

L. R.'s Poetica

There are two kinds of poetry or two ways of looking at poetry, one of which does not Permit the reader to be critical.

Poetry is seldom approached this way because few people will stand for losing a chance To criticize and sound wise, nasty, and witical.

Poetry of this type has no restrictions because it is whatever the writer says it is And the reader better know it.

Whether it conforms or not to any standards doesn't matter because anything goes Which is usually the reader who doesn't like it.

The theory behind this kind of poetry is that if you like -- fine, and if you don't -- Tough.

But you're not supposed to analyze this kind so I think I've said enough.

Since poetry was first written there have been things about different poems which have Seemed somewhat similar

So these are the things that are expected in a poem because it is human nature to like Tradition and that which is familiar.

The first thing anyone thinks of when he thinks of a poem is the rhyme.

Poets beware because a poem without rhyme is an absolute crime.

Where or how you put the rhyme in does not matter just so long as it is there.

It can be end rhyme, internal rhyme, alliteration, assonance, or anything else you choose,

But no rhyme at all is just not fair.

A poet must also remember the importance of rhythm and meter if he has any hopes at all Of ever being put in a text.

There's a wide enough selection of meters and feet to fit everyone and anyway without them

The poet is hexed.

Tróchee's ókee.

Dáctyl is práctical.

But so much for meter;

Let's move on to feeter.

Mono/meter is di/meter which is mono/meter and a half, as is tri/meter, while tetra/meter, Penta/meter, hexa/meter, hepta/meter, and octa/meter are all di/meter as is

mono/meter.

It has been said in all seriousness indeed,

(take

heed)

that

the

form

you

choose to use can be made

to

fit

the

idea

of

the

poem.

Without thought no poem would be, but too much preaching is frowned upon in the best

Of poetry.

It's fine to imply things, but that to state them too pedantically is certain ruin,

Is for surety.

The habit is to make the most of metaphor which is very nearly like simile but not quite.

You will notice that the amount of poetry found in anthologies which does not make the most
Of metaphor is slight.

The realization of ideas or concepts in poetry is more effective in absence than in presence.
Therefore, use of fact instead of allegory or allusion is an obvious act of malfeasance.
There are two other things a poem must be:

Precise
Concise

— Laurie Retter
Phoenix, Arizona

THE VULGAR SOUNDS RISE MY MISERY

Downstairs he snores
flat on his back
up
at my ceiling
as I
and
the night
the heater
the clock
conjure
and decide to
go on,
go on
and try
to keep
heater
clock
and
myself
together.

what
he's decided
is perhaps
a little
more
or a little
less
but decided
once (if ever)
and
forgotten.

— Charles
Bukowski

Los Angeles,
California