



Luca Benassi (Italy)

La pioggia che batte sul giorno
non riesce a sbiadire gli screzi
le righe bianche e nere
che segnano il cono dell' ecografo.
Siamo usciti di mattina presto
graziata nel dovere dell' acqua.

Sdraiata sul lettino attendevi il palpito dell' occhio
il sentiero verde della voce:
non potevi vedere l'aprirsi del
monitor lucido, pieno della macchia
scura della vita che inarca la parete della gioia:
un puntino era ancora nostro figlio.

The rain that beats upon the day
can not fade the dapples
the white and black lines
that mark the cone of the sonogram.
We got out early in the morning
pardoned by the duty of the water.

Stretched out on the gurney you awaited the throb of the eye
The green path of the voice:
You could not see the front of the
shining monitor, full of the dark
blot of life that arches the wall of the joy:
a tiny dot was still our son.

osservando la vita
da una membrana sottile di carne.
?

I wish you were reversed in time
as if it was you to have be growing
looking at life
from a thin membrane of flesh.
Instead, you patiently
filter the sense of creation
become a great heavenly vault, sea
and wind that already whispering the name
of our offsprings.
Luca Benassi

Certi corridoi lunghi tramati d'azzurro
lasciano scie di suono mentre offri il grembo
all'occhio dell'ecografo. È di nuovo cono
l'orecchio che si fa occhio
essenza agglutinata che tracima
in organi, secrezioni, carne sazia di vita.
Ed è già nome, uomo, sentimento
questo nostro figlio.

Some long wards dappled of blue
leave wakes of sound while you offer the womb
at the eye of the sonogram. It is cone again
ear becomes eye
essence agglutinated which overflows
in organs, secretions, flesh full of life.
And there is already name, man, feeling
our son.

Sulla carta opaca il suono
disegna un volto, un'eco
che sonda e rifrange come onda
il tuo corpo, il sangue che batte

al margine della linea alba.
Ed io sono in bilico sul momento
sulla linea di carne
che segna ogni convergenza sul ventre
in attesa che sia la luce
e non più il suono
a disegnare il volto.

Around the opaque card the sound
traces a face, an echo
that probes and refracts like a wave
in your body, the blood that beats
to the edge of the line of dawn.
And I am in suspense in an instant
the line of flesh
that marks all convergences in the belly
in anticipation that it is the light
and no more the sound
tracing the face.

Io sbaglio sempre
e forse dovrei tenere un segno
acceso nella carne come un faro
Inciderlo sulla mano come una croce
una lettera indecifrabile
dell'alfabeto del dolore
che dica il qui e l'ora
dei miei sbagli:
tu lo sai, mi perdo
(o ci perdiamo entrambi
-ci perdiamo tutti)
smarrisco la via
della nostra quiete
che conduce al bacio
lieve del ritorno.

I always mess up
and I should be wearing a sign
lit like a beacon in my flesh
engraved in my hand, a cross

an indecipherable letter
from the alphabet of pain
it will say that it is time
for my mistakes:
you know that, I get lost
(or we both get lost
- we all get lost)
losing the path
to the peacefulness
that leads to the soft kiss
of the way back.

We see geckos sneaking out of crevices
their white, translucent skin glowing
as light traps wading through the darkness
fighting their way into the light
of our civilized world.
They climb out of dreams,
inch after inch, every night,
winners of another time, electric legends
with their gluey legs clawing
at the patio wall, one inch at a time.
We look at them hunting,
chasing moths along the pathless panel
with motionless glaring eyes, we look at them
craving, catching the difference
between living and dying
making love in front of insects faces
longing for artificial moons.
The look at us, standing still,
starving of life in a summer patio
while chasing off love and despair
squandering a mystery of a wild mirror.

ルカ・ベナッシ (イタリア)

その日激しく打ちつける雨のせいで
斑点が色あせることはない
白と黒の線は
ソノグラムの円錐を示している。

僕らは朝早く出かけた
水の洗礼で罪を許されたのだ。

ガーニーに身体を広げ、君はその針が振動するのを待っていた、
緑の道だと告げる
喜びの壁にアーチをつける
生命の黒ずんだ染みでいっぱい
輝くモニターの画面を見ることができなかった
そこには、小さい点となって僕らの息子がいた

体内の薄い膜から
生命を見ながら
成長しているのが君であるかのように
時間に遡れたらと願う。

代わりに、君は辛抱強く
創造の感覚をフィルタに通して
大きい神聖な金庫室、海、そして風になって
僕らの子孫の
名前をすでに囁いている。

青の斑点のある長い病棟で
君が子宮を差し出し
ソノグラムで観察する時、
音が目覚めた状態になる。

それは再び円錐になり、
耳は目になる
器官、分泌物、生命ある肉体にあふれる
凝集したエッセンス。
そして、
僕らの息子を感じながら
すでに名前と人が存在している。

不透明なカードの周りで
その音は顔をたどる
君の体のなかで波のように
精査し、屈折するエコー

夜明けの境界線まで
続けざまに打つ血。

一瞬ハラハラしながら
腹部にすべての収斂を示す
皮膚の輪郭が見えてくる
それが光であり、
もはや顔をたどる音ではないと
期待しながら。

いつも過ちを犯す
皮膚にかがり火のような印をもつべきだろう
例えば、手のひらに刻みつけられた十字架
解読できない手紙は
苦痛のアルファベットから
過ちの時間であると伝える。

君には迷うのが知っている
（または、僕ら二人とも迷
う---僕らみんなが迷う）
優しい接吻で引き返せる
平和への道を見失いながら。

誘蛾灯に肌が白く、半透明に輝いている
僕らの文明世界へ暗闇から抜け出ようとしている。

ヤモリは夢から這い出す
夜毎、一歩ずつ、
一度に1インチ、
パラオの壁をひっかくベトベトする足を持ち、
原始から生存争いに勝った者として
電化文明でも生きる。

ヤモリが静止したぎらぎらした目で、
行き場のないパネルを飛ぶ蛾を追いかけて捕まえるのを見る
ヤモリが生きているもの死んでゆくものの違いを
捉え、捕まえようとするのを見る
昆虫面の前でセックスする
人工的な月を待ち望んでいる
何もしないでいるヤモリは人間を見ている。

奇怪な鏡の謎のなかでヤモリはダラダラ暮らしながら
愛情と絶望を追い払う一方で
夏の中庭で生きる事を切望している。

Translation from English by Maki Starfield

Profile



Luca Benassi was born in 1976 in Rome. He published the following collections of poems:

“Nei Margini della Storia” [In the Sidelines of History] in 2000,

“I Fasti del Grigio”

[The Glories of the Grey] in 2005, “L’Onore della Polvere”

[The Honor of Dust] in 2009,

“Di me diranno” [I Will Be Told] in 2011 and “il guado della neve”

[the snow ford].

He translated into Italian the work of the Dutch poet Germain Droogenbroodt

“De Weg”

[Il Cammino- The Path] published by I Quaderni della Valle in 2002.

He published a book of essays on Italian contemporary poetry “Rivi Strozzati -

Poeti Italiani negli anni Duemila”

[Throttled Streams - Italian poets in the third millennium]

in 2010. Together with Salvatore and Manuel Cohen,

Mr. Benassi directs the poetry series

Percorsi of Puntoacapo Publishing. His poems are included in the anthology “

Il Corpo segreto -Corpo ed Eros nella poesia maschile” [The Secret Body-Body and Eros in male poetry]

(Lietocolle Publishing, 2008) and

in the “Calendario della poesia italiana 2009” [Calendar of Italian poetry]

(Alhambra Publishing, Bertem Belgium 2008). Some of his poems

have been published

in specialized magazines such as La Clessidra, La Mosca di Milano,

Atelier, Poeti e Poesia,

Linfera. He is also present on the web. In the issue 1/2004 of La Clessidra he published a selection of translations from the work of the palestinian poet Ibrahim Nasrallah. He translated into Italian the work of Juraj Kuniak Čiara horizontu (Rock Rose Publishing House, Kordiky, Slovakia 2008). He edits the page dedicated to the feminine poetry in the monthly magazine Noidonne, writing about the most prominent feminine figures of contemporary poetry. He is one of the editors of "Antologia della poesia erotica contemporanea" [anthology of contemporary erotic poetry] (Ati Publishing House 2006). He edited the anthologies "Magnificat. Poesia 1969 – 2009" (2009) [Magnificat – Poetry 1969 – 2009] of Cristina Annino, "Percorsi nella poesia di Achille Serrao" (2013) [paths through the poetry of Achille Serrao] of Achille Serrao and "La casa dei Falconi, poesia 1974-2014" [hawks house, poetry 1974 – 2014] of the prominent Italian poet Dante Maffia. He is editor of "Punto Almanacco di poesia contemporanea" [Punto Almanac of contemporary poetry] and "Annuario argo".

ルカ・ベナッシはローマ生まれ（1976年）のイタリア詩人。2000年、"Nei Margini della Storia" [In the Sidelines of History], 2005年、"I Fasti del Grigio" [The Glories of the Grey], 2009年、"L'Onore della Polvere" [The Honor of Dust], 2011年、"Di me diranno" [I Will Be Told], "il guado della neve" [the snow ford]である。また2002年、オランダ詩人ジャーメイン・ドルーゲンブロートの"De Weg 『道』" [Il Cammino- The Path] (I Quaderni della Valle) の翻訳をした。2010年、イタリア現代詩の批評『Rivi Strozzati - Poeti Italiani negli anni Duemila』 [Throttled Streams - Italian poets in the third millennium]を刊行した。また、サルヴァトーレ氏とマヌエル・コーエン氏と共に名詩選集 (Percorsi of Puntoacapo Publishing) の監修者の一人である。

他に
"Il Corpo segreto -Corpo ed Eros nella poesia maschile" [The Secret Body-Body and Eros in male poetry] (Lietocolle Publishing, 2008),
"Calendario della poesia italiana 2009" [Calendar of Italian poetry] (Alhambra Publishing, Bertem Belgium 2008)に
寄稿。雑誌 La Clessidra, La Mosca di Milano, Atelier, Poeti e Poesia, Linfera で発表。
ネット上でも発表。『La Clessidra』 (2004年1月号) でパレスチナ詩人
イブラヒム・ナスララの作品を刊行した。
2008年、ユライ・クビアクの『Čiara horizontu』 (Rock Rose Publishing House, Kordiky, Slovakia)
の作品をイタリア語に翻訳。月刊雑誌『Noidonne,』に
現代女流詩人についての批評を編集。

名詩選集『Antologia della poesia erotica contemporanea』

[anthology of contemporary erotic poetry]』 (Ati Publishing House 2006)の
編者の一人でもある。

"Punto Almanacco di poesia contemporanea"

[Punto Almanac of contemporary poetry] と

"Annuario argo"を編集。2009年、"Magnificat. Poesia 1969 – 2009"

[Magnificat – Poetry 1969 – 2009] (クリスティーナ・アニノ) ,2013年、

"Percorsi nella poesia di Achille Serrao"

[paths through the poetry of Achille Serrao]

(アキレ・セラノ) , "La casa dei Falconi, poesia 1974-2014" [hawks house, poetry 1974 – 2014]

(著名詩人ダンテ・マッフィア)を編集した。現在 Punto Almanacco di poesia contemporanea"

[Punto Almanac of contemporary poetry]と"Annuario argo"の編集長である。

「線の二重奏」 マキ・スターフィールドと共著

"Duet of Lines" Co-author with Maki Starfield

