



HAL
open science

The Poetic Conjunction of the Worlds: A New Grammar of Thought

Bénédicte Letellier

► **To cite this version:**

Bénédicte Letellier. The Poetic Conjunction of the Worlds: A New Grammar of Thought. Basarab Niculescu, Omul Cosmodern, 2022. hal-04710629

HAL Id: hal-04710629

<https://hal.science/hal-04710629v1>

Submitted on 26 Sep 2024

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

The Poetic Conjunction of the Worlds: A New Grammar of Thought

Bénédicte LETELLIER

Faculty of Arts and Social Sciences, University of Reunion Island, Saint-Denis, France

Abstract. The poem must be the creation of a new grammar of thought by suggesting new links between words and worlds. It is therefore an original way of rethinking the link between subjectivity and objectivity in order to experience the Real. It is precisely the poetic experience of Hawad, the poet who travels in the desert and follows the horizons. His poems give shape to a liminal zone where all the “levels of reality” are interconnected and which the Romanian theoretical physicist Basarab Nicolescu calls the “hidden third” in reference to the logic of the included third. If we can say that his book, *Poetic Theorems*, is certainly not pure poetry, we can also say that it is not a simple set of purely scientific theorems. Nicolescu uses poetic language to express a scientific vision of the Real. I therefore propose to analyze the characteristics of this new grammar of thought through a comparative study of these two books and these two disciplines.

As early as in 1870, one could already find in a Walt Whitman 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.

The scientific knowledge he refers to is essentially focused on the material world. That is why he calls on the poet whom 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 looks to 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, the 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 manifestation for example in surrealism in France as is shown by the brilliant study of Gavin Parkinson whose book *Surrealism, Art and Modern Science: Relativity, Quantum Mechanics, Epistemology* is doubtless 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 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 entitled *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

in us a new manner of seeing the world. What especially intrigues us in 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 fathom it from the infinite points of view on the whole – the Real.

In 2009, Nicolescu had 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. Indeed, from 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 conception 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 find 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 that which connects. The Romanian physicist explains this as follows: "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)

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 that the most effective and the most reliable language which can recognize and represent the complexity of Reality and which 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 all as a simple flow, a 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 using 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 alogical, 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 mine. His distinction between poetry, poem and poetic reinforces my 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 another way, 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:

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, surprises us. How to grasp poetry, if each poem shows a different and irreducible face? (Paz, 1965:12)

Along with it, we can reconfirm that 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 expresses the idea in quite a compelling 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:

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 that 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’, 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 said 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 humblest 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, spontaneous and rigorous.

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 said 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. Above-mentioned 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 are 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 from our old thought patterns. 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 Whitman's poem or 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. 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 I 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 probably because reality has a ternary structure and that poem makes it possible to perceive it. 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 éventrés 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 is 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, between the stomach and the living words, we can experience several levels of thinking. The first level, which is the potentialization of thinking, reveals 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. At the second level which is the actualization of thinking, there is 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. And at the third level manifested by a balanced state, 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. Therefore, we can perceive the sliding of an intellectual and rational binary thought towards a floating and sensitive ternary thought or a symbolic thinking. 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 perceived, 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 thoughts to flow through the body and feel them as an energy that nourishes. In other words, as mentioned above, according to Henri Meschonnic, "poetry is the total union of language and life", and, according to Basarab Nicolescu, "poetic matter is the energy of cosmic unity".

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 continuity and, at the same time, emptiness and discontinuity. These are the characteristics of the poem that I determined with Basarab Nicolescu's words as "an open unit" where different levels of Reality are interconnected.

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 classical or 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. And if we do not grasp it, the poetic language is dying. "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.

The poem, as a specific language, is thus based on a ternary thought that implies the dynamics of the symbol and that is commonly comprehended as a fuzzy and a-logical thought. But is this symbolic thinking really a-logical? Is there a possible link between scientific thinking and symbolic thinking that we can justify?

We know, as mentioned above, that "Reality is related to the resistance of our human experiences" whereas the poem is related to the non-resistance of our way of thinking. Just as we can perceive the reality through our limitations and contradictions, we can perceive and comprehend (but not necessarily understand) the poem through its symbols and secret dynamics (namely the "hidden third").

All this leads us to see that 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 as Basarab Nicolescu’s when he 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 movement and a rhythm. As much as ‘the mesological mesology’ (Berque, 2016: 11) leads us to meditate, 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 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 found in the poems of Hawad, the poet who travels in the desert and tracks the horizons. Not only do these poems respond to Augustin Berque’s questioning, 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.

Hawad, 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 the 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. No doubt that this way of thinking or walking requires a rigorous balance between the poles of a contradiction.

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 hand, 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 as seen by “the steel rim” (Hawad, 2017: 129).

The diversion of horizons can be found in many of his poems, particularly in the poem titled ‘Diversion of Horizon’. There we find two concepts 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 geo-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. “A quantum particle, explains Nicolescu, is neither corpuscule nor wave: the unity of

contradictions is more than the simple sum of its classical, contradictory (in the classical representation) and approximate (with regard to the quantum representation) components” (Nicolescu, 2014: 1100). According to this point of view, 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 at each level of Reality the support of the thought or the march or the dance or the poetic language or even 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). The balance as well as the unity of contradictions cannot exist without movement.

Basarab Nicolescu would express the same notion using 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 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, 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 in 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, every one 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. In other words, it is the actualization of the symbolic thinking in a specific language and at a specific moment of the poet’s life. This kind of actualization is the actualization of a potentiality of the human thinking. It is a way of creating a free thought. 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 real freedom and a new 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 and spontaneous thought that succeeds in balancing

living and thinking, actualization and potentialization, that is to say the poles of contradictions. This is precisely the ternary structure of Reality as the philosopher Stéphane Lupasco (1900-1988) described it in his scientific research on the logic of the included third. This logic has three axioms. Firstly, the axiom of identity: A is A. Secondly, the axiom of non-contradiction: A is not non-A. Thirdly, the axiom of the included third: there exists a third term, T, which is at the same time A and non-A. According to Nicolescu, this logic “is (precisely) the one that solves all the paradoxes of quantum mechanics and quantum physics” (2014: 232) because, as he explained it:

The third dynamic, that of the T state, is exercised at another level of Reality, where that which appears to be disunited (wave or corpuscule) is in fact united (quanton), and that which appears contradictory is perceived as non-contradictory. (2014: 2571)

This third dynamic is the one of the symbolic thinking. In his essay *From Modernity to Cosmodernity*, Nicolescu relies on Peirce’s work to show that the symbol is a “living thing” that harmonizes and rebalances the ways of living and thinking and links knowledge to being. He adds further in his book: “The logic of the included third is perhaps the privileged logic of complexity – privileged in the sense that it allows us to cross the different areas of knowledge in a coherent way.” (2014: 2592)

By his affiliation with the cosmic travelers, Hawad shares with us a poetic experience and a vision of the world built on the movement that we can perceive in the use of the language where every word, every sentence is diverted from its immediately accepted meaning. To counteract the tragic events of contemporary Touareg history, the poet cannot be content with antagonistic and conflictual logic. His poetry of action truly aims to divert this dualistic logic by a logic of the included third or more certainly the hidden third.

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).

Bibliography

- BERQUE, Augustin, *Qu’est-ce qu’une logique du milieu ? Et pourquoi nous en faut-il une aujourd’hui ?*, in colloque international, “Milieu/Mi-lieu”, Palaiseau, 12 novembre 2016, https://dpearea.files.wordpress.com/2016/12/berque_logique_du_milieu.pdf, consult. le 12/10/2017.
- HASS, Robert, *A Little Book on Form: an Exploration into the Formal Imagination of Poetry*, Harper Collins Publishers, 2017.
- HAWAD, *Furigraphie, Poésies 1985-2015*, Paris, Gallimard, 2017.

- HIRSHFIELD, Jane, *Ten Windows: How Great Poems Transform the World*, Knopf, 2015.
- JUARROZ, Roberto, *Poésie et création*, traduit de l'espagnol par Fernand Verhesen, Paris, Corti, 2010.
- MESCHONNIC, Henri, *Critique du rythme*, Paris, Verdier, 1982.
- MESCHONNIC, Henri, *Ethique et politique du traduire*, Paris, Verdier, 2007.
- MESCHONNIC, Henri, *Vivre poème*, Reims, Dumerchez, 2006.
- MORIN, Edgar, *Quelle université pour demain? Vers une évolution transdisciplinaire de l'Université*, in *Motivation*, n°24, 1997, <http://cirettransdisciplinarity.org/bulletin/b12c1.php>, consult. le 15.10.2017.
- NICOLESCU, Basarab, *From Modernity to Cosmodernity, Science, Culture and Spirituality*, Albany, State University of New York Press, ebook, 2014.
- NICOLESCU, Basarab, *Qu'est-ce que la réalité ?*, Montréal, Liber, 2009.
- NICOLESCU, Basarab, *The Hidden Third*, Translated by William Garvin, Quantum Prose, 2016.
- NICOLESCU, Basarab, *Théorèmes poétiques*, Paris, du Rocher, 1994.
- PARKINSON, Gavin, *Surrealism, Art and Modern Science*, Yale University Press, 2008.
- PAZ, Octavio, *L'arc et la lyre*, traduit de l'espagnol par Roger Mugnier, Paris, Gallimard, 1965.
- WHITMAN, Walt, *Leaves of Grass, The First Edition of 1855 and The Death Bed Edition of 1892*, ebook, 2013.