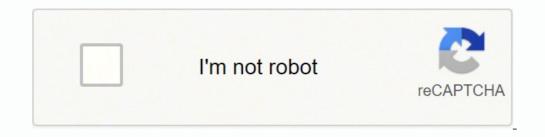
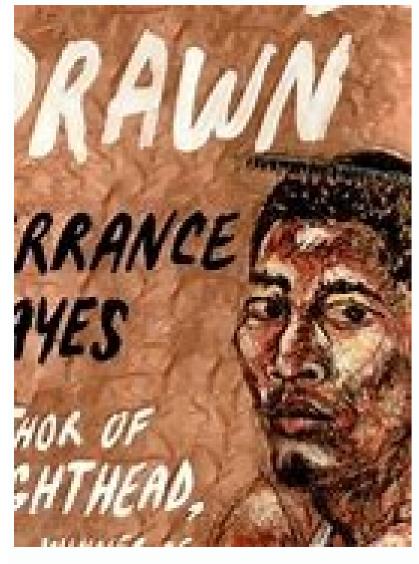
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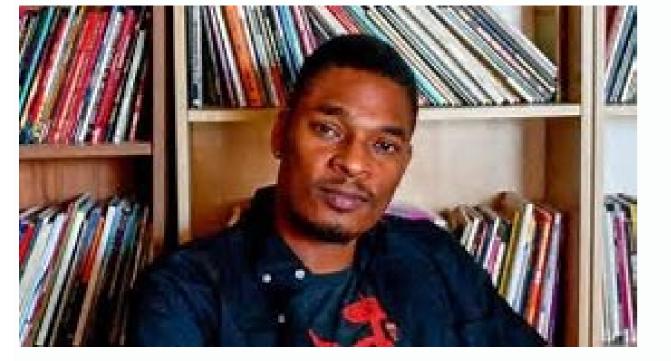


How to be drawn terrance hayes pdf











Terrance hayes how to be drawn poems. How to be drawn terrance hayes pdf.

The book the book the book the book. By the time the poetry talk becomes institutional, everything revolves around the book. Poetry reviews in places that still cover it, say, the New York Times or Slate, are all about books. Almost all great poems award books of honor. (Even the most prominent exception "Best American Poetry" is only available as a book.) Poets who hope to be pro Â'' disembark tenancy jobs at universitiesÂ'' first have to publish a minimum number of books. In some cases (Louise GlÂ1â4ck and Claudia Rankine come to mind immediately) this works very well. But much more often, the essential, non-commercial, atomic unit of poetry, that in which we find ourselves or forget ourselves, we carry or discard our weight in words, we configure meaning, consolation, ecstasy, indignant, upset, confused or amused, the one we carry, memorize and enjoy. we share is just a poem, what makes a book like How to be drawn, new collection of the National Book (!) Award winning and genius mentioned by MacArthur Terrance Hayes, a bit complicated. Like a book, it wobbles. But his best poems are magnificent. The way the waver takes, I must be clear, is not peculiar to Hayes, at his prime, is one of the most exciting and imaginative poets in America today. With 97 pages, How to Be Drawn doubles the usual minimum length of a book of poetry, and too much time riffing on an idea that seems more opportunity than urgency, the kind of thing that can be fun between friends but feels careless with an audience that can't follow the a public who must trust the poem to move it in the most literal way. Sense, down the page. Some of those poems, such as "Instructions for a Session with Vladimir" or "Who are the tribes", are skilled. Effectively exhibit Hayes, sometimes amazing inventive, her ability to create a sin of new containers in which her mind can move. But in such cases, Hayes reminds me of a conceptual artist who seems to be playing â € "and these poems are extraordinarily playful" with ideas without being forced by the reality to which they could otherwise arrive. One can admire them or analyze them profitably, but what is outside the museum or gallery remains safe and discreetly outside, without body, hypothelomy at best. That sensation of elimination lowers bets, at the same time that it converts the poems into mere fun and, paradoxically, reduces its entertainment value, as well. Occasionally, and the most disappointing, the imagination of Hayes simply loosen, producing lines like, $\hat{a} \notin$ "You need work to imagine / the ineffable, that I think is the word for something that can not be / crane Cil imagine a poet as intelligent as you have writing a disposable phrase like that. It is more difficult to understand why so many of them came to the book. The good news, however, is that there are wonderful poems, which are also worth a book, in fact. Many of them depend so much on conceptual frameworks and exoreoskeletal amazement, but in those cases the very insufficiency of such frames is filtered into their internal functioning, and Virtuosismo Hayes becomes a kind of anguish, pulling strongly from everything That he can not redeem. Take, for example, â «Portrait of Etheridge Knight in the style of a criminal report», a triger in which the irreducibility of a life resonates not only in the rejection of the poet to the bureaucratic categories in which the form insists , but, more, in the relentless flowering of phrases and penalties within the boxes that they, inhabit, refuse. In the last section, a spirit part visionary and hallucinatory part has begun to and the labels are outside, watching as the poem vacillates between redeeming and erasing the details of Knight's life: Knight: Hayes trained in visual arts, music seems to pull harder than your imagination. In a recent interview with NPR, Hayes talked about poetry as music, explaining: Poems are a form of music, and language turns out to be our instrument "language and breath". But I would say, you know, people say I'm a musician. I'd just say I'm trying. I always try to play, I try to involve music, and I think if I could really play music, I don't know if I would be a poet. So, I think, because I don't know how to play a guitar or a cello, I thought, well, I can play words. I know the words. They are cheap, they travel very easily, and that became my main instrument. It is a familiar metaphor, poetry as music. In the last years of the 19th century, Walter Pater went so far as to affirm that all art "aspires for the condition of music", but he forgot to point out how often the best music aspires to be something else. So, too, for poetry, I think, and Hayes is at his best when his aspiration to music gets entangled in the world his words come closer. Because beauty seems to come so easily to him, his poems need some measure of what they can't do so that everything he's done feels truly valuable. As such, he is an exceptional poet for despair. Although his writing, with its mixture of intellectual agility and sonorous density, sounds much more like hip-hop, he remains, temperamentally, in the tradition of older types of music: folk ballads, for example, or blues, traditions that take difficulties for granted and seek comfort, entertainment and communion among them. At a reading at the Library of Congress, Hayes presented his poem "The Rose Has Teeth", explaining, "People think I can play the piano, but I can't." "I'm just trying to touch it." "The rose has teeth" "just try to play something more than the keys, to sound the rooted disc of the hands and It's a riff, but in his riffs Hayes continues to assamblando el tipo de belleza que se se siente manejada, humana y desgastada: Before trusting the god that makes me rot, I trust you, Piano. Something immortal fills your wood. Because I wanted to be invisible, I was trying to play like a blacker woman than a lighter unpaid bill, like a white boy lost in the snow. I wanted to be a ghost because the skull is just holes covered with flesh. Skin has no teeth. I tried to play what I felt singing in the mirror when I was a child. I was trying to interpret what I heard: the old questions, the hunger, the crackling of thorns Here and elsewhere, Hayes grows bigger than life, his "half man", half fable. However, in spite of all the freedom of that, He also remains remarkably present: human and small. At the time he writes, "I was trying to play what I felt singing/In the child mirror. I was trying to play/what I heard, "I have no reason to suspect that the boy-Hayes heard (or didn't hear) any of that, and yet I read it as a personal statement, the way a singer can take possession of the words of a song she didn't write. As I read lines like this, and the best poems in the book are filled with them, gratitude pours out on me. It matters that a human voice can sustain the persistence of suffering so beautifully. It matters that someone who speaks our words can move and see like this, can contain so much that we don't love enough. As he writes in "El Autorretrato como la Mente de una CA; mara": A A A A feeling that color conspires against you, a feeling that there is Who would be anonymous without you? The book ends with a charming poetic ars, but these are the lines that describe, for me, the wonder of Hayes' poetry, his hunger, when he is at his best. The same goes for these immediately afterwards: You are an instrument of visible music, camera, a focused mind in love with witness. We look at you smiling from ear to ear some afternoon as the light hangs over us like jewels. We can be the woman who waits for her lens to cover her body as praise Set to preserve the beauty that others have tried to erase as well as the young people who sigh Amen, Good God, God damn it, Contemplating it. We live so alive in you, Camera. Even the furniture misses us when we're gone. Bigger than life and smaller than a book, these poems sometimes remind me of the soul, the evangelical impulse that happens after God has left the building or the singer has left the church. History lurks here, not just memory, but how freedom should feel when it's too little, too late, and all at once. "To be a black man's camera is to live covered in sweat/That becomes all the water you need as long as you have to live", he writes a little later in the poem, and knows, of course, that it's not enough to live, not really, but the daring majesty of saying it is and will always be when the saying of such things can be held high. With a few exceptions, these poems are not political in the sense we usually say when we speak of poetry, but they have a great political heart, their persistent vamping, at best, inhabited by "traditional voices" that have made music from their privacy. It's a kind of deep love, this hunger to make an instrument of oneself. That Hayes makes as much of it, as often as he does, growing big with it instead of filling it, is a gift. "How to be by Terrance Hayes. The penguin. See all the pieces this month Slate Book Review. Subscribe to the monthly bulletin of Slate Book Review. News Bulletin news.

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