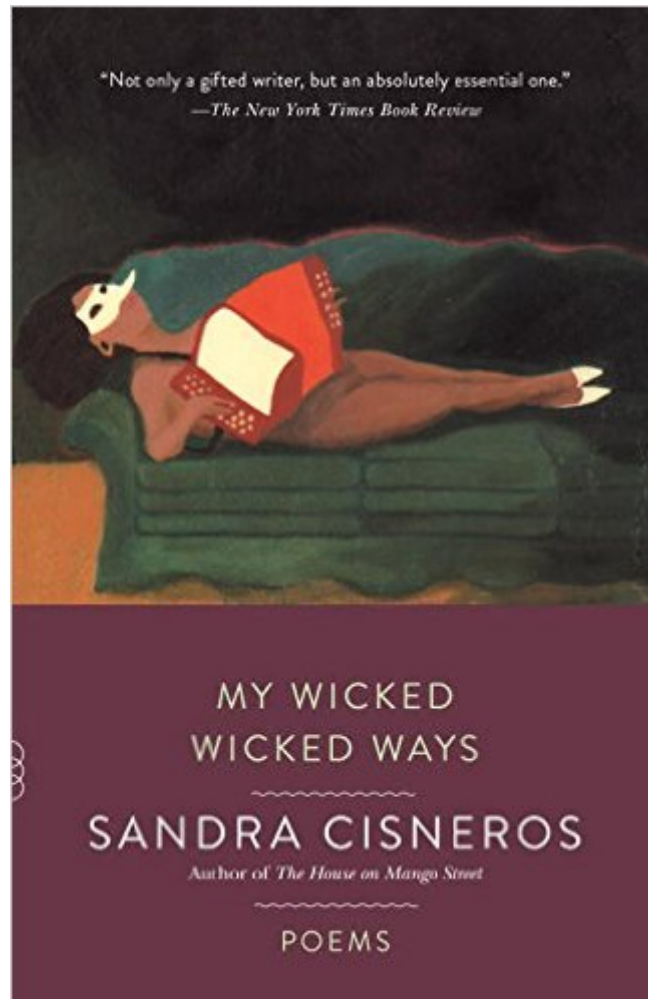


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# My Wicked Wicked Ways: Poems (Vintage Contemporaries)



## Synopsis

From much-beloved, bestselling author Sandra Cisneros comes a vibrantly beautiful collection of poems. First published in 1987, in *My Wicked Wicked Ways* Cisneros embraces her first passion—verse—in poems remarkable for their plainspoken radiance. In lines both comic and sad, the author of *The House on Mango Street* deftly—and dazzlingly—explores the human experience. For those familiar with Cisneros only from her fiction, *My Wicked Wicked Ways* shows the acclaimed author in an entirely new light, and for readers everywhere, here is a showcase of one of our most powerful writers at her lyrical best.

## Book Information

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Average Customer Review: 4.2 out of 5 stars [See all reviews](#) (16 customer reviews)

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## Customer Reviews

The tragic are those figures who face devastation with a certain unblinking acceptance- not stoicism, not heroism- but the ability to look at themselves clearly. Sandra Cisneros, in her first collection of poems "My Wicked Wicked Ways" was able to evoke this sense of drama repeatedly in her monologues of fictional characters and in songs which seemed to be sung by the poet herself about her life. My personal favourite "Something Crazy" illustrates the necessary conditions of the form: The man with the blue hat doesn't come back anymore. He stopped a long time ago. Before I got married. Before the kids came. Nobody looks at me like that anymore. ... I was young then, understand? Nobody ever looked at me before. I even dreamed that he might take me to my highschool dance, imagine. Waitresses have come and gone, I've stayed on. The speaker is stationary, in the restaurant where she works- the man in the blue hat is already a thing of the past

when the poem opens. She loves him because he is the ONLY thing that ever came along that loved her or that she could love. In its tone and perfection this poem reminds one of the torch-song as perfected by Billy Holiday. As in that genre the speaker stands alone and sings of a love, an overwhelming passion, almost always in the past. What is present is the pain- and the understatement of the pain and the ability through an embrace of the nostalgia of love to transcend it for a moment in a reach for remembered happiness, and recalled warmth despite the present cold. This is the tension of the genre. The speaker is pinned, unable to leave their grief, but attempts to transcend it in a song.

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