

Vialikova O.O.

## The process of the creolised poetry writing and the creolised verse text as its result

Vialikova Olena Oleksandrivna, PhD, Docent  
Kyiv National Linguistic University, Kyiv, Ukraine

**Abstract:** This article is devoted to the mechanisms of the creation of the creolised verse texts. The publication focuses on the specific features of the poetic discourse in the wide context and the creolised verse texts in particular. Under the term "creolised verse text" the author of the article proposes poly-code, non-homogeneous poetic texts like concrete poetry, shape poetry, zaum which are combined under the title visual poetry. There are analyzed the peculiar features of the visual texts, there are represented their constituents and the syncretic principle of combination of verbal and non-verbal sign systems in them. There are literary criticism, linguistic, semiotic points of view introduced, as well as the standpoints on the visual (creolised) texts of their authors themselves. The attention is paid to the semiotic structure of the text.

**Key words:** poetry writing, creolised text, visual poetry, graphic means, lexical means

**Introduction.** The term "poetry writing" was introduced by T.D. Eliopoulos and T.S. Moffett in their "The Everything Writing Poetry Book", where it meant the process of the verse text creation [34]. The researcher of the poetry writing process O.A. Kushnerova assumes that in classical comprehension poetry writing is identified with poetic speech [15, p. 30].

In the narrow sense poetic speech is rigidly adhered to the rhythm and rhyme and that restricts verse texts to lexical elements exclusively. In the works by A. Biely, B.M. Gasparov, F.F. Fortunatov the rhythmic form is considered to be content-bearing because the content is expressed by the form of the rhythmic line [4, p. 122], and Y.M. Lotman indicates that rhythmic structure changes the meaning of the linguistic means used in the text causing the nascence of the inner poetic sense [16, p. 295].

**A brief review of publications on the subject.** V.Y. Holshevnikov believes that the basic attribute of the poetic speech which distinguishes it from prose is rhythm [28, p. 7]. The main rhythmic unit which is repeated in the poetic texts in all the poetry writing systems is verse (it is always graphically allocated) but its inner structure in various poetry writing systems is different [28, p. 8]. Similarly A.P. Zagnitko thinks the rhythm performs the semantic function in the text [9, p. 165]. A verse text as a poetic composition is a unique language system with a specific aesthetic function which subordinates the other language functions [9, p. 163].

Being abstract from the rhythmic-lexical text carcass, the poetic speech is defined in the wide context as a variety of artistic and poetic language, which is able to influence the emotional state of the listener [7, p. 36]. The American cognitive poetics representative B. Chatton understands the poetic writing as the process of language use to express thoughts, feelings and observations [33, p. 5].

**The goal of the article** is to analyse the process of the creolised poetry writing and to define the notion of the creolised verse text as its result.

**Materials and methods.** The result of the poetry writing process, as rightly observed by O.A. Kushnerova, is a verse text seen as a semiotic structure [15, p. 41]. Unlike a traditional poetic text a creolised poetic text is a distinct semiotic structure as consists not only of verbal signs, but also non-verbal, graphic. Regarding the status of linguistic elements of the text's exterior design O.E. Kivilsha notes that although most researchers believe them to be paralinguistic means of the written language, but they perform sense-distinctive function in writing [11]. The generation and perception of contemporary poetic texts is reduced

primarily to the ability to decode (i.e., perceive and interpret) the graphical elements of the text as they can dominate in text creation, and sense expression as well [3].

Graphically complicated visual poetry originated as a genre that synthesizes artistic and literary and figurative strategies, so for centuries it remained a marginal form of literary process that does not fit into the genre system [19]. In visual art and text the semantic load is shared between the poetic message and graphic or figurative form of expression, and complex generated value cannot be expressed by any artistic media, taken separately [1, p. 16].

Thus, in contrast to other poetic genres visual poetry always requires visual perception. Poetic world model is built by the author so that the unprepared reader, "immersed" in modern poetry, has the possibility of multiple interpretations; at the same time the reader has an obsessive feeling of misunderstanding, strangeness, unnaturalness, paradox, – the whole culture shock – which often leads to rejection and exclusion of the model of the world, represented in modern poetry [17].

Following I.V. Zdanevich, who believed that "the meaning of the poem varies depending on the nature of the typing", visual poets use different types and font sizes in printed text (the possibility of visual poetry increased with the computerization of the publishing process) [27]. Visualization of the poem not only provides additional (visual) work plan, but also reinforces the same lexical items of the poetic text [ibid].

In other words, visual poetry is a merger of elements of painting with elements of traditional poetry, or rather, a combination of the visual range with the verbal one, the intersection of which gives rise to "poetry for the eyes". According to M. Suhotin, "this industry is more speech than figurative poetry" (because it is all about working with the word) that is on the verge of any languages [26, p. 244]. V. Nekrasov explains visual poetry through mechanisms and processes inherent in the genre: "When the spaciousness of our speech pattern is shown in the graphic text functionality, working on perception, and then obviously we can talk about poetry for eyes ... Visuality of text is understood before all as expressed scope of speech" [20]. The new feature offers immense promise for enhancing the aesthetic response of the reader / viewer.

According to E. Steiner, encoding and decoding of texts from different modeling systems (verbal and alphabetic and iconic visual) work different parts of the human brain [5, p. 159]. To multiply the amount of information in the text and to optimize its perception it seems relevant to turn on both of the hemispheres of the brain. A coher-

ent text, addressed to the two sources of figurative representations of a human, is grasped more thoroughly and affects deeper heart strings [ibid].

**Results and discussion.** Most modern visual works are postmodern, which is marked by paradoxical, parody, dialogic, multi-layered text and visual discourse, modeling various situations that require an active involvement of the reader-viewer in the process of interpretation [19]. Moreover, there must be interpreted literally all the components of the artistic composition: the text itself – or its absence, its configuration and features of the location on the page, and iconic graphic elements, colors, font, graphic symbols, melodic, prosodic or resonant characteristics, tactile features of a page or platforms on which the text is reproduced, verbal symbols and figurative series, and most importantly – the interaction of all the elements of the work [ibid].

The shift of the meaning from the message text to the image text, according to R. Nikonova, makes the situation more one-dimensional, but also more natural, more professional [5, p. 155]. Perceived through the eyes text should be designed before all as visual one (which does not exclude all the rest) [ibid].

By T. Harhur, the visual image of the poetic text is an important, and sometimes a fundamental factor in the formation of the poetic mind of the poet [27]. In psycholinguistic level parallel meanings that arise in visual texts activate both hemispheres of the brain, which in turn leads to an increase in semantic capacity of a work and therefore to the more informative text [ibid]. In addition, the introduction of a visual element to the poetic texts creates an independent structural level that cannot be expressed with anything but itself [ibid]. Metagraphic text decoration is one way to package sense [27, p. 279] which the sender includes to the act of communication. The analysis of researches devoted to the metagraphic system of European languages, reflects not only the general trends in the development of such semiologic systems, but the specifics of each of them, due to the specificity of national identity and language [30].

The futurists and constructivists' radical experiments on linguistic and iconic signs have shown that the transfer of the poetic work is also possible by means of the destruction of traditional syntactic relations and of the replacement of these relations with graphic or artistic-figurative images [19]. The search for the new language, capable to express the dynamism and technological innovation and revolutionary new industrial era led to the formation of "reinforced concrete poems", in which syntactically unrelated words are written in geometrical shapes and are graphically and conceptually grouped into semantic units [ibid].

It is important to stress the fact that visualists make it invisible the apparent boundary between a word and an image, between the verbal text and the graphic text. S. Sigey writes: "As soon as the poet begins to think about the technique of making the poem, the visual poetry properly begins. In other words – poets turn into artists, but they create poems... a poem speaks to the viewer in visual language of painting principally"[24, p. 14]. According to S. Biryukov, the concept of "poetry" is undergoing significant change – it expands its borders almost indefinitely [5, p. 149]. Moreover visualists can be much

saturated, multiple, and those that go into kitsch, some simple forms like comics [ibid].

In the field of visual poetry, depending on the extent and direction of used techniques there is implemented a syncretic principle of combining verbal and visual-iconic sign systems, most strategies implemented in a number of verbal output beyond the traditional model of the poetic text [12]. Multimedia technologies serve to address not only the informational problems, but also aesthetic ones. This potentially opens up new possibilities for visual poetry [17].

During an interview on the question, what visual poetry is, K. Kedrov replied: "There are virtually no boundaries between the visual poetry and simple illustrations to the text" [10]. Even visual poets often do not distinguish between the visual poetry and graphics or other figurative works. Most often you can say that this is visual poetry, but based on the definition of the author: the name of the author or the comment [17].

In general linguists treat text graphics as subsidiary, additional tool of underlying (underscore, emphasis) of semantically important parts of the text as a means of updating, metaphorisation with an accompanying transfer function of aesthetic information [14, 20]. Among the universally traditional techniques there are first and foremost punctuation, including "author's punctuation", as well as capitalization and italic text selection [20; 2; 36]. For the poetic graphics, in addition, such isolated segments of text as a line and a verse, and "individual copyright mark, acute accent marks, mathematical symbols, music and other non-linguistic graphics systems" are also significant [13, p. 21]. By the following items there are also a number of "foreign-language graphic systems" [ibid].

In the monograph "The Technical Version of a Book" A. A. Reformatsky produced "protection theory", that is the theory of logical balance between visual elements that make up the book page [23]. Later, in "Linguistics and Poetics" (the "Semiotics of printed text") the scientist proposed a hierarchy of forces influence of different fonts and inscribed: "The relative strength of influence on the perception of image features is presented in the following order (from the weakest to the strongest):

1. Abacus (A1, discharge).
2. Italics.
3. Lowercase.
4. Semibold.
5. Bold.
6. Font size.
7. Font type" [23, p. 145].

Over time, certain principles lost its semantics and the means of text accentuation were not delimited any more: "To deliver logical stress, italics and its analogs are often used (bold, capital letters, etc.)" [18, p. 107].

The punctuation development vector, its movement from the past to the present shows that the punctuation in the future will be seen in the narrow sense [22, p. 72]. There is an already actively developing independent branch of knowledge – paragraphemics, the subject of which is the study of punctuation in a broad sense, i.e. a blank paragraph, footnote, tricks of the text printed on the material, its font and other signs distribution used in an electronic text [22, p. 34].

Graphical methods of a literary text from the standpoint of its pragmatic and stylistic purpose are characterized in

detail in the V.I. Chepurnykh's work, where among other pragmatic functions of this phenomenon the author names focusing recipient, highlighting important elements of communicative speech, articulation of thematic specification expressions, compositional division of the text and compression of information, and among the stylistic functions – the transfer of functional-stylistic, emotional-expressive, emotional-evaluative and aesthetic types of information [29, p. 124-132]. With respect to another, characteristic function of graphical selection it is noted that "the use of italics or fonts imitating features of different alphabets' letters is outlining national and cultural peculiarities of various countries and peoples, who form the historical, social and national character, and describes the place, the time and the participants of an action" [29, p. 130].

Loosening of poetic punctuation and the "cancel" of capitalization is a tool commonly used in the poetic language of the late twentieth century. [25]. The process was influenced by further poetic innovations: the widespread use of "stairs" and partition into lines in paper Soviet poetry (A.L. Zhovtis [8]), individual, more complex structure of the text in the not censored poetry, no strict account of the poem typing in modern foreign poetic traditions [25]. Often one contemporary poet in various works demonstrates different principles of graphic verse, which show varying degrees of non-compliance checker [ibid]. According to the American poet and critic Charles Bernstein, spelling and clarity become synonymous to the descriptive manner of expression and etiquette [32]. Analyzing the essay by Bernstein, D. Hantsperher concludes that poetry can work against standardization and alienation which it causes [35, pp. 167-168].

During the postmodern period an internal necessity to escape traditional poetry, to destroy frozen forms and to

go for something completely new arises [27]. It was a moment of understanding that classical poetry itself has become obsolete, because in fact since Aristotle nothing new was said [ibid]. To distinguish from the others contemporary poets began to seek new ways of expression, including creating new images with new linguistic resources. The authors of many texts use different hardware to form an original author's text, which greatly affects the process of generating a text – both in the domestic and foreign levels [30]. These features are graphical tools of the Internet chat: smiles, antismiles, dollars, Latin, combining Latin and Cyrillic spelling, intentionally false spelling ("Albanian language") and others. [6, p. 212]. These formal techniques are not only aimed at transforming the poem into a more complex and experimental, but also play an important role in determining the mood and voice of the one who reads the poem [31, p. 196].

In the treatise "The Fire and the Sun" by I. Murdoch, translating Plato's myth of the invention of writing, the author notes a strikingly modern Plato's view that the language can be a real barrier to understanding and knowledge [37, p. 23]. A few centuries after the works of Plato, the concrete poets back to this idea and develop it so that the graphic form of the text almost dominates the lexical one. In modern times, the poetic form is so different that it can be called even experimental [21, p. 266].

**Conclusions.** Thus, we can conclude that creolised poetry writing is the process of creating visual poetry texts, which abandons the classical literary tradition of poetry and is directed to the synthesis of lexical items, their graphic design and figurative means. The product of the poetry writing is the creolised verse text as an object of linguistic research and materialized embodiment of visual poetry as a literary concept.

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**Вяликова Е.А. Процесс креолизованного стихосложения и его результат креолизованный стихотворный текст**

**Анотация.** Статья посвящена исследованию механизма креолизованного стихосложения. Под креолизованным стихотворным текстом в статье понимается неомогенный, поликодовый поэтический текст, такой как конкретная поэзия, фигурные стихи, футуристическая заумь, называемые общим термином визуальная поэзия. Анализируются особенности визуализированных текстов, представляются их составляющие и синкретический принцип соединения в них вербальных и невербальных знаковых систем. Представлены литературоведческая, лингвистическая, семиотическая точки зрения, а также видение визуальных (креолизованных) текстов самими авторами. Также уделяется внимание семиотической структуре креолизованного стихотворного текста.

**Ключевые слова.** *Стихосложение, креолизованный текст, визуальная поэзия, графические средства, лексические средства*