RINCÓN DE HAIKUS: AN ITALIAN TRANSLATION OF
MARIO BENEDETTI’S 224 HAIKUS

by

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A THESIS

Presented to the Department of Romance Languages
and the Robert D. Clark Honors College
in partial fulfillment of the requirements for the degree of
Bachelor of Arts or Science

June 2016
An Abstract of the Thesis of
Rita Behles for the degree of Bachelor of Arts
in the Department of Romance Languages to be taken June 2016

Title: Rincón de Haikus: An Italian Translation of Mario Benedetti’s 224 Haikus

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This thesis is an Italian translation of the full collection of haikus composed in Spanish by the late Uruguayan author Mario Benedetti (1920-2009) originally published in January 1999 in Madrid. The collection is one of Benedetti’s least known works, and exhibits in a unique fashion his satirical views on society as a whole during the 20th century. Benedetti used traditional methods, of three phrases with juxtaposing imagery generally relating to nature, to make a contemporary collection of haikus. I have introduced this translation with an English introduction explaining the importance of Benedetti and these haikus, a detailed explanation of chosen poems and their relation to traditional haiku overarching themes, and lastly my translation method.
Acknowledgements

I would like to thank Professor Massimo Lollini, Antonio Rius, and Louise Bishop for helping me fully examine the haikus by Mario Benedetti to gain a further insight on the collection as a whole. I express my sincerest gratitude to Massimo Lollini and Antonio Rius for their weekly meetings and consistent guidance throughout the translation process. I would also like to thank Jesús Sepúlveda for introducing me to this collection and for helping me with some last minute barriers. Lastly I would like to thank my family and friends for their support and faith in my completion of this thesis and a special thanks to my Grandfather, Richard Stuart for his extreme generosity towards my education.
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>5</td>
</tr>
<tr>
<td>Traditional Haikus in a Modern World</td>
<td>7</td>
</tr>
<tr>
<td>Importance of the Haikus</td>
<td>11</td>
</tr>
<tr>
<td>My Enjoyment</td>
<td>17</td>
</tr>
<tr>
<td>Translation Method</td>
<td>20</td>
</tr>
<tr>
<td>Translation</td>
<td>26</td>
</tr>
<tr>
<td>Bibliography</td>
<td>54</td>
</tr>
</tbody>
</table>
Preface

When thinking about my thesis and what exactly I wanted to do, I thought back to my senior year in high school and the first time I came into contact with the field of translation. I had been studying Spanish for five years and Latin for two before having the opportunity to delve into translation. Even before my first contact with translation, I already had a passion for the study of languages after beginning the process of learning my second foreign language. As a sophomore in high school I decided to start taking Latin to further my vocabulary skills in preparation for the SAT, but I actually gained much more. I had been studying Spanish for three years at this time, but due to the combination of an adolescent mind, and subpar teachers, I never thought of Spanish as more than just a school requirement. Learning Latin allowed me to see the beauty in studying foreign languages as more than just a form of communication, but as a path to cultural enlightenment. This established my passion for the field that eventually became my college career.

The first, and main work I translated before beginning this thesis process was the *Aeneid* by Virgil. While translating the *Aeneid* I realized that studying a language not only allows you to fully connect with people from around the world, but also strengthens one’s understanding of a completely different culture. Being able to understand the original Latin text of the *Aeneid* allowed further insight into epic. What I learned over the course of my translation studies is that meaning exceeds story. The *Aeneid* is a great example of a text that tells a story while encapsulating the religious beliefs and history of the society. Moreover, Virgil’s role in composing the Aeneid is central to understanding it. The issue with the *Aeneid* is the importance of the specific
construction of the original text. Virgil was very meticulous with his word order in Latin. He was able to reorder the sentences due to the syntactic freedom of this declined language in order to create imagery with the word placement. For example, when two of the main characters become surrounded by a cloud, he is able to put the characters’ names between the words “in” and “cloud” reading ‘in Aeneas Dido cloud’ which visually shows they are within the cloud.\(^1\) The meaning of the text can be translated to all languages, but the visual representation and syntax\(^2\), cannot. He also used very specific vocabulary for which most other languages do not have an equivalent. Thus I truly believe the only way to really be able to appreciate the greatness of the work and feel invested in the text is to read it in the original language.

Thinking back on this process I wanted to ensure that whichever work I chose to translate, the original meaning and power could be expressed in the foreign language. I also wanted to choose a piece that is more than an artistic statement, but encompasses a society, describes a culture, and explains a moment in history. When I came across *Rincón de Haikus* by Mario Benedetti I was immediately intrigued. His collection of 224 haikus not only satirically sheds light on hard subjects, but it delves into the issues South America, and the world were facing as of the twentieth century. By fully studying his haikus one learns not only about Benedetti’s life, but Uruguayan culture and the endurance required for society in the prior century.

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Benedetti’s Spanish poems and my own native language of English got me thinking about how to translate the poems to English. Again I came across a similar issue that I had had four years ago. Since English and Spanish aren’t of the same root language, the poems did not have the same cadence. I also realized many of the words didn’t have an English cognate. Since I was invested in the haikus I did not want to give up hope. I started researching Benedetti to see if he had any other similar works that might be better translated. I then found out about his Italian descent and flirted with the idea of translating the haikus to Italian. Although I knew Italian would have its own set of obstacles I was confident that the similar root language would allow for a more faithful translation with better parallels between the two.

The last and possibly most important factor that went into my decision for translating Rincón de Haikus, not into English but into Italian, was the popularity of the collection as a whole. Mario Benedetti is a well-regarded author amongst the Spanish speaking community and through the work of translation he is known world round. I needed to pick a work that was less well known to ensure that there were no other translations available in Italian.

My main goal in translating his collection is to permit another society to read and also enjoy his work without a language barrier recognizing, as I did with the Aeneid, that the cultural context underpins the translator’s work. Although I am unsure how these poems slipped through the cracks, they seem to be one of his least studied

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and therefore least known works. I hope to change this oversight through my work in translating the full collection of 224 haikus.
Introduction

The Author Behind the Haikus

Mario Benedetti began his writing career heavily influenced by Uruguayan and Argentinian politics. Born in Paso de los Toros, Uruguay in 1920 to Brenno Benedetti, of Italian descent, and Matilde Farrugia he began his schooling in Montevideo and considers this city to be his hometown. He was well educated learning German alongside Spanish in his elementary school, but he never completed high school and moved to Buenos Aires, Argentina in 1938 at the age of seventeen. He remained in Buenos Aires for three years where he met and later married his wife Luz López Alegre. He had many jobs throughout his youth, but continuously trained, mostly on his own, to be a writer until he became a member of Generación del 45 (Generation of 45). This movement had a notable influence in the cultural life of Uruguay and surrounding areas through their literary accomplishments. This group began because there was an underwhelming amount of professional writers at this time. They would edit their own work, and meet frequently to discuss each other's art. Due to the dictatorship and struggling economy in Uruguay, most writers’ work criticized the current political and social situation. At this time Benedetti wrote in the newspaper Marcha starting in 1945

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until the military government shut down the newspaper in 1973. Benedetti moved back to Buenos Aires in exile from Uruguay under the rule of Juan María Bordaberry. He eventually made his way to Madrid, Spain, while his wife stayed in Montevideo.

In 1983 when Uruguay restored its democracy, he returned to Montevideo, but kept his house in Madrid and frequently travelled between the two cities. Benedetti had difficulties adjusting to each move (Madrid, and then his return to Montevideo) stating that “once you're an exile, you're always an exile because during your time away, obviously you start up a life elsewhere and make close friendships, and then those ties are severed when one returns”. His haikus reflect his profound realizations of humanity stemming from his time spent in multiple societies. Before his exile, Benedetti’s writings were mostly political and controversial specifically with his work in Marcha. After his return he still critiqued society, but was “less political, more existential, in keeping with a growing awareness of [his] mortality”. Benedetti said this in reference to his upcoming works to be published in 1998. He continued these ideals of tamer criticism and instead focused on “the small tragedies and ironies that define quotidian life in the city” throughout the rest of his work until his death in 2009 three years after his wife’s passing.

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7 Blanco “Los fragmentos del 45 uruguayo”.
9 Bach “Urban Chronicler with a Poetic Sting” 38.
10 Bach “Urban Chronicler with a Poetic Sting” 38.
11 Bach “Urban Chronicler with a Poetic Sting” 38.
Traditional Haikus in a Modern World

*Rincón de Haikus* published in 1999 is a collection of 224 ‘traditional’ haikus commentating on daily ponderings while using juxtaposition to show irony in everyday life or *vida cotidiana*. This collection is a great, yet rare, example of contemporary haikus written in non-Japanese that possess the themes that make up traditional haikus. The origination of the haiku came in the seventeenth century when Matsuo Basho and Ueshima Onitsura promoted the hokku, or first verse of a longer poem, renku, to stand-alone.12 The hokku eventually became known, as it is today, as a haiku. This poem contains 17 syllables spread throughout three phrases in a pattern of 5-7-5. However, not all traditional haiku masters constrained themselves to this regulation of syllables in every poem and instead focused on the lesser known, but more important and principal theme amongst haikus; the juxtaposition of images. Steven Carter, a professor of Japanese literature explains the overall purpose of writing a hokku, or in today’s terms a haiku:

The most direct way to approach the matter is to say that the author of a first verse [hokku] was always presented with a very specific challenge: to compose a verse appropriate to an occasion and to do so in a way that always involved a seasonal reference expressed as the treatment of an idea.13 Most haikus concentrate on nature while comparing everyday objects. Although poets have drifted from the strict syllable rule, the theme of analyzing nature through juxtaposing two opposing objects has endured throughout the centuries.

The original and possibly most faithful haikus are in Japanese, but starting in the early nineteenth century this short poem spread west. Hendrick Doeff (1764-1837) was

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the first man of non-Japanese descent to write a haiku. Due to western expansion it was increasingly popular to travel to the East and study the cultures, which led to Doeff’s arrival in Japan. Born in Amsterdam, he sailed to Japan, and there while learning the language wrote a few haikus. Doeff, along with others, helped spread the haiku from the Japanese culture to other parts of the world. In the early twentieth century the popularity of haikus in other languages began.

It wasn’t until these first non-Japanese poems were written that the idea of the haiku containing three lines became a ‘rule’. In Japanese the poem was made up of one line with notations to represent when the next block of syllables would begin. The transition from one to three lines doesn’t take away from the initial focus of a haiku, but permits Latin script languages to show the division of the three different phrases. Since Japanese is not an alphabet language, the other difference comes from the ideographs. Japanese ideographs, or kanji are actually adopted Chinese characters. Besides the change to an alphabet and three lines, according to many scholars, contemporary haikus written in Latin-script languages can be considered traditional, but many stray away from the themes and formats of the traditional haikus.

The reason many contemporary poems are considered to be modern haikus is not due to the syllable count, but in fact the separation from nature as a predominant theme. Since this drift is more common in non-Japanese haikus it is harder to encounter and therefore study traditional haikus for non-Japanese speaking people. Japanese is very different than many other languages so the translation process loses a lot of the


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original power and meaning. Thus when a writer creates traditional haikus in a non-Japanese language, it is important to make the work more widely accessible by removing the language barrier while still aiming at his audience’s recognition of the haiku form and what it means.

In general, translations from one language to a similar foreign language maintain more of the original work. Therefore translating amongst languages with the same root like Romance languages or Germanic languages can be not only much easier because of etymology but also lead to an audience being able to more faithfully interpret the author’s meaning. Translating the 224 traditional style haikus of Mario Benedetti from Spanish to Italian meets these criteria. The effort can help spread his work to other societies and continue audience’s encounters with, and interest in traditional haikus as well as honor Benedetti’s legacy while not changing and possibly losing the original.

Appeal to Nature

Allow me to introduce the concept of nature Benedetti uses in his haikus. The traditional theme of nature dominates his haikus, with many of them directly referring to nature, or natural elements. As Gabriel Rosenstock explained in his book *Haiku: The Gentle Art of Disappearing*, a “haiku is an ardent, inspired and inspiring engagement with everyday life, an intercourse with nature-centred events, mainly, events that are happening around us all of the time but which we perceive more keenly on the haiku path”\(^\text{16}\)\(^\text{16}\). Rosenstock, a Founding Associate of The Haiku Foundation encapsulates all that Benedetti achieved in his collection. The first instance of this begins in the first

haiku of the collection and is within four of the first five haikus. Since the haikus are not titled and instead are numbered I will continue to refer to them by their number.

Haiku 1 uses one of the most popular natural elements referenced by poets, the sun. “Si en el crepúsculo/ el sol era memoria/ ya no me acuerdo”\(^\text{17}\) or in English ‘if in the twilight/ the sun was a memory/ I already do not remember’. Even though the sun has only recently set at this time of the night, Benedetti explains how he has already forgot about it. He uses the sunset, and the predetermined knowledge that the sun sets within a short couple of hours to describe how quickly one can forget. Benedetti only uses simple or common natural elements in his poetry to permit everyone to understand his references.

Haiku 5 is the best first instance of not only nature, but also the juxtaposition between two opposing images. Haiku 5 reads in Spanish “invierno invierno/ el invierno me gusta/ si hace calor”\(^\text{18}\). This poem exemplifies the two main points to traditional haikus. The first and most obvious reason is the nature theme. This poem translates to, ‘winter winter/ the winter I like/ if it is warm’ being one of the four seasons, there is a clear connection to nature and similarly to the sun, poets really like to talk about the seasons. The other reason this is in the traditional style is that the first and last lines have a juxtaposition of two contradicting ideas. Winter is related to colder weather, so the first and last line referencing winter and warmth demonstrate this opposition. This contradiction generally happens between line one and three of each haiku to embellish the contrast which is also traditional in haikus.


\(^{18}\) Benedetti \textit{Rincón de Haikus}, 5.
Another example of nature in his haikus is number 97. “onda per onda/ il mare sa tutto/ ma si dimentica”.\textsuperscript{19} This roughly translates to wave for wave/ the ocean knows everything/ but it forgets. The ocean imagery is a very strong nature element that reoccurs in many other of his haikus. This haiku also exemplifies the use of satire Benedetti employs. The juxtaposition between the ocean knowing all, in line two, but that it forgets in line three creates irony. This theme of forgetfulness haunts Benedetti’s work and quite possibly relates to \textit{politics} in Uruguay in the twentieth century with the reoccurring theme of dictatorships in South America.

\textbf{Importance of the Haikus}

As I explained in the preface, I wanted to find a work that incorporates the culture of the societies where he lived, while illustrating the history of the countries. When writing these haikus Benedetti was back in Uruguay, but through his exile he had influence from his time overseas allowing the poems to reflect on more than just his hometown of Montevideo. He has three main cultures and histories presented in his haikus: Uruguay, his native country, Argentina, where he spent his young adulthood, and Spain, the country where he was exiled. Since each haiku is a separate thought and not a continuous entity, each poem has a different topic. Not every single one pertains to the societies in which he resided, but most give contextual clues to the cultures of each country. One example of this is the repetitive theme of the ocean with six haikus specifically using the word ‘mar’ or ocean. All three countries, especially Spain and Argentina have a huge coastal presence with half or more of the land bordering the

\textsuperscript{19} Benedetti, \textit{Rincón de Haikus}, 97.
ocean. His continual reference to the ocean explains the importance of the sea to the cultures. By saying ‘the ocean of everyone/ is not like my ocean/ he knows me’ he shows not only his love for the ocean, but demonstrates the pride towards his ocean leaving the audience assuming it is better than everyone else’s. The irony of owning part of the ocean could pertain to his lack of a constant home. He could be explaining that through his exile and loss of a permanent home, the ocean, his ocean, has been the only continuous aspect in his life.

Another cultural reference, that refers specifically to Spain, and furthermore to one holiday in particular is in haiku 127 when Benedetti says, “no more matracas”. There isn’t exactly a word for this instrument in English since it is not used in any English or American traditions. Matraca is a type of rattle made of wood or metal that came to Spain from Arabs back in the tenth century. Nowadays this instrument is used in a weeklong celebration called Semana Santa or holy week. This week begins the Sunday preceding Easter and is a festival containing parades commemorating the Virgin Mary and the resurrection of Jesus. The full haiku continues on to say ‘no more celebrations/ the crying has already come’. By reading this poem one gains a further understanding of one of Spain’s most important festivals. Moreover his connection between the celebrations in general and matracas shows how integral this instrument is to Spanish society.

20 Benedetti, Rincón de Haikus, 160.
21 Benedetti, Rincón de Haikus, 127.
22 Benedetti, Rincón de Haikus, 127.
In haiku 101 Benedetti says ‘it is not crucial/ but insomnia in a nap/ does not have a cure’. The original Spanish haiku uses the word ‘siesta’ or nap, in English. This refers to the nap Spaniards take in the afternoon after lunch to cope with the immense heat in southern Spain. People are even offered roughly three hours off of work for their lunch break to include this siesta, forcing the workday to end much later to account for this. The importance here is that Benedetti does not explain the issue with insomnia during a normal nights sleep, but instead refers specifically to a siesta indicating the importance of this nap to Spanish culture.

One haiku which goes farther than just mentioning specifics about the countries’ societies and cultures, but actually touches on the history of the country is when Benedetti references exile. He never mentions that he himself was exiled within the haikus, but instead explains what happens to those who are. In haiku 139 he says “an exile/ will be one for all his life/ and for his death” and in haiku 41, “an exile/ has adopted to the tediousness/ of the nostalgia”. Mario Benedetti also does not say that any other Uruguayan and Argentinian artists were exiled, but his explanation of the pain and suffering shows that there was in fact this issue somewhere. Like many other works it does take outside research to understand that under the dictatorship in Uruguay during the twentieth century, people were exiled due to their ‘controversial’ work. By reading these haikus and understanding that his themes connect directly back to his own life one can understand the sorrow Benedetti endured being separated not only from his home

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23 Benedetti, Rincón de Haikus, 101.
24 Benedetti, Rincón de Haikus, 139.
25 Benedetti, Rincón de Haikus, 41.
country, but also from his wife. The pain many artists had to face emphasizes the history of Uruguay by encapsulating the suffering of the people.

The ability of gaining awareness into Mario Benedetti’s societies and histories is why it is such an important text to translate especially so non-Spanish speaking peoples can learn about another culture through an artistic work. However, this collection does more than give insight on South American and Spanish cultures, it delves into the history of the world during the twentieth century. Although he primarily resided in Madrid and Montevideo, his opinions cross all cultural boundaries. His themes aren’t always Latin American specific, but can relate to everyone regardless of societal factors. One haiku that expressed twentieth century world-wide the issues is haiku number 209, “bloque / alzheimer // hiroshima / otan / sida // no fue un buen siglo”.  

This translates to, ‘bloc / Alzheimer’s // Hiroshima / NATO / AIDS// it has not been a good century’. Besides Alzheimer’s, which affects individuals rather than countries as a whole, these events relate to modern world-wide economies and history. The bloc refers to the trade bloc created in Uruguay and Argentina that left both countries bankrupt leading to political instability that ultimately caused the exile of many people. Hiroshima refers to the United States’ 1945 atomic bombing in the town of Hiroshima, Japan during World War II. This tragedy was a huge part of the twentieth century and its influence in this haiku demonstrates the poem as a commentary on more than just Uruguayan, Argentinian and Spanish culture. His reference to AIDS, like

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26 Benedetti, Rincón de Haikus, 209.
27 Bach “Urban Chronicler with a Poetic Sting” 38.
Alzheimer’s, is also a global-wide concern and again exemplifies the issues the world was facing at the time. This connects his haikus to everyone regardless of where one comes from.

Besides specific historical events, Benedetti writes about everyday occurrences that anyone can understand and relate to. Haiku 96 touches upon the universal subject of love saying, “si el corazón/ se aburre de querer/ para qué sirve” 29 or, ‘if the heart/ becomes bored of loving/ what is it good for’. Benedetti was happily married and knew his wife since the age of twenty with a marriage lasting over six decades. He understood the act of loving and being loved by another. Benedetti believed the ability to love is the greatest accomplishment of the heart, and without love what is the point of the existence of the heart. Furthermore what is the point of life without love? One important note is that he does not specify which kind of love and instead allows the reader to decide whether it is familial, sexual, amicable, or a combination. This theme of general desire is something that everyone can understand and have experienced in their lifetime.

Benedetti uses many metaphors that leave the messages behind his haikus very open ended, and thus the interpretations lie in the hands of the reader, as well as the translator. Generally, there are many layers or levels of meaning to each haiku that lie deeper within the text. For example, haiku 15 “la mariposa/ recordará por siempre que fue gusano” 30 or ‘the butterfly/ will remember forever/ that it was a caterpillar’ at the surface is referring to the natural event of metamorphosis of a caterpillar, but this poem

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29 Benedetti, Rincón de Haikus, 96.
30 Benedetti, Rincón de Haikus, 15.
can mean more than just the life cycle of butterflies. It relates to the events people can face throughout their lifetime. The obstacle or experience that forever changes the life course. Unlike the caterpillar, this experience can happen whenever and often when least expected. This poem explains, that although this experience produces a complete life transformation, mentally, physically, or geographically, it is important to never forget what happened before, and more importantly, not to disregard who one was before.

Furthermore I believe Benedetti is saying that similar to the butterfly that cannot forget that he/she was a caterpillar, human beings should not forget their past because it is always essential to know how and why we have gotten to the point we are at today. Benedetti’s inspiration behind the haiku can either relate to his exile, or another change in his life, but the most important takeaway is that anyone can relate since everyone has gone through some life-altering event throughout their lifetime. This specific haiku demonstrates the importance of the collection as a whole. From this single poem, one can understand the issue in the Uruguayan government forcing citizens into exile, but also how this affected each individual citizen.

This collection of haikus is one of Benedetti’s last works and differs greatly from his earlier work that was much more openly critical of society. He has made the subtle change away from critiquing towards a general commentary. Haiku 139 demonstrates this transition away from the work that got him exiled, towards a more reflective point of view. The haiku refers to the general slowing down one does “with a
growing awareness of my mortality”. He juxtaposes the extreme difference in his life from his youth to his old age, ‘songs of protest/ after sixty years/ songs about prostate’. What adds to the power of this particular haiku is the parallel between the first and third line. Repeating the word ‘songs’ exemplifies that although he has aged, his viewpoints are unchanged and he is the same person, but with different priorities. His ‘songs’ refer to his career as a writer. While he is aware of his age, his passion for writing hasn’t slowed and the only changes are his topics.

The second parallel between the first and third line are the words protest and prostate, which are phonetically and visually similar (in Spanish, Italian, and English) but differ significantly in meaning. This contrast also leads to the power of the poem. These two words establish very distinctive urgencies. Before, he was willing to leave the country in order to speak his mind in protest and although I do not think that has changed, his priority seems to be more focused on his health or really his aging in reference to ‘prostate’. The last aspect to this poem is the humor. His constant satirical take on normally painful topics (in this case his mortality) allows the reader to see the subject in an ever so slightly entertaining way.

**My Enjoyment**

Benedetti’s ability to make sad or morbid topics humorous is one of my draws to the collection. He accomplishes the impossible by shedding light on generally gloomy topics, while also having uplifting commentaries on the good that humanity can

31 Bach “Urban Chronicler with a Poetic Sting” 38.
32 Benedetti, *Rincón de Haikus*, 139.
achieve, and on nature’s beauty as well. While commenting on society, they actually quite humorously give insight on common day occurrences. My favorite aspect of this collection is his use of humor, which can take on the form of pure irony, or satire through subtle pokes at society as a whole. In an interview Benedetti stated “stories without humor are intolerable for me. Humor has another virtue. I think a touch of ironic humor helps the reader capture a profound moment better than an unbroken dose of tragedy or pessimism”.

One poem that uses humor to appeal to the awkward in everyone is haiku 150, which refers to the mockery one feels when doing something they are not good at. ‘If I am rowing/ I feel that the river roars/ with laughter’. I am unsure if Benedetti was actually bad at rowing, but in this case his rowing exemplifies the action, when done publically, that makes someone uncomfortable. He is explaining his disdain for publicly doing something that he is either not comfortable with, or does not do well. The personification of the river roaring with laughter represents either the thoughts and actions of the general public, or solely what he assumes people are thinking about him.

One poem that has a more obvious appeal to humor is haiku 130. “Me gustaría/ ser noble y elegante/ como un pingüino” which translates roughly to “I would like/ to be noble and elegant/ like a penguin”. The word penguin coming at the very end of the haiku allows the reader to think of other entities that could be ‘noble and elegant’ before coming across what Benedetti is actually referring to. A penguin is infrequently thought of as elegant or noble, yet the appearance of the animal resembles a tuxedo or suit.

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33 Bach “Urban Chronicler with a Poetic Sting” 38.
34 Benedetti, Rincón de Haikus, 150.
35 Benedetti, Rincón de Haikus, 130.
Herein lies the humor, the contrast between the rather ungracefully moving penguin and
the outward facade of a suit. It is clear a penguin isn’t actually Benedetti’s measuring
stick of elegance, which juxtaposes the upfront seriousness of the first two lines with
the witty reference to a penguin in the third.

The last and final attraction I had towards this collection was from two specific
haikus. I really appreciated the message behind these two short poems, because the few
words seem to create an even more powerful meaning. The first haiku refers to
different perspectives by discussing the age-old tale of a boat being surrounded by
sharks. In the haiku he plays on the idea of perception, “parece cuento/ al barco lo
defienden/ los tiburones”36 or ‘it seems fiction/ that the boat is defended/ by sharks’.
From above, a boat being surrounded by sharks could be perceived as though the sharks
are guarding it by not permitting any other dangers near. He is playing with this well-
known story, by seeing it in a different light. One perspective could make it look like
the sharks are defending the ship, while another could see the sharks as attacking the
ship. Benedetti, although he doubts that the sharks are helping the ship, portrays this
other, less common, viewpoint. No one ever thinks sharks are helping the ship when
this could be their intent. The haiku, like many others, relates to much more. I believe it
advises people to look for other sides of the story and be wary about other people’s
opinions. Although it may ‘seem fiction’, there is always a chance that either side is
correct, and therefore everyone should be a little more open-minded to other
possibilities and opinions.

36 Benedetti, Rincón de Haikus, 105.
The second haiku is about the value of travel. Haiku 94 says “cuando uno viaja/también viaja con uno/ el universo” or ‘when one travels/ they also travel with someone/ the universe’. For me, the most prominent take away is that we are never alone. Regardless of where we are there is someone there with you either physically or mentally. For the wander lusters, this draws us to want to start or continue travelling. The entire world is available to us at our expense.

**Translation Method**

Due to my minimal experience in this field save for my *Aeneid* translation, I was unsure where and how to begin translating the 224 haikus from Spanish to Italian. Because of the complexity of the *Aeneid* and the extreme artistic freedom allowed by the Latin language, I knew I would be going about this translation in a very different way than I had four years ago. I wanted to preserve the original piece as much as one can when translating to a new language so I assumed I would adhere to a literal method. Since the two languages share a similar root I knew the word order would not be the major issue it would have been if translated to English. I also knew that these two languages have many similar cognates. These two factors led me to believe in this idea of a literal translation. After researching translation theories I came across a scary realization. What I came to quickly realize, is that there is no possibility of a literal or exact translation as I had hoped to create. The text will be forever changed after the transition from the native to foreign language. The importance instead is on keeping the original as intact as possible.

37 Benedetti, *Rincón de Haikus*, 94.
From this point I realized that my work was less of a translation and more of an interpretation. As Susan Bassnett explains in the preface of André Lefevere’s book *Translation, Rewriting, and the Manipulation of Literary Fame* “translation is, of course, a rewriting of an original text. All rewriting, whatever their intention, reflects a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way”.\(^{38}\) This profound realization allowed me to delve deeper into the process because I now knew that I actually was changing or rewriting a text to be understood by a different audience. I needed to manipulate the haikus so that Italian society could understand them. From then on I took the approach less of one idealistic translation method and continued with the theme of rewriting the text so that it functions in an Italian speaking society and culture, but reflects the same views an opinions of the original.

In order to create the most authentic rewrite I decided to combine multiple different methods. The literal technique approach of translating word-for-word “can often render the translation pallid and ineffective”\(^ {39}\) so in these instances I allowed a more free or interpretive approach. A literal or direct translation can often create an incomprehensible text for the foreign reader by not changing word order or colloquial phrases. This method became an issue for this particular work due to the informality of Benedetti’s writing. In haiku number 4, line one reads “por si las moscas”\(^ {40}\) which directly, or word-for-word, translates to ‘for if the flies’. In English and in Italian this

\[\text{\textsuperscript{40} Benedetti, *Rincón de Haikus*, 4.}\
\]
phrase has no meaning, but in Spanish this is a saying that freely translates to 'just in case'. In this instance I was unable to keep the word order or the vocabulary and instead had to rewrite the line reading closer to the above translation of 'just in case'. Although this denies the reader an insight into the casualness of how Benedetti writes, it permits the new audience to understand the meaning of the haiku, which is more important.

In fact, one of the only haikus I was able to translate word-for-word while keep the syntax was haiku number 1.

si en el crepúsculo  
el sol era memoria  
ya no me acuerdo

se nel crepuscolo  
il sole era memoria  
già non mi ricordo

By seeing the Spanish and Italian side by side (Spanish on the left) it is clear how similar they are even without any understanding of the two languages. Each word from both versions is in the same exact place within the line and remains on the same line. (I continued this guideline of all words staying on their original lines throughout the other haiku translations). The only difference with word order is in line one where “en el” is replaced with the Italian “nel” which is the combination of ‘in il’ or ‘in the’ in English. There is no difference in meaning between the two, except that Italian grammar combines the word ‘in’ with the following article, or form of ‘the’. Along with the order, each word is an exact translation of the original allowing for a literal translation.

Unlike the first haiku, which turned out to be the easiest to translate, there were many that shed light on the true idea of ‘rewriting the original text’. Haiku 147 says ‘I do not know if I am coming / or if I am going / down the drain’, “no sé si vengo/
tampoco sé si voy/ ando al garete”\textsuperscript{41} The last two lines reading ‘going down the drain’ is surprisingly a literal translation of the Spanish. This is one of the only instances where it was more faithful to translate to English rather than Italian. Unfortunately the phrase ‘going down the drain’ does not directly translate over to Italian. The genius of playing with the idea of things going down the gutter in a bad situation along with the juxtaposition of ‘coming’ and ‘going’ between lines 1 and 2 cannot be replicated in the Italian rewrite. I was able to keep the opposition of ‘coming and going’ by keeping the informal future verb tense. This tense is similar in English when one says ‘I am going to go’. It implies future by using the gerund\textsuperscript{42} form (going) plus the infinitive\textsuperscript{43} (to go). By translating “voy ando” as ‘vado a (plus infinitive)’ I was able to maintain one crucial part of the haiku by keeping the conflict between coming and going. I unfortunately was not able to find a saying with the same meaning as ‘going down the drain’ and instead had to replace this with the infinitive for ‘to crumble’ or ‘fall into’ maintaining the idea of someone going awry or failing. This instance a literal translation would have left the Italian reader confused and forced me to create an interpretation in order to portray the original message.

In some instances I found it impossible to change the original text of the haiku and instead italicized the words to show they are from the original piece while adding footnotes to clarify for the reader. I first ran across this issue in haiku 23. The last line

\textsuperscript{41} Benedetti, \textit{Rincón de Haikus}, 147.
of the poem reads “falla y onetti”. At first I was confused with the vocabulary. ‘Falla’ can mean a mistake or fault, but I was unable to come up with a definition for ‘onetti’. It wasn’t until I searched the words that I realized falla and onetti are in fact the last names of two famous artists the former, a famous Spanish composer, and the latter, an author with whom Benedetti was exiled. Benedetti is in fact referencing two specific works, one by the Spanish composer Manuel de Falla, and the other by the Uruguayan author, Juan Carlos Onetti when he says ‘life is short/ they have confirmed it/ falla and onetti’. Both artists created works titled La Vida Breve (or life is short in English) one being an opera and the second a novel. These duplicate titles relate back to the first line of the haiku since the titles are both ‘life is short’. The issue with these two artists, is that their work, both originally in Spanish, are less known in Italian societies. In this instance I had to leave the last names as they are in order to not change the original content of the haiku. The footnotes relating to this haiku explain in further detail who these artists are, and the titles of their work. Although the original meaning behind the text will be less obvious at first, by not changing the artists I am ensuring as little of a cultural shift as possible.

In general I tried to keep the original meaning of each word without adding in my own cultural views or opinions on the text. Since I am translating from Spanish to Italian it is crucial to not allow my American culture or English language culture influence the translation. By having as little translator interference as possible I hope to create a text that truly encompasses the original culture. It is not only important, but

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44 Benedetti, Rincón de Haikus, 23.
45 Blanco, “Los fragmentos del 45 uruguayo”.

24
also relevant for more than just Spanish speakers to read his work. The haiku collection is a great way to study and appreciate ‘traditional’ examples of this type of poetry, while gaining a surprisingly upbeat understanding of pessimistic topics. Since Spanish and Italian both come from the same root language, Latin, their grammar and vocabulary are very similar. This allows the translation between the two languages to be more accurate. By translating *Rincón de Haikus* by Mario Benedetti from Spanish directly to Italian, I hope to spread his work to other cultures besides Spanish speaking countries that can still fully appreciate his work without a language barrier.
Translation

Rincón de Haikus

Including the original Spanish 224 haikus by author Mario Benedetti
<table>
<thead>
<tr>
<th><strong>Italiano</strong></th>
<th><strong>Spagnolo</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>se nel crepuscolo</td>
<td>si en el crepúsculo</td>
</tr>
<tr>
<td>il sole era memoria</td>
<td>el sol era memoria</td>
</tr>
<tr>
<td>già non mi ricordo</td>
<td>ya no me acuerdo</td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>la morte invade</td>
<td>la muerte invade</td>
</tr>
<tr>
<td>di quando in quando il sogno</td>
<td>de vez en cuando el sueño</td>
</tr>
<tr>
<td>e fa i suoi calcoli</td>
<td>y hace sus cálculos</td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>i piedi della pioggia</td>
<td>los pies de lluvia</td>
</tr>
<tr>
<td>ci restituiscono il freddo</td>
<td>nos desvuelven el frío</td>
</tr>
<tr>
<td>della sfortuna</td>
<td>de la desdicha</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>se per caso</td>
<td>por si las moscas</td>
</tr>
<tr>
<td>ci sono profeti che tacciano</td>
<td>hay profetas que callan</td>
</tr>
<tr>
<td>la loro profezia</td>
<td>su profecía</td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>inverno inverno</td>
<td>invierno invierno</td>
</tr>
<tr>
<td>l’inverno mi piace</td>
<td>el invierno me gusta</td>
</tr>
<tr>
<td>se fa caldo</td>
<td>si hace calor</td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>i premi postumi</td>
<td>los premios póstumos</td>
</tr>
<tr>
<td>si assegnano con riluttanza</td>
<td>se otorgan con desgana</td>
</tr>
<tr>
<td>ed un po’ di pena</td>
<td>y algo de lástima</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>e all’insigne</td>
<td>y al laureado</td>
</tr>
<tr>
<td>non si può dire niente</td>
<td>no se le mueve un pelo</td>
</tr>
<tr>
<td>là nella sua nicchia</td>
<td>allá en su nicho</td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>le religioni</td>
<td>las religiones</td>
</tr>
<tr>
<td>non salvano / sono appena</td>
<td>no salvan / son apenas</td>
</tr>
<tr>
<td>un contrattempo</td>
<td>un contratempo</td>
</tr>
</tbody>
</table>
passano missili
pieni di barbarie
globalizzati

dopo tutto
la morte è solo un sintomo
di quello che la vita è stata

le foglie secche
sono come il testamento
delle castagne

il peggio dell’oro
è che dice le stesse
sciocchezze

la nostra morte
non conviene dimenticarla
né ricordarla

i sentimenti
sono innocenti come
le armi bianche

la farfalla
ricorderà per sempre
che è stato un bruco

ci sono poche cose
cosi assordanti
come il silenzio

sono mani pazze
di pianista o di fabbro
quelle che ci parlano
<table>
<thead>
<tr>
<th></th>
<th>gli uomini odiano</th>
<th>los hombres odian</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>presumono sognano ma</td>
<td>presumen sueñan pero</td>
</tr>
<tr>
<td></td>
<td>gli uccelli volano</td>
<td>las aves vuelan</td>
</tr>
<tr>
<td></td>
<td>tutti e due ladri</td>
<td>los dos ladrones</td>
</tr>
<tr>
<td>19</td>
<td>hanno guardato a gesù</td>
<td>miraron a jesus</td>
</tr>
<tr>
<td></td>
<td>e si sono guardati</td>
<td>y se miraron</td>
</tr>
<tr>
<td>20</td>
<td>ogni suicida</td>
<td>cada suicida</td>
</tr>
<tr>
<td></td>
<td>sa dovè lo spinge</td>
<td>sabe dónde le aprieta</td>
</tr>
<tr>
<td></td>
<td>l’incertezza</td>
<td>la incertidumbre</td>
</tr>
<tr>
<td></td>
<td>ascoltami ascolta</td>
<td>óyeme oye</td>
</tr>
<tr>
<td>21</td>
<td>ragazza passante</td>
<td>muchacha transeúnte</td>
</tr>
<tr>
<td></td>
<td>baciami l’anima</td>
<td>bésame el alma</td>
</tr>
<tr>
<td></td>
<td>non c’è felicità</td>
<td>no hay alegría</td>
</tr>
<tr>
<td>22</td>
<td>più felice del prologo</td>
<td>más alegre que el prólogo</td>
</tr>
<tr>
<td></td>
<td>della felicità</td>
<td>de la alegria</td>
</tr>
<tr>
<td>23</td>
<td>la vita è breve</td>
<td>la vida es breve</td>
</tr>
<tr>
<td></td>
<td>l’hanno affermato a una</td>
<td>lo afirmaron a una</td>
</tr>
<tr>
<td>24</td>
<td>falla\textsuperscript{47} e onetti\textsuperscript{48}</td>
<td>falla y onetti</td>
</tr>
<tr>
<td>25</td>
<td>se non si sfumano</td>
<td>si no esfuman</td>
</tr>
<tr>
<td></td>
<td>si deve stare attenti</td>
<td>hay que tener cuidado</td>
</tr>
<tr>
<td></td>
<td>con i fantasmi</td>
<td>con los fantasmas</td>
</tr>
<tr>
<td>26</td>
<td>mi piacerebbe</td>
<td>me gustaría</td>
</tr>
<tr>
<td></td>
<td>guardare tutto da lontano</td>
<td>mirar todo de lejos</td>
</tr>
<tr>
<td></td>
<td>ma con te</td>
<td>pero contigo</td>
</tr>
</tbody>
</table>

\textsuperscript{46} Tutti i nomi sono in minuscolo negli originali poemi di Benedetti.
\textsuperscript{47} Falla si riferisce al compositore spagnolo Manuel de Falla che ha composto un’opera La Vida Breve in spagnolo o La vita breve in italiano.
\textsuperscript{48} Onetti si riferisce allo scrittore uruguaiano Juan Carlos Onetti che ha scritto un libro La Vida Breve nel 1950.
non so il tuo nome
solo lo sguardo
con cui lo dici

doopo tutto
il manichino non sa
che è libertino

ogni trapianto
incorpora i resti
dell’ex proprietario

anime in pena
anime che prende il diavolo
tutte sono anime

gli regione
ha i fantasmi
che si merita

quelli che camminano
sopra fiumi di vino
a volte galleggiano

posso spegnermi
ma non accetto che muoia
l’umanità

se ci fossero dèi
nessuno li pregherebbe
per non aborrirci

quando la pena
proviene dal candore
può essere dolce
35
dammi il rifugio
còn tutta la tenerezza
che ti ho prestato

dame cobijo
cón toda la ternura
que te he prestado

36
quando ridi
i miei occhi ti accompagnano
con lacrime

cuando te ríes
mis ojos te acompañan
con lagrimones

37
durante il sogno
gli amanti sono fedeli
come animali

durante el sueño
los amantes son fieles
como animales

38
in ogni storia
il perdono e la repulsione
sono parti

en cada historia
el perdón y la inquina
son estaciones

39
vecchio conciato
già non voglio passare
per altro spavento

viejo curtido
ya no quiero pasar
por otro espanto

40
in piena notte
se le mie mani ti chiamano
i tuoi seni vengono

en plena noche
si mis manos te llaman
tus pechos vienen

41
l’esiliato
si è adattato al tedio
della nostalgia

el exiliado
se fue adaptando al tedio
de la nostalgia

42
la rondine
si rivolge al suo passato
non incontra il nido

la golondrina
da vuelta a su pasado
no encuentra el nido

43
la conchiglia
mi manda nel rumore
vecchi annunci

la caracola
me deja en el oído
viejos pregones
non voglio vederti
per il resto dell’anno
cioè fino a martedì

45
dieci di settembre
non ricordo altri venti
cosi scatenati

46
passano le nubi
ed il cielo rimane pulito
di ogni colpa

47
il fiume avanza
con i cigni estatici
e vanitosi

48
non so mentire
mai ho mentito eccetto
quando ho saputo

49
dalla bibbia
il cielo ed il nudo
hanno peccato insieme

50
voglio vivere
fino all’ultimo instante
dell’oscurità

51
le piante odono
se uno le lusinga
si riempiono de verde

52
se mi stordisco
forse sono ubriaco
del tuo sguardo

no quiero verte
por el resto del año
o sea hasta el martes

diez de septiembre
no recuerdo otros vientos
tan desbocados

pasan las nubes
y el cielo queda limpio
de toda culpa

el río avanza
con los cisnes estáticos
y vanidosos

no sé mentir
nunca he mentido salvo
cuando he sabido

desde la biblia
el cielo y el desnudo
pecaron juntos

quiero vivir
hasta el último instante
de la tiniebla

las plantas oyen
si uno las lisonjea
se hincan de verde

si me mareo
puede que esté borracho
de tu mirada
le persone sole
e è superfluo dirlo
sempre vanno sole

il coccodrillo
ed il salice piangente piangono
di puro vizio

quando diluvia
penso che sta cadendo
il mare da sopra

all’amore semplice
la pace dei bordelli
non fa danno

dramma cromatico
il verde è un color
che non matura

le nostalgie
sono meno nostalgia
vicino al fiume

quando i miei occhi
si chiudono e si aprono
tutto è cambiato

chi lo direbbe
i deboli veramente
mai si confessano

mi sento vecchio
ma la sagacia è giovane
e mi provoca

las soledades
está de más decirlo
siempre andan solas

el cocodrilo
y el sauce llorón lloran
de puro vicio

cuando diluvia
pienso que está cayendo
el mar de arriba

al amor simple
la paz de los burdeles
no le hace daño

drama cromático
el verde es un color
que no madura

las añoranzas
son menos añoranzas
cerca del río

cuando mis ojos
se cierran y se abren
todo ha cambiado

quién lo diría
los débiles de veras
nunca se rinden

me siento viejo
pero el zorzal es joven
y me provoca
oscuro unanime / 
solo rimane una luce 
che chiede ausilio

quando imbrunisce 
si scuotono i pini 
e non è per il freddo

non mi seduce 
il bordello del potere 
preferisco l’altro

da quanto pare il trifoglio 
se ha quattro foglie 
non c’è chi lo trattene

in ogni idillio 
una bocca deve baciare 
e l’altra è baciata

i blackout 
permettono che uno stia 
con se stesso

come piacciono 
in un annuncio ed in altro 
gli assassini

nella laguna 
l’acqua è un specchio 
senza richieste

mentre rivivo 
ricorrono primaverre 
alla mia memoria
ma se agonizzo
gli inverni si stabiliscono
come ispettori

i grilli pregano
ma sono orazioni
iconoclastiche

in baule nuovo
ho protetto i sentimenti /
ho perso la chiave

le epigrafi
diventano la grazia
del cimitero

mi piacciono cristo /
santo tommaso d’aquino⁴⁹ /
la sulamita

per questo ponte
passano illusioni
e contrabbandi

pioggia senza rumore
ma sotto l’ombrello
funziona il bacio

con l’alba
rinascono i migliori
rimorsi

---

⁴⁹ Vedi nota1
la promessa sposa pensa
nelle lenzuola nei tules⁵⁰
e in altro debutto

fiebre dell’oro
e nelle strade e campi
fango e mendicanti

conforme tuono
i rumori del bosco
si coprono di foglie

vanno le ragazze
ogni passo più carine
ed io più vecchio

con la pietà
a volte si organizzano
belle collezioni

vorrei vederti
nell’insonnia o nei sogni
o dovunque

solo più solo
di un mucchio di foglie sole
prossime lontane

con tre rancori
qualcuno ammassa odii
per tutto il resto

Un tipo di tessuto che crea il velo della sposa.

la novia piensa
en sábanas en tules
y en otro estreno

fiebre de oro
y en las calles y campos
barro y mendigos

conforme truena
los oídos del bosque
se cubren de hojas

van las muchachas
cada paso más lindas
y yo más viejo

con la piedad
a veces se organizan
lindas colectas

quisiera verte
en vigilia o en sueños
o dondequiera

solo más solo
qué hojarasca de solos
prójimos léjimos

con tres rencores
hay quien amasa odios
por todo el resto

⁵⁰ Un tipo di tessuto che crea il velo della sposa.
già non ci sono segreti
per i tuoi occhi spio
nuove congiure

solo un miracolo
può fare una veglia
due carnevali

mi piacerebbe
che l’anno cominciasse
tutti i sabati

la donna pubblica
mi ispira più rispetto
dell’uomo pubblico

non spaventarti
sono grigiori del crepuscolo
ombre di stupore

le grande città
non sanno quello che sanno
né quello che ignorano

la via lattea
solo ci protegge
quando non ci sono nubi

quando uno viaggia
anche viaggia con lui
l’universo

solo il pipistrello
si intende con il mondo
ma al rovescio
96
se il cuore
aborrisce di volere
per quello che riesce

96
si el corazón
se aburre de querer
para qué sirve

97
onda per onda
il mare sa tutto
ma si dimentica

97
ola por ola
el mar lo sabe todo
pero se olvida

98
amore instabile
il sospetto schiude
la sua gelosia

98
amor en vilo
la sospecha entreabre
se celosía

99
come riderebbero
i punti cardinali
se fossero cinque

99
cómo reirían
los puntos cardinales
si fueran cinco

100
nella ragione
entrano solo i dubbi
che abbiano una chiave

100
en la razón
sólo entran las dudas
que tengan llave

101
non è grave ma
la insonnia nella siesta\(^{51}\)
non ha cura

101
no es grave pero
el insomnio en la siesta
no tiene cura

102
se colpisce un fulmine
i valorosi si abbracciano
ai codardi

102
si cae un rayo
los valientes se abrazan
a los cobardes

103
solo arroganza
la mia valigia è enorme
ed è vuota

103
sólo jactancia
mi maleta es enorme
y está vacía

\(^{51}\) Una parola spagnola dell’haiku originale che significa un pisolino specificamente dopo di pranzo.
104 quando te ne vai
non scordare di prendere
i tuoi disprezzi

104 quando te vayas
no olvides de llevarte
tus menosprecios

105 sembra una storia
che la nave la difendono
gli squali

105 parece cuento
al barco lo defienden
los tiburones

106 ti aspetto sulla terra
mi ha detto la hostess
ma non è venuta

106 te espero en tierra
me dijo la azafata
pero no vino

107 una campana
solo una campana
si oppone al vento

107 una campana
tan sólo una campana
se opone al viento

108 li nella tua anima
li nel tuo cuore
li non c’è nessuno

108 allí en tu alma
allí en tu corazón
allí no hay nadie

109 si salutarono
e nell’addio già era
il benvenuto

109 se despidieron
y en el adiós ya estaba
la bienvenida

110 già tutto è rosso
gerani rose vino
bandiere sangue

110 ya todo es rojo
geranios rosas vino
banderas sangre

111 qui seguiamo
i bambini e gli anziani
irresponsabili

111 aquí seguimos
los niños y los viejos
irresponsables

112 tanti amici
tra un inverno ed altro
ci stanno lasciando

112 tantos amigos
entre un invierno y otro
nos van dejando
sarebbe bene che le mafie se ne andassero in un altro pianeta.

le gambe di lei ci lasciavano senza parola e rughe.

quando mi seppellite per favore non dimenticate la mia penna.

patrie di nylon non mi piacciono gli inni né le bandiere.

quando promettono i politici ridono con i supplenti.

parole che bruciano parole che si appagano verbosità.

quando piangiamo le tossine allegre ci abbandono.

giacente e hurras gli eredi ballano dopo del requiem.

52 Una parola spagnola dal testo originale che significa lode o gioia, è usata al plurale.
| 121 | quando non siamo                 | 121 | quando non estemos          |
|     | la grazia del dubbio             |     | la gracia de la duda         |
|     | si sarà persa                    |     | se habrá perdido             |
| 122 | ci stanno lasciando              | 122 | nos van dejando              |
|     | senza alberi senza nubi          |     | sin árboles sin nubes        |
|     | senza fede senza fiumi           |     | sin fe sin ríos              |
| 123 | bambino sta attento              | 123 | hijo sé atento               |
|     | prestali un telo                 |     | préstale una toalla          |
|     | al pesce fradicio                |     | al pez mojado                |
| 124 | dedica /                        | 124 | dedicatoria /                |
|     | a lei senza sconti               |     | a ella sin descuentos        |
|     | lei spoglia                      |     | ella desnuda                 |
| 125 | come avventura                   | 125 | como aventura                |
|     | solo ci avvicina                 |     | sólo queda arrimarnos        |
|     | all’orizzonte                    |     | al horizonte                 |
| 126 | trema la rugiada                 | 126 | tiembla el rocío             |
|     | e le foglie bagnate              |     | y las hojas moradas          |
|     | ed il colibri                    |     | y un colibrí                 |
| 127 | non più matracas$^\text{53}$     | 127 | no más matracas              |
|     | non più celebrazioni             |     | no más celebraciones         |
|     | già venne il pianto              |     | ya vino el llanto            |
| 128 | quando era bambino               | 128 | quando era niño              |
|     | le canzoni di culla              |     | las canciones de cuna        |
|     | mi tenevano sveglio              |     | me desvelaban                |

$^\text{53}$ Uno strumento usato molto in Spagna durante le feste di Pasqua. Questo strumento crea molto rumore senza molto sforzo o talento.
tempio vuoto
i vecchi santi giocano
un solitario

mi piacerebbe
essere nobile ed elegante
come un pinguino

passano l’ore
e già ci rimane un po’
meno di vita

bottiglia al mare
quella che aspettano tutti
ed è vuoto

siamo tristezza
per quello la felicità
è una prodezza

con sogni oscuri
si monta e si smonta
l’incubo

al sud al sud
sta ferma aspettando
montevideo

sempre torna
con i vecchi amori
o con i nuovi

canzone protesta
dopo dei sessanta
canzone della prostata

templo vacío
los viejos santos juegan
un solitario

me gustaría
ser noble y elegante
como un pingüino

pasan las horas
y ya nos queda un poco
menos de vida

botella al mar
esa que esperan todos
y está vacía

somos tristeza
por eso la alegría
es una hazaña

con sueños turbios
se arma y se desarma
la pesadilla

al sur al sur
está quieta esperando
montevideo

siempre se vuelve
con los viejos amores
o con los nuevos

canción protesta
después de los sesenta
canción de próstata
Margaret Lockwood, Ingrid Bergman, e Greta Garbo sono state famose attrici degli anni Quaranta e Cinquanta del Novecento.

138
vedovo del cinema
margaret greta ingrid
morirono

138
viudo de cine
margaret greta Ingrid
se me murieron

139
un esiliato
lo sarà la vita
e per la morte

139
un exiliado
lo será de por vida
y de por muerte

140
suona il flauto
nella notte sveglia
ed io nella mia nube

140
suena una flauta
en la noche despierta
y yo en mi nube

141
quando appanna
il vetro copre il paesaggio
che a me mi piace

141
cuando se empaña
el vidrio arma el paisaje
que a mí me gusta

142
il bosco crea
nidi giunchi in fine
vocabolario

142
el bosque crea
nidos juncos en fin
vocabulario

143
il detenuto sogna
qualcosa che sempre ha
forma di chiave

143
el preso sueña
algo que siempre tiene
forma de llave

144
in ogni infanzia
c’è una canzone stupida
che lì si ferma

144
en cada infancia
hay una canción tonta
que allí se queda

145
ogni sobborgo
ha lussi di povero
miserie ricche

145
todo arrabal
tiene lujos de pobre
miserias ricas

54 Margaret Lockwood, Ingrid Bergman, e Greta Garbo sono state famose attrici degli anni Quaranta e Cinquanta del Novecento.
146  
come rifletto
ogni volta il chirurgo
mi apre la pancia

147  
non so se vengo
neanche so se vado
a sprofondare

148  
l’albero sa
di chi è ogni passo
di chi l’accetta

149  
so che l’abisso
ha la sua seduzione
io non la cerco

150  
se sto remando
sento che il fiume scoppia
a ridere

151  
con la tristezza
si può andare lontano
se uno va solo

152  
erano le braccia
della venere di milo$^{55}$
quelle che applaudivano

153  
gli costò ma
infine trovò il cammino
del camposanto

146  
cómo cavilo
siempre que el cirujano
me abre la panza

147  
no sé si vengo
tampoco sé si voy
ando al garete

148  
el árbol sabe
de quién es cada paso
de quién es cada paso

149  
sé que el abismo
tiene su seducción
yo ni me acerro

150  
si voy remando
siento que el río rie
a carcajadas

151  
con la tristeza
se puede llegar lejos
si uno va solo

152  
eran los brazos
de la venus de milo
los que aplaudían

153  
le costó pero
por fin halló el camino
del camposanto

$^{55}$ Vedi nota 1
154
ci sono birbantelli
che mortificano feriscono uccidono
tengono statue

155
la rabbia dolce
non serve / solo vale
la rabbia amara

156
niente è più magico
della via del seme
per cui siamo

157
che terremoto
rubà il rincrescimento
rubano le gambe

158
come è noto
gesù 56 non era cristiano
ma soffriva

159
se mi emoziono
smenterà di essere giusto
ma che importa

160
il mare di tutti
non è come il mio mare
lui mi conosce

161
dallo specchio
i miei occhi non mi guardano
guardano al tempo

154
hay sinvergüenzas
que agravian hieren matan /
tienen estatuas

155
la rabia dulce
no sirve / sólo vale
la rabia amarga

156
nada hay más mágico
que la ruta del semen
por el que somos

157
qué terremoto
cruje el remordimiento
crujen las piedras

158
como es notorio
jesús no era cristiano
pero sufría

159
si me enternece
dejaré de ser justo
pero qué importa

160
el mar de todos
no es como mi mar
él me conoce

161
desde el espejo
mis ojos no me miran
miran al tiempo

56 Vedi nota 1
il povero dio
cosi solo così nessuno
e così senza vergini

con la verità
non si gioca / si gioca
con la menzogna

rivelò il padre
che non c’è cielo né inferno
che notizia

vanno all’unisono
la tarda età le malattie
la ragnatela

nella foto seppia
eri tu ed il tempo
se ne andò con te

dalla scrittura
solo l’apocalisse
ci accompagna

il purgatorio
ha la sala d’attesa
e un bar e servizi

testimone scuro
nel luogo del delitto
rimase il ratto

negli stracci
suole esserci più storia
che nella etichetta

el pobre dios
tan solo tan sin nadie
y tan sin virgenes

con la verdad
no se juega / se juega
con la mentira

reveló el papa
que no hay cielo ni infierno
vaya noticia

van al unísono
la vejez los achaques
la telaraña

en foto sepia
estabas vos y el tiempo
se fue contigo

de la escritura
sólo el apocalipsis
nos acompaña

el purgatorio
tiene sala de espera
y un bar y aseos

testigo lóbrego
en el lugar del crimen
quedó la rata

en los harapos
suele haber más historia
que en la etiqueta

162
163
164
165
166
167
168
169
170
171
settantanove
anni / settantanove
anni / e che

172
la poesia
dice le profondità che a volte
la prosa tace

173
quando riunii
le mie insonnie complete
mi addormentai

174
non più tergiversare
preferisce che la bacino
a bruciapelo

175
per ubriacarsi
niente è come un corpo
di questa annata

176
dice il corrotto
che non che non che si
e lì si ferma

177
quella vigilanza
sbagliava a volte
perché era cieco

178
solo i naufraghi
valutano con giustizia
il nuoto

179
il fuoco è
il secondo della vita
della colonia
180
il vecchio socrate\textsuperscript{57}
fu obbligato a bere
cicuta cola

181
quando seducono
le donne diventano
una chitarra

182
risuscitare
è così difficile come
morire con piacere

183
del cinema muto
il buono era il pianista
bacio ed accordi

184
i bombardamenti
rimediano per sempre
alla sete ed alla fame

185
narciso il bimbo
chiese ai re magi
uno specchietto

186
ogni donna
può essere due donne
datemene una

187
se mi torturano
non dirò niente mai
ha detto il cadavere

\textsuperscript{57} Vedi nota 1
so di un ateo
che nelle notti pregava
ma in francese

di lontano
si vedono lingue di fuoco
qui c’è rugiada

l’amore nubile
può nascere a volte
in un baleno

che buona insonnia
se mi sveglio sopra
del tuo corpo unico

vola la signora /
dopo la cerimonia del bacio
verrà il discorso

nell’amore
è virtuoso essere fedele
ma non fanatico

i parlamenti
tengono quattro donne
per femminismo

che astuto mare /
se prima ci furono sirene
rimangono le code

quello che si impara
nel letto di due
non ha prezzo
nel duemila
terremo sei missili
per ogni corvo

che bella epoca
quella in cui dicevamo
rivoluzione

per alcuni anni
mi spaventava l’autunno
già sono inverno

non eri nessuno
oggi sei il personaggio
della tua veglia

quanti semafori
per incontrare la strada
del vecchio crepuscolo

mi comprai un tango
nel chiosco degli addii
dell’aeroporto

passò la scadenza
la coscienza ti aspetta
con tre querelle

un sguardo
può tenere la forza
di uno spavento

scopare fottere
fornicare chiavare
quanti sinonimi
l’aurora passa così lentamente che mi tranquillizza

la strada sale per la finestra aperta / io la saluto

dopo la sfilata che solitaria viene la moltitudine

blocco / alzheimer / hiroshima58 / nato / aids / non era un buono secolo

mancini o destrorsi? non sa non contesta ma starnutisce

frantumarsi l’anima? attento / per l’anime non ci sono accessori

a questo deserto mancano una oasi e dieci cannameli

una pessimista è solo un ottimista ben informato

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58 Vedi nota 1
214
i pistoleri
non si pentono / chiedono
migliori complici

215
la tua città segue
con sole e sino arroganza
sempre aspettandoti

216
queste tristezze
me le portò il crepuscolo
e non se ne vanno

217
niente conforta
come una tetta tibia
o meglio due

218
quello che prende
sonno tra allori
sogna tra cardi

219
arrivo sbalordito
a questa fine del secolo
che incontreremo

220
quelli che si fidavano di te
diventano gli agenti
della tua agonia

221
tieni il tuo metodo
acido nella risposta
dolce nella supplica

222
il girasole
non conosce dell’eclissi
sempre ti illumina

214
los pistoleros
no se arrepienten / piden
mejores cómplices

215
tu ciudad sigue
con sol y sin jactancia
siempre esperándote

216
estas tristezas
me las trajo el crepúsculo
y no se fueron

217
nada conforta
como una teta tibia
o mejor dos

218
el que se queda
dormido entre laureles
sueña entre abrojos

219
llego alelado
a este final de siglo
qué encontraremos

220
los que te fían
se vuelven los gestores
de tu calvario

221
tenés tu táctica /
ácido en la respuesta
dulce en el ruego

222
el girasol
no conoce de eclipses
siempre te alumbra
la paura è agile
il coraggio è pesante
come una roccia

e qui termino
senza mettere in ombra nessuno
né scoraggiarmi

el miedo es ágil
el coraje es pesado
como una roca

y aquí termino
sin hacer sombra a nadie
ni descuidarme
Bibliography


