

BABELLEBAB
(NON-POETRY ON THE END OF TRANSLATION)

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A FALSE INTRODUCTION TO A | BOOK | OF NON POETRY

What the reader is about to confront is three long poems done from the standpoint of prose | or | three essay done from the standpoint of poetry | Fragmentation | Taken as the | Bridge | Between | Them | . ¹ | If Line has lost its Original Purpose | (Which was...) | So | Paragraphs have also | Lost | Their ability to still be taken as | Prose | . | Devices in Prose | . | All of this was made to me clear after | September 11 | And Between a Trip I took From | Tijuana | [Mexico] | & | NYC | 1 month later | . | Structure | In General | Had Lost its Stability and Sense of Security | . | Nothing could stay the same | . ² | What I am trying to say | (And poets have the disadvantage of always trying to say something) | is that | To Write Poetry After | 9-11 | Would Be Prosaic | So | Why not? | . | Writing in the Age of Chats | Publicity | Source Codes | Etc | Makes Us Approach Writing As a Way to Design with Meaning | or Draw | with Letters | ; | Makes Us want to have | A writing | As close to prose as to poetry | & | As far from both of them as possible | . | Is Speech | Orality | The Body | Were the Sources of Poetry During a good part of the | 20th | Century | Now Things We Look At are PC's or | [erased] | . | Let's write to make Computers take control | . | Let's give the Internet the Role we Use To Give to Voice | . ³ | This is for me | Self Translation | Going from Spanish to English without the need of | [what?]| So Now the question of English Vs. Spanish | : | If writing is never a natural activity | Why Bother to use Mother Tongue? | This is of course not a question but | An Answer | . | Not a Answer but | A question | responder by its own | Question mark | . | This is not a Book | This is just a Chapter | . | A Web Site | . | A Border | . |

1 And footnotes as subtexts | Or a Behind the Scenes | Look at Structure | . | After September 11 | . |

2 Or if Everything stayed the same it meant Nothing had really happened.

3 What if instead of sustaining the | History of Literature | and the | Pantheon of Authors| through | Books | we would just build | Web Sites | ? | In such a | World | Whitman | Vallejo | Eliot | & | Olson | would had been less important, because | Web Sites | are much fragile and unstable. The Weight of the | Past | would had been much lighter / There would be no need to / Wait in Rainy June / For friends / To come by / And talk of rupture / There would be / No history of in which / To take part | No quoting Schuyler | . |

BABELLEBAB

To J. Rothenberg

A PRE-FACE

This long poem (in the false tradition of Eliot, Paz, Olson and Huidobro) should be read after its oral preface. In it: the meanings and instructions of how this long poem should be known and read (respectively). The words that correspond to the (exclusively) oral preface must never be transformed (altered) into written words at the beginning of the long poem mentioned a short while ago (two times).

(Two times. Almost three and more than once).

This Pre-Face (which is not this one) should only appear in performance. Only. In. Performance. Only. There. More than once.

A

The First Stage of Translation

Is

To translate Fears Tongue into Second Tongue.

But the Second (and probably Final)

Stage

Of

Translation

Is to translate one's translation (of First Tongue)
into First Tongue. ⁴

First

Tongue. ⁵

⁴ This is the True End of the Poem. The Final Stage.

⁵ Just as a nice trick read this poems considering the author committed a lapsus between "First" and "Fist".

[The reader should ideologically figure out these last four lines which possess no real poetic sound or success. He should probably (Nice Trick) skip the footnotes. The Reader is always a He or can hide behind one. She is not needed. Nobody is going to believe footnotes changed Writing and Reading. But they did. Returning to my main point outlined in the beginning of this stanza: I am not giving any helpful poetic image or Verbal Sudden Illumination (Nor commentary) which could make it beautiful or easier for the reader to comprehend the final stage of this poem].⁶

B

Babel
Is so badly
Remembered
Because
It was
The First Congress
Held
On the issue
Of Translation.

It was a complete
Disaster.

C

“B” is a humble but successful poem. Isn’t it?
It has wit.
It has sound.⁷

6 The End of a Poem / Does not necessarily have to be / Located in the last lines. / Take this case: / A poem written / And completed / But then modified. / In order to add more / Lines / At the end of the poem / But in Which / The End is still / In its / Original Place.

7 And most importantly (and a fact forgotten by the “C” Poem): “B” is a poem which can be read from Beginning to End without having to confront any obstacles or anticlimax happening at the worst conceivable moment (of the Poem).

D

Poetry has been done to make Reading
a Comfortable Experience for the Reader.

(A Sofa Experience).

It has probably happened so / Because

Readers are most Always a He

And Capitalisms Desires

Reading to be enjoyed by

Readers (Workers="He"s).

But Reading is Starting to Use All the

Resources of Computers (Capitalism)

(And is becoming a Not Enjoyable, a Not Suited (Experience?)

Not in Favor of "Happiness"

Not in Favor of Continuation-of-Capitalism)

And Thanks to That

The "World" Is Going to End.

Reading is becoming

A Not-Enjoyable Experience. ⁸

E

The true task of Writing is controlling language

Not using it to its fullest potential.

When writing one thinks of what has been done before and how that limits the changes one can make to literature.

Literature is always keeping changes (in structure, and the sound and visual patterns of Literature) / slow.

Writers are Control

Freaks.

⁸ This is not the End / (of the Poem).

F

(An Aphorism):

Women are unprotected beings. Men are beings which don't know they are unprotected.

G

Literature created monsters around it. Now literature cannot deal primarily with real or imaginary life but needs to now deal with itself as theme and target. Describing anecdotes, characters, ideas and sound-happenings, literature is forgetting to deal directly with a far more interesting subject: Writing and Reading. This New Main Subject is going (of course) to be considered dull, cerebral or opaque in comparison (in comparison to what?)

Men do not experience (obviously) how being Wrong feels (Knowing Being Wrong is an Experience necessarily needed to be felt in the present).

Individuals live eternally thinking (experiencing, feeling) they are Right, They Are The Truth.

H

And by the way
Exactly what day
("Was"?)
Tomorrow ("?"?)
Was? ⁹

I

To say "God is dog"
is none-the-less.

⁹ Where should the "Was" be put? And where the question mark? (Don't continue to read. Understand first).

And there is also a question of the lyrical voice of this poem wanting to know which day is going to be tomorrow but paradoxically referring to the future ("tomorrow") using "was" (the Past). This paradox (or word play?) should surprise the reader and make him/her feel this poem is ok (to "read"). Would "ok" and "OK" mean the same in the last sentence? Questions make Language more intelligent, right? What would happen is we talk/wrote using exclusively propositions in the form of questions? Should we read more slowly? Was poetry an attempt (a failed attempt) to make reading a slower activity? Was Mallarmé into slow reading? Is the visual aspect of poetry a technique solely dedicated to slow down our experience with Meaning?

J

Words are becoming Logos.

K

Changes in the City become “Avant-Gardes”.

But Please don't Avant-Gard too much.

L

“I” needed a computer in order to fully translate.

M

A reflection on the mirror is not a translation. (*The Age of Translation is nearly over*)

“N”

Nature is a diva.

O

Writings are becoming Catalogs.

P

We don't even need collage to make this clear now.

Q

Diane is the key to Jerome.

R

Most taxi drivers are not a movie. Most taxi drivers are drunk or high.

That's why.

S

The death of your mother.

This is really happening.

T

“Perhaps: is just a word.
Well just maybe.

U

“We all write in wine”.

V

A text is a theater. Writing is acting meaning.
Meaning is [missing]. ¹⁰

W

Poetry can be
defined as the “way”
letters are
organized
so they can be identified
beautifully as being
a meaning.

X

To translate I should draw | not write.

Y

Streets are horizontal.
They should be vertical.

Z

babeL Lebab.

¹⁰ This should be said in a loud way.

Y

1

Trains full of dreams
dreams treated like cattle
by guards
dreams treated like spilled milk.
A Performance done
in Germany.

2

A human can have thousands of dreams
throughout her or his life

To kill a single one
Is to kill thousands of dreams. ¹¹

3

A nightmare is the trauma a dream has
when it is confronted
with the possibility of leaving its nature behind
and becoming reality.

X

“Certain time ago” I lost my soul
so I kept taking journeys
and falling asleep.

And then I found my soul
dancing.

¹¹ If. As If.

ps. Do I mean I found my soul dancing
Or that I found my (soul?) through dance?

Did I really find it? Does my soul dance?

W

A witch draws

A witch draws a ship

(The Witch which is inside a Cell)

A witch draws a ship

(The Ship drawn on a Wall of a Prison Cell)

A witch draws a ship

And asks

(Asks the Guard)

A witch draws a ship

And Asks

(The Guard)

What is missing in the Drawing of the Ship

She keeps asking him

For several days

(The Reversal of days?)

Until

(Until...)

Until

The Ship is

Complete

And the Witch

(The Witch)

Escapes

(from the Prison Cell)

Keeps Asking Him
Until the Witch
Escapes aboard a Flying Drawing
of a Ship.

And She is Seen
Flying out of the Window
Into the Clouds
Aboard The Ship
(Remember: She is a Witch)

And the Guard is thrown in the Prison Cell
(For helping Her
Complete the Ship).

(Remember: He kept telling Her
What was missing in the drawing of
The Ship).

So, be careful about what you say
Or respond.
Your words could be helping
Someone to escape from Prison Cells
Aboard Drawings, Ships or Dreams.

(This is it. This is the End
Of a Myth).

v
A Man Who Was
Walking through New York
Saw a rain of trains
Falling into the streets.

U

"I" is a letter.

"I" M another (letter).

Identity. Phrases. "I am": a quote.

I am citation.

I is a letter. Behave as such.

T

Is

The

World

As

It

Is?

S

Grammar made me say all those lines.

R

(Twists and Turns)

Read a book upside down.

(A simple trick to feel

The Secret Meaning of Language

One Last Time).

Q

1

Some decades ago

A bunch of American poets rediscovered

The Magic Power of Words
And then they entered
Universities, Presses and became Known
And after a while they rediscovered (again)
Ideas Why Not To Use
The Magic Powers of Word Anymore.

–Good Ideas, by the Way.

2

A couple journeys
Until they finally find
("Finally Find")
The Cave Where
The Last Wiseman
Thinks, speaks (and lives).
And the couple asks him
For help
 , for health.

And the Last Wiseman
Refuses

 To give them
 Knowledge-words

 Alleging he is reading Derrida.

3

The tribe arrived
And they were given
A Free Tour.

P

I had no sleep
For several days.
After not sleeping
For so long
I couldn't walk straight
Or talk.

Walking, talking
Powers given to us in dreams.

In dreams or in thoughts
about them.

O

What
If
Instead
Of
"Writing"
"Our"
"Poems"
We
Would
Translate
Everything
We
Think?

Would the reader/listener notice? Would the end-result still be considered "poetry"?

N

Prior to language:

Translation.

Before speaking or writing
some one had to imagine
the ways in which
the book of Nature
could be translated into words.

Some one had to imagine
There was
A book
A "Nature"
A translation.

Language is the late stage of translation.

M

We live in a late age,
an age which is just letting us know
we live in a late age.

L

Language Poetry
Couldn't exist
if Ethnopoetics had not appeared. ¹²

(A statement. A poetics?)

¹² Am I patronizing?
Am I coming back
To Tradition?
Are the sixties
our Greek background?;
Our "Western Tradition" we need to leave behind?

(Am I quoting myself
or just making another cheap example of my crítica-ficción?) ¹³

“Language Poetry
Couldn’t exist
if Ethnopoetics had not appeared”.

(This time without footnotes
to make it easier). ¹⁴

Saying/writing this (last?) three lines
is not (of course)
a poem ¹⁵

This is not (I repeat) (and I “repeat” just because
I made before a series of footnotes that could
have prevented the main idea of this text to be grasped)
This is not (again repeating)
This is not (¿again?) (Am I writing or sampling?)

This is “not”.

13 Why does English only have one question mark?

It “truly” feels awkward for a Spanish speaker

(¿Still clinging to mother tongue?)

“It ‘truly’ feels awkward for a Spanish user to Ask
when using English.

It really feels strange, I mean.

14 These last two lines

Are supposed to NOT be

Read.

15 Even though a poem is just an efficient collection of lines. No need to feel poems have to be considered Sublime Objects of Desire.

“Language Poetry
Couldn’t exist
if Ethnopoetics had not appeared”.

This is not (“of course”)

A poem

But an essay.

K

(On Reading)

Instead of pronouncing poems we should spell them.

Spelling is now the key.

S-P-E-L-L-I-N-G.

Poetry. A quiz.

J

The Jewish Prophets were right:

language belongs to lies.

Bring them back

and tell them they can now

use e-mail

to spread their news.

Tell them it’s OK to have beards

which make human beings

grow deep down in the direction of the ground

once they stop growing up in the direction of the clouds.

I

We should substitute

Reality

for a narrow word

–like “further”.

H

“H” is a letter which in certain languages
has no sound.

(In this line a few of such languages are named).

H is a letter that can easily be none other than Silence itself
or comedy / as in pataphysics and Cortázar.

“Hamor”

But in English “H” (¿age?)

is laughter. Hahaha.

English is an ironic language
where H is not silence but comedy.

Humor.

Where silence turns into laughter.

Hahaha. ¹⁶

G

Jerome has a beard.

I have seen it in

Dreams.

F

I have a mother.

I have seen her

Thanks to

Syntax.

E (ANOTHER DEAF DEFINITION):

Voice: (is)

¹⁶ According to Cardoza & Aragón (on Malevich) there are two kinds of silence: black & white; hence, when a silence happens, the difference should be noticed.

A project of translation
Still bringing forth
Meanings
Directly from
An unknown source.

“D”

1. Poetry should be translated according to colors.
2. Grammar is the Science Fiction of Cave Man.
3. A utopia is burnt every 34 seconds.
4. Motherland is man-made.
5. ABC is a primordial number.
6. Writing is the Black and White Age of Language.
7. Tijuana is New York translated from Yiddish into Spanish.
8. “A poetry beyond” is a slogan.
9. —.
- 10.

C

Literature is just remarks. ¹⁷

B

Experimental poetry will have to change Philosophy’s face.

If people knew the first drafts of a text now well known they would become immediately afraid of the appalling artificiality and unreality of poetry.

Texts that should be written backwards: from definitive text to drafts.

¹⁷ Poet listeners in reading shouldn't look at the face of the poet when she/he reads. They should see the page from which (S)(H)e is reading. That is her/his true face: the page.

The future of poetry will be publicity.

A

Is your real name ———?

Is it really

A name

Or Just the translation
of a Name given to You

on a book which says
“my name is not a name

_____”.

A name? I- i- ——— a n-m-?

Or just an_ther ghost?

B

Translating 1931

I fell asleep and woke up

on ~~2000~~ 1999 (just a year before
we began to live a decade
of years without a name.

Again. Ten years without a name.

As in 1900-1909.

Years which aren't the “twenties”.

Words that cannot be pronounced.

Letters which keep coming back: 1945.

C

No need for a dictionary to explain
the meaning of words which both of us) didn't understand.

We were (the two of us) on his sofa
listening to his explanations of words

we didn't translate / because we didn't (neither) know.

He (she?) was explaining words using his (her?) hands.

So we (both) thought:

Are we translating Him?¹⁸
Or translating hands?

D

America, there's no need to translate me.
(I deeply abhor Litera-Tourism).
Latin America Literature. The Next Step is English.
English, my way of Translating America.
Babel | All Over Again.

AN ENCYCLOPEDIA OF LOST THOUGHTS (A SHORT NOVEL)

Instructions

An encyclopedia is a book-of-books (a Complete Works of Language) which has no general meaning. Its only meaning is to collect disperse meanings. An encyclopedia is always a dictionary of lost thoughts. A dictionary of definitions of words which are later employed to define Things.¹⁹ So, don't expect to find any coherent meaning in the total sum of this nouvelle's 6 volumes.

Through the next pages the reader should try to find the characters of An Encyclopedia of Lost Thoughts and distinguish each one's ideas and personality.

The characters have no name. Almost every name was erased in order to make more difficult their adequate identification by the intelligent reader.

A love story must be found.

A novel inside.

* * *

Third Volume

Letter A. Not the first letter. There is a letter before it. An unknown letter. But A must be taken as the first real letter. No word is going to be mentioned on this secret issue anymore in the entire encyclopedia or the outside world domain.

Second Volume

The world was mentioned.

Volume

Valium.

Third Volume

¹⁹ See Metaphysics but skip "Aristotle".

The issue is not that we can make texts but what can we do with texts.

To just write literature is less than to rewrite it.

Write about your writing. Write on your writing.

Slow gas.

Literatures happens only after something has happened to literature. Make literature happen. Happen.

Pen.

Don't write.

You fucking pen, don't write!

Don't write "don't write".

Slogans.

Fourth Volume

"Feminism is not enough" (Queen Laura Riding II).

Fuera la lengua materna.

.

Fifth Volume

Against the populist poetry of his time, Góngora's mind ²⁰ concentrated on the mechanics of writing, on the possible difficulties he could imposed on it. He had no daughters. It was gongorismo (along the greguerías) what made Lorca's deep images possible –which are artifacts more baroque than surrealist. The daughter he didn't have had a love affair. Latin American surrealism wasn't a continuation of the lyric tradition but of the mechanical tradition. Tradition is elsewhere. Mind doesn't mind. Góngora's extravaganzas (which was a cause of mock and despise in his time) wanted to conduct artifice to its extreme.

Call it limping.

Sixth Volume

The flux of language is a lie.

"L" is always fragmentation.

²⁰ Not Góngora but his mind. Not Góngora. His mind. Footnotes don't mind. Mind doesn't mind.

Last Volume

A love affair. A love afraid.

First Volume

In recent novels (novels all over the world) characters change their gender through the pages. Republicans should do something about it. A woman called Cristina Rivera is in danger. She's a page. She is the main character of the novel. She is never again going to be mentioned in this novel. A short novel. A nouvelle.

Second Volume

The novels given to us in visions.

Third Volume

The novels given to us Elsewhere.

Eight Volume

Once the Author is Dead, only the E-mail remains.

Volume

A "Woman".

Volume Again

To assume intertextuality we need to acquire a mechanical view of language. If we consider language a flux, then the encyclopedic possibilities of language are not fulfilled: in an uninterrupted flux the verbal mass couldn't stop to reabsorb itself, couldn't recycle its own body in order to digest its fragments. Are not fulfilled. If language was a true uninterrupted flux there couldn't be intertextuality –which is only possible because language returns to itself and becomes fragmented and refuses itself and reorganizes itself. "A quote". To accomplished intertextuality we need to acquire a mechanical view of language (a mechanical view of language) or at least to believe in a paradigm where flux and fragmentation occur "simultaneously" or one substitutes the other.

The other.

Heideggerean Volume

A text is the intertextuality of intertextuality.

Last Volume

Writing is quoting. Here, a character. “Writing is quoting” (a principle, a phrase).

Honest Volume

What one writes (meaning a character) just to think one can be quoted. We write thinking we are gonna be quoted. “Again and again”. We are gonna be quoted.

Speech is mainly an entity designed to be quoted.

Third Volume

In this novel ideas get lost.

Fourth Volume

Called it love.

Third Volume

What one can do writing. What one can do with writing.

Tenth Volume

George Perec wrote a whole novel (La Disparition, 1969) without using the letter E. Nobody has noticed it, but in it (I mean in the French original) there is one “e”. One E. Perec didn’t notice it nor the editors or critics (nor), but using a “find” function in my PC I found it in seconds.

A nor.

In seconds.

A PC.

Secrets E hides.

A Volume

A novel that simulates is a novel.

A novel that talks about its volumes.²¹

A volume which isn’t in space.²²

²¹ Translation into English: “chapters”.

²² Being beyond space doesn’t any longer mean something metaphysical. It just now means you are in the Internet. The defeat of mysticism by the Age of URL’s.

Volume

A character who reads an article in the last pages of a Mexican magazine complaining today is not 1992. What else has happened in the novel up to this point?

Eleventh Volume

On Antiauthorship. An Authorship. An Alfonso Reyes. Alfonso Reyes is one of the major Mexican authors. He wrote a lot about Greeks. About Greeks. About Everything, Alfonso Reyes was mad. He wrote. A lot. More than once Jorge Luis Borges (“Borges”) confessed Reyes’ work taught him how “to” write prose in Spanish (Borges first language was English)²³, so in this volume Reyes is defined as one of the fathers of postmodern writing in Latin America. Writing postmodernism in Latin America. A hoax. Reyes developed his work (his hoax) on the first half (the first hoax) of the 20th Century, and he not only influenced Borges (a hoax) (Borges: a hoax) but other paradigmatical authors (our hoax) such as Octavio Paz (a hoax! a hoax!), who also accepted him as his literary mentor.²⁴ A hoax.

Reyes can be defined simply as a literary monster. A monster. An A. He wrote in every genre, from aphorism to short stories, from homosexuality to heterosexuality, from minimal intimate essays to treatises on rhetoric, from Gay to Portuguese, from autobiography to cultural history, from lyrical to epic poetry. From “from” to From. He was less an author than a discourse-designer; he could manage to write in every form needed. In every gender. This is a prophecy. A.

(The author is lying. Alfonso Reyes never did that).

A lost novel talking behind your back.

Never did that.

He was a Father.

His uncle was hung.

(Borges became the parody of Reyes’ multicultural framework. Borges decided not to take the encyclopedic perspective Reyes took. A Borges. Borges, instead, A Borges. Borges instead relied on his secret irony and would simulate to be in the same channel Reyes was,²⁵ even though Borges was really faking translations from remote & exotic sources and from European canonical-classical authors. A hoax!

²³ That’s why Borges loved Joseph Conrad so much. So much. This is not a sea novel. The sea is nothing but three letters almost united. Just three. A sea.

²⁴ Masculine literature at its worst. Symbols. Asesinos.

²⁵ T.V.

A hoax! Borges was successfully alleging to be a crucial part of Western Tradition as Reyes wanted to be. The Ten Most Wanted by the Canon. Borges mocked Reyes. Borges is the anti-Reyes). He is the Antichrist. Borges was.²⁶

Borges great short story “Tlön, Uqbar, Orbis Tertius” involves the existence of an encyclopedia which describes a false planet where solipsism is the ruling system. It is also a novel. A novel! A novel!

Not a Volume

A word: furtive. A word alone. And nothing else. A word! A word!

Volume

A character who translates. For him translation is a way to mix his own writing with the original text. The original text. A hoax! a hoax!

Volume

In this volume, characters asked if the novel is advancing its plot. “No, is not” –he responds quickly as if a doubt had cast its shadow over him.

Volume

“Appropriation”, “rewriting” “and” “pastiche”. “In” “this” “volume” “the” “Anonymous” “Editors” “develop” “a” “gigantic” “work” “in” “order” “to” “undermine” “the” “notion” “of” “author”, “extending” “their” “writing” “to” “such” “a” “great” “size” “that” “they” “made” “it” “impossible” “to” “make” “sense” “out” “of” “the” “more” “than” “two” “hundred” “titles” “they” “wrote” “together”.

A comment

Every word is already a quote.

A ciclical encyclopedia.

Not.

“Not”.

²⁶ If the “human” claimed up the Evolutionary ladder it happened thanks to the development of language. Language makes Men superior to all beings. (“Right?”) This means that the most skilled individuals using language are the most superior being of all of us. (“Right?”). So this all (allá?) means Borges and Shakespeare have been two people superior to us (the rest of the Homo Sapiens. Only the Rest). The most superior people are those who use language better. Lets seeks those poets in caves and ask them what do they think about [non-legible]. Then we can shut them. Shot them.

Second Volume

“Experiment we must have, but it seems to me that a number of the younger writers have forgotten that writing (I turn the page of my copy of Williams’ Selected Essay to continue transcribing exactly this quote) means just inventing new ways to say ‘So’s your Old Man”.

Williams was one.

Already a quote.

“First and Foremost” Volume

I have seen Americans authors. I have even seen them. They are too preoccupied. They are too preoccupied with other writers in the present time.

William Carlos Williams. A preacher.

They are too preoccupied.

Gertrude Stein.

They are in the present, just in the present. In time.

Gertrude Stein can be misquoted.

Post-Language right now.

Volume

Experiment with experiments. A hoax! A hoax! The characters.

Just Volume

Three novels in one.

Three novels in one. God.

A God! A God!

Not a Volume

Call it limping. Called it love.

A footnote

Texts: failures we need to ruin even further.

Volume

Denisse appears.

Denisse appears in virtual space.

Virtual Space. A Quote.

Denisse appears.

Volume

Reyes again as main issue. An argument arises: even though critics in Latin America have been trying to control the characterization of the meaning of his books under traditional categories, a case is made on the possibility of classifying Reyes' work... But the failure of this initiative is later judged as one of the causes Reyes hasn't get (not even in Mexico) the credits he deserves. "Critics just can't figure out his place or ultimate significance in Latin American letters: he is much bigger than the usual author. (Criticism wasn't made for this kind of huge text-producers, who surpass the limits interpretation needs to make sense out of an author)".²⁷

Volume

A new chapter.

Volume

Georges Bataille participó anónimamente en el fascículo E de la Encyclopedia Da Costa. "Erotismo" era la entrada que él contribuyó: el lenguaje de los sordomudos, el lenguaje de las señas para insinuar citas y posturas sexuales.²⁸ Escribir en español después del inglés. Escribir español después del español. Después del inglés. Después del Después. Escribir español. Escribir español aunque el mundo en que vivió el español esté a punto de morir. Seremos tomados por Estados Unidos. Todos seremos tomados por Estados Unidos. Una novela política. Una política de la novela. Una política. Asesinar una política en una novela. Asesinarla dos veces. Qué raro es escribir en español en un planeta de inglés. Qué raro es escribir en español. Qué romántico suena él. Qué lírico. Matad al León. En esta entrada, Bataille postula que el español es una lengua obscena situada en el centro de la palma de la mano izquierda.²⁹

²⁷ See the Second Volume.

²⁸ See Imagining Language. An Anthology, edited by Jed Rasula and Steve McCaffery.

²⁹ No translation needed. No harm done. No translation is true. No translation is telling the truth. No translation is faking enough.

Volume

Eroticism between characters.

Faking and fucking.

Volume

Characters discuss the advantages of not just writing from beginning to end, but back and forth.

Writing a text and then adding.

Writing and forth. Writing between writing. Writing writing between writing.

Writing itself.

Writing Back and forth through the text.

Which is only possible in a computer.

The Computer Age of Literature.

A text written writing all over but which is going to be still read from beginning to end.

Read as in computers.

A novel! A novel!

A novel. A novel that in order to be read is first [classified] by the reader.

A Volume.

A Volume. A Novel. A novel written by a Mexican author educated in English who writes in Spanish except when he is not under the influence. A novel in English written by a Non-English-User.

Volume

In one of the main entries of this volume a “woman” “author” is invented to defend the idea of somebody who writes so much that in her complete works the reader can find practically every issue. There’s an article on everything. On “on”. For Example. She deals with everything. In the more than 30 000 pages of her complete works there is no doubt that we can see the breakdown of the idea of a unitary writing-entity called “author”. We can even. She wrote so much and in so many ways in order to destroy the idea of a homogenous personality behind texts. Her complete works are better understood if one forgets her name (and that’s the reason her name is not given). She did not wrote as a single author (which is a paradigm almost unchallenged in every culture from Antiquity to Modernity) but as many authors.³⁰ She designed

³⁰ See Pessoa, Fernando. The Portuguese sailor who declared his name was No-One. He was born behind a theater.

books which are truly independent of an author, books which can be seen as identities by themselves, sources. She is, in fact, a catalog of authors, styles, moods, tendencies, themes. She does not exist.

She is me.

Me isn't anyone.

She doesn't exist.

Doesn't.

Volume

A novel that speaks of writers.

Another Volume

A nouvelle. A short novel. An Actor. An Author.

Aún autor?

Volume

This volume continues having deep entries on Her. After Her (or Alfonso Reyes, according to the editors of this volume) the reader cannot pretend the notion of a author can be recuperated again, controlled, used (and abused) somehow. Ignoring her would be to not assume the consequences of recent adventures in writing. "Not-asuming-the-ultimate-consequences-of-writing, isn't that the normal behavior of conventional criticism?" –the volume asks metaphorically.

Volume

A serpent sounds. In this moment of the novel, a serpent sounds. The serpent. A.

The serpent is taken to be language.

The serpent sounds.

Now is the best time to quote language.

Back and forth.

Let's quote it before it all dies.

Volume

In the middle of the volume-chapter-short novel a terrorist group is discovered in Tijuana. It's name is "La T de Tijuana" ("Tijuana's T"). T stands for Terrorism and Tijuana. (La Te = Late) Its purpose is to blow Avenida Revolución, the only place in Earth were great numbers of Americans can be the subject of an

attack without the need to introduce bombs into the U.S. But the satellites locate the terrorist cell. The people involved are apprehended by the FBI and Mexican authorities and after some questioning all 28 members are “considered” women.

A terrorist group consisting in women. A Border. A hoax in the border. A hoax! A hoax!
This is the most violent episode in the novel ³¹, which is really short.

Volume

Somewhere in this volume literary criticism is understood as a branch of nonsensical writing and fictive philosophy.

Characters are in this case philosophers.

Philosophers. They discuss in round tables and speak in different tongues.

Volume

Readers don't know how literary works have been written. That's the mystery no body is going to find out. We must not tell the truth about how we lie. We writers are all an elite, a lie. An elite allied to lay down. We are all writing and not telling the readers how we write the text they read exclusively in one direction. We never tell how we write. We never. Do. It would be too hard to explain, even harder after writing the text. Much harder after. “It saddens me so much”. An elite.

Volume

Before falling sleep in a chapter a guy called Ulises discovers prostitution wasn't really the first human occupation, as the popular saying in Latin America declares. The oldest profession in the world –Ulises exposes– corresponds to Velador, ³² the night-guard, watchman, vigil-keeper. Since the time of caves ³³ there has always been someone who guards the Entrance, someone who keeps awake while others sleep or dream. There has always been a gatekeeper. ³⁴ He is the first human being.

³¹ The novel is called “An Encyclopedia of Lost Thoughts (A Short Novel)”. But this novel must be considered a sequel.

³² “Ve la Door” (Amaranta). Ve la Puerta. La Frontera. Exagero.

³³ See The Time of Caves.

³⁴ A footnote concerning more than 500 people dying in the Mex-U.S. Border thanks to an operation called Gatekeeper. The United States is a war against us. A footnote. The “Third World” can explain to the “World” (The United States) September 11. We can explain what isn't informed in the news, what hasn't been said in the media. We know why it all happen. We can explain so it doesn't happen again and again. We can explain. A footnote! A footnote!

Volume

Ulises again makes sense: a lighter is a definitive proof of the superiority of man over all the rest of the species. A lighter means that we can put fire in our pockets. A light means we are now in control of fire.

Nature existed. Nature existed before. Much harder after. Much harder.

Volume

In this volume (it appears “volume” is the name given to each chapter of the short novel) two conferences are organized in Bogotá. In the first one, every participant in the panel is under the strong influence of a certain drug: cocaine, marihuana, alcohol, crystal meth, heroine and crack. Every one is asked to give his opinion on an Issue Directly Concerning High Culture.³⁵ They start to talk to the audience and discuss among themselves. Among. Audience. Themselves.

In the second round table, every one in the audience is completely drunk. The only sober individual is the one talking. He is lecturing on Bajtin or maybe speaking on Jobs.

Someone in the second row asks for the microphone.

He asks.

Volume

In this volume Mother Tongue is killed.

Volume

Literary authority. Airplanes arrive. They throw bombs all over the place.

Volume

Don't reveal your credit card number in city buses. Don't hide in the desert.

A novel

Alfonso Reyes' translations are not so much translations but quotations. Reyes “translation” of Homer is a book composed of a huge quote (from Homer) designed to establish the literary authority of the critic who translated a big quote without rendering the context in which he places this text –Mariana says to her male companion.

³⁵ See Postmodernism Under The Influence Of Narco-Cultura.

(What is Reyes pursuing in quoting Homer so extensively?) –a hoax! a hoax!
A translation is a quote which hides the comment (of the one who quotes) inside the quote itself.
Translations are misleading citations. ³⁶

Volume

In this volume it is establish that a book can never be a trust worthy source. 1) It's not objective knowledge but most importantly 2) It's not subjective knowledge either... Writing cannot be objective nor subjective; nor "scientific" nor "personal".

We already know knowledge cannot be objectively obtain, but we still cling to the idea of subjectivity: the notion of individual originality, the possibility of creating thought and propositions autonomously– something which is entirely impossible. Language is never individual.

Books (or art) are not objective but especially they are not subjective sources. ³⁷

First Volume.

"Smoke".

Volume

Fake orientalia from Peruvian author Mario Bellatin –and his Cuban predecessor: S. Sarduy.

I write Spanish the way I do because I imagine myself writing in English and then I write Spanish using English. That's what I do.

Volume

A computer virus.

Volume

A whole volume dedicated to fake ethnopoetics –closer to Armand Schwerner than to Jerome Rothenberg. An ethnopoetics beyond indigenismo. An artificial ethnopoetics.

³⁶ La traducción está ocultando el desencuentro de las lenguas, el traductor oculta las huellas de la lucha. El Traductor debe ser muerto. Muerto totalmente. Sin merced. El Traductor debe ser muerto.

³⁷ In the last version of this novel this fragment must be taken away. Taken away.

Third Volume

Severo Sarduy is most important in the field of writing as archive. “Baroque is a process that reworks deposits of language, making them ‘citations’... Sarduy considers it a mode of giving an aesthetic dynamics to the useless bunch of accumulated knowledges” (Irlemar Chiampi, *Barroco y modernidad*). His notions on neobaroque are crucial to discuss the possibility (and parody) of writing (and art) as a way to contain different layers of language historicity. Every (neobaroque) sentence is an encyclopedia in itself, a cluster of knowledge, an odd encyclopedia, an off-center (eccentric) encyclopedia.

Writing we are always baroque.

Being baroque means being encyclopedic: searching totality in each point, mixing statements to obtain a coherent image of the Whole through the obnoxious interweaving of the Here and There. The There. The The. The baroque epoch produced monsters, archives of beautiful nonsense –like the freak characters of Sarduy, palimpsests of Everything and Nothingness. S.

The monstrosity of neobaroque language is due to the systematic appropriation of its (kn)own pasts and parts. Language feeds, digest, devours its own progeny–like Saturn–becoming by that process saturated and satiric (both from the same “satura” root, i.e, mixture, full, whole, satisfied). Through this deformation (the political dynamics of language) “authors” are created; individuals are not the ones that put intertextuality to function but rather are invented by the permutations of language itself. “Bob Perelman”.

Literature, intertextuality are, thus, autophagia. The monstrosity of languages that enhanced this trait produce an inheritance that we can call playfully “hemophilic”; texts in which we can see the visible bleeding of discourse and tradition (¿a royal disease?) and the de-formation caused by incorporating sources (¿sorcerers?) and by putting into question that incorporation. Out of that monstrosity, a beautiful language shows its face: a fascinating sentence-mutations appears (¿apes? ¿peers?)

Volume

This volume speculates that American authors tend to isolate themselves in the continental context. One more lady dies, her child is raised by the neighbors. The volume puts Charles Bernstein’s work into the same movement all over the American continent to used and abused the artificiality of language, to probe there is no natural aspect and transparency in it –no Mother(nity). Language Poetry along Neobaroque (beginning with the narrative selfconsciousness of João Guimarães Rosa’s *Grande Sertão: Veredas*), and even part of Latin American antipoetry and some contemporary experiments with the novel are part of a similar movement to vanquish naive realism, lyric poetry, passive readership, subjective and objective authority, “etc”. The idea is all over the continent very similar: the preeminence of metalenguaje over

language itself. ³⁸

Second Volume

Cervantes (the great antinovelist, the great character) ³⁹ called “máquina” (Archaic Spanish, machine) what we call artifice. (We, the United States). What Cervantes described as “llevad la mira puesta en derribar la máquina” was nothing but his method on destroying character and story based narrative and the rhetoric behind it—the máquina he is referring to, i.e. the rhetorical artifacts that made possible dominant narrative back then. (When?) Contrary to the dominant interpretation of his work, Cervantes didn’t argue in favor of more credible (human) characters or more story-based discourse. (Of course). European literature misread Cervantes and this misreading (please don’t put Bloom here) created the European Novel. It created the The.

Cervantes neither wrote a Modern novel nor a novel. Nor a nor. His deep goals were exactly the opposite of what dominant European literature sought after him, believing it was following Cervantes’ footsteps. El Quixote represented the end of character, the end of plot, the end of transparency or critical authority in writing. He perfectly knew characters were “paper creatures” (¿Barthes? No! Anyone but him! He is already old in this age), so he pursued to make that explicit in the text; the following European novelists (and their hegemonic contemporary followers) seemed to have forgotten that lesson. That lesson. They returned to characters, narrator and plot as realities and used language precisely to consolidate that realist charade. A hoax! A hoax! Cervantes’ fight against the máquina (Rage Against the Machine?) wasn’t held defending a less artificial (mechanical) texture but defending an even more artificial (mechanical) texture. ⁴⁰

Cervantes true followers aren’t the verbal semi-melodramas of García Márquez nor Sthendal or Auster, but the antinovels of Ramón Gómez de la Serna, a contemporary of Gertrude Stein—in many ways our secret Gertrude Stein... who reintroduced self-parody, discontinuity, wordness in the body of the “novel” in order to destroy the absorption of the reader in the text.

The reader in the text.

A text! A text! ⁴¹

38 “Metalenguaje” a chicanismus.

39 Cervantes and Bellatin: two novelist in Spanish with just one arm. Bellatin could be the reincarnation of Cervantes and he is gay. Is so much talk of Spanish bothering “Americans”?

40 La mecánica del texto. Is Spanish still botering you?

41 Pablo Palacio in 1927 (Ecuador) was already (and before Breton) writing antiabsorbative novels.

Volume
[Missing].

Volume
The Alphabet. The Smallest Encyclopedia in the World. A phrase! A phrase!

Volume
A book of syllables. The meaning and comments of each syllable rendered in alphabetical order. No complete word can be used in these explanations and in its totality no reference is going to be made of Olson's infatuation with [missing].

Volume
A Rave.

Volume
"An dictionary of visual poetry. How would the poems be ordered? According to the alphabetical order? (But most of it is letterless visual poetry); according to countries? (but most of it has no reference to country or mother tongue); according to dates of composition? (But most of it has never been composed)".

Volume
A thesaurus of pure neologisms.

Volume
A novel. A novel in Gay.

Volume
An atlas. Maps where the location of words can be indicated. Most of it for tourists.

Volume
A novel which didn't happen.
A false promise.

Volume
A Movie. An end.

3

| A | COMEDY | . | I WONDER WHY |

| This poem was composed using a remote control | As meter | Every single text | [Here] | was written especially for this occasion | . | A reading that never took place | So in case I some day publish it, please don't consider it a [TV] but just another | Book | Each part | Each "poem" | Is divided | According to the rules of zapping | A poem beginning | [Here] | can be interrupted at any | . POINT . | And then we can return to it later only to find it in a late stage of | So | In any moment the text can |

| This is the End of Translation | I will not speak | I will just read |

| I will read from this page. I will not think or talk | Directly to | You | I will not |

| I will not use my Mother Tongue | Or smuggle fruits | Or drugs | Into the U.S. |

| I will leave Mother Tongue behind | I will even forget the name of my Language | I will have no language before you | I will show any documentation you request |

| I will just use English in this land | I will not refer to my —— |

| This is exactly what you always asked for | So | I | will not use my | Mother Tongue | Anymore |

| This is the End of it | Translation | The End of it | It | Of | End |

| The End of it | The End of Translation |

| But don't worry | I am really trying | To give you | fragments | which can have a meaning By themselves | Even though they are really loose parts | Just like any remote control user would do | If September 11 was an attack on the American Global Culture, and The Beatles became a crucial part of | American Global Culture | , | then the First September | 11 | was Yoko Ono. |

| Most poets have no sense | Of how to sell | Cars | . | This is a | BIG | problem. |

| We have to fix poetry | Maybe to publish | A monthly magazine | called Popular Poetics. |

| Looking for a long movie | I became seduced by | adds |

| The next strike on American Culture | Is not going to happen in the | Material | Visible | World | Not in Places like Pearl Harbor or New York | But against spiritual entities like | English | They will bring down its syntax | Bring down the possibility of putting words together | We will have just spare parts, loose words | [Here] | and there | But no possible relationship between them | ... |

| Just words | [Here] | and there, each alone by itself. |

| words | words | words |

| A [TV] which thinks about itself in each of its ten thousand | Channels | This [TV] would be the single most intelligent living being on the planet. |

| I am now again | Changing channels. |

| –If I loose my visa | Half of my Life is gone –said the character in this nights’ episode. |

| I was watching [TV] When I decided next week | I was going to dream of helicopters. |

| I saw the best minds of my generation destroyed by Ginsberg |

| Howl did it happen? |

| I saw the best lines of my generation destroyed by Ginsberg. | How did it happen? | Beats me. |

| The only thing left | after the End of it | are going to be | Accents. | No languages. Just one global Language. | And the only thing remaining of the languages of the past are going to be Accents. | Accents and nothing more / after the End of | It. |

| Rewind. |

| words | words | words |

| No speech. | “Speech” Disappeared The Moment We All Began To “Talk” After 1. Psychoanalysis | 2. Marxism
| 3. the Universities | 4. Davin Antin |

| [TV] is far more interesting than the common human mind. Between watching one hour of [TV] Or
Listening to my neighbors. I would immediately pick two hours of [TV] |

| Suddenly I am hearing a voice in my | Head | reminding me not everything is [TV] This voice is telling me
things that make me think this voice is this | Page | talking to me telling me ~~I am not exactly reading~~ I am
not reading exactly too well | my pronunciation | is Bothering You | This Voice I am hearing in my | Head |
Is my own Writing Speaking | I Have the Feeling | This Voice in My Head is Quoting Somebody | Or Giving
Instructions to Soldiers |

| Mixed the discoveries of asymmetrical prose | The good and evil of aphorisms | Poetry’s willingness to
experiment | and whatever you feel can come from the Media and Software | And the End Result is going
to be what Tristan Tzara looked for Cutting Paper in 1914 |

| If you are still | Learning from Las Vegas | . | Don’t Waste Your Time | & | Take a Trip To | Tijuana |

| The next steps poetry needs to take, need to be taken in prose | In | Prose |

| The End of Line has arrived (like every End possible). The End of Line arrived | Because the white space
around Lines represented the participation of Silence | The mimicry of Speech | The Delusion of Talk | The
Movement of Language | The Differentiation Between Poetry and Prose | The Space which gave artistic
meaning to words. But | Now | When There is No | Silence | and Everything is Full | When Talk and its
Movement are just costumes and empty gestures inherited to us probably by poets we don’t trust anymore
| No need to still use Line | There is No use for | That | Whiteness We All Learn to Call Po-e-try |

| Representation cannot be accomplished. To Represent is impossible. Try to Represent in the least possible
way |

| Humor is my measure. The purpose is to write Jokes. Laughter means Others Do Exist | And they are

going to Die Soon | Let's laugh about it |

| . | This in End of It | . |

| Poetry is Now Information on the Leading Suspects |

| When the Writing We Write Becomes the Writings We Cannot Read | We | Are Going to Know We have a Small Problem in Our Cabin |

| The Voice in My Head is still trying to become my own private | ... |

| The Lesson is Less | But the Barcelona Chair invented By One Of The Fathers of Minimalism | Costs around 4,500 dollars | "Less is More" | The Lesson is Less |

| Less |

| The History of Art is Now The Only Thing Keeping Art:

a. Alive () b. Dead () c. Both () |

| It Seems We are not Sleeping Too Well. I Wonder Why... |

| Blank | space | is | a | crime |

| Less |

| . THE POINT . obtained one of its most important meanings from its use in Writing . Which Means | Writing | After All | Is Something Really Important to Humanity | Because Every Thing in the Universe Starts or Ends in . A POINT . Every Thing in the Universe at . ONE POINT . Or Another Begins or Ends. And . EVERY POINT . , . ALL POINTS ! , received their most important meaning from WRITING . |

| The | World | Is | Divided | Between | Two | Entities | : | The World | & | The United States |

| Baroque is Better | . |

| It seems in Every Bookstore there are a couple of books by Kandinsky. I Wonder Why...|

| I think most poetry is fake. To declare this, by the way, I didn't need much poetry | .

| You have English. We don't. That's All | . | We whistle when we go to Work. We have something They Don't. A Lake! |

| Your Credit Card is a Communist |

| I am using this Sign “ | ” because it is the sign of a Border; a Wall, like the one dividing Mexico and the U| S |

| Once You Start to Use the Border “ | ” in Your Writing | Everything Changes | It is just like the Feeling Humans experienced when they invented the “ . ” or the “ , , ” |

| This is not a collage. Don't let the History of Art mislead you . A Lake | ! |

| The [. POINT .] as punctuation mark indicates Silence, The End or Stop of Writing. But Writing uses ... POINTS ... as one of its best resources of continuation, which means The End or Stop of Writing makes Writing possible |

| This is not a collage. This is my mind. | ⁴²

| Return to Language. Any Other Thing is Just a Quote |

| When you Use A Foreign Language | The simple and The hidden Mysteries of Language Return |

| Return to Language. Any Other Thing is Just a Quote | A Lake |

42 | In this last part. There is a footnote saying: "In this last part. There is a footnote saying: "In this last part. There is a footnote saying: "This statement can be confused with one of those sixties' literary slogans" |

| We All Think The War is A Crime. We All Know You All Know this Too | This last sentece has to do with:
a. Volkswagen () b. The Internet () c. Dinner () |

| When poets start to dance instead of standing. People like me Are going to be really boring |

| We are Boring, my dear |

| This Voice is not my Voice. This is just me reading / or just letters |

| I am not the reader | .

“| I am not the reader |”. But once you read this last sentence you become him |

| Max means More |

| How come nothing rimes with orange? |

| Now this text is not a [TV] but a [Radio] |

| 91X |

| I told you... This is not a collage... |

| This is not my Voice |

| How come |

|||

| New punctuation marks is what me need. Not new words nor new forms | New punctuation marks |
Punctuation is Punk | Slogans are OK |

| Mexicans do exist. I am one of them. I can laugh without laughing. This place used to be inside | Mexico |

But don't Asked Me To Use Spanish | [Here] | A Place called Exmexico |

| Hell can be a Place Where Every Language has disappeared Because of the Economic and Political Power of One of Them | Hell can be a Place Where Just One Language is Spoken | And the others became just Accents |

| At the End of Literature | Politics appears |

| "A" "fake" | "Lake!" |

| Texts are going to dramatically | Look | very different from usual literature. | The End of It | Translation |

| [TV] Images opposed to Poetic Images |

| People believing | in | Philosophy |

| A New Avant Garde based solely on Re-runs |

| I don't like Poetic Images. I used them very rarely | I Wonder Why... |

| La Langua G es el Lenguaje mezclado | con la palabra en inglés "Language" | Which Means | Langua G |

| What did it Mean | ? |

| Is There a Need | For an End | ? |