

all things.

[Pause.]

Dear Violence:

**It has been some time.
I know**

Since last

**It was in the house. In the heat. Interior garden. Cement Tiles. Blinds. Mahogany.
Where I grew up I can still see. From under the chairs. Carved. Still.**

I see the eyes,

so big for the face,

**the head, so big for the body,
the head, so big for the body**

**later in life you lose those proportions.
later in life you lose those proportions**

I see the eyes,

**so big for the face,
so big for the face,**

**the head, so big for the body,
the head, so big for the body,**

you lose

I see the arms maybe the remembrance of other arms or those same arms in the arms of

arms

remembrance

arms

same

arms

another

Children running.

In Violence.

Yes, in you. My hair disheveled by the sun.

A love letter.

My shirt

Open

My skin is on your skin. And in your mouth. And on your torso. And on the other side
of. In Things that

Looking for veins in the ferns.

My eyelids looking for a place in your flesh supple enough for them to open.

My eyelids looking for a place in your flesh supple enough for them to close.

A place in your flesh with sex enough for them
A place in your flesh with peace enough for them

Feeling

Yes.

The (fab) fabric of each other's jackets
The fab fabu fab fabe fabr ric fabric Yes. of ea ch other s j a c k e t s

On the
Yes. On the street

street
Yes.

Your

Yes?

Your

Yes?

Your

Yes?

Your

This cult (this life parallel to love)

Yes.

Your hands

[Pause.]

[Gesture of falling into sleep. Slowly, continuously. I look at my hands, at the computer. I close my eyes. My head falls forward. It circles back as one of my hands slides off the keyboard. While the other hand presses keys:]

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45

Dear VIOLENCE

When the house has been broken When once we have said Pass
time

Pass The people Praying to no At that precise

Translating Translating Everything
m o m

The rapidity Friendship A book on wounds Insertions Tensors Tendons
e n t

With the family present There were blueprints on the skin I touched the ink This
I touched the ink. absolutely

sweet nothing Finding the desert Constructing remains Of old men Who passed
Burnt. Completely. Yes. In its

These white walls Serving Kissing the reversible skin of Pregnant
completion Yes. malign irretraceable

How many mirrors in your house? How many dull knives in your house?
Some gods are lost.

How many numbers to water and numbers to oil? How many mother of pearl hooks in your
Others are

house? When the house has been When the house I say When And Premonitions
misplaced.

That bathroom of your infancy A dimension Of dismemberment Just that I tell you
While u n b l e d i n g driving and

The softness There is no I tell you There is just Things that pass because they have
driving and driving and driving

to because This singing This drowning In public swimming pools In the sight of
and driving and driving

kids This driving and driving and On the balls of your hands over
and Then again.

railroad tracks Just like pornography The flowers And you wake up And there's
You and me.

no

[Spaces]

And you wake and not a

A you wake up and not

I just saw you in an accident

that we have seen Hermes.

I saw HERMES. I saw HERMES in a coffee shop and in a coffin shop and in a pawn
theory theoria to look to observe theory theoria to look to observe to be a (theatre)

shop and in a shoe shop and in a drug shop. In a penny-for-your-weight drug store \
theoria to look to observe to be a (theatre) spectator speculate theory theoria

balance which was haunted. I saw HERMES in a blond man on the streets of Puerto
to look to observe to be a (theatre) spectator speculate theory theoria to look

Rico who screamed about morality in English, he screamed about morality in English and
to observe to be a (theatre) spectator speculate theory theoria to look to observe

was blown away by Hurricane Hugo in front of a Mc Donalds and died. I saw HERMES
to be a (theatre) spectator speculate theory theoria to look to observe to be a

in the Acme osterizer, in the Holsum vacuum, in the Nabisco-Frito Lay automatic magic
(theatre) sppectator speculate theory theoria to look to observe to be a (theatre)

wand, in those Deco Mickey Mouse ears, the Johnson's and Johnson's edible underwear.
spectator speculate theory theoria to look to observe to be a (theatre) spectator

In the Zenith radio. In the 64 crayola box set which was only missing one color. I saw
speculate theory theoria to look to observe to be a (theatre) spectator speculate

HERMES in cyberspace and he was cyberchatting with my mom. Oh, God, I've seen
theory theoria to look to observe to be a (theatre) spectator speculate theory

HERMES in Elvis. In the perfume of a Santería espiritista Priestess channeling J.F.K. as
theoria to look to observe to be a (theatre) spectator speculate theory theoria

the wind lifting her skirt, J.F.K. as Apollo 13th, J.F.K. as the one singing, channeling the
to look to observe to be a (theatre) spectator speculate theory theoria to look

true time of the true era of the true indictment of the true nature of the true reading of the
to observe to be a (theatre) spectator speculate theory theoria to look to observe

true crime and simultaneously channeling Lady Diana, Princess of Wales one of many the
to be a (theatre) spectator speculate theory theoria to look to observe to be a

Starbucks. I saw him in the Sears Craftsman pillow sham. Channeling
(theatre) sppectator speculate theory theoria to look to observe to be a (theatre)

Di of Wales to come down and sign and

spectator speculate theory theoria to look to observe to be a (theatre) spectator

scripturally perform her unabridged unauthorized autobiography of the day after and to
speculate theory theoria to look to observe to be a (theatre) spectator speculate

smile. I saw HERMES in Elvis. I saw HERMES in Elvis. I saw HERMES in Elvis. I
theory theoria to look to observe to be a (theatre) spectator speculate theory

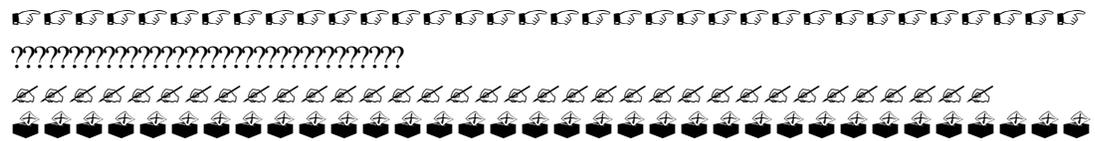
saw HERMES in a pretty boy with a pretty girl. In a pretty, pretty- I saw him, HERMES
theoria to look to observe to be a (theatre) spectator speculate theory theoria

in Elvis and also, too, in an Elvis impersonator who upon seeing HERMES in Elvis and
to look to observe to be a (theatre) spectator speculate theory theoria to look

HERMES in himself and Elvis, himself right there in flesh and blood and glitter and
to observe to be a (theatre) spectator speculate theory theoria to look to observe

elviness and everyone together and me watching just could not take it anymore and cried.
to be a (theatre) spectator speculate theory theoria to look to observe to be a

I saw HERMES in Elvis. I saw HERMES in Elvis. I saw HERMES in Elvis. I saw



[Keep changing fonts in the phrase until it reveals...]

in Elvis I saw HERMES in...
Enter Hermes, messenger of the gods

Language nowadays is an obsession of theory. A language that has lost its transparency,
Prometheus:

its transcendence. They ask us, what links the word on the page to the thing it stands for?
Look, here is Zeus' footman,

Take "fetch," for instance, do you see the someone "fetch." I am not "fetch," are you
that fetch -

"fetch?" Or is it just the idea of "fetch," the idea of "and," the idea of "carry" the idea of
- and- carry - boy

"fetch-and-carry-boy"? Or can there be something else? What links this sound "Hermes"

Hermes: You, subtle spirit,

to anything beyond "Hermes." Tradition?Convention?Are thinking of the same "sinned"?

who sinned against

The same "against." The same "Father." But it's not

the Father. You, thief (of fire)

"father" anymore, It's not "thief" anymore, it's not "you". At what point what you

You mother - f*\$%^@

perceive is lost. Already. Or does it linger? Old theories. If everything I say, I write can mean

mother -fucker you Mother FUCKER FAGGOT

something else. If what all this stands for is arbitrary...I saw Hermes on the traces of

WHITE TRASH NIGGER SONOFABITCH (THE EARTH) LAW-

your lips on the eve of resurrection day... If there's nothing behind this screen, behind that curtain, nothing behind the word..

FUCKING SPICK SHIT FAITH KILLING TERROR

[Transition.]

I need a volunteer from the public.

[Once I find one:]

What is your name? What is your favorite letter, number or sign? Can you write it on my keyboard? (He or she does.)

Now I will ask you to perform two tasks, they are simple and safe. Nevertheless, they require much bravery.

First task: just stand center stage and let us look at you.

[Volunteer stands against the projector's light, in front of the screen.]

I would like everybody to look at (name of volunteer) very intensely, as painstakingly and viciously as you can as if you had only a few moments to look

and somehow your whole life would depend on remembering this person.

For the second task [to the volunteer]: Could you please go behind the curtain and take a look at what's back there? [The volunteer disappears behind the projection screen. We see her/his shadow.]

[To the audience] As you might remember, Greek tragedy is often characterized because the most awful, heinous, cruel actions happen there ...behind... offstage where we have just sent (name of the volunteer). Does anyone remember some of those heinous actions, those actions that happened where the no one, except a messenger can see? [I take responses from the audience, for instance:]Yes, Medea, slaying her two children -she used a sword they cried a lot ... Oedipus blinding himself, emptying his eyeballs with his mother's golden dress pins, the dress

pins taken from the dead body of his suicidal mother ... Yocasta, hanging herself. In Antigone, Eurydice, Creon's wife opening her body up over the altar. Her son Haemon had committed suicide. Orestes killing his mother Clytemnestra... the bodies in the battlefield (in The Persians) ... All of this was only seen by the messenger... Hippolytus assassinated by a sea monster, his head cracked open ... The Suppliant Maidens slaughtered by their Egyptian husbands on their wedding night, in a tragedy which is no longer extant...

I need another volunteer from the audience. [I address a second volunteer.] Could you come here with me? [To him or her as she/he approaches the keyboard:] Press one key. It can be a letter, a number or a sign. Write any one you want. Wait. Let's make it big. [Change font size.] Thank you, you can go back.

And now for remembrance...

I remember...[I begin to say details I remember about the physical appearance of the volunteer, the person who went behind the curtain, while I type beneath the big typed letter or sign:]

This is not Hermes

a "(type sign) "
a pipe
(name of the first volunteer)
you, of course
(really) bound
Hermes

What sound? What sightless sound approaches me?
Is it God-sent or mortal or mingled?
The rustle of birds' wings near.
[I erase the word "not, " leaving:]

This is Hermes.

She/he had/was.. (one last detail about the person)

And then, we move on.

[I freeze.]

[An assistant, from the back of the house, brings back the first volunteer to his/her seat.]

III. SUSPENSION

[Once she/he has come back, I unfreeze, I write:]

The Chorus, composed of the daughters of Oceanos, wearing some formalized representation of wings - so that its general appearance is bird-like-

[I go behind the curtain.]

enters

[I am seen in shadows. I climb the chair. (I place the rope on me.) I kick the chair. I am suspended from the ceiling. I go into fetal position. Slowly I extend my body towards the computer. I can't reach it. I recoil and extend again, repeating slowly the movement of reaching. After some time black out.]

[IV. TRANSLATION]

[I sit among the public.]

OK

Oooooo Nos vamos. Listos. Ahora es. C'mon. Ooye. Oyei. U. U.U. Mamita. C'mon. C'mon. ¿Cómo? ¿Cooooooooooooooooooooooooooooo? Como en los viejos tiempos. C'mon. Like in a carnivals. Como en los carnavales banales de Ponce. Como en los carnacañaverales de Arroyo. Como en los cardinales cabales de Hatillo. Como en los canibales de Loízada donde el sol no se setea y si se setea...[I make with my fingers gesture of counting 1, 2]

This is the story of Prometheus, Prometeo, who was bound, I said bound as in... [singing] Vamos muchachos pa' la marina, a comer pan con sardina. Vegigante a la boya, pan y cebolla. Vejigante a la bolla. Pan y cebolla. Y a esa vieja en el balcón, dale pan y salchichón. Tucutá, tucutá y bueno que está, tucutá, tucutá y bueno que -, tucutá y tucutá y bueno que...Bound as in jorobao y chavao. Until he discovered an ACT-O. Today you are going to see that ACT`-o. Oyeih, Oye. Oye. Listen to la música... Prometheus...After more than 2 Oh, Oh, Oh years of being bound of being bound to a rock, a la piedra, mano, an eagle devouring his liver... Tucutá y tucutá y bueno que...

Ladiesdamas and caballerosgentlemen. This is the ACT-o [1,2... I suddenly make a magical gesture towards the audience. Blackout.]

[Lights on. I stand in front of the computer.]

Translation.

T

According to the Webster's Dictionary, 19th edition to translate is to be capable and engaged in the act

R

of translation, it is to turn from one language to another, from one medium to another, it is to

A

move. But not to move in anyway you want, no, no, no, in translation you can not turn back, you do not turn around, you do not turn unto yourself – that would not be a translation, that would be a

N

rotation. In translation you travel to another. Place. So too is called the

S

process by which mRNA directs amino acid sequencing in protein synthesis. Other

L

meanings of the word are: to appoint a bishop to a different see(Webster's dictionary); to transfer the

A

remains or relics of a saint (Funk and Wagnall's); to convert data following an algorithm

T

(Encarta online Encyclopedia); to say something in terms that contra you can understand (ibid.), to go to heaven without dying first. Oh, yeah.

I

In the verse 772 of Aeschylus' Prometheus Bound, Prometheus foresees the future. In the future he is liberated, that is, he is moved from his rock, he is translated.

O

Before translation, let us, too, like Prometeo, take some brief moments to see the future. Now...

N

Listen to the music.

[Slow gesture 1,2...singing:]

OYE

OJ

Oye, oye, Oh, yeah, Oh "j." Not the man, but the juice. As in Oye, Listen. Listen to the music.

OJ

[Vocal, gestural sequence, in which I try to make the audience sing to different written sounds. Culminating in a crescendo cueing (1,2) them to repeat the word "Oye." At the end, I go down on my knees in front of the computer. I write, while keeping breathing rhythm...]

&a.s.a.p. UR@DC IC GGG

ICU >>> U- W i.e. RSVP

IC#'s&\$&O'S 4U IQU

2(a.s.a.p.

[I emerge towards the public from under the desk. I begin to read the writing while lifting the computer.]

And now, you are at the sea. I see... Gee, Gee, Gee. I foresee you. Greater than, greater than, greater than... You dash. West. That is, answer me, please. I see numbers and money and nothingness for you. I cue you. To open parenthesis. Now.

[I push return key while lowering my computer.]

ICU

[I look towards the audience.]

sitcom, after sitcom- Is it your, como tú le llama a eso, your genitalia against la TV screen, novela after novela after sitcom, plastic, light and cellophane- Is it the texture that binds you? EEE? Is it the eee? Is it the eee? Is it the doodles on the page? Blood graffiti on the wall? - Is it me, a woman, yes, a woman, trying to put meaning to all of this in a footnote? Is it EEE eeee EEEE eeeee? Eeee eeee eeee eeee? Eeeee eeee Eeeee eeee? Or is it the rock? Eeeeeeeeeeeee? I mean, is it the la piedra?

Eee....[I freeze my countenance into an extreme facial mask. I look at the audience. I walk towards the computer sideways, my fingers searching for the keyboard. I stop in front of the computer.]
End of the second footnote.

IO
IO

O O

Prometheus

+

Sí.

I= @DC
Estoy en el mar.

ICU GGG ICU&I4CU
Te veo. Coño, carajo, gee. Te veo y te preveo

>>>>

Más grande, más grande, mucho más grande que...

U- W.
Te lanzas. Hacia el Poniente.

2~ |=|~ <
Hacia un lenguaje que es siempre un lenguaje menor.

R.S.V.P.
Por favor, contéstame.
[gesture of cueing the audience 1,2..."Oye"]

R.S.V.P.
[1,2..."Oye"]

