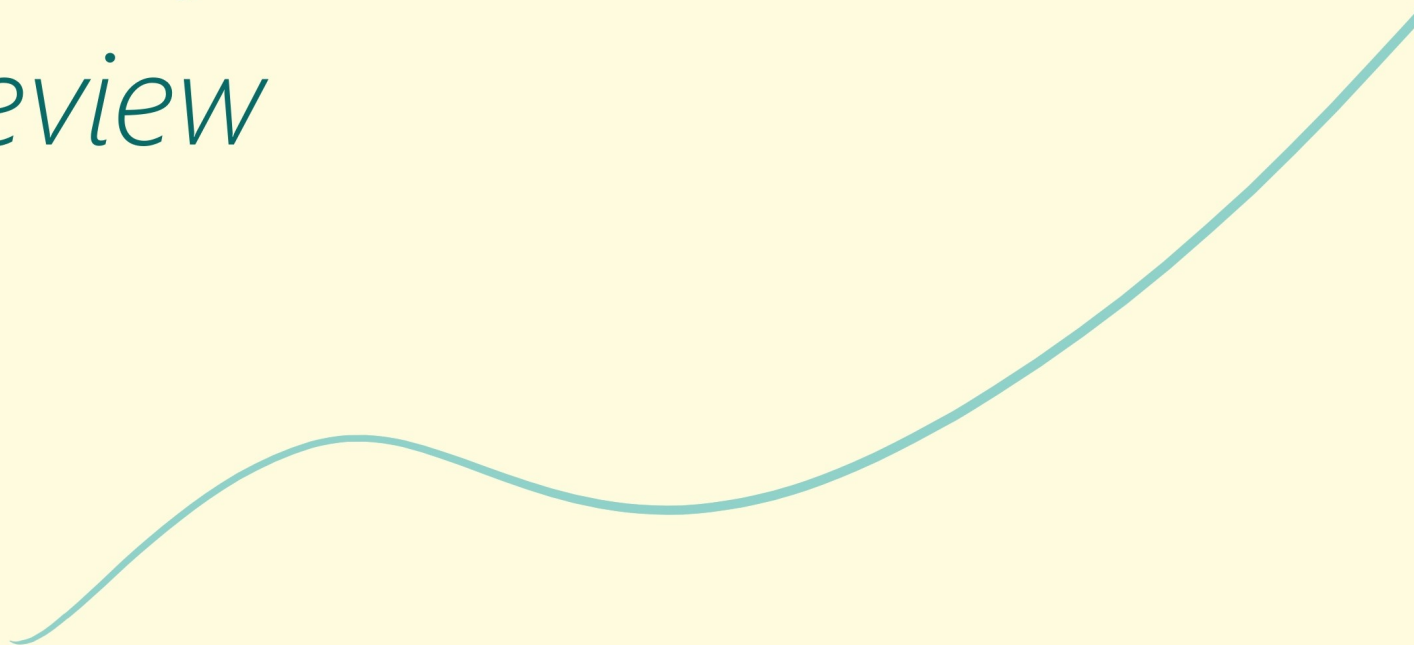


The Diutay Review

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Issue 1

September 2025

Editor: Lucas Pessa Feniman

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The Diutay Review—Issue 1

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FROM THE EDITOR

This is the first issue of The Diutay Review, a new magazine dedicated to short poetry. We are tremendously grateful to the poets for entrusting this publication with your work, and we are thankful to every reader. We hope you enjoy the captivating writing showcased here, and we also hope it might encourage people to write more, to read more, and to contemplate the thaumaturgical potential of constriction in poetry. It is our belief that literature can help the world, but it requires initiative, action, and reach. We hope this simple idea becomes a carrier of change, no matter how small, for the betterment of our lives, in this world deeply troubled by ill intentions. God willing, our plans for the foreseeable future involve a magazine for short poetry also in Portuguese, considering the scarcity of poetry magazines available in that language.

We chose the haiku “raindrops plink”, written by Ellen J. Craft, as the inaugural poem of this issue. The alternating alliterations of voiced and voiceless sounds, nasal and rhotic consonants, infuse the poem with a musicality resembling the sound of rain, immersing the reader through different senses. The sharpness posed by the onomatopoeia “plink” has a nice contrast with the liquidness of the [r] and the sonorant [n], reinforcing the imagery of droplets hastily touching the water surface. There is also the juxtaposition of the image of falling rain and the bird round robin. Taking into consideration the technique “As Above, So Below”, are we meant to picture raindrops falling on the pond, the bird a mere outsider, or is the round robin of the third line over the pond, while the rainfall happens ubiquitously? Which should be our focus? Is the information of the reflective pond auxiliary to the image of a round robin being reflected, or is it an allusion to the haiku tradition regarding ponds and the moon, tagoto no tsuki? Could we draw a connection between the round robin as a symbol and the rain and the pond as elements of a season? The more we read, the more we imagine, though the more we analyze, the more it feels like we are forgetting something important. Apart from all these overly analytical and distant perspectives, we saw how beautiful the poem was, a round robin and raindrops plinking on a reflective pond. A haiku in its truest form, respectful of the tradition, that invites the reader to contemplate Beauty captured and immortalized in a single moment.

With the picture of the round robin’s red, it was fitting to follow that haiku with “mid-June”, by B. L. Bruce. This concise haiku opens reflections about early summer, the changing season and its effects on a living being, whether the mentioned plant or the reader itself. Returning to alliterations, the haiku “thawing tears” by Gareth Nurden delves into the theme of false spring, explored by many haikuists and worthy of a good deal of interpretations. Aspects of contemporary life have yet to take place in haiku culture, so it is refreshing to see how hashtags work in the haiku “Greek tavern reopens —” by Steliana Cristina Voicu, a modern take of the form reminiscent of the modifications that Matsuo Basho also made to the genre during his time. Capturing the essence of human experiences and the wonders of fleeting moments, we also have “sunlit chapel” by Catherine LoFrumento and “wild dandelions”, by Vishal Prabhu. Then, the poem “Hart Island” that takes the reader by surprise with a thought-provoking critique, and by formulating just one concise question, it invites us to understand and reflect upon the complex history of that place. Moving away from haiku and similar poetry, we have “I heard your voice once” by Joshua Walker, about a dream, perhaps a recurrent dream after reading the last line, and the wonder about the voice, the name, enticing of different interpretations about dreams and possibilities, maybe a religious undertone. Reaching the end, we go back to haiku with “hollow road” by John Hawkhead, or rather we could consider it as belonging to the fraternal category of senryu, a poem that invites the reader to reflect upon

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the relationship between past and present, the actions of our ancestors and the path we choose in life.

Finally, we end this issue with the poem “A Photograph of Your 6th Birthday Party”, by Sam Waldron. A musical wordplay about time and nostalgia, it seems that every line before the final assertion has a place of omission, a place of multiple possibilities and choices of paradigms (to borrow terms from Saussurean linguistics): Way back when [] / we were back [] / where [] backwards / [] was our way, / we were, weren't we? [] / We were, / way back then. Yet, the poem can be read without such imagination and still, the readers might end up filling the gaps with their own memories, fulfilling their own nostalgia. Suddenly, it is not about a specific photograph, but rather about a photograph of our own, about a 6th birthday party of someone we know, or used to know, expanding from a very concrete and specific fact towards an abstract and open form for the many experiences of readers. The readers, one could argue, become the authors of the poem, in the sense that meaning comes from the memories of the readers, and not from the memory being portrayed by the poem. It is simultaneously singular and universal.

No matter how much we try to overanalyze a poem, a poem is always but a poem. Beauty might be located in the relation that we create and develop with the world, rather than being an object of mere contemplation from afar, as one might have already learnt from reading Kafka's “Josefine, die Sängerin oder Das Volk der Mäuse”, or the works of Dostoevsky and Solzhenitsyn. We hope you enjoy these beautiful poems as much as we did.

We accept submissions all year round. Submissions are currently open for our second issue, which is scheduled for publication at the end of December/2025. You can read the submission guidelines at our website. Please enjoy these exquisitely crafted exemplars of short poetry.

Sincerely,

The Editor

Lucas Pessa Feniman is a judicial clerk living in São Paulo, SP, Brazil. He received a Bachelor of Law degree in 2016 and later pursued postgraduate certificates in Criminal Law (2017-2018), Philosophy and Theory of Law (2018-2019), and Criminal Procedure (2019-2020). After finishing extension courses in editing and proofreading, he worked for years editing and proofreading academic texts, including articles, reviews, master's dissertations, and doctoral theses. In 2022 he began another bachelor's degree in Portuguese and English Studies. He is currently pursuing a master's degree in Literary and Artistic Studies. He writes poetry and short stories in Portuguese and English. His work appeared in *Revista Literalivre*, *Revista 10 poemas*, *Revista Alto-falante*, *Shot Glass Journal*, *The Fib Review*, *Folk Ku*, *5-7-5 Haiku Journal*, *Shadow Pond Journal*, *Cold Moon Journal*, *Enchanted Garden Haiku Journal*, and *Sense & Sensibility*, among other publications.

Featured Poets:

B. L. Bruce

Catherine LoFrumento

Ellen J Craft

Gareth Nurden

John Hawkhead

Joshua Walker

Matthew Corey

Sam Waldron

Steliana Cristina Voicu

Vishal Prabhu

raindrops plink
on a reflecting pond...
round robin

Ellen J. Craft

mid-June

the hawthorne's red

withering

B. L. Bruce

thawing tears

of a daffodil

false spring

Gareth Nurdén

Greek tavern reopens —
adding #foodtravel
to my pistachio moon cone

Steliana Cristina Voicu

sunlit chapel

peace awakens within

a monarch's wings

Catherine LoFrumento

wild dandelions

the art

of unwishing

Vishal Prabhu

Hart Island

Was it bought
with thirty
pieces of silver?

Matthew Corey

I heard your voice once
in the hallway of a dream
a flicker, a name.

I tried not to wake too fast,
afraid you'd vanish again.

Joshua Walker

hollow road

haunted by the rising dust

of generations

John Hawkhead

A Photograph of Your 6th Birthday Party

Way back when
we were back
where backwards
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We were,
way back then.

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