

## 7. A Brief Unpacking of *Nite, In 2 Howzez*

Normally we think that a poem's message is based on one or more ideas, or built up from images and events, or perhaps even constructed purely out of rhythm and meter. Normally we don't think that a poem's foundation is a body of abstract sounds that we must translate into our known language. The following poem, *Nite, in 2 Howzes* works from this latter premise.

Each line in *Nite* is refrained with an echoing line that was composed based on similarity of sound. So for example, the poem begins, "Yu will see *Messiya kum*." This line is echoed in the following, refraining line, "Yu see, *deziyer kumz*." The whole poem is structured in this way (with the exception of the voice of Rabbi Akiva just before the end). So, you can see that there are really two poems here, conjoined not by theme, or image, or even style, but by a common "ur-sound." It is as if I sat with my ear to a wall trying to hear a conversation in the adjoining room.

Following the poem are some further notes on the process of its composition, and how it reflects my understanding of the nature of consciousness.

### *Nite, in 2 Howzez*

Yu will see *Messiya kum*

Yu see, *deziyer kumz*

An hiz *armee*, *chieldlike*,

All *disarmen*, all *mieldlike*

Tu be *slotter* on the *plaenz*

Plotting *withowt* *planz*

But all *thaer* *hope* *iz* still *undeferd*.

And all *yur* *hoeps* *so* still, *inferd*.

Nite iz kum with its kaerz all brooden.

Wut mite kum frum such a kaerless moodenz?

The perpel figz ar skatterz on the pathez

Perpel fewgz, skawlding, empathek

Over-ripe. The waggen weelz krush them

Over-rot with aggonee and blushez.

And he hu iz keeper the orcherd

The seekerz ov luv torcherd

Iz looz pride and proffet alike:

With lawz and liez and powetree, alike.

Taengellen branchen in wont ov hevvee pruningz.

Taengeld embrasez with a hevvenlee prommis.

Moist wallz ov shale so lustrus az kwortz,

Immerst, waren shawlz in selesteyel korts,

Theze long an eregguler hallz ov Pardaes.

The long enrapcherren kallz ov Pardaes.

Beyond the sferen ov moon and sun;

Bownd tu the serf, its moodee song;

Beyond this ribben ov mezher an set;

Bownd by a ribbeld an mezmarek kwest;

Beyond the sensen ov konshtents and thot.

Bownd in the tenshen ov kawshes and swov.

Limmitless nuthinglee shaepless nite.

Subliminnel utterlee eskaepless life.

Akeva taeks hart. "This iz the forres

"Ware the trael tu messiya muss be fownd.

"I will not sees till I breeng Hem tu don,

"And leed the pepel tu a Pardaes beyon."

Messiya weeps at the length ov nite.

Deziyer streekt with the angst ov life.

To compose a poem like this is particularly slow going. It is like solving a set of simultaneous equations without calculus. One must substitute one value after another for each variable until an approximate and acceptable solution is found. In this case the variables are the "ur-sounds" and the values are words. You can therefore read the poem two ways. You can read the left-justified lines as a single entity, and then read the indented, refraining lines as a second, distinct poem. Or you can read a line and its refrain, with the purpose of capturing the phonetic interconnections between them.

In my comments before the poem I said, "It is as if I sat with my ear to a wall..." With this image I am simply expressing the view that language emerges from a deeper, universal knowing. Indeed, I believe this is precisely how consciousness operates: dimly hearing and translating a transcendental Voice. When I say "transcendental," what I mean is, "of a higher dimensionality," or in 19th century language, "eternal and infinite." And if this is the essence of consciousness, as I believe it is, *our* being is purely an echo of *that* Being.

In sum, the poem attempts to express two things. Most obviously, it tells two concurrent narratives that are phonetically intertwined. However, it also emulates the process by which our consciousness emerges from the liminal threshold of the Divine.