

The Wall 1.0 & 2.0

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Artist's note: So far as I see, poetry not only could express what we see and feel but also might uncover what we neglect. Poems have the power to make unsayable sayable. Moreover, few words and specific patterns (for example, space, blank, and font size) will also help readers sympathize. I was inspired by the “Trump wall,” which was known as the Mexico-United States barrier. The wall is both actual and symbolic. The wall is supposed to an architect that provides security and defense. However, in these two poems, I have excavated something out of power and control.

I employed antithetic wording in the poem “The Wall 1.0.” “I” and “You” are also referring to two different entities that may collide with one another. These opposites highlight irreconcilable relationships. “I” holds the dominant position to legitimate itself while ignoring the counterpart’s request. The parallel between the verb and the adjective makes the contrast more distinct. The live-action crushes the passive description (verb vs. adj.).

As for “The Wall 2.0,” it is a step-up version of “The Wall 1.0.” It is no longer a “conversation” between two parties. The United States claims itself as a land of mighty, purity, and correctness. Mexico, again, is defined and described as a place of evilness. Unlike “(t)he Wall 1.0,” in “(t)he Wall 2.0,” its passiveness has altered to muteness.

The Wall 1.0

I am trying to protect.
I am trying to save.
I am trying to help.
I am trying to preserve.
I am trying to justify.

You are evil.
You are uncivilized.
You are deviant.
You are harmful.
You are uncultured.

The Wall 2.0

I am almighty.

I am legitimate.

This is a place where only Americans can live.

This is a place where a gigantic wall is in urgent need.

This is a place where everything needs to be monitored.

This is a place where even a rat should be segregated.

Marijuana
Crime
Homelessness
Poverty
Traffickers
Illegal immigrants
Smugglers
Wrong, everything is wrong.
Banned, everything should be banned.