

1STS OF MAY AND OTHER POEMS

DENNIS ANDREW S. AGUINALDO

1STS OF MAY

Milflores petals
Curl under the glare of noon.

Does the day belong to Tatay Jose
Or to Sta Walburga, the holy

Grain? In this hour of the worker or
the fests of the witch? Classes

of gesture matter here, shapes of the throat
droning, and the midwives nesting

in the narrows of a leg. Where to
introduce the screw: must it remain

so hinged, could it inform the soup in-
coming? And whose arms need go into

the blending? Into the thirst of wood, raw
parchment: a deluge, ripe for the tasting.

Bees swallow their tongues.

WATER CANNONS

Our memories pressed against each other as bodies
Orbit the law of returning diminishments.

We faced a peeled balloon, the ground asking for it
As we stood against a going cloud.

It was the red of crepe paper drizzling over a now
townless fiesta, her preschool scissors confiscated for

Once / all, and their men smiling a sudden, taking our—

I envy you and would like my head on
Your lap weighing down the both of us.

OUT/COMES-

Mature evaluation systems are based upon incomes,
looking particularly into the *intended*,

vouched for... that comply with existing

international standards when applicable (i.e. incomes-
the envelopment of a culture of quality).

Value the individual as all

programs arrive well-designed to deliver appropriate incomes.
Such an audit will not normally make direct judgments

of previous attempts to introduce a strong...
a whole. Among the consequences spell

incomes, which prevent them from improving
incomes. In this paradigm, pupils enlarge
incomes; 2) to establish the proper

NOT subscribing to a one-size-
fits, all students petty-cashed to fill the complex.

*

- 3) Where necessary, insert / list and choose "Copy
- 4) Where possible, delete unnecessary / blank rows

fit the space provided) by dragging the lower
limit
to your particular circumstance (whether crossing
over
when "saving this
No.," no numbering should be placed

Rating blank. Enter
your value in summary

Growth) See in-sheet instructions, and 5)

As for names in excess: Provide
a justification / above / the / bodies.

SNAKE LEAVES OUR TRAIN

Do not bless this life with your belief.
Half our animists shelved, the remainder
Do not take to the city as if to a jungle

or grope for the rails as for vines.
Suddenly the train bursts from its cylinder,

joins the highway.
A grass snake moults also,
ripples free of asphalt and cable.

Nothing now beats in the meat of the train.

PAX

At the convenience for a stop,
about to wear the faces of their fathers to work.
Hard-boiled on a perforated tray for patrons of instant soup.

Whatever they're playing is smitten by you,
will be, had been. The tempered glass quivers,
but gaze we past the frequency (as mops await,

yon cute makeshift scythe of bamboo pole and nylon string,
of kitty sticker and business end: sweet board-elected measure
against the random fan falling, green on a leashed dog,

a khaki jogger, smoking critic, him). Asking to take you, or it
all away. Pitch your handful of loam,
“wait on the wind, catch a scent of salt, call it our life.”

A solid reduction of hazard pay for any fighter
tearing up over spent comrades with prime airings of grief.
Hoodwinked by such expert use of the time difference.

Speak your sleep—but how could you;
live the dream and still, also dream it.

POETIKA

Hinihiling ng parataktika nitong mga tula ang pagbablangko sa ilang relasyon bilang kapalit ng mga karaniwang diskarte ng pagpukaw. Pinigilan ko ring umusad sila na parang kuwento. Mas pinili ang mga alingawngaw kumbaga, sa pagbabakasakaling may mamuong larawan (o kahit kuwento) sa kuwadro ng atensyon ng mambabasa. Kung ihahalintulad sa ibang sining, nais kong ilapit ang kasalukuyang set sa mga dibuho sa halip na sa pelikula o maging sa maikling kuwento.

Tingnan natin ang dalawang tula bilang kinatawan ng set. Sa “Water Cannons,” halimbawa, mas nilinaw na nostalgia na lamang ang bayan (“It was the red of crepe paper drizzling over a now / townless fiesta”) at may kasamaan itong sinapit mula sa mga kaaway, bagay na (saglit) ipapasakop sa personal, sa kalinga ng kasalukuyan—ngunit maaaring pagsusumikap din ang panandaliang pag-atras na ito tungo sa pagpapatuloy, sa pagharap sa daigdig na punong-puno ng mga binuwag at sinira.

May pangunahing ilusyon ang lahat ng akdang pampanitikan: na blangko ang papel. Na malinis ito, tahimik. Kunwari’y hindi nabuo ang kaputiang ito sa ingay ng makina, sa mga pagkakasundo at karahasang lantad o pailalim. At kung mananalamin dito ang makata, mawawaring naisaisantabi na niya ang lahat ng dapat isaisantabi, at klaro na ang kaniyang isip, maganda na ang lalabas na kuwento o imahen. Ngunit mahalaga sa tula ang mga isinaisantabi. Para sa akin, naroon ang buhay ng tula: sa unang enerhiya ng pagpapatahimik upang may mabuong tugtog.

Halimbawa, iisa ang petsa ng Mayo Uno, ngunit may ilang lamad ito: ang kalikasan ng ulan at pagsibol, ang pahinga ng bakasyon, ang bango ng pag-ibig. May magkakaibang asignasyong inilapat ang mga paniniwala at kilusan sa iisang petsa. Inuusisa ng tula ang mga asignasyon gamit ng paghahanay ng mga tanong, na mauuwi sa delubyo at (tila) pagpapatahimik. Ano ang relasyon ng mga magkakaibang bagahe ng isang petsa?

Sinusunog ang mga bruha ng simbahan, intriga, at pulitika ng panahon nito. Sa abo nila, pinasibol ang mga bertud ng industriya at “family values” ni Jose sa abo. Abo ng mga bruha na sa tula’y mga kababaihang maaaring sumisikap kumawala sa sistema ng sentro (hindi sila itinatali sa bahay ng walis bagkus pinawawalan nito sa ere, halimbawa). Bagamat maraming pinasimple at binlangko, naghahanap ang tula ng paraan upang bigyang-galang ang konteksto at brutal na pinagdaanan ng bruha. Sa huli,

may panukala ng pagkakaisa/pagsasaganap ng realidad ng manggagawa at ang pagkawala ng bruha sa huling imahe ng bubuyog makalipas ang delubyo (sa halip na mga kalapati ng bibliya), mga bubuyog na kapwa obrero at ahente ng kalikasan.

Pinakamahalagang sangkap ng partikular na tulang ito ang tandang pananong. Nawa'y maging karapat-dapat sa atensyon ng mambabasa ang "ists of May," "Water Cannons," at ang tatlong kasama nila.