

[2]

[My head reaches back. The neck hyperextends. My body hyperextends. In one breath I spring forward. Eyes open. I write with both hands.]

Dear MIGHT:

fjgfkjdlkffjiggooikkdlskmvlkvnblfdkbnldkfjvkldsnggjklfnfdjnnjfdjjjsnjdnjdnnj

fdnjnr kmmcj4menmkf

For men

at first

had eyes

but saw to no purpose;

they had ears but did not hear.

Like the shapes of dreams

they handled all things in bewilderment.

They did not know of building houses; they did not know how to work wood. They lived like ants, in holes in the ground and in the sunless caves of the earth.

Until I showed them the rising of the stars, and their settings,

hard to observe.

And further I discovered to them numbering,

pre-eminent among subtle devices,

and the combining of letters

as a means of remembering

all things.

[Pause.]

Dear Violence:

It has been some time.

[3]

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. And 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 fabric

[5]

[My head reaches back. The neck hyperextends. My body hyperextends. In one breath I spring forward. Eyes open.]

[I write with both hands. Frantically.]

DEAR MIGHT

483985799484904609457909348509849809389504398609849403949584483920938493

9456 DID YOU PERHAPS GO FURTHER THAN WHAT YOU HAVE TOLD US?

I caused mortals to cease foreseeing doom.

48930298903498594039489049589406985

404 WHAT CURE DID YOU PROVIDE THEM AGAINST THAT SICKNESS? 43

I placed in them blind hopes.

38490398299389309483902

48390298393234 THAT WAS A GREAT GIFT YOU GAVE TO MEN. 30298543

Besides this, I gave them fire.

48930928390498390289403

AND DO CREATURES OF THE DAY NOW POSSESS BRIGHT-FACED FIRE? 39

Yes, and from fire they shall learn many crafts.

39840928394098840989309849549850934

THEN THESE ARE THE CHARGES ON WHICH-8594039762304476523498590938

5804983049898098045039840394094009509309849509348690393

0494985093849509389403850984438

95098495034984849
309384050045

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. Translating
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. unflinching absolutely

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

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

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?
Others are misplaced.

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

[9]

theoria to look to observe

to be spectator in a theatre speculate

theory theoria to look to observe to be theatre in the theatre theory to look tlook tlokko to look to observe to lookto oserve to took to look to oto observe to llok to observe to to theory theorua to be observe

now, let us say, in theory

theory

that we have seen HERMES in...

the land, in the fields of this land where he was

theoria

to look

begotten by Zeus in Maia, a shy nymph and he was born. In that land of sheep where he

to observe

to be a spectator

invented the lyre out of a tortoise shell and strings of guts of sheep. Let us speculate

in a theatre

speculate

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 Zenith radio, 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

HERMES in cyberspace and he was cyberchatting with my mom. Oh, God, I've seen **theory theoría 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 theoría**

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

true spirit of the true era of the true indictment of the true nature of the true reading of this **to observe to be a (theatre) spectator speculate theory theoría to look to observe**

true crime and simultaneously channeling Lady Diana, Princess of Wales. In Puerto Rico one finds her image in Botánicas **to be a (theatre) spectator speculate theory theoría to look to observe to be a**

I saw him in the Sears Craftsman pillow sham. Channeling **(theatre) spectator speculate theory theoría to look to observe to be a (theatre)**

Di of Wales to come down and sign and **spectator speculate theory theoría to look to observe to be a (theatre) spectator**

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

smile. I saw HERMES in the flag and in the flags. I saw him in the passionary candles which guard the borders of this island. I saw him in the name and in the names. In the names of Caribbean writers.

I saw HERMES in our Enrique Laguerre

☞■◆♣□ ♪♣□○♣◆ ○♣◆◆♣■♪♣□ □♣♣ ◆♣♣♣ ♫□□◆

I saw HERMES in our Rosario Ferré.

♣♣●♣♣✕ ♣♣♣✕!♣? ♣♣? ♣♣ ♣↔↔↔↔△ ⇕← ◀↑↔ →⇕↔▽

(I saw him in V.S. Naipaul.) I saw him in Aimé Cesaire.

☞■◆♣□ ♪♣□○♣◆ ○♣◆◆♣■♪♣□ □♣♣ ◆♣♣♣ ♫□□◆

I saw HERMES in Derek Walcott.

↑↔↔◀↔△ ⇕↔△↔↔▽ ↔↔▽▽↔↔↔↔△ ⇕← ◀↑↔ →⇕↔▽

I saw him in Piñera and Lezama.

♣⑤①♣⑨ ♣♣⑨④♣⑩ ④♣⑩⑩♣⑤♣⑨⑨ ⑥♣ ①♣♣ ♣⑥♣⑩

I saw HERMES in the unknown Pepe Liboy. MT Extra

□□_□_ □□_♣□_ ♣□_□□□□_ ○> _h□ □○□_

I saw HERMES in



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

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-

[12]

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 goes behind the curtain.]

[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:]

[13]

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 brings back first volunteer to his/her seat.]

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

[I pour the water from a bottle over myself.]

[III. SUSPENSION]

enters

[I stand up and go behind the projection curtain. Backlight. In shadow, Act of hanging^suspension. Flight. I stand still in flight. Backlight dims,]

[IV. TRANSLATION]

[Suddenly, house lights.]

[I enter the auditorium and sit among the public, I ad lib.]

OK

Oooooo Nos vamos. Listos. Ahora es. C´mon. Ooye. Oyei. U. U.U. Mamita. C´mon.
C´mon. ¿Cómo? ¿Cooooooooooooooooooooooooooooo?

[14]

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. Vejigante 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
[I suddenly make two magical gestures towards the audience, then towards the booth. I move to the desk.]

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

[15]

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.]

tbo

[I look.]

IO

¿Yo? ¿Yo? Yo. Io.

IO*

IO [stomping] footnote

[ballet foot work, turning towards the audience] In Aeschylus' play Prometheus Bound, Prometheus is visited by Io, a cow vaca woman. He tells her that a descendent of hers, a child of a child of a child of a child of a child of a child of a child of a child of a child of a hijo de la, hijo de la, hijo de la cow vaca woman will liberate him. In line 740 of the tragedy IO answers [jumping] "O,O" End of footnote [stop moving feet]

IO

IO

Oooooooh, oooooooh.
O O

Y Y Y Y
Y Y Y Why?

YYY
Wwwwwwwwwwwwwwwwwwwwwwwwwhh

YYY
hh

YYY**
hhhy? Second footnote.

[Starting footwork. Placing myself against the projection of the "Y's."] ** Here you must really try to imagine this Io, this cow-vaca-woman, because she was not really a woman. She was like a maiden but with the horns of a cow, with the horns of a cow no, with the horns of a bull. So being this hybrid creature that she was, this monster, this cosa, this mixture, this revulú, neither here nor allá, this mogolla, this heterotopic other, [I turn my hands, which have remained in typing position, into claws.]

She just had to ask... [I begin to walk in a monster stance in front of the projection.]

Why? What is it Prometheus that binds you? Being the - Is it the morning that binds you? Is it... Is it the timing of the subways that binds you? eh? Is it the chairs, the tables, the countertops, the rufos, the eagle devouring your viscera that- being the monster that she -is it the world series in 1970- Is it your eyes against the TV screen, your sex against the TV screen sitcom after 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? Eeeeeeeeeeeeeee? 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

[19]

Como en los carnavales... Como en los carnavales banales de Ponce, como en los carna-
cañaverales de Arroyo, como en los cardinales cabales de Hatillo, como en los canibales de
Loizaída, donde el sol no se setea y si se setea...

[1,2...]

[I suddenly type a space, the writing is erased.]

["Oye"]

[I begin once again the gesture: 1,2... I look up at the empty screen. I raise my arms. I open my
hands.]