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GRAPHIC POEM AS AN ART GENRE

Graphic poems are a fusion of two «arts» — poetic and visual. Pictorial (visual) poetry is represented by figurative and graphic poems. They involve visualizing the meaning of works (for example, a poem in the form of wings about angels). The article tells the story of the appearance of figurative poems, highlights the main representatives of this artistic genre. The classification of graphic poems, which was identified by Andrey Voznesensky, is given. The aim of the work is to analyze the essence of the graphic poem as an artistic genre.

Key words: *graphic poem, visual poetry, figure poem, external outline of poems, isopes, palindromes, grugomets, videoms.*

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ГРАФІЧНИЙ ВІРШ ЯК ХУДОЖНІЙ ЖАНР

Графічні вірші є злиттям двох «мистецтв» — поетичного і образотворчого. Образотворча (візуальна) поезія представлена фігурними і графічними віршами. Вони припускають візуалізацію сенсу творів (наприклад, вірші у формі крил про ангелів). У статті розповідається історія появи фігурних віршів, виділяються основні представники даного художнього жанру. Наводиться класифікація графічних віршів, яку виділив Андрій Вознесенський. Метою роботи ставиться аналіз сутності графічного вірша як художнього жанру.

Ключові слова: *графічний вірш, візуальна поезія, фігурний вірш, зовнішній обрис віршів, ізопи, паліндроми, гругомети, відеоми.*

In the modern scientific literature, more and more attention is paid to the study of graphic means and techniques of expressivization of artistic speech. The graphic appearance of the text is studied by both linguists and literary critics, as a rule, considering either individual graphic techniques, or the graphics of certain periods and authors. This work is devoted to the analysis of the essence of the graphic poem as a special artistic genre.

To describe the result of combining two types of activity — poetic (verbal) and visual (graphic) — in many philological works of recent years, the concept of «visual poetry» is used. Visual poetry is represented by figurative and graphic poems — rhythmic works in which a graphic drawing (the outlines of lines or individual letters) resembles a figure or object [4]. In other words, the lines of the poem form a drawing.

Figurative poetic works have been known since the third century BC. Thus, the ancient Greek poet Simmius of Rhodes wrote poems in the form of wings, axes, eggs. The external outline of such verses reflected their content.

The first figurative poems in Russia appeared at the dawn of Russian poetry (in the XVIIth century), when the poetic «alchemy» was in great fashion. The monks created works in the form of a labyrinth, a cross, a heart, an eight-pointed star. A striking example is the work of Simeon of Polotsk: a poem in the form of a star from the «Greeting» (1665) to Tsar Alexei Mikhailovich on the occasion of the birth of the tsarevich, a poem in the form of a heart from the «Eagle of Russia» (1667), a poem «Labyrinth» from the «Psaltery of the Good Voice» (1676).

In the XVIII–XIXth centuries, the creators of figurative poems were such poets as Andrey Derzhavin, Alexander Sumarokov, Alexey Rzhevsky, Alexey Apukhtin, Ivan Rukavishnikov. Later, symbolists and avant-gardists showed interest in figurative poems: Valery Bryusov, Semyon Kirsanov, Andrey Voznesensky [2].

The concept of a graphic poem is slightly broader than a figurative poem. In fact, there are no restrictions in the form of graphic poems, regularly there are more and more new

versions of them with a different ratio of verbal and non-verbal components, different placement on a piece of paper or in space. Poets give poems a graphic style that resembles not only geometric shapes, but also objects used in everyday life; they collect collages from individual words, fragments of phrases, which are randomly distributed on the page; insert graphics and drawings into the text, making images and words equal parts of the poem; place the text on a plane in a non-standard way (for example, in the form of a curved line going beyond the horizon), and so on.

The first attempts to classify graphic poems were made by A. Voznesensky. He even came up with names for his works: 1) isopes — images arranged in the form of visual, concrete objects; 2) palindromes and circulars — poems in the form of a figure or trajectory; 3) videomes — works that are a composition of an image and a token that is harmoniously inscribed in the image.

The appearance of graphic poems influenced the philological definitions of the text and the poem itself. Thus, K. Dudakov-Kashuro noted: «The text becomes not a sequence of verbal signs, but a spatial graphic solution» [3, p. 5]. And the researcher A. Badaev gave the following definition of the verse: «An artistic construction (poetic), graphic, pictorial, architectural or any other, the main component in the creation of which would be a word (or even a letter!)» [1, p. 20].

Thus, graphic poems are works that arise at the intersection of poetry, painting, graphics, and photography. The verbal and visual components in graphic poems are welded together, and therefore the form of the text fully participates in the disclosure of the idea of the work.

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