

A Pharmacy of Poetry – The Strangeness of Verses

Nikola Nikša Eterović

University of Zadar, Zadar, CROATIA

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Abstract

There is no man who at least once never needed a drop of poetry. We find it when searching for ourselves; poetry is our contact with us. As a medium poetry can affect social reality. Seemingly simple and free procedures can thoroughly change lives. There is no need for an intermediary in these exchanges, there is no need for large investments, risks, no administration, no one is privileged and no one is a victim. Between us and us, we find ourselves with only seemingly light questions that should be answered. Questions like these: How to identify poetry in everyday life? How to find beauty within yourself? How to notice detail? Well, we can see that it doesn't go easy as in a fairy tale, but it is possible to come to the answers in everyday rhythm – as in life.

Keywords: pharmacy of poetry, (self)healing with verses, healing powers of poetry, working with the poet's verses, creating your own poetic necklace, YellowFish Method, from sighting to detail, from detail to the awakened present, from the awakened present to action.

Introduction

It is important to awaken curiosity when working with individuals and groups. To curiously play. Playing focuses on the game that was created by the rules of the game. A rule that isn't predetermined – a rule that was created by the game helps us focus and increase our attention to detail. By dealing with details, we let him grow and let him reach his "whole". The description of this new and unrepeatable "whole" is realized by verses. The verse makes us face the strangeness that we have created. It encourages self-awareness. It heals.

21. How to recognize poetry in everyday life?

Dealing with the traumas of everyday life and with traumatic consequences of everyday life, for many years. I have wondered about all the ways that it is possible to treat these different traumas. One of these ways that particularly interests me is the use of creative artistic expression in the treatment of trauma, the awareness of one's own processes and the strengthening of one's own. My work with the techniques of the Pharmacy of poetry ranges from observed details to the world within and around us. Some of the details that we observed first and were able to notice some of our twelve senses are: sight, sound, touch, taste, smell, movement, balance, meaning of life, warmth, speech, thought, ego.

20.

The observed detail adds to our experience. As if it paints and re-paints our inner picture. The transmission portrayed by a precise selection of words actually shows our relationship to the detail we process and the degree of self-awareness.

19.

At least twelve senses because there is always an entry of some kind of particle into our life and into our world that is difficult to reduce to one of the senses. A detail is a particle that lives and spreads. We can find the twelve senses in the theory of Rudolf Steiner, which he devised between 1909 and 1921 as part of anthroposophic learning. Even though I didn't seek inspiration by creating poetry in that theory, dealing with the world within us and around us has shown that these senses and sensitivity are a lot more complex than what we can find about them in classical Aristotelian philosophy of the five senses. Man's sensitivity, for now, doesn't have a single theme that has risen up to the theory. Don't you agree?

18.

Of particular importance is the approach of the individual as an unrepeatable and incomparable individual. The technique of working on someone does not apply, but that someone carries all the necessary and unique tools that need to be recognized and employed within him or her. So, even the material for the creation of a verse is written in the inner world of every individual and it is from this very personal storage space that someone, thanks to his or her senses, touches the world around him and finds his own detail in it. Time and attention need to be paid to observed details. If the observed detail is in some way important to us, we need to find out why it's important to us by taking a closer look at the detail.

17.

By approaching it more closely, the detail opens up and we get the ability to communicate with it. The newly created space between the detail and the one, who spotted the same, contains the openness for all possible moves within this area. By using the techniques of the Pharmacy of Poetry, we are moving in this newly created space of verses. The verse is created by attracting words and by gluing them one by one to each other; in the creator's own creativity. The more space between the detail and the one who spotted it that opens, the greater the possibility of creation when the verse connects to the next and so on, forming a poem.

16.

Therefore, the Pharmacy of Poetry does not seek poetry on a certain topic, instead, it deals with the observation of the details that overwhelm us.

15. How to find beauty in yourself? How to notice detail?

Many people live by noticing very few details in the space of their movement. What does the façade of the building where you live look like? is a confusing question for many. Does the façade reveal or conceal the interior of the space we live in? How many of our own unfamiliar facades are spreading into our social contacts?

14.

Some detail of individuality needs to work with people and a world needs to be developed from that detail. Isn't that the search of a romantic image of something you own? It is a matter of dealing with a grain of our own personality. Grains of personality are like sand deposits where poison or pearls could be hidden. We are not looking for pearls, instead, we are trying to spot the detail, the smaller the better, and by dealing with it, we give it the opportunity to grow. We confirm his importance.

13.

One of the very effective exercises that I use is to describe the pain of a rotten tooth. Is it the tooth's pain or is it my pain? I surprise clients with the question: Are all of your teeth healthy? And I get some kind of answers; if I get the answer that all of his/her teeth or healthy, I direct them to a time when one or a few of their teeth were rotten and it/they needed to be healed. What was once painful is now under the filling and it doesn't hurt anymore. What is under has healed or cured. We revive the world of tooth pain, which doesn't hurt anymore, and we come to a poem.

How do we bite into the fruits of life with healthy teeth? How are we bothered by these fruits with our rotten teeth?

12. Why a Pharmacy of Poetry?

"A drugstore or a pharmacy is a health care facility, in which pharmaceutical services are provided" – from Wikipedia, by checking how information about something is spreading around the world.

"The first pharmacies appeared in Baghdad, and after some time in Europe and in the 12th century, the Emperor Frederick II, issued a regulation in 1240, in which pharmacy was being separated from medicine. Within the Franciscan monastery in Dubrovnik, since 1317 to date, the third oldest pharmacy in Europe still operates. Prescription and non-prescription medicines are ordered in pharmacies, galenic preparations, baby food, homeopathic preparations, health care products and medical supplies. Simpler medicines, creams and so on are prepared and made inside the pharmacy" (*Pharmacy*, 9 September 2018,). And I will read the types of pharmacies from the same source: "Hospital pharmacies are pharmacies located within a hospital.... Clinical pharmacies are usually pharmacies where patients pick up their medicine and therapy which was prescribed by their doctor...Internet pharmacies came into force in the year 2000. Internet pharmacies are intended for patients who cannot leave their home. Internet pharmacies do not seek a prescription every time when the medicine is issued.... Veterinary or animal pharmacies fall into the category of a hospital pharmacy and retail pharmacy. Medicine intended for animals is sold in the veterinary pharmacies. Nuclear pharmacies are intended for the preparation of radioactive materials for diagnostic tests and for the treatment of certain diseases. In military pharmacies...." – I've also heard of homeopathic pharmacies and herbal pharmacies and pharmacies of natural medicine and some other kinds, feel free to add to the list.

I didn't find a **PHARMACY OF POEMS** on any of the lists. I had to make it up, because verse treatment is more powerful than chemical preparations in many diseases.

11.

A PHARMACY OF POEMS from gap to growth with the healing power of poetry, for escaping the darkness, a cure for the pain of our souls, for innovative

surprises of individuality, for pleasure I opened it with a mobile, sensuous, arranged, poetic medicine that is made up of a mixture of various techniques of poetic powder and has a variety of uses, with all the primary and secondary effects of action. Almost every day, I come across a situation where I could use products from that pharmacy, whether working with individuals or groups, in prevention, re/socialization, and therapy or while educating curiosity in search of innovative solutions. I also strengthen myself often by using medication from the Pharmacy of Poetry. In recent years, I have been training students and others that are interested in how it works, “I don’t tax, I poet” as one of my students said. I think it is more precise to say, if I stick to the idea of my student: I encourage everyone to be more poetic.

10.

While working, I find it important for an individual to write his own verse, his own poem. When that happens, amazement blossoms, man sees that he managed to do something that was totally strange to him, unfathomable and something that he thought he could never make happen. The fathomed amazement strengthens self-awareness. This isn’t about working with people who have the need to write poetry, although that option isn’t excluded; this method of working with verses is revealed by those who have never even read or written a poem – surprised that a verse exists at all and that they are able to write it out is a very important healing result of an awakened amazement.

9. Healing poetry, poet doctors

When I work with already written poetry, I choose those verses and poets that make their own intimacy a universal thing. Quite often, it is the poetry of poets who write their own existence down in verses; whose verses follow their lives and their survival, their lows and their highs, their laughter and tears. Poetically, these are the diaries of their personalities; a poetic personality when given attention and time that has an encouraging effect on everyone and often inspires some solutions in their own everyday life.

My bag of healing verses has many poets inside of it, but the poetry of Fernanda Pessoa, Augustin Tin Ujević and Reiner Maria Rilke are of special support. I develop poetic medicine or medicine from poetry from this cognitive circle.

8.

Let’s stay on Ujević. The theater project that I realized in 1996 in Berlin, in a German translation of Ujević’s thoughts, sentences and verses, which I called Tin – in the heaven of his own hell/Tin – *im Paradies seiner Hölle*. This title emphasizes the sensitivity and creation of his personality. Tin stood behind his actions, understood them and reflected them. The sum of words that he uses in his literary works in the sum of one’s existence. Of course, the question is how many words he didn’t use in his life, as well as how many new words did he create. Tin’s work is his autobiography. Every autobiography has a certain number of words that are used by an individual that is awakening. So, these people that I am working with preventively, innovatively, and therapeutically are walking autobiographies, a work in progress on the way to the last page/station. Autobiographies that are written sequentially and sharp, associative and reflective, with imagination and some x-real, insecure and decisive – moving/walking autobiographies are overcoming the unknown. Surprise. I pull out a string of Tin’s thoughts and throw them in front of the interlocutors. I’ll describe a number of possible approaches when working with an individual or a group.

7.

I take a verse from a poem, and I break it into words in two ways: in one box, I put the formed words the way that they are in the actual verse, and in the second box, I put the words in nominative and infinitive.

The person I am working with doesn't know which verses I have chosen, she only gets the words that are in the two boxes, so she can combine each box separately, which can lead to possible mixing, and sometimes a complete new mix evolves. So, there is a dictionary of used words in the box in order to create an existence of verse, verses, stanza.

“Three universes of shame burn my face,
Three eternities of darkness are pinching my soul
On the behalf of all of those who are without air,
and on behalf of all those who are without vision.”

This is the first stanza of Tin Ujević's poem *Past decay, Heritage* whose words are, in one of the boxes, written as they appear in the poem, and in the infinitive and nominative in the other box: burn, my, on, face, three, universe, shame, pinch, me, on, soul, three eternities, darkness, in, behalf, all those, they, who, are without, air, and, behalf, all, those, who, are without, vision.

In a group of four people, 12, 21, 22 and 25 years old, I asked the following questions at our first meeting: What is bothering you in this present time of your life? What would you like to be different? What is something that you don't like but it happens to you? Now, each of you needs to write down three of your own thoughts, associations or realizations, while satisfying the requirements of this exercise. Write down three of your devils.

This is what they wrote down: mosquito, tuna, corn, indifference, close people, choice of life direction, departure, me being so sensitive bothers me – I get sick easily, it bothers me that I never earn enough money, I'm bothered by the fact that I still don't know what my purpose here is, impatience, fatigue, lack of money.

The next step is to draw a symbol, label, drawing, or similar which will mark each of the three devils, under each text that has been written.

Now each of these symbols/labels/drawings need to be made bigger, that is, each should be drawn on their own piece of paper; these drawings now need to circulate from one participant to the other and each participant writes down their first associations near the drawings.

We now put the papers on a table so that they are visible to everyone, and then we briefly talk about the words that were used often and the ones that were used less frequently; we tried to present our lives as an amount of spoken words; we wondered how big the dictionary of our lives is. We became aware of the fact that an extended dictionary is like opening the window to a dark room where light comes in and dominates and makes everything look different than it did before.

I gave everyone a dusting of a poem from that box of words, so that they were written in the same way as they appear in the poem and instructed the participants to take the words out of the box and match them by verse-verses-stanza.

“Can we exchange words?” No. “Can we add words or exclude words?” No. That's exactly what happens to us, it happens exactly when it happens, with a certain amount of words, gestures, scents, silence and other things, depending on how much or how deep that event is in a

person. Therefore, this poetry machine is made up of the words in the box. Your task isn't to sort out the poet's machine. Your task is to use the poet's words to write your own verses.

Here are the results: 1. there is no shame on the face of the universe/ the soul of darkness pinches everyone/ the eternity of those burn me/ all those who don't have a name/ and vision/ name air/ three who on me/ three me//; 2. three fish burn/ and everyone is hungry/ someone says my name/ everything is dark/ what is that/ no one knows/what are we going to do now/ don't be afraid/ we are all here for you, my lanica// 3. souls pinch every three darkness/ in the face of the one without a name/ in the universe, in eternity/ on me, burn, they don't have shame/three in all and those and these/ all whose names shame me// 4. universe eternity pinches, burns/ which don't have a name three/ on soul/ shame on behalf of all/ which have to but don't have/air/ on the face of all of them/ three visions//

We read what was written down out loud, we spoke about what was written down. After that, we read Ujević's verse, whose words we used in the process.

I don't want to reflect or analyze now; it is evident to everyone that the personality of each person arranged the words differently; it is obvious that some even departed from the task; it is clear which words were more difficult to place into the verse ...

This is a record of a one-time meeting with these people; the process goes on in the following meetings.

6.

How many words can be found in your little chest of words? How do you use them when communicating with yourself and the world around you? Which words do you hold back? We present the life of man as a trunk full of words. Words that he spoke. Words that he held back. The trunk of words is light. The more words in the trunk, the lighter it is. In life situations, man oppresses unspoken words. Spoken words make some situations easier. Unspoken words situate themselves in the subconscious. The spoken words deliberately impose upon us. In this split between spoken and unspoken words, the Pharmacy of Poetry disturbs relationships and discovers new possibilities.

5.

The first meeting, on 26 October 2018, twenty-two people that I am explaining now, marked the start of my two elective courses: From gap to growth, with the healing power of poetry and Poetry and trauma. Students from different study groups and different semesters and different years of study gathered. This diversity within the groups and within the study experiences is very encouraging for the work. A randomly selected person sat on an empty chair and called another person, who called a third person, and the third called a fourth person, and the fourth called a fifth person. That's how we formed a small group. There were four groups in the room, because twenty two people attended the lecture; two groups of five people and two groups of six people were in the room. Most of the participants just met for the first time. I asked them to chat with each other without mentioning names, study groups or age – or anything from that collection of data that the majority wouldn't even remember. They questioned each other about walks and about places where they saw someone that was important to them, about dreams, what they hold back and keep quiet about and so on. The next step was to write down the words that stuck to them and that they heard during that short dialogue. A maximum of twenty-one words.

They handed the paper over to the other person. Those who received the paper used nouns to describe the adjectives. They then passed the paper to the next person who along with

the nouns and adjectives added verbs and passed the paper along. The person reading the paper now had to create four interconnected and one conclusive verse. The members of these little groups created twenty two poems. The poems were read out loud, clearly and articulately in front of everyone, earning applause.

The poems were created without apparent effort and each poem consisted of a recorded net of words of numerous individuals. In this way, no one tried escaping the “I can’t do that, I don’t know how to do it”. The results were heard and rewarded with the applauding support. It is articulated differently in the creation of thought. The verses stopped the content of the experienced moment. The awakened, with strangeness, brought everyone a feeling of satisfaction and a sense of pride. Every one, and I mean every one, participated in the creation of something individual and common.

4.

Here are four of the poems, the first four that I read from the paper that I grabbed first:

X

The comfortable bed sinks

Dear mom shouts

Numerous boxes are kept

Warm apartment

Shoes dance crazily

XX

I like gray colors

Bluish blue is blue

I listen to sad music

The sea roughly roars

I eat large calories

XXX

The black island is black

Love complicatedly hurts

Crying silently kills

Long walks

A closed window opens

XXXX

I shut the annoying snooze button

I listen to the long silence

I drink sour cold milk

While sweet cabbage rolls are cooking

I like these brisk mornings

3.

The Pharmacy of Poetry techniques are used in two important directions: from observing details in oneself and around to the verse – is one direction; from the verses of the poet to new verses – is the other direction. It is about experiencing and not about analyzing written or newly created poems. It is done in groups and individually. When done in groups, it needs to empower the individual in all his specialties.

Verses and poems are created in this process, which are realized by a poetic tool of a written “whole”. It often has to do with unskilled creations that cannot be evaluated by literary standards. I repeat: the goal of a poem isn’t to enter literature history. The goal is to summarize the poet’s work of conscious detail in order to encourage the development of personality and individuality. It is possible to continue working on the recorded poem and devote the work to form, expression, rhythm, and precision of the operative part ... to bring what was recorded into a poem that can then be evaluated by literary scales.

2.

Verses are scattered everywhere. They need to be identified and collected. Verses can be but don’t have to be written down. It’s important to pronounce them. It’s important to hear them. To listen to them. To articulate them. To transfer them to others. The methods of the Pharmacy of Poetry open up a series of self-identification. It increases attention. It fosters sensitivity. It forms lowly celebrated details. And the longer that it is done in this way, due to producing words, it provides a precise, personal expression. It increases one’s personal dictionary. Words that are unspoken, heard and spoken. We sensitize the reality that we live in. We become creators and markers of our realities. How real is reality? How much of reality is ours?

1.

YellowFish Method is a common name for all of my innovative methods, as well as a method of work that I myself conduct with my associates. The Pharmacy of Poetry, Red frame, NACQ – necklace of answers created with questions, HT – expressive theatrical methods in preventions, therapy, and as an incentive for the development of a complete personality – are some of the modes from the YellowFish Method.

Instead of a conclusion

It is important to start with a detail, from something small, almost lost, something hidden: give it importance, start from that point, use thoughts to move it, to sing it., citation from chapter 8 of my book „ From gap to growth, with the healing power of poetry “, 2014. Encourage attention, notice new things within oneself and around oneself, name, and study, “draw in” oneself, focus on changeability, chant, convey, etc. – this is the process that opens up and inspires the ways of the Pharmacy of Poetry.

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