

Can't As Elegy—After-For Leslie Scalapino

Can't as—eyes—in eyes which—can't eyes no—no eyes means no—may—split into a—or an—
yes the—way—way—can't continues no—no way can—the way no continues eyes—eyes the
way which the city would like to go—no goes to the city—the city goes—the city splits into
eyes—eyes yes a no—eyes can't go—occurrences can—fruit trees can urbanely occur—eyes
fruit—fruit eyes way the way the no—split—continues—a city—a can't means yes no city eyes
a way—way would like—to go which no occurrences can like fruit trees—means no urbanely
splits—splits way eyes occurrences—trees fruit—means urbanely—into no city—in—in can't
eyes—tongue very-very—close—tongue trees—tongue occurrences split—spit spun out into
saliva—salvia continues spit—no fruit—no city goes no way—the way no tongue eyes urbanely
splits—yes eyes very-very—no occurrences in which saliva can't—no tongue means no saliva—
fruit goes—city which saliva eyes—eyes a syntax—syntax as event not fulfillment of already
expectations—syntax as occurrence—now not already—urban an occurrence fruit goes no way
to—event as fruit—syntax the split connects—whole no hold can handle—very-very tongue—
words a theory no practice—continues—in fruits urban eyes go—which way—occurrences a
syntax no tongue splits—city a division—eyes handle an event—hold fruit—no fruit can hold
tongue—would like—no eyes a way—a tree—handle—in which urbanely—in no fulfillment—
continues out—spit—no split—syntax a way occurrence goes—occurrence an event as world—
world salvia would—way— no in—spun—can—very-very—urbanely eyes trees—every leaf its
own occurrence—all the occurrences a tree—syntax no root—roots occurrence—syntax as
occurrence—saliva—words lose their way—tongue words a city—no fruit roots taste—eyes
very-very—syntax erupts—now occurs—now no roots fruit—words hold tongue split into
goes—connects practice to trees fruit—saliva a syntax salvia roots—occurrence continues a city
trees eye—trees urban eyes divide into fruits—tongue spits syntax—syntax tongues split into—
occurrence no words root—noroot fruit holds a way—spun out theory into practice—can't
handle no way trees occur—in which eyes eye event—connects root to taste—occurs in no city
no trees occur in—taste urbanely—urbanely roots no trees—connect hand to hold—salvia spit
into trees—fruit splits into taste—root tastes very-very sweet—sweetroot occurs—occurrence
splits into words no syntax connects—syntax fruits words—in words hold hands—hand fruit to
urbanely—hands urbanely eye division—in division in which sweet occurs—sweet occurrences
go very-very—fulfillment already no syntax—already connects to no occurrence—very-very
occurs rootless—eyes fruit roots split into—into which sun goes—sweet no salvia connects to—
to connect salvia to sweet eye fruit trees—no fruit erupts now—sweet goes rural—rural trees
split into syntax—roots words—words mean occurrence—occurrence means splits no hands can
handle—eyes can—very-very not visionary—eyes can go close to trees—trees' occurrences
split—stick to fulfilled sockets—fulfilled can't now see—see can't connect sweet to erupts—
syntax no fruit—no tree—only splits—splits cedes saliva—salvia cedes saliva—connects sweet
to hands—sweet which no handle means to hold—roots hold eyes a far way—far away from
urbanely no sweet fruits—no hands hold—occurrence does—no occurrence handles fulfillment
for very-very—far into now's endless protraction—sweet—sweet—sweet splits—spit occurs—
far fruit roots trees—sweet yes—sweet no fruit cedes—no far fruit cedes sweet—sweetfar—
sweetfar—close to no eyes—no syntax eyes close—eyes close to syntax goes fulfilled—
eruptive—elegy can't go back nor forward—close nor far—now erupts elegy—in which eyes

can't close—words split syntax—into syntax words go far—elegy—now—can't go far—city in
a syntax goes close to flowers—tongues close in—cede beauty—a practice—no yes can't.

Note: the piece is 44 prose-length lines, to recognize that Leslie Scalapino was born in 1944. It's for sure not a traditional elegy, but—to my mindheart—more of a homage to a style that seems related to hers. I'm not sure one can write an elegy to a style that is still alive/contemporary—or maybe the point of them is to keep the departed in the present-moment.

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