

## The Poetic Conjunction of the Worlds: a New Grammar of Thought

Bénédicte Letellier (University of La Réunion)

Abstract: We can perceive the poetic conjunction of the worlds in the famous book of the Romanian theoretical physicist Basarab Nicolescu *The Hidden Third*, translated into English by William Garvin in 2016 and published in 1994 in French under the title: *Théorèmes poétiques*. The hidden third is the liminal zone between subjectivity and objectivity which are respectively expressed through poetic language and scientific theorems. This “zone of non-resistance”, as Basarab Nicolescu puts it, where all levels of reality are interconnected is what I call the conjunction of the worlds. In this new paradigm, science meets literature. This transdisciplinary conjunction is of a poetic order insofar as it requires a gait of the spirit peculiar to poetry. In essence, poetry is an inner experience of external realities. In other words, it formulates an adventure of consciousness through which collapses the subject-object separation on which many grammars of thought are based. And this leads the poem to be the creation of a new grammar of thought that suggests new links between worlds or levels of reality, that is to say an original manner of thinking and experiencing the Real. If we can say that *Poetic Theorems* is certainly not pure poetry, so we can also argue that it is not a mere set of purely scientific theorems. Nicolescu’s book definitely proposes a new grammar of thought. However, it does not allow us to experience the grammar as much as a poem can do it. So what does the poetic conjunction of the worlds mean? How can we experience it through poetry? To answer this question, I will refer to an anthology of poems in which the poetic conjunction is based both on a logic of milieu as defined by Augustin Berque and on an experience of the desert: *Furigraphie* by Hawad.

As early as in 1870, one could already testify in a Walt Whitman’s poem these prophetic words: “Thou, rondure of the world at last accomplish’d”. (Whitman, 2013: 7333). In this poem titled ‘Passage to India’, he says:

After the seas are all cross’d, (as they seem already cross’d)  
After the great captains and engineers have accomplish’d their work,  
After the noble inventors, after the scientists,  
the chemist, the geologist, ethnologist,  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs. (Whitman, 2013:7341)

Singing in this way, not only does he evoke the sea as a bridge between the lands, but also as a symbolic zone where different levels of reality can be interconnected together.

The scientific knowledge he refers to here is essentially focused on the material world. That is why he calls the poet that he designates as the ‘true son of God’ to explore another kind of ‘rondure of the world’ by ‘singing’. To the American poet, it is no longer a matter of focusing our attention on a geographical, material rondure of the world already formulated in Western societies since the seventeenth century, but on what can connect the materiality of the observed world with the immateriality that still remains unknown.

In other words, Whitman calls the poet to share a representation of the world based on

a new grammar of thought in which the object and the subject have the personal pronoun You in common. In the poem “As I Sat Alone By Blue Ontario’s Shore” (1856), we can see the idea expressed in simpler words like these:

The whole theory of the universe is directed unerringly to one single individual - namely to You. (Whitman, 2013: 6641)

Many scientists have been aware of the insidious split between science and culture. Among them, a Romanian theoretical physicist Basarab Nicolescu recognizes and confirms the existence of the split in the sharing of knowledge. In one of his works *From Modernity to Cosmodernity, Science, Culture and Spirituality*, he says as follows:

The germ of the split between science and meaning, between subject and object, was certainly present in the seventeenth century when the methodology of modern science was formulated [...]. In our time, the split was consummated. Science and culture have nothing more in common.” (Nicolescu, 2014: 255)

The same physicist says “Each world -the scientific world and the humanist world -is hermetically shut on itself”, but he admits that “science and culture have always interacted on each other” (ibid. 278). In fact, such interactions do exist, we find one manifest for example in surrealism in France as is exemplarily shown by the brilliant study of Gavin Parkinson whose book *Surrealism, Art and Modern Science: Relativity, Quantum Mechanics, Epistemology* is doubtlessly one of the first comprehensive histories, analysis and interpretations of the juncture of ‘the two cultures’ that sounds unlikely.

Abovementioned Basarab Nicolescu is a scientist convinced of the idea that the nature of links between science and culture has to be thoroughly explored, so much so that he founded International Center for Transdisciplinary Research (CIRET) in 1987. Since then, he has constantly devoted his efforts to the making of reconciliation of different disciplines such as philosophy, psychoanalysis, poetry, art, physics, mathematics, etc. The result of his longtime efforts is expressed in the following thesis of his: “It is spirituality that links the two cultures.” (Nicolescu,2014:289). This echoes perfectly the above-quoted verses of Walt Whitman.

His idea is however better incarnated in his most famous book titled *Théorèmes Poétiques* (1994) whose English title is *The Hidden Third*(2016). This work consists of a series of theorems gathered in terms of the ‘spiritual link’ that inspires us more or less a new manner of seeing the world. What intrigues us especially of the book is the implication of the words ‘the hidden third’. Does this imply something poetic or logical? It may signify ‘the included third’, ‘the third not given’ or ‘the excluded element’, but you must read it carefully to see what he really means.

The word ‘hidden’ implies primarily that the author speaks from the point of view of any observer who sees only two elements with a thought that is necessarily binary and fragmented between the subject and the object. For this person convinced of being separated from the object that he or she sees, the third element is actually hidden.

It is also hidden for the one who seeks continuity between the object and the subject because what connects the subject and the object remains profoundly unknowable and mysterious; we cannot apprehend it from the infinite points of view on the whole -the Real.

In 2009, Nicolescu already named these different points of view on the Real ‘levels of reality’ (Nicolescu, 2009: 49-65). We are invited then to ask ourselves what he means by

Reality and the Real. According to him, Reality (with the capital letter R) is “what resists to our experiences, representations, descriptions, images and mathematical formulations” (Nicolescu, 2009: 2191). Later, in 2014, he develops the idea in the following manner:

Of course, we must distinguish between the Real and Reality. The Real means what it is; Reality is related to the resistance of our human experiences. The Real is, by definition, always hidden. As for Reality, it is available to our knowledge. By levels of Reality, we must understand a set of systems that is always invariant under the action of a number of general laws (in the case of natural systems) or of a number of general rules and norms (in the case of social systems); for example, quantum entities are subject to quantum laws, which are radically different from those of the macrophysical world; another example, individuals are subject to general rules and norms that are radically different from those for society. Two levels of Reality are different if, while an individual passes from one level to another, there is a rupture of laws and a rupture of fundamental concepts such as causality (in the case of natural systems), or a rupture of general rules and norms such as those governing the spiritual life (in the case of social systems). (Nicolescu, 2014: 2191)

We see in these lines the very fact that he is a quantum physicist.

In a scientific perspective, there is no doubt the quantum revolution has challenged the philosophical dogma of the existence of a single level of Reality and has brought up a new apprehension of Reality. Actually, the formulation of the ‘hidden third’ as a zone of non-resistance to our experiences and representations invites us to seek and see virtual links between different levels of Reality, in other words, the hidden continuity in the visible discontinuity. We understand thus how the ‘hidden third’ engenders a new paradigm of thought, a thought that necessarily uses a transdisciplinary hermeneutics and language.

In regard to the links of different levels of Reality, Nicolescu views them as ‘sacred’ insofar as the adjective ‘sacred’ means what connects. The Romanian physicist says as follows to explain this:

In view of elaborating a coherent discourse on Reality, even and above all, scientists are always obliged to refer to [the sacred]. (Nicolescu, 2014: 411)

Indeed, what he means by ‘the hidden third’ is a mystery par excellence, and it is precisely this third that ensures the coherence of Reality.

Now, one may wonder what kind of language can show us the hidden third? Through which language can we experience it? I would say without hesitation the most effective and the most reliable one that can perceive and represent the complexity of Reality and that allows us to perceive it, is precisely the poetic one, the language created by poetic consciousness. What I understand by the adjective ‘poetic’ is not the genre called poetry as is generally defined in opposition to prose. Nor is it related to the poetics as is defined by Tzvetan Todorov or Gérard Genette. By using this adjective, I rather refer to a powerful and effective communication without necessarily having a precise meaning of each word.

In my view, poetic language is ‘an open unit’ that Nicolescu defines as “the unit linking different levels of Reality” (Nicolescu, 2014: 2226). And the communication it enables must be considered above everything else as a simple flow of message that has to be felt and experienced before the appearance of a meaning that has to be interpreted. Poetic

language must be a language that manifests a cohesive force that enables us to see a coherent Reality. Such language shaped by poems acts just as a 'hidden third' that corresponds accurately to the dynamics of the Real; it does not imitate Reality as was proposed by the ancient Greek philosophers.

In *The Hidden Third*, Basarab Nicolescu writes on poetry in these surprising words:

Poetry is the highest quantum approach in the world. Quantum mechanics depicts the mechanics of the universe whereas poetry reveals its dynamic secret. (Nicolescu, 2016: 52)

These words allow us to understand why poetry is practiced in many societies as an instrument of ritual. Indeed, this particular form of language is above all the one of a force (or a waveform) that links different levels of Reality.

According to Basarab Nicolescu, the 'hidden third' is unknowable, and yet a source of knowledge. It is rational, but not rationalizable. It makes the invisible perceptible. It is allogical, but differently from the excluded third that is a logical term. It is the foundation of any transcultural, trans-spiritual and trans-historical hermeneutics. It is an infinity of faces. The act of a poem with all these attributes consists in the conjunction of the worlds that have been separated from one another by different laws or rules.

Octavio Paz seems to have a similar idea to ours. His distinction between poetry, poem and poetic reinforces our understanding of poetry. According to him, a sonnet that has not been 'touched' by poetry is not a poem. Inversely, there exists poetry without poems. As for the adjective 'poetic', he says it is commonly understood as what gives the impression that there is poetry. In such collective understanding, it often designates a set of images associated with famous poems or lines. He insists however that it qualifies the very act of poetry (Paz, 1965:9-28).

To put it in another way as well, a poem describes the force that passes through a person and brings him or her into contact with something else, either object or subject. After having said "A poem is not a literary form, but the meeting place between poetry and man" (Paz, 1965: 11), Octavio Paz adds as follows:

We scarcely turn our eyes away from the poetic -le poétique -to fix them on a poem, and the multitude of forms of which this being, unique as we believe, is capable, surprise us. How to grasp poetry, if each poem shows a different and irreducible face? (Paz, 1965:12)

With him, we can reconfirm poetry 'has all faces' (Paz, 1965: 10), an infinity of faces. Now, if a poem is a formulation of lived reality, it is also an experience that transcends it. Henri Meschonnic's expresses the idea in quite an expressive manner:

I say there is a poem only if a shape of life transforms a shape of language and if reciprocally a shape of language transforms a shape of life. (Meschonnic, 2007: 27)

These words correspond perfectly to the definition of poetry as we saw above. It is the very foundation of transcultural, trans-spiritual and trans-historical hermeneutics, the hidden third.

In a short book titled *Living A Poem (Vivre poème, 2006)*, Meschonnic affirms that a poem is an 'ethical act' par excellence:

Poetry must transform the world, it transforms our relationship to the world, otherwise it is not poetry but poetization. In other words, poetry is the total union of language and life. To write a poem is to make life. To read a poem is to feel the life that passes through us and transforms us. (Meschonnic, 2006: 12)

Poetry defined as such must be a creative force that suggests new links between different levels of Reality or between Reality and the Real that Nicolescu mentions. Indeed, both as a form of language and a shape of life, poetry is rational but not rationalizable.

Roberto Juarroz, expresses a similar idea, saying as follows:

Poetry must be a transubstantiation of all facts and of all things through language and life brought to their maximum of expressive, associative, revealing power. A transubstantiation that totally brings humans back to themselves, transcends facts and things and, like an audacious thaumaturgist, gets through the source and currents of what is not non-being. (Juarroz, 2010: 38-39)

This reconfirms poetry is the paradoxical evidence of the 'hidden third'.

Now, curiously enough, Juarroz proposes to determine poetry in terms of logic. Needless to say, what he resorts to is not the classical 'yes or no' one, for he says "if poetry is not a logical thought, it is not more illogical nor a-logical, but rather meta-logical or even intra-logical" (Juarroz, 2010: 160). Even if poetry remains unknowable, it is a wonderful source of knowledge thanks to its capacity to make the invisible perceptible as we saw above.

Let us pay attention to Nicolescu's 'poetic theorems' exposed in his *The Hidden Third*. One of them reads:

Poetic matter is the energy of cosmic unity. Thus, even the most humble poetry has a cosmic dimension. Like a grain of sand containing an entire universe." (Nicolescu, 2016: 53)

This theorem is not just beautiful. It translates both his intuition and his poetic comprehension of scientific observations. The original French title of *The Hidden Third: Théorèmes poétiques*, refers directly to a new writing genre that can be both literary and scientific.

Here I have to clarify that all literary forms are definitely poetic whatever the meaning of the word might be, and that poetry cannot be limited to literature. It can perfectly be considered as a science, an art and a language. Let us bear in mind that 'poetic matter' or 'poetic form' is energy and that poetry is the paradoxical evidence of the hidden third as we saw earlier.

Indeed, poetry is 'energy' as Robert Hass confirms. This poet names the 'formal imagination' 'the way the poem embodies the energy of the gesture of its making" (Hass, 2017: 3). Such a form is what we are given to see in the power of poetry that connects different levels of Reality.

Now, the question is how to grasp or see the 'hidden third' in a poem? To what extent can it be obvious? To see this, let us first concentrate on Nicolescu's term 'the ternary' although he says it is "merely one possible manifestation of the Hidden Third" (Nicolescu, 2016: 119).

The ternary is a matter of movement. In poetry, a line is not a sentence. Abovementioned Robert Hass explains it saying “the hidden paradigm of the single line is the completed sentence, without which idea there would be no enjambment” (Hass, 2017: 11). His words imply the movement is neither the line itself nor the completed sentence; it is precisely the ‘enjambment’, the insight that links the elements of the line one to another and completes thus the sentence.

Now, on the level of the sentence, there is a paradox according to Hass. He describes it as follows:

The sentence imitates insight. It is the mode of individuation, the thought that separates us from others and gives us a self. To say it in another way, the sentence is being, enjambment is excess of being, or being in process, reaching towards itself. Which is its basic characteristics. Excess and instability and movement and change. The sentence moves and it arrests movement. [...] The tension in the sentence between its action and its stillness is a source of endless paradox. (Hass, 2017: 11)

But if there is a ‘hidden paradigm’ in the complete sentence as Hass defines, his view shows itself still attached to a common thought based both on the grammar of an existing language and a classical thought that separates I from the other. In my view, the true aim of poetry is not only to find the ‘complete sentence’ hidden behind the line or an existing paradigm of thought. Actually, poetry gives us the opportunity to feel ‘the ternary’ that liberates us out of our old habits of thinking. In brief, poetry is not a set of sentences; it is rather a way of phrasing the world and creating a new grammar of thought.

A poem conceived in this manner is similar to a musical phrase danced by the spirit of the poet as well as the spirit of the reader-listener. Despite appearances, it seems that poetry is not only a form of discontinuity; on the contrary, it secretly connects what has been separated by the grammar of the common thought. Poetry creates a new grammar of thought based on the union of I and You as is expressed in the following theorem Basarab Nicolescu proposes:

The most difficult ternary to grasp lies beyond words: being, non-being and endlessness” (Nicolescu, 2016: 115).

This theorem indicates of course the ternary is the motion of the infinite whereas words are the border between being and non-being.

On a poetic line, we discern and feel the effect of the ternary by the leap suggested by Robert Hass who says “Plato said that the leap from one to two was the leap to rationality” (Hass, 2017: 12). The leap we need here is not only the one from Being to Non-being and the inverse, but the leap from two to three, that is the quantum leap that is an endless living dance beyond words. To express this, Hass quotes Leonard Bernstein’s words on music: “Two is a rhythm of the body and three a rhythm of the mind” (Hass, 2017: 12). We have nothing but to feel and imagine the quantum leap to the infinite, the leap that is the poetic rhythm of the spirit itself.

Now we cannot but wonder if it is possible to feel infinity without passing by poetry? Another poetic theorem of Basarab Nicolescu may provide us an answer to this. It reads:

A child asks me: why was the word infinity invented? Seeing his look of despair, I can’t respond with a mathematical lie” (Nicolescu, 2016:13).

What we should see here is precisely the fact that Nicolescu chooses to answer in a poetic form, knowing it is closer to the truth than a mathematical formulation. In other words, his answer is given through the ternary movement of the theorem.

Let us quote another theorem of his:

Poets are quantum researchers of the Hidden Third. The rigor of the poetic mind is infinitely greater than that of the mathematical mind. It would be more appropriate to call 'exact science', 'mathematics' or 'social sciences' the research of the Hidden Third. (Nicolescu, 2016:53)

As I said earlier, poetry is energy and movement. As such, it opens old structures of thought up to new outlooks. Abovementioned Robert Hass points it out saying "The sentence imitates insight", yet the hidden paradigm of his language is still based on a binary thought as we saw. The poetic line must go further to imitate the flow of life whose hidden third reveals the force of connection, in other words 'creativity' itself that ensures a greater accuracy than mathematical language.

You may wonder then to what extent the hidden third is obvious in Nicolescu's poetic theorems? My answer is that it manifests itself by way of the ternary, one of the main characteristics of poetry. In the foreword to the original French book, Nicolescu admits humbly:

It is neither theorems nor poems and even less aphorisms or philosophical thoughts. 'Poetic theorems' are the encounter between quantum physics, the Philosophy of Nature and inner experience (Nicolescu, 1994: 3).

It is certain we find in his books few theorems that are poetry conceived as energy. However, the following theorem on the ternary rhythm formulates the real beginning of a new thought, giving us the opportunity to grasp the hidden third by physiological sensations:

Son ventre le rassure. Plénitude et fécondité. C'est pourquoi les mots doivent être ventrés pour engendrer les mots vivants. (Nicolescu, 1994:52)

His stomach reassures him. Plenitude and fecundity, which is why words should be torn open to engender living words. (Nicolescu, 2016: 41)

This theorem akin to the 'three-line poem' proposed by Robert Hass: "Infinite. Oddness. Not divisible. So that -trinity for example -mystery begins here" (Hass, 2017: 53), shapes indeed the mysterious gesture of creativity beginning in the stomach of the poet-scientist to be extended in living words.

Now, we can experience between the stomach and the living words, several acts of thinking. First, the comparison revealing an analogy between the stomach (belly) and the words; the words are like the belly of a pregnant woman. They are full and fecund when opened. Second, the paradox of creativity; words must be disemboweled to be prolific; to say it more brutally, commonly used words must be killed to become truly vivid. Third, the poet-scientist, the poem and the body, these three are suggested by three metonymies intimately interconnected by the poem-energy based on the ternary rhythm. Fourth, the sliding of an intellectual and rational binary thought towards a floating and sensitive ternary thought. The poet-scientist and the living words are connected together by the

stomach which is not a metaphor here, but rather a place of inner experience where all sensations are really lived and eventually shaped by words.

All this indicates that words in a poem are fundamentally chosen, transformed and interconnected by the very energy of the body. In sum, the poem ensures continuity as long as the poet-scientist -and the reader -allow their thought to flow through the body and feel it as an energy that feeds them.

For sure, we know that the stomach is the organ that filters and digests information or any other kind of food, be it material, intellectual or emotional. For this reason, poetic formulations are more accurate than mathematical ones because a true poem manifests plenitude and fecundity rather than emptiness and discontinuity.

As for hiddenness, we can add Jane Hirshfield's definition. She refers to "a sheltering enclosure, one we stand sometimes outside of, other times within" (Hirshfield, 2015: 94). It seems she found the idea when she visited the Ryoan-ji rock garden in Kyoto:

Wherever in it a person stands, one of the fifteen rocks cannot be seen. The garden's positioned stones remind us there is always something unknowable and invisible beyond what can be perceived or comprehended, yet as real as any other rock amid the raked gravel. Subjectivity's perimeters, not the objective world, create the unknown. (Hirshfield, 2015: 94)

We could read a poem with the intellect, a binary thought that reflects the poem in a single perspective, but the best spirit to read it is with a ternary thought that obliges us to listen to the conscious part of the body resonant with the whole poem. The ternary is the floating shape of a thought felt through our body. If we do not seize it, "the source of the prostitution of words: an infernal linkage from abstraction to abstraction. Making love purely with the mental. Bodies forgotten, feelings forgotten. Dead words" as Basarab Nicolescu observes (Nicolescu, 2016: 55). To feel the poem, one must feel one's body first and live the words; one must create a new grammar of thought in which the vision of the worlds, be it hidden or not, is experienced through the continuity between the subject and the predicate/object.

All this leads us to see abstraction is a rational vision of the world in a forgotten body in accordance with Aristotle's logic whereas poetry is another relational vision of the world through the body in accordance with the logic of 'milieu' as defined by Augustin Berque. This French geographer says "a logic of milieu is neither an Aristotelian logic of the identity of the subject, nor a Nishidian logic of the identity of the predicate; it is a transportative logic, in which S (subject) is assumed as P (predicate) by I (interpreter)" (Berque, 2016: 1).

Following this logic, two different societies and cultures living in two different environments can create one and the same 'milieu', and inversely, different species or cultures will have different milieus in the same environment. In his paper "What is the logic of milieu? Why nowadays should we need a logic of milieu?", Berque explains it as follows:

Because absolutizing S leads to a reductionism which virtually annihilates the interpreter I of S as P, i.e. the human in particular and the living in general, whereas absolutizing P leads virtually to dogmatism and fanaticism, we have to think in terms of the ternary S-I-P, because the binarity of S-P is deadly." (Berque, 2016: 2)

These words of the geographer are almost the same with Basarab Nicolescu's when this one says "The coherence of the irrational is equal only to the coherence of the rational. Reason has two aspects: great gnosticism and great science. Between the two -great poetry" (Nicolescu,2016:14). Indeed, poetry understood in this manner applies to the 'logic of milieu' based on the feeling of the body. Augustin Berque defines the term milieu as follows:

The French term 'milieu' may appear strange and paradoxical since it means both a thing and its opposite at the same time. For example, the milieu of fish can be a geometric center inside the body of a fish; but it can be the opposite, the water beyond the peripheries outside the fish's body. In the first case, we have in principle an object -the fish -under the gaze of nowhere, like in a scientific measure; in the second, we have here a subject -the fish - for which all the rest is defined according to its own existence. The two cases are both valid; neither of them is truer than the other and yet they are contradictory to each other. The question is then: how to overcome this contradiction? How can the milieu of fish be both objective and subjective? How can the inside be the outside, and vice versa? (Berque, 2016: 2)

The answer to this, in my view, lies in poetry that is both subjective and objective, inside and outside. For poetry is the very way of walking -an ethic- between the two and beyond the two, which is the beginning of a dance. As much as 'the mesological mesology'(Berque, 2016: 11) leads us to meditate, a great poetry gives us the opportunity to sharpen the awareness of our transportive relationship between S and P. In short, poetry is a matter of poetic consciousness that allows us to overcome contradiction by phrasing the world through our body and the dancing of our senses.

You may wonder what kind of poems can be what I consider as a great poetry that is the poetic way of walking through the world and the poetic consciousness of different worlds. One of the best examples I know is in the poems of Hawad. Not only do they respond to Augustin Berque's questionings, but above all, they experience a free thought without borders, a nomadic thought expressing the ternary, the hidden third that Basarab Nicolescu tries to explain in different ways.

The poet, born in 1950, is a son of five different African nations that he does not recognize. Although he says he is a Tuareg, he has developed a wider nomadic thought. Not only a poet, but also a painter, a playwright and a novelist, he experiences the poetry of "ambush and hijack of horizons and certainties" (Hawad, 2017: 94).

Hawad's poems are furiously written with "ink sputum", creating a new kind of graphic: 'furigraphie', a graphic made of fury. Poetic words were the only powerful weapon to preserve "the south slope of thought", he says (Hawad, 2017: 75). Let us remember that in 1960s, the 'north slope' created the African states, heirs of the colonization that bridled the Tuareg horizons.

You may wonder if such poetry really works as a weapon. Yes, definitely. We need such poetry to change our thinking if we want to survive this world in disorder; we need a new grammar of thought to learn how to walk on a wire like a tightrope walker without falling either into the absolute rational or into the absolute irrational.

Why should we trust the Tuareg poet?

Because we know how to darn

and mend the spirit of the journey  
The word “theory” in our songs  
means to hold one’s thought  
as walking on the worn thread  
of a path. (Hawad, 2017: 74)

Indeed, thinking and walking are in progression -inside as well as outside -without which everything would stagnate. In the desert, it is impossible to stay in the same place for a long time.

On one hand, the desert is similar to abovementioned Hirshfield’s Ryoan-ji rock garden in Kyoto since there is always something invisible -a “depletes-view” (Hawad, 2017: 62) -, but on the other, it is very different since the garden is immobile and circumscribed whereas the desert is moving and indefinite. The desert is the “world of the edges of the world” (Hawad, 2017: 70) . It is the liminal zone where a passage between S and P is the way that the tightrope walker sees S as P or the inverse.

Let us see how Hawad’s poetry acts on Plato’s *khora*(space). The space here is the desert where the subject-object distinction collapses opening itself up to the in-between. Let us focus especially on the horizon in the desert. Hawad’s poetic experience of the desert reveals a way to recycle the horizons seen by “the steel rim” (Hawad, 2017: 129).

The diversion of horizons can be seen in many of his poems, particularly in the poem titled ‘Diversion of Horizon’. There we find two conceptions of horizon: the horizon as a limit of a state and the horizon as “infinite multiplications and successions of views” (Hawad, 2017: 134). In both cases, the horizon, either as a political fact or as an ontological being, is the form par excellence of diversion.

Horizon understood in this way is similar to Nicolescu’s quantum entity; the horizon is as it is when one sees it and it is not at the same time, so that it is always a version of what I think or see. As such, it is a diversion.

The Tuareg poet releases the horizon from European authorities who bridle it. He ‘disjoins’ it by his poem in which horizon is not an end but a means, be it the support of the march or the dance or the poem itself (Hawad, 2017: 134). Thus, the desert is becoming horizon. It is the ‘milieu’ the poet inhabits, in other words, “the refusal of any form and any meaning accomplished” (Hawad, 2017: 127).

Basarab Nicolescu would express the same notion by the words such as “from the great word circus only one actor remains: the tightrope-walker” (Nicolescu, 2016: 14). In one of his theorems, he says we must “advance with joy and wisdom like a tightrope walker on a wire of the rational stretched across the middle of an infinite ocean of the irrational. For that matter, is there a middle to infinity?” (Nicolescu, 2016: 14) Our African poet answers the question by saying there is a ‘milieu’ lived or inhabited as if we were in the desert walking along the horizon. This milieu is the body itself related to the world by consciousness.

For example, he invites us to create our own relation with the world through these lines:

Air                    Tademekkat  
Ajjer                 Ahaggar

By the spinal cord  
make the bridge

Connect the arteries of the four volcanoes  
It still remains in Temoujagha  
tinder to feed the fire (Hawad, 2017: 71)

With this, we see the four geographical areas interconnected in the body by the mind. 'The true son of God' mentioned by Walt Whitman that we saw at the beginning of this paper comes up to evoke the human body as a bridge between different lands so that different levels of reality may be interconnected together. Indeed, poetry reveals the hologram principle defined by Edgar Morin (1997).

Now, the interconnection here is not a matter of meaning or metaphor. It is above all a matter of rhythm as Henri Meschonnic explains with the following words:

The subject and the sense are floating in the rhythm. It is by this way that they communicate to each other -that they contain those to whom they are addressed. (Meschonnic, 1982: 93)

If the reader recognizes poetry before understanding it, it is for this reason.

The same Meschonnic says in addition:

Representative of the incomprehensible, rhythm is the privileged matter of adventure (Meschonnic, 1982: 102).

Hawad expresses this evident but invisible rhythm precisely by the following lines:

Migration of breaths  
swirl of smoke  
clouds of swallows  
burning azure  
when we rip the dark circles  
of the earth and that  
naked  
we suspend our wings  
the whole universe  
chants and lives as nomads  
behind us (Hawad, 2017: 66)

Even through my translation into English based on the translation from Tamajaght into French, everyone of you must feel the sense of subjectivity, that is "the empirical primacy of speech upon language" (Meschonnic, 1982: 109). Hawad tells here the subjective story of the Tuaregs. It is a subjective speech about a collective experience. It is the inscription of I in the adventure of we, and the inverse.

As Henri Meschonnic puts it, rhythm is the organization of the sense in a speech. It reveals the activity of the subject, which makes the rhythm of a poem different from the one of music or dance. Poetry is the manner of phrasing the world from a subjective and moving point of view as our Tuareg poet indicates with 'the migration of breaths' leaving the trace of a song and a passage in the universe.

Hawad's poem includes the lyricism of the I (the Tuareg poet), the drama of thou (the Tuaregs, "the haulers of horizon") and the adventure of the he/we (the south slope of thought). His poetry practices a poetic conjunction of the worlds by way of a 'furious'

speech about the history of the Tuareg victims of colonization, shaping a nomadic thought, a living thought that has a great impact on the level of thinking. As Henri Meschonnic confirms, “to write a poem is to make life. To read a poem is to feel the life that passes through us and to be transformed by it” (Meschonnic, 2006: 12).

From the concrete example of Hawad’s poetry, we can clearly see poetry is the zone of ‘non-resistance’ where a new thought can be formulated. Poetry as such is the very best weapon against that dualistic and conflicting thought which prevails all over the world. It creates a free thought.

The poet understood in this way is not of those “slaves of binary thought” who “dream of loving everyone, of constructing and building a terrestrial paradise”. The poet would not be “surprised to see hatred and self-destruction invading the earth, establishing hell everywhere” as Basarab Nicolescu says (Nicolescu, 2016: 61). We can confirm then the magical equation the Romanian physicist formulates:

Science + Love = Poetry” (Basarab Nicolescu, 2016: 53).

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