



## **feeld**

*Jos Charles*

[Download now](#)

[Read Online](#) 

# feeld

*Jos Charles*

## feeld Jos Charles

Selected by Fady Joudah as a winner of the 2017 National Poetry Series, Jos Charles's revolutionary second collection of poetry, *feeld*, is a lyrical unraveling of the circuitry of gender and speech, defiantly making space for bodies that have been historically denied their own vocabulary.

"i care so much abot the whord i cant reed." In *feeld*, Charles stakes her claim on the language available to speak about trans experience, reckoning with the narratives that have come before by reclaiming the language of the past. In Charles's electrifying transliteration of English--Chaucerian in affect, but revolutionary in effect--what is old is made new again. "gendre is not the tran organe / gendre is yes a hemorage." "did u kno not a monthe goes bye / a tran i kno doesnt dye." The world of *feeld* is our own, but off-kilter, distinctly queer--making visible what was formerly and forcefully hidden: trauma, liberation, strength, and joy.

Urgent and vital, *feeld* composes a new and highly inventive lyrical narrative of what it means to live inside a marked body.

## feeld Details

Date : Published August 14th 2018 by Milkweed Editions

ISBN : 9781571315052

Author : Jos Charles

Format : Paperback 80 pages

Genre : Poetry, Lgbt, Glbt, Queer, Gender, Transgender, Humanities, Linguistics

 [Download feeld ...pdf](#)

 [Read Online feeld ...pdf](#)

**Download and Read Free Online feeld Jos Charles**

---

## From Reader Review feeld for online ebook

### Emma says

With her old/middle english take on a contemporary issue (at least in terms of rhetoric), Jos Charles's Feeld simultaneously envelops and distances the reader from the narrative of trans experience, while providing an accordion-like layer structure to each phrase in her fascinating book. The unorthodox spellings (based on earlier forms of the english language—I'm not sure how close an approximation was made to middle or early english, but the word "chaucerian" was bandied about at book club) allowed a multiplicity of interpretations for almost every line when read instead of heard, which opened up the space for intricate punning and for metaphor. The very word "feeld" becomes conflated with the female experience; a "field" as an open vessel for things to be grown/something fallow and waiting—but also with the past tense of "feel", when spoken aloud it sounds like, "feeled", a clumsy "felt"; does it mean literal touch, the sensation of physical contact, or an admission that the book is something emotive and personal? One more example—"hors" became both horse and hoarse, broken to bridle and without voice. Striking and subtle at the same time.

This interplay of possibilities makes the book something that could be linguistically unpacked for hours on end, but it also is a potential barrier between the reader and the material—and the argument could be made that now is not the time in history to put barriers between the reading public and reading material about the experience of someone from a marginalized community.

TL;DR: It's brilliant, but only if you're going to be dogged enough to do a good bit of work on trying to manage its wildness. And maybe that asks too much.

---

### M. says

A brilliant resuscitation of Ye Olde (Middle) English style. feeld is a field of experiments in bent language, frequently very funny, with winkingly bad puns somehow made not bad but deadpan in the faux medievalist transliteration, which also thrills, campily, in textspeak. I might compare feeld to Dodie's Cunt-Ups (and the equally marvelous, more recent Cunt Norton, particularly "Cunt Chaucer") in its mirth and fluidity. But "there is noting / funye bout this" (ha). Where Cunt-Ups performs a feminist carnivalesque with queer and trans effects, feeld is explicitly trans in its framing and politics, and the realness with which Charles addresses trans experience is not lost in the language play.

---

### Samantha says

Read this book and you will dissolve and its reclaimed language will command you.

---

### Emily says

Frankly, I don't really feel like I can rate this book. This was my first time really reading poetry (not a book in verse) since high school and I definitely feel like I jumped into the deep end with *feeld*.

The unique language and spelling was hard to get used to— in fact, I wouldn't really say that I did get used to it. It was hard to tell what was being said at certain points, and I never really got the symbolism of "feelds" and "holes" and "metall".

Everything I read about what these poems accomplish sounds amazing, and I'm sure to someone more versed in the medium they are amazing! However for me I just didn't really enjoy it and struggled to get to the end. If this had been much longer I probably wouldn't have finished it.

---

### **Balrog of Morgoth says**

These poems are meant to be felt, not understood. Written in Old English, modern readers won't glean most of what's being said, but that's the point. Feeld is telling a confusing story; a story in parts; parts that combine into a new whole. If you are a fan of abstract poetry, while not abstract per se, you will like the rhythm presented.

---

### **Katya Kazbek says**

Queerness is an issue of language. In English battles are waged for the neutral third person pronoun, in French endings are gotten rid of, and in my native Russian endings are added. In Chinese the word "queer" means the same as "comrade", and in Bengali there is only one, very technical word that means "homosexual", It's a messy, diverse journey, which, hopefully, someone will one day document in a work of non-fiction. (Maybe I should?) Meanwhile, queer writers do the job of reinventing language to suit their needs every day. And some are better at it than others. Jos Charles, a transgender poet, makes the language trans. She takes the Middle English and our regular English for the binary, binds them together, and then creates something completely different and previously undiscovered. The result is daring, witty, funny, and absolutely splendid. Never before have I seen the decay of binaries, and biological presets engendered in language with such might.

---

### **Jacob says**

Astoundyng

---

### **Cary Stough says**

"i kno thees gastric exursizes r boring / but pleese"

---

### **Will says**

Jos Charles' collection is difficult formally but a rewarding challenge. I found the imagery and content to be thoughtful and sumptuous.

---

## **Amie Whittemore says**

Read my review here: <https://www.usi.edu/sir/reviews/the-m...>

---

## **Zach says**

the hybrid of ancient and modern language is powerful and dynamic but leaves spaces at times that I can't fill.

---

## **Danielle says**

I just finished "reading" *feeld* but I know I will need (and want) to come back to it again. Straynge and familiar and beautiful and haunting.

---

## **Adara says**

First of all, understand that this review is coming from a trans woman who loves poetry.

The fact of the matter is that after you get past *feeld's* High Middle English gimmick, there is very little of substance here. Charles repeats phrases ad nauseam, so much so that reading this book feels like reading the same poem sixty times. While the spelling allows for some puns and double meanings ("tran" = "trans"/"train," "hors" = "horse"/"hours"/"whores," "feeld" = "feel"/"field" etc.) what it adds in wordplay and aesthetics it detracts from accessibility and comprehensibility. I had to spend several minutes deciphering each poem, and ultimately they were not very good aside from a few beautiful and moving individual turns of phrase ("i was inn love with a famyne / i was inn love with the ded," "did u kno not a monthe goes bye / a tran i kno doesnt dye").

I get what Jos Charles is trying to do with the Middle English, really, I do, but the promising concept falls flat in its execution. "i am a mothe / i am a brocken hors / in a feeld of linden trees / outsyde the feemale depositrie room / mayde off a sirfase off folde and metall / gendre is not the folde" pretty much sums the entire collection up.

*feeld* simply isn't worth your time.

---

## **Jerrie (redwritinghood) says**

Reading this collection of NBA longlisted poems takes some serious work. The language is a blend of Old English and some modern twists, such as using numerals for words like "one(self)" and "to". The poems

focus mainly on trans identity, but the language made it a little hard to access for me.

---

### **Christiana says**

The concept of altering the English language was a novel idea, but it didn't really hit home for me. Most of the time spent reading was focused on deciphering the language which ultimately took away from much of the meaning behind the poems.

Perhaps rereading it will give a different perspective...

---