

L

CIMITARRA

“¿Fama o mafia?», melcochan
los falderos.

«Célula», conmemora
la generosidad de un esqueleto.

¿Gañidos o gañidos?

Me aviso:

«Lacayuelos.»

L
SCIMITAR

«Fame or mafia?», melt
the lapdogs.

«Cell,»¹ commemorates
the generosity of a skeleton.

Yelp or yelp?

I warn myself:

«Lackeys.»

¹ The word “célula,” apart from its biological meaning, in Spanish could refer to a group of people who operates independently within an organization or a society, but also ironically to a prison cell, as it is described by the “Diccionario de la Real Academia Española” (DRAE from now on, the translation into English is mine): a small and/or hollow space. The main characteristic of such a place is emptiness, which then could be interpreted as a metonymy of the human being once dead, but also during his life, as he lives aimlessly, and unconsciously, seeking others’ approval as a “dog.”

LI

Párvula superficie de indolencias,
el cuesco del remanso.
La pena de las penas
habrá trocado su telón en acto.

LI

Tiny surface of idleness,
the haven's dross.²
The penalty of the penalties
Will have traded its
curtain drop for an act.

² The term "cuesco" has a secondary, and much less poetic meaning in very colloquial Spanish: a rather loud "fart." The antithetical vision of a paradise personified as emulating human apathy, the person being a victim of unavoidable bodily processes, is an example of the caustic humor representative of this collection of poems included in "Sarcasmo."

LII

«Directamente se lo expuse a usted
y por teléfono a su secretaria:
sólo porción, correcta, del pedido:
la cancela este cheque
jaspeado que le incluyo.

Respecto a los cerebros defectuosos,
le sugiero descuentos ejemplares
o envío en condiciones.»

LII

«I directly expounded it to you
and by phone to your assistant:
only a fragment, the correct one, of the order:
remitted with this marbled³ check
which I am forwarding to you.

As for the defective brains,
I suggest exemplary⁴ discounts
or proper shipment.»

³ “Jaspeado” has been translated in Spanish as “marbled” since it follows the main topic of the poem: the death in life. The marble seems a metonymy of the “gravestones,” classically sculpted in what is considered the coldest stone.

⁴ This expression is reminiscent of the *Novelas Ejemplares*, by Miguel de Cervantes y Saavedra, where the main characters are doomed as a result of typical human weaknesses like envy, jealousy, pride, etc. The use of the word is ironic, and a reminder of the cheap, “discounted” version of life that many endure as a personal choice as if they needed to negotiate with their circumstances (“the shipping”), or decided to pay a less taxing price by not using their conscience (“defective brains”).

LIII

Linces, pueblos, petequias

-¿vestigios acrobáticos?-, derrumbes:

eufóricas afluencias del orín.

Crasa, taimada, obscena,

la extensión -sus baúles-:

«puf, paf, pif.»

LIII

Lynxes, peoples, hematomas
-acrobatic vestiges?-, collapses:
euphoric surfacing of the rust.⁵

Gross, cunning, obscene,
the scope -its chests-:
«puf, paf, pif.»⁶

⁵ The word “orín” in Spanish also means “urine.” In both cases, an acidic source for which deterioration, and final collapse can be attributed. The ambiguity works as a caustic comic relief.

⁶ This onomatopoeia, which can represent metaphorically the limited extension of human life, in its meaning, and length, resembles the sound of a fire. The smoke originating from the wood, or from exterior phenomena, may result in a deadly deprivation of oxygen, which in turn can completely extinguish the flame. These moments in human life occur mainly at birth and at death, but also whenever the chaos strikes, as it is customarily represented by the author’s Heraclitean conception of life.

LIV
APOCATÁSTASIS

-Después de la oficina, de pasada,
Vendré-me capto Dios- a olerte.

-Más
nadería que nada.

-Aprovecho: me das
un masajito.

-Bueno.

*

* *

Convidé a mis custodias.

*

* *

Subitáneo.

Ni sobarle el meñique nazareno.

-¿Me perdonas?

-Agravio acostumbrado.

LIV
THROWBACK

-After work, casually,
I will come-God captured me- to smell you.

-More
silliness than nothingness.
-I take advantage: you give me
a little massage.⁷

-Good.⁸

*

* *

I invited my guards.⁹

*

* *

Instantaneous.
Not even kneading her Nazarene little finger.

-Do you forgive me?

-Usual affront.

⁸ The expression “bueno” in Spanish could denote not only something that is fine, or good, but it is also commonly used to acquiesce to a deal, even when it may not be convenient for one of the parties, in this case Poetry.

⁹ The term “custodias” in the Spanish original text could signal the apparent intervention of the Muses in the creative process of writing Poetry. Nevertheless, as it appears in lower case, they could be simultaneously a poet’s reference to his own poems as a backdrop, or source of strength by means of his accumulated experience as an artist. The dialogue that follows symbolizes a relationship between the poet and Poetry, not based on any personal merit or qualifications, but on sheer generosity from this masculine-feminine Deity, Poetry, which includes a renewed, and total forgiveness on her part. Thus she in this way is presented as an appeasable and compassionate patron.

LV
RACIOCINIO

-Robustecí-grapé- cualquier ungüento
de fetidez: así propiciaría
la armonía
del lazareto y de su fundamento.

Dinámico, mi intento
-simpatía
rimbombante- esparció en el techo espía
grietas para garrote suculento.

-¿Depravó el rol de tu caligrafía?

-Costipó mi derroche.

-Grapaste...

-Se acrimina quien lo cite.

-¿Matarás a tu abuelo?

-A mediodía.

-¿Matarás a tu nieto?

-A medianoche.

-¿Y a mí me matarás?

-No, ya lo hice.

LV

POWER OF REASON

-I fortified -I stapled- any magic potion
of fetidness: thus under my auspices,
the leper hospital and its foundations
would harmonize.

Dynamic, my attempt
-ostentatious
charm- spread on the spy roof
cracks for a fat cudgel.

-Did it adulterate the role of your calligraphy?

-It constipated¹⁰ my waste.

-You stapled...

-A self-incrimination to whoever repeats it.

-Will you kill your grandfather?

-At noon.

-Will you kill your grandson?

-At midnight.

-What about me? Will you kill me?

-No, I won't. I already did.

¹⁰ One of the meanings of the verb in preterite, "constipar" refers to suffering from sinus congestion. Nevertheless, in Latin it also indicates "to constrain", which entered in colloquial English as "to be constipated", a physiological narrowing of the intestines. The subsequent ambiguity of this term is an example of the author's preference to combine high-brow with more low-brow language, which produces hilarity.

LVI

«Me decido.

Que no se desajuste el aneurisma
con mi nuera-mi tía-,
con mi tatarabuela, con mi hospicio.

Encrespamientos viles,
mis cepillos
-arquitrabes del disco
Fenomenal-, a pique.

Las gentes y las ratas
Sancionan mi tertulia:
“Prolíficos postigos en ninguna
-¡talvez una! - muralla.”»

LVI

«I make a resolution.¹¹

For the aneurism not to come loose
with my daughter in law-my aunt-,
with my great-great grandmother, with my hospice.

I wickedly frizz,
my brushes
-architrave of the phenomenal
circle-, to the depths of the deep.

People and rats
Approve of my conversation:¹²
“Fertile shutters not in any
-maybe one! - wall.”»

¹¹ Paradoxically, the resolution that introduces this poem is not a real decision, but total passivity; a conformity to the values, ideas, and expectations of others with the purpose of not altering the order of the apparently calm society, although this same society is deadly stricken by a vascular lesion. By doing so, the human being is feeding the scavengers as a living dead body and building the walls of his own prison.

¹² “Tertulia” is also a reference to a particular corner within a cafe where people gather usually to talk or to play cards. A second entry on the DRAE is “the gallery located in the highest part of the theater where, again, people would meet to have a rather irrelevant conversation. To grant access to the show that is life, the individual has to please others rather than himself, and refrain his own “threatening” desires, ideas, or thoughts for the well-being of the family, and the community.

LVII
SOCIEDAD ANÓNIMA

-Un negocio,
industrialmente simple,
que suministra bóldos.
¿Competición? Rala. Abrogarla.
¡Tecnología!: tacos, cambrillones,
hebillas, hipsosuelas de nirvana,
remaches - hembra y macho-,
botas para nonatos,
sandalias contra el tinte
de la precocidad,
y calzadores.

-Ay, caballero mío:
Los pies, evaporados,
incluso los tobillos:
¿dónde están?

LVII

INCORPORATED¹³

-A business,
industrially simple,
which supplies race cars.¹⁴
Rivalry? Sparse. Abolish it.
Tecnology!: pegs, core-soles,
buckles, Nirvana height¹⁵-soles,
rivets –female and male-,
boots for nasciturus,
sandals against the ink
of precocity,
and shoe-horns.

-Oh, my horsemen:
your feet, boiled-off,
even the ankles:
-where are they?

¹³ The title in the Spanish version plays with a double meaning, as it is a reference to a corporation, but also in Spanish to an “anonymous society,” one that is nameless, with no soul.

¹⁴ For the word “bólide”, the DRAE apart from our selection offers the alternate meaning of a “meteor,” thus a fragment of a planet, a star, a remainder of a formerly complete celestial body. Likewise, in our post-industrial world, people have become another engineered piece of machinery to assure the increased mass production of consumer goods. We are educated to behave in expected ways, without being given the opportunity to think about our vocations, strengths, or preferences. From childhood, we lose our whole by means of the first, second, and subsequent socialization processes. Paralyzed (without feet) to step out of the crowd, or even dream, to conceive anything outside of this colossal and dehumanizing mechanism, the poetic voice finishes the text as a powerless witness of this highly destructive weapon, such as happened to the characters in Michael Ende’s *Never Ending Story* living in “Fantasy.”

¹⁵ “Hypso” is a Greek noun meaning “height.” Another more liberal translation for this verse could have been “Heels of Paradise.”

LVIII

“How are you”, dit le chien.

¡Alacridad, borregos! ¡Va a empezar

la Gran Anciana con

Avatarcito!

¡Piratería! Insípido adefesio,

húrgame el apetito

con el precio

de la Doncella con

Gran Avatar.

“Comme if faut”, says the dog.

LVIII

“How are you, ¹⁶” dit le chien. ¹⁷

Keeness, you sheep! It is going to start

the Great Elderly Woman with

Little Avatar!

Piracy! Vapid troll,

dig into my appetite

with the price

of the Great Maiden with

Big Avatar. ¹⁸

“Comme if faut,” says the dog.

¹⁶ The original text doesn't include a question mark at the end of this always rhetorical expression of concern, as it is not an authentic display of personal interest, but rather a formula.

¹⁷ The first and last verses in this poem have been left in the original version. The author expressively combined French, and English as a way to demonstrate how the unconscious life has permeated all levels of existence, and civilizations. The “chien” (“the dog”) embodies paradigmatically the attitudes of a simple follower seeking approval of his master, who in this manner consolidates his power over him. This blind submission occurs every time the man-dog embraces without reflection customary, culturally- approved values, beliefs, and world views.

¹⁸ The term “Avatar,” with upper case in the original text, in spite of being a common noun, implies the personification of the first and second women's offerings, and it may point out to the human being, and his existence. This noun also is rendered in the DRAE as a reincarnated Deity and as a total metamorphosis. If this last meaning is what the Great Maiden brings about, one could infer that the author refers to the transformative power of Poetry. On the contrary, the “Great Elderly Woman” symbolizes the grasp of Death through lack of conscience over the men-zombies.

LIX

Singular cuchitril:

cortinaje: te manchas,

te empelusas.

te desgastas,

te arrugas.

¿Aludo a ti o a mí?

LIX

Singular shack:

drapery: you are prone to stain,
to dust.

You decay,

you wrinkle.

Am I talking about you or me?

LX

DEMOCRACIA

(Atonía:

Las interioridades del otoño
distribuyeron los aburrimientos:
un tercio para el árbitro que elijas,
otro para tus desahorros,
y el otro...)

-¡Seis!

-Tu rango.

-Te lo cedo

LX

DEMOCRACY

(Idleness:

the Fall inner being

distributed the bores:

one third for the arbitrator you choose,

another for your unsavings¹⁹,

and the other...)

-Six!

-Your rank.

-I relinquish it to you

¹⁹ The concept of “des-ahorrar” constitutes a neologism in Spanish and English. The Merriam-Webster’s Dictionary offers the following description for “ahorrar” (to save): “to keep (something) from being lost or wasted”. By placing the Latin prefix “des”, the opposite action is implied, and would involve purposely losing something of value by means of our actions and decisions. With this idea in mind, the poet seems to point to the fact that we are responsible for our deterioration, existential apathy, and ultimate death.

LXI

Los álamos: altivos vuayerismos.

Las mariposas: piel.

Los guiños de las íes:

bulimia hacia las tildes

de las tes.

El sol, alicaído.

La luna, sin sostén.

La esperanza: orificio.

Y matraquear: puré.

LXI

Poplars: fiery voyeurisms.

Butterflies: skin.

Winks of the i's:

Bulimia towards the tilde

Of the t's.

Sun, downcast.

Moon, with no support.²⁰

Hope: hole.

And to rattle: purée.

²⁰ The word "sostén" in Peninsular Spanish could refer to a brassiere. In tune with the description of the moon on this traditional metaphor, she is depicted as a feminine character. This is complemented by the metaphor on the first verse, the sun, a rather masculine character, with some sort of erectile dysfunction (in Spanish, literally: with a fallen wing). Both verses convey the idea of a decadent old couple with an inability to conceive. This interpretation is further reinforced in the last verse, where "matraquear" could allude, following the Merriam-Webster definition, either "to chatter incessantly or aimlessly," or to play "matraca," a noisemaker, like in an ironically oblivious, all-encompassing celebration of sterility and death.

LXII

ASUERO

«Farfullé la receta.

Milenarios.

¿Matrícula? Incompleta.

“Canasto, a tu gaveta.”

Sin una morisqueta,

paliza de prontuarios.

“Engulle, trepa, duerme

debajo del colchón.”

Fatalidad: saberme

la lección.»

LXII

AHASUERUS²¹

«I gabbled the recipe.

Millenary.

Registration? Incomplete.

“Basket, to your drawer”.

Without a grimace,

battering of compendiums.²²

“Devour, climb,²³ sleep

under the mattress.”

Calamity: to know

the lesson.

²¹ This was the name of Esther’s despotic Assyrian husband, as it is recorded in the Bible book bearing her name.

²² “Prontuario” in Chilean Spanish points to a book with the criminal record of a person. As the poet builds meaning through a multi-level system, this second entry, in combination with the term “battering” may be a reference to the infinite number of cultural, family, and societal penalties that the human being has to pay to break free from all this imposed conditioning. In the same line of thought, the author seems to be feeding a rebellious attitude against it, which includes feeling no remorse after eliminating all these codes and rules.

²³ The concept “trepá” refers primarily to the verb “to climb” in its command aspect. Since it also adopts the form of a noun here, it alludes to the less visible translation of “a latecomer.” In this case, the word would be considered an apostrophe where the poet is paradoxically encouraging the individual to pursue the fulfillment of his most basic animal needs: to eat, to sleep, but also to be ambitious, to succeed particularly in his different and competitive roles, even at the cost of other’s people lives as it is implied in the original pejorative Spanish word.

LXIII

Diluyo la aspillera
cuando trinas agobio
de omnisciencias,
oh caqui: te bifurcas:
renacuajo emulsor.

Promiscuo,
ronronea
tu lomo,
con mis gritos.
Oiparo, articulas:
«¿Un estop?»

LXIII

I dilute the embrasure
when you chirp strain
of omniscience,²⁴
oh kakhi:²⁵ you diverge:
emulsifying tadpole.

Promiscuous,
purrs
your spine,
with my cries.
Bounteous, you articulate:
«A halt?»²⁶»

²⁴ The first three verses in this poem are written dismissing punctuation rules for our delight as many of the different elements can be rendered in multiple ways. In order to respect what we feel was the original intention of the author, we kept each word's grammatical category as it was in the Spanish original text. The alternate versions, partially granted by the grammar, which also appears twisted, are as follows: "I dilute the loophole when you shout: burden of omnisciences" or alternatively "I dilute the embrasure when you sing. I strain you with omnisciences." The poet seems to be illustrating a vital point: norms and rules of any kind are limiting, impairing, and prevent creative endeavors from happening. Likewise, there is no achievement granted to the human being, thus it is important to cultivate humility.

²⁵ The kakhi is a semi-tropical fruit, very juicy, and sweet. When ripe, it becomes a semi-liquid pulp, barely contained but for a thin, almost nonexistent skin. In this poem it represents metaphorically the fertility of an ever changing, adaptable, free-spirit soul if given the right conditions; mainly freedom to evolution stemming from a personal pursuit of the highest of knowledges: self-knowledge through Poetry, who presents herself as a superlatively wise sort of Goddess eager to share ("promiscuous").

²⁶ The dialog between the poet and Poetry is intense and physical in nature. When both have intercourse, the two intermix. Other symbols and metaphors confirm this interpretation. For example, the "embrasure" would symbolize Her vagina. The ending of the climax by his lack of expertise leaves him deeply disappointed.

LXIV

EVO

Laude

-pillastre-

De laude.

Parche.

¿Sonsaque?

¡Várice!

LXIV

HE-EVE

Laude²⁷

-scoundrel-

From laude.

Parchment.

Entice?

Varicose vein!

²⁷ The Latin verb “laudare” means “to praise”. The word chosen in this poem is the last of the compounds, referred to the highest academic achievements of a student, known as “Summa Cum Laude, Magna Cum Laude, etc”. By eliminating on purpose the first terms, the ones denoting the degree of success, and leaving alone the last, the expression loses all its grandiose implications, and shows its empty essence.

LXV

ÁGORAGORA

Carmín,

alerta a Cristo, al tercer día,
de las llagas estrépito, la risa:

«¡Recalcitrante *ah!*!»

Zeus se escarizó:

«Moluscos, mis coevos,

pasmarotes,

¿participar en vuestros verdugones?

Emanar...Sobra tiempo...

Requetecontranó.»

*

* *

Ni espada, ni espadachín.

La ficción no ha principiado.

¡Colorín

amoratado!

LXV

AGORAGORA

Carmine,
alert Christ, at the third day,
from the racket ulcer, the laugh:
«Recalcitrant *there!*»

Zeus cleaned his scabby bedsores:
«Mussels, my contemporaries,
half-wit,
to share in your welts?
To emanate...Time is what we have...
Superduperno.»

*

* *

Neither sword, nor swordsman.
Fiction has not been initiated.
That's all
bruised one!²⁸

²⁸ One of the traditional ways to end a folktale in Spanish is with an idiomatic expression that literally alludes to the "red" color: "colorín colorado...". The author playfully replaced the second word "red", with another indicating a deeper and more painful wound, that is "purplish", what simultaneously points out the person victim of it.

LXVI

-Señor:

Me enviaste a la gleba.

No te acoquines: poda al Podador.

¿Mi sustantividad? La que te inventas.

LXVI

-Lord:

You sent me to the serf.

Don't be a chicken: trim off the Trimmer.

My real existence? The one you invent.²⁹

²⁹ "Inventar" in the original text conveys the idea of simply "to invent" as in "to create something new," but also for an artist or a scientist to produce creatively with the use of imagination. The DRAE offers two more meanings: "to pretend by means of false action" and more conspicuously, "to tell a lie."

LXVII

SICARIOS

Litúrgico, el gorgojo:

«Alquiler

prematureo

me hostilizas. Traspaso,

con tus buriles, para obedecer,

de frente, tu azabache espaldarazo.

Me clausuro.»

«Los tuyos.»

Nauseó la quinta dimensión: «¡Tolondros!»

LXVII

SICARII

Liturgical, the weevil:

«Rent

premature

you harry me. I pierce,

with your chisels, to obey,

frontally, your jet recognition

I seclude myself.»

«Your habits.»

«Yours.»

Nauseated the fifth dimension: «Stunned!³⁰»

³⁰ This expression integrates an interpellation to the human being for him to awake to full conscience with the second meaning “bumps”, a result of having been hit. Both ideas are complementary and summarized masterfully by the author with just one word.

LXVIII

«Renuncio al parlamento
del Sustento.»

Por el Vapuleamiento,

Absténgase.»

«Lo siento:

¡plausible, mi atramento!»

LXVIII

«I renounce to the speech³¹

of the Daily Bread.³²»

«For the Thrashing,

abstain yourselves.»

«I am sorry:

justifiable, my ink!»

³¹ The word “parlamento” refers to a formal speech, but also to a “Parliament”. According to the Merriam-Webster’s definition: “ the group of people who are responsible for making the laws in some kinds of government”. The implications of this refusal are now more evident.

³² The resounding consonant rhyme in the Spanish text “mento/miento” (I mention/I lie) in regards to the apparently indisputable advice that a mentor would give to his protégé represents a musically resounding warning to the individual not to trust authoritative, and external voices, neither to fall prey of his own primary desires.

LXIX
CATACRESIS

Deífica bondad.

LXIX
CATACHRESIS³³

Godly kindness.

³³ This word refers to a literary trope. In using the wrong word for the context in this poem, it defines the real nature of the human tendency to please others at any costs and be self-sacrificing. It is in harmony with many religious traditions, but actually represents a weakness for the individual who in vain tries to emulate God.

LXX
JÁMLET

Salida:
mi futuro.

La pulla o el balazo.

Caries, me roncas: «No soporto diente.»

Me atusas, calva: «No soporto pelo.»

¿Forjarse otra mi vida?

Codiciaría ese procaz payaso

ésta que trisco. ¿Injustamente

venial? ¡Malhaya, orzuelo!

La pulla y el balazo.

Me apresuro.

LXX
HÁMLET³⁴

Exit:

my future.

The scolding or the bullet.

Caries, you snore to me: «I can't stand tooth.»

You preen me, bald head: «I can't stand hair.»

To forge another life?

That profane clown would lust

this one that I mock. Unfairly

venial? Cursed sty!

The scolding and the bullet.

I hurry.

³⁴ The original title seems to joke around the phonetics of the English language. By transcribing the English sound of the “h” as “j”, the writer is committed to transform in Spanish-speaking even the most emblematic of the English Shakespearian characters. As it is really a universal figure, the artist can be justified to take ownership. In other instances, the English language receives a nudge with a more sardonic tone (see poem LXXIX included on *La opción*, included on the “Sarcasmo” collection).

LXXI
BUONARROTI

«Ángel no: desmiguel
-adulé al enemigo-.
Térreo fulgor, disimulado en Él,
Te afirmó mi oscitancia
(*Adán gozando infancia*),
fiel
zodíaco.»

LXXI
BUONARROTI

«Not angel: contrarian-Michael
-I flattered the enemy.-
Earthly starshine, disguised in Him,
You were rooted with my negligence
(Adam enjoying infancy),
faithful
zodiac.»

LXXII

Viñedo ensalmuerado,

¿vituallabas tu criba?

¿Voluntario

carisma?

Fanfarrón, hechicero,

febril genio

pultáceo

de otro cuerpo:

Ladrado tumefacto

por una lontananza leporina:

saqueo

de tachuela

contenta

-¿celsitudes?-. *Tu* enigma

LXXII

Pickled-in-brine vineyards,
were you provisioning your sieve?

Voluntary
charisma?

Braggart, sorcerer,
frenzied gangrenous
genie
of another body:

Swollen barking
for a leporine faraway:
pillaging

of a content
thumbtack
-preeminences?-. *Your* enigma

LXXIII

Acreeador
del oneroso esfuerzo,
bañé mi pelvis: me pringué los brazos.

Tarta del multiverso:
simétrico sabor
En tus pedazos.

Misolsirrefalá
de lo que ya
llegó-votivo-y se decepcionó
-refaladó-,
Percuto: «¿Llegará?»

LXXIII

Creditor
of the strenuous expenditure,
-I immersed my pelvis: I soiled my arms.

Galette of the multiverse:
symmetrical taste
in your crumbs.

Misolsirefala³⁵
of what already
arrived -votive- and was disillusioned
-refalado,-³⁶
I hammer: «Will it arrive? »

³⁵ These sequences of musical notes in different combinations create a new series of words. Monosyllabic: mi: my; sol: sun; si: yes/if, re: emphasis or repeated action; fa: verbal Latin root for “facere” (to do); la: the/a humming sound. But also in Portuguese “fala,” from the Latin “fabulare:” make up a fable/converse;” refal(l)a: to fail again in a process of permanent disappointment, as it is suggested by the concluding verse.

³⁶ The musical notation here points in another direction. Since the last monosyllable of this verse is really the first note of the arpège, the poetic voice expresses the cyclical nature of life, but when other words are taken into consideration: “lado,” a sideways motion enters into the picture. Thus, the human being is sidetracked in his attempts to progress as an individual. Despite having the possibility to fly, as a free-winged spirit (“alado”), the potential remains unexplored, as if controlled by fate (“Hado”).

LXXIV

Culpable travesaño...
En qué abyecta galaxia sucumbí.
Los cascajos-los vértices de antaño-
han retornado a mí.

Por derivar,
limé, fingí,
zurcí
el hierro huérfano-quirieleisón.-

Mi leviatán
-sus yermos aparejos-:
«Invicto, al estricote.»

Y arrojándose, dengue, al dengue féretro:
«Mugrón,
No me serpolles.»

LXXIV

Culpable crossed beam...
In which heinous galaxy I succumbed.

The unfit fragments³⁷

-Vortexes of old-
have returned to me.

For drifting,
I filed,³⁸ I faked,
I sewed up
the orphan iron-Kyrie Eleison.-

My leviathan³⁹

-his deserted rigging:-
«Invincible, live a wild life.⁴⁰»

³⁷ Encompassing meanings for “cascajo:” junk; an old and unusable piece of furniture or a broken vessel; a fragile stone piece. All beings are part of the multiverse, but human ecosystems particularly suffer from fragmentation, chaos, and alienation as a consequence of poor self-management, an accommodating tendency (see poem Catachresis) that leaves one adrift (“derivar”).

³⁸ “Limar” can be translated as “to smooth over/to file down,” but could be interpreted also as a propensity to yield, like for example in the idiomatic expression in Spanish “limar asperezas” (to file differences of opinion).

³⁹ Oftentimes, the author presents the human being as a ferocious beast, incapable of any rational or even favorable action towards others or himself. Leviathan is a mythological/biblical sea monster. As such, in this poem the individual shows his overpowering strength in the most destructive fashion: towards himself. You can see also the XL poem by Rosenmann-Taub from his book *El mensajero*: “Endriago Encabritado.”

⁴⁰ The invitation to live a wild life should be apparently followed by complete bliss. Instead by living lawlessly, aimlessly, and without a direction, the individual essentially ends up committing suicide, what is depicted one verse later as “jumping to the dengue coffin.”

And, jumping, the dengue, to the dengue
coffin:

«Sucker,

Don't bleed me white.»

LXXV

ATBOR

El mago Jeová –mi vendaval-:

«No arriba. ¡Abajo!»

Y afianza, sobrenatural:

«Sé para quién trabajo.»

*

* *

-Auspicio agudo.

-Jajá.

-Su corolario.

-Jojó.

...La chinche: berenjena

de la trasfiguración.

LXXV

ATBOR⁴¹

The wizard Jehovah –my windstorm-:

«Not up. Down!»

And He guarantees, supernatural:

«I know for whom I work.»

*

* *

-Sharp patronage.

-haha.

-His aftermath.

-hoho.

...Stinkbug: the muddle

of transfiguration

⁴¹ The title might be a neologism following the Norse Pantheon, and inspired by the morphology of the God of Thunder, Thor. The two first letters of this enigma “At” appear to be a Proto-Germanic prefix, later in Latin “Ad”, whose meanings are “towards”, “near” or “to”. If we invert the letters of the subsequent name “Bor”, we arrive to the word “rob”, verbal root of “robar”, in English “to rob”. Both could be translated, indicating direction, proximity or destination of a force or power (God), as “to rob”.

LXXVI

Teñí. Desatornillo. Regiré.

Concavidad difusa

de un exobjeto -qué-:

amnios entarquinado: adicta musa.

LXXVI

I dyed.⁴² I unscrew. I will rule.

Vague hollowness
of an exogenous object -what-:
amniotic slime: addict muse.

⁴² The term “teñir” means to stain, to tinge, but also to “dye.” This last translation is a homophone of “die.” The amplification of the meaning is consistent with the main topic of this poem, as birth signals the moment of progressive deterioration, which culminates in death. The same applies to a non-conscious life, another form of death.

LXXVII
TRASCARTÓN

¿Asomarme a mis miembros?

Declives: su trofeo.

LXXVII

CARDBOARD-THRU

To lean out towards my members?

Declines: Her trophy.

LXXVIII
TANGENCIAL

Notables cascaruletas:
incontinencia eutrapélica.

LXXVIII
TANGENTIAL

Noticeable chatters:⁴³
moderate incontinence.⁴⁴

⁴³ The “cascaruleta” is a wheat species, but also refers to a dry sound produced by the teeth, mouth open, when hit by the palm on the chin. It is a game that children will play to entertain themselves.

⁴⁴ Apart from the rendition offered for the term, the original Greek word constitutes a type of phonetic pun: “Eutra” sounds close to “ultra,” and “pélica” seems to be a neologism in reference to the hair.” As an exogenous element to the human soul, the hair would symbolize superficiality, vanity, and frivolity.

LXXIX

Puesto

que la literatura –pacotilla-
miente sin desmentidos,
invita a don Tapiz don Evangelio
a un recital de poesías mías
por un conjunto de copihues negros.
Gratis, la entrada. Uánderful: me invito.
Clandestino, escuchar: casto bullicio.
Clandestino, apeldar: ni un intermedio.

LXXIX

As for⁴⁵

Literature –trinkets-⁴⁶

lies without retractions,

mister Tapestry is invited by mister Gospel

to a recitation of my poems

by an ensemble of black bell flowers⁴⁷.

Free, the ticket. Uánderful: I invite myself.

Clandestine, to listen: chaste bustle.

Clandestine, to flee: not an intermission⁴⁸.

⁴⁵ The original Spanish word “puesto”, taken apart from the context, means also: a position, a post. Thus, it is evident the writer is not interested in any kind of societal recognition, nor prestige. This positioning justifies the last verse: he prefers to flee after trying in vain to be “civil”.

⁴⁶ The etymology of “pacotilla” holds an interesting connotation in Spanish. They were the objects, free of freight charges, that sailors could board on a ship, usually worthless.

⁴⁷ The “copihue” is a national Chilean symbol.

⁴⁸ The relentless activity of this kind of party arises questions about the real value of the poet’s Literature: is it to enliven the crowd? Maybe a decorative element like a flower? Why not to spend time just reflecting (“un intermedio”), secluded, afar from all this hustle and bustle that constitutes life?

