

**rhetorical verse** in Shakespearean sonnet form, e.g. ...

# why "speak" in sonnets?

a 4-sonnet sequence

## 1

{WHY\_01.01} ALTHOUGH I'VE LET the misperception float  
 {WHY\_01.02} that I'm attempting **poetry** — THAT'S WRONG.  
 {WHY\_01.03} You never write a poem to win a vote.  
 {WHY\_01.04} True poets rarely write a hit pop song.

{WHY\_01.05} A poem expresses with great subtlety  
 {WHY\_01.06} a private view with metaphors unique.  
 {WHY\_01.07} Few readers will agree on what they see.  
 {WHY\_01.08} Great poetry's beyond a glib critique.

{WHY\_01.09} **No — what I'm writing is pure RHETORIC,**  
 {WHY\_01.10} but like a work of **art** within **constraints**  
 {WHY\_01.11} inscribed in sonnet's format I must pick  
 {WHY\_01.12} the words that fit "my case," so as one paints . . .  
 {WHY\_01.13} . . . one's argument, you're always in suspense  
 {WHY\_01.14} of your conclusion, 'til you reach the fence.

## 2

{WHY\_02.01} BUT IF "THAT'S ALL IT IS," **what is the point?**  
 {WHY\_02.02} THERE'S SEVERAL: so let's go one by one.  
 {WHY\_02.03} THE FIRST: though formal verse seems out of joint  
 {WHY\_02.04} with our computer age . . . is that **it's FUN**.

{WHY\_02.05} THE SECOND (more important) **it's concise**.  
 {WHY\_02.06} **Philosophy** assumes we have the time  
 {WHY\_02.07} for long, hard walks through reason to a vise  
 {WHY\_02.08} of uncontested Q.E.D. — but **rhyme** . . .  
 {WHY\_02.09} . . . is no more arbitrary than the path  
 {WHY\_02.10} philosophers trace though their knowledge sphere.  
 {WHY\_02.11} Logicians think an argument's like math.  
 {WHY\_02.12} But if most TV-watching jurors hear . . .  
 {WHY\_02.13} . . . long-winding clarity, they will tune out.  
 {WHY\_02.14} **A sonnet guarantees a short, quick route.**

## 3

- {WHY\_03.01} AND NOW FOR REASON THREE TO WRITE IN VERSE --
- {WHY\_03.02} **it says you've taken time and care to speak.**
- {WHY\_03.03} To make it fit iambic, you rehearse
- {WHY\_03.04} the possibilities, and then you seek . . .
- {WHY\_03.05} . . . the best among your options to express.
- {WHY\_03.06} Which leads to REASON FOUR: and that's **SURPRISE**.
- {WHY\_03.07} You may discover that you must confess
- {WHY\_03.08} the point you thought you'd make was in disguise.
- {WHY\_03.09} A "**silly rhyme**" can force you to new views —
- {WHY\_03.10} to thoughts you'd never have without "the rules".
- {WHY\_03.11} Ironic'ly the freedom that you lose
- {WHY\_03.12} is amplified, returned. **So it's not fools . . .**
- {WHY\_03.13} . . . **who'd rest their case on sonnet-arguments.**
- {WHY\_03.14} *(So make slams of this "poetry" past tense.)*

## 4

- {WHY\_04.01} THIS IS A SONNET SEQUENCE. **Sonnet 4**
- {WHY\_04.02} shall be the peroration of my case.
- {WHY\_04.03} As should be clear by now, I could write more --
- {WHY\_04.04} but then somebody'd smack me in the face.
- {WHY\_04.05} I smile at that, but that is what this is.
- {WHY\_04.06} **I slap the status quo upside the head.**
- {WHY\_04.07} I ANSWER questions for which there's no quiz.
- {WHY\_04.08} I ASK WHY it is that we feel so wed . . . .
- {WHY\_04.09} . . . to tiny-type, prose paragraphs on screen.
- {WHY\_04.10} Like passing notes in high school typing class.
- {WHY\_04.11} Come on! Dress up our words like HALLOWEEN!
- {WHY\_04.12} Or must we stay the same as Latin mass?
- {WHY\_04.13} SO LAST: "**I mock you with my monkey pants.**"
- {WHY\_04.14} **Don't stand there scowling — get out here . . . and dance!**

☐☐☐ **boke** / forensicpoetry

**NOTE:** STRICT COMPLIANCE WITH SHAKESPEAREAN SONNET VERSE FORM  
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