

2-19-2018

Three Poems

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Recommended Citation / Citation recommandée

Jackson-Harper, Renée. "Three Poems." *The Goose*, vol. 16, no. 2, article 33, 2018,
<https://scholars.wlu.ca/thegoose/vol16/iss2/33>.

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Proposal:

This being/project has sought to listen
to many voices that communicate place
a valley/a bed/a lake/a pillow/a chest/a heart/a ridge
as a consumer, or-not, to read you-us into a region

Has sought to be tuned to how these
whispers (disembodied and despairing sometimes)
speak/annunciate (biblical, almost) what Kroetsch
(poet-iconoclast) calls: the real imagine place

Has sought to feel/be in the real & imagined
to function in what Code (luminous-visionary)
terms-whispers: 'instituting imaginaries' and
to imagine that these things have the capacity to

lovingly unhouse and trouble our downy master narratives
to make *unheimlich* our pretensions of naturalness, to-imagine
places (valleys; beds; lakes; pillows; chests; hearts and ridges)
that initiate counter possibilities capable of interrogating:

the valley/bed/lake/pillow/chest/heart/ridge, and to
rest here, unsettled, in discomfort: heart beating in a chest
pillow pressed tight, valleys and lakes troubled (pollution/population)
the ridges offering no romantic vistas, but clear views

And settle here, in *this* place: this is key. And unbend,
by-all-means: altered; by-all-means awake; troubled and listening
to a heart that beats under bone, your unsettled subjectivity within
the toponchronic now of this unceded place.

Applied Theory

This dialogic chatter of crows in the aspens
enables a differential unification of ecologies
and fibrous feminisms which is to say that
I can't help but run my fingers over these
bristles (this semiotic feathered skin) and join
that which might conflict or split on this
particular cloudy day in this valley

To put it another way: I/we (the crows perched
in aspen) might participate in the integration of
my skin (bristling) towards that which works to
decenter this valley basin (the dams, the roads,
the concrete settlements) and instead assume an
integrative affirmative dissolution of feathers
of hair of roads of dams of settlements of skin

And instead work to sing/chatter the animating
tension under the centrifuge of these grey skies.

hydrology/snap peas

In addition to establishing a *modus operandi* that listens to the movement of honey bees and registers the faint trace of pollen on the hands of my child in late spring, the sun in his copper hair we work (mother+son) to delineate the bioregion, to settle into its crevices and observe the streams that make plain stones into gems, that carve new lines into our palms: open even eager for the proactive force of geology for the social and political forces inherent in sweet-snap-peas; lean, long and teeming with evolving dialogues that speak of seasons and silverware collections, of fading family photos unboxed of land claims and genocides in green trees of these migrations (forced sometimes) that paused but never quite imbedded in tougher soil, ever-hydrological in character eroding all and pausing here in a garden with a child who snaps up peas and exults in the polyphonic green of the space that he dwells, pollen on busy fingertips a means-of-being if only for now.

Works Cited

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RENÉE JACKSON-HARPER is a PhD candidate in Canadian literature at York University and a faculty member in the Departments of English and Creative Writing at Selkirk College. Her dissertation examines the work settler narratives do to write (and overwrite) British Columbia's unceded territories. Her creative work has been published in *PRISM international*, *Contemporary Verse 2*, *The Puritan*, and *Room Magazine*, aired on CBC Radio's "A Verse to Summer," longlisted for the 2015 CBC Poetry Prize, and shortlisted for *PRISM international's* 2016 poetry prize.