Transatlantica

Revue d'études américaines. American Studies Journal

1 | 2021

Line Breaks in America: the Odds and Ends of Poetry

THE LINE BENDS: Non-literal non-linear?

Johanna Drucker

Electronic version

URL: <https://journals.openedition.org/transatlantica/17358>

DOI: 10.4000/transatlantica.17358

ISSN: 1765-2766

Publisher

Association française d'Etudes Américaines (AFA)

Electronic reference

Johanna Drucker, "THE LINE BENDS: Non-literal non-linear?", *Transatlantica* [Online], 1 | 2021, Online since 01 July 2021, connection on 12 February 2023. URL: <http://journals.openedition.org/transatlantica/17358> ; DOI: <https://doi.org/10.4000/transatlantica.17358>

This text was automatically generated on 12 February 2023.

Creative Commons - Attribution-NonCommercial-NoDerivatives 4.0 International - CC BY-NC-ND 4.0
<https://creativecommons.org/licenses/by-nc-nd/4.0/>

THE LINE BENDS: Non-literal non-linear?

Johanna Drucker

AUTHOR'S NOTE

Johanna Drucker is an artist, writer, and academic known for her work in the areas of artist's books, visual forms of knowledge production, experimental typography, and digital humanities. She is currently the Breslauer Professor of Bibliographical Studies and Distinguished Professor in the Department of Information Studies at UCLA.

What if

What if the line doesn't break

What if the line doesn't break but b

e

n

d

s,

c

u

r

v

e

s,

returns

on itself

so that the words pile back,

literally, upon each other

and then merge their referential planes with their expression?

Literary renderings reduce the possibility of semantic meaning.

Poetic distillation frees language from strict syntax.

I said, very few instances of visual poetry are all that interesting, but every poem is interesting

fffroM such Illiife shAll spRiNG
 poetics ImaginE a clouD
 with highl_y charg^{ed} part!cl_{ess}.

with regard to its usual form

When the line breaks, the poem will fall, and down will come something

and all.

AUTHOR

JOHANNA DRUCKER

UCLA