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Escuincles

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Escuincles

Ferdinando del Arroyo

Small bodies,
In dark closets.

My eyes barely making out his,
his lips.

Boxes stacked to make a perfect bench,
Hidden behind racks of clothes, stuffed and
heavy with his dad's dress shirts,
shiny satin and colorful,

Mi tío.

Enojado, como se pone
porque la caja de sus botas
Topped down behind us as we climbed down,
out into the bedroom,
Its crisp corners crushed beneath our weight

La primera comunión de Dani,
My older brother.

We snuck under one of the tables,
tablecloth curtains,
with one of the bottles of sparkling cider,
sirviéndonos en copitas de plástico
and tossing them back like we saw our dads do.
Grabbing each other around the shoulders,
like the night they broke the glasses
and left them on the porch for us to find in the morning,
The bottle empty

My eyes were closed when he opened the door,
Mi primo.
Light, milky red behind my eyelids.
His brother's shoes, I recognized in the doorway.
The uneasy shame in his eyes
That wouldn't meet mine,
told me not to look up.
We didn't dare look up.

Malcriados

developed than that of Mick Kelly, Biff Brannon, Jake Blount, or Dr. Copeland. He is not a deity, just another towns person struggling to work out his identity. To assert that any one main character is the protagonist would be a decoding of the novel that reveals one's own conditions of perception. In *The Heart is a Lonely Hunter*, McCullers envisions a world where identity is static, communication collapses, and all identities, regardless of categories of social identity, and their mutability or immutability, suffer as a result.

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