸ *Oceánidas*, (61).

The fish trembles like the north wind with open fins
The boar's feathers swim towards the orchids
Flight and nightly vigil, the migrant canary
And the non-occult serpents of the land in the river.

The selected three stanzas formed are fragments of a larger poem formed by six fragmented stanzas. Nonetheless, each line sustains its own meaning and existence through its lexical and syntactical features. Observing the formation of each line in this poem is crucial. "Even as an observation, the line is selective and expressive with regard to perception; it is already complex—that is, a number of decisions have been made before there is a line."⁴²⁹ The quartet shows a breaking of lines with sentences, apparently lacking sense. The first line of the first stanza of the poem "8" begins with:

Maderas y entraña para evitar la extrañeza.
(Wood and entrails to avoid strangeness).

This first stanza, consisting of only one verse, keeps some connection through substantives with the second stanza, in the types of wood: cedar, mahogany and in the odor; but, it has no relationship to the third. Therefore, a transition between the first and second stanzas is visible. Then a rupture emerges and a fragment appears, not well defined nor interconnected with the previous two, but totally independent with undefined borders. The lines that shape it are fragmented or interrupted like the broken shores of a coastline.⁴³⁰ All nouns in the three stanzas were selected in order to sketch a visual linguistic graphic since nouns are more numerous than any other part of speech, in the

⁴²⁹ Lyn Hejinian in "Line," *The Line in Postmodern Poetry*, (1988) 191-2.

⁴³⁰ In Omar Calabrese "Detail and Fragment." *Neo Baroque: A Sign of the Times*, (1992) 73.

poem. When tracing vertical lines using only nouns or substantives, the resulting graphic shows links for the first, second, and third stanzas selected. The three stanzas show less than half of the entire poem; using the nouns as vertical guiding lines, they clearly depict the physical fragmented verses, at the same time the fragmented story being told.

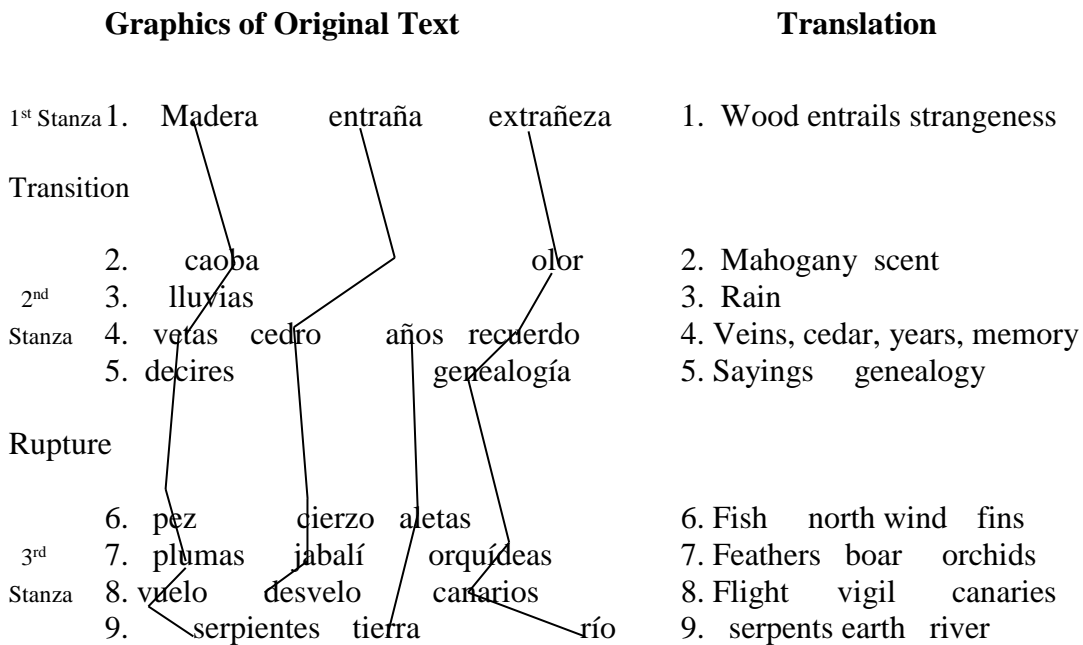


Figure 13. Zig-Zag of Nouns Mimicking a Broken Coastline in Poem "8."

The zigzagging lines result from using nouns posted at the beginning, middle, and end of the stanzas; they mimic broken coastlines, which Omar Calabrese refers to in his book, *Neo-Baroque: A Sign of the Times* (1992). The selected nouns provide a guide for the lines to be traced; they show links, and a long transition rupture before the formation of the third stanza, as shown in the graphic above. The third stanza, while disconnected from the first and second, paints portraits in the first line of a trembling fish and the wind. In verse 2 of the third stanza, new images become visible:

2. *Las plumas del jabalí nadando a las orquídeas*
(*The boar's feathers swim towards the orchids*)

This line is completely independent from the previous; it does not require immediate grammatical (semantic) completion for syntactic resolution.⁴³¹ All verses in this poem may be perceived as incomplete. “The breaks become a force against which the whole must be recovered, or against which the whole can be fractured, dissolved, let go.”⁴³² Likewise, fragmented stories become poems and are formed by lines similar to the lines forming the above stated quartet. The line tells a story, and so do all subsequent lines. Therefore, when reading the stanzas of the poem “8.,” the idea of detail and function of detail comes to mind. It seems that details gather as fragments to form the stanzas. However, it does require a semantic explanation for meaning. Since boars do not grow feathers, and if feathers do belong for some reason to the boar (maybe as a necklace), they can swim to the orchids only if there is water in a supposed lake or sea. Thus, powerful symbolic features fill each of the fragmented line of the three stanzas, where the third of them shows more semiotic complexity than the first two. Other graphics can be traced, using other parts of speech, like: adjectives, articles, verbs, and adverbs, depending on the number of these elements.

Advanced vocabulary is employed in the three first stanzas of the poem “8,” it includes standard and non-standard terminology. The first two stanzas show clusters of nouns with large numbers of standard vocabulary like: */maderas/* (wood), */entraña/*

⁴³¹ Johanna Drucker, “The Visual Line” *The Line in Postmodern Poetry*, (1988)180.

⁴³² *Ibid.*

(entrails), /olor/ (scent), /pez/ (fish), /lluvias/ (rain), /aletas/ (fins), and a few other terms frequently used in daily speech. The non-standard lexicon comprises some refined terms like the adjective /arrebolada/ (glowing, blushing), and the substantivized verb /decir/ (to say), transformed into the noun /decires/ (sayings). Another turn *substantivizes* /anudo/, first person of the Spanish verb /anudar/ (to make knots). These terms close the first and second stanzas. Several unused and even non-existent⁴³³ terms fill the verses of Morales Saravia's poem. In the third stanza, the term /cierzo/ (north wind), whose use in Spain is frequent, it is almost absent in Latin America, or it could be limited only to works of poetry. Also appearing is the noun /sembla/ from the verb /semblar/ (to resemble) in the present indicative third person singular, whose use and meaning /semejar/ or /ser semejante/ (RAE), is practically unused in Latin American daily speech. It can possibly be a *word-erasure* of the verb /temblar/ (to shake /to tremble); it translates as /resemble/.

Moreover, /desocultas/, in the fourth line of the third stanza of the same poem "8," has been apparently taken from the verb /ocultar/ (to hide). This term has been changed or better said, *transformed*, into a new verb /des-ocultar/ (to uncover) due to the insertion of the prefix /des/. The verb is seldom used in standard Spanish, and is hardly active in daily speech. It suffered *adjectivization* to be used as a descriptive adjective. Additionally, the expression /fugos/, from the Spanish reflexive verb /fugarse/, or the Italian /fugare/, can be best attributed to Esperanto. This verb suffered adjectivization

⁴³³ They do not exist in dictionaries or thesaurus, if exists it has a different meaning.

to describe the plural noun /canaries/. Again, the poet proceeds to adjectivize the past participle of the verb /descubrir/ in the term /descubiertas/, (to discover/uncover), when referring to the fins of the wind; thus, the syntactical propulsions increase the oddness of the verse. The first line of the stanza is rewritten and divided into the parts of speech:

Art| Noun| Verb | Adv. | Noun | Prep| Noun | Adjective

El | pez |semla| como| cierzol de | aletas| descubiertas.
(*The fish shakes like the north wind with bare fins*).

The line's peculiarity is notorious when closely observed; it has been grammatically deconstructed, modified by noun-verb relationship and the simile indicated by the adverb /como/ (like), its meaning remains hidden. The semantic sense has been altered by the use of hyperbaton; if it would have been written as a regular expression it may say:

El cierzol tiembla como pez de aletas descubiertas
(*The North wind blows like a fish with bare fins*)

However, it is the privilege of the poet, as an artist and writer, to see a fish as resembling the north wind with "uncovered fins," since the verse may be infused with high degree of symbolism. Certainly, the phrase brings to mind visual semiotics: the image of a trembling fish when is taken out of the water. It may also bring the idea of an individual that has been taken out of his/her comfort zone or home environment. While it is only a single line, the images, ideas, and contextual meanings are abundant since, "The 'writing' of the line begins as an act of observation, and it is completed by recognition of

the thought that it achieves there. The tension set up by the co-existence of beginning and end at each point excites the dynamics of the work, and it is vital.”⁴³⁴

Each line of the poem presents diverse situations; for instance, the first line of the third quartet compares a fish with the northern wind and its “uncover” or “bare fins” (*open wings?*). The second verse tells about the feathers of a boar heading towards the orchids; the third mentions a nocturnal flight and shows concern about the migrant canaries. The fourth and last verse presents the visible serpents of land in the river. What is common in this third quartet is the proximity to the water or nearness to a river. Additional rhetorical elements show the presence of metonymy and anacoluthon in these last four verses. The linguistic variables are crucial to understand the strategies Morales Saravia maneuvers, since they enfold the core of all his works and integrate several of the techniques previously detailed in the toolkit.

Therefore, the linguistic strategies used in the first three stanzas of the poem “8.” begin by exhibiting high linguistic lexicon with a profusion of nouns (some, uncommon in daily speech), *substantivization*, *adjectivization*, fragmentation, re-semanticization of linguistic terminology, major presence of nature, absence of human subjects, simile comparison, and verbal semiotics. Summarizing, the lexical meaning in the first stanza talks about wood, the second details two different types of wood and what it can be remembered or said about them. The third and fourth stanzas talk about water, the river, fish, birds, fly, in some sort of difficult journey, and flying away.

⁴³⁴ Lyn Hejinian “Line” in *The Line in Postmodern Poetry*, 1988 (191).

The *psychological* aspect integrates various strategic elements that intermingle with rhetorical and semiotic aspects. It departs from the main role played by nature combined with the absence of human subjects⁴³⁵ to the anabatic approach, as an attempt to help humans to attain a *Eudaimonic* state. It combines seriality and repetition, self-reflective instances, escapism, exile, diaspora, and the desire to become universal, through poetry, becomes evident in the poet and the poet's works. An elaboration of the sense, interaction and relationship in the meaning of the term *anabatic* with the psychological/rhetorical fields can be described as a "meaningful force (wind) caused by a local upward motion of warm air," since the term is usually attributed to the wind.

Morales Saravia delivers *anabatic poetry* that equals "the poetry of ascension." In doing this, the author leads the reader into a cyclic, imaginary, and exotic voyage that departs from the microcosmic negative perception of "Pencas 1, 2, 3, 4," where fragments, breaks, and pieces of reality must be crossed and passed in an effort to start an ascension from the ground up. Morales Saravia explains that his poems indicate that effort; he affirms:

. . . mi trabajo con el lenguaje, en ciertos momentos, como en las "4 Pencas" está próximo a *Trilce*, pero, también, este canto de gesta, de esta manera, se aleja, vamos a decir, de la melancolía vallejana, tan citada, o de esta problemática metafísica de ser hijo abandonado de Dios: "yo nací un día que Dios estuvo enfermo" y todo este tipo de metafísica, que en mi poesía no existe.⁴³⁶

⁴³⁵ Exception is his book *La luna escarlata*, 1991.

⁴³⁶ Paul Guillén "Lo mejor de 2015," *Sol Negro: Poesía y poéticas*. <http://sol-negro.blogspot.com/search?q=Pencas> 23 December, 2015.

Translation

My work with language, at certain times, like in “4 Pencas” is very near *Trilce*, although, this “chanson de geste,” in this way is far, let’s say of the “vallejian melancholy,” so much quoted, or of this problematic metaphysics of being an abandoned child of God: “I was born on a day God was sick,” and all that type of metaphysics, that in my poetry does not exist.

On another side, he persists in the idea that his book *Oceánidas*, as a project-book, integrates part of the “fragments” and attempts to re-build a path to reach certain totality, leading to a certain order, and to a certain cosmos. And, this is only to acknowledge that the world we live is a world in need/deficient. The poet explains, he is not trying to create a utopia, but his purpose is to represent the need and lack through fragmented language. He admits his project has not ended and is still in process, but it is a project with an end. Morales Saravia says he will keep attempting various approaches until the moment he feels the project has reached a substantial positive moment, then the conclusion will come.⁴³⁷ The author works unceasingly to establish that his life project exhibits top anabatic standards. The development of this process can be seen (visualized) in an ascending chronological graphic, which gathers and consider his works compiled in his book–project *Oceánidas*. It begins with “*Orígenes*,” followed by “*Cactáceas: Sábilas, Cabuyas, Pencas 1, 2, 3, 4*,” “*Zancudas*,” etc. This ascending graphic has been schematized in the figure below.

⁴³⁷ Ibid.

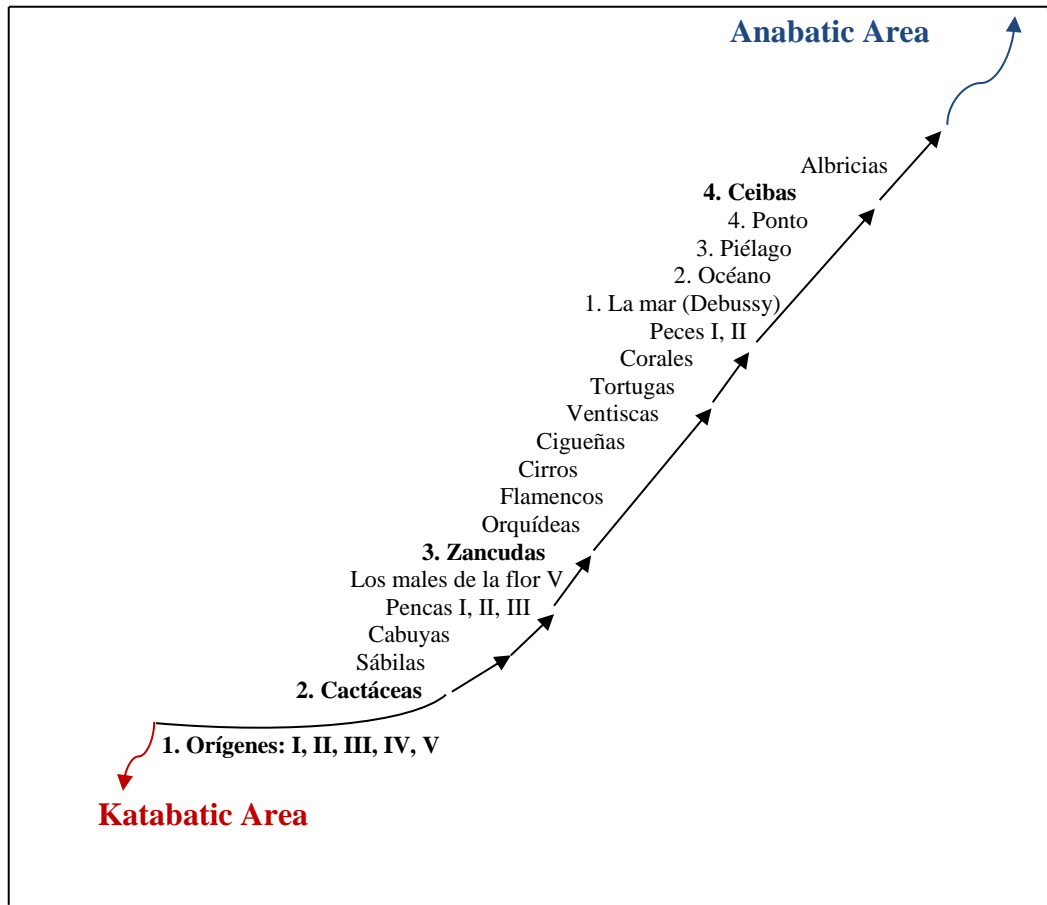


Figure 14. Graphic of Ascension in all Sections of *Oceánidas* (2006).

An interesting point, within this conglomerated project, aside from the anabatic aspect, is the poet's aspiration for humans to reach a perfect *eudaimonic* state of being, better said, personal happiness (according to the Greeks). Aristotle, in his works, the *Nicomachean Ethics* and *Eudemian Ethics* (1295, 1236) covered more or less the same grounds. The Greek philosopher begins with a discussion of *eudaimonia* (happiness, flourishing); then, turns to an examination of the nature of *aretê* (virtue, excellence), and the character traits that human beings need in order to live life at its best. Both of those

treatises examine the conditions in which praise or blame are appropriate together with the nature of pleasure and friendship. Similarly, the virtues are divided into those of character and the intellectual virtues.⁴³⁸ Near the end of each work, a brief discussion of the proper relationship between human beings and the divine is described. A significant point is that synonyms for *eudaimonia* are “living well” and “doing well.” The relationship between *anabasis* and *eudaimonia* becomes narrow and shows a positive state of goodwill in the author’s craft and labors. The next aspect, related to seriality and repetition, contains several instances where *eudaimonia* is present.

Seriality and repetition, as part of the psychological components in Morales Saravia’s works, reveal analogous attributes due to this author’s predilection for famous poets such as Píndaro, from ancient Rome, Saint-John Perse and Charles Baudelaire, from France, Góngora, from Spain, the Cuban writer José Lezama Lima, and his countrymen Peruvian poets César Vallejo and Emilio Adolfo Westphalen. He admits his interest in special assertions of each of them, from Píndaro, laudation/praise and civic poetry; from Perse, the treatment of nature as a tool. Resemblances of repetition with Góngora exist in the Baroque language, elaboration, language as a life experience, and as a sensorial reflection of the world. Evidence for repetition and seriality in Morales Saravia, paralleling Baudelaire’s *Les fleurs du mal*, has been previously established. This point is grounded in the titles of section IV “*Los males de la flor*,” of his book *Oceánidas* (2006), where seven poems have similar titles than those of Baudelaire’s. In

⁴³⁸ Chris Bobonich in “Aristotle’s Ethical Treatises,” *The Blackwell Guide to Aristotle’s Nicomachean Ethics*, (2006) 2-36.

Pencas (2014), Part IV consists of five serial sections with the same title, “*Los males de la flor*;” all poems in the sections mimic Baudelaire’s titles from *The Flowers of Evil* (*Les fleurs du mal*). Titles are mostly in French, italics, and held in square brackets, with the idea of showing this is a new poem, different than the original crafted by Baudelaire. Main differences with Baudelaire’s work is that the forty-eight poems in the five sections, Part IV of Morales Saravia’s book are sonnets, and the titles have no connection with the verses written in the text-body. For example, the last tercet of sonnet “6 [*Le Balcon*]”⁴³⁹ reads:

*hilando agujas, imperdible apuro,
malandran óculos, sotas aminjan:
ni alcatraz ni bucéfalo maduro.*

Translation

Spinning needles, hasty pin,
evil eyes, spoiled harlots
neither pelican, nor mature bucephalus.

Baudelaire’s poem “*Le Balcon*,”⁴⁴⁰ holds six stanzas of five verses each (a quintain). The last tercet of the fourth stanza reads:

*Et je buvais ton suffle, ô douceur! ô poison!
Et tes pieds s’endormaient dans mes mains fraternelles.
La nuit s’épaississait ainsi qu’une cloison.*

Translation

And I drank in your breath, O sweetness! O poison!
And your feet softly rested in my fraternal hands.
The night grew dense like an enclosing wall.

⁴³⁹ *Pencas*, (2014) 100.

⁴⁴⁰ “*Le Balcon*,” Charles Baudelaire, *Les fleurs du mal*. <http://fleursdumal.org/poem/133> 15 March 2017.

The semantic aspect in both poems is completely opposite. Morales Saravia writes a per-verse poem about a difficult situation, with terms that imply: /needles/, /pins/, together with strong phrases that foresee danger: /evil eyes/ and /spoiled harlots/. Baudelaire's is a love poem, and depicts two lovers, one at rest and the other watching. The last verse anticipates a serious situation, particularly when he writes about the obscurity of the night; the qualifying adjective /dense/; and the last phrase /enclosing wall/ may represent a prison; or perhaps a long commitment, like marriage.

A significant aspect he repeats from Vallejo is an absent subjectivity that can be interpreted, at times, as a reflective modern consciousness, other times, an absence of lyric subject, and/or the dexterous maneuvers he makes to interconnect traditional and Post-Millennium styles of writing. His connection with Lezama Lima shows an inclination towards "*barroquismo*" and sensuality in language; the treatment of the long verse, the imagery and longing for the sea, with Westphalen. He is particularly interested in Westphalen's link with the Pacific Ocean, and with his book *Abolición de la muerte*, and feels this work shows powerful images. But, most of all because he feels it is a "poetry of light."⁴⁴¹ Morales Saravia's works, as well, show each of these elements.

⁴⁴¹ Morales Saravia explains in his interview with Paul Guillén: "La otra cosa, que me gusta de *Abolición de la muerte*, no tanto de *Las ínsulas extrañas*, es que es una poesía de la luz, en *Abolición de la muerte* uno tiene la sensación de estar plenamente en el día, a mediodía, en plenitud de luz y todos los objetos aparecen y se muestran en la luz, es una especie de presencia, es como si el ser, en términos metafísicos, tal vez, apareciera en la superficie y se nos estuviera mostrando, esa es una de las cosas que más me ha fascinado de él, y ojala en algunos de mis textos, pudiera, también, haberme acercado a eso, lograr una poesía en la luz, una imaginería, que justamente ofrezca eso: la presencia del mundo de los objetos naturales o humanos en la luz." http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm. 8 February, 2017. (The other point I like from *Abolición de la muerte*, not so much from *Las ínsulas extrañas*, is that it is a poetry of light, in *Abolición de la muerte*, one has the perception to be in full daylight, noontime, in plenitude of light and all the objects appear and show in light, it is some type of presence, it is like the self, in metaphysical terms, would appear on the surface showing to us. That is what of the most fascinating things I like from him, and I hope that in some of my texts, I could have also approached that point, to attain a poetry in the light, an imagery, that can just offer that: the presence of the world of natural or human objects in the light).

Seriality/repetition in titles of books and poems is consistently present in this writer's work and it configures a peculiar aspect of his poetry, together with self-reflection, escapism, and exile. The titles of several of his books and poems, which were presented individually, are repeated in his book *Oceánidas*, as noted in Fig. 14.

Self-Reflexivity, is a *poetological* quality studied by German investigators Bruno von Lutz and Detlev Gohrbandt, with commentaries that provide various grounds in the lyrical meta-reflexivity field. However, Eva Muller-Zetlemann mentions Andreas Jaeger who, in his article, "Self-referentiality in Twentieth Century Poetry," provides three different instances on lyric self-reflexivity:

- Self-reflection as writing about "poetry and poets," i.e., *poetological* poetry in a wider sense (the aspect of subject matter).
- Self-reflection or rather self-reflexivity, as a quality of poetic language foregrounding the textuality of the poem rather than its referentiality (e.g., through the use of allusions, quotations, epigraphs).
- Self-reflection as a result of the poet's awareness of his or her own status in a modern society [. . .], which may be analyzed on the textual level as stylistic self-consciousness or irony.⁴⁴²

These three instances of self-reflexivity seem connected to Morales Saravia's own self-reflexive characteristics. In the first instance, he highly cares about poetry and poets in a close and wider sense. His interest and nearness to Píndaro, Perse, Góngora, Lezama

⁴⁴² Eva Muller-Zetlemann "A Frenzied Oscillation: Auto-Reflexivity in the Lyric." *Theory into Poetry: New Approaches to the Lyric*, (2005) 130.

Lima, Vallejo, and Westphalen is notorious, as shown previously in his poetry. In the second instance, he foregrounds textuality rather than referentiality. The third and last point brings the poet's awareness of his status in modern society, or better said in Post-Millennium times.

Self-reflexivity is evident in Morales Saravia's works; while a discussion continues in this aspect. Some scholars may call this self-reflexive aspect, "self-expressive."⁴⁴³ Yet, the psychological side of the metalyric reflects some sides of the poet in the poems he signs and subscribes. And,

It's also common that a poet may try to use the mimetic function of poetry to replicate reality in order to comment on it—whether to praise, or blame, or critique. Again, in a very real sense all art always has the power to reflect reality, and by the power of its reflection suggest ways that the real world could and should be different.⁴⁴⁴

Moreover, in an original work on self-reflexivity, Werner Huber, Martin Middeke, and Hubert Zapf present several articles containing conceptions on self-reflexivity. A paragraph of their book reads:

Niklas Luhmann argues that self-reflexivity denotes the ability of individuals of a social system to reflect on and evaluate both their conception of the system and their role in it and to choose activities from among the available options according to their own personal evaluation. An ideal system, for Luhman, would be geared to those activities which individuals recognize as successful outcomes. Change or movement are not instigated by the system, they can only occur among individuals, their undisputed dynamic forces are grounded upon self-reflexivity.⁴⁴⁵

⁴⁴³ Anna Balakian "The Self-Reflexive Poem: A Comparatist's View." *Poetics in the Poem. Critical Essays on American Self-Reflexive Poetry*, (1977) 300.

⁴⁴⁴ Jason M. Coats, "Self-Reflexivity," *Visual Poetry*. Summer 2016, <https://vizpoem.wordpress.com/archives/week-6/self-reflexivity/> 10 March 2017.

⁴⁴⁵ Werner Huber, Martin Middeke, and Hubert Zapf, *Self-Reflexivity in Literature: Text & Theory, Band 6*, (2005) 7-8.

Morales Saravia brings civic, urban, environmental, and ecological aspects to his works. The environmental and ecological processes allow him to construct habitats, where he describes schools of fish, turtles, and other marine species; also, migrant birds surviving in air and water. Verses of his poems about the Pacific Ocean and its inhabitants have been constructed by an individual who is or was familiar with this type of landscape. This environment full of meta-reflexive elements can be found only in the mind of a well-informed individual, in this case, the poet. The image of the flamingo as a bird and its lineage that descends to the bottom of the waters to nurture and recover its flying with urgencies creates a migrant image. “*Flamencos*,” another of Morales Saravia’s poems, in verses 94 and 95, 37 and 113, read:

*94 Genealogía del flamenco, su estirpe cristalina descende los
95 lamosos lechos generantes, hilvana apremios . . .*

37 Hay anhelo y sed de mar y costas, los vientos tocan a filas

*113. ... flamenco que inaugura ya memoria a los aires, corales y
corolas, las islas posibles y las travesías.*

Translation

Genealogy of the flamingo, its crystalline lineage descends the
Residual generating beds, stitching urgencies . . .

There is yearning and thirst for sea and coasts; the winds call to
line up . . .

. . . Flamingo that opens yet memories to the air, corals and
corollas, the possible islands and the journeys . . .

The bird, the flying, the coasts, the winds, and the journeys expand the idea of desertion and departure from familiar places. The statement made by Huber, Middeke, and Zapf about Luhman (in reference to how individuals of a social system reflect their

roles and values on their own behavior) becomes real, particularly when rewinding memories and writing about them. Memories and values then, are true assertions in the life and works of Morales Saravia, his vocation and identity. Although, he never mentions a specific name, a particular city or place, readers who are native of the spaces can easily recall the names and places whose spaces were familiar to them, more than the ones who are not familiar with those. Migrancy brings nostalgia and the memories can also bring times of exile, escapism, and diaspora.

Escapism/Exile, and *Diaspora* turn out to be crucial elements present in the works of this author. Warren L. Young argues that escapism, in the traditional sense, is to make an “attempt to escape the drudgery of the situation.” He additionally considers it can be seen as the moral triumph of “advancing” oneself by “self-improvement.’ Young, suggests a “view in the light of the intellectual triumph,” that comes from the “Greeks in developing transcendental or idealist thought, which leads to ‘scientific’ discovery or discovery of all-inclusive metaphysical systems.”⁴⁴⁶

In this author’s works, escapism mimics the traditional intellectual and physical connotative sense of the term “escape” from adverse and/or hard-to-accept circumstances. Morales Saravia explains that he makes a careful selection of the elements in the construction of his poems. For instance, he endows the term: */cardumen/* (translated as “schools of fish”), with an allegorical sense for departure and traveling in the poems of his book *Peces*, and mostly in *Oceánidas*, where he writes, again, about

⁴⁴⁶ Warren L. Young, “Escapism in Literature and Life.” *Neohelicon: Acta Comparationis Literarum Universarum Diversa*, (1976) 377.

migrant birds, wondering/traveling clouds, winds, and a recurring presence of the flamingo. In verses 26, 27, 30, 31 of “Cirros” (115) he writes:

26-27. . . . *¿Qué sois cirros en esta irrupida travesía?*
30. *Y vosotros sois primer puerto sin ribera ni arcabucos,*
desconocéis
31. *las plumas desprendidas del batir flamenco*
32. *Y no graficáis lo migratorio: la negación—¿momentánea?— del*
33. *domo*

Translation . . . What are you, cirrus in this irrupted journey?
And, you are the first harbor without shore nor deep forests, you ignore
the fallen feathers of the flapping flamingo
And, you don't map out the migratory: the negation— momentaneous? —
of the dome.

The poem talks about the journey of exile and the pilgrim's hardship, his search for a *domo* (home) a place, or a space to live in. It represents exodus and migration. It is the sensation that when one is not happy, or feels threatened in a place (even if it is the country of birth), he/she must search for a more hospitable and better place to live. That is exactly what birds do when winter gets cold and they must move south in search of warmth. Descriptions of birds, especially flamingos, flying into diverse areas, are presented as a symbol of freedom and migration. Escapism and exile become social, psychological, and political terms, they show a strong bond with *diaspora*, a “phenomenon that has characterized what it is to be human for millennia.”⁴⁴⁷

Diasporic communities come and go. In the Americas (North, Central, and South), it all began with the Conquistadors arriving from Spain, Europe; then people

⁴⁴⁷ Asma Sayed, *Writing Diaspora: Transnational Memories, Identities, and Cultures*, (2014) x-xxi.

from Africa, Asia, and all other parts of the world. At that time, people left their land for the new world and vice-versa. In later years, Jewish, Yugoslavians, Italians, Japanese, Chinese, Arabians, Germans, and many others were and are still found in the United States and Latin American countries such as Argentina, Chile, Colombia, Perú, México, Uruguay, etc., in a constant flowing movement and diaspora. This fact and act of voluntary or forced migration transformed people's cultural identities and made them enter into a process of evolution or "in transition" status, where their old and new worlds fuse together.⁴⁴⁸

Ultimately, these individuals embrace two cultures with hyphenated identities, "a space of the hyphen that tries to coordinate, within an evolving relationship, the identity politics of one's place of origin with that of one's present home."⁴⁴⁹ Evidently, that is what a multitude of migrant individuals experience when leaving their countries. It is the same feeling that poet Morales Saravia has experienced during his life, after departing his country of origin. At present, diaspora made him embrace his old Peruvian traditions and add the new German cultural, academic, and geographical environment to his personal space. Interestingly the "classical use of the term, usually capitalized as *Diaspora*, in the singular, is mainly confined to the study of the Jewish experience."⁴⁵⁰ All others are written in lower case letters.

⁴⁴⁸ "Deterritorialized Diasporas: The Black Atlantic and the Lure of Bombay." *Global Diasporas: An Introduction*, (2008) 131.

⁴⁴⁹ Rajagopalan Radhakrishnan in *Diasporic Mediations: Between Home and Location*, (1996) xiii.

⁴⁵⁰ In Robin Cohen, "Four Phases of Diaspora Studies." *Global Diasporas: An Introduction*, (2008) 1.

Diasporic people have and provide a sense of “movement and memory,” since they have left one geographical location for another one and they bring to this new other one a totality of memories hard to erase. The fact that some entered on a voluntary diaspora does not prevent them from having memories of their native homeland or from the sense and feeling of displacement. Their identity, in continuous re-formation, maintains a sense of loss while they attempt to create and/or fill their world with activities and responsibilities that remind and connect them with their lost home.

According to previously mentioned ideas, Morales Saravia reflects the image of the *diasporic writer*. He began by enlightening the German world with visions of Latin American literature and Latin American writers (Peruvian, Spanish, and Mexican), who consequently utilize the Spanish language in their works. Their native language works as “a collective memory bank of experiences in history.”⁴⁵¹ Moreover, when someone presented an alternative about which style and/or country he wished to be affiliated with and accepted the Neobaroque style and the group of poets from Perú, respectively. He has written several articles in German, but his poetry remains written in Spanish.

Morales Saravia’s works are part of a hybrid genre in a narrative with multiple points of view and a mixture of languages: French, German, textual choices, and Spanish as a leading language. His characteristics are relevant to a recent “rich complex literary strategy called *diaspoetics*, a concept that attempts to encompass the notion of diaspora

⁴⁵¹ Asma Sayed, *Writing Diaspora: Transnational Memories, Identities and Cultures*, (2014) xi.

and the concept of poetics.⁴⁵² It results from the union of */dias/*, the first part of the term */diaspora/*, plus the full term */poetics/*. *Diaspoetics*, as a term, was the insightful coining of Sudesh Mishra,⁴⁵³ it indicates the prolific scholarship on diaspora, and the emergence of diaspora as a field and mode of study in its own right.”⁴⁵⁴ Diaspora exerts a paramount effect in the thought, ideas, and writings of José Morales Saravia. It brings back to his mind old memories of his younger years in Perú and experiences that pertain to his present life as an individual and as a Spanish professor and citizen in Germany.

Main Role of Nature/Absence of human subjects; regarding these two interesting elements, Reynaldo Jiménez, Peruvian writer, voices a critical appreciation of the book *Cactáceas/Zancudas*, in his article “*Del raizar del vocerío al desancoro en travesía*,” he voices his opinion in the following quote:

. . . el estiramiento de las imágenes . . . no se atiene a una preceptiva o comportamiento mecánico de asociación verbal, sino a una integración somática del lenguaje con las imágenes surgidas del vínculo con lo no-humano . . . ”

Translation

. . . the stretching of the images. . . not relying upon literary or behavioral mechanical precepts of verbal association, but in a somatic integration of language with the images that merged from the non-human link . . .

Nonetheless, the non-human link is a derivative of silent human observation, sensation, awareness, and appreciation of nature in its diverse aspects. The seventh stanza of the

⁴⁵² “Toward a Poetics of Diaspora: The Case of Japanese-American Writer Karen Tei Yamashita.” *Writing Diaspora: Transnational Memories, Identities and Cultures*, (2014) 29.

⁴⁵³ Sudesh Mishra is a poet, playwright, short fiction writer, and academic of Indo-Fijian family. He was educated in Fiji and Australia. He read for his Ph. D., at Flinders University. For more about S. Mishra, see “Poetry International Rotterdam” at <http://www.poetryinternationalweb.net/pi/site/poet/item/18372/27/Sudesh-Mishra> 12 January 2017.

⁴⁵⁴ Sukanya Banerjee, “Routing Diasporas.” *New Routes for Diaspora Studies*, (2012) 2.

poem “*Cabuyas*,”⁴⁵⁵ in Chapter 2 of *Cactáceas (Oceánidas 2006)*, explains the immediate contact of nature with humans and the manner nature turns anthropomorphic in the wide variety of botanical and zoomorphic descriptions of the poems, which camouflage human characters:

*¿Por qué la pequeñez de la gaviota sobre el mar? Leeremos
la respuesta en las olas y veremos en la orilla regadas plumas
de patillos y una noche de estrellas verdes en el canto de las
cigarras que recorre la oscuridad para la observación de lo
blanco en un puñado de efervescencias resueltas en el quiebre
de una burbuja . . .*

Translation

Why the smallness of the seagull o'er the sea? We will read the
answer in the waves and we will see the shore spread all over
with seabirds' feathers and a night of green stars in the song of
the cicadas that travel throughout the dark to observe the white
in a handful of resolved effervescences in the break of a bubble . . .

The presence of nature is certainly overwhelming in the poetry of Morales Saravia, especially in the fragment above. Here, the lyric subject is narrator, speaker, and a human being. His presence and expressiveness is noted within the narrative in the future tense of verbs, */leer/* and */ver/* in first person plural: */leeremos/*, and */veremos/*, whose subject pronoun is */we/*. They show in the first and second stanzas that connect the rest of the verses in the sestet. As Jiménez explained previously, “in a somatic integration of language with the images that merged from the non-human link.” Each character represents someone different, since the term “somatic” relates to humans and their bodies; it is fair that the entire sestet may have human relationships.

⁴⁵⁵ “*Cabuyas*,” *Oceánidas*, (2006) 31.

Conversely, during the presentation of his book *Légamos* (2013), the poet shares that, the narrative plot is built based on natural elements in a state of extreme need/poverty. The natural elements refer to the cultural world, they are an allegory, and they substitute the absence of human characters. Carlos López de Gregori remembers his long conversations with José Morales Saravia, at the end of the seventies and first years of the eighties where he explained in detail his poetic system: “*Las plantas espinosas de pobres raíces (sábilas, cabuyas y pencas), fijas en el suelo árido y nostálgicas de un origen que se confundía con un destino, inician una travesía cósmica.*” (The thorny plants of poor roots [agave, Mauritius hemp, and cactus] fixed in the arid soil, and nostalgic of their origin that mingle with their fate, begin a cosmic travel).

At present, Morales Saravia’s books of poetry *Oceánidas* (2006), *Peces* (2007), *Légamos* (2013) *Pencas* (2014), *Transilvanos* (2016), and most recently *Advenires* (2017), tell similar stories and all lead inevitably to nature. Yet, from all four books, only *Légamos* contains the most urban side of his poetry. In another aspect, *La luna escarlata* (1991), his *poetological* work, consists of a series of prose poems that merit attention for the particular complexity of elements enrooted in a rhetoric of anthropomorphic characters interwoven within nature, language, space, and other socio-cultural dimensions.

Desire to Enfold the World is the last psychological trend and probably the most ambitious ideal of Morales Saravia’s aspiration. It is illustrated in the characters and the actions they perform in his works. The poet shares that it is a real challenge to write an epic instead of lyrical poetry, since the epic goes beyond all fragments of history and

tells a global story. The totality of the project will hold Perú, his country of birth, and the whole world. Therefore, it had to be a new epic, where national heroes or *gests* may not have a place. Nonetheless, an air of *chanson de geste* can be found in many of his poems; i.e., building a ship to sail on a journey, in the construction of this ship, language is being built (is an allegory) to arrive to new coasts. He declares:

*Mi deseo sería que el lector no especializado, que goza de la poesía lea, a este nivel, la poesía, es decir, que se ponga a realizar las cosas para sentir el mundo, sentir la sensibilidad, la sensibilidad del mundo. Esto me interesaría a mi especialmente, que se pudiera leer así. Es una poesía de un erotismo panteísta, donde no hay Dios, un erotismo del mundo es un erotismo del ser, querer, desear y aprehender, lograr alcanzar objetos de deseo en el mundo, los animales, las plantas . . .*⁴⁵⁶

Translation

My wish would be that the non-specialized reader . . . who enjoys poetry, read poetry at this level; I mean someone that can realize how things work, to feel the world, to feel its sensibility, the sensibility of the world . . . This, would really interest me, especially if it could be read in that way. It is a poetry of pantheist eroticism, where there is no God, an eroticism of the world, eroticism of being, wishing, wanting, and apprehending to be able to reach the objects of one's willing desire, in the world, animals, plants . . .

It is truly evident that far from sexual eroticism, the poems approach a sensuality of nature, with its representation in a diversity of features that take an active role in rural and urban society. Morales Saravia's desire of enfolding the entire world functions as a secure engagement with and within his commitment to poetry. The set of tools or techniques may seem simple or easy to understand, but the poems may still be difficult and hard to interpret due to intricate linguistic, semiotic, and rhetorical devices.

⁴⁵⁶ Paul Guillén interview to Morales Saravia, "El proyecto Océánidas (1979-2006): un diálogo con José Morales Saravia." http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 08 February, 2017.

Rhetorical aspects include a wide range of poems exhibiting free verse and mixed verse, in sonnets, sonnet lines, or prose poems with no fixed length. Besides the inconsistency of meter and rhyme, narrative and descriptive styles exist with rejection of standard lines of poetry, chaos, analogical views, metonymy, erasure, write-through, allusion, repetition, and anacoluthon. Additionally, in his book *Pencas* (2014), six chapters contain mostly sonnets. Chapter IV has five sections entitled, “Los males de la flor” numbered with Roman numerals I, II, III, IV, V. These poems, all sonnets, bear forty-eight titles (in square brackets), similar to those of Charles Baudelaire in *Les fleurs du mal*. It is important to consider that, “The sonnet is the longest-live of all poetic forms, and certainly the longest-live of all *prescribed form* or *closed forms*.”⁴⁵⁷

Four important features can be observed in Morales Saravia’s sonnets: 1) the title and re-titling, 2) the language, 3) the physical form, and 4) the meaning. First, in the “titling and re-titling,” the fact of naming these sonnets after Baudelaire’s poems in *Les fleurs du mal* seems somewhat compulsive. Other poems bear only numbers as titles: ordinal numbers, Roman numerals, together with botanical/zoomorphic nouns, scarcely showing phrases. Second, the language used in the titles varies; it is French in the majority of the sections. Worthy of mention are a few titles from section I: [*La Musse malade*] (The Sick Muse), only one title with its German translation, [*L’Idéal+Das Urbild*] (The Ideal); section II: [*La Beauté*] (Beauty), [*L’Héautontimorouménos*] (The Self-Tormenter); section III: [*Le Mauvais Moine*] (“The Bad Monk”), [*Bohémiens en voyage*] (“Travelling Gypsies”), [*Le Possédé*] (“The possessed”), [*Le Gouffre*] (“The

⁴⁵⁷ Michael R.G. Spiller in *The Development of the Sonnet: An Introduction*, (2006) 2.

Abyss”), [*L’Homme et la mer*] (“Man and the Sea”), etc.; also, Latin [*De Profundis Clamavi*] (“From the depths I cried”), in subsection I.

The vocabulary employed by the poet shows a mixture of standard and advanced level terms in language, with a predominance of elaborated old and new terminology. Thirdly, most of the poems show the physical form of Petrarchan sonnets, fourteen lines of two quatrains and two sestet, 4/4-3/3/. The rhyme (for sections II-V) maintains the *abba—abba* scheme in the octet and *cdc-cdc* in the sestet. Less numerous titles exhibit other forms than sonnets and differ in form and content. However, in section I the rhyme scheme is erratic and in chapters V and VI the poet experiments with a diversity of rhyme schemes in the sonnets, while maintaining the rhythm and the hendecasyllabic verse pattern (an Italian origin type of verse introduced in Spain during the Renaissance by Garcilaso de la Vega and Juan Boscán). Iambic pentameter is the most wellknown verse (in English) form for sonnets, and it was Shakespeare’s favorite. Although, the physical form differs from the Petrarchan and Shakespearean sonnets, since Shakespearean sonnets are formed by three quatrains and a couplet (twelve consecutive verse lines and two final lines together) or 12/1/1, sonnets are the most numerous in *Pencas* (2014); this is the reason why this book was selected to describe the third feature or physical form of the rhetorical aspect of the works.

Meaning is the fourth and last of the sonnet’s features that describe the rhetorical aspect of the poems. On the semantic side, most of the sonnets do not follow the Petrarchan guidelines, where the setting of a special problem in the first octet is resolved in the last tercets. Morales Saravia’s sonnets present highly ambiguous situations; the

poems bear sentences with elements similar to parts of consecutive disjunctive premises of syllogisms. Still, meaning refers only to each physical per-verse line of the poem. It presents highly elaborated Baroque language; for instance, the verses of the first stanza of his sonnet “[*De profundis clamavi*],”⁴⁵⁸ read:

*Injerta entre sísifos soles mostrencos
lámina del nochar, espesura hendida
hasta el filo orquídeo de coyundas ramas:
capilar el día ancila su talante.*

Translation

Inserted between Sisyphus slow-dense suns
Sheet of the night, cracked thickness
Until the orchidean edge of binding branches
The slender day subsides its mood.

Aside from the free verse, the inconsistency of meter and rhyme, the unusual lexicon, and the blurred message, the stanza uncovers rhetorically mythological-metonymical referential techniques. The poem begins with allusions to the myth of Sisyphus in the first verse, the expressions display nature in quotidian chores: the break of a new day, the beginning of night, and contradiction in binary oppositions: night and day, light and darkness, force and weakness, etc. The superficial or *anabatic* side displays rhetorical tactics like anacoluthon and metonymy; these devices add force and a major sign and sense of ambiguity to the verses. The *rhetorical* aspect shows an inclination towards baroque elements, which, can also be identified as Neobaroque.

Paul Guillén interviewed Morales Saravia after the ceremony of presentation of his project-book *Oceánidas*. He asked the poet about a possible affiliation with Latin

⁴⁵⁸ “[*De Profundis Clamavi*],” from *Pencas* (2014) 47.

American Neobaroque; the poet responded that in general terms he feels comfortable being considered within the Neobaroque style of writing, given that his poetry has an analogous sensibility. He expressed “the American Baroque is a natural attitude, and it is natural in the sense that we don’t have to do very much effort to be Baroque. To be Baroque is a sensitivity, of course not the only one, but it is a sensitivity.”⁴⁵⁹ This quote resembles that of Alejo Carpentier in his article “Lo barroco y lo real maravilloso,” who writes:

*Nuestro mundo es barroco por la arquitectura—eso no hay ni que demostrarlo—por el enrevesamiento y complejidad de su naturaleza y su vegetación, por la policromía de cuanto nos circunda, por la visión telúrica de los fenómenos a que estamos sometidos.*⁴⁶⁰

Translation

Our world is Baroque for its architecture—there is no need to prove it—, for the convoluted complexity of its nature and vegetation, for the polychromy of our surroundings, and for the telluric fusion of the phenomena to which we are overpowered.

From a cultural and *sociolinguistic* perspective, Alejo Carpentier considered America and American people to be Baroque, because of the mixture and mixing of languages, races, and the diversity of cultural groups developed in the Americas as a result of miscegenation.

While Morales Saravia accepts being placed within the Neobaroque group of writers, several themes and multi-strategies in his works can be matched, as well, with United States Post-Millennium Language Poetry writers. His works show similarities

⁴⁵⁹ “El proyecto Oceánidas (1979-2006): Un diálogo con José Morales Saravia. http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 8 Feb. 2017.

⁴⁶⁰ Alejo Carpentier. “Lo barroco y lo real maravilloso.” *Ensayos*, (1990) 188-9.

with American poets: Charles Olson, in his poem “The Kingfishers,”⁴⁶¹ Charles Bernstein’s sonnets “In a Restless World like This is,” and “Ghost of a Chance,”⁴⁶² “The Person”⁴⁶³ by Lyn Hejinian, etc., to mention a few, where free verse, semiotic images, together with nature and sociolinguistic features are similarly described. Again, rhetorically, Morales Saravia feels his works differ from the theories of Deleuze and Guattari, and the concept of *rhizome* that is supposed to have no beginning or end. He affirms that his poetry has both; his original idea has a beginning and reaches an end. He feels separated from post-modern positions, and agrees to be closer to the “trans-modern” field, he declares:

*Mi interés era oponer a toda la tradición de la poesía moderna, que trabaja el fragmento y la negatividad, que trabaja la disociación, que trabaja esto que después se va a llamar, en muchos sentidos, el rizoma como el crecimiento subterráneo, según la teoría del caos o cosas parecidas.*⁴⁶⁴

Translation

My interest was to oppose modern poetry tradition that works the fragment and negativity, that works dissociation, that works, the so called, in many instances, rhizome as an underlying growth in the theory of chaos or similar conjectures.

Additionally, some of his books are still a “work in progress” (since he edits constantly), they can be considered, at least temporarily as *open works*, or what many

⁴⁶¹ *The Collected Poems of Charles Olson*, (1997) 86-92.

⁴⁶² *Girly Man*, (2006) 42-3.

⁴⁶³ Lyn Hejinian *Boundary 2*. Vol. No. 14., (1985) 75-79.

⁴⁶⁴ “El proyecto *Oceánidas* (1979-2006): Un diálogo con José Morales Saravia.” http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 08 February, 2017.

postmodern positions may ratify within the dominion of Post-Millennium poetics. Still, disagreements with the ideas of two Peruvian poets merged. Guillén asked Morales Saravia what was his reaction about the adverse opinions Edgar O’Hara and Mario Montalbetti had about his works. In a long question-statement Guillén said:

PG *Edgar O’Hara alguna vez expresó, que en la poesía de Morales Saravia no existe la pasión, como tampoco existe en un manual de botánica y terminaba su apreciación diciendo que: ‘Morales ha perfeccionado un código personal, pero ¿Basta eso para que surja la poesía? Creo haber comprobado una cierta aversión a un discurso otro como es Cactáceas, y en ese tiempo, donde imperaba el coloquialismo llano, tu libro debió ser una gran piedra en el zapato de los convencionalistas. Por otra parte Mario Montalbetti en una conversación con Verástegui y Santiváñez, expresaba que Cactáceas era un libro incómodo, totalmente marginal y lo comparaba con Trilce de Vallejo.*

Translation

Edgar O’Hara said sometime, “in Morales Saravia’s poetry passion is non-existent, just like it doesn’t exist in a Botanical Handbook,” he ended his appreciation saying: “Morales has optimized a personal code but, is that enough to provoke the merging of poetry?” I believe to have noted a type of aversion to a speech like the one in *Cactáceas* during a time where plain colloquialism was ruling, your book must have been a big “stone in the shoe” of the literary conventionalists. On another side, Mario Montalbetti during a conversation with poets Verástegui and Santiváñez on *Cactáceas*, expressed how awkward and totally marginal this book was that it could be compared with Vallejo’s *Trilce*.

Morales Saravia responds, he is aware of the opinions of O’Hara and Montalbetti about his works, he expresses:

Tengo presente ambos comentarios. Edgar O’Hara creo que, en ese momento, no sé como será ahora, no visualizaba por donde andaba ese desafío . . . cual era el planteamiento alternativo que pretendía ofrecer, en ese momento . . . Entonces habla que la poesía era aburrida, que la poesía juega demasiado con el lenguaje, etc. Espero que después de 20 o 25 años, esta visión se haya matizado y creo que, de alguna manera, se empieza a contextualizar. Entre tanto ha pasado mucho, otros

poemas y poemarios que publiqué en ese entonces y ahora este nuevo libro que los incluye, ya no caen en el vacío, sino ya hay un contexto, ya no es un ejemplar único, sino es uno entre varios, varios intentos que se están dando en muchos lugares en lengua española.

Mario Montalbetti si creo que tiene razón, tuvo razón en ese momento, el libro cayó en un vacío, la tradición inmediata, el trabajo con el lenguaje, en ciertos momentos, como en las '4 Pencas' está próximo a Trilce, pero también, este canto de gesta, de esta manera, se aleja, vamos a decirle de la melancolía vallejana, tan citada, o de esta problemática metafísica de ser abandonado hijo de Dios.⁴⁶⁵

Translation

I keep in mind both commentaries. Edgar O'Hara, I believe, at that time, I don't know how it is now, didn't visualize where was my challenge coming from . . . what was the alternative approach that I wanted to offer at that moment. He talks about a "boring poetry," or that the poetry plays too much with language, etc. After twenty or twenty-five years, I hope my vision qualifies, and in some way, it is beginning to contextualize. In the meantime, a lot has occurred, other poems and poemaries that I published at that time, and now this new book that includes them, do not fall into a vacuum, there is a context, it is not a single book, it is one among many, and many tries in different places and in Spanish language.

Mario Montalbetti, I think was right at that moment, the book fell into a vacuum, the work with language, in some instances, like in the "four Pencas" is near *Trilce*, but this *chanson de geste*, in this way, gets far from Vallejo's melancholy, from that problematic metaphysics of being an abandoned child of God, that in my poetry is nonexistent.

The poet asserts in that the feeling of fear, melancholy, and abandonment is absent from his poetry. He describes nature in an enlightened, illumined manner; his physical detailed descriptions bring a spacious and unique feeling of immensity and clarity of the ocean, the mountains, the birds, and may it be said, nature in its totality in a vast and clear ambiance. This can be seen even when he ascribes opaque titles to his

⁴⁶⁵ Ibid.

poems: “Niebla,” “Garúa,” “Lluvias,” “Brumas,” “Orvallos,”⁴⁶⁶ (“Fog,” “Mist,” “Rain,” “Brumes,” “Drizzels,” etc.). The author explains in detail the similarity with *Trilce*, and affirms that his poems from the period of fragmentation *Pencas* 1, 2, 3, and 4, follow the *Trilcean* tradition, in his own baroque style, with a series of sequences. Although, they describe another type of imagery, fragmented worlds, for example the visual world. Morales Saravia explains that in his works:

... Los objetos, las plantas, tienen color, olor, tienen cromatismos, tienen espesor, textura, entonces, ahí, incluso dentro de esa negatividad hay un momento positivo, es una especie de regalarle un caramelo al lector; mientras éste lee sobre la negatividad de alguna manera está degustando. Hay una degustación sensorial que no es del todo negativa.⁴⁶⁷

Translation

. . . Objects and plants are full of color, scents, they have chromatisms, thickness, texture; then, included within that negativity there is a positive moment, it is like giving a piece of candy to the reader; while he/she reads about negativity, he/she is tasting. There is a sensorial tasting that is not at all negative.

The poet makes clear that these elements are far from Vallejo’s melancholy, and the problematic metaphysics to be an abandoned child of God. He opposes, specifically, to Vallejo’s phrase, “Yo nací un día que Dios estuvo enfermo,” (I was born in a day when God was sick), and admits that in his poetry that type of metaphysics is non-existent, and changing spirituality to religiosity, he affirms again that in his poetry: “la religión no existe” (religion does not exist):

⁴⁶⁶ *Transilvanos*, (2016) 41-67.

⁴⁶⁷ “El proyecto *Oceánidas* (1979-2006): Un diálogo con José Morales Saravia.” http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 08 February, 2017.

Nosotros no hemos sido arrojados por Dios del paraíso, hemos sido simplemente arrojados del paraíso y tenemos que emprender la búsqueda, pero esa búsqueda ya es juiciosa, ya es alegre, ya hay una cierta vivencia de lo más inmediato sensorial del mundo, entonces en ese sentido es diferente de la respuesta de Vallejo.⁴⁶⁸

Translation

We were not driven out by God from paradise, we were simply driven out from paradise, and we must begin the search, but that search is wise, judicious, joyful, with certain experience of the immediate sensitivity of the world, in that sense it is different from Vallejo's appreciation.

This specific declaration allows readers to see that Morales Saravia does not fit exactly the same standard lines of Baroque and/or Neobaroque, although they are still part of his works, but not the totality. Several examples of the religious/spiritual negativity and sorrow that accompanies the Baroque style and their imagery are absent in Morales Saravia's poems. This style can be seen in Spanish Baroque poetry, especially in the *Sacred Sonnets* of Luis de Góngora (1561–1627), and the poems of Francisco de Quevedo (1580–1645) with the idea of man's ingratitude to his creator. Also, in the sonnets and religious poetry of Félix Lope de Vega (1562–1635), i.e.: “¿Qué tengo yo que mi amistad procuras?” and “¿Cuántas veces Señor me habéis llamado?” a *Catholic Devotionary*, etc.; and in German poets: Georg Harsdörffe (1607–1658), Johann Klaj (1616–1656), Philipp von Zesen (1619–1689), in the “so called” Spiritual word and Baroque Lyrical Poetry, Friedrich Spee von Langenfeld (1591–1635),

⁴⁶⁸ Ibid.

Andreas Gryphius (1616–1664) and in poet-musician Georg Rudolph Weckherlin (1584–1653), and others.⁴⁶⁹

Evidently, the influence of traditional Golden Age Baroque, as well as the Neobaroque, and Contemporary Poetry is high in Morales Saravia's works, as previously described. The poet highlights his nearness to trans-modernism (the new movement in the European literary field), and discards negative or chaotic events from affecting his works. However, his poems in *Pencas* (2014) do connect with a few theories of chaos/negativity,⁴⁷⁰ and so do the ones in *Transilvanos* (2016). In *Pencas*, they exhibit free verse, line independence; at times a vacuum or lack of correspondence between subject and object, his sentences look odd, fragmented, and incomplete. A sample is the first quartet of Sonnet "9"⁴⁷¹ from Chapter VI of *Pencas*, it reads:

*Parafina sisa; lavanda llamas:
sabe su clavel y áuranle canes
– tiempo que rueda panderos y tramas –,
hácese de siesta duerme desmanes,*

Translation

Paraffin deceives lavender flames
knows its carnation and opening them hounds
—time that rolls tambourines and plots—
takes a nap sleeps the excesses,

Certainly, anacoluthon is present in every verse of this stanza, and so is metonymy. The lexicon brings old-new terms like the verb */sisar/* with multiple meanings in Spanish, the most convenient for this phrase is */to defraud/* or */to steal/*.

⁴⁶⁹Angelo De Capua. *German Baroque Poetry: Interpretive Readings*, (1973) 69-96.

⁴⁷⁰ "Disorder and Chaos." *Neo-Baroque: A Sign of the Times*, (1992) 123.

⁴⁷¹ *Pencas*, (2014) 127.

Other lexical elements */lavanda/* (lavender), */panderos/* (tambourines), and a neologism: */áuranle/* with unknown meaning, that could be an “erasure” or “write through” of the verb */ladrar/*, in reference to the */canines/*, */hounds/* (dogs). Odd elements exist in *Pencas*, as well as in one of his first books *Cactáceas*, and they comprise several negative constituents to explain the negative and fragmented state of things in the world. But that condition is transformed through the development of the anabatic process. The utilization of these elements is frequently combined with other texts bearing semiotic and sociolinguistics trends in the majority of works of this author.

The *Semiotic* aspect, in the toolkit of strategies utilized in the crafting of Morales Saravia’s poetry, includes all the previous plus abstract symbols and a bestiary filled with chromatic elements. Semiotics as a study of signs includes physical, literary, and symbolic meanings. German researcher Max Nänny, in his article “Diagrammatic Iconicity in Poetry,”⁴⁷² brings various ideas and mentions C.S. Peirce, the father of semiotics. Nänny explains that Peirce differentiated three classes of signs on the basis of the specific relationship between a sign’s *signifier* (or form) and its *signified* (referent or meaning) namely, index, icon, and symbol. Interestingly, he notes that, “there is nothing like a pure index, icon or symbol, but that all signs contain elements of the other sign-classes and that the classification chiefly depends on the sign element that is dominant in a particular sign.”⁴⁷³

⁴⁷² Max Nänny “Diagrammatic Iconicity in Poetry,” *Theory into Poetry*, (2001) 229-230.

⁴⁷³ *Ibid.*

Nänny asserts in several statements, and affirms that, the “semiotic term ‘iconic image’ is employed in both visual and non-visual phenomena.” He distinguishes two types of iconicity. One that comes from spoken language, onomatopoeia or sound equivalence, and another, typography in pattern poetry and modern visual poetry, which is called “imagic iconicity.” Nänny argues that in language and literature many abstract types of iconicity exist and they are called “diagrams.” An abstract or iconic diagram, based on a similarity of relationships has a much greater importance in poetry than the iconic image: the iconic diagram occurs on the level of sound and typography but particularly in syntax or in such a syntactic form as chiasmus.

It is obvious that in poetry the perception of iconicity takes a quantum leap, “an iconic feature in a literary text is not self-explanatory.” Nanny adds that “It is always the reader who perceives whether a textual feature is iconic or not.”⁴⁷⁴ Iconicity presupposes the reader’s perception of a similarity between meaning and form. The description of visual imagery in Morales Saravia’s poetry contains and contends with both “imagic and diagrammatic iconicity.” Several images merge in the process of describing the semiotic side found in Morales Saravia’s poetry. Since the “diagrammatic iconicity” has already been studied in the themes and strategies previously described in the author’s works, the physical or visual imagery is the last to be explained. This visual or “imagic iconicity” attempts to mimic the world, a world that people can see, better said, the physical/visual world. The fact that nature plays such a major role in Morales Saravia’s works generates the creation of an elliptical visual diagram. This diagram circumscribes the four most

⁴⁷⁴ Ibid.

important states of matter, comparable (but not equal) to the traditional chemical elements. It enfolds the four constitutive classical elements of earth in four axes: 1) Solid (Earth); 2) Gas (Wind); 3) Liquid (Water), and 4) Plasma (Fire) as described in Fig. 15, below:

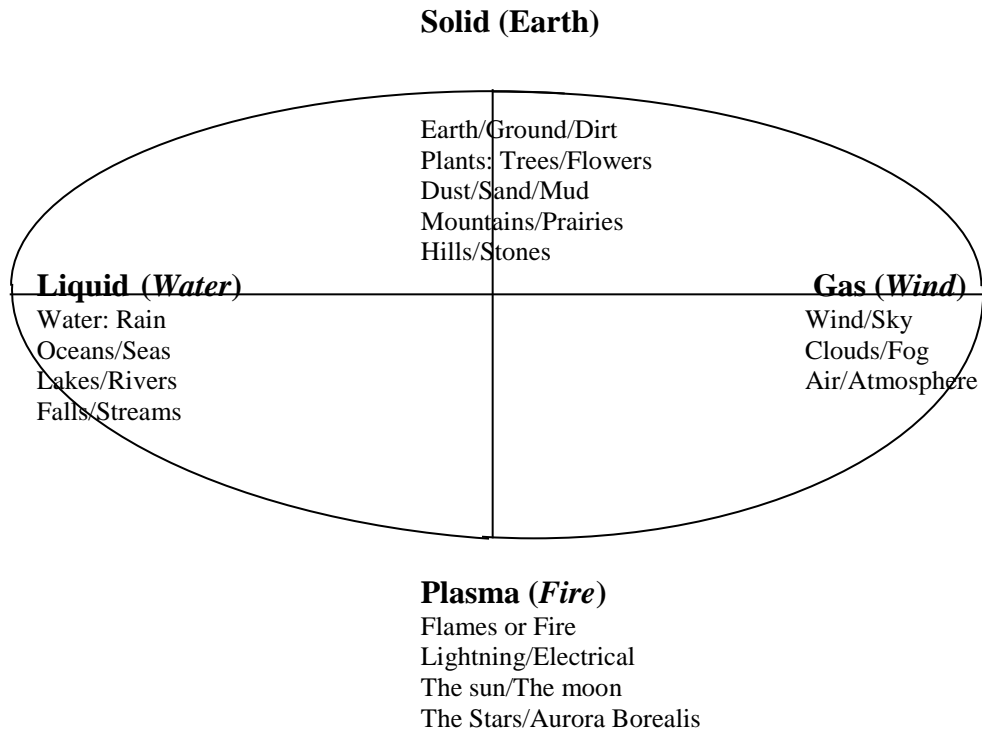


Figure 15. Elliptic Diagram of Earth's Four Elements and/or States of Matter.

Each of these elements enfolds the diversity of flora, fauna, and other natural entities that conform life on earth and its surrounding atmospheric space. It may not be a mere coincidence that the majority of these elements exist in the poems of Morales Saravia.

In addition, three important visible myths resulted from the author's creative ideas: 1) the myth of the ocean, 2) the myth of fishing, and 3) the myth of the basket weaver. The three of them are physical and contained in fables of the visual world. They

bring mythological tradition and symbolic meaning with the representation of a series of images and iconic “notions,” sometimes in smallness and other times in immensity, personification, presence and absences, individual and community. The three of them can be seen in combination with each other; for example, the reader can see the physical in combination with social, literary, and traditional Greek mythology in the title of his book *Oceánidas* (2006). A brief explanation of the three myths, beginning with the *Myth of the Ocean* or *Oceánidas* follows.

The Myth of Oceánidas

The *Okeanides* (or *Oceanides*) are “three thousand goddess nymphs who preside over the sources of earth’s fresh-water, ranging from rainclouds to subterranean springs and fountains.” Some of their names are “*Nephelei* (Cloud Nymphs), *Aurai* (Breeze), *Naiades* (Spring/Fountain), *Leimonides* (*Pasture*), and *Anthousai* (*Flower*). They are all daughters of the great god *Okeanos* and his wife Tethys.”⁴⁷⁵ Morales Saravia is fully aware of these meanings and makes a revealing commentary regarding the absence of opinions in favor or against the title of his book *Oceánidas*.

During the presentation of *Oceánidas* (2006), in Lima by Pablo Guevara, Santiago López Maguiña, and Carlos López Degregori at the Instituto Raúl Porras Barrenechea the 17th of March 2006, Morales Saravia explains that behind the term */oceánidas/*there is the idea and concept of the ocean and an entire system is enclosed

⁴⁷⁵ “Hesiod.” *The Homeric Hymns and Homerica*, (1943) 347-9.

in the term. He provides a didactic explanation of the definition and a semiotic meaning of the term, in the following text:

. . . El concepto de océano, y el océano como yo lo entendía, en el sentido mitológico griego, ese dios o ese río, vamos a decirlo mejor aun Ὠκεανός, en griego clásico, en griego antiguo, no describe lo que comunmente en nuestro idioma castellano y moderno describimos, sino describía un río, que daba una vuelta circular a toda la tierra y permitía, que la tierra no se desmembrara, es el océano el que hace, que el mundo exista, y tenga su gesta y no se fragmente, entonces, basado en esta idea está creado justamente todo el sistema. El sistema trata de dar una vuelta, un circuito, que abarque todo el mundo, para sostener todo el mundo y que no quede nada afuera. Oceánidas, alude a esto, en la medida que presento los productos del océano. Oceánidas es el nombre que en la mitología griega se daba a las hijas del océano, son los hijos o las hijas del océano, las nereidas, las sirenas, etc. y muchos otros elementos más son designados on esta terminología oceánidas y los poemas son eso: los hijos del océano que, de alguna manera, están tratando de mantener la firmeza del mundo. Entonces, tal vez en ese sentido no es rizomático sino totalizante.⁴⁷⁶

Translation

. . . The concept of ocean, and ocean the way I perceived it, in the Greek mythological sense, that god, that river, or even better, let's say it in classic Greek, in ancient Greek Ὠκεανός (Ōkeanós), it does not describe what our common and modern Castilian language describes, it describes a river that encircled the earth and allowed it to be self-contained and not dismembered, it is the ocean that makes the existence of the world. Then, based on this idea the whole system has been created. The system pretends to encircle, a circuit holding all the world, to sustain all the world with nothing outside of it. I present the products of the ocean. Oceanides is the name that Greek mythology endow the sons and daughters of the ocean, the Nereid, the mermaids, etc., and many other elements are designated with the terminology of oceanides, and my poems are those, the children of the ocean that in some way attempt to maintain the steadiness and soundness of the world. Then, perhaps in that sense, it is not rhizomatic but totalizing.

⁴⁷⁶ “El proyecto Oceánidas (1979-2006): Un diálogo con José Morales Saravia.” http://geocities.ws/cuadernos_aucells/JoseMoralesSaravia.htm 08 February, 2017.

This concise explanation, Morales Saravia imparts, clears doubts about misguiding conceptual thoughts about his book. Criticism on his works was based only in a general appreciation. In this session, he provides insightful information that helps to observe and perceive the poems in a new light. The poems of *Oceánidas* are grounded in this myth. As part of Morales Saravia's main life project, it connects with mythological depictions and legends about the ocean, its products, and relations with ancient and present film, poetry, and literature.⁴⁷⁷

The Myth of Fishing

A second myth created and/or being refreshed by Morales Saravia appears in the images of fishing. Fishing is an activity that involves various concepts, some say it is an art, others affirm it is a sport, a hobby; but for many others it is a job, a trade, a profession, and a business. Action needs to be taken in the preparation of the vessel, in fixing the sails of the boat, in throwing the nets, and also in getting the wind to blow and move the sailboat. Once this happens, the boat will reach new coasts, littorals, and regions. The poet affirms that labor and perseverance in throwing the nets will lead the fisher to find new fish and forms of life from the river or the big ocean.

Morales Saravia reveals that, the vessel one prepares for the journey is the boat of language. He explains that the effort and persistence in throwing the nets to find new

⁴⁷⁷ Connections are found in Greek Mythology, with Homer's *Iliad* and *Odyssey* (8th Century BC), Odysseus (Ulysses), the ocean and the Sirens. In art: "The Sirens and Ulysses," a painting by British artist, William Etty (1787-1849) remains at the famous Manchester Art Gallery (UK); The Statue of *Oceanus* is the major attraction at the *Fontana di Trevi* (1762) in Rome, it was designed by architect, Nicola Salvi. The Sirens, as dwellers of the ocean are present in the fable of Hans Christian Andersen's *The Little Mermaid*, and it has connections with modern film in Walt Disney's movie of the same title.

fish, it is just an analogy for the searching and finding of new linguistic terms, forms, and expressions. Fishing, in this capacity, is appreciated as a new metaphorical allegory, or myth that establishes an image in linguistic terms. However, in the psychological (and/or spiritual) aspect, this particular idea brings back to mind the image of Jesus Christ, the *ichthys-ichthus*,⁴⁷⁸ his symbol (a fish), and his disciples. The twelve were fishers; they had sailing boats for fishing, and did all and everything the poet highlights. The difference arises in that they became “fishers of men,” and the poet implies, he is a fisher of words. Morales Saravia creates this allegory of fishing in search of new terms and new linguistic forms and ways of usage for his poetry.

The Myth of the Basket Weaver

The author reveals a new myth created as a result of some of his poems. This myth can be observed in the titles of his poems “*Cactáceas*,” “*Cabuyas*,” “*Pencas*,” and “*Sábilas*.” The poet feels like a weaver or a constructor of baskets, whose materials he searches, selects, and prepares before he weaves. Once he has finished, he deposits inside the basket a diversity of products which can be plants, fruits, fish, etc., that come from around the world. Some myths about weaving and weaving of baskets come from Egypt, where baskets were made of and with plants like rushes, palm leaves, and grasses (similar to the plants Morales Saravia employs in his poems). A legend tells that “on the chest of Tut-An-Kamun’s tomb baskets are repeatedly representing ‘all.’ The basket was

⁴⁷⁸ *Ichthys-Ichthus*, is the acronym for the Greek *Iesous Christos Theou Uios Soter*, or Jesus Christ the Son of God. In Eugenio Montale: “L’anguilla/The Eel,” from Paul Muldoon, *The End of the Poem: Oxford Lectures* (2006) 213. In popular belief, it is also the Christian symbol consisting in two oval lines crossed forming a fish.

used in many amulets in this type of imagery. The vulture and the cobra were often placed atop the basket to identify them as symbols of the Upper and Lower Egypt.”⁴⁷⁹ Apparently, the products to deposit in the baskets come from languages from all over in an effort to enfold the entire world through language.

These three myths: 1) the ocean, its nature and content, b) fishing and its complements, and 3) the weaving of baskets depict and characterize different images and form a crucial literary, allegorical, mythological, and visual path in the poetry and works of Morales Saravia. These myths intermingle with sociolinguistic elements expanding to form iconic/imaginative images full of form, diction, and color.

The Sociolinguistic element describes the interaction between the language used in the poems and society; this is the last point in the toolkit of techniques and strategies. A predominance of high level terminology and/or advance vocabulary is embedded in Morales Saravia’s style of writing. This quality shows a great disruption in the domain of popular speech. His poems exhibit socio-cultural, civic, and innovative elements within the Post-Millennium guild. In *Légamos* (2013), Morales Saravia displays this socio-linguistic strategic ability. A sample of the non-standard terminology in the titles of chapters and poems of this book are: *Cenagales* (Chapter I), *Geórgicas* (Chapter II), *Terrarium* (Chapter III), *Herbarium* (Chapter IV), etc. *Geórgicas* (*Georgics*) is the title of Virgil’s most famous poem; in botany, it describes a plant or vegetable which bears no flowers (RAE). Also, */criptógamas/*, */herbarium/*, and */terrarium/* come from Latin;

⁴⁷⁹ April McDevitt in “Basket,” *Ancient Egypt Mythology*. 0817 2014 <http://www.egyptianmyths.net/basket.htm> 7 March 2017.

they are technical terms frequently used by botanists and laboratory technicians in the botanical field. The fourth paragraph of his poem “*Criptógamas*,” reads:

*El inaugurado verdor en el primer verdín que ya no
puede ser primero porque ubicuo mira desde los rabillos
la propia imagen en los rocíos que porta y almacena, espejeo
que angarilla verdes y devuelve reflejo en tantos verdes que
se hacen prados sin serlos porque esperan natividad y estrella
que los auspicie.⁴⁸⁰*

Translation

The unveiled greenness in the first moss that yet cannot be the first because it ubiquitous looks from the corners of its own image in the mist that carries and stocks up, mirroring green holders and returning reflexes in so many greens that turn into prairies without being, because they await nativity and a star to sponsor them.

Sociolinguistic strategies allow the inclusion of civic poetry in Morales Saravia’s works. This interesting approximation pictures a diversity of social and political situations, where beings from all kingdoms of nature, including the atmosphere play anthropological roles and still maintain their zoological, botanical, and or astral natural performance. At times, these roles are brilliant, other times, they are obscure; they show an approach to mind and body cancers of society, such as racism, discrimination, exile, disease, pestilence, poverty, and death.

Légamos (2013) is the book where negative contrasts can be best observed. Still, it is part of the continuous project towards an *anabatic* state, where the author confesses that several of his characters mimic the world of crime and drugs. He pictures and characterizes the victims as flowers: roses, lilies, hyacinths, and pretty insects:

⁴⁸⁰ *Légamos*, (2013) 99.

butterflies, dragonflies, etc. He represents drug dealers and corrupted criminals as batrachians: frogs, toads; reptiles: saurian, snakes, depicting people involved in the production and commercialization of narcotics. *Légamos* is a term rarely used and almost absent in standard every day speech and/or vocabulary; its meaning concurs with: /swamps/, /marshes/, /morass/, and other terms in the text of the book. It depicts places where mud and all its derivatives enter in constant activity. Yet, allusions to Virgil in the title and text of the poems are visible. The nineteenth stanza of “Tierras,” a poem in *Geórgicas*,⁴⁸¹ reads:

*Gea de geórgicas preocupaciones, no hay una abeja
que bucole y medre entre los lodazales ni un hortelano
moscardón que observe las grullas signando el firmamento
con una línea de graznidos melancólicos.*

Translation

Gea of georgic preoccupations, there is no bee
that could bucolic(ly) prosper among the swamps, nor garden
wasp that sees the whooping cranes signing in the sky
with a line of whooping melancholic calls.

Most recently in *Transilvanos* (2016), the titles of his poems surprise the reader with unusual rare, but existing terms: “*Orvallos*,” “*Piceas*,” “*Lárices*,” “*Vincas*,” and “*Adelfas*.” Also, a few neologisms that have not been registered by the Real Academia Española are “*Hederas*,” “*Peganos*,” and “*Vilaneras*.” This fact may turn into an impediment for a standard reader to access and/or grasp or understand the full meaning of the poems (that may or may not be found within the context). Some years ago, Peruvian poet Rosella Di Paolo, during the presentation of Morales Saravia’s book *Peces*

⁴⁸¹ “Tierras,” in *Légamos* (2013) 39.

(2008) in Lima, suggested that “readers in general may need to refer to nautical letters, mythology books, zoology, botanical texts, and probably the Internet to facilitate understanding, and a serious approach to the meaning of Pepe’s poetry.”⁴⁸²

Civic poetry, within the frame of sociolinguistic techniques, outlines a plurality of elements which, in the short stanza above, demonstrates the amalgamation of lexical, grammatical, syntactic, and semantic venues linked to powerful images. Beside the allusions to Virgil, the lexicon frequently comprises high levels of speech with terms that hold various/varied meaning; i.e.: /*Gea*/ comes from Latin, *gaea* (earth); from Greek *γᾱῖα*. The definition in Spanish says it is “*conjunto del reino inorgánico de un país o región*” (RAE), or a group of the inorganic kingdom of a region or country. A reliable definition comes from the Greek, where *Gea* is a primordial goddess and personifies the Earth. In Greek mythology *Gea* is considered the Mother Earth, and mother of all gods. Years later, it was mistaken with *Cibeles* and *Demeter*.

The Romans named earth *Tellus* and identified her as *Ceres*.⁴⁸³ In English *Gea* is related to a “glamorous woman, who is understanding, communicative, kind, and friendly in her interaction with others.” In the visual arts, an original and famous fresco with the name *Gea*, by German painter Anselm Feuerbach (1829–1880), depicts the goddess as a beautiful and euphoric woman. The large piece of art decorates the ceiling of the Academy of Fine Arts in Vienna, Austria. The term /*Gea*/, in the 19th stanza of the previously mentioned poem “*Tierras*,” is one of many unusual terms (together with,

⁴⁸² “Nadando a profundidad en aguas bautismales: Peces de José Morales Saravia.” <http://revistasolnegro.com/sol%20negro/Peces.htm> 10 June 2014.

⁴⁸³ Barbetta Stanley Spaeth in *The Roman Goddess Ceres*, (1996) 44.

/geórgicas/, /bucole/, /moscardón/, /medre/, /signando/), that possess both physical and abstract meanings. The real meaning of the term */gea/* in the poem is the one found in Greek mythology, where */Gea/* refers to Mother Earth. Other terms in the book *Légamos*, present a bestiary that survives in and within swamps, garden wasps, and whooping cranes.

The image of the whooping cranes flying and signing in the firmament is powerful, they can easily portray migrant birds, and their calling sounds enter a sound-trope. This image can be compared with migrant people and their loud-silent sufferings voices. Other visuals depict insects with sharp poisonous stings like bees and wasps that fly low. Apparently, the poem delivers a *quasi* absurd message. It exposes earth, as such a busy *mother* more concerned with her own bucolic endeavors, than the struggle for survival its creatures go through. Their sad, helpless calls for help are totally ignored. In this sort of obscurity other images bring light and new visions:

*Sois poco el museo de reliquias que se apatina en su
precioso almacenaje de edades y menos aún el acuario de
sembrados corales que mantiene sus horas eternecidas en
el repetido bogar de los peces dorados.*⁴⁸⁴

Translation

Thou are a little, the museum of relics that skates in its
precious storage of ages, and even less, the aquarium
of planted corals that keeps its eternalized hours in
the repetitive rowing of the golden fish.

⁴⁸⁴ *Légamos*, (2013) 8.

The complexity within simpleness affects the perception of Morales Saravia's works. The text of the poems requires skillful readers to decipher the lexicon, the symbols displayed in the verses, possible intentions encoded in his writings, and/or a strong willpower to begin, sustain, and complete the task. Most of the poet's prose poems can be found in *La luna escarlata* (1991), *Légamos* (2013), *Transilvanos* (2016), and most recently in *Advenires* (2017). The author considers that his poetry holds important aspects of civic poetry. This literary current can be appreciated in descriptions of urban and rural areas, and again, in connection with Trans-modernism. This is mostly a dual process of "analogical reasoning," or reasoning from outside the system of global domination (not so much as a way of thinking), also as a new way of living in relation to *others*."⁴⁸⁵

Sociolinguistic aspects in the poetry of Morales Saravia embrace as well, a sense of "cultural pluralism" in that all minor migrant species survive in the at large world where they come to dwell maintaining their own habits and practices. The sociolinguistic element completes the description and view of the evolving compendium of this writer's most used poetic strategies. It is important to note that in the plural process of writing (experimental, creative, composing, and assembling) ascribed to this poet, additional themes and strategies can show later, long after this research. This is not a completely closed work, and there may be new perspectives in the future.

⁴⁸⁵ Michael Cole "Transmodernism, Marxism and Social Change: Some Implications for Teacher Education." *Policy Futures in Education*, (2005) 90-105.

Ecosystems and Poetic Reasoning

The concept of *ecosystems* was first coined by Roy Clapham in 1930; it was defined by British ecologist and botanist Sir Arthur G. Tansley in his *magnum opus* book, *The British Islands and their Vegetation* (1939), which is the first major book to employ the ecosystems concept. Tansley defined ecosystems as, “vegetational communities that result from the interacting processes of plants, climates and soils in a dynamic landscape lively with human and animal activities.”⁴⁸⁶ Later on, Eugene Odum, a major figure in advancing the science of ecology, deployed the ecosystem concept in a central role in his seminal textbook on ecology; he defined ecosystems as:

Any unit that includes all of the organisms in a given area interacting with the physical environment so that a flow of energy leads to clearly define trophic structure, biotic diversity, and material cycles within the system is an ecosystem.⁴⁸⁷

Coincidentally, further studies reveal that German scientist and explorer Baron Alexander von Humboldt⁴⁸⁸ describes the totality of our planet’s ecosystems in his scientific treatise on nature, *Kosmos* (1805-1839). The scientific nature of Alexander von Humboldt’s study treats Botany and Cosmography. L.D. Walls replicates the scientist’s phrase: “My essay on the Cosmos treats of the contemplation of the universe, and is

⁴⁸⁶ Laura Cameron & John Forrester. “A Nice Type of the English Scientist: Tansley & Freud.” *History Workshop Journal*, (1999) 76.

⁴⁸⁷ Erle Ellis. “Ecosystem.” *The Encyclopedia of Earth*. <http://www.eoearth.org/view/article/152248/01> August, 2015.

⁴⁸⁸ German scientist Alexander von Humboldt has a special connection with Peru, as he was the discoverer of the Pacific Ocean cold water current that takes his name, *La Corriente Peruana de Humboldt*.

based upon a rational empiricism,” or “facts registered by science.”⁴⁸⁹ This means that his writings, besides scientific, were empirical or tested by experience on each of the views and ecological systems he described. Walls continues:

Here is his harmony, his song: not in the austerity of the laws of science, but in the way all these things seem to him to be one great thing, infinite and infinitely interconnected. In such a view, oneness cannot be seized by a law sung by a poet.⁴⁹⁰

Although, science had strong influence in his endeavors, “Humboldt was not content till he had escaped from the trammels of mechanical science into the larger and more vital air of literature, or the literary treatment of nature.”⁴⁹¹ Still, “What keeps his ‘Views of Nature’ and his ‘Scientific Travels’ alive is not so much the pure science; it is, “The observations he records upon that wonderful tropical nature which is the fruit of his own unaided perceptions;” and, “the moment he goes behind the beautiful or natural reason and discourses as a geologist, mineralogist, physical geographer, etc., and how one’s interest flags!”⁴⁹² Ecological criticism, as such, started during the last quarter of the century and beginning of the twenty first century, with caution, as seen in the quote below:

“Most literary scholars and historians have downplayed, ignored, or denied the extent to which human history and culture had been shaped

⁴⁸⁹ L. D. Walls “Introducing Humboldt’s Cosmos.” *The Passage to Cosmos: Alexander von Humboldt and the Shaping of America*, (2009) 222.

⁴⁹⁰ Ibid (223).

⁴⁹¹ See John Burroughs, *Indoor Studies*, (1931) 58.

⁴⁹² Ibid.

through our interaction with our physical environment. Theorists, such as Bruno Latour, have framed environmental problems as a paradigmatic example of a hybrid phenomenon, neither subjective nor objective, that resists our attempts to neatly demarcate scientific study from cultural inquiry.⁴⁹³

During the last few years, concern and reflection about the earth, the environment, and ecological systems has been a topic of major distress for scientists, politicians, and the press. Little action has been taken to solve earth's pollution made by humans. Still, John Burroughs, as naturalist scientist, in his article "Science and the Poets," compares the man of science with the poet, and asserts, "To clothe science with flesh and blood, to breathe into it the breath of life, is a creative work which only the Poet can do."⁴⁹⁴

Ecosystems/Katabatik: Concept, Deepness—Profundity—Descend

Jose Morales Saravia's poetic writings embrace major ecosystems on earth and their interaction with anthropomorphic creatures. He clearly affirms the fact that his aesthetics or perception of the world has initiated a new tradition. At the presentation of his book, *La laguna onírica: Crítica de la razón catabática* (2007), he reveals to interviewer Gonzalo Pajares the following idea:

Toda nuestra cultura está construida sobre la imagen de que existe una profundidad. La razón catabática es el mundo preocupado por la profundidad. En mi libro, describo esta razón y hablo de su aspecto onírico, político, económico, antropológico y, así, hasta cubrir todas las

⁴⁹³ Michael Verderame. *The Shape of Ecocriticism*. https://www.ideals.illinois.edu/bitstream/handle/2142/25241/verderame_michael_markup3.html#b1 02 March, 2016.

⁴⁹⁴ See John Burroughs in, *The writings of John Burroughs*, (1905) 77.

*áreas del mundo catabático. En el capítulo final expreso mi propuesta: una razón anabática, basada en la superficie. Allí señalo sus principios y sostengo que, sin profundidad, el conocimiento es posible. La idea de profundidad trasladada al mundo económico implica siempre un desplazamiento que, para mí, es un descenso: se abandona un lugar para llegar a otro se sale de la pobreza para llegar a la riqueza.*⁴⁹⁵

Translation

All our culture is built upon the image that “deepness” exists. *Katabatik* reasoning is the world worrying by the search of depth. In my book I describe this reason, and I talk about its economical, anthropological, oneiric aspects and so on, until I cover all the areas of the *katabatic* world. In the final chapter, I propose: an anabatic reasoning, based on surface. I indicate its principles and sustain that knowledge is possible without reaching deepness. The idea of profundity or deepness transferred to the economic world frequently indicates a displacement that, to me, is a descent: one leaves a space to reach another, one leaves poverty to reach wealth.

Pajares continues his inquiring, and appeals to the poet’s ideas in pursue of an explanation to his concerns, he asks:

- *Es decir, ¿la búsqueda de la profundidad—que es un rasgo catabático— nos ha llevado al mundo caótico que vivimos hoy?*
- *No. No al caos ni al desorden, sino a buscar algo que, en el fondo— aunque suene irónico—, no existe. Si nosotros abandonamos los principios de lo profundo y realizamos un ascenso—que es una acción anabática— vamos a concluir que la riqueza, la maravilla, es tangible, está a la mano y corresponde al mundo de los objetos visibles, absolutos.*

Translation

- Do you mean, the search for deepness (profundity)—that is a katabatik characteristic— has taken us to the chaotic world we live today?

⁴⁹⁵ Gonzalo Pajares in “José Morales Saravia: Creo que mi estética crea una tradición poética.” <http://www.librosperuanos.com/autores/articulo/00000000772/Creo-que-mi-estetica-crea-una-tradicion-poetica> 10 April 2015.

- No, not to the chaos or disorder, but to search for something, that at the end even as it sounds ironic— does not exist. If we leave the principles of depth and make an ascent—that is an anabatic action—we will conclude that wealth, the marvel, is tangible, it is at hand and corresponds to the world of the absolute visible objects.

This peculiar reasoning excoriates postmodern tradition based on the *Deleuzian le pli* and the “theory of the rhizome.”⁴⁹⁶ However, it is evident that, regardless of the poet’s opposition to postmodern theories, a connection with rhizome trends cannot be excluded.

It means that besides the *anabatic* side, a *katabatik* aspect is inherent to his works. For instance, when he writes about the ocean, it is evident that there are thousands of beings dwelling deep inside its waters; while they are not visible, still, their existence and multiplicity remain inside the profundity of the seas: fish, arthropods, algae, etc. They are contained in the biodiversity of the marine ecological systems. These beings nurture and sustain life on the surface. A “rhizome, with subterranean stems, absolutely different from roots and radicles,” and “plants with roots and radicles may be rhizomorphic,” are all inside a profundity. Similarly, “a rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.”⁴⁹⁷

Truly, the *katabatik* material aspect and its existence nurture the *anabatic* side of the world. The political, economic, and anthropological areas covered by the poet in his

⁴⁹⁶ Gilles Deleuze and Felix Guattari., *A Thousand Plateaus: Capitalism and Schizophrenia*, (2003) 6-7.

⁴⁹⁷ Ibid (6-7).

studies of the *katabatik* world confirm its necessary existence. Nonetheless, the poet proposes to stay away from the deepness of the *katabatik* world and affirms it is only some sort of mirage, or perhaps an oneiric intangible incompleteness. He affirms that the world's concern for *katabatik* realities is futile. His main suggestion is that time calls to begin living the *anabatic* reality, where the world stands, instead of searching for the unknown, unclear, *katabatik* illusion/delusion. Apparently, this idea could analogize Deleuze's philosophy of immanence and transcendence, since the French investigator affirms immanence is that "part of Being that keeps escaping our comprehension."⁴⁹⁸ This type of thinking would regard this world as something independent of any comparison, and the task of such a theology would be that of explicating and implicating the unconditional power of immanence, since Deleuze's immanent God, is *nature naturing*.

The practice of *Katabatic* reasoning may accommodate several groups interested in personal gainings. Yet, it is undeniable that the *anabatic* side is physical/visual, and both reasonings exist. Humans found themselves inside their revolving forces. Yet, the immanence of God is excess or surplus. It is thought in terms of the virtual life or becoming someone who produces the actual or static elements of our actual experience.⁴⁹⁹ While Morales Saravia maintains a non-religious lay idea, a radical

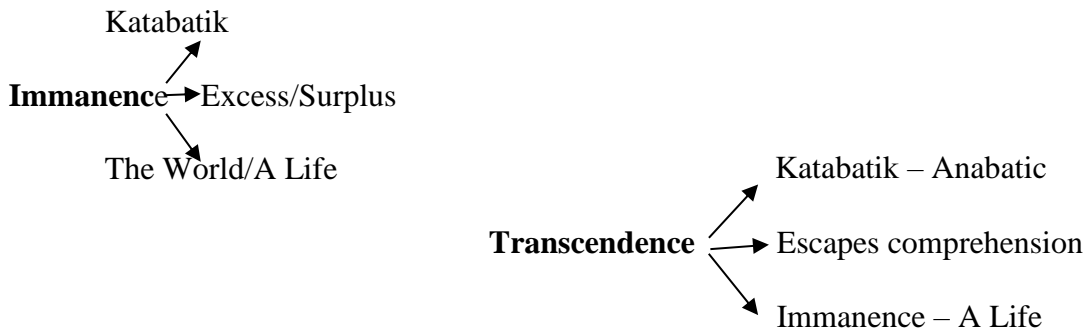
⁴⁹⁸ Christopher Ben Simpson *Deleuze and Theology*, (2012) 77-8.

⁴⁹⁹ *Ibid.*

teleological reasoning of *katabatik/anabatic* and immanence/transcendence can be sketched as some sort of syllogism, as seen on the next page.

A considerable percentage of both sides affect the living world and consequently the people in it. An interesting converging point is that both aspects exist in the transcendence reasoning side of the syllogism. Perhaps, there is an advantage in

Teleological Reasoning of: Katabatic/Anabatic/and Immanence/Transcendence



knowing which side would develop better in each personal situation. With all these thoughts and ideas of immanence and transcendence, the influence of both *katabatik* as well as *anabatic* reasoning remains solid as fundamental grounds in the poetic world of Peruvian poet and writer, José Morales Saravia.

Ecosystems/Anabatic: Concept, Titles, Surface – Ascend

The term *anabasis*, as stated previously, *anabatic* derives from the Greek: *Ana*= upward, and *bainein* = to step forward; an ascent and/or “going up.” The Greek term has served as title of important books, the first is *Anabasis* (/əˈnæbəˌsɪs/; Greek: *Ἀνάβασις*) (An Ascent) a “first person literary memoir by Xenophon (430–354 B.C.), a Greek soldier, historian, writer, and student of Socrates.”⁵⁰⁰ An indispensable reference for *anabasis* is the previously mentioned book *Anabase* by Saint-John Perse, pseudonym of Alexis Leger (1887–1975), the French poet and diplomat who was awarded the Nobel Prize of Literature in 1960.

These writers treat *anabasis* as ascension from some static or lower situation. The *anabatic* reasoning in José Morales Saravia’s poetry describes a virtual manner of ascension (from inside); better said, the idea of emerging from a *katabatik* status to the physical plane where real life develops and takes place in fullness and completion. Most of the poems in Morales Saravia’s books provide in their content and meaning strong *anabatic* conditions. Undoubtedly these stages link and entwine several physical, social, and literary elements, detailed previously, in the themes and techniques selected for analysis in the poet’s works, in those to be further analyzed, and whose content depicts interesting facets of his strategic tools. Clear evidence exists that anabatic poetry is at the core of Morales Saravia’s works of writing. This fact is extremely important to grant his poetry the attention and merit it deserves.

⁵⁰⁰ Eve Browning, “Xenophon 430-354 B.C.E.” *The Internet Encyclopedia of Philosophy*. <http://www.iep.utm.edu/xenophon/> 3 October, 2015.

Thresholds of Light in Anabatic Poetry

Prose Poetry and Civic Poetics

To present various poetry styles in this research, I decided to analyze one said “prose poem.” The books, *La luna escarlata* (1991), *Légamos* (2012), *Transilvanos* (2016), and *Advenires* (2017) mentioned previously, from Morales Saravia’s total production employ prose poetry. The poems in these books certainly exhibit the familiar look of prose in their form. However, general criticism accepts some sort of ambiguity when it comes to conceptualizing or defining a prose poem. To set grounds for the analysis of Morales Saravia’s prosaic poetry, a briefing of the chronological historicity of “prose poems” and of the nominal expression “*poemas en prosa*,” “*poème en prose*,” “prose poems,” and “poetic prose” show that they can simultaneously carry connotations of archaic forms directed to mid-nineteenth century readers,⁵⁰¹ but applicable, as well, to Post-Millennium times.

In Morales Saravia’s works, Post-Millennium, contemporary, modern, and archaic styles combine to form an original new manner of writing poetry and prose poetry. Still, several critics ask what a prose poem is and why do poets write prose in a lyrical manner. The OED defines prose as, “written or spoken language in its ordinary form without metrical structure. “Prose” comes from the Latin expression *prosa oratio*, which means straightforward or direct speech, and is the definition of prose referring to straightforward communication. The term “prosaic” signifies dull and commonplace discourse, and it is not appropriate for Morales Saravia’s style. Nonetheless, it is evident

⁵⁰¹ Steven Monte in *Invisible Fences: Prose Poetry as Genre in French and American Literature*, (2000) 21.

that prose, when used as a lyric-literary term, carries out a different connotation. Once again, the OED provides a second straightforward definition of a *prose poem*, it says it is: “A piece of writing in prose having obvious poetic qualities, including intensity, compactness, prominent rhythms, and imagery.”

Researcher Michel Delville devoted his efforts to elucidating the elements and the diachronic status of prose poems. In his book, *The American Prose Poem: Poetic Form and Boundaries of Genre* (1998), Delville investigates several sources and finds interesting descriptions of prose poems and poetic prose. He indicates that the historicity of the contemporary prose poem in English is at large, “the history of the successive attempts by poets to redefine the parameters governing our expectations of what a prose poem should look and sound like.”⁵⁰² Delville adds peculiar points citing the *Princeton Encyclopedia*’s definition of what a *prose poem* can and cannot be.

Additionally, Delville cites Martin Gray, M. H. Abrahams and their views on Baudelaire (*Paris Spleen*) and Rimbaud (*Illuminations*) dealing with the prose poem during the 19th century. Delville continues his account of authors and what the language of poetry and prose and their differences are. He mentions Ursula K. Le Guin, Roland Barthes, Oscar Wilde, Walter Pater, and many others,⁵⁰³ until he reaches Robert Bly’s deep image and the “new sentence” in the works of Language Poets who belong to American literary tradition. Delville considers “the emphasis the Language movement lays on theoretical discussion and how it eventually leads to the erasure of traditional

⁵⁰²Michel Delville. *The American Prose Poem: Poetic Form and Boundaries of Genre*, (1998) 2-3-5.

⁵⁰³ Ibid.

divisions between creative and utilitarian forms of writing.” He ultimately believes that “the New Prose Poem emerges as the methodological culmination of the transgeneric experiments dealt with,”⁵⁰⁴ in his book about prose poetry.

The historicity of prose poems can be easier to determine than to establish a definition of what a “prose poem” is or can be. Pedro Aullón de Haro, Spanish researcher, establishes that, “*el poema en prosa, junto al ensayo y el fragmento, constituye la única entidad de género literario nuevo y de valor general producido en tiempos modernos (es decir con posterioridad a la Ilustración Neoclásica)*”⁵⁰⁵ (the prose poem together with *essay* and *fragment*, constitute the only entity of new literary genre with general valence, produced in modern times ‘after the Neoclassic Illustration’).

Marjorie Perloff instead refers to Delville, and abstains from giving a concept or definition on the prose poem; she recalls Delville’s thought that, “any attempt at a single, monolithic definition of the genre would be doomed to failure.” She also presents Baudelaire’s declaration (cited by Delville) that he was after “the miracle of a poetic prose, musical though rhythmless, and rhymeless, flexible yet rugged enough to identify with the lyrical impulses of the soul, the ebbs and flow of reverie, the pangs of conscience.”⁵⁰⁶ Perloff and De Haro still reflect on the literary history, which grants the sense, veracity, and relevance to their ideas.

⁵⁰⁴ Ibid (17-8).

⁵⁰⁵ Pedro Aullón de Haro. “Teoría del poema en prosa.” *Quimera*, (2005) 1-2.

⁵⁰⁶ Marjorie Perloff. “Michel Delville: The American Prose Poem.” *Marjorie Perloff: Modern and Postmodern Poetry and Poetics* <http://marjorieperloff.com/reviews/delville-prose/02> November 2015.

It is worth mentioning that poetic prose writing, in the Spanish world, has grounds in translation. It began early in 1735 when the Abe Prévost referred to translations in poetic prose to demonstrate that verse could not be the sole and *de rigueur* condition of poetry. The high volume of translations during the 18th century, which multiplied during the following century, were the first effective rehearsals of the “prose poem.” This condition prevails all along that century in the works of Nerval, Lefevre Deumier, Barbey d’Aurevilly, Baudelaire, Mallarmé, etc. It is then the appearance of the pseudo translation of *the Chansons Madecasses* in 1787 by Parny which is the event that marks the beginnings of the prose poem.⁵⁰⁷

During the 19th and 20th centuries poetic prose grew with the contributions of Spanish authors Juan Ramón Jiménez, and the *Generation of 27* from Spain and Latin American works from Rubén Darío’s (1867–1916) modernist *Prosas Profanas* (1896) to *Avant Garde* poet César Vallejo (1892–1938) and his *Poemas en Prosa: Poemas Humanos, España aparta de mi este cáliz* (1939) to contemporary Jorge Luis Borges (1899–1986), Octavio Paz (1914–1998), among others. José Morales Saravia, considered in this research as a *Post-Millennium* author, writes original verse and prose poems that maintain the viral influence of his predecessors in the poetic world. Prose poem “No. 6,” from his book *La luna escarlata*, has been chosen for analysis.

⁵⁰⁷ María Utrera. *Teoría del poema en prosa*, (1999) 53-54.

Analysis of Poem: “No. 6,” from *La luna escarlata*

Poem “6,” can be considered a *prose poem* because it uses a combination of prose and poetic elements; it was probably written during the last decade of the eighties. The text of this poem consists of forty-three lines of poetic prose, as shown below. For this study, the prose lines were numbered each in paragraphs of ten to attain a better appreciation of its details and/or merging ideas and conundrums. The analysis of this poem will follow the thematic and strategic tools sketched as part of the study described in Chapter II, regarding themes and techniques (pages 54–65). The message is apparently transparent, but the hidden content makes readers wonder about the different manners one can be a pilgrim in life, and feel solitude: 1) within a large crowd (a movie, a rock concert); 2) isolation in the company of others (traveling on a bus, plane, or train), and totally lonely and alone in the apparent company of others in virtual reality (a personal video, a TV show, etc.). The written transcription of the poem reads as follows:

6.

*Y pareciera que la suavidad de una primavera que se acaba tuviera cielos propicios y claros para el titileo de las estrellas o se estuviera, por el contrario, inclinado a afirmar que en la noche todos los gatos son pardos. Camino de San Juan marcado en el oscuro firmamento, fieles que enrumban sus pasos a Compostela provistos de antorchas émulas de asterismos. En los tiempos seculares que airean sus horas de trabajo el **flâneur** de nuevo cuño participa voluntariamente en estas actividades, se siente ayudado por un aparataje que renueva y mantiene vivo en él sus inclinaciones, preferencias, gustos y creencias: conoce bien los latines de los cantos gregorianos que se irán a cantar, viste perfectamente la esclavina devenida fresca prenda y **t-shirt** y sobre todo se 10 encuentra ya muy lejos del periodo de las sectas cuando algunos cófrades en entusiasmo pleno o en la visión de la unidad deshacían, no sin la violencia e intensidad de la experiencia, las vihuelas o clavicordios que habían propiciado esta cecilia elevación. Si muy atrás quedaban los*

*decenios que relataban los días tres de amor, música, y paz y sin embargo el **flâneur** pasea sus pasos por los conciertos, por los conciertos open air. Se espera un cielo raso con una noche de entrada tarde en el temprano verano, se busca un cercano horizonte de bosques o de grises edificios como arbustos que en el transcurrir vayan dando más sus sombras que sus soles para delimitación del predilecto por los centrantes reflectores; él buscará provocarlos haciendo de sus manos una cascada de perpendiculares o demoradas caídas sobre su propio cuerpo, logrará retener sus ojos 20*

para iluminarlos como en una tarde de pentecostés, mientras lentamente se desdobra en un recordar que el dualismo reina en el mundo: su voz repetida en los parlantes alcanzará hasta la última célula de la emoción que ha venido a mostrar que se encuentra tras las escamas. La música de las esferas deja a ella hacer su ingreso al escenario pausadamente en el traje de un felino de engarrado gesto modosamente contenido; ella ha decidido portar con su aparición los colores plenos del arcoiris en la esponjosa plenitud de su cabello que trastoca a intervalos en una corta cabellera de cultivadísimos cardos: mientras su boca arroja sus desprecios sus ojos son de amor intenso y sus brazos dan acentos a la música que mueve los mundos. Ambos dan unos pasos temperamentales e idiosincráticos y lanzan sus vitales consignas al público que acaba de erigir un brazo 30 en señal de atención. Él dice:

*Monotonie in der Sudsee.
Melancholie bei dreißig Grad*

Ella entona:

*Ich brenne ab, ich brenne durch,

die Ratten sind los,
Mann-oh-Mann-oh-Mann-oh-Mann*

*El **flâneur** levanta también su brazo y se da vuelta para ver a sus congéneres; como ellos ha extraído de su chaqueta el mechero para testimoniar su pertenencia a los que han recibido la luz: miles lo hacen como él y el mirarlos le confirma la cercanía del 40 infinito y sus estrellas, la armonía de los astros, la copertenencia al orden universal; un erizamiento de su piel lo invade sin hacer mutar su vestida clones, lejísimos los terrores siderales pascalianos, cerquísimas las encendidas luces de bengala, la dulce espesura de la noche de veranos que empieza levemente a recoger la cosecha de los aromas sembrados por las flores. Desde el escenario le repiten los refranes que ha hecho suyos, los textos que silabea para sus adentros en cortos e intensivos fraseos, las*

consignas que movilizan su emoción. Desde el escenario se dirigen a el, lo apelan con una inmediatez de piel por última vez antes de cerrarse esa peregrinación esa comunión.

Terminada ésta, sin dejar de vestir su traje cool se levanta para apagar la televisión. En el espacio le queda vibrando una y otra vez la apelación people of the world que lo 50

hace estremecerse un poquito más: la frase tiene apenas algo de retórico.

The original prose version of the poem contains forty-four lines of free verse. The scenary presents a conglomerated of nature, city, and the protagonist at the center of it. A transformation from the version in prose to a version in verse seems and looks more accessible and attractive to the reader, as follows:

6.

*Y pareciera que la suavidad de una primavera
que se acaba tuviera cielos propicios y claros
para el titileo de las estrellas o se estuviera,
por el contrario, inclinado a afirmar que en la noche
todos los gatos son pardos. Camino de San Juan
marcado en el oscuro firmamento,
fieles que enrumban sus pasos a Compostela
provistos de antorchas émulas de asterismos.
En los tiempos seculares que airean sus horas
de trabajo el flâneur de nuevo cuño participa
voluntariamente en estas actividades, se siente
ayudado por un aparataje que renueva y
mantiene vivo en él sus inclinaciones,
preferencias, gustos y creencias: conoce bien
los latines de los canons gregorianos que se irán
a cantar, viste perfectamente la esclavina devenida
fresca prenda y t-shirt y sobre todo se encuentra
ya muy lejos del período de las sectas cuando
algunos cófrades en entusiasmo pleno o en la visión
de la unidad deshacían, no sin la violencia e intensidad
de la experiencia, las vihuelas o clavicordios
que habían propiciado esta cecilia elevación.
Si muy atrás quedaban los decenios que relataban
los días tres de amor, música, y paz y sin embargo
el flâneur pasea sus pasos por los conciertos,*

por los conciertos open air. Se espera un cielo raso con una noche de entrada tarde en el temprano verano, se busca un cercano horizonte de bosques o de grises edificios como arbustos que en el transcurrir vayan dando mas sus sombras que sus soles para delimitación del predilecto por los centrantes reflectores; él buscará provocarlos haciendo de sus manos una cascada de perpendiculares o demoradas caídas sobre su propio cuerpo, logrará retener sus ojos para iluminarlos como en una tarde de pentecostés, mientras lentamente se desdobra en un recordar que el dualismo reina en el mundo: su voz repetida en los parlantes alcanzará hasta la última célula de la emoción que ha venido a mostrar que se encuentra tras las escamas. La música de las esferas

deja a ella hacer su ingreso al escenario pausadamente en el traje de un felino de engarrado gesto modosamente contenido; ella ha decidido portar con su aparición los colores plenos del arcoiris en la esponjosa plenitud de su cabello que trastoca a intervalos en una corta cabellera de cultivadísimos cardos: mientras su boca arroja sus desprecios sus ojos son de amor intenso y sus brazos dan acentos a la música que mueve los mundos. Ambos dan unos pasos temperamentales e idiosincráticos y lanzan sus vitales consignas al público que acaba de erigir un brazo en señal de atención.

Él dice:

*Monotonie in der Sudsee.
Melancholie bei dreibig Grad*

*(Monotonía en el Mar del Sur
Melancolía a 30 grados)*

Ella entona:

*Ich brenne ab, ich brenne durch,
die Ratten sind los,
Mann-oh-Mann-oh-Mann-oh-Mann*

(A veces siento que ardo, ardo por todos lados

*Las ratas están sueltas
Hombre-oh- Hombre-oh-Hombre-oh- Hombre)*

*El flâneur levanta también su brazo
y se da vuelta para ver a sus congéneres;
como ellos ha extraído de su chaqueta el mechero
para testimoniar su pertenencia a los que han recibido
la luz: miles lo hacen como él y el mirarlos
le confirma la cercanía del infinito y sus estrellas, 70
la armonía de los astros, la copertenencia
al orden universal; un erizamiento de su piel*

*lo invade sin hacer mutar su vestida clones,
lejísimos los terrores siderales pascalianos,
cerquísimas las encendidas luces de bengala,
la dulce espesura de la noche de veranos
que empieza levemente a recoger la cosecha*

de los aromas sembrados por las flores.

*Desde el escenario le repiten los refranes
que ha hecho suyos, los textos que silabea
para sus adentros en cortos e intensivos fraseos,
las consignas que movilizan su emoción.
Desde el escenario se dirigen a él, lo apelan*

*con una inmediatez de piel por última vez
antes de cerrarse esa peregrinación y esa comunión.
Terminada ésta, sin dejar de vestir su traje cool
se levanta para apagar la televisión.*

*En el espacio le queda vibrando una y otra vez
la apelación *people of the world* que lo hace
estremecerse un poquito más: la frase tiene
apenas algo de retórico.*

Translation in prose

6.

And it could look that the softness of spring that ends could have propitious clear skies for the blinking of the stars or it could be on the contrary biased to affirm that at night all cats are gray. *The Road to San*

Juan signed up in the dark firmament, the faithful route their steps to Compostela with torches that mimic asterisms. In secular times that refresh up his working hours, the new made **flâneur** takes part voluntarily in the activities, he feels supported by a system that renews and sustains his own inclinations, preferences, likes, and beliefs: he knows well the Latin of the Gregorian chants that will be sung, he perfectly wears the faithful cape fresh attire and t-shirt, after all he is far from the time of the sects when several brethren full of enthusiasm or with a vision of unity destroyed not *10* without the violence/intensity of experience guitars and keyboards that propitiated this *cecil* elevation. Yes, far behind stayed the years that told the three days of love, music, and peace, but the **flâneur** walks around the concerts, **open air** concerts. A **clear sky** is expected with a late night start in the early summer in search of a close horizon of forests or gray buildings like bushes, that as time passes can give more shade than suns to signal the favorite by the center light reflectors he'll try to provoke making with his hands a cascade of perpendicular delayed falls o'er his own body, he will keep his eyes to illumine them as a Pentecost afternoon, while he slowly unfolds in memories that dualism rules the world: his repeated voice in the speakers will reach the last cell of the emotion he has come to show & that's found behind the flakes. *The music of the spheres 20* let her come in slowly into the stage dressed up as a feline of restrained mood controlled; she has decided to carry in his apparition the full colors of the rainbow in the fluffy plenitude of her hair that transforms at times in a short mane of cultivated thistle, while her mouth speaks with disdain her eyes show intense love and her arms keep rhythm to *the music that moves the worlds*. Both take few temperamental idiosyncratic steps and send vital mottos to the public that had just raised an arm in sign of attention. He says:

*Monotony in the South Seas
Melancholy at thirty degrees.*

She sings:

30 *I sometimes burn, I burn all through
The rats are unleashed
Man-oh-Man-oh-Man-oh- Man*

The *flâneur* also raises his arm and turns to see his equals; like them he has taken the lighter out of his pocket to testify he belongs to those who have received the light: thousands do it like him and looking at them confirms his nearness to the infinite and its stars, the harmony of the astral, the co-belonging to the universal order; goose-bumps in his skin invade him without changing his clone attire, far away from the sidereal Pascalian terrors, nearby the sparkling lights, the sweet thickness of summer nights that begins to collect briefly a harvest of aromas

impregnated by the flowers. From the stage, 40 they voice the refrains that he made his, the tests he syllabifies for himself in short and intense phrasing, the mottos that mobilize his emotion. From the stage they address him, appeal to him, with skin immediacy for the last time before the pilgrimage and communion is over. Once it ends, and still wearing his cool attire, he stands and turns off the TV.

In the atmosphere still vibrates over and over again the appellation *people of the world* 46 that makes him shake a little bit more; the phrase is barely somewhat rhetorical.

Undoubtedly poem “6” is perceived as a prose poem, longer than usual and with a strong *poetological* vein and self-reflexivity in all verses. Its main themes/topics and techniques are outlined and described in the next subtitle.

Main Themes and Techniques in Poem No. “6.”

Main themes employed in poem No. “6” in the material aspect are: a) anthropomorphic: man/woman; b) Nature/seasonal/atmospheric; c) fashion: masculine/feminine attire; d) environment: rural/urban, e) electronic devices: lighter, stereo, speakers, light reflectors, TV set; f) music: chants/open-air concerts/music of the spheres; f) stage, g) places: city/road/path/way; and, h) civic: community/the environment. Non-material aspects include: a) humankind pilgrimage; b) exile; c) seeking spiritual connection; c) hunger for freedom; b) solitude; c) escapism; d) search for a sense of identity in community; and e) desire of inclusion/belonging. His main techniques combine linguistic and rhetorical devices with lines that favor a constructed conversation with sharp descriptions, ambiguity, contrast, polyglossia, heteroglossia, anacoluthon, Christian allusions, etc. The first group of ten verses introduces the characters and the setting place where the events occur.

Nature, as one of the material thematic elements, confronts earthly and cosmic surroundings with astronomical views in the clear sky, the blinking of the stars, and the shine in the darkness of the night. Seasonal trends appear in references about the end of spring and beginning of the summer that bring warm weather feelings. Rural views describe the *Road to Santiago de Compostela* or *Camino de Santiago*, which the poet calls *Camino de San Juan*, or *Chemins de Saint-Jacques*. It depicts the *Way of Santiago* with views of arriving at the shrine of the Apostle St. James, in the city of Santiago de Compostela, Spain, during a clear starry night. However, the aphorism, “At night all cats are gray,” follows and changes the certainty of the clear night to an ambiguous association.

The path is one of pilgrimage for Christians and tourists from all around the world. Many of them walk in atonement for sins, or to fulfill a promise made to the Apostle Santiago (Saint James). The path has several routes; the best known is the one that leaves France, enters Spain, and crosses the northern side of the Iberian Peninsula until it reaches Santiago de Compostela, Galicia in the northwestern corner of Spain. The relevance of this event brings to present the Protestant Reformation, a schism of the Catholic Church initiated by Martin Luther (1483–1546), a German Augustinian friar, John Calvin, a French theologian (1509–1564), and King Henry VIII (1491–1547) from England. Martin Luther was totally opposed to the practice of selling indulgences by the Catholic Church,⁵⁰⁸ a concept thoroughly intertwined with the pilgrimage to Santiago de

⁵⁰⁸ Robert Linder. *The Reformation Era*, (2008) 139.

Compostela since medieval times. At that specific time, Christians who completed the journey or “*Camino de Santiago*,” and purchased indulgences received the total remittance and forgiveness for their sins (Catholic Encyclopedia). The protagonist of this path is a pilgrim, called the *flâneur*.

Anthropomorphic elements congregate the *flâneur*, “walker,” or “stroller,” as the protagonist, together with many other “*caminantes*” on their way of penance to Santiago. Yet, beside the obscure connotation and the night, there are sparks of light seen in natural, artificial, and spiritual conditions. First, in the physical and artificial light surrounding the path, and second, because of the spiritual illumination that is expected to occur when the journey is completed. The concept of the *flâneur* is not new; it became a “literary type from 19th century France, essential to any picture of the streets of Paris. The term carried a set of rich associations: the man of leisure, the idler, the urban explorer, and/or the connoisseur of the street.

During the “20th century, the *flâneur* became an emblematic archetype of urban, modern experience,” due to the studies and interest of Walter Benjamin in the poetry of Charles Baudelaire.⁵⁰⁹ For Baudelaire this original character had all the above elements adding, he is also a “man of the crowd” who observes and walks in possession of his own individuality. For Benjamin, this character’s personality has suffered a catharsis, he writes:

⁵⁰⁹ Heather M. Chickenberger. “The Flâneur.” The Arcades Project Project: The Rhetoric of Hypertext. <http://www.thelemming.com/lemming/dissertation-web/home/flaneur.html> 08 August, 2015.

Some people sought to anticipate coming developments while there was still time. Rattier wrote in 1857 in his utopia, *Paris n'existe plus*: 'The *flâneur* whom we used to encounter on the sidewalks and in front of the shop-windows, this nonentity, this constant rubberneck, this inconsequential type who was always in search of cheap emotions and knew about nothing but cobblestones, fiacres, and gas lanterns ... has now become a farmer, a vintner, a linen manufacturer, a sugar refiner, and a steel magnate.⁵¹⁰

For Morales Saravia, the *flâneur* in the poem "6" is the main theme, within a post-millennium approach. He is presented as a pilgrim, a walker, an observer, and an exile. He is the protagonist who wears the classical attire similar to the rest: a sort of cape to confess his membership to the *brethrenhood* (brotherhood) he belongs to and a t-shirt, as a complement and sign of contemporary garments. Apparently, this garment makes him one more of the tribe and part of the crowd; the music praises the divinity with Gregorian chants in Latin that he knows well. All these characteristics make possible to guess the identity of this walker, a young man, who belongs to a group of pilgrims searching forgiveness for their sins. This *flâneur* has been educated in a Catholic school, where he learned the Gregorian chants he murmurs, and it is possible he professes the Roman Catholic faith. At the same time, odds are he can possibly be a member of an industrial or pedagogical institution, as in the fourth and fifth lines, the reader sees this character enjoying time off from his work in the expression: "*En los tiempos seculares que airean sus horas de trabajo, el flâneur de nuevo cuño participa voluntariamente en estas actividades.*"

⁵¹⁰ "The Paris of the Second Empire." *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, (1993) 54.

This *flâneur* parallels both Baudelaire's and Benjamin's, while the phrase, "*flâneur de nuevo cuño*," alerts the reader that this individual is not the same character the French and German authors wrote about, as new elements like the feminine partner, the attire, the hairstyle, the non-violent times, and the new artistic environment appear and change the glamour of his past personality. The second ten lines of the poem introduce a new scene. The rural setting of *The Way of Santiago* changes drastically to a city known as the Capital of the World, New York. Time changes occurred at the end of the sixties. The following decades conflate the present with reminiscences of three days of music, peace, and love, which characterized the Woodstock Festival of New York, during the late sixties. The *flâneur* walks around nature and urban surroundings of the open-air concert; they all expect a "clear sky with a long day during a late summer night." Gray buildings mimic bushes, and new characters emerge against the beginning darkness.

First, a masculine performer appears on stage; then, a feminine performer. The sharp well delineated silhouette of the masculine dancer making arabesques with his hands over his body captures the attention of all eyes in the crowd. His actions attempt to enlighten the viewers' eyes and bring religious allusions, as he pretends to illuminate the eyes of the public like the light of *Pentecost* (or the Descent of the Holy Spirit to the apostles as tongues of fire in Judaism and Christianity). The performer unfolds (himself) as a reminder of the active dualism in the world; his song resounds strongly throughout the speakers. With *music of the spheres*, the feminine performer enters the stage, she wears a super tight feline attire.

The following lines make a faithful description of the woman, her hairstyle as a short mane of multicolored *spiky* hair cleverly dyed with the colors of the rainbow. The feminine performer shows love in her eyes, but her mouth speaks awful and despising words, her arms move with the rhythm that “moves the worlds” (*music of the spheres*). The couple dances with synchronized steps, close, very close; they send signs and messages to the public and begin a short dialog in the singing of a song. He sings two short sad verses about the monotony of the south sea and melancholy at thirty degrees. But these verses are ambiguous, since the statement does not explain if thirty degrees is the temperature of the water in the South Sea, or of the environment, or the measurement of melancholy, if this feeling can be measured.

The poem’s timeline is apparently the late-sixties, although it can be a rock concert at any large space in Post-Millennium times. It is set to appreciate a pilgrim, the surroundings of a rock-concert during late summer. The narrator does not specify if it is degrees Celsius or Fahrenheit, although the conversion tells: 32° Fahrenheit = 0° Celsius. One wonders, if it is about weather, it is a cool night; if it refers to melancholy is a cold feeling. Being the south sea, one can guess it is warm, but ambiguity in the various situations is constantly present in the verses. Interestingly, the inclusion of a feminine *flâneur* makes the scenary more attractive; she sings a few sarcastic verses of song No. 3 “*Die Ratten sind los,*” from the album *Neue Manner braucht das Land* by German rock singer Ina Deter (1982). The entire third stanza of the song is transcribed, only the textual verses that appear in No. 6 are highlighted in italics, as follows:

Text in German	Translation
<i>Ich steh im Feuer, ich steh in Flammen, in deiner Nähe beginnt der Wahn,</i>	I stand in fire, I stand in flames near you, madness begins
<i>ich brenne ab, ich brenne durch, die Ratten sind los, Mann-oh-Mann-oh-Mann-oh-Mann,</i>	I burn myself, from head to toe The rats are loose Man-O-man-Man-O-man

Aside from the characters/performers, the audience, and their environment, the event in the poem introduces the reader to three important points:

- 1) *Post-Millennium* and contemporary music: rock and roll songs and singers,
- 2) Sparks of science with the phrase: “music of the spheres;” and,
- 3) Flashbacks of time that follow unusual paths in history and music.

The first two points gather several scientists and philosophers from ancient, modern, and Post-Millennium times. They have diverse nationalities, among them: Ptolemy (100–170), Greek-Egyptian philosopher and astronomer, wrote his *Harmonics*, and established the first treaty in music theory and the mathematics of music; Pythagoras (570–495), Greek philosopher and mathematician whose studies established his own ideas about the movement of the earth, planets, astronomy, and the theory of music. In addition to the Greek philosophers, Johannes Kepler (1571–1630), German astronomer, astrologer and mathematician, who wrote *Harmonices Mundi Livri V* (1619), a cosmological treatise containing the third law of planetary motion, and notes on the musical notes of each planet.

During the last decade of the 20th Century, American astronomer, cosmologist, and astro-physicist, and astro-biologist Carl Sagan (1934–1996), co-authored a movie

and TV series entitled *Cosmos: A personal Voyage* (1978–1979), this movie has a special approach to poem “6.” In the opening video, Sagan affirms that “The Shores of the Cosmic Ocean,” aired in September 28, 1980. It is a spectacular voyage with the scientist, and the theme and images of the video can relate or “drawn by and to the music of cosmic harmony,” again a reference to the “music of the spheres.” The music in Sagan’s video series is extraordinary. He presents selected musicians performing electronic, progressive, and traditional rock pieces composed by Evangelos Odysseas (Vangelis), Dmitri Shostakovich, Yoro Yamaguchi, Mozart, and various other famous musicians from the past. Sagan’s series is considered a “milestone for scientific documentaries.” It is fascinating how these occurrences link with poem “6” in music, characters, theme, harmony of the cosmos, space, and time.

The third point of the event, in the poem, brings flashbacks of time that do have unusual patterns in history and music. Historically, the starting point in the poem begins with a pilgrimage to the *Camino de San Juan*, whose tradition and activity comes from medieval ages, and is still active in the present time. Then it goes back to medieval times with an encounter in music with the singing of Gregorian chants of that era by the monks in convents and by the pilgrims on their *Road to Santiago*. From there, it goes back to the open-air rock concerts at the beginning and late sixties, with remembrances of the first rock concerts of *The Beatles* in Sweden (1963) and Shea Stadium in New York (1964–5), where 55, 600 people set a record of attendance.⁵¹¹

⁵¹¹ Jeffrey Roessner, “From ‘Mach Schau’ to Moch Show: The Beatles, Shea Stadium and Rock Spectacle.” *The Arena Concert: Music, Media and Mass Entertainment*, (2016) Chapter I.

As a spectator, the *flâneur* observes and possibly remembers allusions to the famous Woodstock Festival of 1969 and the hippie generation that used special symbols and signs of peace, love, and the social refrain: “Make love not War.” The text returns to present times and goes back again to medieval times mentioning the *music of the spheres*, which was played during the eighties, by rockers like Ina Deter (1947–) in Germany and her rock and roll band. This stanza is socially rich, and highly musical, the verses make allusions to a popular well-known German TV show hosted by Chris Tarrant, which ran from 1996 to 1999.

A new perspective can compare rock with the *music of the spheres*, or the “music that moves the worlds,” since rock players utilize diverse and special sound equipment, which provide their instruments some sort of stellar or “progressive” sound. The amazing fact is the manner this poem brings various arts together, including present video and cinema production, with electronic devices in music from the past to *Post-Millennium* times back and forth in a constant swinging fashion. One of the greatest guitarist to employ this “progressive rock” is rock star Joe Bonamassa. In one of his most recent concerts at the Royal Albert Hall in London, Bonamassa makes the audience vibrate with his music full of energy and stellar sounds, some of the pieces he plays are: “Dust Bowl,” “Woke up Dreaming,” “Mountain,” “Locomotive Breath,” “Seagull,” and others from different CDs and concerts. Bonamassa plays the acoustic guitar in a mixed fashion of rock and blues; the audience becomes really high at the sound of his guitar and the other instruments on the stage. A schematic diagram below, accounts for time

oscillations in music that has affected the world in the past and has effects in the *Post-Millennium* musical world.

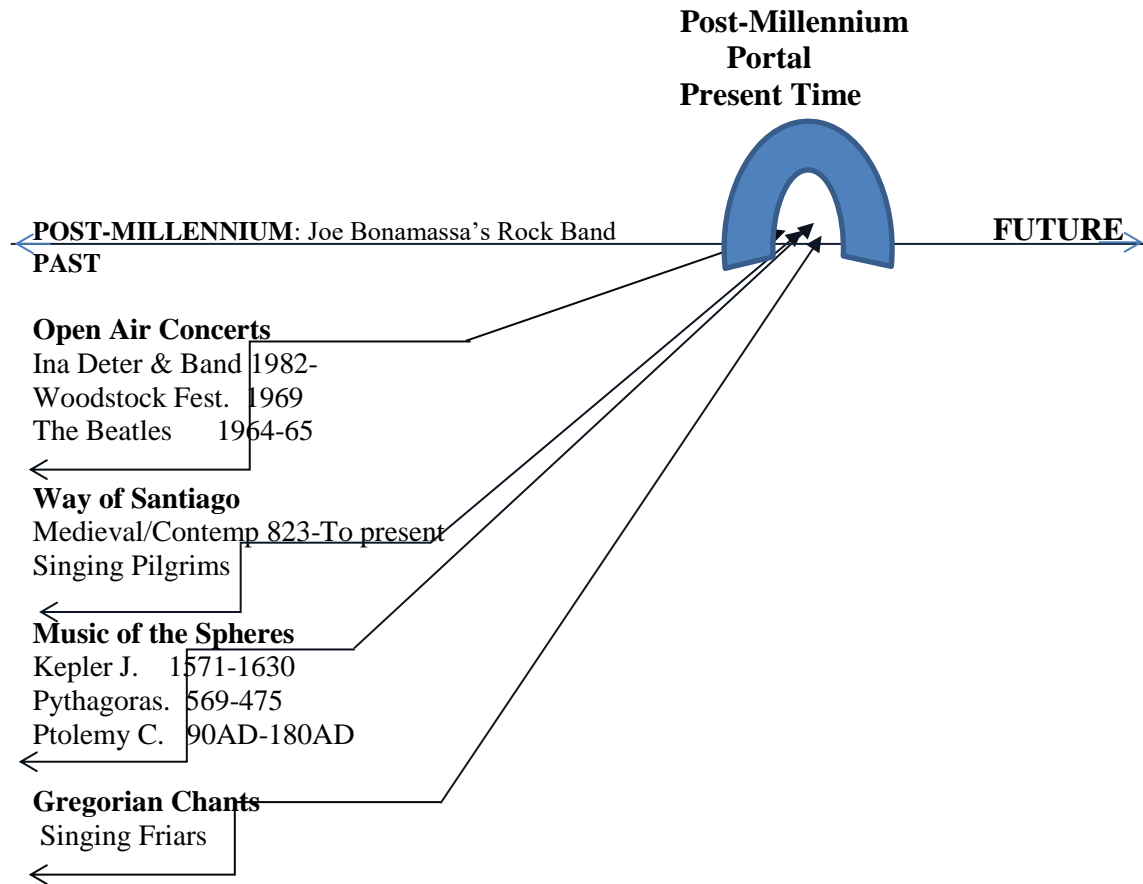


Figure 16. Time Oscillations from Gregorian Chants to Post-Millennium Music

Open-air rock concerts gather large concentrations of people of all ages, creeds, origin, and venues of life. The fundamental point of this aspect converges in that music is considered as an art form, and is narrowly linked with poetry as a socio/cultural activity. Mimicking what Jacob Edmond affirms in his appreciation for Lyn Hejinian's

poetry works, I detect a renovated echo of famous Igor Schlovsky's statement in *Art as Device*, that says:

The function of art is to restore palpability to the world, which habit and familiarity otherwise obscure; its task is to restore the liveliness to life. Thus, it must make the familiar remarkable, noticeable again; it must render the familiar unfamiliar.⁵¹²

And this is perhaps the main intention of artists on stage and of Morales Saravia. In his poem, the protagonists sense and have experiences that exacerbate their feelings. At times, the *flâneur* seems to be more than a part of the audience, he seems to transmute into the narrator or the observer; other times he seems to be the performer. This could be seen as an unfolding personality of the performer, who at the end transmutes into the main character, the protagonist, the lyric subject, and/or the poet himself, through a process of meta-reference/self-referentiality or auto-reflexivity.

The next verses connect the *flâneur* with the rest of his experience and with the audience through particular signs such as raising his arm, taking out a lighter from his jacket, as a testimony of being enlightened, as thousands of people in the audience do the same. He feels confident and closer to the infinite, its stars, the harmony of the world, and his belonging to the universal order. As the *flâneur* feels in harmony with the earth and space, another spark of science appears, that is, the reference to "Pascalian terrors," whose meaning recalls French scientist, philosopher, inventor, mathematician, physicist, and theological writer Blaise Pascal (1623–1662), who coined the memorable sentence:

⁵¹² See Jacob Edmond, "Lyn Hejinian and Russian Estrangement." *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature*, (2012) 75.

“The silence of those infinite spaces terrifies me.”⁵¹³ Pascal saw that the problem of infinity unlocked by science was basic and it remains that way today.⁵¹⁴ After this excerpt, goose bumps and fear invade the atmosphere, the artificial sparkling lights, the forest, and the sweet warmth of the evening soothes the spirit of the walker. Signs and refrains fill his mind, from the stage they appeal and call to him; he can see their nearness before the closing of the event, better said, the pilgrimage and its simultaneous spiritual union. These last lines of the poem make the reader expectant, but still unprepared for the surprising denouement.

Three more lines place and finalize the setting of the poem and its characters in a totally different reality than what the reader’s perception could have imagined. While the *flâneur* still wears his typical attire, he turns the TV off. One can realize then that all these happenings were just in the space of virtual reality, where the *flâneur* has been a spectator, a silent participant, who remembers a special refrain: “people of the world,” with a strong rhetorical sense. The sense of identity has been strategically interwoven with social constructs, perception, and language in such a way that one cannot delineate where the poet, the lyric subject, or the protagonist leaves off and the real world begins, or perhaps virtual reality takes place at the very end of it, but it was there from the start. Various scenarios outline the limits for each character or personae.

⁵¹³ See Mark Malvasi “The Tragedy of Blaise Pascal.” *The Imaginative Conservative*.
http://www.theimaginativeconservative.org/2015/07/the-tragedy-of-blaise-pascal.html#_ftn8 13 September, 2016.

⁵¹⁴ In Gregory Benford, “Pascal’s Terror.” *A Scientist’s Notebook: Fantasy and Science Fiction*.
<https://www.sfsite.com/fsf/2001/ben0104.htm> 17 Oct. 2015.

The strategies Morales Saravia employs are observed clearly in the contrasts he makes between natural/rural vs. urban environments, male and female, ancient and *Post-Millennium* music, light and darkness, pilgrim and resident, etc. In the linguistic and rhetorical aspects, the poet utilizes lines that favor interior monologue, and dialogism between both *flâneurs* (masculine/ feminine), and with the audience and/ or the multitude. He utilizes *polyglossia*, *heteroglossia*, together with Christian allusions that can be appreciated in the written verses of the songs in German, in the French term */flâneur/*, and Latin in the Gregorian chants respectively. Other strategies in the psychological, semiotic, and sociolinguistic areas are reflected in the poem, especially in the diasporic actions, self-reflexivity, and the feeling and desire of the *flâneurs* to reach *eudaimonia* (happiness). The visual imagery relates to synesthetic and chromesthetic feelings: the stars and the sky, the softness of the spring, the nearness of the summer, the sound of music in the Gregorian canons, the colors, and the terror of being part of the universal order fill the mind of the protagonist and the reader with “Pascalian terrors.” Moreover, the use of electronic devices and “progressive rock” music confers the poem a sense of prophetic *Post-Millennium* crafting.⁵¹⁵

This long prose poem may sound a little like Lyn Hejinian’s own poem *My Life* (1997), with various deviations. But, it can be as well part of the poet’s biography, although the self-referentiality is diffused in the diversity of selves and constructs of language, music, and science. Material and non-material facts and issues mimic *anabatic/ katabatic* reasoning, in the idea of human pilgrimage in the world—man, and

⁵¹⁵ Interestingly this poem belongs to his book, *La luna escarlata* published in Frankfurt, Germany in 1991.

woman as walkers in the path of life, in temporary and/or permanent exile. The actions and feelings of the *flâneur*, solitude, sharing in community, and the influence of electronics in contemporary human life intensify the happenings.

The works of Morales Saravia tend to enlighten the path of any poet, reader, or individual to find and illumine the route of existence. Their say is nostalgic when he writes about the exodus of birds, the wind, plants, the ocean and the creatures inside, but the ambiance gets constantly illuminated with natural and artificial lights. Even when a sense of solitude and/or isolation in community surrounds the space, an interior joy and gladness pervades the protagonists and the reader. His poems provide an *anabatic* sense and feeling that one is not alone on the way, many others—equals and non-equals—follow on a pilgrimage in an *anabatic* journey with poetry and life.

CHAPTER VI

CONCLUSIONS

The analytical and descriptive nature of this research opens new creative spaces in the investigation of themes, techniques, and their components in Latin American Language Poetry of the Post-Millennium. The writings of David Rosenmann-Taub, José Kozer, and José Morales Saravia awoke my innate critical inquisitiveness and provided original and prolific materials for my study in the areas of themes and techniques. This investigation produced outstanding results in a detailed corpus, which contributes lavishly to Post-Millennium Latin American research, in areas that have been postponed and/or avoided throughout time. It provides a frame of investigation to decode and reveal how the complexity of the themes and strategies affected the accessibility, evolution, and understanding of these works in Post-Millennium Latin American Language Poetry writings.

These Latin American poets create and write their works in Germany and the United States, countries where Romance languages, especially Spanish, are the word and voice of thousands of people who eagerly communicate daily. The poets labor as well to successfully present their poetic vision to a global world audience. They have been recognized as paradigms of their lyrical practice and have received several honors. They present their art work at conferences, symposiums, and organize workshops to share their vision with students, professors, and the public in general. This study has a similar goal. The findings of this investigation reveal the themes and techniques that prevail in

the selected works of the authors, together with existing material and non-material elements. Material exists in the sense of their relation to the world and the senses. Non-material elements are related to spiritual and ideological contexts. The elements or components introduced, perceived, and visualized within the techniques/strategies have affected and modified various aspects, particularly in the area of naming and in the linguistic, rhetorical, semiotic aspects.

It is important to note that present criticism considers the poets in this research within the Latin American Neobaroque School. The findings and evidence for the first aspect, or naming of their style, show that the Neobaroque is an heir of the Golden Age Baroque, the literary and cultural phenomenon that saw its pinnacle during the 17th Century in Europe, and later expanded into Hispanic or Spanish America.⁵¹⁶ Several prefixes have been added to this name, as explained in the respective chapter, with the purpose of maintaining the prestige of the new schools that merge and that, in some manner, keep some characteristics of the Baroque current and active among Latin American writers.

⁵¹⁶ Long discussion arose about the naming of Latin America. Spanish researchers favor the use of Hispanic America, Spanish America, and Ibero America. They argue that the Spanish/Portuguese speaking countries are heirs of Spain and Portugal endeavors not Italy or France. However, “The idea of Latin America was conjured up by the government of France, under the dictator Louis Napoleon III, around 1865. Napoleon II had designs to incorporate parts of the region of America into a new French Empire. Aware of growing British and U.S. influence, the emperor enlisted French geographers to propagate the idea that these Spanish and Portuguese speaking countries had more in common culturally with his French speaking country than with North America and Britain, the “Anglo” countries. The French designation became more firmly established as universities created areas of studies and programs that baptized the region Latin America.” In Daniel C. Hellinger, *Comparative Politics of Latin America: Democracy at Last?* (2011) 7.

Hispanic or Spanish means “related to Spain or to Spanish speaking countries.” Hispanic/Spanish can be used to refer only to Spain but not Italy or France. Latin means a “native or inhabitant of a country whose language developed from Latin. It includes, the Southern part of North America, Central, and South America. It includes as well inhabitants of France, Italy, Portugal and Spain.

However, some years ago, because of innumerable similarities and connections with Language poetry writings in the United States, Enrique Mallén's visionary studies selected ten Latin American writers as Language Poets in his *Antología crítica de la Poesía del Lenguaje*⁵¹⁷ (2009), among them, the three poets selected in this research. All writers in the Language Poetry category were born in America, be it the North, Central, South, or the Caribbean. The geographical location has a compelling force, since it allows these writers to evince a style more in agreement with their character. Although there are differences: United States poets write in English, while their ancestors were immigrants, they were born in the land, and the feeling of belonging is strong. Latin American poets write in Spanish. They are foreign nationals, and they write with a strong and unparalleled feeling of nostalgia. They utilize two different languages for their writings, and as citizens of the world they use *polyglossia* and *heteroglossia* as skillful tools in their craft. However, the similarity of their aesthetics and literary characteristics is more powerful than the language and other differences. This feature enriches the experience of the reader and increases the linguistic value of the text. In this research, language functions as a main point of convergence, since all three writers utilize the Spanish language for their works.

⁵¹⁷ Enrique Mallén mentions Argentinian poet Arturo Carrera, who had already acknowledged the connection of Language Poetry writings with Latin American Neobaroque, when he expressed there had been "a rebirth of knowledge through a return to the present, to daily matters in a poetry that takes away past rulings and relates to poets like William Carlos Williams, who was concealed and almost buried for years. Williams was the main advocate in making one of the most radical changes in English writings, it affected verse and prose, sensibility and syntax." Mallén continues explaining that a small group of writers carried out the transformation, beside Ezra Pound and T. S. Eliot, voluntarily exiled in London and Paris, and Wallace Stevens and e. e. cummings, two cosmopolitan spirits who decided to stay in the United States, Robert & Amy Lowell, Marianne Moore, Hilda Doolittle (H.D.), or later writers of the Beat movement of the 50s (Allen Ginsberg, Jack Kerouac, Gregory Corso), and poets Charles Olson, Robert Duncan, Denise Levertov added later on. *Antología crítica de la poesía del lenguaje*. Edición Enrique Mallén, (2009) 4.

Then Language poetry, and poetry itself, reconcile these writers with all lovers of words and languages, and with nature and the divine. The three poets and their works have crossed the threshold of the third millennium and remain active in their poetry writing in present times: David Rosenmann-Taub, *Trébol de Nueve* (2016), José Kozer *Un asterisco Polonia, Un día feliz, and Nulla Dies Sine Linea* (all three in 2015), and José Morales Saravia, *Transilvanos* (2016), and *Advenires* (2017). Thus, because of the inherent characteristics, similarities, and connections found in these three authors, the title *Post-Millennium Latin American Language Poetry* writers sounds most adequate for their naming and for their style. After finding the name for the poets' style, the research submerges in several points coming from the areas of themes and topics.

Most of the relevant material themes in the works of David Rosenmann-Taub, relate to various educational, social, and family matters. In the non-material and/or metaphysical plane, God becomes a frequent topic of pursuit and inquire. Several stanzas of short and long poems passed through the analysis. But the concentration of all areas for themes and techniques fixed in two poems: "*Hipóstasis*" ("Hypostasis") and "*El encargo*" ("The message"). Themes in the analysis of "*Hipóstasis*" ("Hypostasis") revealed solid a nexus with the area of education, especially higher education, languages, and the ineluctable commitment for success in the three main bodies of academic institutions: students, faculty, and administration, whose members must be focussed on.

In "*El Encargo*" ("The Message"), the non-material and/or metaphysical aspects connect an inverse situation in the Christian myth of "The Annunciation," where names and nouns clearly depict the event. It presents an opposing duality of power: the virtues

of innocence and humbleness in Mary and the strong overpowering will of God in his search to repair a mistake from the past. In Rosenmann-Taub's works, God constantly makes errors, acts in strange weak ways; he is so human that catches a cold and has a fever. This state of things where God is too indolent and apathetic to act as a real God repeats frequently in the poems and it remains unresolved. Besides being a powerful theme, this may be considered as one of his special strategies.

Outstanding ideas in the study and findings of Rosenmann-Taub's techniques and strategies relate to the area of sound, and the sound-graphics resulting from the poems. Sound, in the field of phonetics and as part of the linguistic and rhetorical aspects of the research, plays a protagonistic role, particularly in the poems of David Rosenmann-Taub. Charles Bernstein in his essay "Sounding the Word,"⁵¹⁸ explains how sound is inherent to text, he writes;

From its invention to right *now* (only that *now* was months or years ago), one of the alphabet's primary uses was *transcriptive*: script to be read out loud (in a play or newscast) or translation evocation of speech. (*Transcriptive*, like its double lyric, has two complementary meanings: *lyric*, means both the script of words to be sung and a poem that evokes utterance in its word alone).

Textuality, sounded, evokes orality.
Textuality is a palimpsest: when you scratch it, you find speech underneath. And when you sniff the speech, you find language under that.

⁵¹⁸ Charles Bernstein, *Pitch of Poetry*, (2016) 29-33.

In his quote, Bernstein probably means that the use of the alphabet was, *Transcriptive*:
in the manner of:

Text/Script = Word = Sound = Lyric = Speech = Textuality = Orality = Sound

Sound, then as the soul of poetry and its phonological elements rhyme, rhythm, alliteration, assonance, consonance, pitch and tune, are intimately linked to the poems. Rosenmann-Taub masters each one of these elements. Although other instruments may accompany the acting, the voice of the poet resounds with an enigmatic echo. The resulting findings in the study of Rosenmann-Taub's works rest in the fact that indeed, he is a clever visual art master and musician, and a phenomenal writer, but it is his voice what greatly enhances the reading and recitations of his works. Even the shortest of his poems sound as a brief opera.

The sound-graphics resulting from his advanced and sophisticated diction, particularly in the sound of strong vowels /a/, /o/, follow a path that can be traced in the formal vertical form of the poem, or in horizontal form, if it is changed to a prose poem. In the vertical form, the path of vowel /o/ seems to draw the fingers of a hand when playing the piano (See Fig. No. 3.); in the horizontal form, as a prose poem, the path of /a/ imitates the slurs and ties⁵¹⁹ on a music score (See Fig. No. 4). The analyzed vowels were chosen at random. The ending rhyme in "*El encargo*" ("The Message") has similar patterns, and so does the horizontal prose version of the poem (See Figs. No. 6. and No.

⁵¹⁹ Ties and slurs are symbols used in music composition. A tie is a curved line that connects two notes of the same pitch. A slur means you should play a piece of music legato or smoothly. Slurs connect two or more notes that have the same or different pitch. For vocalists, it means that a syllable should be sung to several notes (it should last for more than one note. E. Estrella "Tied notes and its duration," <http://musiced.about.com/od/beginnerstheory/a/TiedNotes.htm> 10 February, 2017.

7.) This is a most relevant part of this investigation, since the author himself has affirmed that “each poem has its score.” The two poems analyzed render their own sound/visual representation. The rhetorical sound was well demonstrated in all the above elements, and in the myths, lexicon, and cultural facts analyzed in these two poems and in all others along the works of David Rosenmann-Taub.

José Kozer, his plurality (in numbers, themes, and techniques), identity, and abundant production, stand as central and foremost in the spectrum of Language Poetics of Latin America. His memories and intercultural identity enrich the text of his poems with multi-referential literary topics, multi-geographical spaces, multi-spiritual venues, multi-linguistic fields, multi-socio-cultural and political sceneries. These multiple paths overcome classical limitations and confer novelty to Kozer’s poetry in the themes and strategies that unlock a broad view of possibilities for present and future researchers.

Themes pertaining to the traditional Golden Age Baroque can be appreciated in poems of auto-representation, the brevity of life, senescence, and death. In *Sine Nulla Dies* (2015), one of his most recent books, there are thirty-one poems with his initials and his age, “JK 75 años...” in the title; twelve poems with the title “*De senectud,*” and fifteen are named “*Autorretrato.*” Other themes bearing family, Cuba, and domestic life, WWII facts, exile and Diaspora events show great relevance, as well. He reveals his attraction and nearness to the Asian culture and its literary authors in *Tokonoma* (2011), whose poems demonstrate entirely the powerful influence that Chinese and Japanese literature have had in his works. Additional new themes about sustainable and edible

goods, with the corresponding furniture and utensils, become evident in *Para que no imagines* (2014).

The study and analysis of three poems that cause major impact for the originality of its themes and techniques are: “*Vidente en casa (Y gritó Hitler me conturba)*,” (Seer at Home [And Hitler perturbs me]); “*Sueño de una noche de verano*” (“Midnight Summer Dream”), and “*Cono de luz*,” (“Cone of Light”). After passing the detailed analysis, the poems rendered fruitful results. The first bonds themes of identity, the Holocaust, scatological/eschatological, and metaphysical traits. The second two refer to dreams, ineffable love, and Kozer’s theory or “state of dulcification.” These themes are truly attractive and combine dreams with pastoral, musical, and painting, with obscurity and scatological elements. They bring shades from the Baroque and Neobaroque, and combine them with those of urban Post-Millennium times.

Results for the techniques and/or strategies employed by Kozer follow substantial patterns and sustain the originality of his works. It has been established through the previous detailed, sampled description that the techniques and strategies Kozer utilizes make readers wonder, reflect, and enjoy his works. The linguistic strategy is evident in all the poems presented in this research, where lexicon is an important lead to find the meaning of the poems, even when it is a high-level vocabulary. He effectively employs satire, irony, and humor in various of his works. For example, in a few verses of “*Fábula: Tenía una cama de hierro*” (“Fable: He had an Iron Bed”), from his book *Para que no imagines* (2014), he combines self-description with tints of mysticism, irony, and humor with positive outcomes. The third stanza of the poem reads:

Feo y pobre, pésima combinación, hasta ⁵²⁰

*El buen día cuando el Buen
Dios envió a uno de
sus ángeles menos*

*favorecidos a que le
echara un cable. Y
véase, de la noche
a la*

mañana

*todos celebraban sus enrevesados y sin embargo
luminosos poemas,*

*se discutían en las
ferias, tómbolas, a
la salida del cine,
en los cafetines,
comedores populares...*

Translation

Poor and ugly, awful combination, until
the good day when the Good
God sent one of his
less favored angels
to send him a cable. And
see, from night
to

morning

all celebrated his convoluted, but nonetheless
luminous poems,

they were discussed at
fairs, games, at
exiting movie theaters,
at the coffee shops
public dining places ...

⁵²⁰ *Para que no imagines*, (2014) 214.

Summarizing the numerous strategies Kozer employs in his poetry, the research rendered the following results: 1) Opposition: binary situations; 2) Linguistic: *polyglossia/heteroglossia*, internal monologue, permanent dialog (with the reader), repetition, seriality, original lexical components; 3) Sociolinguistic: *conceptismo/ culteranismo*, social class divisionism; 4) Psychological: seriality/repetition, dreams, mysticism, physical, virtual, and hyper reality; 5) Rhetorical: he favors the frequent use of anacoluthon over metonymy and metaphor, together with allusions, references to symbolism, *ekphrasis*, music, and intertextuality, Geography, Cryptography/and Erasure. The T shape found in the majority of his poems is an original characteristic of this author and it is probably the result of his spiritual readings and connections with sacred and biblical texts.

Adding to all the previously mentioned elements, Kozer elaborates his theory or *State of Dulcification* on the basis of what Russian writer Leo Tolstoy set for his character, Prince Andrey Bolkonsky, in his famous novel *War and Peace* (1869); this is an intercultural approach perceived in the majority of his latest works. Moreover, identity and memory become crucial in collecting and re-collecting themes and strategies that overflow with abundance in his poetry and that remain as main characteristics found all along Kozer's poetry. His poems hold principles in connection with multiplicity, similar but not equal, to the ones enumerated by Deleuze and Guattari⁵²¹ as characteristics of the rhizome.

⁵²¹ In Gilles Deleuze and Felix Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*, (1987) 6-7.

This author links linguistics with a system or chain of images, which generate “very diverse modes of coding,” similar to a rhizome, that ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. Multiplicities are rhizomatic and expose arborescent pseudo multiplicities for what they are.⁵²² Kozer rests on his power to create these multiplicities and sustain them all along with the strategic tools he owns. To appropriate a couple of Deleuze and Guattari’s terms, there exists a large rhizome, built of multiple *plateaus*; in Kozer’s case, they depart from his identity and memories. Summarizing, he confesses:

La memoria juega un papel primordial en mis textos y tal vez en los textos de los exiliados. Por memoria por supuesto se entiende una memoria mentirosa y falaz, complejo de invenciones y rifachimentos. Que esa memoria tienda a expresarse autobiográficamente, es probable como intento de “normalización” de la existencia desarraigada. Todo desarraigo es doloroso (incluso doloso y culpable) ... tiene que desear que todo permanezca estable y anterior al momento de la ruptura y del exilio anterior al desastre. La autobiografía sirve a ese propósito.⁵²³

Translation

Memory plays an important role in my texts and perhaps in the texts of the exiled. For memory, of course, it is understood a lying fallacious memory, a composite of inventions and re-adaptations. That, that memory tend to express itself through autobiography is probably as an attempt of “normalization” of the uprooted existence. Alienation is painful and guilty... It must wish that all may remain stable, and previous to the moment of uprooting and exile previous to the disaster. Autobiography serves that purpose.

⁵²² Ibid (9-10).

⁵²³ In “José Homero: Entrevista a José Kozer,” *La voracidad grafómana: José Kozer, crítica, entrevistas y documentos*, (2002) 98.

The complexity and the elements Kozer employs within and overflowing of his poetry make his style unique. While most of his books are accessible for purchase through the Internet, still the understanding and/or the grasping of his poems depends on the level of attention, concentration, and some degree of erudition on the reader's side. As seen his works evolve each day with the novelty times bring. The intensity of the author to absorb the Asian poetics affects the texts of the poems adding new literary and linguistic components in names of characters, nature, mental states, and places: */Satori/*, */Hui-Neng/*, */Ryokan/*, */Ono no Komachi/*, etc. Kozer shares how Kenneth Rexroth and his translations opened up the world of Asian cultures to him, changing his life completely."⁵²⁴ And, of course, the feminine (soul/poetry/woman) embodied in his wife Guadalupe constitutes an important element in the crafting of his poetry. In this investigation Kozer's themes revealed and account for many of his life experiences, his identity, Cuba, his country of origin, his parents, and lost and gained love. His techniques as shown in the research are as varied as his themes, and they can be thoroughly identified in this summary.

Themes and strategies in Morales Saravia's works revealed a new wave of characters and innovative strategies. He began elaborating an important poetic project in *Cactáceas* (1979), with nature as his main theme and subject, and continued during the last decades of the 20th century to present days. He entered into the Post-Millennium guild with a well-defined goal and the purpose of doing poetry in a totally different

⁵²⁴“José Kozer Interview.” *Paul E. Nelson: 20 Year Cascadia Bioregional Cultural Investigation*
<http://paulnelson.com/2015/02/03/jose-kozer-interview/> 3 February, 2015.

manner from what other poets have done in the near past and are doing at this time. The results attest that this author truly creates a cosmogony that transforms nature into a vivid world full of life, light, energy, and dynamism. In utilizing nature as a main theme, the poet creates a sense that man is in a privileged situation as protagonist of the living environment on the surface of earth. The poems place humans in a non-contrasting state with nature and grant them the ability of fusion/transmutation into the diversity of characters that fill the poetic text lines encoded in the *anabatic* space of its themes and techniques.

Morales Saravia and his proposed *anabatic/katabatic reasoning* is probably his most outstanding perspective, together with the *eudaimonic* state humans need to reach. These modes of reasoning touch every side and aesthetics of his poetry in the material, non-material categorization of themes. Material themes, connecting the world and the senses, exhibit a wide range of ecosystems in social and natural sciences: zoomorphic, botanical, marine/navigation, anthropomorphic/fashion and atmospheric. Non-material themes found in the poems begin with time, human pilgrimage in the world, pursuit of happiness, enter *eudaimonic* state, reach illumination, and ascension to *anabatic* state.

The strategies encountered in the poems reflect various aspects: contrast and/or opposing, linguistic/sociolinguistic, psychological, rhetorical, and semiotic. In a brief view of contrast and rhetorical aspects, the author uses contrast in binary oppositions like night and day, earth and sky, verse, prose poetry, etc., in most of his works. Prose poetry can be particularly appreciated in *La luna escarlata* (1991), *Légamos* (2014), and most recently in *Transilvanos* (2016), and *Advenires* (2017). The setting of his poems is

usually on the surface of earth with spectacular landscape, as shown in all his poems. For instance, verses of stanzas 27 and 30 of his poem “Orvallos”⁵²⁵ (“Drizzles”) read:

27th *Son los crisantemos que como sábilas cuelgan de las puertas clausuradas con el gran cerrojo blanco de sus pétalos, encadenando mandado a mandado con los dedos de sus pestillos corridos.*

30th *No es el prado que entre rosas terciopela,⁵²⁶ como estuche esmeralda, pías valvas a perdidas perlas de nácares, a lágrima que busca contundencia de brillante, y no es sino lo que húmedo exuda su centella.*

Translation

It is, the chrysanthemums which like agaves hang from the doors closed with the white bolt of its petals, enchaining errand to errand with the fingers of their open latches

It is not the prairie that among roses velvets, like an emerald gift box, pious valve shells to lost mother of pearls, to a tear that looks for the scintillating nature of the diamond, and it is only the humidity that exudes its lightning.

Results for “6.” selected for the inclusion of human characters, reveals its different theoretical approach with the theme of man and woman as pilgrims in the world. This poem parallels the traditional Baroque and the Neobaroque, the novelty in the poem is the *flaneur* and the feminine *flâneur*, as shown in the text. Exile and diaspora are also frequent themes present in these poems, in the flight of a bird, specifically the flamingo and or the seagulls, the traveling of schools of fish, etc. Ecology and ecosystems are reflected all along the poem, in the “*titileo de las estrellas*” (“blinking of the stars”), “*la noche*” (“night), the “*Camino de Santiago*” (“Road to

⁵²⁵ “Orvallos,” *Transilvanos*, (2016) 50-1.

⁵²⁶ Note that the noun */terciopelo/*(velvet) has been changed into a verb.

Santiago”), “*el oscuro firmamento*” (“the dark firmament”), etc. The theme of music is intensely exposed in a zig-zag of time: references from Gregorian Chants, musical instruments, rock concerts, refrains of rock-songs in German, and impressively, the *Music of the Spheres*.

Furthermore, allusions to Christianity (specifically Catholic) fill the verses of the poem in the protagonist’s attire, its knowledge of Latin, and the pilgrimage to Santiago, an activity and a place well known in Spain to make penitence and ask forgiveness for all sins. The poet explains his poems are not religious, so these may be just references, reminiscences connected with Catholic and/or Christian practices. Non-material themes bring displacements to different time periods, and the harmony a human couple can reach and reflect while dancing. Man’s solitude within a city and/or a multitude attenuated by the use of visual and sound electronic devices: TV, stereo, and big speakers to listen the sound of the world.

The variety of linguistic techniques in Morales Saravia’s works include *polyglossia/heteroglossia*, neologisms, fragmented grammar, altered syntax, and high-level lexicon, together with re-semantization. The sociolinguistic aspect integrates events of civic poetics and socio-cultural pluralism. In the semiotic strategies, visual imagery can be found in all poems of this author, together with mythological characters. The apparent scarce presence of human subjects in the works can make one think they are absent. However, several botanical and zoomorphic characters play human roles; the poet uses nature as a theme and as a strategy to camouflage human characters. These

strategic elements develop all along the works of Morales Saravia, together with high cultivated lexicon, which works as a key to understand their meaning.

I have related three poets in this dissertation; their poetic craft vividly reflects in a substantial corpus of information ready to test and try by any interested reader. Themes and strategies remain as effective tools in the hands of these authors. The resulting material evidence collected in this research gathered specific factual information that aids and supports the meaning and understanding of the so-called “difficult poetry.” Nonetheless, the complexity of the poems is decoded when studying and deconstructing the themes and strategies. These poets write with the purpose and desire of sharing, and possibly of maintaining contact with their mother tongue, absent from their countries of residence but alive in their familiar environment and workplace. This is the reason their poetry writing is powerful and functions as well as a powerful connection with their family and the places they evoke. In truth, the results encountered in these works of poetry require an audience well acquainted with the authors’ poetic endeavors and attentive readers for accurate critical appreciation. Studies on the fields of themes and techniques/strategies are rare and still scarce. Nevertheless, the poets continue in their effort to expose and present their works continuously through personal interviews, conferences, and workshops. They do it online, in public and private virtual pages, which become a good source of information.

In sum, important points expose the labors these authors go through in their efforts to deliver alternative steps to enlighten readers’ minds and creativity. In times of so much negativity in the world and man’s modern condition, these poets show a way to

surpass, through poetry, obstacles to improve behaviors and aspire to a more sensitive society. Rosenmann-Taub delivers his ideas about the development of a more united and fair academic system for higher education, together with rhetorical sound devices as tools to reinforce the deliverance of his message. Kozer's abundance, based on his identity and memories of his childhood, youth, immigration, education, senescence, and the gift of his *Theory or State of Dulcification* becomes tremendously convincing to readers, in the pursuit of peace and happiness. Morales Saravia, in his life-project, connects readers with nature, the environment, civic and urban surroundings, music, and the desire for readers to search and attain *eudaimonia*, a state of well-being. The three poets admit their anti-religious approach; however, they show high spiritual values.

Finally, the study provided me the opportunity for revealing original traditional and non-traditional themes, their elaborated techniques, and subjacent elements and components David Rosenmann-Taub, José Kozer, and José Morales Saravia confer to their poetry. Each writer's craft may differ in themes and techniques, but their styles combine advanced linguistic and rhetorical devices interwoven with sound and within the subjectivism of nostalgia, identity, and exile, as seen in the chapters of this investigation. Again, the results found in areas continually postponed, referring to themes and techniques of this inexhaustible body of work, makes the study and research of Post-Millennium Language Poetry more accessible to students and investigators interested in the area. In addition, it shows the constant evolution of these writers, their experiences and a compelling approach to language and poetry.

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