AN ITALO-HEBRAIC BILINGUAL HOMOPHONOUS POEM

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The following is constrained literature, a logological piece, in which the Israeli part sounds identical to the Italian. From the English translations provided below, one can see that the poem(s) make sense, although it has a surreal, evocative flavour, and modernist style. Poetic license is fully employed. As Thomas Paine once said, “The sublime and the ridiculous are often so nearly related, that it is difficult to class them separately. One step above the sublime makes the ridiculous; and one step above the ridiculous makes the sublime again” [The Age of Reason, Part 2: Being an Investigation of True and Fabulous Theology, London: Daniel Isaac Eaton, 1796, p.20].

Libido, Eva,
escape da
Nicolet,
che tale dá:
animelle,
animali,
pedali,
regali. Matteotti
pone gabinetto da Roma.
Mó tira la carrozzella da galeotto
Domani, Anna, vai a scuola!
Scemo villano maresciallo
stamani me lo diceva
a colpo sicuro.
C’è marinaro a bordo, e allora?

Libi Dové,
ha'ash 'yrech.
'anei kól'ta
kutet 'ydha
'anei mi'la
'anei ma'al?
ph dël li,
ragu li'muta 'awot.
póna gbi'肯定'dorômat;
motir ha'ela cr ay alàlà 'dègela àwot!
dômni: 'unònu hia 'asçálo'l,
šmóbil'm, ñâm'm, 'rashù. là
šâm'm anì 'molôtì. šbù!'
hèl fel 'skîrom àwô
šâm'm rînà hóra bôr Dóhà 'ulá 'awot?
Alla nave, ballerina
(i tacchi belli armoniosi funesti)
lascia borsa nera,
bozza locale, sambe, essa...
Ero in culo alla
balena!
Gabbia di matti!
Miracolo:
alti crani.
Amor di miele
annulla pere.
Amarti coll’anelone
alpina e
col cuore a pezzi... Vattene,
primipara primitiva
da mozzarella,
col cane!
Sacchi, no! Ho capitato
apologo reale d’oro.
Calda attenzion
ha cambiato la reazion!!!

English Translation of the Italian Part

Libido, Eva, comes out of Nicolette, who gives the following:
sweet-bread, animals, pedals, gifts. Matteotti puts down a toilet from Rome.
Now he pulls the convict’s pram. Tomorrow, Anna, you go to school!
An idiotic, rude marshal told me that this morning, without fail. There is a seafarer on board, what now? On the ship, a ballerina (the beautiful, harmonious, sad heels) leaves a black bag, a local draft, sambas, bones… I was in a whale’s arse! [i.e. I was lucky!] A cage of madmen! A miracle: long skulls. Love of honey overrides pears. Loving you with Alpine anemone and with a broken heart… Go away, a primitive primipara [a first-time mother] of mozzarella, with the dog! Sacks, no! I understood a golden royal fable. Ardent attention changed the reaction!!!

which leads, say, to wickedness. Not without reason am I melodious. It’s 7 o’clock! Everything here is coverage or is it that Rina sees a pit gliding over Ora? Allah is moving and coming to Rina, with whom Yosifun was granted a palace. Esti kneaded a pit which hates evil; her mud does not use up the drug while making heroin which is all ‘Allah’. Please enjoy yourself! Gabby…Adi…Matty! Whose voice is bad? Do not call me. The rebels—who are they? Answer the savage! I said ‘voice, answer!’, counting according to a handsome man. A mouth-tearing voice ordered a basket of fruit from a cow, fruit from its nature: blood, treasure of a goddess. A jealous voice: ‘his knife or his spoon, his nose does not detract from his generation’. Light-minded, there is no Zion; The comer—his arrival at his friend’s is Zion!

CDC?

This is a reprint of a 1984 book by William Steig, exploiting the fact that a small number of English words can be phonetically represented by letters (CDC = see the sea), The theory underlying such wordplay, along with a dictionary of some 600 letter-words, is presented by William Brandt elsewhere in this issue. This book contains 56 short phrases, each amusingly illustrated with a colored illustration. Published by Farrar, Straus & Giroux in hardcover for $16 (ISBN 0-374-31233-8), this book is highly recommended to all wordplay aficionados.