

# chain

issue 5 different languages



CHAIN / 5  
*different languages*

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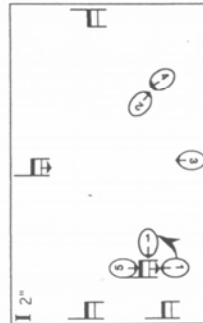
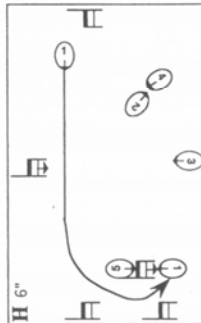
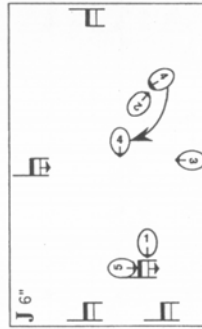
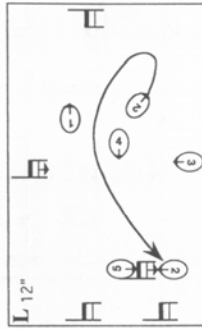
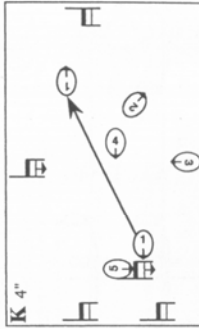
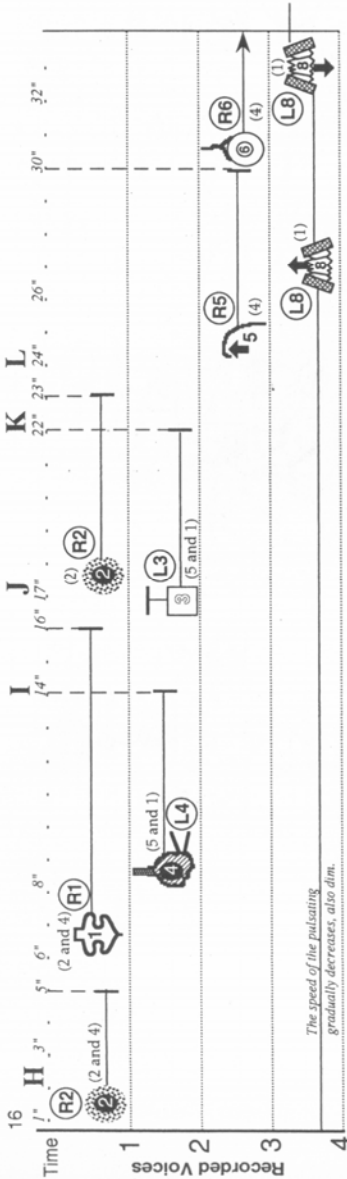
*the Forum on Language Diversity:*

Adam Aitken • Charles Bernstein • Javant Biarujia  
Manuel Brito • Nicole Brossard • Norma Cole  
Maria Damon • Dubravka Djuric • C. S. Giscombe  
Ray Gonzalez • Georgi Gospodinov • Ernesto Livon Grosman  
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Joan Retallack • Catherine Schieve • Ken Sherwood  
Jeffrey Twitchell-Waas • Edwin Torres • Cecilia Vicuña

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Zachar Laskewicz

from ZAUM: NEW MUSIC-THEATRE IN THREE MOVEMENTS





### Section Three: *Finale*

**DIVISION 1:** The symbols are the same as the 'Sharp' movements based on real-life gestures (our 12-13 *Chorus*) and the basic abstract movement series (our 24-39 *Chorus*). This division involves only performer 3 who moves to a text in which the syllables are quite distant from one another resulting in a very slow movement series. The abstract movements should be performed as slowly as possible staying exactly with the rhythmic pattern and the sharp movements should contrast by the recognizable meaning-based function being exaggerated.

**DIVISION 2:** The same movements as Division 1, although performers 2 and 4 have joined 3 and the movements are performed twice as fast.

**DIVISION 3:** The same movements as Division 1 and 2, although performers 1 and 5 have joined the others and are performing the 'sharp' movements in a very stylized and rhythmic way. Performer 3 performs the movements now twice as quickly as 2 and 4.

**DIVISION 4:** The performers 2, 3 and 4 begin to perform a new movement series that is basically a simplified version of the first. 1 and 5 stay doing the stylized 'sharp' movements. Below is a description of the simplified movement series.

Hands move in a circular motion in front of the face, masking the eyes and with fingers apart.



The right foot is stamped.



Elbows moved to positions on the left and then the right with palms facing down.



Leans head over and arms form a straight line across the shoulders, hands hanging free.



The head is tilted.



Head turned to right, left hand in front of the face, fingers apart. Head and hand turned together back to the front.

Left hand moves into position in front of the face, with fingers straight, together and pointing upwards. The right hand is then moved, with fingers pointing downwards.

The heel of the right foot is stamped.



The left knee is lifted and the hands move outwards resulting in a straight line across the shoulders and the fingers pointing inwards with palms face-down.



Foot returns to floor, and the right hand is extended in an offering gesture; palm up and fingers together.



Left hand moves to the side of the head, then the right hand. The fingers are held together and the hands do not touch the head.



Head is turned upwards resulting in the performer looking at the ceiling.



The head returns looking forward, and the hands are moved in front of the eyes, fingers apart. Left hand is in front.



The heel of the left foot is stamped.



The left hand is extended in an offering gesture, and the head turns to the right.



The head is turned to the front, and the right hand is held palm up, fingers together, at about shoulder height.



Right hand slides sharply downwards to the left in a diagonal direction with palm up. The hand then turns and moves in a similar way palm down and to the right.



Hands dap together and are held in a crossed position.



The left foot is stamped.

**DIVISION 5:** Performer 2 and 4 begin to perform a more complicated movement series in which the real-life 'sharp' movements are integrated in a highly stylized form. The movements of 2 and 4 are symmetrical: those used by 2 are listed below, and those used by 4 are simply reflections of the same movements. At the same time performer 3 stays performing the movement series introduced in Division 4.



Hands moved in front of the eyes with fingers apart and palms facing the head.



Hands moved outwards, fingers coming together and palms facing the audience.



Shoulders are shrugged and performer stands on toes. Fingers are together, and palms face the audience.



Shoulders and arms are relaxed. The left elbow pushes to the side, palm facing downwards and fingers together.



The left arm is moved into position with the palm facing the audience and the fingers together.



The right elbow pushes to the side, palm facing downwards and fingers together. (left arm stays in position).



The right arm is moved into position with the palm facing the audience and the fingers together.



Right arm flips over at the elbow.



Both arms flip over at the elbow.



Right arm flips at the elbow and the head looks downwards.

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*Zaum* is a music-theater composition derived from radical language based concepts introduced during the Russian Futurist era, a little understood period of artistic history close to the turn of the century. The title is taken from one of the primary theoretical innovations introduced during this movement: *Zaumni Yazik* (abbreviated *zaum*), meaning "trans-sense language." This is basically a form of poetic communication that redefined language itself, but not in terms of "meaning" in the translatable sense; poetry was extended to include non-referential sounds that could nevertheless be enjoyed by themselves, an attitude previously confined to music. In this rediscovery of the work of the Russian futurists the work of the three leading *zaum* poets has been integrated: Velimir Khlebnikov (1885-1922), Alexei Kruchenykh (1886-1969), and Vasily Kamensky (1884-1961). The purpose of this composition is to rediscover the theory of *zaum* language, and through this to dynamically present through performances an array of gradually transforming musical, theatrical, and visual elements; a collage of sound, movement, and action that can be interpreted on a number of different levels. A performance composition is created in which all theatrical and musical elements have the potential to be meaning-bearing vehicles in a type of music-language that is formed within the progress of musical and vocal sounds coming from a prerecorded tape. Here the Russian futurist texts are used as the structural basis for the creation of this language, the ultimate aim being to present various levels of ambiguity that can provide other possibilities for signification in the theater.