BEYOND LINGUISTIC BORDERS: VISUAL POETRY AT THE CONFLUENCE BETWEEN THE WEST AND THE FAR EAST

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Abstract:
The present study calls into focus the poetic art promoted by the "new poetry" which appeared during the second half of the 20th century, known as *concrete poetry* or *visual poetry*. While globalising the possibilities of expression and communication of poetry, the "verbivocovisual" poetic formula offers itself as a theoretical model which redefines already established methods of producing and receiving the lyric text. It propounds an experiential-expressive model which broadens information on the materiality of language. Several examples of visual poems (in Portuguese, French and Japanese), which are subject to analysis in this study, attempt to certify that two apparently extremely different cultural universes, that use arbitrary signs in their script (the West) or pictorially meaningful signs (the Far East), might meet somewhere beyond their linguistic borders in the form of *visual poetry*. Its poetics may finally give birth to "common universal poetry", semantically governed by innovative rules. The result of this analysis, undergone from an interdisciplinary perspective that joins the linguistic-semantic method with those given by cultural semiotics and art history, may materialise through the recovery, within the perimeter of the modeled world proposed by visual poetry, of the recurring motif which could be called "the moving line".

Key Words: Cultural semiotics, concrete poetry, visual poetry, moving line

Mono ieba/ Kuchibiru samushi/ Aki no kaze. (*say something/ and the lips go cold:/ autumn wind*)

Matsuo Bashō, Japanese haiku

The 19th and 20th centuries, with their spectacular technological transformations, which brought about various changes not only in the fields of transportation and communication, but also in the humanities, in philosophy or psychology, inevitably influence the structure and behaviour of society. Culture, in turn, becomes the witness of this phenomenon. In visual arts, the impressionists devote more and more attention to the passing, ephemeral instant, and, later, Picasso and Braque's cubism tries to create a world of four dimensions, dependent on the free integration of the different systems of simultaneous observation, which need the uninterrupted movement of the conscience or the mind (cf. Arima 1996: 149). While denying the exact reproduction of any entity in the objective world, the encompassing universe becomes, to the cubists, a subjective representation, through which the observing subjects attempt an "integrating synthesis" of a diversity of viewpoints. To accelerate this movement of the mind, Picasso, as an example, does not only introduce various techniques such as inversion, transposition, the cut, the absence of that particular thing which the eye is used to seeing in its own place, but he also inserts several materials, to which he later adds other various methods to permit the creation of the "true real reality" (Picasso, apud Arima 1996: 149). Comfort has been replaced by discomfort, and adventure has supplanted habitude.

Within the search initiated by the visual arts for an innovative plastic formula that would be able to convey emotion by essaying to revitalise the movement of the mind in this increasingly technologised new world one can find, moreover, the blueprint of a poetry that, similarly to cubism, provides the reader, who has also become viewer, with the liberty of an interpretation process. Inspired by the codes of various writing systems and considering the form of the written character and the graphical space as extremely important in the creative process, the new experimental poetry explores their significational potential by shattering the sometimes clichéed patterns belonging to

different cultures, and tries to construct an "utopian language" that wishes to exceed borders of any kind.

Adding to Heinrich Wölfflin's work, who even as soon as 1908 anticipated a change of attitude towards the visual, predicting the public's spectacular receival of cinematography, television and the computer, when the joy of watching tended to replace that of reading more and more, in 1954 Eugene Gomringer publishes his manifest *Vom Vers zur Konstellationem* ("From Verse to Constellation"), but without then using the phrase "concrete poetry". This happens only later, in 1956, following his meeting the Brazillian group Noigrandes, that promoted the same poetic doctrine (see Solt 1971: 67). But in the 1950s and 1960s the term "concrete poetry" had "visual poetry" as a synonym and, because this appears to be much more suggestive in order to emphasise the visual component of this type of poetry, the latter has been chosen for use in the following text.

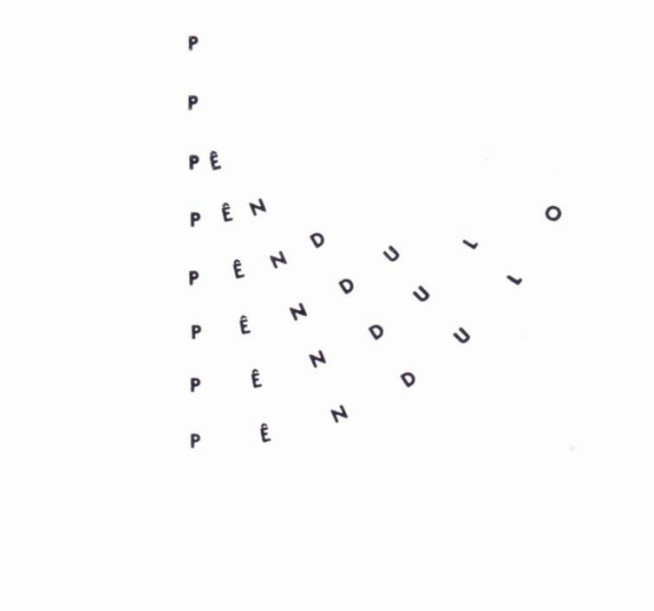
"Constellation", a term borrowed from Mallarmé, becomes the key concept for the new poetic formula that wishes to induce change in the history of poetry: the letter engages in junctions of constellations with another letter, making an infinity of interactions possible between character, word and paper. Suspended syntax is replaced by the free play of linguistic material, a game that generally goes against the literarity of language, compelling the reader-viewer to adopt a type of receiving largely different from what he is used to. While ignoring an entire Occidental cultural tradition, this is the proposition of poetry where words can only be partially reproduced, where the usual, horizontal, left to right reading of the written sentence is no longer compulsory, and where the customary word order is categorically refused. The new poetry demands, through its aesthetic programme, not only the abolition of the verse and the organisation of the poem according to graphic criteria, in order to bring attention to the material aspect of the word, its plasticity and sonority, but also the elimination of any intra- and inter-propositional connector, to permit the direct relationship formation between words, and allowing the linguistic to intertwine with the non-linguistic (see Solt 1971: 67). Hence, the new poetic formula undoubtedly represents an unprecedented stimulation for the reader-viewer, who is called upon to join the game proposed by the graphic form of the words, challenged to discover "constellations" of associations and to create meaning. As it is eclectic not only in its manifestations, but also in its roots, it is considered that visual poetry finds its origins in Mallarmé, Joyce, Dada, Apollinaire, Maiakovscky, in Chinese ideographs and cubist painting.

Times now demand a hybrid art in which the mental can be considered visual, the "verbivocovisual" poetic form that promotes the abolition of genre purity and offers a theoretical model which redefines the already established methods of producing and receiving the poetic text. Proposing an experiential-expressive model that enlarges the information on language materiality, globalising its possibilities of expression and communication (cf. Solt 1971: 66), visual poetry tries to liberate words from their social code and seeks an iconic expression through various graphically representational methods. As such, through a special arrangement of letters, for example, achieved through procedures such as separation, inversion, transposition or omission of letters from their usual place (see Arima 1996: 151), the reader-viewer can become engaged in a fertile participation within the process of creating poetic meaning.

Generally, the material used by visual poetry remains the language, more accurately the word reduced to letter (which primarily addresses the sense of sight) or syllable (stimulating the sense of hearing); some poems use entire words, others prefer only fragments, according to the meaning one wishes to create. Availing itself of the fact that writing becomes conscious of the graphic space as a structuring agent of the poem through the resignation of the traditional verse form, visual poetry consolidates a poetic art where words or letters can be juxtaposed with not only other words or graphic characters, but also with the space of the page, considered as a whole. The meaning of a poem thusly conceived is created only following a full reading-viewing and assimilation, and it is offered rather for perception than for reading: a visual poem is to be received as a painting, while an acoustic one is listened to like music, and the reader actively takes part in the construction of the poetic meaning in the case of both.

The inevitable meeting of poetry and visual art is also meaningfully illustrated by the Portuguese visual poem *Pêndulo*, written in 1962, whose author E. M. Melo e Castro (1932-) tries to reconfigure the material and conceptual reality of poetry, confronting the verbal with the non-verbal,

the symbolic image with the iconic one, time with space, alphabetic script with that of ideographic characters and, not lastly, human feelings and ideas with the staple of language.



Pêndulo – E. M. De Melo e Castro – 1962 (in „Ideogramas")

Ignoring the fact that we belong by birth to a linguistic space included in the family of Romance languages which helps us, without previously have studied Portuguese, to understand the word "pêndulo" – so graphically similar to the Romanian "pendul" ("pendulum") – we have the certainty that only the simple layout of the constituent letters directs any reader in the world towards easily guessing the meaning of the idiom. The arrangement born through the disposition of the graphical signs that form the word "pêndulo" enables the reader-viewer to immediately recognise the movement of the pendulum even before the image of the object itself. Defined by the dictionary as a solid object that can oscillate around a fixed point or a fixed axis when it is removed from the position of stable balance, the pendulum in E. M. De Melo e Castro's visual poem seems to be trying to illustrate its own definition through the vertical created by the letter "P", engaged in junctions with the other letters, disposed so as to depict the oscillation of the pendulum. More so than the reification of its language, or put differently, the transfiguration of the word into an object, the Portuguese visual poem is surprising because, unlike reality, where the pendulum swings on both sides of the position of equilibrium the graphic disposition of the letters manages to freeze the movement, offering the surveying eye an oscillation on only one side of the fixed axis suggested by the letter "P". The static has activated the dynamic and the dynamic has revealed the static. Immobility has included movement and vice-versa. The moving line created by the special arrangement of the component graphic signs of the lexeme "pêndulo" seems to try reaching the "spirit of things", as the poem transforms, through the moving line offered to the reading eye, into a meditation on form and on life, a reflection which bears within it the secret human aspiration of transcending the phenomenal aspect of things and contemplating at an infinitesimal scale the colossal, the infinite. The moving line, which traces outlines suggesting a surprising universe of signification, recovers, with the help of the reader, a world of concentrated emotion, of the creative thrill which was actually caused by something trivial. But movement is ultimately the guarantee of change, which the surrounding universe latently contains. Thusly, the visual poem brings into being an emotion for the reader-viewer, an amount of turmoil, awaking the realisation that everything passes through this world, be it object or feeling. The coordination, the synchronisation of feelings between people and objects, the mutual shaping that Japanese aesthetics calls "mono no aware" (lit. 'the movement of the heart towards things'), this sadness of things which can also overpower the human individual, followed by a feeling of melancholy or of resigned solitude, can be vaguely revealed and partially solved through the moving line borne by the Portuguese visual poem.

But the pendulum suggested by the combination of letters can also be a component part of a wall clock, regulating the rhythm of its movement, while the new relationship instated between the linguistic material and the sheet of paper implicitly determines a new projection on temporal dimension. After the poem visualises the movement of the pendulum, it confers sonority to the ticking of the clock, and, through extrapolation, to the passing of time. The silence of time has gained a voice, the pendulum moves and speaks about the passage of man through this world. Through a metonymic process where the pendulum has been selected as representative part of a wall clock and through repetition, activated graphically, phonically and semantically, an extremely limited inventory of letters/ phonemes, finally reduced to a single lexical occurrence, has transformed into poetry.

The function of "absolute motivation" (cf. Miclău 1977: 178), recovered by the word through visual poetry, reminds one however of a quality that the Occidental script has lost throughout its history. Writing, one of the most important forms of human communication, through a set of visible marks related by convention with certain planes of language, comprises in its history two great directions: the Sumerian script and the Chinese script (see *The New Encyclopaedia Britannica* 1993: 1025). The former, also known as cuneiform writing, a symbolic script used in the 8th millennium B.C., has gradually passed from a pictorial form to an increasingly conventionalised one, the apex of its transformation being the invention of the Greek alphabet (later borrowed by other cultures), which was considered the great achievement of Western logical and scientific culture.

However, unlike cuneiform script, Chinese script has used, and keeps using to this day, pictorial signs to represent objects, created, as the legend says, by a mysterious four-eyed person and inspired, according to the same legend, by the tracks left by birds on the sand (see Kuiseko 2002: 8). The unity between picture (image) and writing is "a primary datum" of civilisations at the dawn of their existence, affirm the philosophers, a datum that the East has developed, refined and preserved (see Cornea 1988: 111). Chinese characters (that can be divided, in their turn, into pictograms and ideograms, pictograms being closer to the real referent than ideograms) constitute to this day not only support, but also an opportunity for spiritual meditation. Chinese script has subsequently been borrowed by Japanese culture, pictograms and ideograms actually being, for the aforementioned civilisations, a type of "graphic thinking" (Barthes 1970: 117). It doesn't seem at all accidental then that the title of the cycle to which *Pêndulo,* the previously discussed Portuguese visual poem, belongs is "Ideogramas". The visual poems that E. M. De Melo e Castro advances are aligned then to the poetic art of this "new poetry" as it had already been formulated a decade ago by its founders. Eugene Gomringer, attentive to the suggestions made by the science of linguistics, by analytical philosophy and by informational and semiotic theory on the process of disintegration and even disappearance of the word as part of the fundamental process of creation, tries to clarify the "autonomous structure" of language (cf. Mukai 1991: 64). Gomringer believes the form of the written character and the graphic space to be very important in the creative process and, to support his own theory, he will invoke Ernst Francisco Fenollosa (1853-1908), with his *The Chinese Character as a Medium for Poetry*, published by Ezra Pound in 1936, where Fenollosa considers Chinese characters to be in possession of the energy of the original language (cf. Fenollosa, apud Pound, 1936: 8-9). At the same time, Ezra Pound sees in these pictographs' and ideographs' power to invoke concrete images the spring of inspiration, or, to rephrase, a possible source of energy for a new type of poetry.

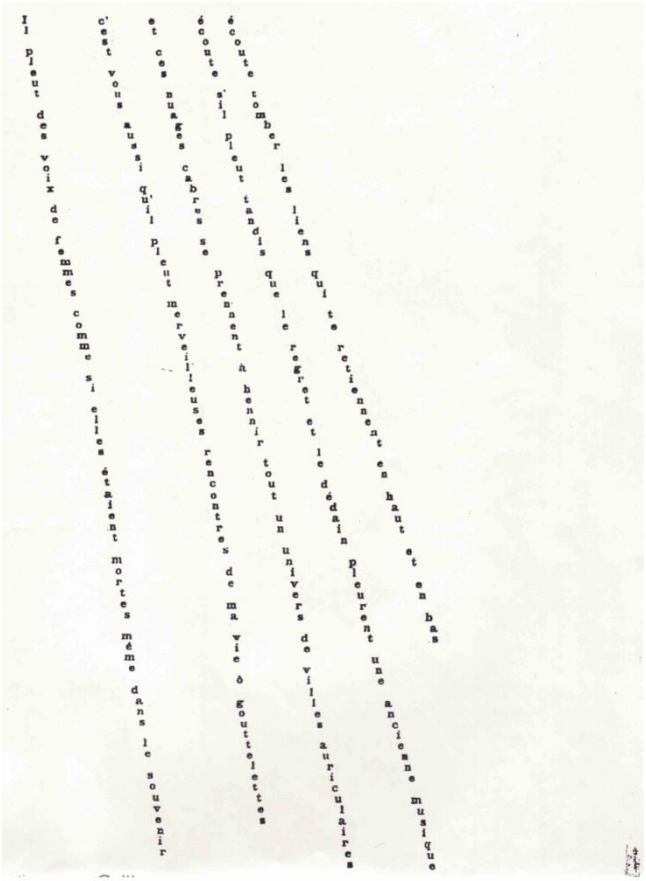
But the Far East, particularly Japan, had already been attracting the attention of the West for a century. The Japanese exhibit at the International Exposition of Paris, 1867, stirred a lot of enthusiasm during that age, as the records of the time suggest, bringing the culture of the Far East, which had remained nearly unknown until that date, to the European public. The event transformed, in fact, into the generator of a phenomenon that would bear the name "japonaiserie". *Ukiyoe* ('pictures of the floating world') did not only gain the attention of the wide public, but also that of professionals, influencing the subsequent development of Occidental visual arts. Admiration for the Japanese woodblock print *ukiyoe* became so strong that it developed into the wish to reproduce these works through copying, Vincent van Gogh being one of the painters who practiced for this. Van Gogh's sources of inspiration, signed, among others, by Hiroshige (*One Hundred Famous Views of Edo*) and Hokusai (*Thirty-six Views of Mount Fuji*), stirred the Dutch painter's true enthusiasm:

"I envy the Japanese artists for the incredible neat clarity which all their works have. [...] It is simple as breathing, they draw a figure with a couple of strokes with such an unfailing easiness..." (Van Gogh, apud Walther 1990: 25).

His own works, like *Japonaiserie: Prunier en fleurs (*1887), *Le Père Tanguy* (1877) or *Portrait de l'artiste par lui-même, à l'estampe japonaise* (1887), do not however represent Van Gogh as a simple imitator, but as an interpreter of Japanese woodblock prints. The light touch of colour as it appears in Hiroshige's works becomes, in the case of Van Gogh, colour paste supporting the expansion of the self. The Dutch painter, then attracted by Japanese script, modifies the original format of the prints, enlarging the copy-reproduction through the calligraphy of an outline of ideographic characters. Vincent van Gogh, occidentalising the Oriental source material, was actually composing a bridge between two cultures, which had been considered extremely different up to that point.

In such a cultural and artistic context, the publication of the volume called *Calligrammes*, by Guillaume Apollinaire, with the proposition of a new poetic formula which experiments, among other things, with vertical writing, similar to the one in Japanese, is not at all surprising. Written between 1913-1916 and published in 1918, shortly before his death, Guillaume Apollinaire's *Poems of Peace and War (Poèmes de la paix et de la guerre)* was considered one of the most crucial works released during the war, even as soon as its publication (see Apollinaire 1971: 567). The poems, confesses the author, are "ideograms" that he "loves" as a "novelty of his spirit", rejecting through this the accusation that had been brought to him, of being a "destroyer". The attempt at innovation proposed by the French poet was based on neither the destruction of the classic verse or the old schools of plastic arts, but on the "construction" of the new through the "restoration" to life of the old (cf. Apollinaire 1971: 565). His own characterisation of calligrams in terms of "idealisation of the verslibrist poetry" ("une idéalisation de la poésie vers-libriste") (Apollinaire 1965: 1078) at the dawn of a technological revolution that brought to the foreground mechanisms of reproduction such as the cinema or the gramophone shows that the poet has always wished to be a "creator" who tries to keep up with the times.

One of the "ideograms" from the *Calligrammes* cycle, the poem *Il pleut*, refusing an entire tradition, breaks the canons of the culture in which it was created and its verses unexpectedly flow vertically, in asymmetrical diagonals going upwards.



Guillaume Apollinaire, *Il pleut*. 1916. *Calligrammes*. Paris, Éditions Gallimard. 1966.

The Occidental horizontal alphabet, written from left to right, implies geometrical writing, as the left half communicates with the right, so that a letter forms a linear homogeneity. This configures a *forma mentis* that reduces the letter to an endless horizontal. Beyond this type of script, however, one recognises the Western geometrical way of thought which imposed the perspective that gives birth to symmetry in the universe of visual arts (cf. Mukai 1991: 68). Apollinaire deliberately ignores the familiarity and regularity of Western script and sacrifices it by trying to genuinely approach nature. The different lengths of words become more apparent by writing vertically, liberating rhythms and special tempos. As such, reading, which is possible both from left to right and inversely, creates vibrations and dissonances that give birth to the image of a scene drowning in rain. With the visualisation of the rain, its noise can instantaneously be heard, and the word-image gives way to sound through the created suggestion of movement. Through these graphic innovations Western poetry becomes then the source of a new tonality (cf. Mukai 1991: 70).

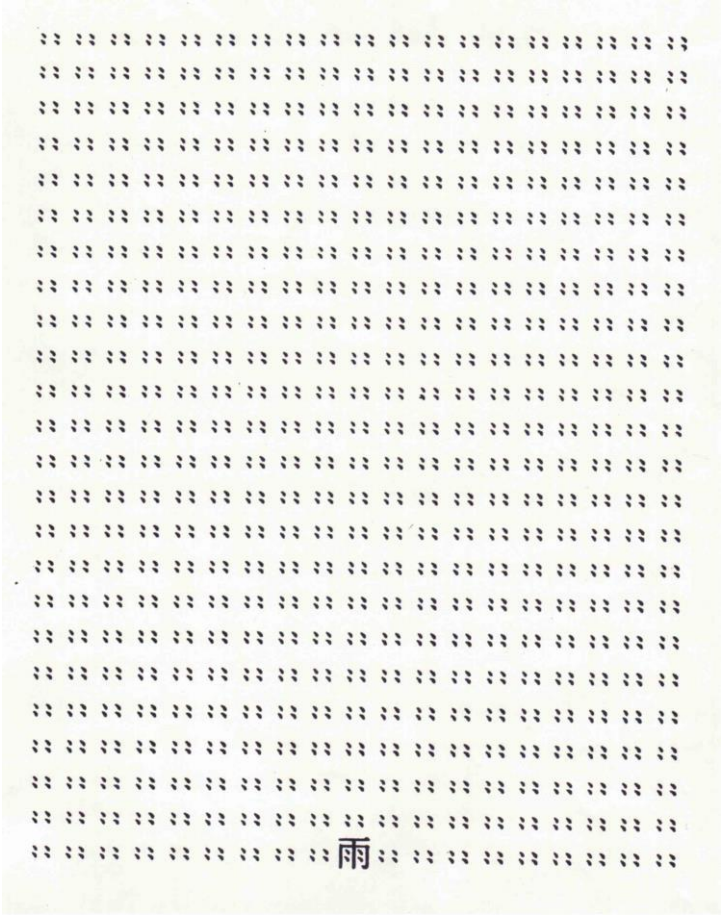
But, in Apollinaire's calligram, rain is not only the natural element that reintegrates the humane in the universe, but it could be, at the same time, the metaphor of tears for the countless victims of the war which had shatteringly betrayed the humanity of man, leading to the crisis of modern consciousness. The voice that gains utterance by simply renouncing a familiar script and the novelty of a poetic form could be interpreted as a possible warning against the threat that seems to overshadow man. The overexerted borders between countries and cultures cannot be welcomed as long as they can alter the "humanity" of men and generate cruel conflicts.

Unlike the alphabet, that has developed a linear form of representation, the system of Chinese ideograms, called *kanji* in Japanese, represents a situation of unique balance in history, where the characters do not only work as simple signs to help reproduce words graphically, but, through their power of pictorial representation, keep their potential for building meaningful images from a visual point of view.

A *kanji*, interpreted as "moving picture" (Fenollosa, apud Pound 1936: 8), combines, at the same time, "the vividness of painting" and "the mobility of sounds", and can become a particular "medium" for poetry. Fenollosa saw the Oriental pictograph and ideograph as a drawing similar to a film, and his attempt at presenting it to Occidental poetic theories tributary to the *logos* was seen by Jacques Derrida as the moment that determined the great "adventure" of the 20th century, known as "deconstructivism":

„That is the significance of Fenollosa's work. As is well known, he influenced the poetry of Ezra Pound. This absolute-graphic poetry, together with Mallarmé's poetry, was the first break with the most fundamental of western traditions. And the attractive force with Chinese ideograms acquired from Pound's writing gained intellectual-historical significance." (apud Mukai 1991: 72)

Two cultures, which had been considered foreign for centuries, began to search for each-other. It is said about Seiichi Niikuni (1925-1977), the founder of the Japanese magazine ASA (Association of the Study of Art), bearing the meaningful subtitle "Kūkanshugi" ("spatialism"), that he has given a new lease of life and beauty to the old calligraphic characters, as he found them perfect for the type of visual poetry (see Garnier, Niikuni 1966: *Préface).* Thus, Seiichi Nikuni's poem *Ame* ("Rain"), published in 1966, is a visual composition that relays an admirable de-composition and re-composition of the elements that compose the Chinese pictograph meaning "rain".



Seiichi Niikuni, 雨(*Ame*) [‚The Rain'].1966. *Japanische koncrete und visuelle Poesie*. Kunstverein Gelsenkirchen. 1978.

The only character used in this poem is nothing more than a hieroglyphic display of raindrops falling from the sky. The component strokes of the character, through their particular usage, remind, among other things, of the way in which this pictogram must have been formed, a fact almost forgotten today. The 23 horizontal lines that repeat the image of raindrops under the shape of two points written with a brush (in fact a constituent element of the *kanji* meaning "rain") on 19 verticals could be a suggestion of the universe's infinity. In the middle of the 24th row, the pictogram is

integrally reproduced, creating the impression that the rain has reached the earth from the sky through a perpetual fall. The only character written with all its components, placed halfway through the last line, seemingly swallowed by the nearly infinite repetition of the marks that suggest raindrops, but also emphasised by this unchanging repetition, becomes the image of a microcosm, of a shelter that may suggest that over there someone is quietly listening to the falling rain. The presence of the human element in the silent flow of rain is initially isolated, so that man can finally be integrated in the surrounding nature. The image of the world that resulted from this poem, which was built with surprising economy of means, comes very close to that presented by *haiku*, the 17-syllable Japanese poem, where, through diffusion, ineffability, and especially silence, one can achieve unity between an unending, varied and complex "seen", and an invigorating, simple, and impenetrable "unseen".

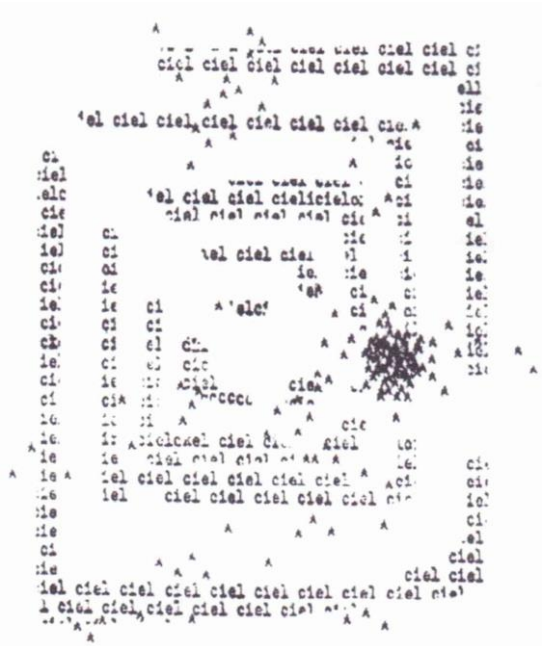
Although 50 years apart, Seiichi Niikuni's poem and Apollinaire's calligram belong to the same type of visual poetry, which have at their disposal the free arrangement of letters in the bidimensional space of paper, through the use of graphic form (cf. Mukai 1991: 59).

While trying to understand the way in which culture was created, maintained, and developed by man, who is capable of generating the most varied processes of semiosis, the branch of general semiotics known as cultural semiosis naturally directs research towards the language, signaling the special status that it occupies within culture, as poetic language is, to some researchers (see Ikegami 1991: 8-13), the most characteristic aspect of semiotic activity in which language is involved. Cultural semiotics and linguistic semiotics attempt, as such, to recover the mold of the world as configured by man and his spirit along history. But, if one is to invoke the equivalence between culture and language made by semiotics of culture, one is given to believe that the perspective of cultural semiotics can bring its own contribution to the advancement of study regarding visual poetry or concrete poetry:

„The study of concrete poetry, which emphasizes letters as materials, leads to the instinctive realization that it could well be based on the special qualities of a culture's writing system and awareness thereof." (Mukai 1991: 65)

Eugene Gomringer, in his 1954 manifest, through which he legitimised the birth of the innovative poetic form of concrete poetry, admittedly became a bearer of the conviction that the 20th century itself demanded new poetry and, in addition, even an "universal common poetry". As he was searching for visual coherence, for graphism that could address the visible as easily as possible and that could combine extremely different graphic signs such as the alphabet and Chinese characters, Seiichi Nikuni comes to collaborate with the French poet Pierre Garnier (1928-), and the two publish original poems of a "spatial" type together, in which the "weight" of the Latin alphabet is suspended by mobilising the letters in a "graphic movement", through combining them with Oriental characters.

Seiichi Nikuni and Pierre Garnier's visual poem, titled *Ciel. Poème franco-japonais*, published in 1966, draws attention by its composition joining two types of script.



Pierre Garnier, Seiichi Niikuni, *Ciel. Poème franco-japonais*. Paris, A. Silvaire. 1966.

The word *ciel* ("sky"), written in the Latin alphabet, and the Chinese character (called *kanji* in Japanese) 火, meaning "fire", and, figuratively "life", as in the following example: *Kodomotachi ga inakunattara ie no naka ha hi ga kieta you da*. (‚Since the children left, life seems to have gone out of the house.'), combine in a seemingly arbitrary manner in the texture of the poem, suggesting geometrical shapes like circumscribed squares and triangles, isolating even a circle-centre of the entire composition. The lines that lightly trace these visible or imaginary elements, sometimes clearly shaped, occasionally fading forms, result through the repeated writing of the term *ciel*. The letters that constitute the word become the multitude of points that gives birth to the line, directed horizontally and vertically, here forming the rigidity of the corner, and there the sweet roundness of the vaulted arch. *Ciel*, the only lexical selection form the French language vocabulary, obsessively repeated in the poem, is not always fully reproduced, which determines its being found in different sizes. In this way, it is easy for the line to close either in a right or acute angle, or to pull itself into a curve.

The blank spaces between the repeated word, fully or partially reproduced, also exploit the white of the paper. The "imaginary space" of which architecture speaks or the "white or empty line" from Japanese calligraphy, added to the marked lines, takes part in the configuration of a labyrinthine map which is reminiscent of that of the universe. Seemingly left to chance, the insertion of the Japanese *kanji* meaning "fire" and "life", which, combined with the ideogram "hoshi" ('star'), names the fire planet Mars, inside, but also on the outside of the drawing, with the accumulation of the pictogram somewhere on the left side of the map and suggesting the image of a black hole, imperceptibly induces energy to the map-design, setting it in motion. The lines have become one, a unique line propelled by a spiralling movement that soars, pulling the reader-viewer's eye into its momentum, towards the infinite...

Beyond the different characters used to write such a poem, characters that are significational units in one cultural tradition while, in the other tradition, they are letters that arbitrarily represent sounds, poetry has become a space of convergence even for cultures whose scriptural expression is completely different. The moving line, recognisable in various forms of expression in this poem as well, develops an exciting act that creates meaning that recovers semantic continuity in places where, seemingly, only discontinuity can be made out.

And when everything appears as having meaning (cf. Lotman 1974: 76), whether it is an object or a poem, it finally becomes a cultural text that one must *know how to read* in order to understand. Human culture, being created on the basis of the semiotic system that natural language constitutes, leads the analysis of a linguistic fact to forwarding the study of a cultural fact and

inversely. Semiotics, a science considered to be part of the fundamental ones regarding man as *homo significans*, integrates other fields that try to understand the individual's purpose of being in the world, among which cultural semiotics can be counted. It ultimately raises the issue of human creativity or, put differently, of art – the artistic creative manifestation searching for the "path of elegance" (*fūga no michi*), as named by the father of Japanese haiku Matsuo Bashō, which emerges precisely out of man's freedom to confess or keep silent. The moving line, bringing and taking away with it meanings and meaningful breaks, words and silences, has generated poems that, beyond linguistic borders, made possible the meeting between the West and the Far East.

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