

oiyeau

John Marron

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for Sue

Preface

"A Monk asked Unmon, "What is buddah?"
Unmon said, "Shitstick!"
(Kan-shiketsu!).

Mumonkan (koan #21)

Hepursefok?

The maps & menus you find here are old & new.

They range out from mountain haiku,
mined ancient notebook nuggets,
& hardy marginalia

to the purely neological,
(noun-noun) (meta-meta)
& methane breakdown state,

to mantric noodlings, cutups, therapy quips
& a pseudonym or two all the way over &
back to back with

weird gesamtkunstwerdz,
elusive flutes & a few bent koan-
you name it.

The work is only as reliable as your smallest curiosity
and/or grandiose multilingual appetite will allow.
Joyce, it's not. The authority is slippery, the play is
un/structured, the vectors are non/narrative & the thickets,
detours

wrong

fishtails & pratfalls (mostly in-tended) turns are
many but rarely in complete fognito.
Hopefully, it builds to a matrix. When dancing on one's own deck &
steps, rubbers are advised.

Remember, some net-knots
are just too nuts to crack
& probably too personally elephantine to penetrate.
Better to take a swift & hefty chef's knife
or Tiresian SWAT team to that material.
Guessing & shredding *ANSWERS*
to especially frivolous puzzlers
is patent pending permitted
if not openly encouraged.

Readers to their marks . . .
BONE apeto!

John Marron, Berkeley Hills /24th & Mission, Tam to Tassajara, I nov 86

OIYEAU REVOIR

An intense interest in the language of every day viewed at a microscopic level.

In poet/performance artist and native Iowan John Marron's *Oiyeau*, consciousness in language heads out from the Bible Belt in the direction of the Van Allen Belt. He incorporates elements of Japanese, Russian, French, adspeak, Buddhism, infantilism, what have you. He sees letters, hears syllables, ponders funny echoes.

Each poem is a single gesture. The miniature synthetic constructs, neologisms and metonyms address radical metaphysical changes going on around the country in people's heads, that the sequence of letters in a word suffice for poetic resonance, as sound, letter, phoneme, and cultural iconography come into play, with the operative word being *play*.

The book builds from minute to slightly larger linguistic units: a couple of letters to a few words, then back down to one word, the title, containing all the vowels, and looking like the French for bird, but with a long tail.

Quick, sharp, funny, political hits are here on each page. The alphabetical relations lead to sensual pleasure for the ear and eye. I especially enjoy "Indigo dugout". The political comments can be flat and ironic ("black fireman/found eggs//broken in/boots// twice") or emotional espresso ("factory//war/paint//on/morning //cloud") or post-snide ("mcthoughtr").

It's hard to put your finger on why these little works are so appealing, but they are. Inside such grains of sand (read language) you can see the whole world (read constant change).

—Kit Robinson
October 16, 1986

o s
ulp
echx
snArl
phragm
xyl0v0x
gnuyakcd
akajomaza
mcthoughtr
proetlariat
podbogdogbop
jogmalchuckup
quierobskewrho
mose compose mu
nodeknotcodeglot
feuille - feuilleto
desparrovinderskya
RAWdeOACTiviDEOzedY
kodamamujiboenzoichi
boioioioioingngngngng
alfalfalfalfalfalfa
anonymomnemopenumbryoem
thalassalalialabiaphilia/
skippingstonesneversinking

present serpent

dot dot dot/real leaf fear
item mite emit time/cedar
yonder myocar anyone cra
aljabr ogdoad dysfxn pi
jack daniels & wang we
green ant yellow egre
fallen log making in
This. Chisel the li
ghost spread eagle
pons coming in to
sitting fat sort
best western ti
bowing as if t
black fireman
factory warp
dear applic
heiress to
one cut/a
180° the
extinct
oiyeau
gloss
colo
pre
en

) (

OS

ulp

echx

snArl

phragm

xylovox

gnuyakcd

akajomaza

mcthoughtr

proetlariat

podboqdoqbop

jogmalchuckup

quierobskewrho

nodeknotcodeglot

feuille-feuilleton

desparrovinderskya

*Raw(deo)-aCT!i-v.IDeoZED/y=?¹

kodamamujiboenzoichi

boioioioioingngngng

alfalfalfalfalfa

anonymomnemopenumbryoem

thalassalialabiaphilia

vr / diagobliqueumeskewsla / gl

skipping stones never sinking

present serpent

indigo dugout

see geese

target quiver

lemon opaque

planet lament

real leaf fear

8 quiet crow

dot dot dot

item

mite

emit

time

reunion of broken starts

cedar shadow seder chador

kitchen too
a trench

climbing trees.
in
persists
corpse

y o n d e r
m y o c a r
a n y o n e
c r a y o n
a r r o y o

aljabr ogdoad dysfxn

pikcha blivio

ñamama

spider
peanut butter
alligator

underground
kindergarden

ya
man

taka

jack daniels & wang wei
reading early kerouac

green ant
yellow egret

negotiating
sage

cranking
north

fallen log
making instant

path
crumble

into coffee
granules

This. Chisel the likes. Open
a vein. Weather the rave.

ghost

spread
eagled

in nursery
sifting

vacuum bag
for froggy's

dinner

pons
coming into
harbors of glue

to glue to
the
the the

sitting fat
sorting

morning
dream

residue
red

dragonfly
eating

water
drops

asthma faucet
gasket leaky

best western
time delay

sign off
gurgle

bowing
as if

to pick up
the fallen fez

black fireman
found eggs

broken in
boots

twice

factory

war
paint

on
a morning

cloud

dear applicant due
to budgetary
etcetera

heiress to phrases parrots tomato

one cut / all cut

180° the same

extinct : : thesaurus

oiyeau

Glossary

) (– antenna, an open form, an envelope turned inside out, the letter A with horns intact, Olson's "figure of outward", "pius Aeneas", en, a lifetime, an expansion joint between two pads of green cement, an amniotic narrows or neck, a beginning to a game of flexionary.

os – Old Saxon, circle / spiral, statis / evolution, bone as in red marrow, opening in the cervix, 1st person plural familiar en espanol for "we", culo, "the eye that never sleeps" (Pinkerton motto).

za – sitting place

mcthought – false value osmosed thru commercial media by involuntary means, taken from Ted Koppel Graduation Speech at Stanford, June 6th, 1986.

prole – language worker or writer in/on & about the premises & margins of post-literate video culture.

laurel – as in bay wreath, myrtle, poetic crown, license to plagiarize, herb & seasoning growing wild along the Pacific Coast of US, divining rod, Apollo's palm, absolute reality, the tree of life dying & being reborn every instant here & now I do thee wed being the cent/hour of the world.

chiaroscuro – 17th century style of Italian painting which used sharply contrasting tones of light and shade to stark effect.

matrix – that within which something originates, a set of names & numbers so arranged as to generate ever more complex & random names & numbers with a greater measure of speed & precision.

Feuilleton – leaflet, a light popular piece of writing or serialized fiction, commonly found in French newspapers.

zed – name for the last letter of most modern alphabets(Z); usage common to Canada, "Hence cummeth it that so manie zeds in our tung are herd, and so few sene, for dexteritie and spede in the currantnesse of writing." (Mulcaster 1582) (L. & Gr. zeta) (LHeb. & Phoen. zayin) (oft used in Old English to indicate *alien words*.)

kodama – shadow or echo as in the high speed Japanese Shinkansen or "bullet train", also of Yoshio Kodama, an accomplished and well known right wing power broker in

Tokoyo, said to be a higher up in the Yakusa, i.e. niponmafia, who provided a sinister link between Lockheed and former Prime Minister Kakuei Tanaka in a late 70's defense spending scandal.

hoi – direction, through line, vector or enveloping s(i)eg(u)e. (Jap)

mu – "no" or "nothing" (Jap) as in "Does a dog have Buddha nature?" a commonly assigned beginning koan in Sanbo Kyodan practice.

mudra – any identifying sign, seal or gesture (Sans.), often stylized, commonly found in calligraphy, ancient Indian dance rituals and in intricate hand movements or positionings during meditation to indicate deities, qualities of consciousness or sangha lineage (community practice).

Mujibo – a single stroke, a plain unfigured black line, (Jap) a clean edge or flourish completed without lifting the sumi-e brush from the rice paper, usually vertical or diagonal.

enzo – circular gesture in Japanese calligraphy wherein the painter-as-brush pretends to be a dragon's tail lapping up to its own mouth-devouring-space in hopes of grasping the slippery pearl-shaped eye of the storm mid-thought.

ichi – one & only, the first, second to none, horizontal stroke.

mnemosyne – Goddess of Memory, daughter of Heaven & Earth, (Uranus & Gaea), mother by Zeus of the 9 Muses.

penumbra – shady partly lit borderline area surrounding the complete shadow of a dark body, as of the moon in full eclipse.

thalassa – sea (GR.)

virgule – a slender branch or twig, a short diagonal line.

caesura – a break, cut or pause in a line of verse. "Form is leaving things out at the right time and place. " —Gary Snyder

tjanting – wax stick in dye-resist batik used to inscribe clear lines.

neume – a sound tone, breath(pneuma), or set of signs used in medieval church music, before the invention of an exact music notation, place over words to aid the memory by indicating the direction of the melody or manner of performance.

seder – Jewish feast commemorating the exodus of the Jews from Egypt, observed by a meal on the eve of the 1st day of Passover, a reading of the Haggadah, the hiding of the matzo cracker for the children to discover, the eating of foods symbolic of the difficulties in any revolutionary journey, and leaving the door open for Elijah, the prophet disguised in the rags or skin color of the most unfortunate among us.

chador – head and body shawl with eyeholes worn by Islamic women for reasons of religious modesty and sexist control.

myocardial infarction – obstruction of blood vessels which feed the heart muscles themselves.

arroyo – a dry gully or saddle between peaks, Southwest U.S.

al-jabr – root of modern algebra (Arabic) "reunion of broken parts".

ogdoad – the number and or/shape of infinity as 8.

enthymeme – unit or process of language in which the third or resolving element in a series is suppressed resulting in a synthesis deferred or extended.

ding – the bounce, the hook, the out, the electric bell, the end of the line. "Life is a killer." —John Giorno

zettel – short pieces of assorted matter, book of philosophical one-liners by Ludwig Wittgenstein. "The poem despairs of its own statement, wants to turn away, endlessly to turn away." —Robert Creeley

oxymoron – incongruent terms conjoined to give added point to a duality (congressional ethics, military intelligence, mandatory option, jumbo shrimp, educational television, transparent cover-up, epic miniseries, ingent conflict, quiet storm, short list, quiet storm, clean bomb. poetic license) "Strange gentlemen pressed together in a forced kind of union, like the figure oxymoron." —Voltaire (1890)

yamantaka – wrathful form of Tibetan deity of compassion, Manjushri, similar to Grim Reaper or Totentanz figure who comes to take everyone "home" (Hear also song "Swamp" on TA LKI N GHE ADS ALBU M SP EAK IN GI NTO NGU ES).

Wang Wei – (699-761) T'ang Dynasty poet & quiet buddhist contemporary of Li Po & Tu Fu.

pattern – helix, spiral, meander, branching, sphere, polygon.

En – single irreducible unit of thought (Jap.); in printing, half the width of an em, a square unit of any type body based on font size of the letter M, about 1/6", esp. useful in scrabble.

ku – sky void (Jap.), shunyata, deep space, ensoph, deus absconditus, other.

oiyeau – open vowel, oil & water, bird (Fr.), oi veih, solfege, egg yolk, ollo (Sp. for pothole), oh yes, projective curve of light, eye = you, me & oui, book scat & that this's all there is for now.

The black background in "White & Black" gave a strange green cast to the white foreground in which it was reflected—a strange icy green similar to the color I saw when I looked into the icy glacier crevasses on Mt. Rainier. It was very frightening looking down feet into this permanent ice realizing that a slight slip could cause one to fall in forever.

My painting is an exploration of and a search for reality and the meaning of life which currently results in a combination of opposites and contradictions. It is about timelessness and a desire for endless time but also about time's passage and time's end. It is about a wood of calm, dreamlike musing achieved in a state of turmoil. It is about my desire for excitement conflicting with my desire for security. It is about my belief in the real recorded through my eyes rather than through belief in the reality of the photograph. It is about my belief in an absolute perfection and rightness accessible in visible relationships—a kind of intuitive geometry—which I formerly attempted through non-objective work, but now discover in the three-dimensional reality through an artificially contrived arrangement perhaps more suitable to the stage or an altar, which raises the most mundane of material objects in our society to the authoritative power of an icon. It is about the absurdity of the idea that a roll of toilet paper is so important to our society that it can become a symbol of it. It is about the perfection of the banal and the seriousness of the ridiculous. The contradiction between the humorous banality of the subject versus the serious beauty of the painting reflects the schizophrenia of my life.

—Martha Alf

JOHN MARRON—born (12/16/47) in Davenport, Iowa, oldest of 10, Buddhist nee Catholic, poet, former dancer with the Byrd Hoffman Foundation, SO&SO&SO&SO (Louise Steinman & Susan Banyas), recipient of NEA, CCLM & CA Arts Council Writing & Publishing Awards, mail artist, masseur & part-time gardener; he is presently married to Dorothy Sue Cobble, a feminist writer & labor historian at Rutgers. He is a practicing family therapist, a solo sound performer, a zen student of Robert Aitken Roshi, learning how to move & sit with a clear head & write in longer open forms while maintaining a household & family in the shadow of detente & undeclared low-intensity incursions on people & places & beings of color & language not yet atomized.