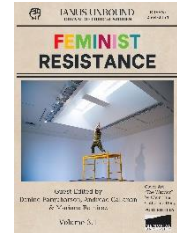




Title: The Red Wheelbarrow
Author(s): Beatrice Braque
Source: *Janus Unbound: Journal of Critical Studies*, vol. III, no. 1
(Winter 2023), pp. 12-13
Published by: *Memorial University of Newfoundland*



Disclaimer

The views, opinions, conclusions, findings, and recommendations expressed in this publication are strictly those of the respective author(s) and are not necessarily the views of *Janus Unbound: Journal of Critical Studies*, its editors, its editorial team, and Memorial University of Newfoundland (collectively, the “Publishers”). Authors are responsible for all content of their article(s) including accuracy of facts, statements, citations, and so on. The University gives no warranty and accepts no responsibility or liability for the accuracy or completeness of any information or materials contained herein. Under no circumstances will the Publishers, including Memorial University of Newfoundland, be held responsible or liable in any way for any claims, damages, losses, expenses, costs, or liabilities whatsoever resulting or arising directly or indirectly from any use of or inability to use the contents of this publication or from any reliance on any information or material contained herein.

Message from the Editors

The editors welcome letters on all subjects, especially if they discuss or comment on the works published in *Janus Unbound*. Please read our Guidelines for Authors prior to submitting your manuscript.



Janus Unbound: Journal of Critical Studies is published by Memorial University of Newfoundland

Beatricia Braque

The Red Wheelbarrow

The Red Wheelbarrow
by William Carlos Williams

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens

So much depends upon a red wheelbarrow. The weather is something that we must take into consideration, because said wheelbarrow could be covered by rain, but it could also be constantly exposed to the sun. So much would then depend on the orangey wheelbarrow and its decay.

The wheelbarrow in the poem will be forever red and covered by rain, but even the heaviest rain stops. The drops that adorn the wheelbarrow will eventually slide and disappear. We would then have to think about where said wheelbarrow is located, in what geopolitical situation, what religion does it profess, what's its sexual preference. 1 in 10 red wheelbarrows have been victims of sexual violence. This largely depends on the wheelbarrow's owners. There are those who take care of them, when they finish using them they keep them in a safe place, but this is not always the case.

The owners of the wheelbarrows are also the ones who assign a value to them. A red wheelbarrow with just any owner is not worth the same as the red wheelbarrow that belongs to the largest collector of red wheelbarrows in Wyoming, or the red wheelbarrow that Elvis played with in his childhood.

A long time ago a brief math test circulated on the internet. After solving some problems, the test asked you to think of a color and a tool. 98% of the people thought of a red hammer.



*Janus Unbound: Journal
of Critical Studies*
E-ISSN: 2564-2154
3(1) 12-13
© Beatricia Braque,
2023

Beatricia Braque

So much depends on that red hammer. Like the one with which my father would build a house for my dog, if my father had participated in my childhood, if he had given me a dog.

The use to which the imagined hammer was put also matters. A red hammer that was used to build a bookcase is not the same as the red hammer that is in custody for having been used as a murder weapon on August 11, 2014.

In the same way, the use that is given to said wheelbarrow is of the utmost importance. It is possible that it was used to transport chickens after cutting their heads off and making them into broth. Perhaps it is the blood of these chickens that gives the wheelbarrow on which so much depends its red color. Perhaps the chickens while observing the wheelbarrow used to say goodbye to each other by flapping their wings for one last time.

Biography

Beatricia Braque studied Literature at the *Universidad de las Américas Puebla* (UDLAP). In addition she completed the Diploma Program with the work, “Liminal: Research and Artistic Creation” at the *Centro de Investigación, Innovación y Desarrollo de las Artes* (Centre for Research Innovation and Development in the Arts: CEIIDA) in 2022. Her most recent work, “*Tránside o Qué desmembrar sino palaciegos orangutanes de tan suave*” (“Transide or What to Dismember But Palatial Orangutans So Soft”) will be published in *Ediciones del Olvido* in their collection of Contemporary Mexican Poetry in 2023.