

GENERAL DESCRIPTION

The HOME poem cycle consists of three tracks. A track is the line of text that runs along the top, middle and bottom areas of the total text mass.

Track 1 is the track that runs along the top third of the text mass from left to right (NATURE). Track 2 is the track that runs along the bottom third of the text mass from right to left (CULTURE). Track 3 is the track in the middle third, radiating from the centre outwards to left and right (SPIRIT).

Each track consists of 8 sequences and each sequence consists of 10 sections. It should be noted that the first and last sequence of each track only consists of 3 sections.

Each section consists of 9 texts. It should be noted that the first and last sequence's three sections of each track consist of 3, 3 and 9 texts.

In the middle of the cycle are 24 texts that function as a centre outside the overall structure. The poem cycle thus consists of:

$((9 \times 10 \times 6) \times 3) + (15 \times 2) \times 3 + 24 = 1,734$ texts.

To explain the structure of the cycle I would like to use an image which is perhaps not completely adequate, but which gives a good impression of the inner cohesion of the text.

The initial text can be thought of as a seed. A seed is characterised, among other things, by a code of information that contains data concerning how the seed is to develop, grow and propagate – a code that determines that this seed becomes precisely this or that plant. If we call this initial text a seed, then – to stick to the same image – the subsequent text mass will develop and grow out of this seed, since a transfer of information from part to part determines how the 'plant', the text' grows.

This happens in the poem cycle. An important information code is continued from section to section, from sequence to sequence, from track to track – an information code that ensures the inner cohesion of the cycle.

The seed unfolds in ever large contexts, becomes a plant with stem and leaves, flowers and finally withers, but by then has produced new seed. The text unfolds in every larger structures, more and more

layers of the linguistic structure are included in the text, all the time in such a way that an important piece of information is transferred from the previous section and the previous sequence to the next section and the next sequence. And in such a way that the texts semantically relate this inner story in the deeper structural layers. In other words, the text relates its own structural and genetic history.

Let Track 1 be one plant that grows from a seed, flowers and withers; Track 2 a second plant that grows from a seed, flowers and withers; and Track 3 be the new seed that comes about via a 'mating', a 'fertilisation', between the two plants. The final development of this new seed (the outermost texts in Track 3) is then precisely the seed out of which both plants (Track 1 and Track 2) develop. The circle is completed.

A new development is conceivable via Track 1 and Track 2, which together produce the new seed in Track 3, which in turn develops precisely the seed that once more sets the circle in motion. For that is, broadly speaking, the inner structure of the poem cycle. And throughout, an important code of information ensures that the inner cohesion of the structure is guaranteed. There is also room for 'mutations', random changes in this code, but only within certain limits, since the plant, the text, would otherwise perish. The random 'mutations' ensure a certain innovation in the structures.

Tracks 1 and 2, then, could be said to bite their own tails and form a wheel of text, while Track 3 forms the spokes of that wheel. That is another way of putting it.

Translator's note

Track 3 only incorporates language material from Tracks 1 and 2. Since it is the track of the spirit, it is able to speak in tongues, i.e. mutate the language of the other tracks to form unknown combinations of morphemes.

The arbitrary nature of the linguistic sign, i.e. the arbitrary linking of morphemes and phonemes (e.g. that if you reverse the word for god [gud], you get dew [dug] in Danish), makes it impossible only to use Tracks 1 and 2 to construct Track 3 in the English translation. The compromise arrived at is for the other two tracks to be used as much as is linguistically possible.