

The Curve of Love  
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In this paper, I would like to look in some detail at a beautiful poem that Pablo Neruda wrote in the 1920's. I have placed beside it a rough translation, to give those readers with no knowledge of Spanish some idea of the luminousness of its images and conceptual structure.

## FAREWELL Y LOS SOLLOZOS

I

Desde el fondo de ti, y arrodillado,  
un niño triste, como yo, nos mira.

Por esa vida que arderá en sus venas  
tendrían que amarrarse nuestras vidas.

Por esas manos, hijas de tus manos,  
tendrían que matar las manos mías.

Por sus ojos abiertos en la tierra  
veré en los tuyos lágrimas un día.

2

Yo no lo quiero, Amada.

Para que nada nos amarre  
que no nos una nada.

Ni la palabra que aromó tu boca,  
ni lo que no dijeron las palabras.

Ni la fiesta de amor que no tuvimos,  
ni tus sollozos junto a la ventana.

3

(Amo el amor de los marineros  
que besan y se van.

Dejan una promesa.  
No vuelven nunca más.

En cada puerta una mujer espera:  
los marineros besan y se van.

Una noche se acuestan con la muerte  
en el lecho del mar.)

4

Amo el amor que se reparte  
en besos, lechó, y pan.

Amor que puede ser eterno  
y puede ser fugaz.

Amor que quiere libertarse  
para volver a amar.

Amor divinizado que se acerca.

## FAREWELL AND THE SIGHS

I

From deep down inside you, and kneeling,  
a boy, sad like me, watches us.

For this life which will burn in his veins  
our lives will have to tie themselves together.

For these hands, the children of your hands,  
my hands will have to kill.

For his eyes, open in the earth,  
I will see in yours tears one day.

2

I don't want this, Beloved.

So that nothing ties us together  
that unites us, nothing.

Neither the word that perfumed your mouth  
nor what the words did not say.

Neither the feast of love we did not have,  
nor your sighs by the window.

3

(I love the love of sailors  
who kiss and go away.

They leave behind a promise.  
They never return again.

In every door a woman waits:  
the sailors kiss and go away.

One night they lie down with death  
on the bed of the sea.)

4

I love the love that is shared  
in kisses, bed, and bread.

Love that can be eternal,  
that can be fleeting.

Love that wants to free itself  
to go back to loving.

Love made divine which gets closer.

Amor divinizado que se va.

5

Ya no se encantarán mis ojos en tus ojos,  
ya no se endulzará junto a ti mi dolor.

Pero hacia donde vaya llevaré tu mirada  
y hacia donde camines llevarás mi dolor.

Fuí tuyo, fuiste mía. Qué más? Juntos hicimos  
un recodo en la ruta donde el amor pasó.

Fuí tuyo, fuiste mía. Tú serás del que te ame,  
del que corte en tu huerto lo que he sembrado yo.

Yo me voy. Estoy triste: pero siempre estoy triste.  
Vengo desde tus brazos. No sé hacia donde voy.

. . . Desde tu corazón me dice adiós un niño.  
Y yo le digo adiós.

Love made divine which goes away.

5

No more will your eyes enchant mine,  
no more will my pain be sweetened at your side.

But wherever I go, I will carry the sight of you,  
and wherever you walk, you will carry my pain.

I was yours, you were mine. What else? Together we made  
a curve in the road where love passed by.

I was yours, you mine You will belong to him who will love you,  
who will reap in your garden that which I sowed.

I am going away. I am sad: but I am always sad.  
I am coming from your arms. I don't know where I am going.

. . . From your heart a boy is saying goodbye to me.  
And I say goodbye to him.

What will be important for me as we explore this poem together will not only be what we find, but also how we find it. I am very much aware of the fact that there are many people whose relationship to poetry is so sacred that they are afraid to go clumping around in some poem that they love for fear that something of infinite value will get damaged in the process. A bit like having a joke explained to you, and then finding nothing to laugh at any more.

Explanations may be all right in their place, but they can be dry as dust. I will not be satisfied with our voyage if all I have to offer to you at its end is an explanation. Explanations are from the world of science, a realm which many people have come to be mistrustful of, and some even to fear, as they breathe the air fouled by the technology which science has made possible, or wonder whether, because of error or insanity, the ultimate nuclear incineration is about to occur. I must confess that even though I feel myself to be a scientist, I share these apprehensions. Therefore, even as I look at Neruda's poem, I will be searching for a way to do so that could transcend the merely scientific, that will not leave you, and me, stranded in a world of dust.

I think that most of us, if asked to name that person who was not only the century's greatest scientist, but also one of its greatest souls, would have no doubt as to their choice. I would like to frame my search in this paper with a short quote from Albert Einstein's *The World As I See It*.

The most beautiful experience  
we can have is the mysterious.  
It is the fundamental emotion  
which stands at the cradle  
of true art and true science.

So Einstein felt that the mysterious, which he calls an emotion, was of central importance in his work. This may strike us as strange; I think a quote from another of this century's leading nuclear physicists may help us to understand it better:

Discovery consists of seeing what everybody has seen  
and thinking what nobody has thought.

Albert Szent-Györgyi

I have cited these two scientists here because I want to adopt a stance towards poetry which will make it infinitely mysterious, where it may have seemed much more straightforward previously. For me, and I think for any scientist, if science is to be a path with heart, and not just dusty explanations, the reason must be that as I approach whatever it is that I wish to study, I am fascinated by the beauty that I am finding there, and I want to show you this beauty, these mysteries, this object of wonder.

In other words, I love very deeply any poem that I am working on, or better: that I am letting work on me. I hope that this love provides the safeguard against dangerous, less than fully human, science. It is just this simple: if you come in love to the object of your study, if you do not take it apart violently, but listen to it reverently, and let it teach you, wait for it to open itself to you, if you merge in love with it, and later, when you tell others of what you have seen, you tell them in love, then only good can come of your study (I hope). I do not know of any other way to go that I would be willing to trust.

For me, this love is absolutely central. My agreement with any poem that I approach is that I come in love and wonder, and that I expect nothing from the poem. That is, I may spend years looking at a beautiful poem, and never come to see anything about how it works. The scientist in me may chafe a bit at this and get impatient, but the one who is crazy for poetry, and for this poem in particular, just couldn't care less. He will have spent the years of looking in a magical space.

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All this having been said, now let us begin to look in some detail at the way this particular poem is built. One way to begin is to ask ourselves what it is that is generally believed to be necessary to turn a group of words into a poem. That is, in what we might call "the common sense view," how are poems made?

Probably most of us, without much reflection, would say, if asked, that what makes a poem is that it consists of a group of lines with some kind of a regular beat, or meter, that it is often rhymed, and that it is rich in such tropes as metaphor and other kinds of figurative language.

And indeed, this is not a bad beginning, but I would like to demonstrate that the traditional notions of meter and rhyme, though important, are in a sense treacherous, because they and a few others are often taken to exhaust the possible musical devices available to a poet. But in fact, I know of no limit whatever on the number of kinds of devices which poets can use. I keep on discovering new ones all the time. And I would like to help the reader to discover that the seed of poetic greatness sprouts from a kind of parallelism between these musical structures and those to be found in the systems of image and concept in the world of imagination that the poem calls to life.

It is a truism that in any translation, something gets lost. Robert Frost put it in his typically blunt way: what gets lost is the poetry. Looking at what is missing in the English version of Neruda's poem is another way to enter the mysteries of this poem. I mentioned rhyme as being a traditionally recognized poetic device; let us observe that one of the losses in my translation is the rhyme. In the Spanish version, all of the even lines of each verse (counting the first line of the second stanza as even, for the purposes of this discussion) have the same stressed vowel. In the first three verses, this rhyme vowel is the next to last one in the word; in the last two verses, it is the last vowel of each word that is the stressed one.

Robert Frost would most likely agree that such losses as the loss of rhyme that we have just seen is the kind of thing that he had had in mind, but I think that he would also feel that some of the other harmonies in the poem that I will talk about below, which are present in Spanish, but are either less so or totally absent in English, should fall under the heading of his term "poetry." This paper will thus be in part an analysis of this particular poem, and in part a voyage towards the mysterious island of Poetry. I hope that we will emerge from it with a clearer view of what it is that poets achieve with their craft – what it is that does get lost in translation.

◇

In this poem, Neruda explores the interrelationship of freedom and commitment, the dance of staying with the one you love as opposed to going away. The poem circles around a possibly paradoxical truth: that love need not end with absence, that going away can be a form of love (albeit a painful one). Neruda has chosen the words he uses to talk about these concepts very carefully. There is, in this central set of words, a rich system of phonetic correspondences which are present in Spanish but which my translation can only sigh about the absence of in English. Neruda makes four of the words whose meaning sounds this theme most strongly cohere musically, by virtue of the fact that they contain the sounds [m] and [r], in that order, separated by a dark vowel: <sup>4, 10</sup>*amarrar*, "to tie, bind," <sup>29</sup>*amar*/<sub>14, 16, etc</sub>*amor*, "love [verb/noun]," <sub>16, 21</sub>*marineros*, "sailors" (who are characterized by their loving and leaving), and <sup>23</sup>*mar*, "sea," the root of *marineros*. More distant thematically, but still exhibiting the m-r melody, are <sup>6</sup>*matar*, "kill," and <sup>22</sup>*muerte*, "death," and possibly (in spite of the reversed order of r and m) <sup>8</sup>*lagrimas*, "tears," and <sup>12</sup>*aromó*, the first three of which are linked conceptually to the pain of parting. I knew of no way to translate these eight words into English that would preserve their phonetic similarity, so this was one part of Neruda's poetry that I had to let go of. Only a translator with a genius for English equal to that of Neruda's for Spanish might be able to preserve the interpenetration of image, concept, and sound that is the essence of true poetry, in any language.

Probably all of us have had some exposure to the notion of rhyme in poetry, and possibly some readers will have even had pointed out to them such phonetic "melodies" as this m-r one we have just examined, for

many lovers of poetry have discovered these and other types of phonetic coherences operating in poetries all around the world. In what follows, I will not be primarily concerned with pursuing investigations into the sound structure of the poem, even though they do form one important class of the things that get lost in translations.

Instead, I would like to call attention to a different kind of poetic coherence, previously undescribed in the literature on poetics, to the best of my knowledge. This has to do with the location on the page, in a printed version of a poem, of certain of its important words.

In several poems that I have studied, when a word is repeated often enough, a poet positions it on the page in such a way that it makes a kind of visual "sense." That is, it is possible to connect the repetitions of the word with straight lines or with simple curves. In Neruda's poem, this is the case with the two most frequent content words of the poem - the noun *amor*, "love," which is repeated eight times, and the forms of the verb *ir*, "to go," which occur six times. Since one of the poem's main achievements is to allow us to re-perceive the relationship of loving and going, if the patterns that these two words make on the page made simple visual sense, it would highlight their poetic importance.

In the case of *amor*, it could not be clearer that four of its occurrences make a highly salient visual pattern: a vertical straight line can be drawn to connect the beginning words of the third, fifth, seventh and eighth lines of the fourth stanza. The obviousness of this column of four *amor*'s may serve as a flag to the reader that the other four *amor*'s are also in a visually significant pattern.

When we inspect them, we find that they are arranged in a symmetrical way with respect to the stanzaic structure of the poem. The third and fourth stanzas are highly similar: both begin with *amo*, "I love," and both of these verbs are followed by *amor* as a direct object. The poem's first *amor*, in line 14, precedes this pair of stanzas, as a part of the object of a verb whose subject is (an elided) *nosotros*, "we"; the last *amor* is in line 6 of the fifth stanza, the stanza after the pair of similar *amo*-stanzas, as a part of the direct object of the only other verb whose subject is *nosotros* (also elided). And when we inspect the positions of these four non-vertically aligned *amor*'s on the page, we find that they can be connected by a smooth curve which opens to the right, as shown below in the copy of the relevant verses of the poem, which also shows the vertical column that the line-initial *amor*'s make.

2

Yo no lo quiero, Amada.

Para que nada nos amarre  
que no nos una nada.

Ni la palabra que aromó tu boca,  
ni lo que no dijeron las palabras.

Ni a fiesta de **amor** que no tuvimos,  
ni tus sollozos junto a la ventana.

3

(Amo el **amor** de los marineros  
que besan y se van.

Dejan una promesa.  
No vuelven nunca más.

En cada puerta una mujer espera:  
los marineros besan y se van.

Una noche se acuestan con la muerte  
en el lecho del mar.)

4

Amo el **amor** que se reparte  
en besos, lecho, y pan.

**Amor** que puede ser eterno  
y puede ser fugaz.

**Amor** que quiere libertarse  
para volver a amar.

**Amor** divinizado que se acerca.  
**Amor** divinizado que se va.

5

Ya no se encantarán mis ojos en tus ojos,  
ya no se endulzará junto a ti mi dolor.

Pero hacia donde vaya llevaré tu mirada  
y hacia donde camines llevarás mi dolor.

Fuí tuyo, fuiste mía. Qué más? Juntos hicimos  
un recodo en la ruta donde el **amor** pasó.

Fuí tuyo, fuiste mía. Tú serás del que te ame,  
del que corte en tu huerto lo que he sembrado yo.

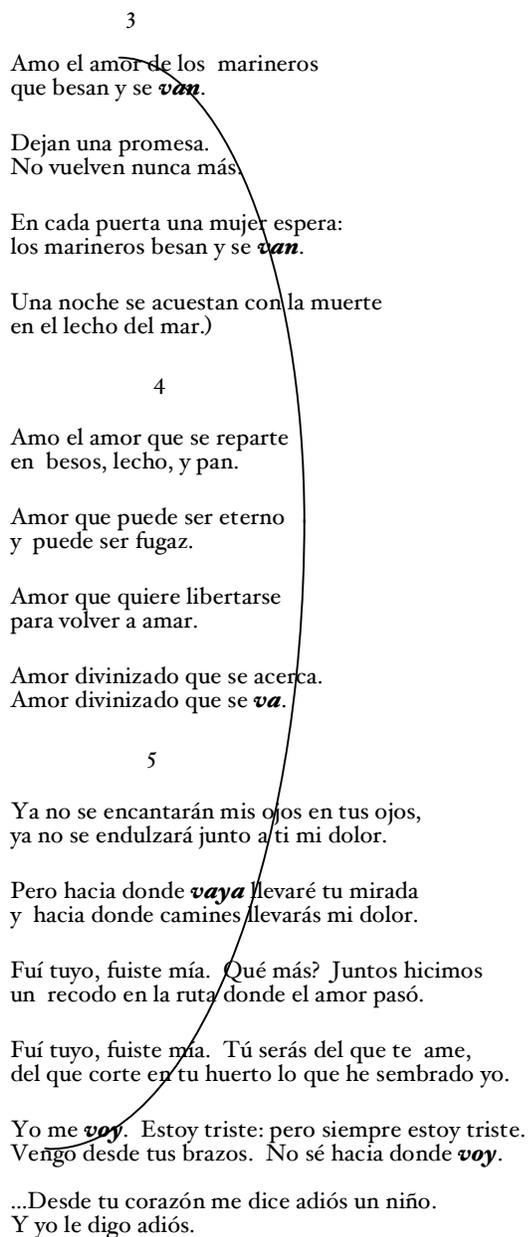
Yo me voy. Estoy triste: pero siempre estoy triste.  
Vengo desde tus brazos. No sé hacia donde voy.

...Desde tu corazón me dice adiós un niño.  
Y yo le digo adiós.

Now let us turn to the case of the six occurrences of the verb *ir*, “go.” The first three of them appear at the ends of their lines, another very visible location, and we see that another curve, opening to the left, con-

nects these three. This curve, when extended, can be continued to include the fourth and fifth occurrences of *ir*, as can be seen in the diagram below.

2



Suppose we think of these two curved lines as representing the lives of two people who meet and fall in love. If we superimpose the curves in our minds, we can see the point where they first intersect in the poem as the time of the first meeting. Then the part of the ovoid intersection in which the two lines run along beside each other is the time the lovers have together, and the lower point of intersection is their final parting, after which the curves grow further and further apart. If we assume that such an interpretation of the visual patterns made by the two curves of *amor* and *ir* is plausible, how could the poet "say," visually, what he says verbally in the last couplet of the fourth verse – that love can be made divine when it goes away, as well as when it nears us?

In the next diagram, below, I have performed the superposition of the three corridors (this is the name I have been using for such lines as those we have been looking at) that we have encountered thus far, the two for *amor*, and the one for *ir*, and I have also indicated the location of the isolated last occurrence of *ir*, *37-voy*.

Look where *voy* (the last occurrence of *ir*, three lines from the end of the poem) falls - right on the corridor of *amor*! Can we not see this as a graphic way of underlining the poem's philosophy of love - that love does not end with the separation of those who love? And is this reading of the dance of these two curving corridors not strengthened by the beautiful metaphor for love in the third couplet of the fifth stanza, which sees love as one who travels along a road, a road which is curved by two people who meet and love each other, whose lives in turn are curved by love? Love is a curve that is curved by those who love.

For lovers of detail, let us note a few other facts about the poem, which harmonize with the notion that love is a curve. First of all, the poem ends by returning, in many ways, to the point where it began. Clear instances of this closing of the loop are:

1. *un niño* 'a boy/child' is positioned symmetrically at the beginning of the second line, and at the end of the second from the last line.
2. *desde* 'since' occurs at the beginning of the first and last couplet; its objects are the semantically similar *fondo* 'bottom' and *corazón* 'heart', both modified by a second-person possessor. These two nouns are the only content words in the poem to contain the nasalized stressed vowel [õ].
3. *ojos* 'eyes' opens the last couplet of the first verse and the first couplet of the last verse. Furthermore, *triste* 'sad' appears only in the first and last verses, as does the root *mir-* 'look at', which we see in *mira* in the second line of the first verse, and in the noun *mirada*, in the third line of the last verse.

Thus the macrostructure of the poem suggests a return, which is a kind of curve. The poem gives a particular take on love - may we then conclude that this take (or even that love itself?) returns on itself, is curved? Here I want to make it very clear that I do not know the answer to my own question, which should thus be heard as (timidly) suggesting the opening of a discussion, rather than as (boldly) asserting a conclusion.

Another facet of the poem's structure which may suggest a curve is the distribution of the nouns and pronouns that can appear as subjects and direct objects of the poem's 55 finite verbs and infinitives. There are nine nonpronominal nouns that function as subjects: *niño*, *vida*, *manos*, *palabra(s)*, *marineros*, *mujer*, *amor*, *ojos*, and *dolor*. The one that functions as subject the greatest number of times (9) is *amor* - and it is also the only one that appears in the list of the poem's nine nonpronominal direct objects: *lágrimas*, *fiesta*, *amor*, *promesa*, *mirada*, *dolor*, *recodo*, and *adiós*. When we examine the verbs whose object is the noun *amor*, we find a nice curving reflexivity: there is just one - the verb for love, *amar*. Conversely, when we investigate the verbs whose subject is *amor*, again we find that there is just one - the same verb - *amar*!

It is worth looking at the one sentence for which *amor* functions as a subject, for it is a complex one: the relative clause in the third couplet of the fourth verse. In this clause, *que quiere libertarse / para volver a amar* 'that wants to-free-itself in order to-return to love,' if we ask what the subject of "wants" is, we see that it is "love." And we see that the unexpressed subject of the next three verbs is always this same abstract noun. So a way of trying to express this same propositional content without eliding the subject might be something along the lines of the following:

Love wants that love free itself in order  
that love might return for love to love.

The third and fourth verses start with the phrase *Amor el amor* 'I love the love' - a phrase which could be seen as an example of a process (i.e., a verb) turning into (i.e., followed by) a thing. And the third couplet of the fourth verse, whose syntax and semantics we have just been exploring, starts with the noun *Amor* and ends with the verb *amar*, suggesting, perhaps, that the reverse transformation is equally possible. Or that love is neither seeable only as a process nor only as an entity. It transcends both. Note that, in this last sentence, I have not done justice to this insight. English has forced me to make a choice, here talking of love as *it*, as a thing. Workaday English allows us to fix the ineffability of this concept either as a verb, or as a noun, but not to abstain from the choice of category, a freedom that Neruda creates and gives to us.

The poem shows us love in other ways that may also seem paradoxical: love is divine whether approaching us (= waxing?) or going away from us (= waning?), love is a process whose subject and object can be itself: you and I who love each other invent love even as love invents us.

None of this is even close to sayable in regular language. The genius of poetry and the greatness of our poets lies in their capacity to invent and continually reinvent a universal language of poetry, which allows them, with us as hitchhikers, to soar beyond the strictures of the languaging that we usually live in.

I want to return now to a claim that I made in passing in the discussion of the curved *amor*-corridor: that stanzas 3 and 4 are highly similar. Let us look at some of the ways that Neruda has set them off from the two preceding stanzas and the one following:

1. Probably the most obvious way in which stanzas 3 and 4 are differentiated from the periphery is their pattern of rhymes: all of their even lines end in a stressed syllable whose vowel is [a]. Only these two verses exhibit this pattern, though the second verse is a sort of transition to the stressed final [a]s of 3 and 4, because the even lines of 2 all have a stressed [a] in their penultimate syllables.

2. As a poem that explores a relationship between the first person poet and the second person beloved one, this poem has many first and second-person singular pronouns, and also a few first-person plurals, in stanzas 1, 2, and 5 (I will refer to these as "the periphery"). There are no first or second person pronouns in stanzas 3 and 4, which I will refer to as "the core."

3. All of the verbs in the core appear in only one kind of tense: present. Each of the peripheral stanzas contains at least one other type of tense besides the present.

4. There are many references to body parts in the periphery, none in the core. Especially, note that the one line which has *two* references to body parts is the first line after the core – line 32, with its repeated *ojos*. The subject, *mis ojos*, has been placed after the verb, which places it immediately before the prepositional phrase containing the *tus ojos*. This repetition makes the return of body parts particularly prominent, as a blaze on a tree in the forest helps us to follow a path. I will say that these features of line 32 **blaze** it as a line of transition from core to periphery.

5. The line just before the core is blazed by virtue of the fact that it contains the only words in the title that is repeated in the body of the poem – *sollozos*.

6. Another blaze of the transition from periphery to core is the four lines that begin with *ni* in lines 12-15; the opposite transition is blazed by the four verbs at the end of lines 28-31 and the four future verb forms in lines 32-35 – the only instance of four adjacent futures in the poem. (Note that the first two futures have subjects which have first-person possessors, plural and singular, respectively, while the second pair has the same verb preceded by first and second person subjects, respectively.) Another blaze for this latter transition is the pair of reflexive verbs which end the core (*se acerca, se va*) followed by the pair of reflexive verbs which begin the last part of the periphery (*se encantarán, se endulzarán*). The first pair of verbs have the masculine noun *amor* as their subject(s); the second pair have two phonetically similar (both contain a pair of [o]s) masculine nouns as subjects (both being modified by the first person possessive adjective *mi(s)*: *mis ojos* and *mi dolor*). These two pairs of subjects are made even more similar by virtue of the fact that *amor* and *dolor* are the only two nouns in the poem to end in the abstract nominal suffix *-or*.

7. The fact that going from the last line of stanza 4 to the first line of stanza 5 marks an important moment in the poem's structure/meaning (it is of course misguided to try to separate these two facets of the same jewel) is underlined by the strong parallelism of the last couplet of stanza 4 (the two lines differ only in their last words, which are a pair of antonymous verbs), and by the also strong parallelism of the first couplet of stanza 5, both of whose lines start with *ya no se en-*. Nowhere else in the poem are there adjacent pairs of lines that are so similar.

8. The compound preposition *junto a* 'next to' occurs twice, in the line just before the core and the line just after it, which makes these words almost like a pair of parentheses, bracketing the core.

9. To mention just two of the phonetic ways in which the core is distinguished, it is only there that we find lines with six syllables, and also, while the [ʃ] of *yo, arrodillado, tuyo(s)*, and *sollozos* is completely absent in the core, we do find there, and only there, the related sound, [tʃ], in *noche* and *lecho*. The distribution of these two palatal stridents, the only two that Neruda uses in the poem, is important, because of the existence of a deep pun, what we might call Neruda's perception and exploiting of a phonetic *truth*, namely that the word *tuyo* 'yours' can be split up, phonetically, into the two words *tu* 'you' and *yo* 'I'. And *sollozos* also contains *yo* phonetically, which is a way of "saying phonetically," that *yo* is full of *sollozos* 'sighs'. And just as the link, the tying together of the **people** referred to by *tu* and *yo*, is being dissolved as we read through the poem, so also is Neruda letting the **word** *tuyo* dissolve phonetically as we listen to the poem's music. Thus the fact that *yo*, "hiding" inside of *sollozos*, appears in the last line of the first part of the periphery, whereafter the [ʃ] of *yo* disappears for the entirety of the core, only to reappear in the first word *ya*, of the line after the core, is important. As is the fact that wisps of *yo*, [ʃo], are heard in the [otʃ] of *noche* and the [tʃo] of *lecho*. Thus, it is not just any two sounds which are divided between periphery and core – the palatal stridents are central to the sound games that the poem revolves around.

To sum up, there are many structural reasons for seeing the poem as consisting of a periphery wrapped around a core, or, alternatively, as having three sections - A, B, and C. With the help of the structures just discussed, Neruda has sectioned the poem into thirds. We will see some of the consequences of this sectioning below.

Let us refer to the third and fourth stanza, which make up the core, as B1 and B2. In a similar vein, let us refer to A's two verses as A1 and A2. The next thing we should do, to see whether we find a symmetry, is to make a comparison of the relationships between the two pairs of section parts, that is, we should ask whether A1 relates to A2 in the same way as B1 relates to B2. In other words, we are asking whether the following poetic **proportion** holds true:

$$A_1 : A_2 :: B_1 : B_2$$

Look at A2. Surely one of the least hidden structural idiosyncrasies of the poem is that single line that starts off the second stanza. That single line thus imposes a very strong principle of subdivision within its verse: A2 has a substructure of 1+3 - a one-line verse followed by a group of three couplets. And when we turn to look at that part of the poem which is most closely related to A2, namely, A1, we immediately see that it, too, has a 1+3 structuring. For in the odd lines of A1, each of the four couplets starts with a preposition: the first is *desde*, which is then followed by three *por*'s - and these three are the only occurrences of *por* in the poem. Putting all of the occurrences of an element in parallel positions, especially if these are highly visible, is another way of sectioning a poem - here, of subsectioning a part of A, the first of the three major sections of the poem.

But Neruda does not articulate a 1+3 structure for A1 in only one way: look at the beginnings of the even lines of A1. We see that while the first starts with a noun phrase (*un niño triste*), the next three begin with the main verbs of their clauses, all in the future tense. And when we proceed to look at the ends of the lines of A1, we also find instances of 1+3 patterns: at the ends of the odd lines, we find first the (masculine) adjective *arrodillado*, but then three feminine nouns *venas*, *manos*, and *tierra*; at the ends of the even lines, we find first a verb (*mira*) and then three noun phrases (*nuestras vidas*, *las manos mias*, *un dia*).

This allows us to say: A1 and A2 "rhyme" in **structure** - both show "1+3-ness." Rhyme in structure implies rhyme in meaning, in a well-crafted poem. So the 1+3-ness of A1 and A2 is Neruda's way of saying, in Poetese, that we are to allow their two meanings/images to merge, overlap, become fused. And what is the result of such a fusion?

The first verse gives us a picture of a sad boy, deep inside the woman that the poet loves. I think that we are free to take this boy to be either an actual child (which I consider less likely), or as a symbol of the love between the two protagonists (more likely), or both at once (most likely of all, perhaps). The life of the boy will force the poet and his love to be tied together, the boy's hands will force the poet's hands to kill; and the boy's eyes will make the poet's beloved cry one day. The poem leaves us to guess what it is that is to be killed; my guess is that it is the relationship itself, and that it is this ending of their love that will bring tears to the eyes of his beloved. The boy is introduced in the first couplet with a verb in the present tense - the consequences of his life, hands, and eyes are in three future tense clauses, all three of which paint sad pictures of what is to come. So we might say that the first verse establishes a relationship between the present existence of the boy and what the poet sees as being destined - for himself, for his love, and for the two lovers together.

In the second verse, the poet returns to the present tense for its first line, then moves again to a kind of future tense clause, namely the wish (in the subjunctive mood) that nothing be allowed to tie him and his love together. Neither the sweetness of what his beloved said to him, nor what went beyond words; neither all the hard times they had, nor her present(?) (or past??) unhappiness and sighs at the window. Nothing good, nothing bad - the poet wants nothing to bind him and his loved one together. Thus, I think that we can easily see a thematic consistency between the first and the second verses: a love in trouble, sadness to come, and the issue of freedom (it is only in these two verses that we encounter the verb *amarrar* 'to bind, tie together' - and note that it occurs in parallel positions: in the second couplet of A1 and of A2).

Then we come to the core, for which we have already assembled quite a list of structural traits that set it off from the preceding and following parts of the periphery. And it is clear that here we also have a thematic consistency: here is a description of the poet's favorite kind(s) of love. We might think that there are two different kinds - that of sailors and that which is characterized by all the predicates of the fourth verse - but I think that the many structural parallels between the third and fourth verses invite us to identify these two. The key property of this love is freedom, a lack of ties - a theme which connects the core to the immediately preceding verse. There is a kind of care-

freeness, even when it comes to death. The last couplet of the third stanza says that, for sailors, dying is like going to bed with a lover – except that the bed is the bed of the sea.

One of the parallels that links the two parts of the core, aside from the obvious fact that they both start with the phrase *Amos el amor*, is the fact that each has just exactly seven clauses whose verbs are tensed. The verbs of these clauses are shown below.

3: *amo, besan y se van, dejan, vuelvan, espera, besan y se van, se acuestan*  
 4: *amo, se reparte, puede, puede, quiere, se acerca, se va*

The first tensed verb in each group is the first person *amo*. All the other six subjects in the fourth verse are *amor*, while in the third verse, all of the other subjects are *los marineros*, with the exception of *una mujer*, another noun which contains a version of the [m]-[r] melody that I pointed out earlier, which thus links it also to the two predominant subjects of the core: *marineros* and *amor*. The core's parallels thus fuse these two nouns: *marineros*, by a kind of metonymy, becomes a stand-in for *amor*, or perhaps it would be better to say that sailors incorporate, or personify, the free, unfettered love which the poet loves.

It is interesting to take a closer look at another of the mechanisms by which this fusion is accomplished – the sharing of predicates. If a poem repeats a predicate, then by a kind of birds-of-a-feather-flock-together principle of similarity which is induced by this contiguity, the subjects of the verbs (and, of course, their direct objects, indirect objects, etc.) are identified.

Thus, in the core, we see that there are three occurrences of the verb *irse* 'to go away'. The first two have *los marineros* as subjects; the last has *amor* (*divinizado*). Similarly, the verb *vuelven*, whose subject is *los marineros*, is repeated as *volver*, in line 6 of verse 4. Since *volver*'s subject is *amor*, we see another reason for fusing the two nouns.

There is one other fusion which the subjects of the core's verbs point to: that of the first person *yo*, which is the elided subject of the two *amo*'s, and *amor*, because of its appearance as the subject of the verb *amar*, in the complicated clause contained in the third couplet of the fourth verse, whose structure I discussed above in a bit of detail. And when we look to the other verbs in the poem, outside the core, we can find another reason for fusing *yo* and *marineros/amor* – the last occurrence of *irse*, *yo me voy*, four lines from the end of the poem. Finally, there is one more repeated verb whose subjects are chosen from this group of three: the subject of *quiero* in the first line of the second verse is *yo*; the subject of *quiere*, in the fifth line of verse four, is *amor*. Thus, there are a number of ways in which Neruda establishes the poetic "equation" *yo=marineros=amor*.

There is one more noun that should be added to the three in this equation, though this noun appears only in the periphery: *niño*. This noun is fused with *yo* through its cooccurrence with two predicates – *triste* and *dicer adiós*. *Triste* modifies *niño* in line two, and it is predicated (twice) of an elided *yo* four lines from the end of the poem. Finally, in the last couplet of the poem, we find first *niño* and then *yo* as the subjects of the last two clauses of the poem, both of which having as main verbs *dicer adiós*. This suggests that a complete version of the equation might be formulated as follows: *niño=yo=marineros=amor*. If the premise on which I have based such equations are seen as valid, they provide evidence for the idea that *niño* can be, among other things, a symbol for the love that curved the lives of *yo* and *tu*.

And now let us return for one last look at the parallelisms between the two parts of the core. These parallelisms are of a different kind than those that we have been examining thus far – they arise from the perception that verses three and four are mirror images of each other, a kind of symmetry which often turns up in literary, and possibly also in sacred, texts. Some of the clearest mirrorings are:

1. *lecho* -- This word appears in the last even lines of the third verse and in the first even line of the fourth verse.
2. *volver* -- This verb appears in the even lines of the second couplet from the beginning and from the end of the core.
3. *va(n)* -- This verb is the rhyme word in the even lines of the first and last lines of the core.
4. [tʃ] -- This sound appears only in the last two lines of the third verse, and in the second line of the fourth verse. Furthermore, the three occurrences are in almost as straight a corridor as that for the line-initial *amor*'s.
5. Odd rhymes -- There are some phonetic similarities in the odd rhyme words, which link the last and first lines, the second-to-last to the second, and so on. Thus, *muerte* is similar to *reparte*, and *espera* to *eterno* (both are trisyllables whose stressed syllable starts with a stop and continues with the segments [er], and *marineros* and *acerca* have this same vowel).

The mirrorings we have discussed so far are diagrammed below.

-----  
 Figure 5.1.4, unnumbered, here  
 -----

Such mirroring structures as this occur in many poems, and often serve the function, in the language of poetry, of a kind of inversion, or even of negation. It may be the case here that we are to hear the two parts of the core, B<sub>1</sub> and B<sub>2</sub>, as standing in such a relationship, on the basis of the clear affirmative-negative pattern we see established between A<sub>1</sub> and A<sub>2</sub>. The former has no negations; the latter has at least one in every line except its last line, which marks the transition to the core. B<sub>1</sub> has only one negation – that on *vuelven* – while B<sub>2</sub>, like A<sub>1</sub>, has none. I am not sure whether we are to read the mirroring we have been looking at as being functionally equivalent to the dance of affirmation and negation in A – I will leave the question open for now.

I will take it as established then, from what I have said above, that the parallels between sections A and B, as well as their thematic consistency, are sufficiently clear. Given these parallels and content, what are we to make of section C, the last part of the periphery?

The first and most obvious fact is simply: C is different. Where A and B have two verses apiece, C only has one; and where all the four verses until the fifth have been divided into four subsections (all couplets except for the first line of the second verse), this fifth verse is not. In other words, this fifth verse (or, equivalently, section C) sticks out like a sore thumb. In a well-constructed poem like this one, we will find the structure of the whole reflected in the structuring of the parts, a kind of linguistic interpenetration that I have referred to as **hologramming**. In the present case, one of the bases for the hologramming that helps the poem cohere is a principle that we might formulate as below:

#### The Sore-Thumbing of Thirds

The third element in any set of three will be sore-thumbed (or: will stick out like a sore thumb). Formulaically: 3 ≠

Possibly the first place where we notice a set of three is in the 1+3 structuring in the first verse: the one *desde*-couplet followed by three starting with *por*. There are several very clear ways in which the last *por*-couplet is a sore thumb.

1. The first two *por*'s are followed by *esa* and a feminine noun; the last *por* is followed by *sus* and a masculine.
2. The main verbs of the first two *por*-couplets are *tendrían*, a matrix verb taking a *que*-complement. The subject of each of these main verbs is a plural feminine body part, modified by a first-person possessive adjective, in the first by a first-person plural possessor (*nuestras vidas*), and in the second by a first-person singular (*las manos mías*). But the third main verb has no complement, and has a singular subject which is not a body part. In fact, its subject is a bare first person; we see that, in the sequence of the three main verbs of these last three couplets of the first verse, the first person has been emerging from the background to become a major protagonist in the poem. This role is then confirmed in the first line of the second verse, where we see for the first time the first person expressed as the full pronoun *yo*, instead of an understood zero pronoun.
3. The odd lines of the first two *por*-couplets end in bisyllabic, feminine plural body parts that are preceded by possessive adjectives; the third odd line ends in a singular that is not a body part and is also not preceded by a possessive adjective.
4. The even lines of the first two *por*-couplets end with two words that end with the feminine suffix *-a* followed by the plural suffix *-s*. The even line of the third couplet ends with a masculine singular *-o*.
5. The rhyme words of the first *por*-couplet are a pair of alliterating disyllables beginning with *v-*; the rhyme words of the second *por*-couplet are also an alliterating pair of disyllables, in *m-*. The last couplet's rhyme words do not alliterate.

It is not only in the first stanza that we encounter the sore-thumbing of thirds: the second stanza also exhibits this principle of structuration very clearly. As I pointed out earlier, the fact that the second stanza consists of a single line, followed by three couplets, automatically makes it a strong case of 1+3-ness. When we examine the way that the third couplet relates to the first two, two things stand out. First, while every other line of this stanza has one and only one verb, the last line has none. Second, while the second couplet of the second verse (I will abbreviate this as 2.2) has a *nada* repeated in both of its lines, and 2.3 has *palabra(s)* (note how the first member of each of these pairs bears the first major stress of its line, while the second member of each pair is the last word of the following line), the third couplet has no repeated word.

When we pass on to the core, we see that each of its two verses also exhibits a 1+3 pattern. Only the first couplet of each verse has a first-person verb, a fact which structures verses 3 and 4 into a first couplet followed by a final group of three. In the first group of three – namely, 3.2, 3.3, and 3.4 – we see that each of these has, as was the case with the last three couplets of A2, a verb in every line but its last. Furthermore, only 3.4 contains an adverb of time in it (*Una noche*). In the second group of three couplets – 4.2, 4.3, and 4.4 – what makes 4.4 a sore thumb is extremely obvious: instead of containing *one* occurrence of *amor*, like the two couplets before it, it has *both* of its lines begin with *amor*. And to rub it in, these last two lines continue identically until their last words.

Summing up, then, we can say that in the first four verses, there are a great number of ways in which the 3 ≠ principle is manifested in the poem.

Thus, as we leave the core and enter the last verse, we have had a lot of 1+3-ing, and a lot of sore-thumb-ing of third elements in sets of three. We are all prepared for C to be different. However, the *kind* of differentness is itself interesting, for not only does C not manifest two verses, but its single six-couplet stanza does not show us the kind of clear 1+3-ing that we have grown accustomed to expect from the preceding four stanzas. Instead, what *do* we find?

We find that the six couplets would seem to be most naturally sectioned into three groups of a pair of couplets each.

- 5.1 has a pair of lines that start identically, both have verbs in the future tense, and respectively.
- 5.2 has two possibly even more similar lines, again both with future tense main verbs, subsection within C.

And continuing, how can we help coming to the same conclusion with respect to 5.3 and 5.4? Both start with the same four-word sentence – a sentence that could be said to sum up the whole sadness central to the poem in the shortest possible way. Furthermore, the first three lines of 5.3 and 5.4 all end in verbs, and the even lines are the poem's only instances of a stressed vowel that rhymes: *pasó* and *yo*. Again, we seem to *have to* say that 5.3 and 5.4 form another subsection within C.

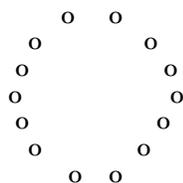
If we examine what happens after this second subsection in C, we see that a number of things mark it as being a boundary of importance. First of all, in the whole poem, it is only in the last line of 5.4 that we find a verb in the compound past tense form *he sembrado* (this form consists of a past tense of the verb meaning 'to have', followed by the past participle of the verb meaning 'to plant'). Furthermore, while it is in general easy for subjects to follow their verbs in Spanish, especially when the subjects are indefinite, it is, I believe, quite rare for definite pronouns to follow their verbs. Thus, the fact that *yo* follows the unique verb form, *he sembrado*, would already be unusual enough to make us take note. But look what comes next – **another** *yo*! This is rarity compounded, for thus far in the poem, there have been only two occurrences of *yo*, each in the first couplet of its stanza, in the two parts of A. Thus two *yo*'s in a row here in C makes us really prick up our ears. In this heightened state of awareness, look what the rest of the first line of 5.5 gives us – another unique event in the poem: two occurrences of the same finite verb plus object – *estoy triste*. And when we look at the two last couplets of the poem as a whole, we find that they are sectioned off together by virtue of sharing an important grammatical property – they contain C's only verbs in the present tense.

Therefore, let us accept the claim that C has three subsections, C<sub>1</sub>, C<sub>2</sub>, and C<sub>3</sub>, each of two couplets in length. We are now in a position to make a rather interesting observation: the tripartitioning of the entire poem into A, B, and C parallels the tripartitioning of C into C<sub>1</sub>, C<sub>2</sub>, and C<sub>3</sub>. Just as B, the middle part of the whole poem, has two parts (verses 3 and 4), each of which starts with the same first person verb and object, *Amos el amor*, so too the two parts of C<sub>2</sub> (couplets 5.3 and 5.4) start with the same first person verb and object – *Fui tuyo*. This gives the whole poem the following schematic structure:

- A. 1.
- 2.
- B. 1.
- 2.
- C. 1.
- 2. a.
- b.
- 3.

In other words, one aspect of the structure of the whole poem is contained, or repeated, within the structure of its third and last part – C. I suggest *fractalization* as a name for this I believe

quite rare type of poetic structure. Below, I will give a brief example of a fractal structure, for readers for whom this may be a new concept.



This is supposed to be a circle whose circumference is made up of little circles. If now the circumferences of the little circles were in turn made up of tiny little circles, too small to see without a magnifying glass, and if the circumferences of their tinier circles were made up of still tinier ones, and so on ... – then we would have a true fractal structure. It is clear that in our poem, we have only the first step in this infinite chain of regress that constitutes the visual structure above, as I have described it. Still, I hope that the parallel is reasonable enough for the mathematical term to be extended into the area of poetics.

Note that fractalization could have been achieved if the two couplets starting with *Fui tuyo, fuiste mía* had been placed in the middle of A. The fact that they appear in C is thus another instance of the sore thumbing of thirds – in this case, of the third section of the poem. The effect of the fractalization seems to me to be an intensification of C, and of the boundary between C<sub>2</sub> and C<sub>3</sub>. This places the last two couplets of the poem in a penetratingly sharp focus, heightened by the impact of the return to the first couplet of A note the rementioning of *niño*, and also the close similarity of *Desde el fondo de ti* and *Desde tu corazón*.

So a question is slowly emerging: why has Neruda made such a colossal boundary between C<sub>2</sub> and C<sub>3</sub>? What else happens there in the poem?

The first sentence of 5.5, *Yo me voy*, has the verb *ir* for the first time with a first-person subject, and in the present tense (the *vaya* of 5.2 is present subjunctive, with a future interpretation). Also, it is the first sentence in C to contain some explicit first-person pronoun that does not also contain a second-person pronoun.

The role of first and second person in C merits a brief discussion. Each line in 5.1 contains references to first and to second persons; that each clause has one occurrence of each type. However, in 5.2, although there are again two clauses, there is only one occurrence of a pronoun in each of them. Thus, between the first two couplets of C, we see an increase in distance between first- and second-person pronouns. Then, in the last sentence of 5.4, we encounter the most clearly-marked indication of the way that the two pronouns are separating. This sentence contains the following sequence of references to second person:

*tu* – nominative, subject pronoun

*te* – accusative, object pronoun

*tu* – possessive adjective, modifying the head of a locative prepositional phrase.

Clearly, the second person is fading out of the sentence, as it occurs in less and less accessible, or central, constituents. Finally, at the furthest remove from the subject *tu*, four clauses away from it, isolated and lonely, we find the first person – *yo*. And it is after this sentence of maximally stretched syntax, where *tu* and *yo* are as far apart as they can be put, that we encounter *Yo me voy* – the first sentence in the poem to contain a first-person pronoun with no reference to the second person (Note that 2.1, though not containing a grammatical second person, does contain *Amada*, a vocative referring to the second person). So it is in this shortest sentence of the poem that the poet takes the decisive step, separating himself (grammatically) from his beloved. Note that this separation is marked by a peak of verbliness: the most verbs that any couplet contains is six, a maximum that is reached in 5.4, just before the boundary, and echoed in 5.5, right after it. My suspicion is that this boundary marks the threshold of action, the making of a decision.

And then, after this couplet of decision, in 5.6, we come to the close of the poem, marked as such, as are many last verses of poems, by a return. In this case, we return to the line-initial *desde*-phrase, and to *niño*, who instead of just watching, here takes a more decisive action – the saying of *adiós*. Which the poet answers, signaling the answer as the last word by making the last line markedly shorter than any line that has been encountered in the final verse.

Let us review some of the techniques of poetic structuration that we have seen in use in this poem. I have shown ways in which verses three and four are **sore-thumbed**, a fact which **sections**

the poem into three parts: A, B, and C, a sectioning which is supported in a variety of other ways, such as by the **blazing** of the ends or beginnings of sections, and by the **mirroring** of B<sub>1</sub> in B<sub>2</sub>. We have seen that subparts A<sub>1</sub> and A<sub>2</sub> relate to each other in the same way that subparts B<sub>1</sub> and B<sub>2</sub> do, establishing a kind of poetic **proportion**. And that parts A and B rhyme **in structure**: they are permeated by 1-3-ness. I have argued that there is a group of important words which are held together by virtue of sharing the phonetic property of containing an **{m} ... {r} melody**. And that there is a mechanism of **fusion**, which not only performs a semantic superposition of the meanings of A<sub>1</sub> and A<sub>2</sub> and B<sub>1</sub> and B<sub>2</sub>, but also forms a basis for a kind of **equation** of subjects in various parts of the poem. We have seen that a structural pattern of the sore-thumbing of thirds is **hologrammed** throughout the poem. And finally, I have suggested that the parallels between the way B is set off from A and C and the way that C<sub>2</sub> is set off from C<sub>1</sub> and C<sub>3</sub> recall **fractal** structures in mathematics.

All of these devices I have encountered previously, either in poems that I have worked on myself, or in discussions of other poems by other researchers, to which my work is greatly indebted. I do not say that poets consciously choose to make such patterns; I think rather that they are among the many automatic results of creative genius when it expresses itself through the medium of language. Among all these devices, corridors are ways of making great poems harmonious for our eyes, as well as for our ears, a kind of visual "rhyme."

But wait.

Poetry is primarily for the ear, not for the eye. Many poems, in oral cultures, are never put on the page at all. Am I then saying that corridors will only turn up in the poetries of literate cultures?

No, I do not think that corridors are only for the eyes. I think that corridors will prove to be used by poets in oral cultures too, because it will ultimately be possible to show that corridors are visual correlates of the rhythms of repetition in a poem. They translate into visual sense only because of our conventional way of representing poems typographically; that is, with the left ends of lines aligned vertically, rather than their right ends. For a quick demonstration of what would happen to the first of the corridors I discussed, the vertical one for *amor*, look how it vanishes if the eight lines of the fourth stanza are right-justified, instead of being left-justified, as is traditional.

Amo el amor que se reparte  
en besos, lecho, y pan.

**Amor** que puede ser eter no  
y puede ser fugaz.

**Amor** que quiere libertarse  
para volver a amar.

**Amor** divinizado que se acerca.  
**Amor** divinizado que se va.

It seems to me that the reason that the lines of poems are traditionally left-justified is because we agree to hear lines as *isochronous*, that is, as taking the same amount of perceived time. And we agree that it is the *beginnings* of lines, not their ends, which will mark the temporal cycles. So when we encounter a poem with longer and shorter lines, we automatically insert the equivalents of rests in music, to fill out the shorter lines, making them last perceptually as long as the longer ones. For an example, let us look at a nursery rhyme:

Row, row, row your boat  
Gently down the stream  
Merrily, merrily, merrily, merrily  
Life is but a dream

The odd lines have four stressed syllables, indicated by the boldface vowels, while the even ones have only three. We read this poem, however, as if each line had four beats, by leaving a silent beat at the end of the three-beat lines. When we read such simple poetry, I think that we try to make each line take exactly the same amount of time. When we read more literary poems, however, such a reading style is to be avoided. To read the immortal lines "Tyger, Tyger, burning bright / In the forests of the night..." with the same unvarying cadence as we read nursery rhymes is a crime against the

human spirit. Nonetheless, though I will not try to show this to be true here, I believe that *Tyger* also has corridors. Thus it seems that corridors are to be defined on some abstract metrical structure, not on actual readings of poems. That is, though we may not *read Tyger* isochronously, it is on metrically isochronous lines that Blake built its corridors.

And the relationship between the abstract temporal patterns and the simple visual patterns on the page, such as we have seen for Neruda's poem? Here I am on shaky ground, but it appears to me that we must accord psychological reality to the traditional way of printing poetry. That is, we must say that poems prototypically have isochronous lines, whose beginnings are heard as initiating each temporal cycle. I have not succeeded in finding any simple metrical analysis of *Farewell y los Sollozos*; thus I can at present give no justification for the claim that each of its 39 lines is to be seen as taking the same amount of abstract metrical time. In fact, such a claim would have little initial plausibility, given the greater number of syllables, words, and/or beats which the first and last stanzas would seem to have, as opposed to the three interior stanzas. Thus, I confess that I am at present stumped as to what rhythmical basis is for the corridors for *amor* and *ir* that I have tried to demonstrate the existence of. I will continue to investigate these and other corridors, however, and, with luck, someday an answer may forthcome. Meanwhile, please hear my use of the word *visual* throughout this chapter as a kind of metaphor. As of now, corridors are things that seem to make visual sense on the printed page. I think that this visual sense will one day be traceable to some kind of regularities in the underlying rhythmic structure, but this can be only a hope at present.

I started this chapter with a brief demonstration of how my translation lost the rhyme and the verbal [m]-[r] melody of Neruda's original. I would like to begin to draw the chapter to a close with one last diagram which shows how there is also a loss in the visual melodies made by the corridors in my translation. The corridors for the noun *love* are virtually identical to those in the Spanish version, but this is not the case for the corridor(s) for *go*. First of all, the simplest graphic relationships between the six occurrences of *go* would seem to be straight lines, not curves, which leaves the shapes of the *go*-corridors out of harmony with the image in the third couplet of the fifth verse, which sees love as a curve on a path. But I think that the greatest loss results from the fact that the last *go* does not fall on the curved corridor for *love* - the English corridors do not echo the words in "saying visually": going is a form of love.

## FAREWELL Y LOS SOLLOZOS

1

Desde el fondo de ti, y arrodillado,  
un niño triste, como yo, nos mira.

Por esa vida que arderá en sus venas  
tendrían que amarrarse nuestras vidas.

Por esas manos, hijas de tus manos,  
tendrían que matar las manos mías.

Por sus ojos abiertos en la tierra  
veré en los tuyos lágrimas un día.

2

Yo no lo quiero, Amada.

Para que nada nos amarre  
que no nos una nada.

Ni la palabra que aromó tu boca,  
ni lo que no dijeron las palabras.

Ni la fiesta de **amor** que no tuvimos,  
ni tus sollozos junto a la ventana.

3

(Amo el **amor** de los marineros  
que besan y se **van**.)

Dejan una promesa.  
No vuelven nunca más.

En cada puerta una mujer espera:  
los marineros besan y se **van**.

Una noche se acuestan con la muerte  
en el lecho del mar.)

4

Amo el **amor** que se reparte  
en besos, lecho, y pan.

**Amor** que puede ser eter no  
y puede ser fugaz.

**Amor** que quiere libertarse  
para volver a amar.

**Amor** divinizado que se acerca.  
**Amor** divinizado que se **va**.

5

Ya no se encantarán mis ojos en tus ojos,  
ya no se endulzará junto a ti mi dolor.

Però hacia donde **vaya** llevaré tu mirada  
y hacia donde camines llevarás mi dolor.

Fuí tuyo, fuiste mía. Qué más? Juntos hicimos  
un recodo en la ruta donde el **amor** pasó.

Fuí tuyo, fuiste mía. Tú serás del que te ame,  
del que corte en tu huerto lo que he sembrado yo.

Yo me **voy**. Estoy triste: pero siempre estoy triste.  
Vengo desde tus brazos. No sé donde **voy**.

... Desde tu corazón me dice adiós un niño.  
Y yo le digo adiós.