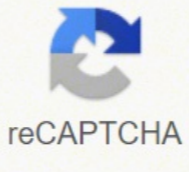




I'm not robot



Next

Sestina: Poetic Form | Academy of American Poets

282 CERTAIN FIXED FORMS
which all subsequent poems of that type have been constructed:

Le fern voler qu'el cor n'entra
N'om pot ges loce encayenture ni engle
De l'esperance, qui pret per mal se arreta;
E cor no tan lutz ab rim ni ab mesura;
Sirens a fons, lai es non amai m'atra,
Maitant loy, es vengut o d'una cambra.

Qua ni sere de la cambra
On a non dit ni que nulla hom non entra,
Ara me son ting plus que faine ni entra,
Non si membre non fremica, sets l'engle,
Ara com lai d'entra d'una la porta;
Tal paor ni noi sta trop de l'arma.

Dai sere l'i fo, non de l'arma,
E comenti n'a ceta d'una ni cambra
Que plus ni m'atra cor que coipe de porta,
Car lo sere era lai on li es non entra,
Li loy sera aiut com cora et engle,
E non cretai coute d'amie ni d'entra.

Ara la sere de non entra
Non amai plus ni tan, per apant arant
Qu'entra veta com se lo dete de l'engle,
N'a loy plagues, volg'oner de sa cambra,
De me pot far l'arma, qu'era el cor n'entra,
Maita a non vol qu'om l'orta de frenal porta.

Pu fide la sere entra
Ni d'en Adam form rebot ni entra,
Tan se sere com m'atra ni el cor n'entra,
Non eng qu'ane fca es cora, ni es en arma,
Un qu'li sere, fca es plane d'una cambra,
Mox cora non part de loy tan com ten l'engle.

Qu'ansi s'engen e s'engle
Mox cora ni loy com l'arma ni la porta,
Qu'li n'ra de loy tot e palla e cambra,
E non am tan fide, pare ni entra,
Qu'era parala n'era doble loy ni entra,
Ni la nulla hom per ben anar lai entra,
Amata transi son castar d'engle e d'entra,
Ara que de loy que de sa porta l'arma,
Son Destrat, qu'a preta d'una cambra entra'.

An examination of Arnaud's poem will show, first, that it consists of six rimed strophes, the terminal words of the leading strophe being repeated in all the subsequent strophes in ascending and descending order alternately, each strophe

U. A. Canello, *La rima e il verso del trovatore Arnaldo Daniello*, Halle, 1882, No. xviii.

Inevitable Scars

Her mother asks her if there's a boy
she likes, and it's not entirely a lie
when she says yes. She likes the pass
of his bangs across his faded scars.
She wants them for herself. She
watches him climb their tree, arms bound

in twisting young muscle. They bind
their friendship in spit-shakes. The boy
and she still young enough that she
and he have sleepovers, lying
on the floor, swapping secrets by the wall scarred
with their heights, rising as each year passes.

Three years, and middle school has passed
into high school. They're no longer bound
at the hip. He grows so fast his back scars.
He becomes more young man than boy.
She watches this, telling herself lies,
that it's not unfair, that she's

ready to become a woman, that she
doesn't wish for time to stop passing.
She watches as her body lies
to the world, to her. She ignores what's bound
to happen. As she and the boys
grow apart, she becomes a canvas for scar

art. There are the ones from biking, the scars
from softball, from whatever she
told the last person. She watches the boys
play football after school. The weeks pass
into months, years that she can't unbind
herself from. She finds herself lying

with her smile. But he's done lying.
He can no longer live scared
that his parents will notice when he binds,
overhearing his friends explain "she's
just gay." He longs for the day he can pass
as himself, so he comes out as the boy

he is, the boy who will one night lie
with a girl as she tenderly traces
the scars that bind him to his past.

- Write a short response to this poem.
- Is this in form? What is the effect of the rhyme scheme?
- What is the tone?
- In what sense might this celebration of oxygen be considered a love poem?

**Mary Oliver's "Oxygen" p.
823**

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