

***Judas Town (Allison)**

"Judas Town," as far as I, uh, think, was probably the easiest for me to understand. The most obvious allusion for me to make was to Judas from the Bible, who betrayed Jesus for a mere amount of money. I think most people think of that Judas when they hear the name. The poem seems fitting to this theme because it is a poem of denial. It is not this or that, as opposed to making affirmations. I think what it is not alludes to the fact that this could be Judas from the Bible as well. It is not his heart he is thinking with, nor olive trees (which makes me think of olive branches, like a sign of peace.) Then dark wood used for the cross maybe? And a morsel of bread at the end, like the Last Supper. The most interesting, of course, is not I, because Jesus said someone would betray him and I (believe) Judas said it would not be him. So, hopefully, that is somewhat what the poem was alluding to.

Amendments

Judas Town (tom)

I see the allusion to Judas from the bible most clearly. There is the fact that as Allison pointed out this is a poem about denial, as the word not is repeated over and over again. Yes Judas did say not I at the table as all the disciples present with Jesus did when Jesus told them that one of them would betray him. "Not olive trees" makes me think of the garden of Gethsemane where Jesus took his disciples to pray after the last supper, it was filled with olive trees. Judas was not with them until later and then he came with guards to arrest Jesus. This poem could paint a picture of the scenario of Judas betrayal of Jesus or it could be a picture of regret as Judas reflects on the whole scene in the moments before he hanged himself. Saying to himself not this, not that.

Judas Town (tiffany)

I really wasn't sure how to tackle this monster until I read Allison's analysis. I knew that the Judas being referenced was the man who denied Jesus three times and then gave him a kiss of betrayal. Thus, you betray someone and it's usually referenced as a "Judas kiss". Denial is definitely at play here. It feels like the speaker of the poem is pleading, listing the "nots". It's very sneaky in that the speaker slips himself/herself into the end of the poem as a conclusive statement, denying the material first and then moving onto the personal. I think this reflects a kind of cunning and manipulation. The symbols Allison cites are totally believable - not thinking with his heart, olive branches and peace, dark wood and the cross (maybe a church as well), and morsel as bread at the Last Supper. I like this one.

Judas Town (monte)

Yes, you are right. It is Judas who said "not I" but it was truly him. So you can go on to say that it is also all these other things that are negated. So it truly is peace and it truly is the cross. And whatever else.

Judas Town (mike)

Who is the I in the poem? As Allison it's easier to approach the poem from what it is not than what it is. Is Judas that that is not God? The infinite consistency of contrast, of opposition, is embodied by the poem. It's not peace, not fear, not too late, not closed, not

emotion or love, not God, not I. I wish I could connect what it is not but I find myself missing the relationships.

Judas Town Amendment: (matt)

I think you've really got to the heart of this poem, it's about denial. But I just want to note that although the reference is to Judas from the Bible, he may not be the actual subject of the poem. Because he is the most infamous traitor in Christian mythology, his name has become synonymous with treachery. In fact, it has become something of a noun for someone who betrays their closest friend. So this could be the denial of any "Judas," any traitor that is simply wrapping itself in the cloth of biblical history.

Judas Town (martin)

The "nots" are tough to connect to the story of Judas. It could reflect Judas being indecisive before he betrayed Jesus. It could reflect Judas justifying his actions. It could be Judas denying what he did afterward, or what he's going to do beforehand. At the end the speaker denies him/herself. It sounds like a really sad poem to me, told with sympathy toward Judas, since all I can hear from it is, "No, no, no, no." It's like someone on the verge of falling apart after realizing what they've done, remembering everything about what happened: that morsel of bread you were talking about, the dark wooden cross, the moon on that late hour, everything.

Judas Town (marina)

This poem pretty much consists of complete denial of a whole lot of things being present and/or missing, for I think that perhaps by denying their apparent presence the poem actually hints at all things being present. This may be Judas kind of telling his story and denying his past. The olive tree in the ancient worked was a big symbol of life, so "not olive trees" would kind of say "no life", which could then refer to Judas' relation to Jesus' death.

Judas Town (craig)

As the reference to Judas is made in the title, one must tie the notion of a betrayer to the poem in question. This poem sounds as if it were the speech of a person having to defend themselves against accusations, much in the way that Judas would have had to. It is almost like saying, 'under none of these conditions could I betray you'. I am not very familiar with the story of Judas, though I would be interested to hear the story in its full detail so as to ascertain how much of the poem is a direct recalling of the story from the bible. It is fairly ironic if the poem is in fact Judas attempting to defend himself, because we then know that he is lying, or at least unaware of the fact that he would betray Jesus as of yet. The references to 'olive trees', 'the heart', and 'dark wood', all seem to make references to passion, specifically that of the Christ, especially if dark wood does reference the cross as Allison suggests. These, then, provide an even more stark contrast between the betrayed and the betrayer. When looked at in this way, it is interesting to consider the roles that people knowingly play in deceptive relationships; almost always one could admit to being Judas, but will deny responsibility, and the Jesus of the relationship is just hurt further by these lies. It works on a literal, biblical level, as well as on a less dramatic, everyday level.

Judas Town: (courtney)

The reference to the biblical Judas is definitely important (his betrayal and “not I”), as is “dark wood” being used for the cross and “morsel” being the Last Supper. The poem could be a reference to Christ’s last night (after the Last Supper), praying in a garden: (courtney) “late hour” being at night, “unlit rows” being rows of flowers in a garden, “olive trees” being within the garden as well. “Locks” could be the shackles or rope the guards may have used to put Christ in when they took him away, and “heart” could be that Christ forgave Judas for betraying him.

Judas Town (casey)

Who is the I in the poem? As Allison its easier to approach the poem from what it is not than what it is. Is Judas that that is not God? The infinite consistency of contrast, of opposition, is embodied by the poem. It’s not peace, not fear, not too late, not closed, not emotion or love, not God, not I. I wish I could connect what it is not but I find myself missing the relationships.

Judas Town (abby)

Yes. Yes I agree with Allison. The biblical reference and the denial are mostly the central functions of this poem. I know not of any other person named Judas—who would want such a name for THEIR child? That would be like naming a kid “Loki” or “Pure Evil Betrayer.” No, I’m being ridiculous.