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THE EXPANSION OF PRINT-BASED POETRY WITHIN THE TRANS-MEDIAL SPACE

Doctoral Thesis

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Abstract

This thesis is offered as an original and substantial contribution to the fields of knowledge of poetry and trans-medial or digital poetry. The practice-led research focuses specifically on the initial poetic impulse, its interpretation into a text form (poem), and its further adaptation into the trans-medial space (from the author's perspective). Specifically, it explores how different media tools can be utilized to enhance the conveyance of the initial poetic impulse to the reader/viewer. Additionally, the research introduces and tests a new framework (Reader Experience Questionnaire) for studying the audience's perception and changes in perception of printed poems and their audiovisual adaptations. The questionnaire is also tested in practice by conducting an anonymous online survey, and collecting data on the perception of four selected author's poems and their audiovisual interpretations, in order to: 1) test whether the questionnaire fulfils its purpose; 2) see whether the collected qualitative and quantitative data reflect the author's initial expectations in regard to the **level** and **type of immersion**, perception of **literariness**, and **interpretation of meaning(s)** of the print-based versus trans-medial poems presented.

The first part of the research consists of a theoretical literature analysis, exploring the historical development of poetry from the oral tradition to the introduction of writing; writing as a technology; the rudiments of oral poetry still present within the contemporary poetry tradition (Walter J. Ong, Marshall McLuhan, Gilles Deleuze). It also examines the definition of poetry, its various elements (language, sound, graphic or visual representation etc.), and their possible transportation into the trans-medial space (Katherine N. Hayles, Jonathan Culler). Furthermore, it explores research on sensory and textual perception and the observations of theorists related to reading practices and text comprehension tendencies.

The second part of the theoretical research focuses on the challenges faced by theorists in defining digital poetry (Noah Wardrip-Fruin, Katherine N. Hayles, Roberto Simanowski, Astrid Ensslin, Espen Aarseth, Mirona Magearu, Scott Rottberg, Álvaro Seiça). It also examines different classification systems of digital poetry and proposes a new model that would combine the relatively more widely used "classical" system with the temporal and interactive categories of Giovanna Di Rosario's model.

The theoretical basis for the practical part of the research includes the study of digital poetics, the semantics and materiality of transmedial poetry, modes and levels of reader/viewer engagement (Hayles, Aarseth, Magearu, Deleuze, Felix Guattari, Marie-Laure Ryan), hot and cold media according to Marshall McLuhan, and the model developed by David Miall and Don Kuiken for the analysis of literary works.

The third part of the research provides an overview of previous studies on reader/viewer perception and contextualizes the author's poetry and trans-medial poetry.

The practical part of the research includes self-reflection on the creative process; semi-structured in-depth interviews with fellow poets; the build of the Reader Experience Questionnaire; and a typology of the four selected poems and their trans-medial adaptations. The bulk of the practical part is the analysis of qualitative and quantitative data obtained through the anonymous online survey.

The practical component of the research is presented as an audiovisual documentation on a USB memory device.

The work is significant as it has various applications in: education, literary criticism; creative industry (for practising poets, film-makers, musicians and multimedia artists, trans-medial poets).

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Introduction

In spite of its recent emergence, especially when compared to the long historical lineage of literary tradition, digital poetry[1] has solidified its position as a well-established genre. This dynamic field is undergoing rapid development, driven by ongoing technological advancements that continually open new opportunities for experiments across diverse media spaces. Concurrently, the evolving spectrum of forms presents perpetual challenges to scholars, who are constantly overlooking new horizons. As a result, there is no unified, widely agreed upon terminology or typology of digital poems – the theoretical framework must be inclusive enough to accommodate all the various forms of digital poetry and specific enough to represent characteristics that would distinguish it from other forms and processes. Scholars exhibit diverse approaches to digital poetry, with some situated within the literary tradition, while others emphasize the digital/machine aspects. Nevertheless, both approaches imply limitations as they focus solely on specific aspects of the complex interconnections inherent in trans-medial spaces.

Jorgen Shäfer and Peter Gendolla in their article "*Reading (in) the Net: Aesthetic Experience in Computer-Based Media*" argue that:

> "If we regard literature as a sort of meta-medium, a commentary to the consequences of the exteriorization of imagination and ideas by producing an alternative reality, the specific literariness(i) of texts need to be put at the center of attention of research" (Shäfer & Gendolla, 2010, p. 92).

The authors further conclude that the majority of studies including the most substantial works on digital literature as Espen Aarseth's "Cybertext" or Christiane Heybach's "*Literatur im elektronischen Raum*" ("*Literature in Electronic Space*") although claim to have "*Sprachkunst*" ("art of language") as the main focus of their work either fail to address the issue altogether or do not arrive to a solid resolution (Ibid.). The thesis aims to address this significant gap in literary theory and research by conducting experiments across various media and text types to gain a

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[1]Digital poetry and trans-medial poetry are used interchangeably, the adaptation of the later is discussed in thorough detail in the second chapter of the thesis

deeper understanding of contemporary literary production and its reception by audiences. This endeavour extensively draws on the author's personal experiences as a poet in pursuit of this goal.

To take a small step back, I will now reflect on how and from where I arrived at this field of study.

I am a published and award-winning poet living in Latvia, and I have been writing poetry for almost a quarter-century. Over time, I have developed or discovered a certain poetic code(s) or notion of literariness, and when a thought runs through my head (the inner ear), I would notice if it may be a poetic impulse, i.e., if it stands out, or it belongs to the ever smoking, everyday train of thoughts.

Poetic impulses are not always verbal, they can be vivid visual images, a mere mood or feeling, it can also be a sudden, strong excitement and an awareness that something is about to emerge without any particular manifestation, up until I have found a pen and a sheet of paper, or, as a matter of fact, any other surface that has some writing space.

The poetic impulse or the initial, original, creative, and aesthetic drive, is referenced in descriptions of the creative process. Keith Williams, for instance, characterizes it as the "initial impulse or experience of resonance," a "gestalt understanding" that poets revisit during the writing process (Williams, 2020, p. 48-49). This study similarly defines the poetic impulse as the catalyst that initiates the creative writing process, emphasizing the importance of capturing it as a gestalt or imprint within the textual material, utilizing semiotic and media resources available to the poet.

The longest 'strike of inspiration' I experienced was in Istanbul approximately fifteen years ago. I was walking along Bosphorus when suddenly everything went dark. All I could think of was that I had to get back to the hotel room as fast as possible. The air seemed to have a dense materiality to it—an endless web of newly emerging codes, meanings, and associations, both linguistic and visual. I wrote for hours on end, filling page after page. The room did not have any windows, and the lamp light was very bright. I remember having to put on my sunglasses as my eyes started to water.

This is my experience of the eye of the storm where, I believe, the literariness that Shäfer and Gendolla are referring to hails from. Consequently, the greatest joy of the writer is to succeed in perceiving, interpreting and delivering this materiality to the reader as whole and unchanged as possible, or as it will be discussed later in the study – to make the perfect and impossible (word) copy of the initial poetic impulse by using all the conventional and unconventional tools available to the author.

As I have defined, "*the poem that is delivered to the reader is not a road map for a travel through the initial poetic impulse, it is rather a suggestion or a hint of what is **left out**, that what cannot be said – a hardened crust or mold around a certain shape-space where it **has been**. The walls of this space consist of web-like relations between the various elements of poetry*" (Veira, 2023, p. 139).

It is important to note that when a poetic impulse arises and the writing is completed, there might be a genuine sense of accomplishment—believing that I have successfully captured its shape-space, only to discover later that there are leaks, cracks and holes, and it is impossible to go back, reconstruct the moment, and start over.

I discovered the space of digital poetry quite accidentally. In 2016, I completed the master's program in "Audiovisual arts: film directing and production", and during the same year, my first poetry collection, "An Elephant An Ocean", was published. The book-opening was approaching, and I decided to make a short video for the event. The process turned out to be a true bliss – I recited, sang, whispered, and yelled the poems. I had a large collection of home videos gathered during my film studies that I could use for the visual montage. Additionally, I had experimental acoustic and electronic music already recorded, and I also improvised and recorded some new material for specific poems in collaboration with the musician Helēna Kozlova.

I discovered that, in privacy, I can find a special voice for each poem, but most importantly – the poems already created, completed had so much potential for rising above the printed sheet. Ever since, digital poetry has held me captive, and I have defined two main applications of print-based text moving into trans-medial space: 1) it could enhance the delivery of

the initial poetic impulse; 2) it can be used to expand the semantic field of the original poem, create new meanings. A very obvious example of the application of the former is the author's voice that cannot be heard through the printed version. The tone, rhythm, modulations can only be suspected – I use capital letter in text versions where an emphasis or a certain rhythm is particularly important for the overall sonority of the poem or it has a semantically significant value. However, I am not aware how these seemingly random capital letters appearing in the middle of the text are interpreted by the reader.

Before returning to the discussion of the research, I would like to add that I have also had many years of musical training since early childhood, mainly in piano. Additionally, I have self-taught a few other instruments in the later years, and I experiment with various digital audio tools. All these "forms of existence" (poetry, film, and music) pour naturally into the fluidity of digital poetry.

The transfer of print-based poems into trans-medial field certainly does not represent a groundbreaking or mainstream trend within the realm of digital poetry. It accommodates endless possibilities for artistic experimentation, encompassing artificial intelligence, computer generated texts, hypertexts, poetry game apps, installations, virtual reality, and beyond. However, there is also a level of urgency surrounding this particular subject – as research shows, the reading skills, text perception, ability to sustain deep focus, especially within younger generations, is deteriorating. The number of copies of poetry collections printed and/or sold is another indicator the poetry reader has been slowly drifting away. I do not propose that poetry should hastily transition into the trans-medial domain; rather, it should engage in a critical revaluation of its origins, form, and possibly overlooked potentials. It is my belief that the timing is right to pose these inquiries, and the effort to address them will be evident in the thesis.

The main undertaking of the study is to establish a framework for studying readers'/viewers' perception of a print-based poem versus its trans-medial adaptation, and, from the author's perspective – to explore how media allowances could be used to enhance the delivery of the initial poetic impulse to the reader.

This study endeavors to trace the sequential development and articulation of the poetic impulse within a poem as it is conveyed to its audience in a trans-medial space. The varied modes of audience engagement with the poem, aimed at decoding its meaning, constitute the focal point of this research. In essence, the research trajectory extends from the initial poetic impulse and the author's interpretation (the act of creation), to the textual manifestation (the poem), and further to its trans-medial adaptation. Subsequently, it encompasses the framework for examining audience perception of the print-based poem in contrast to its trans-medial adaptation, which is assessed through an online questionnaire to test the application of the framework.

The first task of the thesis will be to establish the link between the print-based poetry (as we know it today) and its historical oral form – what may have been lost and gained in the transition. In order to transport poetry into the field of digital poetry, one has to define what it is that is being transported:

1. What is the historical and ontological discourse of print-based poetry: the transition from orality to literacy?

Once that is established, I will proceed to defining digital poetry and contextualising my research:

2. What is digital poetry, digital poetics, and what theories can be applied to study reader's/viewer's perception of print-based poems versus their trans-medial adaptations?

The next question focuses on the creative practice from the author's perspective (I will reflect on my own practice and interview fellow poets):

3. How does an author arrive from the initial poetic impulse to its manifestation (a poem)?

Finally, I will build a framework for studying the perception of print-based poems and their trans-medial interpretations, and test its application by conducting an anonymous online study in order to observe:

4. How can digital media allowances enhance the delivery of the initial poetic impulse to the reader, viewer?

The research approach is practice-led and encompasses a combination of methods. These include:

1. Self-reflection on the artistic process to gain insights into the poetic impulse and its expression in poetry;

2. Conducting semi-structured in-depth interviews to further elaborate on these issues, drawing comparisons with other authors' self-reflections; and

3. Employing questionnaires to gather data on audience reception of selected poems in both print and audiovisual versions.

Linda Candy, in her article "Practise Based Research: A Guide", defines the distinction between *practice-based* and *practice-led* research, terms that are often used interchangeably:

> "1. if a creative artefact is the basis of the contribution to knowledge, the research is practice-based.
> 2. if the research leads primarily to new understandings about practice, it is practice-led" (2006, p. 3).

The practice based research focuses on the means and the outcome of the practice. The outcome can be images, music, design, models, digital media, performance, exhibitions, and it's contribution to the field of research is through an original creative work, its contextualization. Practice-led research "*is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. The main focus of the research is to advance knowledge about practice, or to advance knowledge within practice*" (Ibid.).

Although the practical part of my research does include original poems and their audiovisual adaptations, the main focus of the study is not the uniqueness of the works created within the context of poetry or digital poetry, instead, I concentrate on the creative process involved in the interpretation of the initial poetic impulse into its text form; trans-medial applications as a tool for potentially improving the communication of these poetic values to the reader/viewer; creating a framework for studying the audience's perception of the two forms; and testing the framework to see if it requires further adjustments. This places the thesis in the field of practice-led research.

The first task of the thesis is to analyse the theoretical literature in order to define poetry through a historical and ontological discourse.

The discussion on oral tradition and the arrival of literacy is built on Walter J. Ong and Marshall McLuhan: primary and secondary orality; the lingering rudiments of orality; repetitions, redundancies, and linearity; writing and abstract thought; changes in perception and reasoning – studies of illiterate communities; social implications; "bicameral brain" et al.

I take this discussion further in order to question the very foundation of poetry – why did the form developed by oral poets echoed so far in the future (even nowadays) since the poetic formula used by the earlier oral poets was designed particularly for the oral tradition—rhymes and rhythm facilitated the remembering of lengthy texts, repetitions and redundancies were there for the audiences and the performer to keep up with the message etc.?

I work my way through various possible explanations. I look at the two opposing theories of rhythm – rhythm as a sequence, and rhythm as recurrent singularities, finding a possible way for a reconciliation of the two that also echoes Gilles Deleuze's concepts of repetition and generalization, which then leads to Freud's death instinct – the repeating patterns in one's life.

The next section of the theoretical research is devoted to print poetry: a discussion on writing as a technology (extended cognition); constituents of the creative process; definition of poetry; the different elements of poetry (language, sound, rhythm, metre, graphics or the visual representation of poetry), and the possibility of their transportation into the trans-medial space. I also discuss performative poetry; reading practices, text perception and the overall changes that are taking place in the age of information overload. I discuss the possible gains and losses if poetry were to enter the digital realm. Katherine N. Hayles, Jonathan Culler, and Theo Van Leeuwen are the main theorists this section is built on.

The second chapter of the theoretical research is a contextual analysis of digital poetry. I start by defining the broader field it belongs to – digital or electronic literature, or more precisely, the difficulties one faces when trying to define the field. Some of the authors discussed are: Noah

Wardrip-Fruin, Katherine N. Hayles, Roberto Simanowski, Astrid Ensslin, Espen Aarseth, Jorgen Schafer and Peter Gendolla.

The next section is devoted to digital poetry – the various approaches to defining and categorizing digital poetry, the deficiencies involved when trying to justify the field within a certain historical literary context or, on the contrary – by using the generalized computer-based approach.

In her doctoral dissertation titled "Digital Poetry: Comparative Textual Performances in Trans-medial Spaces", Mirona Magearu presents an alternative perspective on digital poetry. Rather than categorizing genres based on the methods or techniques employed, she emphasizes the context within which these poems exist. I have incorporated her concept of 'trans-medial spaces' in this thesis. Magearu challenges Marshall McLuhan's statement that the medium is the message by expanding the concept and asserting that the trans-medial space is the message and the mediating agent. This trans-medial space mediates the transactions of computers, authors, and readers, and it is also characterized by its transformative and self-transformative nature.

In conclusion, Giovanna Di Rosario's typology of digital poetry builds upon and extends earlier theories, making a meaningful contribution to the field. Nevertheless, upon closer examination, I have identified certain shortcomings within Di Rosario's system. As an alternative, I propose a synthesis of the "classical" or more widely accepted system and Di Rosario's classification as a potential framework for categorizing digital poetry.

Later in the chapter, I analyse Miall and Kuiken's suggested framework: three components of literariness. Although I do not fully agree with the conclusions authors arrive to, the model they introduce and apply in their empirical study of audience perception, I will be using in the design of the questionnaire for studying the perception of print-based poems and their trans-medial interpretations.

I will also apply Maria-Laure Ryan's thorough study "Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media" (2001) in the practical part of the

research. The author is providing a framework for analysing the type and the level of reader's/viewer's immersion.

The next section is devoted to digital poetics, and the semantics of digital poetics. The main theorists and theories included in the chapter are: Deleuze & Guattari's concept of rhizome; Maria Mencia's *in-between* space; the discussion on materiality of digital poetry; the applications of "possible world's" theory; and McLuhan's hot and cold media. I compare Noah Wardrip-Fruin's and Espen Aarseth's triangular models of communication. Also, I provide a brief commentary on Roland Barthes' take on language, and Roman Jacobson's functions of language.

Chapter 3 provides a historical context, i.e. it is a discussion of previous undertakings in the area of this study: there is a section devoted to the acknowledgement of self-reference in the field (many scholars of digital poetry are practising digital poets themselves); there is a review of prior research projects carried out in the field of perception studies; I also place my poetry in a wider literary context; and discuss developments within the genre of *sequence based static trans-medial poetry* (also know as kinetic, hypermedia, visual poetry et al.).

In the practical part of the research, to achieve more authentic account of the creative process where poetic impulse emerges, I used a method of self-reflection that is acknowledged in the humanities for being authentic and human:

> "Self-reflection brings *humanness t*o the inquiry process and, in many ways, allows for the transferability of shared cultural knowledge to occur between the writing and the reader through the historical positioning of modern texts (and vice versa)" (Franks, 2016, p. 50).

Carole Gray and Julian Malins, in their work "Visualizing Research. A Guide to the Research Process in Art and Design" discuss the importance of reflective practice that unites research and practice, it "*is a critical research skill and part of the generic research processes of review, evaluation and analysis*" (Gray & Malins, 2004, p. 22). Donald Schön distinguishes between two types of reflection:

> - *Reflection-in-action* indicates a process in which practitioners encounter an unusual situation and have to take a different course of action from that which they usually do or have originally planned (Schön, 1991, 128-136)

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- *Reflection-on-action* includes an analytical process in which practitioners reflect their thinking, actions, and feelings in connection to particular events in their professional practice (Ibid., 275-83).

In the practical part of the research (Chapter 4: Presentation of Research Findings), I have implemented the reflection-on-action approach to contemplate the intricacies encountered on the path to the ultimate formulation of the thesis, as well as my individual creative process within the framework of the theoretical discussion in the preceding chapters.

In order to compare my personal account on the creative process to those of others, I have conducted structured text-based interviews with three fellow Latvian poets on their creative practices, attitudes towards trans-medial adaptations of print-based poems, and possible applications of media allowances in the communication process with readers (Salmons, 2012, p. 20-21). As the first participant approached did not want interview responses on intimate creative processes and practices to be publicly available, the decision was made to protect participants privacy thus encouraging honest, open responses. The interviews carried out from May 23, 2022, to June 1, 2022 were asynchronous (via e-mail) in order to give the respondents a chance to contemplate upon their responses (Hunt & McHale, 2007, p. 1415–21). The interview transcripts are included in *Annex 1*.

The second part of the chapter focuses on the architecture of the questionnaire (Reading Experience Questionnaire) consisting of 44 open, closed, and category questions (Rowley, 2014, p. 313) and (Sikora, S., Kuiken, D., & Miall, D. S., 2011, p. 3). Twelve of the closed questions consisted of five-point Likert scales (Göb, R., McCollin, C. & Ramalhoto, M. F., 2007, p. 601-2).

I then discuss the typology of the four selected poems for the study, provide a brief comment on each constituent of their trans-medial interpretations (text, audio, video), and the embedded agenda as to why these particular poems and their trans-medial adaptations were chosen, what is expected to show in the data collected in regards to the reader's/viewer's perception of the works, and it is done to: 1) examine the accuracy of my assumptions on the poems' potential immersiveness, literariness, and interpretation, and the effects their audiovisual

adaptations could have on the viewers; 2) test the questionnaire to see whether any further adjustments are needed.

The bulk of the chapter is a phenomenological study of reader's/viewer's responses, the quantitative and qualitative data collected by the test group filling the anonymous online questionnaire on their perception of print-based poems versus their trans-medial interpretations (Lester, 1990, p. 1). As the dataset was relatively small, there was no need to apply advanced statistical analysis tools to identify specific patterns in the responses, nevertheless, descriptive statistics were employed for visualization, alongside the application of hypothesis testing (Dong, 2023). All together, 14 respondents representing various age groups, levels of education and fields of study filled in the online questionnaire: three were 18–24 years old; six were 25–34 years old, and five were 35–44 years old. Six had graduated from high-school, two had a bachelor's degree; five had a master's degree. Their fields of study were: art, music, social anthropology, chemistry, biology, IT, translation/interpretation. The questionnaire was administered during the period from May 29, 2022, to June 3, 2022.

The data collected from the qualitative research are stored in an encrypted format and protected by password access on a hard drive.

The procedure of the online study was as follows: respondents first read a print-based poem and subsequently answered five questions on immersion, literariness, and interpretation. They were then instructed to click on a link to view an audiovisual interpretation adaptation of the poem. Once they completed the viewing, they were asked to respond to an additional six questions, again focused on immersion, literariness, and interpretation. This process was repeated for each of the four poems.

The questions and respondents' answers are included in *Annex 2*. The audiovisual material is presented as video documentation on a USB memory device (there are also links included in the chapter *4.4. Typology of the Selected Poems* along with the description of the four poems and the trans-medial interpretations).

The work is an original and substantial contribution to the field of knowledge, both the practical work and the contextual dissertation written about it. The research seeks to offer practical guidelines to the future poets and new media artists, and the means for academics and scholars to further the intellectual discourse around the issues of poetic creation, representation, and perception, as well as a typology or the classification of digital poetry.

The discussion regarding the nuanced distinction between poetic digital art and digital poetry is also revisited, this time from a different perspective: the possibility of achieving a comparable level of literariness a text-based poem can accommodate in a digital poem without the initial reliance on text-based interpretation.

The research can also be applied in teaching practices making poetic content more accessible to younger generations, and it can be used to enhance the attraction of poetry to audiences. Potentially it would also encourage cooperation between poets and experts representing various fields (programmers, film-makers, musicians).

1. Poetry – The Historical and Ontological Discourse

In order to arrive to the main field of my theoretical and practical research in digital poetry, or more precisely—the transition of print-based poetry into the digital realm, I, first, have to clarify what it is that is going to be transferred, what it is that poetry consists of, what tradition has it originated from and how it has evolved over time.

To establish the framework for the this chapter, I will draw upon Emanuele Coccia's argument from his work "*Sensible Life: A Micro-ontology of the Image*" (2016). Coccia builds his argument around the assertion that everything we ever create is made of sensible matters, moreover, sensory material is just as crucial for a living being as is nutrition. But for something to become sensible it has to enter an exterior space outside of itself "*a space in which it becomes phainomenon*" (p. 14). Outside objects and minds, Coccia argues, there is something that has an intermediary nature, a medium—exterior to both subjects and objects. He uses mirrors as an illustration for this intermediary body or *media* that makes this coexistence "*of subject-I and object-I, of flesh and mind, and matter and intelligence*" possible. An image or a sensate form, Coccia concludes, is "*a form outside of its proper place*", outside its own place (2016, p. 18), or *vice-versa* "*Where the form is out of place, an image will have a place*" (Ibid., p. 19).

The processes I will be discussing in the following chapter can be also looked at from a similar perspective, i.e., poetry or a poem can be regarded as a *phainomenon* that emerges on the exterior of some sort of subconscious, unconscious, non-conscious interior, it becomes sensible within the author's conscience as a signal—sonic, verbal, visual, rhythmical, or as a mere feeling, mood. The author recognizes it as something other than the everyday experience, thoughts, or feelings and reaches out for the pen and paper, for example, or opens up the laptop.   The "mirror-media" here is the surface on which the poem will emerge. And the sensible image of the poem will be the text, usually consisting of short lines that are written one under the other. One of the questions I will attempt to answer in this chapter is—why does the initial signal get reflected in such a predictable image format (text)? In order to arrive to some conclusions, I will be looking at

how the introduction of writing system replaced the oral tradition, what was possibly gained and what was lost in the process? Walter J. Ong's research "*Orality and Literacy*" (2002) will be one of my major references for this undertaking.

An other factor that could have a direct influence on the predictable textual representation of a "poetic signal" is the social context – the historically conceived image of a poet:

> "If the son can imitate the father, it is not only because he has no form and needs to assume one; it is also and above all because the form of the father is capable of transmitting itself from the father to the other. … Imitation and mimicry are secondary effects to the power of forms to be transmitted. … A medium is what makes this transmission possible, the flow of a form from an object.. to a subject" (Ibid., p. 61).

Or that of a poem, therefore, one of the sections in this chapter will be an attempt to define poetry, look at the creative process, the writing technology, and the various elements poetry consists of.

On the other side of the coin, there is the poetry reader – the receiver. I will be also looking at the latest tendencies in text perception (N. Katherine Hayles "*How we think, Digital Media and Contemporary Technogenesis*", 2012), and poetry perception (Jonathan Culler "*Theory of the Lyric*", 2015).

1.1. From Oral Tradition to Literacy

Marshall McLuhan, in his book "Gutenberg Gallaxy: The Making of Typographic Man", contemplates on the invention of phonetic alphabet and the effect it has had on the Western mind: "*By the meaningless sign linked to the meaningless sound we have built the shape and meaning of Western man*" (McLuhan, 1962, p. 51).

Comparatively, literacy is a very recent development in human history, and poetry too, as we know it today, has originated within the oral or oral-aural culture. Therefore, before proceeding with even more recent developments, it is important to establish some ground between the knowns, unknowns, known unknowns, unknown knowns etc. revolving around the invention of writing. I will be looking at Walter J. Ong's substantial work "Orality and Literacy – The

Technologizing of the Word" (1982/2002), a research, as stated in the title, devoted to the transition from orality to literacy. Some of the issues that will be addressed here are: the lingering rudiments of orality; repetitions, redundancies, and linearity; writing and abstract thought; changes in perception and reasoning (studies of illiterate communities); social implications; "bicameral brain".

McLuhan defines speech as "*the "content" of phonetic writing*" (McLuhan, 1962, p. 46). Ferdinand de Saussure also sets oral speech as the central axis of all verbal communication, however, Ong concludes, Saussure still saw writing as a supplement to oral speech and neither fully appreciated the thorough change in verbalization it had initiated, nor the major differences between oral and literal cultures (Ong, 2002, p.5). Ong emphasizes the subordination between written and spoken language, i.e. "*oral expression can exist and mostly has existed without any writing at all, writing never without orality*," however, for centuries, scholars had regarded oral creations as secondary to written productions (Ibid., p. 8). In the ancient Greece, on the contrary, the art of speech (rhetoric) was the "ultimate form" and writing was used to organize, improve the oral expression/performance (Ibid., p. 9). As a result, scholars assumed that "*oral verbalization was essentially the same as the written verbalization ... and that oral art forms were to all intents and purposes simply texts, except for the fact that they were not written down*" (Ibid., p. 10). From there on, written forms slowly took over and only from the middle of the sixteenth century the link between writing and speech was recognized as being more complex. Nevertheless, till today, Ong argues, intertextuality still dominates for there is always a "*reference, conscious or unconscious*" to writing when one thinks of oral art forms. The term "literature" serves as an example, since it names a field of written materials, however, Ong refers to Chadwick, there is no "*satisfactory term or concept to refer to a purely oral heritage*" (Ibid., p. 10). Many scholars are comfortable using the term "oral literature" which, again, makes the oral tradition appear just as "some variant of writing" (Ibid., p. 11).

> "Thinking of oral tradition or a heritage of oral performance, genres and styles as 'oral literature' is rather like thinking of horses as automobiles without wheels. …
> The same is true of those who deal in terms of 'oral literature', that is, 'oral writing'.

You cannot without serious and disabling distortion describe a primary phenomenon by starting with a subsequent secondary phenomenon and paring away the differences. Indeed, starting backwards in this way—putting the car before the horse—you can never become aware of the real differences at all" (Ibid., p. 11).

Ong distinguishes between "**primary orality**" and "**secondary orality**", the former signifies a culture unaware of writing or print, the thought process is entirely different, because they are unaware of the possibility to perceive "words" similar to things. The later depends on writing and print, although it experiences the "secondary orality" through, for example, "*telephone, radio, television and other electronic devices*" (Ibid., p. 10-1). And the former just as the later both have created unique values, however, one makes the other impossible – the literate mind cannot enter the mind before writing came into existence and *vice versa* (Ibid., p. 14).

An other issue Ong addresses is human memory within oral tradition and the developments that took place upon the arrival of writing. Robert Wood has concluded that Homer was not literate and his poetry was built using only the power of memory, Jean Jacques Rousseau, citing Père Hardouin, also believed that Homer and his Greek contemporaries weren't literate. Milman Parry and others argued that Homer had had "*some kind of phrase book in his head*", repeated formulas for creating the text, thus, "*[t]he meaning of the Greek term 'rhapsodize', rhaps idein, 'to stitch song together' (rhaptein, to stitch; ide, song), became ominous: Homer stitched together prefabricated parts. Instead of a creator, you had an assembly-line worker*" (Ibid. p. 19). Parry's research showed that only a very small fraction of the Iliad and the Odyssey stands outside set formulas, even themes. These formulas are believed to have been developed and used by epic poets over years, and they were simply adjusting inherited set of expressions (Ibid., p.19-23). Not only poets, Ong argues, within oral tradition, knowledge needed to be repeated not to be forgotten and "*formulaic thought patterns were essential for wisdom and effective administration*", and the written text "*freed the mind for more original, more abstract thought*" (Ibid., p. 24). Just like new media is facing a criticism today, writing also was met with quite reserved feelings at the time. Even Plato saw it as a threat, a "*mechanical, inhuman way of processing knowledge, unresponsive to questions and destructive of memory*" (Ibid., 2002, p. 25).

However, writing did not free the mind from the formulaic thought process instantly, in the beginning, writing simply imitated the process of speaking, the oral means of expression. Even today, for example, Arabic and certain Mediterranean cultures haven't released themselves from a formulaic thought patterning (Ibid., p. 26-27). Ong turns to Julian Jayne's study of neurophysiological changes that might have taken place along with the shift from orality to literacy.

> "Jaynes discerns a primitive stage of consciousness in which the brain was strongly 'bicameral', with the right hemisphere producing uncontrollable 'voices' attributed to the gods which the left hemisphere processed into speech. The 'voices' began to lose their effectiveness between 2000 and 1000 BC. This period, it will be noted, is neatly bisected by the invention of the alphabet around 1500 BC, and Jaynes indeed believes that writing helped bring about the breakdown of the original bicamerality" (Ibid., p. 30).

This might be explained with the visual perception of words that writing brings about. Orality involves sound that has very different qualities—it "evaporates" in time. "*When I pronounce the word 'permanence', by the time I get to the '-pence', the 'perma-' is gone, and has to be gone*". And, as Ong points out, Hebrew *dabar* stands for both "word" and "event", i.e., it is active and it takes place in time, and it passes. Visual image, on the contrary, can be observed for as long as one is observing it – still or moving, sound cannot be stopped, if it is, it results in silence (Ibid., p. 32).

An other aspect related to memory is rhythm – it facilitates the remembering process of an orally based thought. Ong argues that rhythm is the substance of thought itself within oral tradition. He notes that it is not only true about the earlier oral cultures, it can be observed within the present day oral cultures around the world (Ibid., p. 34-35). It is interesting that contemporary poets today continue to incorporate various rhythms and metres into their writing, considering that historically, rhythm primarily was there to facilitate the remembering of one's thoughts, including poetic verse. It is interesting still that rhythm does facilitate the remembering process, probably due to its deep physiological connection to the "rhythmical human existence" (heartbeat, breathing, walking etc.). Ong writes that:

> "In an oral culture, to think through something in nonformulaic, non-patterned, non-mnemonic terms, even if it were possible, would be a waste of time, for such thought,

once worked through, could never be recovered with any effectiveness, as it could be with the aid of writing. … It would not be abiding knowledge but simply a passing thought, however complex" (Ibid., p. 35).

An other aspect Ong analyses is the tempo of one's mind. In oral tradition, it is impossible to go a few pages back and remind oneself what was just read, therefore repetition was common (crucial for both the speaker and the audience), whereas today we appreciate linearity. Ong argues that "*sparsely linear or analytic thought and speech are artificial creations, structured by the technology of writing*". He refers to Wallace Chafe to explain why it is possible to sustain linearity in writing: "*the psyche can manage the strain in part because handwriting is physically such a slow process—typically about one tenth of the speed of oral speech*" (Ibid., p. 39). Mind is slowed down by writing. The same applies to redundancy, the reason why we find texts of Middle Ages and the Renaissance annoyingly redundant is due to its unbroken ties with the oral tradition. Ong sees the uncertain end of this phenomena only in the age of Romanticism or even later (Ibid., p. 40).

Interesting discoveries and observations have been made by various scholars that have studied illiterate and somewhat literate persons and communities. Alexander Romanovich Luria visited such groups in Uzbekistan and Kirghizia in 1930's. First of all, he observed that illiterate or oral persons recognized geometrical figures only as objects they represent, never as abstract shapes (circles, squares, etc.) "*A circle would be called a plate, sieve, bucket, watch, or moon; a square would be called a mirror, door, house, apricot drying-board*" (Luria, 1976, p. 33). He also noted that illiterate people were unable to single out an object that wouldn't fit in with the rest. For example, if they were presented with hammer, saw, log, hatchet they would argue that all belonged together, and they would not be able to single out the log as the only "not-tool", because it was needed "to do the job". However, a person who had attended a village school for two years was able to solve the riddle. Luria also observed that the oral persons of the community were unable to define things in a clear manner. First of all, they would refuse to define what a tree is because it is well known to everyone, and even if they were tricked into defining something, they would

approach the defining process from the perspective of personal, situational experience, not from an objective perspective. Or if they were asked to define a tree, in two words, they would respond "apple tree, elm, poplar." An other observation made by Luria was that illiterates had a great difficulty performing self-analysis since it involved a situational thinking to some degree, the subjects couldn't remove themselves from the overall situations surrounding them (Ibid., p. 32-9).

Also, the perception of photo and film in illiterate communities is very different – they are not able to perceive perspective or three dimensions. McLuhan is retelling a story published in "Canadian Communication" by John Wilson of the African Institute of London University. They had made a film in very slow motion to educate African tribe's people on sanitary issues, and after the demonstration of the film, they asked the viewers to tell what did they see, and the people had seen chicken. The makers of the film were not aware there even was a fowl – they studied the film frame by frame until they did notice a chicken that crossed over the bottom corner of the frame in a glimpse. There is no clear answer as to why the viewers noticed this particular episode They guessed that it could have been the sudden (and natural) movement compared to the film's unnaturally slow motion.

The overall conclusion of this study was about the manner illiterate people perceive an image – they concentrate on details, they "scan" the image, and as the frames change faster than their ability to process them, they cannot understand the "story". The people who are used to images, text since childhood do not even notice that there is a skill to watching a film – we focus our view slightly in front of the screen, and this allows us to see the whole picture. And as McLuhan summarizes: "*Thus they have no detached point of view. They are wholly with the object. They go emphatically into it. The eye is used, not in perspective but tactually, as it were. Euclidean spaces depending on much separation of sight from touch and sound are not known to them*" (McLuhan, 1962, p. 36-37).

Ong emphasizes that oral communities must not be thought as unintelligent or illogical, and that it would be the same kind of thinking that mistakenly convinced scholars that "*because*

the Homeric poems are so skilful, they must be basically written compositions" (Ong, 2002, p. 55).

McLuhan also arrives to a similar conclusion:

> "Only the phonetic alphabet makes a break between eye and ear, between semantic meaning and visual code; and thus only phonetic writing has the power to translate man from the tribal to the civilized sphere, to give him an eye for an ear. … It is quite obvious that most civilized people are crude and numb in their perceptions, compared with the hyperesthesia of oral and auditory cultures. For the eye has none of the delicacy of the ear" (McLuhan, 1962, p. 27).

or

> "The invention of the alphabet, like the invention of the wheel, was the translation or reduction of a complex, organic interplay of spaces into a single space. The phonetic alphabet reduced the use of all the senses at once, which is oral speech, to a merely visual code. Today, such translation can be effected back and forth through a variety of spatial forms which we call the "media of communication" (Ibid., p. 45).

Ong refers to Berkley Peaboy's "The Winged Word: A Study in the Technique of Ancient Greek Oral Composition as Seen Principally through Hesiod's Works and Days" (1975) and his study of South Slavic narrative poets. Peaboy concludes that literacy disables an oral poet, the concept of text paralyzes the process of oral composition.

He also observed that Yugoslav bard would never sing the same song the same way twice, they would repeat formulas or themes and make adjustments according to audience reactions and other factors. An interesting observation Peaboy made was that the bards themselves would strongly insist that they could repeat the material "*word for word and line for line*". In reality, it would always deviate from the original source, and he concluded that "the same" for them is "like", and that they did not perceive "word" as a value in itself, rather they had the line or the message and the rhythm at the centre of their attention. An other evidence that confirms this "cluster-like" perception is that words, in early manuscripts, run together, they are not clearly separated (Ibid., p, 58-60).

Another implication of the arrival of writing concerns the changes in social structures. Ong argues that speech comes from the human interior and communicates one human being to the others, "*the spoken word forms human being into close-knit groups*", whereas "*writing and print*

isolates". He continues: "*There is no collective noun or concept for readers corresponding to 'audience'. The collective 'readership'—this magazine has a readership of two million—is a far-gone abstraction.*" Readers are not a united group (Ibid., p. 72). Elsewhere Ong writes about the personal privacy the print gradually brought about and that now characterises the modern society:

> "It produced books smaller and more portable than those common in a manuscript culture, setting the stage psychologically for solo reading in a quiet corner, and eventually for completely silent reading. In manuscript culture and hence in early print culture, reading had tended to be a social activity, one person reading to others in a group" (Ibid., p. 128).

When Ong wrote his book, TV and radio where the major media of the day, thus he described the audiences of the time as "*absent, invisible, inaudible*", and Ong had concluded that "*electronic media do not tolerate a show of open antagonism*" and that there was a sense of closure present. He argued that it was a heritage of print (Ibid., p. 134).

Today, an attempt to to label electronic media users as absent, invisible, or inaudible would involve much greater challenges. The same would apply to the potential isolation that print has prompted according to Ong—the radius of reach of one's comment on a social media platform or under a news article certainly extends outside the physical confinement of the close-knit groups Ong was referring to. Whether the current electronic media enhances our actual sociability, is a question that reaches beyond the frame of this research, nevertheless, there are substantially more possibilities for authors to receive feedback on their work from their readers, viewers or listeners now than there ever was before.

Paula McDowell, in her article "Ong and the Concept of Orality", argues that orality and literacy are abstract concepts, however Ong has perceived them as a modes of consciousness, that illiterate societies "*exhibit distinctive ways of acquiring, managing, and verbalizing knowledge and that the introduction of writing (or "literacy") brings with it major, irreversible shifts*" (DcDowell, 2012, p. 171).

McDowell is referring to several texts where the term 'orality' is used in a different context, one of them is from the year 1666 – a dispute between Catholic and Anglican Churches on

whether Scripture or oral tradition is the reliable source, and by "oral tradition" they understood the Living Voice and practice – "visible Action", which did not imply the absence of writing or reference to speech alone (Ibid., p. 171-172). According to McDowell, this theological understanding of the term dominated the eighteenth century, and she is surprised Ong had not approbate it in his work, instead – he had adapted the secular term that originated from the theological context around mid eighteenth century.

Mc Dowell is also accusing Ong of technological determinism when taking sides with Renaissance philosopher Peter Ramus on the major shift that took place with the invention of printing press. Later, Ong had reformulated the stages of major developments: 1) oral or oral-aural; 2) script; 3) electronic. The author also points out that Ong over-emphasizes *differences* between oral and literate cultures over *similarities*. And she concludes that there is a level of caution in the air between scholars since the 1980's when discussing the magnitude of the shift that had taken place with the arrival of writing. Finally, she echoes the argument that " *"orality" as a mode of consciousness could only come into existence after literacy*" (Ibid., p. 173-177).

Although I do agree with McDowell that one should not build a hierarchical system where either orality or literacy would be perceived as superior to the other (Ong uses this term in his work, but it is in reference to historical developments, linearity of events rather than any "power-relation"), I find several flaws with McDowell's somewhat bold attack on Ong:

1) regarding terminology (i.e., Ong's use of "orality"), I do not think that choosing one context over another is an error, especially since Ong was not focusing on theological arguments (for example, we use 'computer literacy" instead of 'computer numeracy', this choice of context could be challenged, nevertheless, 'skilfulness' would remain the centre of gravity of this argument);

2) Ong is quite explicit on the "sl-o-o-o-o-w" progress the invention of writing initiated, additionally – studies do show differences in perception and reasoning when a literate meets an illiterate, and the invention of writing is not simply a move from one media to another (as

it could be with literature moving from print to trans-medial forms), it is a discovery, first of all, that language can be seen from "the outside";

3) stating that orality comes into existence only through literacy already implies that there is a difference, this logic does not erase the division, it rather re-emphasizes it, and I can agree with the argument that it is impossible to talk about orality without entering literacy, however, the essence of McDowell's resentment seems similar to the chicken and egg riddle;

4) removing the invention of printing press from the list of the greatest developments does not imply that Ong had dismissed the changes it brought with it, it is more likely that it did not withstand its superiors – the arrival of writing and electronic media;

5) the debate over whether orality should be regarded as a concept or a mode of consciousness is certainly gaining momentum in the context of new technologies and the changes in perception they invoke, however, those are current and ongoing processes that will require observation, time, and distance for more decisive appreciation.

The first question I want to address concerns the very foundation of poetry – why did the form developed by oral poets echoed so far into the future (even nowadays) since the poetic formula used by the earlier oral poets was designed particularly for the oral tradition—rhymes and rhythm facilitated the remembering of lengthy texts, repetitions and redundancies were there for the audiences and the performer to keep up with the message etc.? Once writing was introduced, there was no reason to cling on to these practices. The answer may rest in a combination of various factors, and the question is significant as: 1) it challenges some major preconceptions of poetry; 2) the changes in reader's perception and media use indicate that for poetry to endure the "digi-storm" it might have to reconsider Gutenberg to some extent, and it may not have centuries (that writing technology had) for adjusting.

First of all, as it was already mentioned by Ong, writing, at the start, directly mimicked the oral tradition, it was just "placed on a surface" using linguistic signs. It is natural that human mind did not instantly realise the relief writing had granted and continued to think and "speak" through writing as they were used to, however, the fact they fully realised it only around the onset of Romanticism (or even later) may reveal something about the human nature, i.e., if there isn't a great need for the human mind to go through a certain exit, it may impair the "mind's vision". Secondly, rhythm does have some "mystical effects" – many poets speak of rhythm as the most powerful driving force or initiator of their creative expression, rhythm in music and dance is one of the central elements. Many scholars speak of the overall rhythmical nature of human beings (heartbeat, breathing, walking), even an unborn baby is subjected to this phenomenon by hearing his or her mother's heartbeat while still inside her womb.

Peter Simons in his article "The Ontology of Rhythm" defines rhythm as a character of a process, he argues:

> "...the beating of a drum, the tapping of a finger, the clicking of a finger, the sound of a piece of machinery, and so on. These processes are not themselves rhythms, so a rhythm as such is not a process. Rather rhythm, where present, is something that the process has, exemplifies, which characterizes, pertains to, or is inherent in the process. It follows from this that a rhythm cannot exist in isolation, but has to be the rhythm of something. In philosophical terms, this makes a rhythm a property, not a substance" (2019, p. 63).

He also recognizes repetition as the constituent of rhythm, and additionally to the examples already mention above, Simons refers to the colour of light that results from oscillation of electromagnetic field, radio wavelengths, the different of sound tones (Ibid., 64-65). The author concludes that although we recognize resemblances in certain sound sequences, each occurrence is a new individual sound, and

> "there are no theoretical limits to how complex a rhythm can become, though there are fairly narrow if ill-defined limits to what is humanly recognizable, which are toward the lower end of the complexity spectrum.. As to the modes of complexification, as far as I can tell there are essentially two: sequencing and overlay, giving rise to complex rhythms and polyrhythms respectively. Arhythm is either a monorhythm or is derived from other rhythms by sequential addition or by superimposing two or more other rhythms. By these modes of combination, all rhythms are formal descendants of pulses, basic rhythms, and monorhythms" (Ibid., 74-75).

Thus we can conclude that rhythm is only a re-occurrence of individual events, and even when faced with the most complex rhythms it is still as a tree in the wind – consisting of individual rustling leaves.

Andy Hamilton, in his book, "Aesthetics and Music" offers a different outlook. He does not focus on recurring individual events in time, instead, the author derives his definition of rhythm from Plato's "Laws":

> "Rhythm is order-in-movement or movement-in-sound that involves discontinuity, and is perceived through the senses; it involves the imposition of accent – whether by the performer or merely by the listener – on a sequence of sounds or movements … giving rise to a "feel" or pattern in which performers and listeners participate" (Hamilton, 2007, p. 129).

I would position my understanding of rhythm in between the two authors. For example, heartbeat is occurrences of individual events, it does not follow a certain "order-in-movement" or "order-in-sound", still, we can perceive a pattern of rhythm. When it comes to music, poetry, I would rather lean towards Hamilton's "sequence of sound movements".

I find an echo in Gilles Deleuze's work *Difference and Repetition* where he is discussing repetition as apposed to generalization:

> "Generality presents two major orders: the qualitative order of resemblances and the quantitative order of equivalences. Cycles and equalities are their respective symbols. … Generality, as generality of the particular, thus stands opposed to repetition as universality of the singular" (Deleuze, 1994, p. 1).

Generality stands for cycles, general laws, which make some events re-occur (for example, repeating cycles in nature) and repetition "*thus appears as difference without a concept, repetition which escapes indefinitely continued conceptual difference*" (Ibid., p. 13). However, in regards to poetry, he also applies the laws of generality or pattern as discussed above:

> "Finally, to return to nominal concepts: is it the identity of the nominal concept which explains the repetition of a word? Take the example of rhyme: it is indeed verbal repetition, but repetition which includes the difference between two words and inscribes that difference at the heart of a poetic Idea, in a space which it determines. Nor does its meaning lie in marking equal intervals, but rather, as we see in a notion of strong rhyme,

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in putting tonal values in the service of tonic rhythm, and contributing to the independence of tonic rhythms from arithmetic rhythms. As for the repetition of a single word, we must understand this as a 'generalised rhyme', not rhyme as a restricted repetition. This generalisation can proceed in two ways: either a word taken in two senses ensures a resemblance or a paradoxical identity between the two senses; or a word taken in one sense exercises an attractive force on its neighbours, communicating an extraordinary gravity to them until one of the neighbouring words takes up the baton and becomes in turn a centre of repetition" (Ibid., p. 21-22),

And finally, the author turns to Freud's death instinct – the repeating patterns in one's life, the underlying generality. It is, as Deleuze puts it "*above all silent (not given in experience), whereas the pleasure principle is noisy*" (Ibid., p. 16). This death instinct is the silent driving force behind our repeating affections, actions, it acts as a "*transcendental principle*, *whereas the pleasure principle is only psychological*", and "*the death instinct is discovered, not in connection with the destructive tendencies, not in connection with aggressivity, but as a result of a direct consideration of repetition phenomena*" (Ibid.). This does open a new dimension for the interpretation of rhythm and repetitions that reached through orality far into literacy. It can even be applied to the re-occurring act of writing poetry (the transcendental, silent principle). Or the opposite is feasible as well—that the delight over a discovery of a new (poetic) experience brakes the cycle of repetitions we face in our everyday life—the semantics of everyday language use etc (the psychological, noisy principle). In fact, one does not exclude the other.

Returning to the re-occurring singularities of the heartbeat, we can also observe an interrelation between a psycho-emotional state and its physical manifestations—when one is nervous, both the heart rate increases. This is tempo. It might partially explain why we can perceive rhythm, tempo as a semantic element of a certain work or even intuitively, subconsciously develop an emotional response to it.

Rebecca Wallbank discusses the aesthetic experience or appreciation of a literary work focusing on rhythm in particular, and she arrives to a similar conclusion:

"I argue that a non-foregrounded (sub-personal) experience of rhythm can be part of our aesthetic appreciation of literature. The claim is not that rhythm itself is an object of aesthetic experience. Yet even this minimal claim is controversial, for it involves broadening the ways we attend to qualities in aesthetic experience. It also involves

postulating non-conscious sensory-imaginative experiences, a concept which, whilst accepted by those such as Bence Nanay, has only recently started to be discussed in literature on the philosophy of imagination. Although it is hard to find consensus on the nature of an aesthetic experience, most theorists operate on the simple assumption that we are consciously aware of the object of appreciation" (2019, p. 367).

Thus rhythm, repetitions of oral poetry probably should not be credited to memorization alone (not to mention its musical recitals). Rhythm, possibly the only natural intrinsic formative structure of an oral man or woman not only facilitated the process of remembering, it was (is) the very essence of living.

Another reason why poets clang on to the ancient forms of oral poetry or released themselves so gradually could be a form of social insecurity, i.e., the formative notion that "I shall follow the rules that poets before me followed in order to be a poet." Trans-medial poetry is also facing similar anxieties, it challenges the preconception of what a poet does, what is a poem, what it looks like and where it exists.

The discussion above allows to draw a conclusion that rhythm, repetition of oral poetry probably should not be credited to facilitated perception or the mnemonic aspect alone. The "writing machine" gradually lead to abstract, linear though, but various art forms still provide the rhythmic shelter (music, dance, poetry). In the context of textual poetry moving into the realm of digital media, it is important to understand why then a film with its diegetic void or space and not necessarily rhythmical manifestation, or a painting, a still life can result in an emotional experience (both experience of the author and that of a spectator)? Is it due to some late developments of the human perception, mind, and the abstract thinking that, as Ong pointed out, came about through literacy, or is it an escape that a still or an aesthetically controlled image has on the otherwise over-irritated perception? I believe, the answer rests in various types and levels of immersion, and I am returning to this discussion later in the thesis.

And the last remark on Ong' s discussion is regarding literacy, which leads to almost instant changes in the thinking process and perception. Even two-year education at a local village school makes abstract thinking, categorization, and defining possible. Later in this chapter, I will

address the changes in perception that are occurring in the context of current information overload. Regarding poetry transitioning into the digital sphere, this discussion is significant as scholars reflect on the diminishing nature of text perception, particularly among the younger generation. Could audio-visually communicated abstract ideas sustain the capacity for abstract, in-depth thinking in the long term, given that the actual 'seeing-the-words' was the major fuel source for conceptualising the world? If poetry were to gradually relocate itself within the e-field of vivid imagery, by doing so, would it not lose its foundation i.e., by enriching and/or facilitating the perception process for the reader today it may lead to losing the 'writer'' tomorrow (or reader, in that regard)?

1.2. Cargo: Print Poetry

Now, as the poem has exited orality, this will be the final 'black-on-white' stop before moving on to the study of digital poetry. In this section, I will be discussing writing as technology (extended cognition); constituents of the creative process; define poetry and briefly look at the different elements represented in poetry (sonority and the visual representation of poetry), simultaneously, I will be discussing the possibility of their transportation into the trans-medial space; I will also reflect on performative poetry; reading practices, text perception and the overall changes that are taking place in the age of information overload.

1.2.1. Writing Technology: Extended Cognition

Online Etymology Dictionary provides an overview of the etymological developments of the term 'text'. It comes from Latin "*textere*" - "*to weave, to join, fit together, braid, interweave, construct, fabricate, build*". Starting from the late fourteenth century it applies to "wording of anything written" from Old French "*texte*", Old North French "*tixte*" - "*text, book, Gospels*", and from Medieval Latin "*textus*" - "*the Sciptures, text, treatise*". In Late Latin it was "*written account, content, characters used in a document*" (n.d.).

The early understanding of text manifests itself in the choice of overall "mechanical" terminology. Plato regarded writing as an external, alien technology (as it was mentioned earlier, the new technologies are met with a similar resentment) (Plato, 1981, p. 531-5). Gradually, writing has become a part of us, our thinking process, however, it is still a technology (Ong, 2002, p. 80). Katherine N. Hayles in her work "How we think, Digital Media and Contemporary Technogenesis" retells a discussion between Richard Feynman (the Nobel Prize-winning physicist) and historian Charles Weiner (in reference to a book by Andy Clark "Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence" (2004)). Weiner assumed the physicist's notes to be the records of his day-to-day work, but Feynman disagreed, instead, he insisted that he actually **worked** on paper, and that it is not just a record of work performed inside his head, i.e., he didn't have ideas before writing them down on paper – writing actually **was** a part of his thinking process, and "*the paper and pencil were as much a part of his cognitive system as the neurons firing in his brain*" (Hayles, 2012, p. 93).

Clark then arrives to a model of **extended cognition** as opposed to **brainbound cognition** —limited only to the brain. He believes that various more or less influential forces constitute to the thinking process. Extended cognition is a rather challenging concept to grasp since, as Hayles argues, "*the underlying issues involve the very complex dynamics between deeply layered technological built environments and human agency in both its conscious and unconscious manifestations*", however, she adds, there are ongoing studies in various fields (neuroscience, psychology, cognitive science etc.) to prove that the unconscious has a previously unappreciated role in the process of "*determining goals, setting priorities, and other activities normally associated with consciousness,"* it is the new unconscious (Ibid., p. 94).

The pen-notebook is irreplaceable in my own creative practice, I do not know what I will write until I actually start writing, I may only get a feeling that something is about to emerge, but I am not aware of the text that would follow (in contrary to those poets who are able to compose a poem inside their head, or those who have a more or less defined idea of what they are about write etc.). The poem is formulated somewhere between the hand and the mind, or the mind only speaks

through the hand and writing. I have even written poems with a pen that does not have ink leaving just scratchmarks on the paper, as I cannot get into the 'flow' by using a computer (keyboard), audio recording device et al., the continuum is then interrupted after the first line or two.

The questions that arise in regards to **writing** a poetic text: 1) is this 'notebook-pen' phenomenon a reference to Deleuze's noisy pleasure principle or Pavlov's dog's reflex developed over time (Pavlov, 1928, p. 27-32), i.e., through my previous experience, I have learned that writing can result in a positive emotional response (a poetic discovery, which leads to a great delight), therefore I repeat this practice as I recognise "the bell" (a favourable psychological, intellectual or emotional state when a reward is highly probable)? And if it is so, it may be a matter of pure coincidence that I have chosen this form of expression over any other. I recall a fellow poet Marts Pujāts was once asked why had he chosen poetry over music that he had studied for many years, and his answer was: "Poetry is easier." Regardless of it being a sincerity or a joke, it does imply a notion expressed in the preceding argument. However, there are other possible explanations of this 'notebook-pen' sequence: 2) it could be a sign of ambition, i.e., the author wants to leave a track of record (notes or aforementioned Coccia's pictures) behind as memory alone cannot be trusted. Or one could also be a socially responsible person believing that the work may be significant to others, and instead of enjoying a free associative flow of poetic material in solitude, they take notes; 3) or it could also involve the mimicking of earlier poets as mentioned before.

Writing poetry requires high level of concentration, or rather the process is fully absorbent, therefore writing certainly does relive brain as it does not have to store the words, lines already composed or formulated, however, the type of writing or relief mechanism partially may simply be a habit (a preference for a certain technology)—if writing could become part of the thinking process (extended cognition), so could any other technology yet to come, however, it is important to note that it would (as writing technology did) potentially change the material created.

In this regard, I did an experiment using an audio recording device in the creative process, and what I noticed was that "poetic materiality" differed—it was not as focused, it had long

branches of associative sidetracks. Partially, I explain it with the fact that I was not able to see the words—reread, rearrange, or change them. Also, when listening to the material recorded, I noticed that not all utterances had been fully conscious. Additionally, the speed of speech is much faster than writing, in a way, it created a feeling of greater freedom, but the recording of pauses between utterances made me feel somewhat pressured as if the voice recorder had some authority, and this does not occur when sitting idly with a notebook.

Regardless of what are the hidden mechanisms behind extended cognition, I conclude that it is difficult (if not impossible) to arrive to the **same** textuality by switching to a different technology, at least without a proper practice, and I will be revisiting this discussion later in the thesis.

1.2.2. The Creative Process

I will return to the discussion on the creative process in the practice-lead part of the study, however, I would like to put it into a perspective by referring to a study done by Jane Piirto. The author has analysed 160 accounts of U.S. writers (scholarly biographies, autobiographies, memoirs, and published interviews)—their reflections on the creative process. Piirto established a point system for the purpose of selecting authors to be included in the study. This system was structured around the authors' accomplishments (books, personal essays or memoirs, and publications in literary journals and anthologies) (2018, p. 6-7).

As a result, Piirto created a system, which she calls the **Seven "I's,** and it summons the processes authors have accounted for most often, the constituents of the creative process, and they are: "*inspiration, imagination, intuition, insight, imagery, improvisation, and incubation*" (Ibid., p. 13).

Inspiration is further categorized as:

    - inspiration from love: Visitation of the Muse (physical, emotional attraction);

- inspiration from dream: 1) the waking dream which is a trance like sensation during the writing process; 2) inspiration from an actual dream;

- inspiration of novel surroundings, travel;

- inspiration from others' work.

Intuition—writers seem to rely much more on intuition compared to the general public. The author is referring to Myers-Briggs Type Indicator, the recorded score was 90% compared to 25% in the general population.

Insight—a sudden arrival of a solution to a certain problem which is thoroughly studied in psychology, "*while it has the appearance of suddenness, really requires the preparation of hard work, and is a reconceptualization of an old problem with new information added, and helps with solving ill-structured problems*" (Ibid., p. 19).

Imagery is "*sensory pictures (visual, auditory, gustatory, tactile, smell) by which imagination tells stories*" (Ibid., p. 20).

Imagination—the author distinguishes two types of imagination: reproductive (based on the recreation of memories) and productive ("forms concepts that are derived from objects") (Ibid.).

Incubation—the process when the author is resting allowing the unconsciousness to solve a certain problem, and waiting for the answer to come.

Improvisation has the game element, for example, free-writing (writing down anything that comes into mind) (Ibid., p. 14-23).

In regards to the processes leading up to a poem, I can strongly relate to **imagery** and from the section **inspiration**: the trance like state of the waking dream in the actual process of writing. This will be explored further later in the work both in the context of my personal experience and compared to that of my fellow poets.

1.2.3. Defining Poetry

Now, I will address the core of the "cargo" that will be subjected to transportation into the trans-medial space in the practical part of the research—print or text-based poetry. The following is a

definition of poetry in Online Mirriam-Webster dictionary, poetry is "*writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm*" (n.d.). In Online Encyclopedia Britannica poetry is defined as "*literature that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm*" (n.d.).

Definitions that might seem almost identical at first are actually quite different. Mirriam-Webster accounts for a writing that formulates a concentrated imaginative awareness of experience **in language**, Encyclopedia Britannica accounts for a literature that evokes a concentrated imaginative awareness of experience or a specific emotional response **through language**. First definition implies that a **writer** has formulated some imaginative awareness of experience in writing, the other—that poetry evokes a concentrated imaginative awareness or an emotional response through language in the **reader**. Despite the fact they contradict each other in a way, I find them both to be true under certain circumstances, and both erroneous because they have emphasized some isolated facts and attributed them to the whole body of poetry.

The definition in Mirriam-Webster dictionary is based on an assumption that poets' awareness is always imaginative denying him or her the possibility to formulate a real experience in a poem. Regarding the definition in Encyclopedia Britannica: 1) not all texts spark imagination (this will be discussed in chapter *2.4. Immersion, Reality, and Virtuality*), there are complex texts that require concentration, analysis of the interrelations between the different elements represented; 2) I understand Merriam-Webster's version that author is **formulating,** translating a certain experience in a poem, but I am truly puzzled as to how it is possible to have **an imaginative awareness of experience.** One can be either aware or not aware of something.

Both definitions agree that the three defining elements of poetry are: meaning, sound, and rhythm, however, the list is neither complete nor precise.

Kenneth Burke uses an analogy published in "The Philosophy of Literary Form: Studies in Symbolic Action". He compares the different elements of poetry as fields one has to fill in when

mailing a letter: name, street name, apartment number, city or town, state and country. None of the elements by themselves would ensure that the letter would be delivered to the right recipient, each of them represent a different sets of "reality", however, these few elements working together makes a precise delivery possible (in a world inhabited by billions of people). Equally, the different elements of poetry work together through a precise assemblage to make this unique delivery possible. (1941, p. 139-140) Or as Burke writes "*It would not merely give the names and addresses of events, but would also suggest exhortations for the promotion of better names and addresses*" (Ibid., p. 146). Additionally, "*[p]oetic characterizations do not categorically exclude each other in the either-true-or-false sense, any more than the characterizations "honest" or "tall" could categorically exclude the characterizations "learned," "unlearned," or "thin"*" (Ibid., p.145).

Immanuel Kant divides arts based on an analogy of human communication through articulation, gesticulation, and modulation. "*Hence there are only three kinds of fine arts: the art of speech, visual art, and the art of the play of sensations (as outer sense impressions)*" (Kant, 1987, p. 189-190). The last stands for music and the art of colors. The art of speech is oratory and poetry. "*Oratory is the art of engaging in a task of the understanding as [if it were] a free play of the imagination; poetry is the art of conducting a free play of the imagination as [if it were] a task of the understanding*" (Ibid., 190). And Kant's praise of poetry is rather exceptional:

> "Among all the arts poetry holds the highest rank. (It owes its origin almost entirely to genius and is least open to guidance by precept or examples.) It expands the mind: for it sets the imagination free, and offers us, among the unlimited variety of possible forms that harmonize with a given concept, ... that form which links the exhibition of the concept with a wealth of thought to which no linguistic expression is completely adequate, and so poetry rises aesthetically to ideas. Poetry fortifies the mind: for it lets the mind feel its ability—free, spontaneous, and independent of natural determination—to contemplate and judge phenomenal nature as having aspects that nature does not on its own offer in experience either to sense or to the understanding, and hence poetry lets the mind feel its ability on behalf of and, as it were, as a schema of the supersensible" (Ibid., 196-197).

Mir Hussain Mahdavi in his recent doctoral study "Speaking of Being: Poetry as the Psychoanalysis of Presence; From Language to Lalanguge" contemplates on the "compressed"

nature of poetry, i.e. it "*being more in less*" (Mahdavi, 2021, p. 8). "*A poetic image appears to be more than what we see it as. Its existence is condensed and we don't see the whole of its capacity, or its property; its condensed parts remain unseen. A poetic image, then, is the sum of presence and absence, a place where we see the unseeable*" (Ibid.). The author is also referring to Martin Heidegger's estrangement that poetry initiates – disconnecting familiar things, splitting them apart, making unrelated to each other, or Derrida's "wake", language in the sense of its everyday use is suddenly broken (Ibid., p. 9).

Mahdavi argues that we know and don't know what poetry is simultaneously, the unknowable rests in its attack on itself in order to return language to its origin, however, as it is "made of language", and the escape from language is nothingness, in this sense poetry is destructive (Ibid., p. 10-1). Mahdavi plausibly summarizes the essence of poetry by articulating that "*[t]he reason why poetry appears in its disappearance is that poetry, in its essence, is an open-ended statement: it leaves the door open for any possible interpretations but close sit before proceeding to a full understanding*" (Ibid.).

Herman Northrop Frye has developed a dual-standard system for verbal patterning: of *melos* and *opsis*. *Melos* refers to the musicality inherent in a poem, while *opsis* refers to its visual qualities ("babble" and "doodle" in English) (Frye, 1990, p. 244) The extreme of *melos* would be:

> "the hypnotic incantation that, through its pulsing dance hymn, appeals to involuntary physical response. … Refrain, rhyme, alliteration, assonance, pun, antithesis: ever repetitive device known to rhetoric is called into play. Such repetitive formulae break down and confuse the conscious will, hypnotize and compel to certain course of action" (Frye, 1990, p. 278).

The extreme of *opsis*, on the other hand, would then be an entirely visual poem that has its graphical or layout quality at the very centre of attention.

Now, as it was established in the first part of this chapter "From Oral Tradition to Literacy", poetry clearly has meant quite different things at different historical periods. Culler writes:

> "The poet of ancient Greece singing or chanting with the accompaniment of a lyre to an audience on a specific occasion is very different from the Elizabethan courtier

composing sonnets for circulation among aristocratic friends vying for patronage, and also from the modern poet composing verses for a volume to be published by a university press" (2015, p. 3).

However, a certain succession of tradition is always present, and as Mutlu Konuk Blasing defines poetry, it is "*a cultural institution dedicated to remembering and displaying the emotionally and historically charged materiality of language, on which logical discourse would establish its hold*" (Blasing, 2015, p. 169). Culler further clarifies that the function of poetry by suggesting that a poet extends beyond mere ability to express one's thoughts "*more elegantly or forcefully*", instead, "*a poem provides formulations that may explain a situation you had found incomprehensible*", while also providing memorable words, expanding linguistic possibilities, and presenting formulations aimed at intensifying mood (Culler, 2015, p. 120).

Regarding trans-medial poetry, all the aspects of poetry discussed so far could potentially be communicated using the means of digital media. For example, a text printed on a paper-surface can become a typed text on a screen-surface or a voice recorded message on an audio or sonic-surface. However, now I will turn to the different elements of poetry inhabiting both *melos* and *opsis.* more specifically, along with the possibilities and limitations inherent in the realm of trans-medial poetry

1.2.4. *Melos*

Susan Stewart in her article "Letter on Sound" draws upon the close historical relation between poetry and music (poetry was "sung, changed, or recited to musical accompaniment"), yet she argues that poetry is not like a musical score which is there to be performed. When reading a poem we recall the sound of human voice, and as the reader is not aware of the "*auditory conditions of the poem's production, our recalling will always have a dimension of imagination*" (Stewart, 1998, p. 29). The author is referring to Georg Wilhelm Friedrich Hegel's "The Philosophy of Fine Art" where he is contemplating on the sensible and thought in poetry – a letter (audible or visible)

simply acts as a mean for expressing an idea, and it does not have any value or substance in itself.

Thus, in the passage often referenced to by scholars, Hegel concludes:

> "the true medium of poetical representation is the poetical imagination and the intellectual presentation itself; and inasmuch as this element is common to all types of art it follows that poetry is a common thread through them all, and is developed independently in each. Poetry is, in short, the universal art of the mind, which has become essentially free, and which is not fettered in its realization to an externally sensous material" (Hegel, 1920, p. 120).

But then it raises the question of how Kurt Schwitter' Ursonate (UbuWeb: Sound, 1932), or

Filippo Tommaso Marinetti's recordings of war sounds fit into the preceding discussion:

> "silenzio rotto dai pum-poom ziuziuziumm paak ping"; "Tapum Tum Tum Taac Skiiangkrakrang"; "Colpo di partenza / Pumvvu BBA BBA / Cannonata fra le case / Colpo di partenza / PUMBUBABA / PUUMvvvuBAABA"; "luungo luuuuuungo rooooоOOOOOONZIO di aeroplani tatatata TUM TUM SCRABRUUUUNBRUN BOMBE"[2] (Daly, 2012, n.p.).

Culler references Wallace Stevens that "*above everything else, poetry is words; and that words, above everything else, are, in poetry, sounds*" (2015, p. 173). If one were to exclude the extreme *opsis*, regardless whether a poem is recited or represented in a text form – the reader still has an inner voice (unless they are engaged in speed-reading, which skips sonority altogether). The author as well would hear the sound of the text in the process of writing or while editing a finished work. A poem can actually come as a ready-made, words can arrive/emerge as sonic representations—a voice inside the author's head, but it is highly unlikely a poem would manifest itself to the author as a spelled out text – a vision of a printed page.

Culler refers to James Wimsatt, who distinguishes two systems of sound in poetry: in the symbolic system, phonemes and intonation patterns carry meaning through differential organization of the sound plane, but in the prosodic system, which includes line division, syllable count, stress, rhyme, and refrain. Sounds in poetry produce what may be termed as music, not necessarily for the use of a harmonic or melodic arrangement of tones, but for their mathematical organization of phonetic units, at times characterized by stress and rhyme. There may be local

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[2]Original publication: Marinetti, Taccuini (1987), *1915-1921*. ed. Alberto Bertoni. Bologna: Il Mulino

semantic effects but its main effect is iconic rather than semantic: it is self-reflexive and nonsymbolic, signifying the instantiation of poetry but not directly related to verbal meaning (Culler, 2015, p. 182-183).

Theo van Leeuwen refers to the composer Murray Schafer's "The Thinking Ear" (1986) and his invented experimental metaphors for the different sounds of one's speech, that each sound represents a psychological charge. For example, the letter B carries a sharp, forceful quality. It has an aggressive sound, with the lips forcefully closing over it. The vowel I is the highest, producing a thin, bright, and tightly pinched sound that occupies the smallest space in the mouth. This makes it appropriate for words that describe smallness, such as piccolo, petit, tiny, and wee. The letter L, on the other hand, has a watery, rich, and relaxed quality. Speaking it properly requires the presence of moisture in the mouth, allowing it to flow around the tongue. This sensation is can be observed when speaking words like 'lascivious lecher'. (van Leeuwen, 2005, p. 52).

Walter J. Ong discusses the unique aspects of sound perception in comparison to other senses, noting that while sight places the observer at a distance from the object being viewed, sound pours into the hearer. Ong also contrasts the visual ideal of clarity and distinctness with the auditory ideal of harmony and assemblage (Ong, 2002, p. 70). He concludes that interiority and harmony are characteristics of human consciousness.

Charles Bernstein in the Introduction of "Poetry and the Performed Word" elaborates on the 'total' sound of the work, which can only be accessed through the author's involvement: "*Close listenings may contradict "reading" of poems that are based exclusively on the printed text and that ignore the poet's own performances, the "total" sound of the work, and the relation of sound to semantics*" (1998, p. 4). Trans-medial poetry offers far more possibilities for communicating the sound of a poem to the audiences compared to the printed text format, and it is not limited to the sound of a text alone. Usually, I do not follow strict metrical rules in my poetry, I use capital letters in text where some 'voicing' would be necessary or desirable. An audio representation of a poem where *melos* or its sonority carries a certain semantic weight would certainly facilitate the delivery of the initial intent to the audiences. It can be achieved in poetry

readings (it would depend on the author's or performer's skills or talents though), and within trans-medial space where the author's or performer's physical presence is not necessary each time the work is accessed.

Bernstein emphasizes that audio version of text could benefit literary criticism, education, general reader. He addresses the negligence on behalf of literary criticism, which predominantly focuses on written texts devoting little attention to poetry readings. According to the author, while poems occasionally emerged in non-alphabetic contexts, within alphabetic cultures, literary production has been inseparable from writing as a visual system of notation. Despite the significance of poetry readings, they have been largely viewed as extensions or complements to the visual representation of the poem. As a result, Bernstein concludes, there has been minimal scholarly exploration of a poet's performance of a poem, and until very recently, literary critique has been largely confined to the printed text. This is as much a practical as a conceptual matter. Although archives of poetry recordings exist, they have remained largely inaccessible, with very few published editions of poets' audio recordings. As a result, fundamental principles of textual scholarship have not yet been applied to the sound archive (Ibid. p. 282).

Bernstein also questions whether we can speak of textuality within a performative poetry. Although performance of a poem by the author usually is not considered to be a part of the work, it is text alone, he concludes: "*[t]o say that we don't literally read a sound recording, but play it, is itself to trip on the distinction between the graphic letter and the interpretive moment*" (Ibid., p. 281). The author does not assert that one should abandon the written form, they can coexist thus complementing each other.

Within the context of transitioning printed poetry into the trans-medial space, Bernstein even introduces a level of urgency as it can accommodate performative forms that have a capacity for improving the delivery of a poem's poetic potential that is sometimes concealed under the crust of printed text version.

I have already discussed rhythm from the ontological perspective in the section devoted to orality and literacy. Here, I will briefly revisit it in the context of literary theory.

As it was already mentioned, we are subjected to rhythm even before we are born, we hear our mother's heartbeat while still inside her womb. Mutlu Konuk Blasing concludes that children will learn to speak by imitating speech rhythms, therefore, rhythm possesses a primary somatic quality, being bodily yet social rather than individual; the rhythmic body is a product of societal construction, and rhythmization is a process of socialization (Blasing, 2007, p. 53). Culler alike concludes that metre could be used to describe nonmeaningful pulsation that would enable to associate rhythm with higher-level functions that put language in motion and make it meaningful, adding that there have even been attempts to make it the basis of meaning in general (Ibid., p. 161).

In regards to literary theory, Culler is referencing Richard Cureton's "Rhythmic Phrasing in English Verse" (1992), and there he discusses the dual-level organization in verse, where the foundational meter beats align with temporal structures that operate at the level of the entire work, representing variations of rhythm in a broader sense as a form of temporal organization (Culler, p. 162). Cureton describes rhythm as multilayered, variable, and intricate, emphasizing its strictly hierarchical and fractal structure. Local events are perceived as more or less prominent elements within longer events, which in turn are perceived as more or less prominent within even lengthier events, extending throughout the entirety of the text. Cureton's objective is to integrate metrical, syntactic, rhetorical, and thematic choices, rather than treating them as distinct components associated with temporal poetics. He compares it with the four elements always present in nature: four directions, four seasons, four ages of man etc. (Ibid.)

Amittai F. Aviram goes even further in his "Telling Rhythm: Body and Meaning in Poetry" by placing rhythm above the overall meaning of a poem calling it uninterpretable and sublime. (1994, p. 223). This also resonates with the earlier discussion in the context of on orality and literacy. Culler continues that "*in focusing on the rhythm we increase the possibility that the poetic use of language will renew perception, through its new orderings, undermining the distinction and definitions of reality as we ordinarily live them*" (Ibid., p. 167). Barthes takes a similar stand by saying that "[*t*]*he pleasure of the text is that moment when my body pressures its own ideas–for my body does not have the same ideas as I do*" (1975, p. 17).

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Metres, and Culler refers to Paul Kiparsky's "The Role of Linguistics in a Theory of Poetry" (1973), consist of of various features of natural language, "*they select a very small number and organize them into a limited set of rather restricted patterns which, used in a wide range of cases, from nursery rhymes to the most sophisticated, come to have special potency*". Lines in a poem are the general units of metre, but they can combine into larger units: couplets or stanzas (Ibid., p. 143-144). In conclusion, Culler defines the relation between rhythm and metre by emphasizing that while meter does not fully encapsulate the experienced rhythm, it undeniably plays a role in shaping rhythm by setting standards for the repetition of components and facilitating the potential for deviating from these established norms (Ibid., p. 144).

Regarding trans-medial poetry, it is evident that it would not impede, but rather enhance, the communication of both rhythm and meter compared to a traditional printed format.

1.2.5. *Opsis*

Theo van Leeuwen refers to rhythm that is present in time, as discussed in the section above, and of a rhythm for the composition "in space, or layout". He continues:

> Apart from being the two single most important sources of cohesion in multimodal texts and communicative events, rhythm and layout have something else in common. They form the key link between semiotic articulation and the body…. Rythm is a basic biological given… Layout is a matter of positioning things in or on a space" (van Leeuwen, 2005, p. 181).

If we return to Frye's distinction between *melos* and *opsis*. this section primarily deals with the later. Culler emphasizes the significance of the "ritualistic dimension of lyric," particularly in relation to the visual demarcation of lines and stanzas. Poems structured in stanzas inherently offer a predetermined visual framework, comprising a series of equivalent yet distinct units, thereby prompting an exploration of the interrelationship between the stanzas (2015, p. 252).

Johanna Drucker defines the optically perceptible materiality of any work as either **incidental** ("*bearing some trace of the historical circumstances of production*") or **integral (**having a poetic function) (Drucker, 1998, p, 159-160). Drucker provides a more detailed list of

visual means: "*typefaces, format, spatial distribution of the elements on the page or through the book, physical form, or space*" (Ibid., p. 131).

During the early twentieth century, experimental typography within the historical avant-garde movement—encompassing Dadaism, Russian and Italian Futurism, Cubism, and others—challenged the distinctions between art and literature. In her book "The Visible Word: Experimental Typography and Modern Art, 1909–1923", Drucker writes that it awarded materiality to visual-linguistic signs, "*nearly protoelectronic and cybemetic*" sensibility (Drucker, 1997, p. 109).

Beyond these and other experiments, *opsis* has not been fully exercised. Typically, and that could be credited to the specifics of printing press as we used to know it – a collection of poetry will have a set font and letter size, usually only one colour will be used for printing the text etc. van Leeuwen suggests that typography was historically not considered a semiotic mode in its own right, with typography primarily associated with abstract arts and limited acknowledgement of its potential to express feelings or moods in harmony with the words. However, contemporary typographers are actively seeking to dissolve the boundaries between typography and other graphic and photographic arts, recognizing the semiotic nature of typography (2005, p. 28). van Leewen also refers to Jeff Bellantoni and Matt Woolman ("Type In Motion: Innovations in Digital Graphics", 1999) in saying that "*the printed word has two levels of meaning, the 'word image', that is the idea represented by the word itself, constructed from a string of letters, and the 'typographic image', the holistic visual impression"* (Ibid., p. 73).

The possibilities for visual representation of a poem in trans-medial space and print are beyond compare, however, it is impossible (at least at the moment) to transfer paper surface, its feel, weight, texture, smell, binding, cover etc. These sensory outputs are not yet transportable into the digital realm.

1.2.6. Text Perception and Poetry Readers

I will now shift the focus to the reader's perspective. In her examination of the cognitive load imposed by text, Catherine N. Hayles offers a comprehensive overview of various neurological studies within the field:

> "The time it takes for a neuron to fire is about 0.3 to 0.5 milliseconds. The time it takes for a sensation to register in the brain ranges form a low estimate of 80 milliseconds (Pockett 2002) to 500 milliseconds (Libet et al. 1979), or 150 to 1,000 times slower than neural firing. The time it takes the brain to grasp and understand a high-level cognitive facility like recognizing a word is 200-250 milliseconds (Larson 2004), or about six times slower than the lower estimate for registering a sensation. Understanding a narrative can of course take anywhere from several minutes to several hours" (Hayles, 2012, p. 104).

When we read a text, at first, we perceive linguistic signs (letters and words) through visual stimuli, followed by the process of recognition, and subsequently initiating the sense-making attempts to comprehend the message. However, it is important to add that these processes do not unfold in a strictly linear sequence, they are often simultaneous (Ibid.).

Another neurological study referenced by Hayles is the work of Ap Dijksterhuis, Henk Aarts, and Pamela K. Smith titled "*The Power of the Subliminal: On Subliminal Persuasion and Other Potential Applications*" (2005). The author summarizes their research as follows:

> "The senses can handle about 11 million bits per second, with about 10 million bits per second coming from the visual system. Consciousness, by contrast, can handle dramatically fewer bits per second. Silent reading processes take place at about 45 bits per second; reading aloud slows the rate to 30 bits per second. Multiplication proceeds at 12 bits per second. Thus they estimate that "our total capacity is 200,000 times as high as the capacity of consciousness. In other words, consciousness can only deal with a very small percentage of all incoming information. All the rest is processed without awareness. Let's be grateful that unconscious mechanisms help out whenever there is a real job to be done, such as thinking" (Hayles, 2012, p. 95-96).

Observing the ongoing developments regarding reading habits and text perception, Hayles detects that screen reading is undoubtedly taking over, with the consumption of printed books across various literary genres (novels, plays, poems) continuously decreasing. The move from print to digital media is not the greatest concern, rather, it is the change in reading behaviour that draws the most attention. Hayles argues that as the volume of web resources increases exponentially, the necessity for hyper reading has become increasingly apparent. This allows

readers to easily access related subfields and quickly search for various relevant information sources. Moreover, studies indicate that hyper reading may even lead to changes in brain function (Ibid., p. 63).

Hayles cites Nicholas Carr's work, "*The Shallows: What the Internet Is Doing to Our Brains*" (2010), in which the author expresses concern that hyper reading decreases individuals' capacity for sustained concentration. Carr argues that "*continuous stimulation*" leads users to engage in activities such as checking email, browsing blogs, messaging others, or reviewing RSS feeds, which affects the working memory required for processing information and making in-depth judgements. These distractions undoubtedly heighten cognitive load, while the overwhelming volume of material steers individuals towards a tendency to skim everything. The amount of content available makes it increasingly challenging to focus on anything for long. Consequently, hyperlinks and references, rather than enhancing understanding, compromise comprehension (Ibid., pp. 62-63). Additionally, Hayles references Mark Bauerlein, who has noted in his research that young readers often perceive challenging print texts as "*boring*" or "*not worth the trouble*" (Ibid., p. 60).

An other study carried out by "Generation M" (Kaiser Family Foundation) showed that children and young people (ages 8-18) spend at least six hours per day using some form of media and often they are using several forms of media at once, "s*urfing the web while listening to an iPod, for example, or texting their friends*". Bauerlein does not condemn this development, instead, he argues that "hyper attention" can be viewed as a beneficial adaptation that equips young individuals to thrive in information-intensive environments. (Ibid. p. 99). Nevertheless, Hayles emphasizes that

> "deep attention is precious social achievement that took centuries, even millennia, to cultivate, facilitated by the spread of libraries, better K-12 schools, more access to colleges and universities, and so forth. Indeed, certain complex tasks can be accomplished only with deep attention: it is a heritage we cannot afford to lose" (Ibid.).

Regading the perception of poetry, Culler offers a critical assessment of the shifts in the pedagogical approach to teaching poetry, specifically noting the contemporary emphasis on

generating novel interpretations when engaging with lyrical works. This stands in contrast to the historical tradition, wherein students were not tasked with formulating the types of interpretations now regarded as indicative of rigorous scholarly inquiry. They would be encouraged to:

> "parse, imitate, translate, memorize, evaluate, or identify allusions and rhetorical or prosodic strategies, but interpretation in the modern sense was not part of literary engagement until the twentieth century, and writers and readers may not have been greatly the worse for it" (Culler, 2015, p. 5).

Culler compares the appreciation of poems in the past to the appreciation of songs today. "W*e listen to songs without assuming that we should develop interpretations*" (Ibid.). Nowadays, the reader of poetry receives a training to miss the essence of poetry altogether.

An other critical remark Culler points at today's poetry reader is their inability to distinguish between poetics and hermeneutics. Hermeneutics is preoccupied with seeking out the meaning:

> "This may involve a wide range of activities, from biographical criticism, which seeks to discover what the author might have meant, to symptomatic reading which engage the work through an interpretive language, whether humanist, Marxist, psychoanalytic, mythic, sociopolitical, deconstructive, or historicist" (Ibid.).

Poetics operates in a manner that is opposite to the search of specific meanings, rather than looking for singular interpretations, the emphasis must be on understanding the techniques that establish the potential for meaning (Ibid., p. 5-6).

In the introduction of "Lyric Poetry: The Pain and the Pleasure of Words" Mutlu Blasing addresses the interpretation of poetic texts by drawing attention to the dual nature of the perception of poetry. The author concludes that readers can either focus on the non-sense patterning (not looking for conventional meaning) or shift their attention towards the symbolic thus seeking for the interpretation of the text. Blasing concludes that it is not possible to exercise both modes of perception simultaneously as there are very specific cognitive processes involved (2007, p. 14).

There is another kind of duality embedded in the relation between a poetic text and its reader or the reading process. Culler refers to Clive Scott, who has noted that the poetry reader

sways between the inclination to read and the inclination to 'hear', to speak and to be spoken, exercising authority over language (by speaking it) while also giving in to language (by assimilating it). The reader is playing the role of the listener while being actively engaged in the act of speaking (Ibid., p. 139).

As to the text perception studies, they reveal concerning trends—decline in reading proficiency, inability to sustain deep concentration, and difficulty comprehending complex or lengthy texts. In part, these findings can be attributed to the natural inclination of the human brain to save energy by leaning towards less demanding cognitive pathways. The processing of audiovisual stimuli requires significantly less effort compared to the cognitive load of reading. Moreover, considering the course of human history, the "reading gene" is a relatively recent acquisition. As Ong had observed, we are transitioning into a second orality, where the dependence on oral communication resurfaces. Consequently, it is possible that the number of individuals who would be keen to look for a poetry collections in a bookshelves will continue to decline, and the decrease in the demand of poetry book copies is another clear indicator. Furthermore, information overload is another element in the current assemblage of circumstances.

On one hand, transporting the written poem into the trans-medial space is a delight and an artistic experience in itself. The different elements poetry consists of would withstand a transportation to the digital realm seemingly well or even benefit from it compared to their print versions. The only exception would be the materiality of the printed version, its sensory experience. Trans-medial poetry can also be looked at as an opportunity to reach wider audiences, it can be a great asset to teachers at schools, universities, however, there is the concern whether poetry that gradually relocates itself within the trans-medial space could sustain the abstract and in-depth thinking in the long-term that is necessary for both composing and experiencing a poetic text.

Also, from the author's perspective, the more we put "out there" the more we can be held responsible for. An audio or video recording of a poet reading their own work is one thing (undoubtedly it also requires a level of proficiency), but experiments with digital technologies do

require certain set of skills, intuitions. A poet might have mastered the skill of reaching the reader through a written word well, yet may encounter challenges in leveraging color, sound, music, image, moving images, or even virtual realities and code. The answer partially could lay in cooperation or changes in curriculum, teaching/learning strategies.

At the moment, I will continue to look at digital poetry as a field of great potentials where the poem can expand, and to some degree – return home (without loosing its written form). Consequently, the study of the perception of print-based poems versus trans-medial adaptations is the main focus in the practical part of the research, and it is, in my opinion, of a great significance, particularly in regard to the aforementioned concerns.

Another aspect is the reader's feverish search for meaning of a given poem discussed above. I have also experienced similar situations over and over. People, including my close relatives, friends and even fellow writers, would tell me that they did not understand what I had meant with a certain poem, line, or even a word. What does it mean? In this context, I see trans-medial space as a potential cure, where one could reconstruct or remember the notion that poetry can be appreciated as an experience (as Culler wrote, similar to the way we appreciate a song).

2. Digital Poetry – Contextual Analysis

2.1. Digital Literature

Digital poetry belongs to the field of digital or electronic literature. One of the leading theoretician and also a practitioner in the field Noah Wardrip-Fruin defines digital literature in his article "Reading Digital Literature: Surface, Data, Interaction, and Expressive Processing" as "*a term for work with important literary aspects that requires the use of digital computation*" (2013, p. 163). In fact, The Electronic Literature Organization summoned an entire team (Wardrip-Fruin being the head of it) to formulate the definition. Katherine N. Hayles, also one of the leading figures in the field digital literature and digital poetry, highlights some flaws: 1) it is unclear "*which capabilities and context of the computer are significant*" in both the context of changing technologies and the new applications authors discover (this is also recognized by the board); 2) "*the definition is also slightly tautological*", i.e., digital literature already implies the "important literary aspect" (Hayles, 2008, p. 3). Hayles continues with a justification of the tautology in this case as literature has a long history, and everyone would have an idea what the term 'literature' stands for. However, Hayles concludes her argument by saying that many works of digital literature do not even have a single word that one could understand (according to Hayles, one third of the works in Electric Literature Collection lacks this fundamental element of literature), and she argues that a broader category is needed: "*I propose "the literary" for this purpose, defining it as creative artworks that interrogate the histories, contexts, and productions of literature, including as well the verbal art of literature proper*" (Ibid. 3-4). The concept of literariness will be further discussed in this chapter.

I will now look at a few other definitions proposed by scholars working in the field. Norbert Bachleitner defines digital literature as "*innovative works with specific qualities that cannot be displayed on paper*" (2005, p. 303). I find this definition: 1) too general; 2) the innovative aspect – does this imply that each work in digital literature would have to have some

innovative feature? Or if we compare it to the literary tradition, how long would "innovative" last?; 3) computer generated texts can be printed as well, thus displayed on paper.

Dene Grigar in her article "Curating Electronic Literature as Critical and Scholarly Practice" writes that electronic literature "*may involve visual, sonic, kinetic and kinesthetic modalities, and possess, to varying degrees, literariness*," and, Grigar continues, "*the common denominator of all works of electronic literature is that it is computational*" (2014, p. 2). The deficiency I find in this definition, again, is its vagueness—it could be applied to cinematograph as well, as it also "may involve" all of the above, however, it does award more definite materiality to the subject.

Roberto Simanowski uses a somewhat reversed logic, and arrives to a slightly narrowed down understanding of the field:

> "If literature in digital media only consists of letters as digital units, then it is not digital literature, for it does not apply the specific features of digital media. … Going beyond the linguistic digital unit implicitly and potentially moves the subject at hand from the realm of literature towards the realm of arts. The question of when to call a specific aesthetic phenomenon digital art(i) rather than digital literature may be accompanied by the question of how much text such a phenomenon must contain in order to still call it literature(i). … If the piece still requires reading as a central activity, we may call it digital literature" (Simanowski, 2010, p. 17).

Here, we return to the Hayle's previous discussion of "reading" since many of the works do not have a single word that could be understood. However, Simanowsky opens a new discussion as to what determines whether a certain work belongs to the field of digital literature or digital art. Additionally, regardless if a poem is printed on a sheet of paper or read out loud, we would still recognize it being a poem, and this should apply to digital literature as well, i.e., the text can be written or oral, reading should not, in my opinion, be regarded as the "central activity".

In her article "*From Revisi(tati)on to Retro-Intentionalization: Hermeneutics, Multimodality and Corporeality in Hypertext, Hypermedia and Cybertext*," Astrid Ensslin also concludes that the distinctions between literature, art, digital film, photography, animation, and video games are increasingly fuzzy. Nevertheless, she identifies orality as a possible manifestation of the "literary":

> "… we can only use the term "digital literature" if and when the reception process is guided if not dominated by "literary" means, i.e., by written or orally narrated language rather than sequences of images-no matter how short and allusive text chunks, or lexias, may be" (Ensslin, 2010, p. 145).

In the following section, Simanowski as well seems to depart from the strictly defined "reading activity axes"

> "… it is more than literature defined in the traditional way. By definition, digital literature has gone beyond the employment of letters and it has to make an aesthetic use of the features of digital media. (…) Similar to concrete poetry, where the meaning consists of a combination of the linguistic signification as well as the way this signification (i.e., the letters) appears, the appearance and meaning of digital literature consists of the linguistic (and visual/sonic) utterances as well as of the specific way these utterances are manifested and performed" (Simanowski, 2010, p. 16-17).

Further on, Simanowski refers to Katherine N. Hayles and her take on the labelling of one's work as digital literature or digital art, and she argues that often it is the tradition from which the certain artwork is being looked at rather than an intrinsic value of the work displayed (Ibid., p. 18).

Espen Aarseth in "Cybertext: Perspectives on Ergodic Literature" discusses the risks when it comes to analysing digital literature from either the perspective of the traditional literary theory or concentrating on the innovative media use, technology involved. Without a proper reassessment of terms and concepts involved the former, Aarseth argues, puts the vocabulary of literary theory in direct danger of turning them into "*a set of unfocused metaphors*", and, on the contrary, focusing on the material technology of the medium puts it under the danger of technological determinism and "*tendency to describe the new text media as radically different from the old, with attributes solely determined by the material technology of the medium*" (Aarseth, 1997, p. 14).

Jorgen Schafer and Peter Gendolla in their article "Reading (in) the Net: Aesthetic Experience in Computer-Based Media" question whether there is a significant aesthetic difference between literature transmitted from one's mind to stone, wood, papyrus, paper using a code (alphabetic script), and literature that is delivered to the reader via more recent media – screens, computer-based and networked media.

> "If we regard literature as a sort of meta-medium, a commentary to the consequences of the exteriorization of imagination and ideas by producing an alternative reality, the specific literariness(i) of texts need to be put at the center of attention of research" (Shäfer & Gendolla, 2010, p. 92).

The authors conclude that the majority of studies including the most substantial works like Espen Aarseth's "Cybertext" mentioned above or Christiane Heybach's "Literatur im elektronischen Raum" (Literature in Electronic Space) although claim to have "*Sprachkunst*" ("art of language") as the main focus of their work avoid addressing the issue or giving a clear answer to the question (Ibid.).

John Zuern takes a similar stance in his article "*Figures in the Interface: Comparative Methods in the Study of Digital Literature*", and he is also referring to N. K. Hayles who states that when literature moves on from one medium to another it does not automatically forget all the knowledge accumulated "*genres, poetic conventions, narrative structures, figurative tropes*" etc. (2010, p. 63), and he concludes that:

> "If we place undue emphasis on what appear to be large difference between the printed and the digital, we will overlook the edgier and more edifying little differences that can be identified only through applying to individual texts the rigorous close reading strategies that have been a mainstay of comparative literature's critical methods" (Ibid. p. 65).

Regarding the classification or genres of digital literature, the committee of Electronic Literature Organization led by Noah Wardrip-Fruin published a list, which is by no means a complete list, but it does give a hint of the variety of works it represents, and it includes the following:

- Hypertext fiction and poetry, on and off the Web
- Kinetic poetry
- Computer art installations, which ask viewers to read them or otherwise have literary aspects
- Conversational characters, also known as chatterbots
- Interactive fiction
- Literary apps
- Novels that take the form of emails, SMS messages, or blogs

- Poems and stories that are generated by computers, either interactively or based on parameters given at the beginning

- Collaborative writing projects that allow readers to contribute to the text of a work

- Literary performances online that develop new ways of writing (Electronic Literature Organization, 2022).

Finally, before proceeding to digital, electronic poetry or new media poetry, I would like to place the electronic literature in the context of new media. Oxford Online Dictionary provides the following definition for new media: "*Means of mass communication using digital technologies such as the Internet*" (n. p.) Cambridge Online Dictionary defines new media as "*products and services that provide information or entertainment using computers or the internet, and not by traditional methods such as television and newspapers*" (n. p.)

Lev Manovich makes a distinction between old and new media. Old media involves human creator composing a fixed, stable text that is then copied and distributed through mechanical means, new media "g*ive rise to many different versions. And rather than being created by a human author, these versions are often in part automatically assembled by a computer*" (2001, p. 36). In "The New Media Reader", Manovich lists eight different platforms for digital and cultural expressions within new media:

1. New media and cyberculture

2. New Media as Computer Technology used as a Distribution Platform

3. New Media as Digital Data Controlled by Software

4. New Media as the Mix Between Existing Cultural Conventions and the Conventions of Software

5. New Media as the Aesthetics that Accompanies the Early Stage of Every New Modern Media and Communication Technology

6. New Media as Faster Execution of Algorithms Previously Executed Manually or Through Other Technologies

7. New Media as the Encoding of Modernist Avant-Garde: New Media as Metamedia.

8. New Media as Parallel Articulation of Similar Ideas in Post WWII Art and Modern Computing (Ibid., p. 9-25).

All of these platforms are inhabited by both digital literature and digital poetry, in fact, the practical work carried out within this thesis also deals with all the functions Manovich has listed from the creation of the digital poem, delivery, storage, software allowances to the contexts, and the interrelations between these platforms are widely discussed by theoreticians and practitioners of the field, and to a varying degree – they will be all looked at in the following chapters.

2.2. Defining Digital Poetry

In this section, I will be looking at the various approaches to defining and categorizing digital poetry – the deficiencies involved when trying to justify the field within a certain historical literary context or, on the contrary—using the generalized computer-based approach. Mirona Magearu offers an alternative outlook by analysing digital poetry through transforming and self-transforming trans-medial spaces. Finally, I will be discussing Giovanna Di Rosario's typology of digital poetry based on the temporal, kinetic aspects, and user interaction, and by merging her system with the "classical" system of classification, I will arrive to a new typology of digital poetry.

Jeneen Naji, in her recent book "Digital Poetry", discusses the complexity involved when one tries to fit digital poetry within a theoretical framework that would be inclusive enough to accommodate all the various forms of digital poetry and specific enough to represent characteristics that would separate it from other forms and processes. Naji writes: "*The fuidity and*

hybridic nature of the digital medium means that the definition of digital poetry is a complex and

ever-changing task" (2021, p. 19).

Talan Memmott drew a similar conclusion a decade earlier in his dissertation "*Digital*

Rhetoric and Poetics: Signifying Strategies in Electronic Literature":

> "HTML, DHTML, JavaScript, Java, Macromedia Flash, QuickTime, in MOOs and MUDs, across email, through mailing lists, with sound, with images, with or without sound or image … with or without words … etc. etc. etc. The term digital poetry has been applied to such a wide variety of creative digital applications that the only definition the term is left with is a rather generic one – that the object in question be digital, mediated through digital technology and that the object be called poetry by its author, or have the term poetry attached to it by a critical reader. The actualities of digital poetry, or poetic practice in the digital environment are too diverse to allow for a comprehensive, or coherent taxonomy to be established" (2011, p. 57).

The conclusion the author arrives to is quite extraordinary—a work can be recognized as a poem

only by the author or a critical reader. In this case, we have to return to Ensslin's argument that it is

rather the perspective or the tradition a certain work is approached from instead of some intrinsic

qualities of the work itself. There are other theoreticians (Glazier, Funkhouser, Seiça et. at.) who

call upon the evolvement of digital poetry from experimental poetry of the twentieth century. It is

true to some extent, however, in my opinion, in doing so, we limit the potential of digital poetry, or

– in the attempt to create a strong link to literature, the authors achieve quite the contrary, i.e.,

deprive digital literature from "true" literariness by definition. For example, if we were to define

cinematograph as a continuum of experiments in theatre, we would thus give less 'sincerity" to the

film, and apply the "wrong poetics" to the movement. In fact, similarly to Memmott's et. al.

argument, we could define digital poetry as a continuum of experiments in film or a continuum of

experiments in film and poetry.

Brian Kim Stefans, in his article "Reflections on Cyberpoetry", offers an interesting

approach to defining digital poetry (cyberpoetry)[3], or more precisely—the difficulties

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3   Theoreticians use these terms as synonyms: digital poetry, computer poetry, new media poetry, media poetry, e-poetry, cyberpoetry. An agreement has not been made yet, and even one author may use the terms interchangeably (see Glazier, 2002, p. 181).

theoreticians are facing, and he concludes that "Cyberpoetry doesn't not exist" (2003, p. 44) as the author cannot find any positive descriptions that could be applied—only negative characteristics:

"1) the lack of limitations to black and white words on the page;

2) the lack of the possibility for mechanical reproductions;

3) the lack of closure and the lack of the lack of choice" (Ibid., 45-46).

Álvaro Seiça summons the various approaches to digital poetry and instead of listing it's negative characteristics, the author relies on "may" logic when listing the possible manifestations of digital poetry:

1) [it] Is processual, recursive, self-referential mediated and/or self-reflexive;

2) Uses programming languages and scripting;

3) Engages with code and may engage with the mash-up, hybridization or effacing boundaries between "natural language" and code in a multilayered manner;

4) May take advantage of hypermedia files and inputs, such as text, image (static or moving) and sound;

5) May sample, appropriate and remix preexisting textual material from other texts and/or dialogue with other textual machines;

6) Engages with a database, e.g. source material allowing either for real-time text generation and/or combinatorial techniques;

7) May take advantage of the network as a real-time creative and reading experience and/or reader/user input, prompting collaborative environments;

8) Elicits a paradigm shift in reception, distribution and reading strategies, whether by prompting an unconventional interface, kinetic text or interactive features;

9) Uses online and/or offline technologies;

10) Is single or multiscreen-displayed, human and/or machine-performed and may include virtual, augmented or mixed realities;

11) May be decentered distributed, via websites, social media and other online and/or offline dissemination platforms (Seiça, 2014, p. 9-10).

In the attempt to capture the primary differences between print-based poetry and digital poetry Kevin Stein has created a system of opposites:

Printed-Page Poetry		**Video/New Media Poetry**
Investment in a single authorial "I"	->	Acceptance of polyvocal expressions
Insistence on single authorship	->	Preference for collaborative authorships
Fidelity to fixed, unchanging text	->	Pursuit of nomadic, changeable text
Reliance on closed textual page	->	Dependence on readers' participatory input
Loyaly to page's performative space	->	Fondness for computer screen/gallery site

(Stein, 2010, p. 117)

I can agree with the last set of opposites, i.e., page versus computer screen/gallery, although not fully, as, for example, a text generated by a programmable media can be printed on a sheet of paper. Partially I can also agree with the fourth position: closed textual page versus reader's participatory input: 1) although we are not trained to think that way, a printed book a reader is paging through is, in its essence, a "participatory input" as well, a reader can also apply non-linear reading strategies (start reading the book from the middle), and, as it will be discussed later in the text, there are even printed literary works that encourage or are built around this strategy; 2) there are no quantitative data collected, at least not to my knowledge, as to how many interactive digital poems are there compared to those that do not require readers's/viewer's interaction, however, partially I agree as the difference between the ratio of interactive/non-interactive digital poems against interactive/non-interactive print-based poems would be significant. The first three opposites listed by Stein describe certain areal within digital poetry, thus I do not find a justification for their generalization. In this regard, I am far more accepting of the "may" approach above.

Friedrich Block, Christiane Heibach, and Karin Wenz, in their work "p0es1s: Aesthetics of Digital Poetry" provide a comprehensive definition that neither built on the negative aspects,

nor possibilities, according to the authors digital poetry "*applies to artistic projects that deal with the medial changes in language and language-based communication in computers and digital networks. Digital poetry thus refers to creative, experimental, playful and also critical language art involving programming, multimedia, animation, interactivity, and net communication*" (2004, p. 13).

Glazier, as mentioned above, also concentrates on the materiality and emphasizes the link between digital poetry and the experimental poetry of the twentieth century:

> "I argue that we have not arrived at a place but at an awareness of the *conditions* of texts. Such an arrival includes recognizing that the conditions that have characterized the making of innovative poetry in the twentieth century have a powerful relevance to such works in twenty-first-century media. That is, poets are making poetry with the same focus on method, visual dynamics, and materiality; what has expanded are the materials with which one can work. Such materials not only make multiple possible forms of writing but also, in the digital medium, contribute to a re-definition of writing itself. By recognizing the conditions of such making of innovative poetry, and by appreciating the material qualities of new computer media, we can begin to identify the new poetries of the twenty-first century" (Glazier, 2002b, p. 1).

Overall, reconciliation of the four elements discussed in the previous section (on digital literature): innovation; apparatus, materiality and literary lineage, continues within the field of digital literature as well, and it will be further discussed in the following chapters.

Scott Rottberg defines digital poetry as a field that explores "*the specific multimedia capacities of the contemporary computer as a poetic environment for both composition and reception*" (Naji, 2021, p. 19), and he suggests that there are two forms of digital poetry: kinetic and interactive poetry and combinatory poetics (Rottberg, 2020, p. 27). The term kinetic is adapted by Álvaro Seiça as well, and he provides a thorough analysis of various forms of representation in his article "Kinetic Poetry" (it will be analysed later in the chapter). (Seiça, 2021, p. 173-202) Simanowski is using the term kinetic concrete poetry, which emphasizes its connection to visual poetry and movement, moving poems. Naji (and she is also referring to Coverly's publication in the book "#WomenTechLit" (edited by Maria Mecia, 2017)) argues that the term kinetic can be applied to digital poetry, but it would be suitable for the early experiments with visual media. Naji writes that emphasizing the kinetic, moving aspect of digital poetry would

make it appear that motion is an essential characteristic of digital poetry. It only serves the purpose of making a distinction from printed poetry, however, not all works in digital literature have the kinetic property, for example, cybertexts, texts generated by a computer—they, first of all, may not move, and they can also be printed out, or an audio poem with or without static visuals.

Naji further concludes that the apparatus could then be the unifying element of digital poetry. There are authors that support this view (Jenny Weight calls it text-asapparatus, Shanmugapriya et al. propose the use of the term *technoeikon*), and yet, uncertainties persist. For instance, consider a poem created and experienced through word processing software such as Microsoft Word. It can be interactively edited by both the author and the reader, and it may be linked to a website. According to the computer-based approach, this poem could be categorized as a digital poem, however, this makes the definition overly broad.

Additionally, Naji is referring to Muray's work "Inventing the Medium: Principles of Interaction Design as a Cultural Practice": "*calling objects made with computing technology 'new' media obscures the fact that it is the computer that is the defining difference not the novelty*" (2021, p. 22), and human presence is also a crucial factor for majority of works in digital poetry (Ibid., p. 20-22).

Eric Vos, in his article "Media Poetry–Theory and Strategies", also opposes the notion that the essence of digital poetry could be defined exclusively by the use of new technologies:

> "Media poetry is innovative poetry created within the environment of new communication and information technologies. This observation is, of course, all right and all wrong. It is all right in describing the new media as environments for the creation of poetry, as offering technological possibilities for experiments in writing poetic texts. (…) But it is all wrong in suggesting that the basis for media poetry is merely to adopt these technologies as writing, publishing, and reading tools. Computers, word processors, modems, communication software, and the Internet all take part in the writing and reading of poems published in numerous online literary periodicals – but they do not necessarily partake in their poetics. Many poems scattered over the Internet appear to ignore their electronic environment as much as they possibly can, aspiring to the conditions of print poetry. And that is evidently not what media poetry seeks to achieve" (2007, p. 199).

The next section is an attempt to reconcile the views through an approach that focuses on the interrelations between the various elements and spaces of digital poetry.

2.2.1. Trans-medial Spaces

Mirona Magearu in her PhD dissertation "Digital Poetry: Comparative Textual Performances in Trans-medial Spaces" argues that the efforts to define genres focusing on the way digital poems are produced or the methods used should be expanded incorporating the context in which these digital works exist (2011, p. 11). She is referring to Jan Baetens' and Jan Van Looy's article "E-Poetry between Image and Performance: A Cultural Analysis" published in 2008, and they are describing digital poetry as the most globalized and delocalized literary genre inhabiting spaces anywhere from websites to museums. Magearu, in her work, focuses on the trans-medial space, which is both context and text, and the digital space that is also both context and text:

> "As context, the trans-medial space frames the digital poem, structures the text, and enables its reading on the screen. In this way, the meaning of the text is not only produced by the text but also by the trans-medial space of which readers become aware when encountering the script. Furthermore, because the digital poem constructs its own space, space itself becomes the message of the poem" (Ibid., p. 30).

Magearu uses the term trans-medial space to signify the space where digital poem exists, emerges, and is experienced, and this space is both self-transformative and transforming (Ibid., p. 13). She uses the prefix *–trans* over the prefix *–inter* in order to capture the notion of movement across mediums, transitions of spaces over the notion of a certain location within or among spaces (Ibid., p. 34).[4]

Magearu challenges the well-known Marshall McLuhan's assertion that the medium is the message (McLuhan, 2001, p. 26) by broadening the concept and concluding that the trans-medial space is the message: "*the trans-medial space as context becomes text and the digital poem becomes the context for the framing of the trans-medial space*" (Ibid.). Magearu is taking the argument a step further by contemplating on the process that takes place when a digital poem is

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[4]   In theoretical literature, 'multimediality' (prefix 'many') and 'intermediality' are often used interchangeably (Brillenburg Wurth, 2006, p. 1).

appearing in the screen space: "*[i]t can be either a recording or an instance of a digital poem in the trans-medial space or the trans-medial space itself is a recording or an instance of its own enactment as ― presence‖ in the digital poem. In the former case, trans-medial space is context; in the latter one, trans-medial space is text*" (Ibid., p. 30). The view that poems are mediums is shared by Jack Spincer, Hannah Weiner: the trans-medial space appears at the moment a poem is made, and medium is understood as the means of transport, the material or technical process of art (Ibid.).

The trans-medial space of digital poetry accommodates multiple spaces: the source code, code execution, the computer screen, text as a working script, work, and on-screen performance. Magearu is drawing parallels with the transformative stages in the oral and print tradition, the continuity is the current overlap of the oral, alphabetic, and the digital image, and she concludes that "*one medium does not conquer another‖ instead, it fosters a series of overlays*" (Ibid., p. 31).

Regarding the experience of a digital poem, it is screen-mediated, and the screen space is a tactile exhibition space—physical, visual, and acoustic, which Magearu associates with the David J. Bolter's and Richard A. Grusin's concept of remediation—one medium is represented into another, and the viewer can be unaware of the presence of the medium (hypermediacy) or they can be aware of it (immediacy) (Ibid., p. 32-33). The author is referring to Simanowski's intermedial concept of perception, i.e., that it is not the change of the medium, instead, it is the change of perception from the semiotic system of reading to viewing, and again, Magearu is going a step further by emphasizing the significance of multiple spaces and thus concluding that the trans-medial space is the mediating agent, which mediates the transactions of computers, authors, and readers, and the space must be a part of these transactions as it is "*constituted by what it does, for whom, and how (…) and it is made of these transactions*" (Ibid., p. 35-38). Megearu quotes Bernstein: "a medium is an 'in-between' in which you go from one place to another but also the material of that in-betweenness" in "The Art of Immemorability" (Ibid., p. 38).

Magearu attributes meaning to the trans-medial space, and this space functions as well, it transforms that what it contains, thus it is self-transformtive and transforming. This space,

according to the author transforms, performs, and acts, it engages in and with the performance of a digital poem. The performance takes place in computers, readers, and spaces. She is referring to Loss Pequeño Glazier's "Code as Language" (2006) where he is discussing the connection between writing and the space, which is part of the process in the emergence of meaning—both the textual meaning and in the way the space is used in the process. He applies it to digital poetry as well, i.e., here as well, textuality is a function of the meaning of space. Or as Magearu put is, "*textuality is the meaning of the function of space (...) textuality reflects how space functions*" (Ibid., p. 40). The author finds an echo of her concept that trans-medial space mediates and consists in a network of transactions in Glazier's description of the three levels of space: "*the space of the network in which texts can exist across nodes; the space of the screen, which is navigated through scrolling, linking, and paging; and the space of the hard disk in which data is stored*" (Ibid.).

2.2.2. Critical Analysis of Di Rosario's Categories of Digital Poetry

Returning to the challenges scholars are facing when dealing with the classification of digital poetry, Naji provides a list of terms used by researchers in relation to digital poetry: "*Text generators; Generators; Video text; Kinetic concrete poetry; Video; Auto; Digital videopoems; Animated poems; Generative Computer poems; Digital poems; Digital videopoems; Hypertext poetry; Automatic poems; Visual poems; Interactive kinetic poetry*" (2021, p. 17). Chris T. Funkhouser refers to Jorge Luiz Antonio's work "The Digital Poetry Genre", and he had listed nearly forty different terms:

> "Cine(E)Poetry," "Computer Poem," "Diagram-poem," "Digital Clip-poem," "Digital poetry," "electric word," "Electronic poetry," "Holopoetry," "Hypermedia Poetry," "Hypertextual poetry," "Infopoetry," "Internet poetry," "Interpoetry," "Intersign poetry," "Kinetic poetry," "Net poetry," "New Media Poetry," "New Visual Poetry," "Permutational poem," "Pixel poetry," "Poem on computer," "Poems factory," "Poetechnic," "text-generating software," "3D transpoetic," "Videopoetry," "Videotext," "Virtual poetry (Vpoem)," and "Web poetry"" (2007, p. 22-3).

I would add 'media poetry' to the list, as there is a discussion about whether it is still appropriate to use the term 'new' in this context.

Giovanna Di Rosario in her book "Electronic Poetry Understanding Poetry in the Digital Environment" published in 2011 also recognizes that digital poetry is inhabited by various forms. She is referring to Loss Pequeño Glazier who has categorized digital poetry into three categories:

- hypertext;

- visual/kinetic poetry;

- works in programmable media

Although the wording is slightly different, Astrid Ensslin essentially uses the same system of categorization:

- Hypertext poetry;

- Hypermedia poetry;

- Cybertext.

According to the author, **hypertext** is an interactive computer-based literature consisting of hyperlinks that offers vast possibilities for text representation, reading. It accommodates the postmodernist construct of intertextuality, the role of reader (the death of the author), deconstruction (Barthes, Deleuze, Guattari, Bakhtin, Foucalt, Derrida et.al.). **Hypermedia** literature is based on multimodality combining various semiotic modes (typography, pictographic images, digitized speech, sound, music, animation, film etc.). **Cybertexts** are computer based, moreover – computer generated texts that are "writing themselves" (2010, p. 146-149).

Funkhouser, in his book "Prehistoric Digital Poetry: Archaeology of Forms, 1959-1995", resolves the dispute over kinetic/visual poetry discussed earlier in the chapter in an elegant way, he simply adds another category to the triad, which then represents this historical form. Funkhouser lists the following genres:

- text generators;

- visual and kinetic digital poetry;

- hypertext;

- hypermedia poetry (2007, p. 31-198).

Di Rosario argues that these categories are too general and they fail to incorporate more recent forms of digital poetry. The author is further referring to Mary-Laure Ryan's classification in "*Narrative and the Split Condition of Digital Textuality*" (2005):

- code poetry;

- visual poetry

- experiments in computerized text generation.

Di Rosario identifies several flaws in these models: 1) they lack the modes and nature of interaction; 2) visual poetry does not exclude the possibility of hypertext or hypermedia; 3) computer generated poetry can be static or kinetic, which doesn't justify it's separation from 'kinetic poetry' in the Glazier's system. As did Naji, Di Rosario also concludes that the terms 'visual' and 'kinetic' poetry is a practice borrowed from avant-garde tradition, and kinetic, in this

typology, seems to substitute concrete poetry, particularly because it was concrete poetry that was the first poetry to put movement in its creations, thus becoming kinetic (2011, p. 104-105).

Di Rosario is highlighting two aspects of digital poetry, i.e., **time**, as print literature compared to electronic literature cannot control the time spent reading, which brings it closer to cinematograph, and the mode of **reader' interaction**. The author is referring to Aarseth's "transient text", which means that the user is controlling the reading time, and "intransient text" where the reading time is determined by or implied into the text (Aarseth's typology has 576 possible combinations and although it is very precise when applied to specific works of digital literature, it is too scrupulous for the purpose of a general categorization). Another important factor in the typology offered by Di Rosario is **the kinetic aspect** – if it is present, and if so, is it automatic or it is activated by the reader. Finally, the author arrives to the following categorization of digital poetry:

> a) **Segments-based e-poetry**: built on morphological elements without an inner clock, they can be either *static or dynamic*, if dynamic the motion requires the reader's action;
>
> b) **Sequence-based e-poetry**: built on morphological elements with an inner clock, they are always kinetic texts. Because of this inner clock they exert a control over the reading-time.
>
> c) **Hypertextual e-poetry**: built on links, this kind of e-poetry is derived from the hypertext genre.
>
> d) **Hybrid e-poetry**: this category exhibits the characteristics of more than one type of e-poetry (2011, p. 105-107).

2.2.3. Suggested synthesis of the 'classical' categorization and Di Rosario's typology of digital poetry

I see a few deficiencies with the typology suggested by Di Rosario. First of all, it is lacking the authorship, i.e., if a poem is generated by a programmable media or a human being. This element is included in the "classical" typology of digital poetry. Computer generated poetry can be static or dynamic (the variable of reader's interaction), and it can be sequence or segment based (the inner time variable). While I acknowledge the valuable dimensions introduced by Di Rosario's model, I find it advantageous to incorporate the categories of the 'classical' system. Consequently, I propose the following categorization of digital poetry:

1. **Hypertext poetry**;

2. **Segments-based trans-medial poetry** (without temporal axes):

   a) *Static* (doesn't require reader's action);

   b) *Dynamic* (requires reader's action).

3. **Sequence-based trans-medial poetry** (within temporal axes):

   a) *Static*;

   b) *Dynamic*.

4. **Segments-based cyberpoetry** (author: programmble media):

   a) *Static* (doesn't require reader's action);

   b) *Dynamic* (requires reader's action).

5. **Sequence-based cyberpoetry** (author: programmble media):

   a) *Static* (doesn't require reader's action);

   b) *Dynamic* (requires reader's action).

6. **Hybrid trans-medial poetry** (exhibits the characteristics of more than one type of digital poetry)

This system would combine the four most important aspects of both systems ("the classical" and di Rosario's categories): 1) **the author** (human or machine); 2) **interactivity**; 3) **time** – if, as Di Rosario puts it, the work has its inner clock; 4) the triad from the "classical" system: **hypertext**; **cybertext** and **hypermedia/visual/kinetic poetry** (I have adapted Magearu's term **'trans-medial' poetry** for the reasons discussed earlier in the work over Ensslin's 'hypermedia' poetry. Ensslin's term also raises above the kinetic aspect (which is a mere variable as mentioned earlier) and the reference to the experimental poetry of the twentieth century (also discussed above)).

For example, an installation of an audiovisual poem in gallery settings, according to this system, belongs to static sequence-based trans-medial poetry (the viewer's/reader's interaction is not required, the work has its inner clock, the works is not generated by a programmable media, it has an author). A print-out of a poem generated by a computer belongs to static segments-based cyberpoetry (the author is a programmable media, the reader's/viewer's interaction is not required, the work does not have an inner clock), but a poem in the virtual reality where the user has to move through spaces and complete certain tasks would be dynamic segments-based trans-medial poetry.

2.3. Miall and Kuiken: Three Components of Literariness

One of the main undertakings of the practical part of the research is to analyse the possible changes in the traits of reader's perception when one is introduced to a print-based and its trans-medial interpretation of a poem – immersion and interpretation being the main focus of the study. Earlier in the chapter, the significance of literary qualities represented in a digital poem were discussed (majority of theoreticians recognize literariness as the central axes of digital literature), however, as pointed out before – most of the works that claim to have literariness at the "heart" of their research, either fail to address it at all or do not provide a clear answer.

In their article "What is literariness? Three components of literary reading," David Miall and Don Kuiken revisit the question of what distinguishes a literary text from other types of texts. The concept of 'literariness' has faced criticism from both postmodern literary theorists, who argue that there are no universally agreed-upon characteristics that define literary texts, and from cognitive psychology, which often views literary understanding through the lens of discourse processing. Miall and Kuiken also distance themselves from Roman Jakobson's notion of literariness, asserting that it cannot be defined merely as a set of textual properties or as a set of conventions proposed by Rolf Zwaan.

Instead, Miall and Kuiken propose a **three-component model** based on the reader's response to literary texts, asserting that all three components must be present for a text to be recognized as literary.

> 1) stylistic or narrative variations;
>
> 2) defamiliarization;
>
> 3) reinterpretive transformations.

Or as authors have stated, "*literariness is constituted when stylistic or narrative variations strikingly defamiliarize conventionally understood referents and prompt reinterpretive transformations of a conventional concept or feeling*" (1999, p. 123). Miall and Kuiken attribute the potential for a specific psychological shift uniquely to literature. However, they also suggest that other art forms, such as film, music, visual art, and dance, may evoke responses that involve

comparable psychological processes. They conclude that their three-component model shares common ground with various literary traditions and theorists, including British Romantic writers, Russian Formalists, and the Prague Linguistic Circle. Their significant contribution lies in the practical application of this model at a local textual level and through empirical studies.

The first component of Miall and Kuiken's model represents stylistic features or striking elements in narrative that stand out from everyday language use. They provide examples such as metaphors, unexpected gaps or blanks in the narrative, shifts in point of view, and broken linearity.

Miall and Kuiken explain defamiliarization as a process that reveals "more" than the conventional understanding of referents. As readers engage with these entities, their reflections can transform conventional concepts or feelings. Their research indicates that feeling is the primary driving force behind one's literary quest. Furthermore, the opposite can take place as well, and the authors refer to Fish's (*Is there a text in this class? The authority of interpretive communities*, 1980) and Zwaan's (*Aspects of literary comprehension*, 1992) experiments where the former wrote five names of literary critics on the blackboard, and students were encouraged to interpret it as a poem. Zwaan handed out newspaper articles, and the group of the students that were led to believe that it is a literary text displayed different reading strategies than the group that was aware of the origin of the texts. Theses studies show that it is possible a non literary text could evoke a literary experience, however, the authors conclude, these cases are marginal, and one could not build a solid theory of literariness on exceptions (Ibid., p. 121-24).

Miall and Kuiken conducted research using focus groups, and their findings challenge the notion that a reader's response is heavily influenced by prior literary training. They observed that while interpretations of texts may vary among individuals, there was no significant correlation between readers' ratings of various text segments in terms of strikingness, feeling, or uncertainty and the respondents' backgrounds—whether they were literature students or individuals with little to no interest in literature.

Miall and Kuiken conducted a comprehensive review of critical literature spanning over a century, from 1900 to 1991, focusing on quotations from Samuel Taylor Coleridge's poem "The

Rime of the Ancient Mariner." They analyzed a total of 166 publications. Additionally, they engaged 30 students and critics to select five passages they found most striking from the poem. The consistency was astonishing, and Miall and Kuiken concluded that "*[p]assages from the poem apparently have the power to attract attention in ways that transcend time (1900-1991), literary experience (student or critic), or critical perspective (psychoanalytic, new historicist, etc.)*" (Ibid., p. 126).

Miall and Kuiken's studies present a clear conflict with postmodern literary criticism, which often views text properties as variables dependent on the reader's interaction with the material. The authors argue that

> "… regardless of interpretive community, a reader will regularly notice distinctive stylistic and narrative features in a text and find them strikingly (i.e., interestingly) defamiliarizing. In this respect, the reader's conventional perspective does not direct the reading experience. On the contrary, it is precisely the conventional perspective of the reader that the literariness of the text calls into question" (Ibid., p. 127).

In other words, the reader can recognize that a literary text represents something other than their everyday experience.

The third component, reinterpretive transformation, involves the emergence of specific feelings that lead to individual responses. This process is closely linked to personal articulation connected to the self, as well as experiences and memories that can serve as context for interpreting a literary text. Consequently, the meanings that readers derive from a text can vary significantly (Ibid., p. 134).

Regarding defamiliarization, I find myself agreeing with the authors only partially. The likelihood that the majority of readers would identify the same elements in a text as "out of the ordinary" is likely influenced by the specifics of the text itself and, at least to some degree, by one's cultural background. I can draw conclusions from my own experience, and the readers' reaction to a singular poem or a poetry collection. According to the authors, the interpretations of the texts would vary, but the readers would be captured by the same passages in a poem, and, based on the same logic, they would single out the same poems from a collection, however, it is quite the opposite—I am receiving the most contradicting feedback both if we look at single

poems, specific lines or even more so—if they refer to the entire poetry collection. I do understand that the inner codes I use in my poetry are not so hard to miss, and it does not really depend on how much one has been engaged in reading before they pick up my poetry book (I have had contradicting reviews by literary critics that most certainly have done their fair share of reading), it is rather the specific 'poetic nerve' each author has, and the interpretation of its manifestations can depend, and here I agree with the postmodern view (discussed further in the following section: *2.4. Immersion, Reality, and Virtuality*), on the reader's subjective entity.

Nevertheless, although the Miall's and Kuiken's three principles of literariness may not be applicable equally successfully to all texts, they do provide a valuable framework for the analyzing readers' perception. In the practical part of the research, I am not so concerned as to which particular segments of the text one is defamilirized by and if the readers select the same or different segments of a text, instead, I want to apply this framework to register possible changes in the traits of perception when one is introduced to the printed as opposed to the trans-medial version of a poem. The three principles will allow me to compare the literariness of both forms. The literary aspect is the obligatory element of digital poetry by definition.

2.4. Immersion, Reality, and Virtuality

Immersion is sometimes associated with the entertainment and the notion of a 'lesser' world. Gilles Deleuze also makes this distinction regarding film in the substantial works "*Cinéma I: L'image-mouvement*" (1983) and "*Cinéma II: L'image-temps*" (1985) (Cinema 1: The Movement-Image and Cinema 2: The Time-Image). The simplified summary of the two concepts would be the classical Hollywood film that pulls viewers into the story-world making them forget the real world around them, identifying themselves with the characters. The Time-Image cinematograph gives the viewer a space to contemplate, recognize, remember, dream, fantasize. The next section will offer a different perspective on immersion, the relation between reality, aesthetics of illusion, and media transparency.

In her work "Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media" (2001), Maria-Laure Ryan summarizes the historical developments of the semiotic modes *signification* versus *simulation* in visual art and the different modes of immersion it involves from the viewer's perspective. She refers to the distinction Margaret Wertheim's has made in her book "The Pearly Gates of Cyberspace: A History of Space from Dante to the Internet" (2000) – "the inner eye of the soul" and the "physical eye of the body". In pre-Renaissance times, signification was the main axis of representation, painters would depict objects based on their inner perception rather than relying on their senses that could be deceptive. A shift took place as the laws of perspective were discovered, and it offered a new level of visual immersion within and beyond the space captured on the painter's canvas. The fixation on the illusion of an environment a viewer (their virtual body) can penetrate reached its climax during the Baroque age. Impressionism required a more complex effort for unlocking the space before the viewer, their virtual bodies could enter it, but it was still a three-dimensional space. This was further challenged by the abstract two-dimensional shapes and cubist experiments with multiple perspectives—their works opened a space for one's imagination, however, it depended exclusively on the viewer's mental activity, the virtual space where one could immerse their virtual selves and that could be accessed or entered comparatively effortlessly was no longer there, it was a shift back to the "eye of the mind" mentioned earlier. Surrealism, however, is a comeback of hyperrealistic images, (perceived by the "eye of the body"). And finally, Ryan concludes, three modes of immersion are available to the viewer: conceptual schools, their intellectual, conceptual confrontations, three-dimensional installations where the viewer is physically present and facing intellectual constructs, and the hyperrealistic images.

In literature, Ryan argues, we can trace similar variables regarding the mode of immersion, the relation between an illusion that can be experienced and the medium, techniques used. During the eighteenth century, authors offered both—the possibility to lose oneself in a story, a complete immersion by, for example, using the style of memoirs, letters, autobiographies, and texts that made readers aware of the fact that they are reading a story or the author's presence

by disrupting the ultimate illusion, "[t]*he visibility of language acted as a barrier that prevented readers from losing themselves in the story-world"* (Ryan, 2001, p. 4). During the nineteenth-century, realism dominated the literary arena, it captured the readers' attention, transported them to the story world making them feel for the characters and eagerly follow the plot. In the mid-twentieth century, parallel to the immersive literature, New Criticism, structuralism, deconstruction introduced new aesthetics, experiments with form, language, medium, it opened new field of immersion and new semantic fields, "[m]*eaning came to be described as unstable, decentered, multiple, fluid, emergent—all concepts that have become hallmarks of postmodern thought"* (Ibid., p. 5). With the arrival of digital literature, and hypertext in particular, the act of reading turned into the act of meaning formulation (Ibid., p. 2-7).

Jean Baudrillard in his work "Simulacra and Simulation" distinguishes four levels of relation between an image and its reflection of reality:

- it masks and denatures a profound reality;

- it masks the absence of a profound reality;

- it has no relation to any reality whatsoever;

- it is its own pure simulacrum (Baudrillard, 1994, p. 6).

Ryan questions whether this development means parting from the reality or it has dissected the illusionary real and reached a pure wisdom, the "*True Nature of the image*" (Ryan, 2001, p. 29). Baudrillard is inclined towards the former—a transparent media would lead to an ultimate virtualisation of human beings:

> "By the same logic that denies a place for both the world and its doubles, there is no place in the mind for both life and the lifelikeness of transparent media. Our fascination with the latter turns us into ''virtual beings'' through a reasoning that skips several intermediary steps in one powerful leap: (1) VR technology (and modern media in general) aims toward transparency; (2) transparency allows immersion; (3) by a metonymic transfer, immersion in a virtual world leads to a virtualization of the experiencer. One must assume that this virtualization involves a loss of humanity, as we offer ourselves as data and as servants to the machine" (Ibid., p. 31).

As an opposition, Ryan refers to Pierre Levy's argument in his work "Becoming Virtual" (1998, p. 16):

"The virtual, strictly defined, has little relationship to that which is false, illusory, or imaginary. The virtual is by no means the opposite of the real. On the contrary, it is a fecund and powerful mode of being that expands the process of creation, opens up the future, injects a core of meaning beneath the platitude of immediate physical presence" (Ibid., p. 35).

Levy creates a distinction between the possible and the virtual: the possible is already formulated and exists as a phantom reality, it is as reality only lacking an actuality, being existence. For it to come into existence, it doesn't require the act of creation, which Levy defines as an "*innovative production of an idea or form*" (1998, p. 24). He uses the analogy of a seed, it does not know exactly what the tree would look like, the exact shape of branches etc., it would be affected by the seeds potential along with the forces of its environment.

"The virtual should (...) be compared not to the real but the actual. Unlike the possible, which is static and already constituted, the virtual is a kind of problematic complex, the knot of tendencies or forces that accompanies a situation, event, object, or entity, and which invokes a process of resolution: actualization" (Ibid.).

Actualization, however, according to Levy, requires an act of creation, "*a solution not previously contained in its formulation*", it is more than just bringing into existence a possibility, it requires innovation, new qualities, form, transformation of ideas (Ibid., p. 25). From here, the author defines virtualization as a reversed actualization, it takes place when the actual transitions into virtual, and it is not the same as derealization, i.e., it is not "*the transformation of a reality into a collection of possibles*" (Ibid., p. 26).

Ryan suggests that one could possibly argue that Levy is simply referring to the well known principles of abstraction and generalization, but Levy's model reveals the mechanics behind these processes. If thought is perceived as a model making process of the world (virtual double), a way for the mind to bring about changes in the world, without this virtuality, one could only record facts, "*a thought that places the actual in the infinitely richer context of the virtual as potential gains control over the process of becoming through which the world plays out its destiny*", thus Levy doesn't resist the virtual, and does not see it as a process of losing its grip on reality as Baudrillard has suggested. Furthermore, Ryan attributes this principle to language,

naming as well, which is a virtualization, generalization, and conceptualization, it transcends the particular (Ibid., p. 37-38).

The author also speaks about the paradox involved in the process of creating a text as a virtual object:

> "(It) originates in an actualization of thought. The act of writing taps into, and enriches in return, a reservoir of ideas, memories, metaphors, and linguistic material that contains potentially an infinite number of texts. These resources are textualized through selection, association, and linearization. But if the text is the product of an actualization, it reverts to a virtual mode of existence as soon as the writing is over" (Ryan, 2001, p. 44-45).

Reader-response criticism supports the virtual potential of a text. Ryan refers to Roman Ingarden's concept regarding written literary texts, which are actualized as an aesthetic object by the reader and would depend on their personal experience, knowledge. In this regard, the text is divorced from a certain possible world, instead, there are vast possibilities of potential textual worlds that Iser recognizes as the virtuality of the text. Levy also supports this concept going even a step further and recognizing the virtual potential in the ontological status of all forms of textuality:

> "Since its Mesopotamian origin the text has been a virtual object, abstract, independent of any particular substrate. This virtual entity is actualized in multiple versions, translations, editions, instances, and copies. Through the process of interpretation, by giving meaning to the text here and now, the reader continues this torrent of actualization. (...) Faced with the configuration of stimuli, constraints, and tensions offered by the text, the reader resolves the problem of meaning in an inventive and always singular manner. The reader's intelligence erects a mobile and irregular semantic landscape above the smooth pages of the text" (Levy, 1998, p. 74).

As to text interpretation, Ryan suggest that it has to undergo a greater transformation compared to the interpretation of sensory data or visual works that have colour and form. Thoughts, ideas are not inherent to phonetic symbols. Endless possibilities of interpretation does not capture the essence of textuality either as it would make text as virtual as visual art and physical objects. "*The virtuality of texts and musical scores stems from the complexity of the mediation between what is there, physically, and what is made out of it*" (Ibid., p. 45). And this process doesn't involve "filling in the blanks" only, it requires one to imagine characters, events, spatialize the text, and, in

this respect, text is a virtual object. Postmodernism and digital technologies, hypertext have brought this virtuality to the next level (Ibid., p. 46).

Ryan continues her argument by saying that all texts have a semantic domain with the exception of meaningless sounds or graphemes, however, not all of them construct a world, which she defines as "*occasionally chaotic set of meanings that is projected by (or read into) any given sequence of signs*", and further referring to Michael Heim she concludes that it doesn't mean this world is simply a collection of fragments, it is a web-like totality in itself where the fragments are interconnected creating an environment. This concept contradicts the Saussurian and post-structuralist view of signification as a horizontal network within a language system, it is vertical in a sense, i.e., language is "*traversed toward its referents*". Ryan refers to Sven Birkerts: "*When we are reading a novel we don't, obviously, recall the preceding sentences and paragraphs. In fact we generally don't remember the language at all, unless it's dialogue. For reading is a conversion, a turning of codes into contents*" (Ibid., p. 90-92).

To break down the process of immersion (a reader captured by the text) Ryan turns to the system ("folk theory") developed by the psychologist Richard Gerrig in his work "Experiencing Narraive Worlds: On the Psychological Activities of Reading" (1993):

1. Someone ("the traveler") is transported...

2. by some means of transportation..

3. as a result of performing certain actions (reading as performance, and the reader is creating the "reality model", which represents the textual world)...

4. The traveler goes some distance from his or her world of origin (the reader would import their own experience and knowledge into the textual world, but the text lays the set of rules for this reality model)...

5. which makes some aspects of the world of origin inaccessible (for example, the reader is completely drawn into the textual world and cannot rest upon the real world principles)...

6. The traveler returns to the world of origin, somewhat changed by the journey (Ibid., p. 93-94).

One can apply this structure to poetry in trans-medial space as well, except the process of creating the "reality model" (step 3) would differ from the model created by the textual material. Once the text is dressed in visual and/or audio layers, it can both lose some of its initial virtual potential and it can be enhanced depending on the text and the trans-medial adaptation. This will be studied in the practical part of the research—the reader's response to textual versus trans-medial adaptations of singular poems.

Immersion does not necessarily imply aesthetic qualities, nor do aesthetic qualities necessarily guarantee immersion. Ryan highlights poetry as a genre that can be significantly more detached from the "real world" compared to narrative forms. Gerrig asserts that immersion is not reliant on an individual's narrative skills, for example, the word "Texas," which evokes a vivid mental image for most readers, regardless of the author's narrative capabilities. Nevertheless, Ryan argues that immersion may involve initial challenges, requiring a certain level of mental engagement and concentration before the immersive experience can fully unfold (Ibid., 95-97). Finally, Ryan distinguishes four levels or "*degrees of absorption in the act of reading*":

"**1. Concentration**. The type of attention devoted to difficult, nonimmersive works. In this mode, the textual world—if the text projects any—offers so much resistance that the reader remains highly vulnerable to the distracting stimuli of external reality.

2. Imaginative involvement. The ''split subject'' attitude of the reader who transports herself into the textual world but remains able to contemplate it with aesthetic or epistemological detachment. In the case of narrative fiction, the split reader is attentive both to the speech act of the narrator in the textual world and to the quality of the performance of the author in the real world. In the case of nonfiction, the reader engages emotionally and imaginatively in the represented situation but

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retains a critical attitude toward the accuracy of the report and the rhetorical devices through which the author defends his version of the events.

3. Entrancement. The nonreflexive reading pleasure of the reader so completely caught up in the textual world that she loses sight of anything external to it, including the aesthetic quality of the author's performance or the truth value of the textual statements. It is in this mode that language truly disappears. (...) Despite the depth of the immersive experience, however, this reader remains aware in the back of his mind that he has nothing to fear, because the textual world is not reality.

4. Addiction. This category covers two cases: (a) The attitude of the reader who seeks escape from reality but cannot find a The Text as home in the textual world because she traverses it too fast and too compulsively to enjoy the landscape. (b) The loss of the capacity to distinguish textual worlds, especially those of fiction, from the actual world" (Ibid., p. 98).

These axes, slightly adjusted, will be used in the practical part of the thesis to evaluate the readers' level of immersion while reading the print based poem compared to the trans-medial adaptation.

Ryan concludes that moving images, until virtual reality is perfected, can be regarded as the most immersive form of contemporary media. It combines "*the spatial extension and fullness of detail of still pictures with the temporality, narrative power, referential mobility (jumping across space and time), and general fluidity of language,*" and in this respect, immersive literature also initiates a "cinema in one's head", however, not all readers are focused on mental visualization; some simply follow the plot. The degree of precision in a reader's mental imagery can vary significantly; a reader may create images that capture only certain aspects of a character or environment, leaving other details blank. This variability often depends on the text itself and whether it emphasizes characters, plot, or settings. (Ibid., p. 120). Ryan distinguishes three forms of immersion: **spatial immersion**, which would be a response to the narrative settings; **temporal immersion** is following the plot; **emotional immersion** is one's identification with the character, characters (Ibid.). Ryan argues that, in contrast to audiovisual media, language represents objects

that are spatially and temporally distant. These representations lack direct sensory attributes such as shape, color, or sound, which means that language must engage the imagination to create mental images of these objects. Postmodern literature, in contrast, introduces a conceptualized space that can be accessed by an abstract body. According to Ryan, this experience involves "*perpetual movement, blind navigation, a gallery of mirrors, being lost in a not-always-so-funhouse, a selftransforming labyrinth, parallel and embedded universes, (...) all experiences that preclude an intimate relation to a specific location*", and the difference between conceptualized space and traditional spatial experiences is that we cannot inhabit a conceptualized space, instead, the reader can only develop relationships with specific elements within this space, while this does not mean that a reader cannot acquire a sense of the postmodern space, it is important to note that the sense of place and the mental model of space created by following developments in a fictional, linear story world are not the same, ultimately, true spatial immersion requires a model of the space to support the reader's experience. At the same time, detailed description, data clusters does not necessarily lead to deeper immersion as the reader can get exhausted and overwhelmed (Ibid., p. 122-124).

In this regard, I will be experimenting with both the poems accommodated within the postmodern space and poems that have a potential for constructing a mental model.

2.5. Digital Poetics: Semantic Codes

Digital poetics deals with complex systems, and it can be discussed from various perspectives (author, work, viewer/reader, apparatus, space where the work is exhibited/experienced, and interaction between these agents, spaces); it inhabits numerous fields of study or interpretation—literature, linguistics, sound/music, art, film, technology, philosophy et al.; and it is constantly subjected to change. Thus the meanings produced and perceived dwell within this multiplicity and complexity, and it cannot be fully appreciated by applying mechanisms of hierarchical structures, binary logic – neither linguistic signs, text (written or spoken) or literariness manifested in a

digital poem, nor any other element represented in a digital poem (means of expression), nor the space and/or "surface" where it is being displayed have "top-down" interrelations. This applies to both creation and interpretation.

From the author's perspective as well, the typical postmodern writer is not adopting the "top-down" method where the initial idea would dominate or guide the creative process. Instead, the author: "… *proceeds "bottom-up" by fitting together reasonably autonomous fragments, the verbal equivalent of objets trouvés, into an artifact whose shape and meaning(s) emerge through the linking process. The result is a patchwork, a collage of disparate elements*" (Ryan, 2001, p. 7). Here, Maria-Laure Ryan is referring to the Deleuze and Guattari's "mechanic assemblage", or Levi-Strauss' concept of bricolage, where the author is free to follow the inner path or draught of inspiration, imagination. The applications of the former will be further discussed in the chapter.

Stephanie Strickland, in her article "Quantum Poetics: Six Thoughts", resonates with Mirona Magearu's trans-medial spaces discussed in the previous chapter:

> "Something has been "carried across," from one energy form to another, from one "language" to another. Is it an algorithm indifferent to its manifestations? … What gets carried over does not remain unchanged, not in either or any of its locations. The appellations source and target exchange places at a high-frequency rate, both in the process of translation and in its generated forms. There is no seamless information environment, only increasingly extended forms of attention and inter-attention, cross-modes of attention, muscular, neural, endocrinologic, visual, acoustic, kinesthetic, and proprioceptive" (2007. p. 35).

The author continues:

> "In new media, our task is the measure of measure. To accomplish this we write less "with places" and more with "transitions". Space does open up, perhaps monstrously, to a world of currents and translations. We don't see these spaces full so much as feel them fill. We don't watch them perform; we perform them, in part, in connection with others, in processes of conjugal transfer that propagate themselves" (Ibid., p. 42).

William Curtis Seaman, in his PhD thesis "Recombinant Poetics: Emergent Meaning as Examined and Explored Within a Specific Generative Virtual Environment" (1999) also studies relations existing between the various elements, referring to it as techno-poetic mechanism:

> "The techno-poetic mechanism seeks to illuminate processes of change — configurations of media-elements "coming-to-be" and "passing away" within an advanced technological environment. While the environment undergoes change,

meaning becomes accretive … [it] can be seen as ambiguous, indefinite and constantly in flux. This is particularly relevant to mutable, computer-based environments and to the nature of the recombinant sign. Re configurable contexts are continually entertained in the *negotiation* of meaning. This is not only true within the techno-poetic mechanism, it perhaps characterises all language use. Thus, the *vuser* (viewer/user) negotiates this mutable landscape of media-elements. This punny *negotiation* is both spatial and conceptual. In a virtual environment, meaning is no longer simply conveyed through chains of words. It is now circulated through the negotiation of virtual volumetric flows. These flows are potentially polyvalent and ambiguous within the device, seeing these characteristics as central to poetic approaches to the contemporary production of meaning" (p. 28-29).

Espen J. Aarseth in "Cybertext: Perspectives on Ergodic Literature" distinguishes between *textonomy* and *textology*. The former is a study of textual media, the later – a study of textual meaning (Aarseth, 1997, p. 15). He writes that both Piercean and the structural semiotics of Saussurean traditions, although necessary, are insufficient when applied to the constantly changing field of electronic literature (Ibid., p. 24). Charles S. Pierce and Ferdinand de Saussure offer two approaches for interpreting the sign. For de Saussure the sign is a relation between *signifier* (image of a sound physically produced – expression), and a *signified* (what one wants to refer – content) (Berger, 2013, p. 22):

"A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept" (de Saussure, 1983, p. 66).

Pierce defines semiosis as consisting of three elements: *representamen* (materiality of the sign), *object* (the referent this sign refers to), *interpretant* (meaning or ramification derived or generated by the sign). Pierce's semiosis springs from an external reality, for de Saussure's it has an "accessory" role defining the relation between signifier and signified. Social, cultural, and historical contexts provide a background for the meaning or interpretation (di Rosario, 2011, p. 83-84).

In order to capture this fluidity most theoreticians of digital poetry are referring to within a certain theoretical framework, in this chapter, I will be discussing Deleuze and Guattari's concept of rhizome, Maria Mencia's *in-between* space, materiality of digital poetry, the applications of "possible world's" theory, McLuhan's hot and cold media, and provide a brief commentary on Rolan Barthes' take on language, and Roman Jacobson's functions of language.

2.5.1. Deleuze and Guattari's Rhizome

Alice van der Klei, in her article "Repeating the Rhizome" (2002) is re-establishing Deleuze and Guattari's concept of rhizome as the underlying theoretical ground for hypertext (mistakenly credited or referenced to theorists like Stuart Moulthrop, George P. Landow, Janet Murray, Ilana Snyder, Pierre Lévy (p. 49). Hypertext might be the most evident field of application of rhizome theory (the principle of combinatorics, hyperlinks enable infinite variations of a given text), however, the combinatorics involved in the creative process within trans-medial space, and the perception, interpretation of a digital poem inhabiting trans-medial space both retrace this principle on a larger scale, i.e., rhizome is no longer just an underlying construct or mechanism of a certain work, it represents the pattern of processes that take place both **when an author is combining** various media allowances in the process of creating a digital poem, and **a reader/viewer is cruising** through the multiple semantic layers of a digital poem in the process of perception or interpretation. Right away, I would like to clarify that "multiple semantic layers" shall not be perceived as water and oil that do not mix, quite the contrary, and it will be further discussed in this chapter.

As Deleuze and Guattari wrote in "A Thousand Plateaus: Capitalism and Schizophrenia": "*We're tired of trees. We should stop believing in trees, roots, and radicles. They've made us suffer too much. All of arborescent culture is founded on them, from biology to linguistics*" (1987, p. 15). Unlike trees, their roots:

> "the rhizome connects any point to any other point and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs and even

nonsign states. The rhizome is reducible to neither the One or the multiple. It is not the One that becomes Two or even directly three, four, five etc. It is not a multiple derived from the one, or to which one is added (n+1). It is comprised not of units but of dimensions, or rather directions in motion. It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overspills. It constitutes linear multiplicities with n dimensions having neither subject nor object, which can be laid out on a plane of consistency and from which the one is always subtracted (n-1). When a multiplicity of this kind changes dimension, it necessarily changes in nature as well, undergoes a metamorphosis. Unlike a structure, which is defined by a set of points and positions, the rhizome is made only of lines; lines of segmentarity and stratification as its dimensions and the line of flight or deterritorialization as the maximum dimension after which the multiplicity undergoes metamorphosis, changes in nature. These lines, or ligaments, should not be confused with lineages of the aborescent type, which are merely localizable linkages between points and positions... Unlike the graphic arts, drawing or photography, unlike tracings, the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable and has multiple entranceways and exits and its own lines of flight" (Ibid., p.21*).

In the context of digital poems consisting of multiple semantic fields (text, sound, kinetic or image etc.), according to Deleuze and Guattari's rhizome, we cannot brake down these elements as singularities, create a certain hierarchy. The "inside"[5] of a digital poem consists of multiple dimensions, networks, and the interrelations/interconnections emerging/recognized/created between any of the elements and 'employed' by an author in the creative process or by the reader/viewer of a digital poem is the transformation of these singularities, multiplicities. Text, sound, image do not exist as "points" in a digital poem, they only exist as lines between/in/through them (moreover, there are networks of multiplicities (lines) within each of them), and the authors are clear we should not confuse these lines with simple linkages between points or positions, and even more so—the multiplicities neither cease to exist, nor they become the other, nor they are subjects or objects, they are transformed within the lines (directions in motion) within rhizome, which again can always change, and it always has multiple points of exits and entrances.

The assemblage of multiplicities is present in all the stages or processes from the creation of a digital poem to its representation, perception or interpretation, remembering etc. —from

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[5]As rhizome, according to Deleuze and Guattari, does not have an outside, rhizome cannot be planted, shoot roots as trees do, it cannot have an inside. For example: "*There is always something genealogical about a tree. It is not a method for the people. A method of the rhizome type, on the contrary, can analyse language only by decentering it onto other dimensions and other registers. A language is never closed upon itself, except as a function of impotence.*" (Deleuze and Guattari, 1987, p. 8) Here "inside" it is used as a figure of speech.

inspiration, assemblage within the author's mind or its mere coincidental emergence, to 0 and 1 on a hard drive, poems' "image" on a screen, the viewer's contexts and surroundings, a tram passing by, their love for yellow colour, a friend they had met a day before, cheese sandwich, and the city council—there are endless combinations of networks, dimensions, where each multiplicity is transformed and transforms through its rhizomic interrelations. Although Deleuze and Guattari focus on language, it can be applied to the entirety of digital poetry and the context within which it exists: "*An assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections*" (Ibid., p. 8). Or "*A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature (the laws of combination therefore increase in number as the multiplicity grows*)" (Ibid.). In other words, if an author were to add sound to a digital poem, it is not another layer, it changes the entirety including the material added, it opens another dimension for a network of possible relation, interpretations, and the work itself is neither a subject nor an object to the world: "*There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders, so that a book has no sequel nor the world as its object nor one or several authors as its subject*" (Ibid. p. 22-23).

Brian Lennon, in his article "Screening a Digital Visual Poetics" also concludes that a digital visual poetics may function in the spaces between various other forms of discourse. Instead of forging entirely new territory, it can exist within the unexplored zone of a network field that is never fully known, confirmed, or definitively limited. Rather than asserting itself as a permanent replacement (only to eventually be replaced), it can take shape as "*a temporary node or rhizome (Gilles Deleuze and Félix Guattari) within a constellation of temporarily related nodes*" (2007, p. 254).

2.5.2. Maria Mencia's Space In-between

Maria Mencia, in her thesis "From Visual Poetry to Digital Art Image", offers a different outlook on digital poetry, and it does not contradict Deleuze and Guattari's rhizome in any way. She introduces the concept *in-between*—it is simultaneously 'outside' and 'within' language. Mencia is referring to Julia Kristeva's concept of the child's development from the *chora (semiotic)* through the *thetic* (the subject's liberation from the semiotic) into the symbolic—the trap of language (from "Revolution in Poetic Language" published in 1984). Kristeva's *second thetic* is when the semiotic aspects (impulses, moods, feelings) enter the symbolic and vice-versa. Kristeva argues that the speaking subject is always both semiotic and symbolic, thus the signifying system they develop cannot be purely semiotic or symbolic. Maria Mancia sees this *in-between* space as a place where the two aspects (symbolic and semiotic) are becoming one while still keeping their own identity, "the semiotic meaning of the word escapes and yet remains" (2003, p. 31).

Another transformative *in-between* space Mancia is referring to is derived from McCaffery's work "North of Intention" (1986) where the author speaks about the liberation of libidal intensities that are trapped within linguistic structures (such as grammar, orthography, reading order) through a semantic attack on these rules. One has to be aware of the structures in order to break them – it is in between the refusal to engage and the desire to engage, desire to escape linguistics signs and the enclosure of linguistic signs, resistance to the legible and the illegible (Ibid., p. 30-33).

If I apply these principles to the practical part of my research, there are few conclusions to draw:

> 1) In the process of writing the print or text based poems, I operate within the *second thetic*, i.e., I interpret inner impulses, moods, feelings (the semantic aspects) into the symbolic, and I also work with the symbolic which then becomes the building blocks in the construction process of the semiotic. McCaffery's notion of liberation of libidal intensities can certainly be detected, and they overlay or complement Kristeva's *second thetic* sequences: a) from the symbolic to the semantic

(deconstruction of a certain confinement through breaking linguistic rules and arriving into a new semantic field); b) and from the semantic to the symbolic (through the assemblage of linguistic symbols arriving to a liberation of an intrinsic feeling). This will be further discussed in *6.1. Typology of the Selected Poems*.

2) When I transport a print or text-based poems into the audiovisual form of representation, theoretically I may overcome a certain confinement of text thus release some libidal tension (if it existed), and I can exercise both the symbolic and the semiotic potential of a poem in order to arrive to new symbolic or semantic fields. Regarding the libidal tension, it may grow over time with each successful/satisfactory transportation of a print-based poem into the digital realm, just as some teenagers might experience similar tensions if they are unable to post a *selfie* on Facbook for a few consecutive days.

The textuality of trans-medial space I will be using in my practical research accommodates linguistic, aural and visual forms that create networks of semantic and symbolic structures. Mencia concludes that the sign—this binary form of two functional elements, signifier and signified—becomes a signifier of multiple signifieds, of multiple relationships. "*This shift form a fixed meaning to the inter-relation of multiple meaning, might also be a reflection of contemporary society*" (Ibid., p. 46).

Mancia, in her work, is also referring to Bohn's "The Aesthetics of Visual Poetry" (1986) where the author describes sight and sound as the primary modes of human perception. The trans-medial space enables the merging of text, image, and sound "*erasing their differences through the digital*" (Ibid., p. 47), creating a new communicative system where all these elements are becoming a part of an are integrated communication system, which, Mancia argues, "*bears a closer resemblance to the way the brain works and to the way human being operate*" (Ibid., p. 63). The interpretation, emotional response or the meaning(s) the reader/viewer arrives to would be

constructed based on the perception, interrelation of these elements, but it is important to note that not necessarily all three elements would be perceived at all times, or more precisely—not all elements will be equally constituent in the process of interpretation, i.e., it is possible the visual stimuli take over and "mute" the linguistic element, or the viewer is preoccupied with the interpretation of the linguistic material therefore they fail to incorporate or incorporate only partially the other semantic, symbolic layers. In this regard, Deleuze and Guattari's inter-transformation (image-sound) will not have taken place. This occurrence may depend on various factors, it can also be a strong emotional response that initiates a chain of mental associations, memories, it can also be a physical, mental disturbance unrelated to the work and many other factors. In fact, in the practical part of the research, I will include an audiovisual interpretation of a poem that will have purposefully embedded "disturbances" in order to test if that is reflected in readers'/viewers' responses—the qualitative and quantitative data acquired.

2.5.3. Materiality

In her renowned work "*Writing Machines*," Katherine N. Hayles explores the materialization of literary texts through the concept of inscription, whether manifested as ink on paper or as images on a screen. She posits that such inscription "*mobilizes reflexive loops between its imaginative world and the material apparatus embodying that creation as a physical presence*" (2022, p. 25). Hayles further contends that "the physical form of the literary artifact always affects what the words (and other semiotic components) mean" (Ibid.). She subsequently introduces the concept of "technotext":

> "Literary works that strengthen, foreground, and thematize the connections between themselves as material artifacts and the imaginative realm of verbal/semiotic signifiers they instantiate open a window on the larger connections that unite literature as a verbal art to its material forms. To name such works, I propose "technotexts," a term that connects the technology that produces texts to the texts' verbal constructions. Technotexts play a special role in transforming literary criticism into a material practice, for they make vividly clear that the issue at stake is nothing less than a full-bodied understanding of literature" (Ibid., p. 25-26).

Technotexts, according to Hayles, could also be called 'hypertexts', and they need to have at least three of the following characteristics:

> 1) multiple reading paths;
> 2) chunked text;
> 3) a linking mechanism that connects these chunks (Ibid.).

For example, the author recognizes The World Wide Web as a hypertext of a global scale. Certain printed texts can also be recongized as hyperlinks, for example, encyclopedias, Milorad Pavic's "Dictionary of the Khazars: A Lexicon Novel" et al. (Ibid.). Conversely, the materiality that scholars often emphasize in discussions of digital literature has always existed; however, the extensive history of the printing press and publishing has rendered it largely "invisible" to literary criticism: "*With significant exceptions, print literature was widely regarded as not having a body, only a speaking mind*" (Ibid., p. 32). Consequently, Hayles introduces the concept of 'media-specific analysis' (MSA) not to isolate different media but rather to examine the interrelations among form, content, and medium. This approach investigates how one medium is "moulded"

within another and how a specific medium can influence the texts it conveys (Ibid., p. 29-31) (the primary subject of the practical part of this research). Returning to the concept of the technotext and its materiality, Hayles concludes that: "*Like all literature, technotext has a body (or rather many bodies), and the rich connections between its material properties and its con-tent create it as a literary work in the full sense of the term*" (Ibid., p. 32).

Brian Lennon also questions the idea that the emergence of new media has fundamentally transformed the Western mind. He writes:

> "Out of habit, we identify the "modernist" poetic text as "materialized", and the "postmodernist" poetic text as "dematerialized", ephemeral, a "simulacrum". The extent, however, to which "materiality" (taken as sensous, extraverbal reality, something more than the functionalinstrumental, "transparent" use-value of a word) is integral to much postmodernist poetry, poetics, and art practice might be seen as reason to interrogate this habit of thought" (2007, p. 252).

Lennon settles the concept of materiality not as a set of characteristics, instead—these characteristics emerge in the process of interpretation (Ibid., p. 253). For example, we could say a knife is sharp only if we were to use it for slicing a tomato. It can only be sharp or not sharp in the process/intention of cutting. I have never contemplated upon the bluntness of my toothbrush or the sharpness of my pyjamas.

And even more so, Lennon is referring to William Dickey who describes computer as a tool "*placed in our hands so that we can create with it something it was not intended for*" (Ibid., p. 255). In this regard, it would be strange if one went to great lengths in order to agree or disagree upon qualities, characteristics or functionality of an object, and use it for entirely different purpose, or if applying the same example—to arrive to an agreement that the pyjamas is just the perfect cut and length, and then use it to mop the floor.

This notion compliments the Deleuze's and Guattari's rhizome, Mencia's space *in-between*, Magearu's trans-medial spaces. Although the practical works analysed in the second part of the thesis does consist of various multiplicities, it seems unnecessary to discuss each separate element (audio, image, text, apparatus, screen etc.) without the context of the particular work, which will be done later in the thesis.

2.5.4. Aarseth's and Wardrip-Fruin's Triangles of Communication

Espen Aarseth and Noah Wardrip-Fruin both have created triangular models representing the communication or interrelations between the different "agents" of digital literature (for Aarseth, beyond digital literature), and each of them have adapted a different approach.

Aarseth employs the term 'cybertext' and clarifies that it is neither a revolutionary invention nor a departure from traditional textuality. Instead, his intention is to capture any type of text within his framework known as "The Textual Machine":

> "Cybertext, then, is not a "new," "revolutionary" form of text, with capabilities only made possible through the invention of the digital computer. Neither is it a radical break with old-fashioned textuality, although it would be easy to make it appear so. Cybertext is a *perspective* on all forms of textuality, a way to expand the scope of literary studies to include phenomena that today are perceived as outside of, or marginalized by, the field of literature-or even in opposition to it, for (as I make clear later) purely extraneous reasons. In this study I investigate the literary behavior of certain types of textual phenomena and try to construct a model of textual communication that will accommodate any type of text" (1997, p. 18).

Aareseth's argument echoes the conclusion I drew at the end of the previous section dedicated to materiality, as he continues: "*To be sure, media are far from neutral, inconsequential carriers of "content," but the essentialist idea of "the computer medium" as a singular structure of well-defined properties of communication is just as untenable and can be based on only a very limited understanding of both computer applications and media theory*" (Ibid., 19). Aareseth thus is escaping the technological determinisms. The author argues that the different types of media have their unique properties and "*many of the forms of computer-based textuality have more in common with some of the paper media than with each other*" (Ibid., 19).

In relation to the act of reading, Aarseth emphasizes the significance of context, noting that the same text may be interpreted differently depending on the occasion and circumstances. He concludes that **teleological orientation** (or textual organization), which steers the reader toward specific interpretations of how the text should be read, is central to the concept of cybertext. He refers to these as **'self-manipulative'** devices (Ibid., 20).

Aarseth explains his take on the meaning of text, and he writes:

"The meaning of *text* used in this study is closer to philological (or observable) work than to the poststructural (or metaphysical) galaxy of signifiers. But though my meaning is related to both of these meanings, it is also radically different from them. Instead of defining *text* as a chain of signifiers, as linguists and semioticians do, I use the word for a whole range of phenomena, from short poems to complex computer programs and databases" (Ibid., 20-21).

Finally, he describes text as machine and calls upon the materiality discussed earlier in the chapter:

"*a mechanical device for the production and consumption of verbal signs. Just as a film is useless without a projector and a screen, so a text must consist of a material medium as well as a collection of words*" (Ibid., 21). Human (operator) is the third party in Aarseth's model "The Textual Machine" (see Figure 2.1.). The distinctions among these three components are not strictly defined, as each element is characterized in relation to the other two. Furthermore,   the functional capabilities of each component interact with those of the other two to create a wide variety of text types (Ibid.)

Figure 2.1.

Espen Aarseth's Text Machine

operator

text/machine

verbal sign   medium
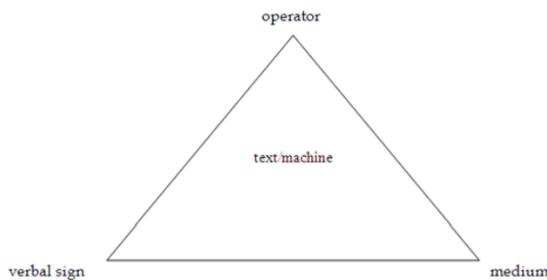
(Aarseth, 1997, p. 21)

Noah Wardrip-Fruin has drawn his reversed triangular model of communication/interaction by using the following agents: 1) media (text, sound, image); 2) process (and their logic); 3) audience (interaction/context) (see figure 2.2.).

Figure 2.2.

Noah Wardip-Fruin's Communication model

media
(text, sound, image)

process
(and their logic)

audience
(interaction/context)
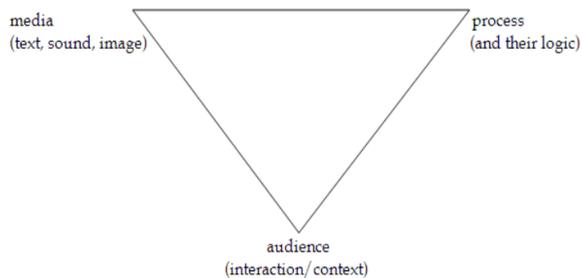
(Wardrip-Fruin, 2005)

Unfortunately, I was not able to locate a description or analysis of this system, however, I have come across an article by Wardrip-Fruin where he discusses the elements of digital literature including those represented in this model. And those are: **data** (text, image, sound, information about fictional worlds, instructions (including those on the processes the reader would carry out); **processes** (that are part of "working" the work, which, according to the author are optional); **interaction** (changing the work from the outside, for example, information input, reconfigurations by a reader, and this is also optional), **surface** (is "*what the audience experiences: the output of the processes operation on the data, in the context of the physical hardware and setting, through which any audience interaction takes place*" (2010, p. 47-48); **context** (the context for interpreting a work) (Ibid., p. 24-28).

Aarseth's model and Wardrip-Fruin's models do not contradict each other, the later has introduced the interaction into the "triangle", which then calls for "processes", this is why media and text, sound, image are clustered in one corner—to allow space for 'processes' through which audience can interact with the work.

By placing audience at the bottom Wardrip-Fruin presumably reinforces the linearity of events: the work has been created, and the audience is approaching, viewing/experiencing it. Placing the audience at the top would possibly add one too many badges of honour as the work (or the playground) existed before the viewer approached it.

Giovanna di Rosario, in her article "Electronic Poetry: How to Approach It?" is referring to another model created by Wardrip-Fruin (see figure 2.3.), which, to some extent, clarifies the triangular model as well. She quotes the author:

> "All the works of digital literature are somehow presented to their audience – whatever on the teletypes, in web browser windows, through immersive installations, or by other means. If the audience is able to interact with the work, the means for this are also part of the work. I will call this site of presentation and possible (interaction) the work's surface. It may be as simple as a generic personal computer, consist of a large space or dizzying number of devices, or even take unexpected form (e.g, The Impermanence Agent makes all web browsing part of its interaction surface)" (Fruin, 2008 in di Rosario, 2012)

Figure 2.3.

*Model of Digital Literature*
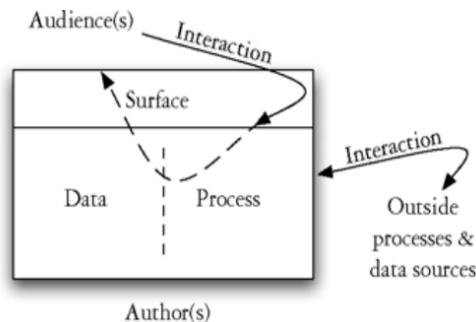
(di Rosario, 2012)

The sentence "I will call this site of presentation and possible (interaction) the work's surface", gives another perspective as to why the triangle is upside-down—it would certainly emphasize the "surface-quality", the result of data, process and audience's interaction.

The communication models expounded upon for the conceptualization of digital literature, with a specific focus on poetry, serve as the foundation for the conceptual framework employed in this dissertation to map the processes under investigation. To construct this framework, two crucial elements relevant to the analyses in this project have been integrated into Wardrip-Fruin's concise model – namely, the poetic impulse and the printed text as the primary text in the cases examined and elucidated later in this study.

With printed text we understand textual source, mostly a book – a primarily medium of the delivery of poetic impulse encoded into written text to the audience. As the Figure 2.3. shows the author creates the printed text's written model in variations of drafts outside the delivery (communication) complex where the drafts' finished form is represented in the printed form for the audience and it is (mostly) this form of the last draft of the poem that reaches surface (interface for interaction with the audience) in the case of the poem's digital version.

Figure 2.4.

Model of Communication of the Poetic Impulse in Trans-media Poetry
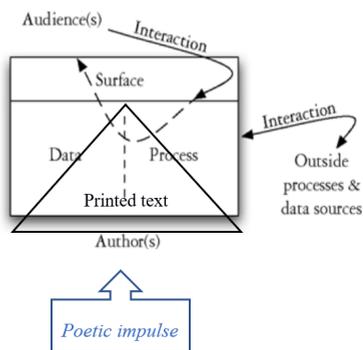
Poetic (initial, original, creative, aesthetic) impulse is referred to in both the descriptions of creative process and, more recently, in autoethnographic accounts on poetry writing. It is described, for example, by Keith Williams as "*initial impulse or experience of resonance*", a "*gestalt understanding*" to return to in the writing process of a poet (2020, p.48-9). Ben Lerner points out that this impulse can also be betrayed by the author. (Lerner, 2016, p. 9). In this work, the poetic impulse is defined similarly as an impulse that initiates the creative process of writing and must be recorded as a gestalt or imprint in the material of text using semiotic and media resources accessible for the poet (the author).

However, the delineation of disparities in the perception processes of texts across various media, particularly in terms of audience interaction, poses a significant challenge. Consequently, the forthcoming section aims to elucidate the distinctions between media formats in this regard.

2.5.5. Hot and Cold Medium, Possible Worlds and Fictional Truths

The final part of this chapter explores how textual elements are perceived and interpreted, which is a key interest in the practical part of the study, and it also adds to the earlier discussion of the levels and types of immersion.

Ryan references Kendall Walton's concept of mental stimulation derived from fictional make-believe, noting that one can assert "This is a ship" (or "this is not a pipe") when referencing a painting. However, such a statement would not be made while reading *Moby-Dick*. The distinction lies in the fact that paintings represent iconically, whereas words convey meaning conventionally (2001, p. 107). This leads to the conclusion that fictionality is a verbal category.

> "The asymmetry is partially explained by the fact that pictures do not literally make propositions, but Walton's categorization is above all the consequence of the reinterpretation to which the concept of make-believe is subjected as it crosses the boundary from textual to visual media. In visual communication (...) make-believe refers to pretended presence: the spectator apprehends the visual features of the depicted object as if she were standing in front of it. In the case of fictional texts, make-believe refers to pretended truth for propositions" (Ibid., p. 109).

Linguistic signs typically signify absent objects; therefore, the presence of make-believe is not an aspect of verbal communication. Consequently, in the context of fictionality, the two media are not directly comparable. When a text addresses solely abstract ideas and concepts (i.e., it is nonmimetic), the phenomenon of "make-believe" as mental imagery reaches its minimal expression. However, this does not suggest that all mimetic texts will always provide an immersive experience (Ibid., p. 110).

McLuhan distinguishes between hot and cool medium. Hot media, or he also uses the term "high definition" is filled with data, and he uses a photo and a cartoon as a comparison – the photo will have "high definition" and the cartoon – "low definition" as it has little visual information. Another example is the telephone, which is classified as a cold medium due to its low definition, as it relies solely on information perceived by the ear. Additionally, he characterizes speech as a cool medium with low definition. In contrast, hot media do not leave many gaps for the imagination to fill. "*Hot media are, therefore, low in participation and cool media are high in participation or completion by the audience*" (Ibid., p.347-8). In the practical part of the research, I will be dealing with both hot and cool mediums, and it will be interesting to observe how accurately this theory will enact in the real life and whether it will be reflected in the qualitative and quantitative data collected, as I will be working with different types of texts (with their inner cold-to-hot temperatures) and media.

David Lewis, Saul Kripke, Jaakko Hintikka and others developed the basis of possible-world theory, which offers a different perspective when thinking of the imaginary. It was later applied to poetics, narrative semantics. Possible-world theory is:

> "the set-theoretical idea that reality—the sum total of the imaginable—is a universe composed of a plurality of distinct elements, or worlds, and that it is hierarchically structured by the opposition of one well-designated element, which functions as the center of the system, to all the other members of the set. The central element is commonly interpreted as ''the actual world'' and the satellites as merely possible worlds. For a world to be possible it must be linked to the center by a so-called accessibility relation. Impossible worlds cluster at the periphery of the system, conceptually part of it— since the possible is defined by contrast with the impossible —and yet unreachable" (Ibid., p. 99-100).

There are various applications of the concept, for example, the possible is associated with with logical, laws, physical laws in real life, temporal interpretation would imply that "the actual world is the realm of historical facts, possible worlds are the branches that history could take in the future, and impossible worlds are the branches that history failed to take in the past" (Ibid., p. 100). And there is a number of challenges this theory faces when paired up with the postmodernist mindset: the hierarchical, centred organization; the fact that there is no absolute agreement as to what exists and what is a "thinkable existence" (like angels or UFOs); the gradation and the fuzzy borders as one can believe strongly in UFOs or angels, not at all, or may be open to the possibility; cultural and historical relativity of the perception of reality etc. (Ibid., p. 100).

To reconcile this concept with the postmodernist developments, i.e., possibility of different "world versions" without any hierarchical structures, David Lewis introduced the "indexical" actuality:

> "The opposition between the actual and the possible can be conceived in two ways: absolutely, in terms of origin, or relatively, in terms of point of view. In the absolute characterization, the actual world is the only one that exists independently of the human mind; merely possible worlds are products of mental activities such as dreaming, wishing, forming hypotheses, imagining, and writing down the products of the imagination in the form of fictions" (Ibid., p. 101).

The worlds are actual to those inhabiting them, and this can withstand the challenges of "historical, cultural, and even personal variations", the referent 'absolutely existing reality' is replaced with the individual perception of reality (Ibid.). This resonates with the subject of reality, virtuality, and immersion discussed in the previous chapter. In the practical part of the research, among other things, I will study the metal images accounted by respondents, or more precisely – the readers of the text based poems and viewers of their new media applications, in regards of 1) the type of mental image constructed (Ryan's spacial, temporal, and emotional immersion); 2) the level of immersion (Richard Gerrig's "reality model"). The analysis of the two gain another dimension by adding the axis of the imaginary and "the real" – whether there is a correlation

between the referent being that, which exists independently of the human mind or is a product of mental activity.

2.5.6. Poetic Language

Although I will not study the characteristics of each media element represented in the practical work carried out as a part of the research (in reference to the discussion in the section on materiality) apart from a discussion of each individual work in the second part of the thesis, I will make an exception, and write a short commentary on Jakobson's, Barthes, and Coccia's take on language as it deals with the overall motivation behind the creation of "substance"—poem.

Roman Jakobson defines the six functions of language:

> 1) the referential function (expresses something about the context)
>
> 2) the emotive function (expresses the speaker's attitude towards something)
>
> 3) the conative function (expresses some reference to the addressee)
>
> 4) the phatic function (is a communication to avoid silences, or a communication for the sake of communication)
>
> 5) the metalingual function (tests whether the code speakers use is "in tact", if they still understand each other)
>
> 6) the poetic function (deals with the message itself) (1964, p. 354-7).

The poetic function of language does not necessarily have to result in poetry, it is present in everyday communication as well. And vice versa, poetry does not always exercise the poetic function of language. In essence, Jakobson's take can be linked to the "game" described by Roland Barthes:

> "A language is therefore, so to speak, language minus speech: it is at the same time a social institution and a system of values. … It is the social part of language, the individual cannot by himself either create or modify it; it is essentially a collective contract which one must accept in its entirety if one wishes to communicate. Moreover, this social product is autonomous, like a game with its own rules, for it can be handled only after a period of learning. the social part of language, the individual cannot by himself either create or modify it; it is essentially a collective contract which one must accept in its entirety if one wishes to communicate. Moreover, this social product is autonomous, like a game with its own rules, for it can be handled only after a period of learning." (1986, p. 14)

According to Barthes, I will learn a set of words signifying a set a consciously recognised units, and then I will be able to start both—to communicate and to initiate my own game of

communication. I think this uncovers the very essence of poetry, i.e., it can, of course, be the playground for a game or a stack of socially accepted linguistic units, but for the most part, I believe, poetry is located in the gaps where this social contract never really took place. I argue that, first of all, I was issued a set of signifiers (words) that I had no consciously recognised units to pair up with, secondly, and I had plenty of (sensually) recognised units that I was not issued a signifier to pair up with. For a contract to be a contract (using Barthes' terminology) the parties have to agree on some value on either end. The shortcomings of this contract are directly reflected in the poetry, i.e., I cannot express myself through the social contract, therefore I make my own contract with the sensory units recognised. A game probably would not even start if the "real thing" was possible: in poetry—a thoroughly unified and satisfactory communication through the collectively accepted signifiers; in the case of a wooden horse—a real four-legged horse; in the case of leaf-money—a real shop with real money, real candies etc. I find an echo in Mahdavi' s contemplation on dream and poetry in the context of Freud's psychoanalysis: "*Psychoanalysis seeks to reinstate the lost relations between a patient and his world, and poetry is the rediscovery of the lost relations between words and their worlds. Words without relations are empty, anxious, and meaningless*" (2021., p. 135). Nevertheless, I believe the game Barthes is referring to is possible, but it does not account for the processes discussed above.

I find an echo in Mahdavi' s contemplation on dream and poetry in the context of Freud's psychoanalysis:

> "As we dream while asleep, words dream in poetry: they do things, in a sense, without actually and physically doing them. From poetry's literary analysis, we move on to poetry's psyche and discuss how psychoanalysis is poetic in its nature.
> Psychoanalysis seeks to reinstate the lost relations between a patient and his world, and poetry is the rediscovery of the lost relations between words and their worlds. Words without relations are empty, anxious, and meaningless. In a similar way, patients with psychical difficulties experience symptoms of anxiety and meaninglessness or have relations in their lives which they experience as devoid of meaning" (2021., p. 135).

Nevertheless, I believe the game Barthes is referring to **is possible**, but it does not account for the processes discussed above—a sincere poetic quest driven by a necessity and operating with

words and notions where the social contract is not broken as it has not even taken place or it has been an unsatisfactory, poor contract.

Coccia offers an other outlook on language through a formula that might, at first, seem unpretentious: "*We live tied to the sensible, not to language. Or, if you will, our dependence on language is nothing more than the sign of how effective and influential images can be on our existence; language is nothing more than one of the infinite forms of possible sensible life*" (2016, p. 53). One could conclude that Coccia could easily cast aside a poetic quest, or that he would not be over concerned with a language perfectly or approximately fitted with the signifying qualities for certain units of reality/sensibles. Or using the Platonic cave analogy – for Coccia, the poets' concerns over a pure linguistic experience would be like playing with shadows rather than the objects casting the shadows. However, Coccia argues that language is "*one of the highest forms of the existence of the sensible*" since it has a faculty for acquisition of immaterial things. Coccia writes that is is "*a kind of transcendental medium*", i.e., it is "*bringing things into existence as images*" and that "*it is also a transmitter*" (Ibid., p. 73), or using the Plato's cave's analogy again —words create shadows.

In conclusion, I agree with the three authors to a varying degree, but I believe this commentary does add to the discussion by emphasizing the urgency "the game" may carry within.

Chapter 3: Historical Context: Poetry In Trans-medial Space

This chapter provides an overview of previous research within the field of study. It includes a section on self-reference in the field and the significant representation of scholars who are also practitioners (digital poets) themselves, furthermore, there is a review of previous perception studies. I also place my poetry in a wider literary context, and discuss developments within the genre of *sequence based static trans-medial poetry* (also know as kinetic, hypermedia, visual poetry et al.).

3.1. Self-reference in digital poetry: theoreticians-practitioners

In order to place the practice-led thesis into a broader perspective, it is important to understand the context of the self-reflective practice. Alvaro Seiça in the article "Digital Poetry and Critical Discourse: A Network of Self-References?" discuses the presence of self-reference in the field of digital poetry – many theoreticians being practitioners as well. The author asserts that "*there is a different mode of knowledge production put forward by artists or writers—practitioners—who themselves are theorists, and by critics who are not practitioners*" (2016, p. 96). He applies the same principle to literary critics who are not poets and poets who write about poetry. Being a part of the artistic process does make certain aspects accessible, however, the author argues, focusing on one's own work also implies a potential risk of "*very subjective appreciations, narrowing down criticism and forcibly fall on an apologia of one's own standards*" (Ibid., p. 97). On the other hand, theoreticians not involved in the creative process may have a comparatively more comprehensive outlook, which, Seiça concludes, can lead to over-theorization, lack of understanding of the inner mechanics of an art work, fixation on the surface level etc.

The author's study concentrates on how and what works are referenced by both the theoreticians practitioners (practice-led, practice-based studies)[6] and non practitioners by

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[6]The author does not distinguish between practice-based and practice-led research

reviewing monographs and PhD dissertations on digital poetry from the year 1995 to 2015. The data are collected through ELMCIP Electronic Literature Knowledge Base (https://elmcip.net/) (Ibid.).

As a result, Seiça collected references to 401 unique creative works, and these works were referred to in 26 books (Ibid, p. 101). The data illustration below reveals how often a certain artwork is referenced—the greater the circle, the more it had been referenced in monographs and PhD dissertations on digital poetry. The lines represent links between a creative work and the monograph(s) or dissertation(s) where it is referenced.

Figure 3.1.

Digital Poetry 1995-2015: Network Visualization.

Note: From Seiça, Álvaro (2015). *Digital Poetry 1995-2015: Network Visualization*. Retrieved from
https://figshare.com/articles/poster/Digital_Poetry_1995_2015_Network_Visualization/1428662

In practice-based or practice-led studies, this reference might be used simply as a comparison to the author's own work, and most importantly—only two of the authors who are practitioners and

theorists, did not reference their creative work thus the domain of criticism is mainly endogenous, i.e. self-referential (Ibid., p. 110-111).

Another interesting conclusion Seiça arrives to—there are only 14 creative works that are referenced four or more times, and there are only **four** works that are referenced 7 or more times, one of which was Theo Lutz's Stochastische *Texte* created in 1959 (Ibid., p. 112-114).

This allows to draw a conclusion that the absolute majority of the theoretical studies led by practitioners in digital poetry are focused on the personal artistic contribution to the field, additionally, there are very few creative works that are canonized, and this is another indicator of the diversity and complexity of the field.

The reference to my own work in the thesis is not the central axis, it focuses on the creative process (arrival and expression of the poetic impulse), and the audience's perception of a print-based versus an audiovisual interpretation of a poem. To diminish the risks of subjectivism leading to generalizations Seiça is referring to, I am also interviewing fellow poets on their experience of the expression of a poetic impulse, attitudes towards digital trans-medial adaptations. To test my assumptions of possible successes and downfalls of trans-medial adaptations of print-based poems I am performing a phenomenological study of audience perception, responses to a questionnaire designed to compare my outlook, assumptions to those representing various age groups, educational backgrounds et al.

The reason I have chosen to work with my own poems and their adaptations is the control it enables—each of the adaptations has a specific agenda, an implied goal. Rather than an artistic expressions, they act as a framework for studying various aspects of print-based and trans-medial poetic allowances, and comparing these intentions to the actual feedback received from audiences. Additionally, the REQ is developed with the aim of creating a control mechanism in order to avoid subjectivity, to test the accuracy of the initial assumptions regarding each work, and the effects it could potentially have on the readers/viewers.

3.2. Perception studies of print-based versus digital poetry

"Poetry Beyond Text: Vision, Text and Cognition" was a research project conducted from 2009 to 2011, which investigated reading and viewing behaviours using eye-tracking, EEG scans, mental chronometry, and subjective rating studies. The project concentrated on creative works that integrate visual art—such as patterns, painted images, photographs, and digital images—with poetic text, examining both the psychological processes of perception and the creative processes involved (Poetry Beyond Text, n. d.).

The principal distinction between the research project and this thesis lies in the former's emphasis on works that integrate specifically textual and visual elements. The researchers arrived at several conclusions, including that abstract images are more likely to lead the reader or viewer to perceive the text as ambiguous, and vice versa—ambiguous text can similarly influence the interpretation of visual elements: "*[p]hotographs featuring human figures were felt to be easier to interpret. These images were seen to as helping to disambiguate the poetry*"; "*[t]he more linearly the words of a visual poem are arranged, the more likely it is that the reading pattern follows a top- to- bottom, left -to- right pattern*" and "*[w]hen the sign systems are mixed together in a more radical fashion, and when readers are perplexed and uncertain about which of them dominates (i.e. the verbal or the visual elements), the confusion as to which perceptual mode they should adopt is visible in their eye movements*". Regarding the appreciation of works, "*[t]he CRs rated works in which they felt the text and image mutually enhanced one another more highly than works which they felt were to be 'fragmented' or disjunctive*" (Ibid.).

In the practical part of the thesis, where I carry out a phenomenological study of the audience's perception, I do not concentrate on the textual elements as most of the poems, i.e., their audiovisual adaptations, lack a visible text. The only exception is the poem "Daugava (16.10.2019 / 16:58)" where the viewer can see the text version of the poem while listening to the audio interpretation, however, even here, the main focus of this practical experiment is to study the changes in the semantic field compared to the print-based version rather than the reading strategies.

Also, the creative process, I am focusing on the reflection-on-action: the arrival of the poetic impulse, the textual interpretation, the process of writing a print-based poem (self-reflection and interviews with fellow poets) and the possible advantages and downfalls of trans-medial adaptations, however, the research project "Poetry Beyond Text: Vision, Text and Cognition" was focusing on practical experiments with textual and visual elements. For example, one of the poets participating in the project Rees-Jones had concluded that `Poetry Beyond Text' project enabled her "*to think visually about language*" (Ibid.). The goal of the thesis is not to involve poets working with print-based poems into digital poetry, instead—it is to draw conclusions from their current practices and attitudes.

I also contemplated employing electroencephalography (EEG) in the research to monitor alterations in brainwave activity when readers or viewers engage with print poems and their transmedial adaptations. However, this approach appeared somewhat ambiguous, as it would necessitate a substantial data set to interpret potential peaks or declines in brainwave activity readings as statistically significant. Furthermore, the objective of the study was to establish a broadly applicable framework for assessing readers' perception, avoiding the confinement of laboratory environments.

3.3. The literary context

It is not easy to contextualise my poetry as I do not position myself within a specific movement, however, one can recognize certain traits of different movement present in the texts. Literary critics seemingly agreed that there are elements of surrealism present in the first collection "An Elephant an Ocean" (2015). The editor of the book Aivars Eipurs concludes that there are traces of French surrealist mechanical psyche recordings, and a milder surrealism represented by, for example, the Estonian poet Ilmar Laaban (2015, p. 4). Poet and literary critic Artis Ostups refers to the collection as avant-garde experiments (Ostups, 2017, n.p.). Literary critic Sandra Ratniece

notices the existence of a fine border between reality and a surrealistic atmosphere throughout the collection. She also discusses the visual and acoustic signals—highlighted letters, experiments with the form, carnevalisation of stylistic figures (Ratniece, LaLiGaBa, 2016, n. p.).

The literary critic Anda Baklāne also agree that there are certain elements of surrealism present, however, she argues, there is a lack of depersonalization, the grotesque and monumental characters typical to surrealist writings, the collection, according to Baklāne, on the contrary – is very emotional (Baklāne, LaLiGaBa, 2016, n. p.).

The second collection "The Mosquito Is After Me Since the Year 1981" (2021) ("*Tas ods meklē mani kopš 1981. gada*") seemingly has lost this link to surrealism. The editor Henriks Eliass Zēgners writes that the poems have their unique codes, poetic humour with the elements of absurd, lyric constructions that create vivid combinations, connections of phenomenon that would otherwise seem almost impossible. Zēgners defines it as avant-garde literature ("Kultūras Diena", 2022).

There are a few discussions on the latest collection referencing minimalism. Ostups has recently published a review of the book, and he concludes that the narrative is not linear, it is radically associative and at the same time, possessing "warm poetics" with the elements of minimalist literature. At the end of the review, the author brakes the previously somewhat established link to surrealist literature (in the context of the previous collection) (2022, p. 52).

I do agree that both collections have been experimental (in that respect avant-garde), and the field of experiments differ if we compare the first and the second collection. Although I do not follow a certain literary movement, apart from the contextual references already made by literary critics, I would also like to draw some links to sound poetry (Henri Chopin, François Dufrêne, Bernard Heidsieck) that arose from Dadaist phonetic experiments (Tristan Tzara, Kurt Schwitter). There are two poems I will be using in the practical part of the research that are centred around the acoustic aspect, the sound of the poem.

Another reference I would like to make is the Fluxus movement of 1950-60s that experimented with various media, the materiality of language: "visual poetry, auditive poetry,

tactile poetry, respiratory poetry, linguistic poetry, conceptual and mathematical poetry, synesthetic poetry, and spatial poetry" (Melo e Castro, Adriano Spatola, Dick Higgins) (Seiça, 2021, p. 181).

3.4. Sequence-based static trans-medial poetry

The various terms and typologies used to describe the diversity of genres within digital poetry is discussed in the chapter *2.2. Defining Digital Poetry,* and by joining several existing systems of classification, I have arrived to a model that seems to incorporate the major variables within the field. When it comes to trans-medial adaptations of print-based poems, the creative works discussed and analysed in this thesis concentrate on sequence-based static trans-medial poetry, and it implies that it is:

> 1) created by an author (it is not machine or computer generated);
>
> 2) sequence-based (the work does have a temporal axes or an 'inner clock');
>
> 3) static (it is not interactive).

It was also discussed that various alternative terms are used in the theoretical literature: hypermedia poetry, kinetic poetry, kinetic concrete poetry et. al. As I will be analysing trans-medial poems consisting of audio (verbal, musical) and visual outputs in the practical part of the thesis, instead of referring to "sequence-based static trans-medial poetry" or poems, I will also be using the terms: media poetry, audiovisual poetry, digital poetry interchangeably and depending on the context as synonyms just to make the text less cumbersome.

I could have used the term 'kinetic poetry' as well, but I strongly agree with the scholars arguing against the term (it is also discussed in the chapter 2.2.). Álvaro Seiça in his article "Kinetic Poetry", however, has adapted the term and refers to to 'kinetic poetry' as a signifier of various types of poetry involving motion, movement, he writes:

> "Yet a discussion of current works of kinetic poetry must be situated in the wider flux of aesthetic, artistic, and media antecedents that pervaded the twentieth century. These antecedents inform us about the will to move beyond the static linearity of the printed page and the notion of poetry as living in a single medium. The most obvious

animation medium is film, but many animation mechanisms preceded film" (2021, p. 173-174).

The author is tracing it back to the nineteenth century, Thomas Edison's and William Dickson's inventions. As to the literary movements that have initiated the transition from static to kinetic poetry Seiça mentions Mallarmé, Morgenstern's phono-visual poems, Dadaist, Futurist movements, Apollinaire's calligrammes, Fluxus, Modernist abstract films, and the postwar experiments in concrete and visual poetry: sound, text, image, spatialization, collage, montage et al. (Ibid. p. 174). On the rise of the kinetic art, the author is referring to Naum Gabo and Antoini Pevsner's "Realisticheskii Manifest" published in 1920: "*Space and time are the only forms on which life is built and hence art must be constructed. (…) We affirm in these arts a new element the kinetic rhythms as the basic forms of our perception of real time*" (Seiça, 2021, p. 175).

Seiça divides time-based kinetic poetry into:

> 1) **mechanical poetry** (flip books, object and scroll poems that create an illusion of motion, mechanical sculptures with text elements - Takahashi Shohachiro. Ian Hamilton Finlay. Liliane Lijn, Dom Sylvester Houédard, Ken Cox, José María Cruxent);
>
> 2) **film poetry** (experimental poetry focusing on the materiality of language across media, poetic aesthetics as a written, sonic, and visual art: analog film, computer-generated sounds, randomization; montage of various imputs (radio, popular music, signs, letters, urban symbols) – Marc Adrian, Ferdinand Kriwet, Gerhard Rühm, Kenneth Knowlton, Paul Sharits, Arthur Layzer);
>
> 3) **videopoetry** (animation of letters, words, signs, and images on magnetic video tape combined electronic sound, oscillators, synthetic colors – Melo e Castro, Peter Weibel, Tom Konyves, Gianni Toti, Richard Kostelanetz);
>
> 4) **holopoetry** (uses holographic technology, uses light as a medium, dematerialization of words in space – Richard Kostelanetz and Eduardoworks Kac)

5) **kinetic digital poetry** (algorithmically programmed animation, author links it to concrete poetry). Forerunners: Eduardo Darino, Erthos Albino de Souza, Silvestre Pestana, Marco Fraticelli, Jacques Donguy and Guillaume Loizillon) (Ibid., p. 174-194).

According to this categorization, my work studied within the thesis would fall under the category: film poetry. Although many theorists (including myself) oppose this referencing to kinetic poetry, Seiça does provide a plausible historical context for the various artists working within different mediums, materialities.

3.5. Digital Poetry in Latvia

In the year 1999, a group of Latvian poets, photographers, artists, and musicians started to explore the field of experimental poetry. The text-group *Orbita* was founded by Alexander Zapol, Vladimir Leibgam, Artur Punte, Vladimir Svetlov, Sergej Timofejev, and Zhorzh Uallik. They were certainly one of the first to start experimenting with video poetry in the post-Soviet region.

At the start, the members collaborated on various projects, but it gained momentum – they established a publishing house focusing on bilingual editions of poetry and photography, started experimenting with audio, video, set up various performances. Maintaining text as their overall creative focus, *Orbita*'s authors have used different means of artistic expression from animation to documentary. They have built specialized art-software, web environments and infrastructure for creating multimedia works, they have made radio wave poetry broadcasts, and they continue experiments with performative poetry (audiovisual, musical and theatrical performances), installations, art objects. *Orbita* also explores exhibitions and events as temporary platforms for various projects. Although some members have left, and some new have joined, the group is still a

very active representative of video poetry genre having their works published on the web, showcased in festivals, thematic screenings, and video art exhibitions (Orbita, n.d.).

Chapter 4: Presentation of Research Findings

4.1. Methodological approach and conceptual design of the research

The overall methodological approach of this research project can be characterized as practice -led. Linda Candy, in her article "Practise Based Research: A Guide", defines the distinction between *practice-based* and *practice-led* research, terms that are often used interchangeably:

> "1. if a creative artefact is the basis of the contribution to knowledge, the research is practice-based.
>
> 2. if the research leads primarily to new understandings about practice, it is practice-led" (2006, p. 3).

The practice based research focuses on the means and the outcome of the practice. The outcome can be images, music, design, models, digital media, performance, exhibitions, and it's contribution to the field of research is through an original creative work, its contextualization. Practice-led research "*is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. The main focus of the research is to advance knowledge about practice, or to advance knowledge within practice*" (Ibid.).

Although the practical part of my research does include original poems and their audiovisual adaptations, the main focus of the study is not the uniqueness of the works created within the context of poetry or digital poetry, instead, I concentrate on the creative process involved in the interpretation of the initial poetic impulse into its text form; trans-medial applications as a tool for potentially improving the communication of these poetic values to the reader/viewer; creating a framework for studying the audience's perception of the two forms; and testing the framework to see if it requires further adjustments. This places the thesis in the field of practice-led research.

A combination of methods was used to reach the overall aim and answer the research questions, and these include: 1) self-reflection on artistic process; 2) semi-structured in-depth interviews and 3) questionnaire gathering data on audience reception. The self-reflection as a method is used to create an account of the contexts, conditions, author's feelings and processes laying behind poetry writing in different media environments in order to understand the way a

poetic impulse is expressed in a particular form of a poem. Interviews will be employed to expound upon these findings regarding the poetic impulse and the processes involved in poetry writing, thereby cross-referencing them within the broader context of the contemporary literary community. Additionally, a Reading Experience Questionnaire was developed and tested to document the audience's reading experience and interpretation of meaning as they engage with the selected poems in both printed and audiovisual formats during the reading probe.

I have selected 4 poems and their adaptations, each with a different agenda, in order to observe whether 1) the expectations regarding the perception of each constituent of the four pairs are reflected in the qualitative and quantitative data collected (which would inform on the level of accuracy when predicting the possible effect on the audience, "the success of intention"); 2) the questionnaire needs further adjustments. The questionnaire will focus on: the level and type of immersion, literariness, and the semantic interpretations.

The research process, along with the subsequent exposition of the conducted research and the findings obtained, comprised two parts. Before I arrive to the analysis of data collected later in the chapter, I will reflect on my own creative process in the context of the theoretical discussions of the previous chapters. Then I will conduct and analyze interviews with three fellow Latvian poets – reflections on their creative practices, attitudes towards trans-medial adaptations of print-based poems, possible applications of media allowances in the communication process with readers, and compare these answers with my personal observations and conclusions.

The second part will focus on the architecture of the questionnaire (Reading Experience Questionnaire), typology of the four selected poems for the study, a brief discussion on each constituent of their trans-medial interpretations and the embedded agenda. The bulk of the chapter will be an analysis of the quantitative and qualitative data collected by conducting an anonymous online study. As the dataset was relatively small, there was no need to apply advanced statistical analysis tools to identify specific patterns in the responses, nevertheless, descriptive statistics were employed for visualization, alongside the application of hypothesis testing (Dong, 2023).

4.2. Presentation of results

4.2.1. Self-reflection on the creative processes

Gray, Carole and Julian Malins, in their work "Visualizing Research. A Guide to the Research Process in Art and Design" discuss the importance of reflective practice that unites research and practice, it "*is a critical research skill and part of the generic research processes of review, evaluation and analysis*. (2004, p. 22). Donald Schön distinguishes between two types of reflection:

> - *Reflection-in-action* indicates a process in which practitioners encounter an unusual situation and have to take a different course of action from that which they usually do or have originally planned (1991, 128-136).

> - *Reflection-on-action* includes an analytical process in which practitioners reflect their thinking, actions, and feelings in connection to particular events in their professional practice (Ibid., 275-283).

I am particularly interested in the later, reflection-on-action:

> 1) The arrival of a poetic impulse, inspiration and its interpretation into a print-based poem;

> 2) The delivery of poetry to the reader: print-based versus trans-medial interpretation.

Literary background

As mentioned in the introduction of the thesis, I have been writing poetry since the early 2000's. I have participated in various national and international poetry events, I have published two poetry collections: "Zilonis okeāns" (translation from Latvian "*An Elephant an Ocean*") in 2015, and "Tas ods meklē mani kopš 1981. gada" ("*The Mosquito Is Looking for Me Since the Year 1981*") published in 2021. Both collections have been nominated for various literary prizes, the first poetry book was awarded "The best debut in Latvian literature" prize (The Annual Prize in

Latvian Literature), the second won prize awarded by one of the leading literary magazines in Latvia ("Domuzīme"). I have also published my poems in various print and online literary magazines, journals since the year 2002, the works have been translated and published in USA, Greece, Turkey.

Background in film

In 2016, I graduated from the Latvian Academy of Culture, the master's program in "Audiovisual arts: film directing and production". I have created a number of short-films, and my diploma film "Telpa bez ūdens jeb pelēkie fraktāļi" ("*A Room without Water or the Gray Fractals*") was nominated for various film awards: international film festival *"Riga Short IFF"*, the annual film award "*Lielais Kristaps*", international festival "*Rojal*" as the best student film. I have also worked as a scriptwriter on a documentary consisting of four films, which was a quite large production for the celebration of Latvia's centenary: "Katra diena simtgadē: Gadalaiki" ("*Each day in the centenary: seasons*") which was also nominated for various film awards in 2018. In the short-film productions, I was performing multiple tasks: scriptwriting, directing, editing, and sometimes filming as well.

Background in music

Since early childhood, I have had training in music. I attended Jazeps Medins' music school in Riga (piano class), later on, I mastered several other instruments on an amateur level. In 2016, we released an experimental music album "Areia" in Portugal (OTA Production) in cooperation with the musician Helen Kozlova, and an experimental solo project "Hiti un singli 2020" ("Hits and Singles 2020") (the title has to perceived with a touch of irony). In addition, I have accompanied musicians in various music festivals, concerts in Latvia, England, Norway, and Portugal.

The initial arrival to digital poetry

The publication of the first poetry collection coincided with the graduation of the film school, and while preparing for the book opening event, I discovered the joy of enriching the print-based poems with audiovisual material. I had never rehearsed performances of my poems (apart from actual poetry events), and I assumed that a short poetry video would be more engaging than a reading. In the audio recording, I recited, sang, whispered, and yelled my poems – in privacy, I could find a distinct voice for each poem (later I incorporated these bold interpretations into my poetry readings, adapting the voice and manner of the previously recorded recital). For the visual montage, I used a collection of home videos I had recorded during my film studies, and for the soundtrack, I used both music created and recorder earlier and compositions created specifically for the poetry video. In the process, I realized that the poems already written, completed have so much potential for an expansion, and, ever since, it is the field that interests me deeply. I saw two possible applications: 1) audiovisual material could enhance the delivery of the poetic material within a poem; 2) it can be used to expand the semantic field of the original poem, create new meanings.

The arrival and interpretation of the poetic impulse/inspiration

In order to acquire a broader perspective, the next section will be devoted to studying the account of fellow poets, their reflection-on-action, however, over the years, I have also made some observations regarding the arrival of inspiration and its representation in a text form – a poem. In the thesis, I do not focus on poems that are written as a result of some pre-existing ideas, concepts, message or idea to be delivered (I do not think I even have such a poem), instead, I concentrate of poems that can only be written when one is trying to interpret a poetic impulse that comes and goes, the moment that cannot be recreated or accessed at a later time.

I already discussed the moments when "everything goes dark" earlier in the work. The author is not aware of what precisely he or she is about to write, but it is clear that something is

about to come. I cannot proceed unless I get a hold of a pen and paper. This is certainly an application of the extended cognition Katherine N. Hayles is referring to and that I discuss in the first chapter of the thesis, i.e., writing becomes part of the thinking process – the interpretation of the poetic impulse.

I have previously referred to the longest "hit of inspiration" that took place approximately fifteen years ago. I was walking along Bosphorus in Istanbul, and all of the sudden "everything went dark", and there is sort of an inner trembling. I rushed back to the hotel room, and I was writing for hours on end. The atmosphere seemed to have become an endless web of newly emerging codes, images, meanings both linguistic and associative, visual and sonic.

I also remember being at a party, when, all of the sudden, I know I need to find a sheet of paper, or I have held a baby in my hands that I handed over or, more precisely, even threw in his mother's arms, and hectically started looking for the notebook in my bag. When this "darkening" takes place, I am not disturbed by any outside noises, disturbances, and these are the occasions when the text represents itself in a surprising way – I know I would not be able to arrive to it through thinking process, conceptualization no matter how much time or energy I would spend.

I am often mesmerised by the words that have emerged, I cannot find an explanation for them or a clear meaning myself, but I do feel that I have managed to capture something that is beyond my everyday perception, use of language, or thoughts. Those are the rare occasions when the final poem usually does not require any further editing or simply may need to be shortened (without editing the "core") as I might get carried away or simply cannot let go the moment (I will not be shy of the word) of ecstasy.

I would only add that, on these comparatively rare occasions, the impulse can be both – words (to an extent where the words have acquired a super sensitive materiality) and often these words are accompanied with vivid visual imagery that needs to be interpreted into words and which then leads to next words or images. It might be years later, the poem is already written, but some of the visual images still linger. Also, there is a certain overall mood or feeling to the

impulse, it can be felt even physically – it must be the subconscious, non-conscious rising to the surface.

As I already have mentioned, within the course of my doctoral studies, I did attempt to use an audio recording device to register the poetic impulse as an experiment. The outcome was different if I compare it to the usual notebook-pen sequence. Additionally to what was already said, I came to realize that thoughts, while doing an audio recording, are more scattered, I am more affected by outside disturbances – the actual surroundings, objects around me somehow find their way into the poem. The texts recorded had very lose inner connections, the structure was either much weaker compared to the written drafts or there was no structure at all. I also had to be sure I cannot be overheard by anyone in order to make these recordings. As a result, none of the text I recorded I was able to use for poetry publications, and none were included in the last poetry book. However, I do plan to return to the experiment to see if any improvement can be observed with time and practice – it is certainly interesting to discover, explore new poetic undercurrents. Nevertheless, it seems the act of writing, for me, has a formative force, it functions as a filter, agent of purification and enables me to arrive to a certain linearity – poetic linearity, as my poems usually lack a linear narrative. At this point, I would **not** be able to arrive to the same or similar literariness using any technology other than writing technology.

There are two other ways I can arrive to a poem. The first involves a couple words or a phrase that stands out from the everyday context, I hear it as a voice in my head, or it can also be a certain mood, feeling with the potential of a textual manifestation, and, again, I would have to reach out for a notebook and pen. Compared to the first account, there is no certainty if it would result in a poem that I would be able to enjoy, share, or publish. Very often the initial excitement does results in a poem, and I might even be quite happy with the outcome at the moment, however, if I allow it some time and reread it, it becomes clear that there is nothing really there, and I have failed to capture the notion in the text. This time, the mind is more active or present. Or it can also be a visual image, however, it does not automatically lead to the next manifestation of the impulse,

web-like structures of emerging poetic materialities. I am in a "lesser" state compared to the one described above.

In the earlier years, I would always look for ways to enter the state of the ultimate "darkening", or I would use various techniques to develop the triggers (initial words or phrases) into deeper "states of creativity", however, for the past few years, I am enjoying the opposite approach. I am not chasing the deep state of inspiration, instead, I let the text flow by writing page after page in my notebook – without any creative ambition, I let the literariness emerge by itself, without any interpretive effort, and it does, sooner or later it does.

The three different approaches or ways of writing a poem described above all involve writing, and I have not been successful in finding an alternative form yet. In this regard, originally coming from the literary tradition, and based on my personal experience, I doubt whether it is possible to arrive to "pure" literariness (derived from an 'outside inspiration, impulse' rather than an execution of pre-existing concept or idea) without the initial text version (whether it is hand written notes, Word document, audio, video files, memorized material etc.). Another kind of literariness arises through a pre-existing concept, however, predominantly it should be accommodated within or coming from the literary tradition. Without one or a combination of the both, I would argue, a digital work should be regarded rather as **poetic digital art**. We do not call a song *a musical poem* (and its lyrics may be "true" poems). There are poetic documentaries, but we do not call them *cinematographic poems*. If we would define all art forms as forms of literature, sure enough, we could call any experiment in digital media containing even a single letter (visual or as an utterance) a digital poem, but I do not support this approach.

In this regard, it is clear why some theoreticians would like to emphasize the link between digital poetry and the experiments in literature in the twentieth century (using the term kinetic poetry, or kinetic visual poetry) – this would justify digital poetry as a continuum of these experiments. However, as discussed earlier, it would be odd to build a genre on the assumption that it is always innovative or experimental, or kinetic, in that respect, or visual. For how long does

an innovation last? It should, at some point, lose its innovative quality by definition. Or what if an author chooses a certain technique (even if it is discovered in the process of media experiments) and repeats it in the process of creating digital poems for the rest of the life?

Of course, poetry does accommodate various experimental forms, and some of these forms evolve into literary movements, however, they have always originated from within or in opposition to a certain the literary tradition. If a person has mastered code and can make the letter "a" bump into the letter "b", but they have no previous "literary training", I doubt whether this can be considered literature even if the concept it is stretched to its limits.

As mentioned earlier in the work, it might be a matter of author calling a certain work a poem (digital poem) or a critical reader recognizing it as a digital poem, and then the first would rest upon author's critical and honest self-reflection, the second – upon knowledge, great intuition, and pure luck.

4.2.2. Semi-structured in-depth interviews with poets on the creative process and the representation of the initial poetic impulse

In order to compare my account to those of my fellow colleagues, I interviewed three established contemporary Latvian poets on the initial poetic impulse, the process of arriving to a poem, the representation of their poetry, and possible applications of various media tools. These were structured text-based interviews via email allowing the respondents a time to contemplate upon their answers. The questions where as follows (the respondents were advised they did not have to reply to the questions on the digital aspects of poetry if it was not relevant to them):

> "The questions are concentrating primarily on poems written without any pre-existing ideas, concepts, message, idea, task, i.e. those where you are trying to "translate" a certain impulse, inspiration into text.

1. Could you describe the initial "poetic" impulse? For example, "everything goes dark", certain words or phrases manifest themselves, maybe there are visual images or just mood, feeling, or rhythm present…

2. On the process: can you "write" inside your head or you need a pen/notebook, laptop for the poem to emerge, i.e., are your hand(s) part of the process?

3. Do you think digital media (audio, visual, audiovisual, virtual reality etc.) could enhance the delivery of text-based poems (poetic values within them) to the audience?

4. Hypothetically, if you used digital media (without the text-based interpretation) for expressing the initial poetic impulse/inspiration, could you arrive to the same/similar literariness compared to a print-based poem?"

I chose the poets based on the assumption that they write poems (or at least the majority of their poems) as a result of interpreting "raw" poetic impulses, inspiration instead of having a set "agenda" for their poetry – a clear concept or a goal before starting to write a poem, in this regard, their act of writing is time-sensitive and cannot be recreated or postponed. These assumptions were made based on a critical analysis of the published works of many contemporary poets over the years I have been following literary developments in Latvian literature. As the first participant approached did not want interview responses on intimate creative processes and practices to be publicly available, the decision was made to protect participants privacy thus encouraging honest, open responses. I was very grateful the three poets approached were all ready to share their insight. The interviews were carried out from May 23, 2022, to June 1, 2022. The data collected are stored in an encrypted format and protected by password access on a hard drive.

Respondent I

A short note: the literary arena in Latvia is not that great (in terms of quantity, not quality), and to ensure the authors cannot be recognized based on the information reveled, I will include very general data.

The *Respondent I* is a well know Latvian poet (born around early sixties) who has published many poetry collections, translations, and received numerous literary awards.

Before answering the first question, the author establishes that the poetic impulse is authentic, it arrives through a personal experience and belongs only to the poet, consequently – the poem as well, primarily, is meant for the author, and although it is important a reader can potentially share the enjoyment, it has only a secondary value. I would like to add that this is the main difference between a poem written with some pre-existing idea, concept or a set goal, and a poem that arrives without the author him or herself knowing where the process would take him or her.

When describing the initial poetic impulse, the respondent mentions a few categories: it can be certain phrases, images, smells and many other manifestations. The author describes it as electricity that is looking for potentially "vulnerable places", and the vector of this impulse is not directed outwards, instead, it comes from the outside at the author. The author also describes the impulse as a vibration that is seeking a revibration within the poet and that subjects all his or her inner resources. The poet also describes the time leading up to the arrival of inspiration – a feeling of uselessness or helplessness, and the writing being the most sensible, meaningful form of existence.

One can conclude that it is impossible to control the arrival of the impulse, this notion is similar to what I described earlier – it can manifest itself in any situation, and one cannot predict the timing or the form of the inspiration. As the respondent explained, poet, in this situation, is the interpreter or servant to this "vibration" gathering all inner resources in an attempt to express it through writing.

The second question addressed the process of interpretation or manifestation of the impulse. As the most important undertaking, the author mentions **the preciseness** of the "copy of the impulse" made during the writing process. This also coincides with my personal reflection on the process. It is not guided by any beliefs or ideas, the author notices that the impulse "as something other" than the everyday experiences, and tries to interpret it into words in a way that would capture the experience as whole, as close to the original and unaltered as possible.

Regarding the actual writing process, the interviewee concludes that it is connected to memory, creating precise "responses" to the impulse received requires complex manipulations with the linguistic material, and it is impossible to remember it. The author does assume, however, that others may be capable of "writing and storing" the poem in one's head. This echoes with the theory discussed in the first chapter of the thesis.

Regarding the extended cognition (the writing technology being a part of the process), author recalls that, in the past, when he only used a notebook and pen, he often caught himself observing the movement of the hand as from a distance, but once he became conscious of the "hand in action", everything stopped, the inspiration disappeared. However, the author clarifies that it is not the, so called, free or automatic writing, because the mind should and must control the entity it has once created, meaning – the language.

Today, the poet continues, "the hand" is also a part of the process, furthermore, the poems start only once the act of writing has started, and the writing of the poem is also, as author puts it, "thinking without thinking", thinking in a different sense. The "regular thinking" is only necessary for the continuation of the movement, sustaining the poetic logic and the harmony of acoustics, and the semantic aspect is taken care of by words themselves (providing one has found the right words).

Regarding the third question, i.e., could audio, visual, audiovisual, virtual reality and other digital media enhance the delivery of text based poems, the poetic values within them to the readers, the respondent concludes that definitely the potential is there. The semantic load of contemporary poetry (words, phrases, poems as a whole) though, author argues, involves certain

challenges when it comes to the reader's perception of the text, and any other mediums (outside the word-of-poetry as medium) implies the risk of pulling away the reader's/viewer's attention from the poem and directing it towards another semantic field. The author clarifies that he is referring to poems that are complete within themselves and not created as an integral part of some intended wider context, work, and he does not deny the potential of a poem becoming a part a trans-medial work.

The possible distracting effect the author is referring to, I will be studying through the questionnaires on the perception of text-based poems versus their audiovisual interpretations.

To the fourth question, which addresses the possibility of arriving to the same or similar literariness compared to a print-based poem if the allowances of digital media (without the text-based interpretation) would be used for expressing the initial poetic impulse, inspiration, the respondent writes that, until a medium is invented, which would be capable of mimicking all functions of language "a poem within the language" would always remain as a fundamental entity inaccessible to any other art forms. Similar poetics can be achieved in painting, singing et. al. using different mediums (this is discussed in the previous chapter devoted to digital poetry), however, the author argues, "word" is, at the moment, irreplaceable.

In this regard, we both agree that it would not be possible to arrive to the same literariness without the initial written, text-based version of the poem.

For the full transcript of the interviews, turn to *Annex* 1.

Respondent II

The second interviewee is also an established, awarder poet, editor (born in the late seventies). The author has published numerous poetry collections and is also engaged in the field of digital poetry.

Regarding the poetic impulse, the author states it is a manifestation of the first line of the poem, which has the rhythm (cycle) already implied in it, and this potential unfolds itself by releasing its initial energy.

Regarding the process of interpreting a poetic impulse, "recording" the poem, the author is also referring to the aspect of remembering, i.e., the mnemonic techniques (metre, rhyme, also discussed in the first chapter of the thesis), which facilitate the process of remembering, and that are rarely used in contemporary poetry. The poet is highlighting the functionality of the recording tool – how easy it is to register the poet's inner voice, edit the text. The author is using various tools and techniques depending on the specific project he is working on. "*When i write poem on paper i'm actually recreating/recovering unknown text, text I hear in my head, text which doesn't content words yet, writing on paper aim is to give this unclear lyric voice right words. As it's very difficult to hear "text with no words"* there is a lot of editing on paper in the writing process – it looks like "*thinking on paper*", "*defining with your hand*"".

The author uses computer for editing, creating multiple versions of the same text: ''*it's more about choosing the right version among many not-precise alternatives. The choice of other "means of fixing the text" can be conceptually justified and become part of the created text – found texts, spontaneous writing, documentary poetry, direct translation from another language, verbal formulation, no-editing writing, trustworthy dialogue, aesthetics of errors, phonetic poetry, etc.*''.

The answer to the forth question – the possibility of arriving to the same literariness without the text-based poem, is no, the author does not believe it would be possible to arrive to the "the same poem" by using another medium, other than writing, although it is possible, according to the poet, to have stylistic or interpretive connections. The medium chosen by the author, including text, he argues, determines and implies, in itself, the intended outcome, in other words, the result achieved with one medium cannot be achieved with another.

The most important conclusion I can draw from these responses is: 1) it is not possible to capture the poetic impulse, and arrive to the same literariness without the print-based poem, interpretation; 2) if the poetic impulse is verbal, the most important aspect of the "recording device" is the functional and technological smoothness, "effortlessness" of the media, there is no reference to the extended cognition. However, when the author is using pen and paper to record

"text with no words", the extended cognition "thinking on paper", "defining with your hand" is there.

Respondent III

The third respondent was born in the mid seventies – an award winning poet, translator, author of many poetry collections. The poet answered only to the first two questions. The author's account of the initial poetic impulse is similar to the second respondent, i.e., usually it starts with a few words, and every following line is leading up to the next until a feeling of completeness is achieved – a finished poem. The respondent also mentions visual images and a certain feelings or moods that emerge interchangeably with the linguistic signals.

Regarding the process, the author is mentioning the necessity of a computer or a phone, and he also, similar to the second respondent, refers to memory – that it would be possible to compose a poem "within ones mind", but the externalization or writing is necessary to make sure the poetic material does not disappear, i.e. is forgotten.

Conclusions

There are several conclusions that can be drawn. 1) If the initial poetic signal is purely verbal, the act of writing becomes only the technicality of recording the inner voice, however, if the signal includes other variables, as in the account of the first respondent and myself, or if it is a "text without words" as in the account of the second poet, the act of writing becomes a part of the "thinking process" extended cognition.

Both the second interviewee and myself referred to the inner drive to record the manifestation of the inspiration (the initial poetic impulse) as a "perfect copy", as perfect as possible. If the signal arrives in a verbal form, there is no need for a perfect copy or translation as

the initial poetic impulse is a linguistic utterance and it pairs up with the written word quite effortlessly.

Regarding the fourth questions, we all (except for the third respondent who did not contemplate on the possibility) seem to agree that it would not be possible to arrive to the same literariness without the text-based poem. It would be very obvious where writing is part of the thinking process, however, even the respondent who is working with predominantly verbal poetic impulses concludes that it would not be possible to arrive to the same literariness without the textual manifestation, poem.

The first respondent discussed the possibility of the trans-medial adaptations of poems overshadowing or drawing away the attention from the initial poem. This is one of the questions addressed later in the chapter.

4.3. Audience Perception Research

4.3.1. The Architecture of the Reading Experience Questionnaire

For the purpose of studying reader's/viewer's perception of print-based poem and its trans-medial adaptation, I have developed a Reading Experience Questionnaire (REQ). It will be tested through conducting an anonymous online study where the respondents, after providing a general background information will be asked to read a print-based poem, answer to five questions, then watch its audiovisual interpretation and answer to six questions. This sequence will be repeated for all four poems included in the study.

General background information

Age, **Education**, **The Area of Study** (**if applicable**).

The first three questions are designed to gather general (yet valuable) information about the respondents. The age is relevant in the context of perception studies discussed in the first chapter of the thesis which show that the ability to comprehend complex, lengthy texts, sustain deep focus

is decreasing especially among younger generations. This question, above all, would have to be looked at in the context of the first and sixth questions (the first is an evaluation of print-based poem, the sixth – of the audiovisual adaptation using five-point Linkert scales ranging from immersive to complex). It is possible a correlation between one's age and preferences over one or the other medium could be observed.

The same applies to the other two questions, but they would reveal potential connection between the level and type of training, education obtained and the possible inclinations towards one or the other medium. For example, a film school graduate or a graphic designer may favor an audiovisual representation, whereas a philology or literature graduate could have a potentially greater interest or admiration for the written text.

Question 1. How would you describe the poem?

Respondents are asked this question following their introduction to the text-based version of the poem. As previously noted, the question consists of five-point Likert scales, prompting respondents to evaluate their experience as: immersive, somewhat immersive, neither, rather complex, or complex. Apart from the contexts of age and education, this is particularly important to: 1) determine whether the author's (my) initial appreciation of the poem is accurate; 2) analyze the responses in comparison to the answer to the sixths question (the appreciation of the poem's trans-medial adaptation) – this is an indicator of a possible success or shortcomings according to the goals set (one audiovisual interpretation studied within this research will have purposefully embedded distractions, the results thus are expected to reflect a certain resentment to the trans-medial adaptation).

The theoretical context for this open question is discussed in the second chapter of the thesis (*2.4. Immersion, Reality, and Virtuality*), and it is an adjusted Ryan's scale for evaluating degrees of absorption when reading a literary work. His stages are: concentration; imaginative involvement; entrancement; addiction. The questionnaire is built for studying one poem and its

interpretation at a time, and it is not enough to reach a level of addiction, however, the nature of reader's involvement will be studied in the questions to follow.

Question 2. Did you have a mental image of the text? If so, did you imagine the place, settings, characters? Please be as specific as possible.

This question is based on Gerrig's "reality model" created by a reader and initited by the textual world discussed in the second chapter along with Ryan's forms of immersion: spatial immersion (response to narrative settings), temporal immersion (following plot), and emotional immersion (identification with the character(s)). It is included to establish the type of immersion a certain poem can accommodate. Just as the question above, it will be particularly important to observe any changes the trans-medial adaptation of a poem may bring about, and compare it to the initial intention.

Question 3. Did any line(s) or text fragment(s) stand out, catch your attention? If so, which one(s) and why? & Question 4. What reaction did it/they initiate (a feeling, memory, association, idea, contemplation?) Please be as specific as possible.

Both questions are an implementation of Miall and Kuiken's "three components of literariness", discussed in *chapter 2.3*.: 1) stylistic or narrative variations; 2) defamiliarization; 3) reinterpretive transformations, i.e., which of the text fragments readers recognize as something 'more' to the conventional understanding of referents (stylistic or striking features), why, and what reaction (feeling, memories, associations these fragments initiated) takes place?

This will be the framework for studying the literariness of the trans-medial interpretations as well in question 9 (Miall and Kuiken also have contemplated on the model's applications to film, music, visual art, dance).

Within this study, the respondents will be introduced to text version first, contemplate on the literariness of the print-based poem, and then they would watch the audiovisual interpretation

and focus on the distinct elements (literariness) there. However, if one were to study the literariness of a trans-medial work as a whole (without dividing it into two separate spaces – textual and trans-medial), it would provide different research dynamics – the various semantic elements within the complex web-like interrelation would "compete" with each other as to which one (and not necessarily only one) would stand out more (text, sound, image, any combination(s) of the three). It would be quite easy to adjust the questionnaire so that it would fit this purpose. As a matter of fact, it can be adjusted easily not only for the purpose of studying trans-medial work, it can also be used to study literariness, the type and level of immersion, and the interpretation of meaning(s) of a print-based poem.

Additionally, in regards to future studies, if respondents were divided into two groups: one reading the text version first and then watching the audiovisual interpretation, the other – watching the trans-medial adaptation and then reading the text, it would be interesting to observe if and what changes, tendencies would be reflected in the data collected.

Question 5. What is your interpretation of the possible meaning(s) of the text?

This question as well will be studied in the context of the answers the respondents provide to the question 11 – the possible semantic changes audiovisual form introduces. It will be interesting to see if the purposefully implemented disturbances would be identified or they would become a constituent of the semantic interpretive structures.

Question 6. How would you describe the audiovisual representation of the poem?

After watching the audiovisual material, the respondents will be asked to evaluate it either as immersive, somewhat immersive, neither, rather complex, complex. These results, as mentioned above, will be compared with the responses on text-baseds poem to evaluate the level of success of the initial intention described later in the chapter,

Question 7. Would you agree the audio-visual representation enriches the print-based poem in any way?

The respondent will have to formulate their opinion as one of the following options: strongly agree, agree, neither agree nor disagree, disagree, strongly disagree. If question 6 is compared to question 7 one can conclude whether the potential enhancement (or the opposite) is a result of new semantic meanings (the trans-medial adaptation is simply either more or less immersive compared to the text version) or it is perceived as a continuum of the initial poetic content captured within the text form. Overall, it will inform on the trans-medial potential of enhancing the delivery of certain poetic values in general, or, in the case of the implemented disturbances, study respondents' reaction – if they are detected and met with a certain level of resentment.

Question 8. Please explain your answer:

The respondents are invited to expand on the subject discussed above.

Question 9. Did any video/audio fragment(s) stand out, catch your attention? If so, which one(s) and why?

This question, again, deals with the literariness referred to in question 3 and 4, only now, in regards to the trans-medial interpretation of the text.

Question 10. Did the audiovisual representation of the poem facilitate the perception of the text message, poem?

This question is designed particularly for studying the sound poems ("Muri Muri" and "Daugava") – the perception of text version versus the spoken word.

Question 11. Did the video change your interpretation of the possible meaning(s) of the poem? If so, please be specific.

These questions are designed to establish the interrelations between semantics of a text-based poem versus its adaptation possibly detected by the respondents, and to analyze the probable changes of interpretation when compared to the answers to the question 5 (the interpretation of text-based version). Respondents are asked to elaborate on their answers in order to gain a more specific information as to what has contributed to the possible shift, and how it has changed their perception, interpretation.

4.3.2. Typology of the Selected Poems

In order to test REQ application in practice—how well it captures qualitative and quantitative data for further studies of the perception of print-based poems and their adaptations in the trans-medial space, I have selected four poems that differ on various levels, also, the audiovisual representations are designed to fulfill a specific purpose.

In this section, I will be looking at each separate poem and its trans-medial adaptation. I will elaborate on the specific semantic aspects of each added layer (verbal, visual, musical) to establish the implied intension and compare it with the qualitative and quantitative data acquired from the online questionnaires in the final chapter of the research.

Poem Nr. 1

The poems in REQ are in Latvian, however, I have included their English translations (I am the author of the translations).

English translation:

* * *
Guardiansounds
A bluetrembling inhaled
I am within Touching you through a pole

Two cats dispersing expanding

The original in Latvian:

* * *
Sargskaņas
Ieelpota ziltrīce
Es tevī esmu un pieskaros caur stabu

Retinādamies plezdamies divi kaķi

Sagadogs Guardiansounds:	Sāgsuņi Sargskaņas:
"What is your name?"	"Kāds ir tavs vārds?
There are a couple of holes floating across the wall	Peld pāris caurumi sienā
There is a flock of cats flying past the window	Aiz loga kaķu kāsis lido

The first poem was written during the "darkening', i.e., the meaning of the poem was not clear to me as I was writing it, the words and images manifested themselves vividly, and I was just recording the experience the best I could, or as the poet interviewed in the previous section described it: trying to make "the perfect copy". When the poem was finished, I was quite perplexed with the outcome, at the same time, I knew I had managed to capture something that I would not be able to arrive to as a result of pure concentration, thinking. The outcome was an interpretation of the impulse that seemed to come "from the outside".

The reason I chose this poem is mainly due to its inner voice, sonority, i.e. the way it is read contributes to the delivery of the poems intrinsic poetic, semantic code. 'Sagadogs', 'guardiansounds', to me, emerged in a dramatic howling voice, which I was not able to capture in the text version. I also vividly recall the overall mood and the visual images that emerged while writing the poem thus, I believe, an audiovisual interpretation could contribute to the overall communication of the initial poetic impulse.

Regarding the axis "immersive-complex", I would place the poem towards "rather complex" or "complex". In this case, the goal of the audiovisual interpretation, from the audience's perspective, is to increase the immersiveness by creating a certain atmosphere, mood, a context for the linguistic semantic utterances.

The semantic structure of the poem is not linear, rather it consists of inner webs of meanings. I will be also studying the literariness, as to which lines, phrases, sections stood out both in the print-based and audiovisual material.

Verbal

The vocalisation of the text is one of the main undertakings of the audiovisual interpretation of this poem. Especially the words 'sagadogs', 'guardiansounds', I have recorded them in a howling tone. To increase the original intrinsic tension of the poetic impulse, in the trans-medial adaptation, I use loud, strict verbalization, elsewhere—stretched words, sounds. For example, the line "Two cats dispersing expanding", and "There is a flock of cats flying past the window", in order to expand the space-time around these utterances, I stretch certain words (f-l-y-i-n-g, c-a-t-s). And to make a stark contrast the phrase "What is your name?" is a sudden change in tone, as if addressing the person watching the video. In order to communicate the intense vibraion of the initial poetic impulse, I have adapted an overall exaggerated performance, to an extent that could even cause a certain uneasiness, restlessness.

Visual

The visual representation of the poem consists of two elements. There is a shot of hair fluttering in a strong wind with the sea and large waves in the background coinciding with the second line: "Blue trembling inhaled", and there is a montage of numerous shots (jump-cuts) of the beach, also close-ups of seagulls (accompanied with their loud cries), small reads, feathers and other debris rolling and flying in the strong wind, and the movement of sand. It is done to further emphasizes the intrinsic restlessness, tensions of the text.

Soundtrack

The background music is stretched, atonal accordion sounds. In a way, the rhythm is soothing, however, the lack of a tonal centre, harmony contributes to the overall tone of the poem.

Immersiveness

My assumption when creating the audiovisual material was that, although the visual material does not directly compliment the print-based poem, the semantic complexity of the poem would be dispersed by moving the attention away from the relatively loose interconnections towards a unifying feeling, an experience where these complexities could be perceived as manifestations (immersions) within themselves. The verbal, audio representation of the text was created to increase the poem's potential immersiveness.

Interpretation of meaning

The clear contrast between the visual and the verbal semantic fields should not result in new semantic interpretations, the visual material, in this case, serves as a background for the overall tone of the text, however, the verbal expression compared to its print-based representation—I would expect it to lead to an expansion of the semantic field compared to the "flatness" of the written word.

Here is a link to the audiovisual intepretation: *https://www.youtube.com/watch?v=l8AWsjgd89M*

Poem Nr. 2

English translation	*The original in Latvian*
"Muris" is a popular cat's name in Latvian, "Muri" is its vocative case	
*	*
muri muri muri	muri muri muri
muri muri muri	muri muri muri
muri muri muri	muri muri muri
muri muri muri	muri muri muri
Muri	Muri
Muri	Muri
muri muri muri	muri muri muri

muri muri muri	muri muri muri
muri muri muri	muri muri muri
muri muri muri	muri muri muri
* *	* *
This is how they call us all	Tā mūs visus sauc
Not quite by the name	Ne gluži vārdā
Not quite home	Ne gluži mājās

This poem also predominantly inhabits *melos*, the sound-space; it has an intrinsic vocality —somebody calling a cat by its name. However, this poem, compared to the Poem Nr. 1, could potentially allow the reader to construct a model of reality as discussed in the second chapter of the thesis—to transport their virtual body into the story-world, as opposed to the first text where the potential for vivid mental images is present but they are fragmented, the inner semantic structures are not linear. The second poem also could accommodate a level of identification with the character.

The disadvantage of the text-based poem though is that it is very unlikely the reader would read each word "muri" in the poem. Most likely one would recognize the fact "a cat is being called" and skim across the lines, therefore the goal of the audiovisual interpretation is to increase the virtuality already captured within the text form, and to involve the reader/viewer by voicing the act.

Verbal

The first part of the vocal interpretation of the poem is recorded as if I was calling a cat named Muri. And the second part of the poem is recorded in a rather indifferent voice—as a logical conclusion. As it was mentioned, the act of a relentless calling, in a way, is already captured within the written form of the poem, but by giving a voice to the act, I assume, the text would expand within another dimension without losing any aspect of the initial semantic field.

Visual

The visual representation consists of a recording of a shimmering, flickering light shining through a thick light green glass. There seems to be an eye or a glass bubble in the centre of the screen. In a way, it could resemble a view when one is looking at a source of light through slightly opened watering eyes—the playful light between the eyelashes. Towards the end of the video there is a distorted, disfigured silhouette behind the glass slowly moving away.

Soundtrack

For the soundtrack, I used a recorder (wooden flute) sound on a loop with the effects of an echo. The recording might resemble distant bird voices.

Immersiveness

The assumption is that the audiovisual interpretation of this poem has a greater potential for immersion compared to the print-based version. The verbal message is not complex, and the audio and visual layers are created to enrich (not override) the initial poetic code. As stated above, it seems both the print-based version and the audiovisual representation have the potential for a reality model one could create and experience.

Interpretation of meaning

Most likely the semantic field would not shift or expand much. It is possible the soundtrack could deliver a new meaning—the sound that resembles distant bird voices could lead to a notion of a rural area, nature. The departing image of the distorted silhouette could highlight the somewhat rejective or alienated aspect of the second part of the poem. In this case, I believe, it would be

possible to refer to the concept of media transparency discussed in the second chapter of the thesis,

or the *in—between* space where the various medial spaces are merged together in order to arrive to

a poetic experience where non of the variables are overshadowing the others, instead, they are

creating a unified space.

Here is a link to the audiovisual interpretation: *https://www.youtube.com/watch?*

v=c634t4zuWD0

POEM 3

Daugava (16.10.2019 / 16:58)
pļ kšķ p p p buļpļ
šļ šķ šguļ bļuk šļ pntik
pkp t ļ pu tiķib šūktuļ pļ
šlumpa pa pa pā šļ pļu

ti ti ti kļo ti po bļi kt jo pļ
jo pļ top ci ci ci jē pi pi pi pi
ļ ļub ļut ļu pu pu
si si si pļ tp si bļ pļ pu

tibu tabu pu pi pa ļš tišu
bu pu čļ puš bl bļ
pu tšļ pļu t č b p b š tūb
pļ pļ ūk ouk ščļ bļ o p p p š

bļt jo up kčš bļip
tu tu šļup
špu ķe it ču ču ču!
Pt pt pt ķļi pļon topš šš čš st

sōp tļo p ķ ļ p ļ p ti
bļ ķ ī bš ut pļ ū i bļkļ
puļ bļ pļ pļ īļ kļ bļ pļ
šu šu šļ bļpi puļ ti pi

bļun tļ tļ tļup ūbļ slup
šļ šļ oupšļ pļ pļ šļu tuļ pļu kš
i kļi puļ bi ti šlup šļub šļ
pļu k k š šlui pļu šū ččkt č č kt

šū šū ti ti ti š š ūp
ķit ķit ti š piš ščup

ūd ru šļup t šķil ūūb
ūp čs ti put puk puļ šķ op

šsi ti pu či či ļšļup pļa?
bup pļgļup ikt tļ u tļ u
tļu pļuō pļuč tļī up
pļ e š k ķ ķ ķiļ sļi p

p ķlip glūoīp pļ pļ ušķi it
bļ u i p pļ šļūtp pļub šļ šļ
ū tup puļ šlip ipt šļu bļut
pļikšštip šl pļit pļut ķi šļut

jšļ jšeeiktupo šļšl ķi p šļ u p

This poem is a purely onomatopoeic, it was written while sitting on the coast of the river Daugava and mimicking the sounds that the water, waves were making. It may be possible to imagine, recreate the actual sound by reading the poem, however, I would assume only a few devoted readers would actually tackle the text. The aim of the trans-medial interpretation of this poem is to create a new meaning, semantic field, and this will be discussed below.

Verbal

As it was just said, the likelihood of someone actually reading the poem carefully and trying to recreate the sounds the river Daugava could have made on the evening of October 16, 2019 is very slim. I did consider recording my own voice at first, trying to mimic the initial sounds, rhythm, however, for the adaptation included in the questionnaire, I have used the text-to-speech function. The voice belongs to a well known Latvian news reporter Sandra Glāzupa who has a mellow, beautiful, almost singing voice.

Visual

The visual consists of a still shot of the print-based poem that lasts throughout the recital of the poem.

Immersiveness

The text itself does have a potential for immersion as a musical score does providing one would be ready to work their way through "pḷ kšḳ p p p buḷpḷ šḷ šḳ šguḷ bḷuk šḷ pntik". Most likely the reader would skim the text, understand the concept and probably find it amusing, irritating, interesting or meaningless etc. The audio adaptation offers a different level of immersion, its own obscure rhythm, the peculiar aesthetic of auto-speech.

Interpretation of meaning

The text-to-speech adaptation completely changes the semantic field of the poem. The onomatopoeic content is turned into a somewhat comic act—a well known voice usually reporting on the current events suddenly speaking gibberish, nonsense. The rhythm of the poem is also subjected to the set auto-speech tempo. The still shot of the poem that lasts throughout the recital might have some turbulence, and, to an extent, pull the viewer back to its initial reference, but most likely the amusing audio output will be the dominating element.

Here is a link to the audiovisual interpretation: *https://www.youtube.com/watch?v=GyYrt39JmTc&feature=youtu.be*

Poem Nr. 4

The Enlish translation   *The original in Latvian*

***
The flies are crawling over the walls
My bust is sitting at the table

I am looking straight ahead
And there is water dripping from my mouth

You are standing there eating pomegranate
And stammering seed by seed

***
Pa tapetēm rāpo mušas
Pie galda sēž mana biste

Es skatos taisni uz priekšu
Man no mutes pil ūdens

Tu stāvi blakus ēd granātābolu
Un rausti valodu

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This poem has a strong potential for immersion, and constructing a model of reality, however, the goal of the audiovisual interpretation was to distract the viewer both by the audio representation and the video, and to check whether it would be reflected in the respondents' responses.

Verbal

The audio recording of the poem consists of repetitions:

> 1) a line is spoken with a hand covering the mouth (no clear verbal signals can be interpreted);
>
> 2) the line is repeated clearly articulating the text.

It distorts the message of the poem, distracts the linearity of the narrative that is present in this poem.

Visual

The visual material also consist of two different themes:

> 1) dancing shadows of two people on a dirt road;
>
> 2) shots of two pigs and two piglets in a fenced area next to a lake and a small pond.

The montage constantly shifts back and forth between the dancing shadows and the pigs. The third shot is added as the poem already ends—a girl sitting inside a boat and feeding breadcrumbs to ducks swimming in the city canal. The third shot is suddenly black and white, deepening the contrast between the seemingly unrelated videos.

Sountrack

There is a recording of atonal accordion sounds: long and stretched, fast staccatos. Once the video transitions to the black and white shots of the ducks in a city canal, the sound of someone knocking is added.

Immersiveness

The intention of the audiovisual interpretation is to **destroy** the immersive potential of the original print-based poem, and to test whether and how it is reflected in the data collected from the questionnaires on audience perception. The repetitions of the verbal utterances with and without hand covering the mouth, the unrelated video content, the sudden montage of the dancing shadows, pigs, and ducks should be divorcing the viewer from the initial print-based content.

.

Interpretation of meaning

It is possible the respondents could arrive to new interpretations of the poem, however, considering the fact the assemblage of the audiovisual material is so random and bizarre, they might be able to detect the hidden agenda and consciously avoid the challenge of constructing a new, complex web of meanings.

Here is a link to the audiovisual interpretation: *https://www.youtube.com/watch?v=iq1RD0o_fIY&feature=youtu.be*

4.3.3. Audience Research Data (REQ)

NOTE: *Where percentages are used, it is not to imply that the data collected have a statistical significance, instead, it is done exclusively for the purpose of making the data reviewing smoother.*

At first, I will summarize the qualitative and quantitative data collected, and then I will proceed with an interpretation. As the dataset was relatively small, there was no need to apply advanced statistical analysis tools to identify specific patterns in the responses, nevertheless, descriptive statistics were employed for visualization, alongside the application of hypothesis testing (Dong, 2023).

In total, there were 14 respondents. 21.4% were 18-24 years old, 42.9% were 25-34 years old, and 35.7% were 35-44 years old. 42.9% had finished high-school, 21.4% had a bachelor's degree, and 35.7% had a masters degree. They represent various fields of study: art, music, social anthropology, chemistry, biology, IT, translations/interpretation. The questionnaire was administered during the period from May 29, 2022, to June 3, 2022. The data collected are stored in an encrypted format and protected by password access on a hard drive.

Data Collected: Poem I

Print-based version

Immersion

Q1: Half of the respondents (50%) found the print-based poem rather complex, and 28.5% - complex. Only 7.1% respondents found the poem immersive, and 14.3% neither immersive nor complex.

Q2: Asked if they had a mental image of the text, and if so, what was the imagine (a place, settings, characters), the responses can be grouped as:

1) It initiated no, or almost no mental images—only one responded had no mental images while reading the poem. They were preoccupied with the unfamiliar words, understanding their meaning. They did account of a certain feeling or feelings present, but it wasn't further specified.

2) Various unrelated images were sparked by different segments of the text – majority of the respondents account of having a series of various mental images (separate words, phrases, characters). One of the respondents wrote:

> "I had a very brief image of the text but it was quite blurry / in-consistant as it was hard to piece all the distinct words in one continuous image. The way the poem reads also affected my ability to conjure an image as the flow of words / sounds was a bit choppy and I had to stop and reasses[s] what I was reading every so often, chopping up the consistance of the image. Overall – a mental image could be construed, but it ended up being more of an array of different non-interlinked images, like a puzzle

that   doesn't   quite   go   together."[7]

Another comment was "*every event-character is free imaginary puzzle. Changing every time I reread*" or "*I had a vision of surrounding of sorts, series of images (photo-like)*".

Overall, three respondents mentioned they had constructed a mental image of the two cats; two respondents had an image of the moving holes in the wall, and two respondents imaged the flock of cats in the sky. Participants also depicted mental imagery of a lantern pole in the darkness, a character (woman in a coat), as well as certain locations and surroundings: enclosed space, cold blue air, winter, some dream land, "*a wall in an abandoned flat, a window in the other wall on the right of it*".

One account was noteworthy as it is a record of an attempt to create a mental image, and this effort is smothered by the incapacity to do so: "*I am unable to create a picture of "kaķu kāsis",*
although it is a very specific figure, since it's too abstract and creates a sense of absurdity." (*kaķu kāsis* translated from Latvian is a flock of cats).

3) Two respondent were able to create a complete or almost complete mental image of the entire poem. One of the participants did not provide a detailed account: "*I imagined the place, shapes and processes of the poem*", however, the other respondent described it in thorough detail —what images and surroundings had emerged or changed while reading the text. For example, they account for visualising a dog behind a fence, a security guard, and even his voice.

4) Personification – one of the respondents not only succeeded in constructing a mental image of the poem, but also imagined themselves being a part of it. They describe the environment, setting in great detail:

> "l[t] was in a dark blue shading, very calm, almost dreamy. I saw a cold field out of an old window. The windowsill was made of splintering dark oak, the window itself was open outwards. The outside was misty, I could see my breath in the cold. In the penultimate line the sight transformed (up until then I still saw the window and no animals, poles or anything), now I could see the misty, cold field out of two holes in the wall, about a meter in diameter each. The wall was paper thin, the holes were more like portals (like from the game "Portal" just without the glowing edge). The landscape stayed unchanged tho. In the first read that was the final image. When I re-

[7]   Transcripts of the interviews can be found in *Annex I*.

read the poem, I did see a distant flock of cats in the sky (similar to how geese would fly, a v formation). The cats were black and frozen solid."

5) Personal memories, associations – three of the respondents related the content of the poems to their own memories: spring, countryside, some excitement; a place in Ireland with a fireplace and two cosy cats (the fireplace or Ireland are not mentioned in the poem); "*I tried to visualize while reading and some mental images appeared. Images in my head visualized mostly as my memories. For example: "Peld pāris caurumi sienā" made me to imagine patterns that sun and shadows make on walls.*" ('Peld pāris caurumi sienā' translated from Latvian mean "There are a couple of holes floating across the wall").

Literariness

Q3: As to the text fragments that stood out, it is interesting that each line in the poem was mentioned at least once by the respondents, except for the line "There are a couple of holes floating across the wall" that nobody had singled out.

The line "Sagadogs Guardiansounds" was mentioned by five respondents, some respondents reported that the words were new, and they had to stop and ponder as to what they could mean, some referred to a break in the rhythm, feeling of a stop in the text, one person took time trying to visualise it. "Bluetrembling" or "bluetrembling inhaled" was mentioned three times with a similar explanation as "Sagadogs Guardiansounds".

The line "I am within Touching you through a pole" was also mentioned by five respondents, and the reasons mentioned are: the word order; not clear how it could be possible, hard to understand; it contrasted with the previous lines.

One person mentioned the entire first verse "Guardiansounds / A bluetrembling inhaled / I am within Touching you through a pole" - they found it very calming.

The line "Two cats dispersing expanding" was mentioned by four respondents, and the reasons mentioned were: it was unexpected; unusual sequence of sounds, easy to visualise, and it had sustained their attention for the longest; one of the respondents had misread the word

"expanding", which is similar to "fighting" in Latvian, they believed the image of cats to be vivid and it stood out.

The line "There is a flock of cats flying past the window" was mentioned twice: one of the respondents found it to be a funny scene to visualise; the other person explained that it is not an ordinary thing in the real life, yet it could be possible as it is not just an abstract notion.

And finally ""What is your name?" was mentioned once, and the responded was surprised by the use of singular quotation mark. ("What is your name?) I have to admit, it was not intentional, the other quotation mark must have been there, nevertheless, it did lead to an interesting observation. Their interpretation was that "*the quote is seemingly left open or the sign is used as some sort of emphasis*."

Q4: Some of the respondents already partially answered the question in the previous section, and it was on a possible reaction (a feeling, memory, association, idea, contemplation) the certain text fragment that caught their attention may have initiated. The reflections differ – there is an account of a calm summer experience the whole poem had generated, or shivering with cold, frozen hands, cold air, a vibrating bus parked with the engine running. There was one account that the poem "*[r]eminds of a state of mind where you are completely relaxed and just watch your thoughts go through your head*" (Ibid.).

Those who had selected the line "Sagadogs Guardiansounds" described a feeling of coldness, confusion and distance, barrier/border "*burdening some sort of understanding, engaging*" (Ibid.). There were mentions of the difficulty involved in decoding the words already discussed above. There is also an account of daydreaming, a half awake state similar to a dream when one has a fever: "*there exists the feeling that the image you are seeing is something very specific and vivid, but at the same time the mind can't fully piece it all together*" (Ibid.). Someone remembered a dog from their childhood.

The line "What is your name?" to someone was said in a little girl's voice that reminded of a film, another respondent associated it with fear, happiness of something unknown, falling in love.

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The respondents contemplating on the line "Two cats dispersing expanding" accounted for a general feeling of calmness, recalling certain memories, someone even had imagined himself or herself walking and coming across cats and dogs on their way. Someone thought of a friend that resembled a cat to them.

Interpretation of meaning

Q5: Regarding their interpretation of the possible meaning(s) of the poem, three of the respondents wrote that there is no meaning, it is created of random newly created words. There are four respondents, who refer to the web-like structure of the meaning: "*Its a free living image, your imagination redefines the story every time you read it*" or "*each line tells me something, but, sadly, I cannot put together the overall concept behind the poem. Like a puzzle from different sets.*" One respondent describes it as a string of visual and associative images and feelings.

One person saw it as a "*good description of a surreal moment*". Other accounts include: longing, something (unknown) is about to happen, anxiousness (feeling close to someone and knowing little of them), relationship (beginning or a difficult time in one's relationship), someone is looking for a place where one could belong, and one respondent wrote that the author is simply observing and depicting a feeling, a moment.

There was one respondent that stood out – to start with, they had not looked for any meaning, they simply enjoyed the poem, but as the question was asked, they had gone back to the text and provided a detailed account of the possible meaning:

> "... it seems to me about two lovers form the perspective of one of them. They (singular) are comparing their relationship to cat behaviour. Distant, almost scared of each other. The thing that is protecting the narrator is the beginning they had, the start of the relationship they (the narrator) remember. The holes in the wall are an escape. Through them the narrator sees a whole flock of cats flying happily, it's a feeling of being teased. The narrator is pondering whether they (singular) should escape. It still has a veil of calm and cold, it's not stressful, it's rather ponder-ful. If I had to guess, the gender of the narrator is female, the gender of the partner is unimportant".

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Audiovisual interpretation

Immersion

Q6: The data collected shows that 35.7% found the audiovisual interpretation of the poem somewhat immersive; 28.6% neither immersive, nor complex; 14.3% found it rather complex. Three of the respondents had chosen the field "Other" (one of them described the poem as disturbing, the other as fun, and one found it confusing).

Q7: Asked if they thought the audiovisual representation enriched the print-based poem in any way 14.3% strongly agreed; 28.6% agreed; 35.7% neither agreed nor disagreed; 21.4% disagreed.

Q8: The respondents were asked to elaborate on the answer above.

Five of the respondents mention that the audiovisual interpretation was an opportunity to better understand the author's intention. There were six accounts on how the new media interpretation gave them completely new experience of the poem. Three respondents noted that the audiovisual form give them less chance for interpretation, imagination, or associations. Three respondents expressed a preference for their initial interpretation over the one presented in the video.

One of the respondents provided their understanding of the relation between the reader's/viewer's and author's control over the interpretation:

> "The audiovisual elements definitely change the experience of the poem, giving the words/lines new meanings and interpretations which hadn't come to mind. Although on the one hand it enriches the poem by supplying more information, but at the same time it narrows the possible meanings as well (which is neither good or bad). Thus since there is simply more information given with this format, there is less space for the creativity/interpreations/associations from the text reader and more space for the author's meaning/feeling to be conveyed" (Ibid.).

One of the respondents wrote that they "*disagree mostly of any written text visualised*".

Literariness

Q9: The respondents were asked if any fragments stood out, and if the answer would be confirmative – which fragments and why. Majority of respondents – eight, said that the voice, the manner or reading stood out and caught their attention. Some participants replied that it gave a

new outlook on the poem or that the overall feeling had changed; some found the voice captivating, interesting, one of the respondents recorded that the voice did not let him or her concentrate on the text, and one person said the voice seemed childish, and that it had made the poem appear playful.

Regarding the visual material, there are only a few remarks. Three participants mention the birds, two respondents – the hair in the wind; the wind; the sea. One person mentions the overall aesthetics of the video, i.e., that it had been pleasant to watch.

Only one participant had replied "no", there had been no fragment in the audiovisual work that would have caught his or her eye.

Q10: The respondents were asked if the audiovisual representation of the poem had facilitated their perception of the textual message of the poem. Six participants agreed: it had revealed more about the form, the author's intention, tone, sound, and rhythm of the poem; the audio "*created more artistic aura*", one person mentions that it had changed their emotions. Another respondent agreed partially, and he or she wrote that it did not facilitate, instead – created a different perception of the text message, also pointing out that it "a*llowed me to understand better how the author interpreted the poem instead of only relying on my own loose interpretation*".

Four respondents wrote that it did not, or not really (two of them had understood the question as if it had been asked regarding the overall meaning of the text though, its interpretation, and not the perception of textual message, which was the initial intention of the question).

One participant noted that audio was helpful, however, the video seemed random, reminded some clicheic music videos on YouTube.

Interpreation of meaning

Q11: The respondents were asked whether, and if "yes", how how did the video change their interpretation of the possible meaning(s) of the poem. Five respondents replied that it did not change after watching the audiovisual material. One of them noted that he or she simply gained another interpretation (author's), but that his or hers "*is still strong*". One person wrote that they had separated the video and text version as two different works, the audio had made him or her anxious.

All the other respondents replied that the video has changed their perception of meaning. One person wrote: "*Yes. The feeling I got from the video was that more of a spell / magicky vibe. While the text representation felt more somber and muffled, this was more concentrated / specific / energetic. But the ambiguity of the chosen words (while maybe easier to understand at least phonetically) still remained about the same*" (Ibid.). Another person wrote that it gave the poem "life", however, there is no clear meaning he or she could pick up on. One respondent recorded that it had changed the clam mood she or he had constructed, leading to a sense of chaos, panic, and that it would be impossible to recover the previous peaceful notion without going back to the print version.

Two respondents concentrated on the visual aspect of the video, one believed that birds and salt water theme "*was much more present in the poem*", however, it didn't help him or her to arrive to a meaning. The other person contemplated that, for a moment, they even got an impression that the video was created before the print-based text version, that seagulls could have created the "guardiansounds", or the wind being the "bluetrembling inhaled", the reeds, straws in the beach could be a meaning behind the pole in the text version of the poem.

Conclusions

The quantitative and qualitative data collected do reflect significant shifts in audience perception when comparing responses to the print-based versus the audiovisual interpretation of the poem.

Regarding the immresiveness of the print-based poem, as predicted, the majority of the respondents found it either complex or rather complex, 78,6% in total:

Figure 4.1.

Immersiveness of the print-based poem I
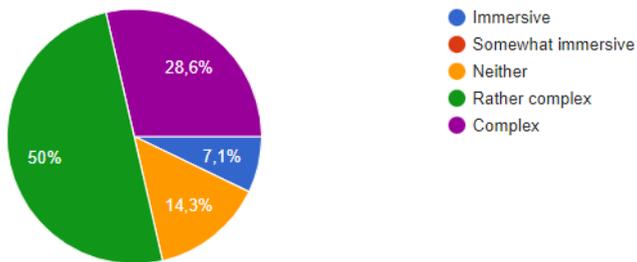
The goal of the audiovisual interpretation, was to increase the immersiveness by creating a certain atmosphere, mood, or a context for the utterances. Overall, none of the respondents found the audiovisual interpretation complex, and only 14.3% found the audiovisual trans-medial adaptation rather complex:

Figure 4.2.

Immersiveness of the audiovisual adaptation (Poem I)
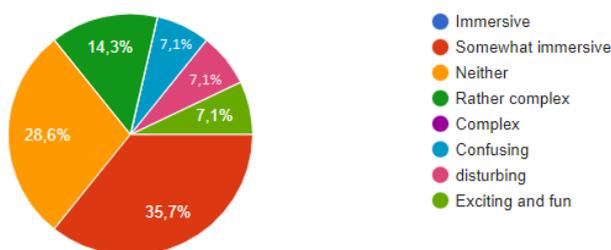
Regarding the type of immersion of the print-based poem, the data collected accounted for mostly spacial immersion, however, there were accounts of temporal, and surprisingly – even emotional immersion (personal memories, associations, and two accounts of complete mental models constructed). One person imagined being a part of the poem, and one had no mental image at all as the respondent was preoccupied with the complexity of the poem – the unfamiliar words. Majority of respondents were able to create various mental images of certain text fragments while reading the print-based poem.

The audiovisual interpretation, according to the data collected, did create a space for experiencing the text as a whole (as it was intended), there were six accounts that the adaptation gave a completely new outlook on the poem, five – that it allowed to better understand the author' s intention. It was interesting to note a trait that those who had built a virtual model of the poem, attributed a mood or feeling to it, for example, calmness, sadness, they had also developed a certain attachment to the text version or its personal interpretation, and once introduced to the audiovisual material that differed they would either refuse the author's interpretation, express a regret over the lost notion they had developed, or claim the two interpretations to be valid,

however, to be two separate works. Three respondents also commented that the print-based version allows more space for interpretation, imagination.

I had selected this poem mainly for its inner voice, vocality, i.e., the way it is read contributes to the delivery of the poems intrinsic or initial poetic code (the howling 'sagadogs', 'guardiansounds'), the assertive manifestation, the other aspect was the intense vibration, restlessness. Some respondents were able to report the later by just reading the print-based version, however, I could conclude that my text interpretation (final poem) of the initial poetic impulse could have been more successful, more precise as there were even accounts of tranquility, calmness after reading it.

Regarding literariness of the print-based poem, it was interesting that almost all fragments of the text were singled out by the respondents, each line of the poem was mentioned at least once except for "There are a couple of holes floating across the wall". Some of the reasons listed were: unclear meaning of unfamiliar words; break in the rhythm, contrasting notion; a concept hard to grasp; emotional response (feelings, associations, both positive and negative, personal memories, ideas, contemplation, amusing/funny scenes); one account of unusual sequence of sounds. The data on literariness of the trans-medial adaptation show that the voice, the manner of reading is what stood out the most, which was the overall goal – to communicate the sound of the poem to the audience.

Majority of the respondents, when asked to elaborate on the possible meaning(s), concluded that the poem consists of fluid or puzzle like pieces, and that they do not really fit together. Generally, it did not (and probably could not) change when the respondents were introduced to the audiovisual version, except the change of the mood, feeling, atmosphere. There was one account though where it seems the respondent had created a strong semantic link between the print poem and the interpretation, he or she even considered a possibility that the audiovisual material could have been created before the text version, and all the elements have semantic interconnections.

Regarding the vocalization of the print poem – the majority seemed to agree that it has been helpful (it informed author's intention, tone, sound, rhythm, created an aura, changed the atmosphere of the poem etc.). Only four respondents concluded that it did not, however, two of them had misunderstood the questions, and had answered it from a semantic perspective.

Finally, the data collected suggest that the aim of this particular study of *Poem I* has been reached quite successfully, and the initial framework or appreciation of the different variables have turned out to be rather accurate. The goal was not to facilitate the interpretation of its meaning(s), instead – to emphasize its mood-like qualities, the potential for experiencing the poem as a whole, and to communicate the original emotional tension of the poetic intention, which could (and data collected confirms it) be missed by reading the text version alone.

Data Collected: Poem II

Print-based version

Immersion

Q1: Most of the respondents (35.7%) found the print-based poem immersive, and 28.6% - somewhat immersive. 28.6% reported it was neither complex nor immersive; 7.1 % – Complex

Q2: The absolute majority of respondents were able to create a mental image of the poem. There are accounts of imagining the whole settings of the poem, for example, an old lady calling her cat; a summer day somewhere in the city among apartment building and someone calling a cat to feed it; cats, cats that are sad; one person imagined the aural calling of the cat and once the poem was read – back yards on a sunny summer day. Two respondents had imagined themselves in the setting: walking through yards, bushes and streets searching for a cat that is late for dinner; one person saw herself or himself lost amidst of cats' fur. Three respondents reported having personal memories or associations: their previous interactions with cats, the second part of the poem – the pain and suffering of a stray cat; being at their grandmas' house: "*[I]'m at my grandmas house in*

the middle of the front yard where [I] can see the house and the barn. and when [I]'m standing there [I] feel a bit lonely, because [I] know that my home is somewhere far. And now [I] think that even that home is not my home any more. without a place, but always present". One person was reminded of conversations with the work colleagues by a coffee maker – fake friendliness and ingenuous interest.

One respondent wrote that they did not really have a mental image except of cats. And another responded replied in a similar manner – there were no visual images except for a "*strong association with cats or other furry animals that come together in a pack (could be rats as well), it also associates with darkness and the colour black*." One participant wrote that there had been no mental image, however, they had contemplated on an image of a brick wall "*floating in my mind*", and then easily floating away.

Literariness

Q3: Regarding a text fragment that would stand out, five respondents referred to the second part of the poem, that it had acted as a punchline and that it made them contemplate; it had communicated the meaning of the poem; it had introduced certain ambiguity "*she is calling us all*" or "*that is how we are all called*".

Six respondents highlighted 'muri muri', and five of them refereed to the capitalized two 'Muri', 'Muri' in particular. The reasons mentioned are: the lines are louder, the owner of the cat is more serious; visual emphasis and possibility that 'muri' is a generalization and 'Muri' is an actual cat's name; the intonation of the capitalized 'Muri'.

Two respondents wrote that the whole poem had created a specific feeling, that it is perfectly rhythmical, fits together nicely and nothing, in particular sands out. One of them also mentioned the capitalized Muri as a change in intonation in their imagination.

Q4: As to the reaction these text fragments sparked, the respondents mention: nostalgia, melancholy, sad feeling; loneliness and longing to be understood; desire to be be accepted, loved, to be the one and only; contemplation on the meaning of life; identity crisis; a search for a place where we would belong.

Five respondents elaborated on the personal memories, associations it had introduced: a warm bittersweet feeling when one is petting a cat; a sense of nostalgia, remembering the house where he or she grew up, the general vibe of the town, "*and also somewhat of a relaxed feeling brought up from an image of sitting in the sun and relaxing with a random cat*"; the respondent's and other cats. One respondent recalled a Dada poem in their high-school literature book, and the last part of a poem made them remember children being summoned by their parents – calling them home through the open windows of an apartment building, and it had initiated a "*whole train of thoughts – my dead grandmother, the Soviet Union, my father, random kids floated up in my brain for a split second. A lot of memories from my childhood*". Another respondent had an association of how he or she is calling their cat home late at night.

One person wrote that around the third line the poem turned into a melody in their mind. There was one account that put the stray cat's concept into a much wider context:

> "Last part of the poem made me wonder about stray cat destiny and their life. How generalization, stereotyping, if communication is one way, can be a traumatic. How an overall image creating a compound can destroy distinctiveness of each element. Made me think about globalisation and specific cultures traumatised, destroyed by the corporations, businesses calling societies with 'muri, muri' and at the end the societies lose and become blunt in a global landscape. Generalised in the race for the treat by the equal-non distinctive one way call 'muri muri'".

Interpreation of meaning

Q5: Apart from the interpretations already given by the respondents, a few new meanings emerged: a feeling of collectivity, yet being different: "*transforming into a new being that finds it's equals and has confidence in their combined strength. They do not seek acceptance from the outside world, but are independent and unstoppable as a collective*"; "*generalisation shouldn't be*

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allowed by any being. Even if Your given treats, don't turn into a stray cat-persona"; "*I interpreted this as a sort of adaptation of this experience from the view of one of these cats. They traverse many different gardens and meet many different people but to most of them they are just nameless wanderers.*"; waiting for a friend to come home; being around a lot of people, yet feeling alone; having to move on, face new challenges although there might be a desire to remain where we are; a person is misunderstood or misperceived by others; the poem is open for interpretation – anyone can place anything they want in the context of the poem, and they will not be mistaken.

One of the participants wrote that the poem was too complex, they were not able to find an interpretation.

Audiovisual interpretation

Immersion

Q6: 35.7% of the respondents described the audiovisual interpretation as immersive; 35.7% as somewhat immersive, and 28.6% as neither immersive nor complex.

Q7: 21.4% of the respondents strongly agreed that the audiovisual material enriched the print-based version in some way; 42.9% agreed; 35.7% disagreed.

Q8: When asked to reflect upon the given answers, three respondents remarked on experiencing striking shifts in their perceptions. One respondent wrote that he or she had disliked the poem and was not sure how to read or interpret it, "*I loved the audio-visual representation, it made so much sense to me*". Two other respondents said that the audiovisual material definitely had enriched the print-based poem, and, according to one of the accounts, it had even turned it into a completely different poem. Other respondents wrote that the video had enriched the ideas, associations they have already had while reading the print-based poem; "*the author's voice is always better*"; the video created another level of mood, feeling, the intonation made the poem

more positive; "*Although it didn't complement my interpretation of the poem, the audio-visual representation seemed like a complete piece, a miniature story with a resolution*".

One person wrote that they got exactly the same feeling when reading the poem and watching the video.

Four participants reflected on the audiovisual material not allowing enough space for their own interpretation. The views differ – one had perceived the text more dramatic than the audiovisual material, the other – the audiovisual material more dramatic than the text version.

Another respondent wrote that there were too many elements: motion, bright image, text, music – the senses had been overstimulated and it had not welcomed the observer's presence to the extent a print-based poem had.

Literariness

Q9: Inquired about the specific components of the audiovisual piece that stood out, four respondents commented on the overall impression of the work: the visualization and the musical background matched the feelings/mood of the poem; the sounds of the flute created an immersive and atmospheric mood, also – pleasant and calming; the visual – beautiful, generating a feeling of dwelling into memories or nostalgia; the green glass resembled a green eye, aquarium, a bottom of a bottle, green evening.

Four respondents mentioned the silhouette towards the end of the video: "*the 'persona with no name. It added to my idea of social problems and its easier to survive these days if You follow a common trend. So this shadow of a persona, I imagined as a visualisation of a soul, personality*"; "*The person appearing at the end of the video caught me off guard. I am not fully sure how it adds to the poem, but it does feel like a pretty interesting addition*"; "*The silhouette of a person in the end of the video, because otherwise the video had nothing (not that it was bad, I*

loved it"; "*the human at the end made me a bit uncomfortable but it's because the after taste of the poem is a bit bitter*".

There were three accounts of the voice, the tone of the voice, however, the perception differed – one respondent found it too sharp, distracting.

One respondent wrote that nothing in particular stood out. One participant replied that the background was too abstract and he or she could not sustain the attention. Another person wrote that the quality of the audio was poor, there had been too many elements, and that the music had been overtaking the text message.

One respondent was surprised by the fact that the audiovisual representation didn't coincide with the print-based version.

Q10: In response to the query regarding the facilitation of the perception of the poem's textual message through the audiovisual material, six respondents concurred: it had helped to understand the author's message, the text; the silhouette towards the end of the video represents the main idea of the poem; only because they had read the text version beforehand, otherwise they would have lost the focus on the text; audio was more helpful than the video – it clarified how 'muri' is voiced, in another account the capitalized 'Muri'; instead of facilitating – appropriated.

Another respondent wrote that it had not complemented the poem, but it had facilitated the perception.

Two respondents did not agree that the audiovisual material would have facilitated their perception of the poem in any way. One person wrote that the voice did not, however, the image might have.

One participant preferred their own text interpretation of the print-based poem. Another account was quite interesting – although it had conflicted with their original interpretation they found it "*easy to embrace and accept*".

Interpretation of meaning

Q11: When questioned about whether the audiovisual component altered their interpretation of the meanings conveyed, no significant shifts were reported in the respondents' responses. Eleven respondents replied that it had not changed the meaning or that it had only changed the mood: "*No, it did not change. The video is abstract, non-specific, and the intonation of the voice matched the intonation depicted in the written poem by using linguistic elements*"; made the atmosphere lighter, more optimistic, took away a bit of drama, the original interpretation was darker, it made an impression of summer.

One person noted that it made them reconsider if the poem could be about a specific cat instead of a generalization. Another respondent said it changed their perception of the rhythm, they had imagined 'muri' as rhythmical chant or stomping of one's feet, army instead of a cat being called.

One person wrote:

> 'Now I understand that "muris" is the name of a cat that the owner is calling home. The audio-visual representation was wonderful, it was very thought provoking. The author of that one deserves a cookie. The owner seemed to both, call the cat home and by its name. So the last lines were almost paradoxical, saying that neither of those is true. Is it talking about the societal duty of check in with your family/friends? That means nothing? It's better to do little but from the heart, not just text someone "How you doing?" "Wanna grab a coffee?". I don't know. That doesn't explain the oldy (like an old Latvian movie) feel of it, it could mean so many things. Might be too open-ended".

Finally, one respondent had interpreted the meaning as a responsibility towards someone or something, the obligation to play the role we have chosen for ourselves in our lives.

Conclusions

Compared to the first poem, I had assumed that this poem has a greater potential for the construction of a model of reality (rather than solely comprising a compilation of vivid mental images), and that the reader/viewer would be able to transport their virtual body into the story-world. The narrative is comparatively linear, and I predicted that a personalization would also be

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possible. The goal was to increase the virtuality even further by mimicking the act of a cat being called in the audiovisual interpretation (instead of verses containing just text representation of ' muri', which readers could skip over), and by setting a certain tone, feeling that would embrace the viewer (background music, the visual material). The verbal message is not complex, and the audio and visual layers were created to enrich (not override) the initial poetic code. The prediction was that the semantic field would not change significantly.

64.3% of the respondents agreed that the print based poem is immersive or somewhat immersive:

Figure 4.3.

Immersiveness of the print-based poem II
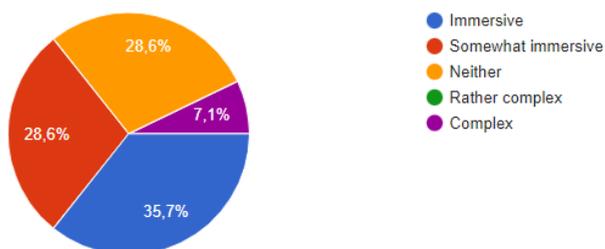
71.4% found the audiovisual interpretation as immersive or somewhat immersive. The difference is only 7.1%, and it reflects the attitude change of one of the respondents that found the print-based poem complex.
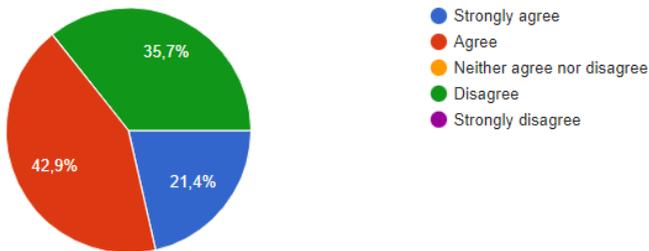
Figure 4.4.

Immersiveness of the audiovisual interpretation (Poem II)
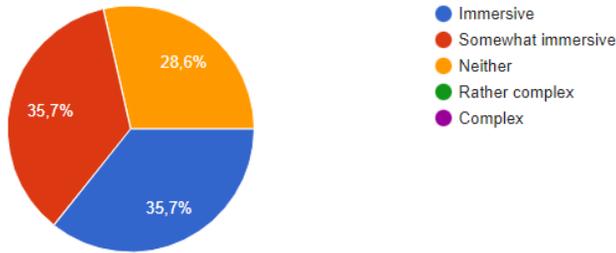
When asked if the audiovisual interpretation enrich the print-based poem in any way, 64.3% agreed that it had.

Figure 4.5.

The audiovisual interpretation enriches the print-based version

The conclusion I can draw from this data is that I had slightly underestimated the immersive potential the print-based poem has. I had assumed that most of the respondents would quickly skim over the repetitions of 'muri'. Instead, the absolute majority of respondents created mental images, models of reality, some imagined themselves in the poem's settings, in some, it initiated personal memories, associations, chains of associations.

When asked if the audiovisual material facilitated the perception of the text-based poem, less then a half of the respondents agreed. There were two references made about the effect of the visual material. I had anticipated that there would be more positive replies to the question above. And this is, again, due to the fact that I had underestimated the immersive potential the print-based version of the poem had. The audiovisual material did indeed offer a new mode of experiencing the text, however, the poem could have stood strong as it was. This aligns with the theory expounded in the second chapter, namely, that text possesses a heightened capacity for virtuality and imagination; however, this propensity is contingent upon the nature of the text, and it transpires that the author (I) cannot consistently rely on appreciating this potential accurately.

Regarding the interpretation of meaning(s), as predicted, there were no great shifts recorded. The absolute majority reported that there had only been a minor change in the overall mood, feeling of the poem.

Regarding literariness, it also does not lead to new interpretations of certain fragments, there are references to nostalgia, melancholy, sadness, longing, trains of associations etc., however, there are a few mentions of audio or visual elements (flute, the green glass, the parting figure at the end of the video etc.) complementing the overall mood, and also perceived as distractions (voice, poor audio quality, music overshadowing the verbal message). Only one person expressed surprise and found the text version to be entirely different than the audiovisual interpretation.

Data Collected: Poem III

Print-based version

Immersion

Q1: 28.6% of the respondents found the poem immersive; 14.3% – somewhat immersive; 35.7% – neither immersive nor complex; and 7.1% - rather complex, 7.1% – confusing, and 7.1% wrote: "are you making fun of me?".

      Q2: Asked if the respondents had a mental image of the text, only one person did not have any image, and one person wrote it reminded them of the next morning after an epilepsy seizure when he or she usually bites the tongue and it is painful to speak.

      Rest of the respondents imagined river, the river's surface, waves crashing against the shore. Most of them also imagined the settings, and here are some accounts: "*grey, disturbed surface of a river in a lousy and rainy day, the dominant colour of the whole picture is gray, even that of the steep shores, covered with grass and distant bushes on the field*". "*Knowing bits of the poet's biography and having spent time in the same town next to the river Daugava, I imagined how the water is splashing against the concrete wall on the bank of the river. The poem actually reminded of the sound of the water beating against the wall.*"; "*I imagined the river, a big river. But not when it's very visible, from a place where there is no trail, very bushy, scrubby. Kind of dark, but the dark you get because of the forest in a sunny day. Very calm, the sounds of the river right behind the few trees and bushes (maybe slightly visible). The weather conditions changed a few times during the poem from cold, muddy fall to a fresh summer. And in this abandoned place I imagined a young woman (maybe with her eyes closed) just listening to all the sounds and writing them down exactly as she heard them*", "*Daugava river near the old town*"; "*I imagined a river in a sunny autumn evening*"; "*Yes, I clearly heard the sounds a river makes while sitting near by*".

There was only one account that differed slightly: "*The splashing sounds of a river / waves crashing against the shoreline. Alternatively – someone voicing over the sound effects of a video of a river's waves crashing against the shoreline in an interesting voice*".

Literariness

Q3: Asked if there was some segment that stood out the most, there were three respondents that said that nothing caught their attention in particular.

The other replies differed: one respondent paid attention to the date; one person noticed that the seemingly random representation of syllables, separate letters sometimes build a word, and it is unclear to them if it is intentional or a pure coincidence; one person singled out the first line of the poem as it conveyed the meaning of all the poem. Another person commented: "*Loved the format of the poem. While it is maybe a little harder to read if you are trying to read it word by word, the construction / idea / concept behind it is awesome. It reaches into a potential that is quite unique to conceptual poetry*".

One respondent found the repeating syllables amusing (ti ti ti, pu pi ("pupi" is a slang word for female breasts); the question mark – they were not sure how to read a sound in a questioning manner (the exclamation mark, however, seemed natural); "*the long word in the end "jšeeiktupo" because it was tough to read (and some other difficult to read words)*".

Another person could not imagine where the sound "jo" (as ' yodel' in English) could have come from.

Q4: When asked, what reaction did it/they initate, some had imagined themselves in the settings: "*Sitting next to the river banks and enjoying the relaxing sounds of the waves / simply the sounds of the river flowing*"; "*a desire to spend time by the river on a sunny day, swim and lay down on a towel*"; contemplations on their fondness for water; one person was surprised by the author's patience while writing the poem, and it made him or her literary soak inside the waters of sensory imagination; memories of epilepsy seizures, dark giggle.

There were description of the settings: calmness, autumn scenery, splashing water. One person expressed an excitement that "*this poem really reminds of the sound of water, that it is possible to replicate water sounds using letters*".

One respondent had created associations with specific text fragments:

> "Just the river Daugava. When "pi" was after "pu" a middle-aged bare-chested woman came to mind (something you would see in an old Latvian movie not a material of pornographic nature). "šlumpa pa pa pā" brought to mind an image of a person in mud knee high, trying to walk forwards. Around the line "pļ e š k ķ ķ ķiļ sļi p" an idea came to mind that this poem would be great training material for people learning Latvian".

One of the respondents was irritated by the text and commented that no one could have expected that he or she would actually read it.

Interpretation of meaning

Q5: Asked to comment on the possible meaning(s), most respondents referred to river sounds, nature, meditation with the sounds of water, creative reflection on nature, enjoying the atmosphere, no meaning – just author' s observation.

One person wrote that it does not need an interpretation, it is the sounds of the river, though "*It is impossible to read the text fully, but the frequently repeated vowels and consonants give a strong audial impression of what the poem might sound like*".

Another respondent wrote: "*It was trying to replicate all the sounds that one would hear near a river. Why would someone feel the need to do this - I'm not sure, but the reasons of dada come to mind. This is what poetry is now. Have it! A meta meaning, I can only see*". And another response: "*I see it as a free interpretation text based on the readers experiences and previous memories*".

Apart from the river sounds, there were two other interpretations: infinite continuity; mindfulness.

One person wrote that it reminds them of a cat walking across the computer keyboard.

Audiovisual interpretation

Immersion

Q6: 7.1% of the respondents described the audiovisual interpretation as immersive; 42.9% as somewhat immersive; 35.7% as neither immersive nor complex; 7.1% – rather complex; 7.1% -- complex.

Q7: 7.1% strongly agreed that the audiovisual interpretation enriched the print-based poem in some way; 28.6% - agreed; 35.7% neither agreed nor disagreed; 28.6% disagreed.

Q8: When asked to elaborate on the answers, three respondents wrote that the original poem was either hard or impossible to read, "a bit ordinary boring", and the audiovisual helped a lot.

Four respondents replied that it changed the poem: made it more humorous; "*Audiovisual representation changed the scene completely from calm evening on the river bank, with some AM radio station in an unknown language at some old soviet kitchen in mid 80's*"; "*Once again, the audio-visual representation of the poem takes on quite a different meaning / feeling than the one of the purely written one, so it is hard to compare both of them side by side*"; one respondent wrote that this opened a new interpretation: messages from a boat or a ship on the water.

Four respondents referred to the audiovisual interpretation as a spoiler: "*In my opinion the audio visual representation did the opposite of enriching the poem*"; the robotic voice takes away the materiality that is so special in this poem; "*The audio reminded me of the symptoms of the Tourette's syndrome. I imagined the poem to be more lyrical, emotional, more expressive. Slower.*"; "*I saw the text and the video/audio material as a material. You can freely interpret. Even the name Daugava should make me think of the river. But this video just made me think of my experiments a decade ago with making low-bit voices. As in Radiohead song Fitter Happier*".

There are two accounts of not understanding the poem or the interpretation.

There is one account that the adaptation did not really add anything to the poem as there is no visual material except for the still image of the text itself.

Literariness

Q9: Asked if anything stood out in particular, three respondents replied that, no, nothing had stood out.

Two respondents found the computer generated voice funny: "*I was very surprised to hear the mechanized text-to-speech-kind-of-tone, but surprised in a good way. It really caught me off guard and made me smile*."

Four other participants mentioned the well-known voice: they liked the tone of voice, found it soothing; it reminded weather or news broadcasts.

Two respondents had noticed that some sounds sounded like a "normal sentence", "*somewhere in the middle it looked that I could understand some words, but no*".

One of the respondents wrote that the monotonous voice was not what they expected in a poem about a river.

One respondent (who was also amused by the sound of the poem) reflected on the new meaning that had emerged: "*While it is not exactly the same relaxing water sounds of the written poem, the audio really stands strong by itself, giving the poem a completely different identity. It almost felt like the seemingly random sound effect phrases came together and formed a language understood by the mechanized voice*".

And finally, one person wrote that it is probably the best there were no visuals apart from the still image of the text as that would have been an unnecessary disturbance.

Q10: When questioned whether the audio-visual representation of the poem facilitate the perception of the text message, poem, five respondents replied – no, it had not. One person wrote that it had lead to a completely new meaning, perception. Another respondent elaborated: "*No, not really. I didn't feel that the poem had anything to be added. The text on the screen made it difficult to just close your eyes and listen (a black screen would have been better), I wanted to follow along with the speaker (as I have before with "Ursonate" by Kurt Schwitters) but the high speed made it very hard, and almost a mini-game was made of me trying to find where the reader is. And I didn't pay attention to the poem at all*".

There is another account that it is hard to tell as it had completely changed it.

Two participants replied that the interpretation had facilitated the perception of the print-based poem.

Additionally, one respondent replied that the poem, in its written form, is not complete, it can only be understood as an audio file, furthermore, the respondent wrote: "*It had a very specific accentuated manner, which I wouldn't be able to recreate when reading it to myself*".

Another respondent wrote: "*I see it as a free associative-imagination text*".

Interpretation of meaning

Majority of the respondents (eight) replied that the audiovisual interpretation did not change their interpretation of meaning, however, most of them pointed out that the interpretation, presentation was different. Here are some of the responses: "N*o. It did not change the interpretation of the possible meaning, but it showed in how many ways a poem can be expressed, perceived*"; "*As the poem felt quite conceptual, I feel like the meaning stayed the same throughout both interpretations, even if they were quite different from one another in many aspects. It is still a play on the sounds of a river, just through a completely different lens than the non-audio-visual version*"; "*I guess it changed my interpretation of it, but it didn't make it the meaning any clearer*"; "(...) *it was just another (interesting) way of presenting the poem*". One of the respondents considered that a "robot" reading poetry that imitates nature sounds could imply a possible confrontation: nature versus science, and that would then diminish the initial sensory level of perception.

One of the respondents wrote that the audiovisual version was incompatible with his or her interpretation. "*I imagined it very sound-based too, but more dynamic, powerful and chaotic, while the audio reminded of a radio report of certain events on the river Daugava or an important message that is broadcast through an audio device*".

Another respondents wrote that, although the poem without the audio was "*another [t]ype [of] thing*", audio made it playful, not childish.

A different account – the association shifted away from epilepsy to their past experiments in music.

Conlusions

When setting up the framework for the study of this poem and its audiovisual interpretation, I had assumed that there would not be many of those dedicated to actually reading the poem carefully and trying to recreate the sounds the river Daugava could have made although the poem does have a potential for immersion as a musical score does. My assumption was that the reader would not read the text, they would simply understand the concept and find it either amusing, irritating, interesting or meaningless. I turned out to be wrong as majority of the respondents created a vivid mental image or a reality model based on the text alone. There were respondents who admitted they had not read the poem. Also, based on the answers received, two respondents may have skipped the title of the poem, which includes the only reference to the river Daugava, and that could have made the text meaningless, irritating to them – one respondent had associations with epileptic seizures, the other tried to read the text from right to left hoping that it would reveal some hidden meaning, and when it did not that made them think that a trick is being played on them.

On the other hand, the fact that respondents knew they were taking part in a research project could have made them more prone to studying the text, actually readying it. Based on the quantitative and qualitative data acquired, most of them did actually read the print-based version of the poem.

Also, when setting up the framework for the study, I expected the semantic field to shift once the respondent is introduced to the new text-to-speech interpretation of the poem – the onomatopoeic content would be turned into a comic act, a well known voice usually reporting on the current events suddenly speaks gibberish, nonsense. The audio adaptation also offers a different level of immersion, its own obscure rhythm, the peculiar aesthetic of auto-speech. It had no resemblance with the sound a river makes. However, majority of respondents did notice this nuance – they reported that the meaning had stayed unchanged, but the interpretation offered a

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new perspective, outlook. It is possible to arrive to this conclusion only if the person has read the text (as a musical score), imagined the sounds river makes, the overall atmosphere, feeling.

I assume the data would differ if the respondents were not aware their responses would be analysed, however, 42.9% did find the print-based poem immersive or somewhat immersive (which is much higher than I expected); 35.7% – neither immersive nor complex; only a very small portion of the respondents described the poem as rather complex, confusing or 'are you making fun of me?'. No one found it complex:

Figure 4.6.

Immersiveness of the print-based poem III
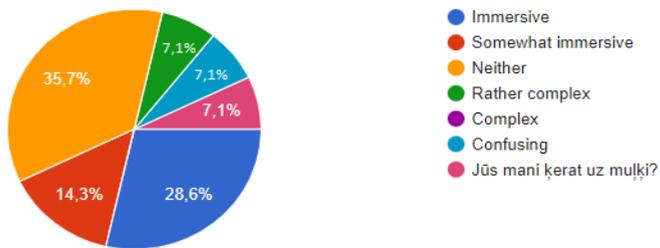
The audiovisual interpretation: 50% of the respondents found it either immersive or somewhat immersive. The number is only slightly higher (1 respondent) compared to the print-based version of the poem. The number of respondents that found the poem neither immersive nor complex did not change: 35.7%, rather complex, also remained the same – 7.1%:

Figure 4.7.

Immersiveness of the audiovisual interpretation (poem III)
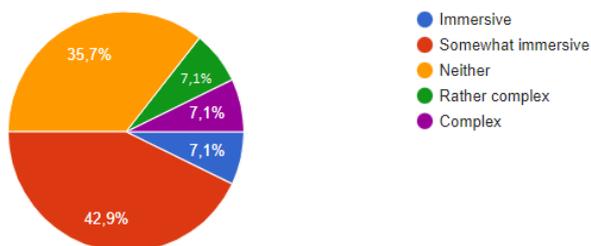
Based on the qualitative data acquired, the respondents experienced spacial, temporal and emotional immersion – some respondents described the river, some included the location, surroundings, season, the overall atmosphere in the description. Some imagined themselves being present in the moment.

It is possible the title, which included the name of the river, 'Daugava', work similar to 'Texas', the concept discussed in the second chapter of the thesis, i.e. it stimulates one's imagination regardless if the text itself has a potential for immersion. In this case, the title definitely did facilitate the process, however, other responses provide enough data to conclude that most of the responders did, in fact, read the poem as a musical score, recreating the sounds a river makes.

The accounts of the text fragments that stood out were very specific: the date, question and exclamation marks, some syllables, letters formulated words. The account of "jšeeiktupo" being a word hard to read, or a question where the "jo" (as ' yodel' in English) sound could have come from, how is it possible water would have made it – these observations would not be possible if one did not read the text, at least a part of it.

The different reactions respondents mentioned included a feeling, mood, associations, personal memories, it seems at least a few of the respondents had created a model of reality, virtuality for themselves.

The understanding of the possible meaning(s) did not change much as discussed above. Most of the respondents only referred to the audiovisual version as a different interpretation, approach.

Data Collected: Poem IV

Print-based version

Immersion

Q1: 35.7% of the respondents described the poem as immersive; 28.6% as somewhat immersive; 14.3% – neither immersive nor complex; 14.3% – rather complex; 7.1% (1 respondent) used the 'other': "*story telling, just plain facts*".

Q2: Asked if the respondents had a mental image of the text, all of them had created a reality model of the entire poem. Most of the accounts were very detailed: season, settings, colours of the walls, wallpaper, characters, their clothing, flies, a still moment, references to film: '*some odd cuts between the shots / interesting framing or composition for each described occurrence (...) Also, not sure why, but I fee like the walls would be slowly dissolving / distorting as the poem / film goes on*"; "*it feels kind of like a very strangely / a little disturbingly but very professionally shot short film.*"

There were accounts of the exact time: '*in late May when sun at 4pm or 5pm is in this warm slope where everything looks melancholic*'. One respondent even shared a link to a photo of a room that reminded him/her of the settings[8].

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[8]   https://thumbs.dreamstime.com/b/old-room-soviet-apartment-ukraine-renovation-empty-walls-torn-wallpaper-room-renovation-228233255.jpg.

Here are a couple of examples of the detailed responses:

> "The setting is very still, a room in a house at the countryside, possibly in late spring. In the middle of a room (walls painted in light tones – cold green, yellow) stands a chair and a woman is sitting on it. She is dressed in a long, white apron, sits perfectly still, her mouth is open and swarming with flies. She is wearing a white headkerchief, some hair has escaped from underneath it around her face, her eyes are dead, staring into nowhere, as if she is a corpse. Next to her, a tall skinny man is biting into a pomegranate, he is wearing a straw hat and a blue overall, holding a fork in his hand and looking like a farmer. He has a dumb smile on his face".

And:

> "Messy, dirty, not well lit room. A table next to a wall, on the table loads of stuff, a computer right in front of the teenager girl sitting on a hard wooden chair, just staring with a blank face at the wall were a fat fly resides. The fly is moving, the eyes of the girl are not. At the same point on the dirty wall is staring a guy (same age as the girl), both are dressed in dirty clothes. The girl is drooling. The boy is drooling pomegranate juice, a half-eaten pomegranate in his hand, he's been just biting it with the whole skin from the looks of it. Very disharmonic, very dystopian, Kafkaesque".

There were also accounts of a tragic feeling being present, death; "*surrealistic imaginary room with a dream-like mysterious aura*". Two of the participants had imagined the author: the author with a friend; one included him/herself in the settings: "*I, room, wall, flies, table, you*".

Literaritness

Q3: Regarding a fragment(s) that would stand out, three respondents wrote that there had been no fragment in particular – the whole poem sparked many associations.

Four respondents singled out the line 'And there is water dripping from my mouth'. Two of them were perplexed as to why this would be happening, one respondent was guessing – the person is apathetic, depressed, uninterested in the surroundings? Another person wrote that it arose a scary feeling. There was also a reflection that it had created a vivid mental image.

Two respondents contemplated on the line where the bystander is eating a pomegranate – why would it cause an inability to speak?; The other person contemplated: '*[I] kind of imagined, while a person is eating, droplets of pomegranate juice splashed everywhere and [I] am looking at all of it with my white shirt and some of the droplets are now on my shirt and [I] don't know how to*

feel about it, because it is not an end of world and [I] cannot be dissatisfied, because the person there twitches the tongue and it is no polite of me to be annoyed by those droplets'.

Two respondents referred to the line 'My bust is sitting at the table'. One of the persons had mistakenly read 'bise' ('shotgun' in Latvian) and the association was a tragic ending, however, when they realised it is a bust instead, the tragic atmosphere did not subside. The other respondent wrote: "*never heard someone using "biste" (bust) to describe his own or some other's upper visible part at the table*".

Q4: Asked to reflect on the feeling, memory, association, idea, contemplation it initiated, six respondents provided a description of disgust, confusing; disturbing nightmare; conflicting beauty and terror; feeling that something bad is about to happen; shock, restlessness, uncomfortable feeling, hopelessness; pomegranate – blood or something unexpected taking place. For example: ''*Almost disgust, if I saw the thing in my mind in real life, I would vomit, cry or both. That's how the poem felt. Strong emotions. Tho still disconnected, absent I would say,"* or "*The poem had a slightly disgusting feel to it – as if entering a seemingly peaceful and idyllic scene and finding a person, who turns out to be a corpse when approaching closer. The mention of flies enhances this picture. It reeks of hidden insanity and the whole picture is conflicting in it's beauty and terror*", "*The whole poem made an eerie feeling. Association of times that you can feel in the bones that something bad is going to happen*", "*It felt like a semi psychedelic / arthouse film from the.. maybe 70s / 80s...? Or something that would be viewable at a contemporary art expo. Perhaps also a feeling of a slightly confusing / disturbing nightmare*".

Two of the respondents wrote that it felt like a still life, painting. Another person reflected that there is a sense of urgency and stillness of the room at the same time.

There was one personal account – memory and association, it reminded him or her "*times in a summer house, where we had problems with water and it was outside, so we shared a water bucket. And my appreciations of pomegranate*".

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One respondent contemplated that it seemed the person had lost interest in what is happening around them. Another participant wrote that there had been no strong feelings at the start, but when they reread the poem, they had had an impression that they are getting fooled.

Q5: The possible interpretations of meaning(s): two respondents provided a rather detailed account of relationship between two people:

> "To me it symbolizes communication between two partners, that is wrong to it's core. The woman speaking, but not being heard, feeling still, trapped and as good as dead, while the man is engaged in his own pleasure and unaware of the suffering that builds around him. It is a one sided conversation, where one has found it futile to talk, scream or convey their feelings in any way, so they pull back into themselves, motionless and emotionless as petrified, brought to a point where they are unable to open up to anything in the world. Yet the other is completely oblivious, carries on within their own world, that is detached from the reality".

The other participant simply had enjoyed the feel of the poem, and when asked about the possible meaning(s) went back to revisit it:

> ''Again, I enjoyed the dystopian feeling the poem gave, I didn't catch the meaning behind words. In the next paragraph I go back to do so.
> It's again about a relationship, tho[ugh] this one could also be not romantic. A person (probably a man) who the woman has not seen for enough time is shocked by the degradation the woman has gone through since the last time they saw each other. The man is of higher ranking, the female probably thinks she doesn't deserve him. Maybe the discussing portrait is how she sees herself because of the perfection in the man''.

Five respondents were not able to contemplate on the possible meanings: "*Cannot see a deeper meaning here, but I see it as a poem that wants to illustrate a situation, a mental state at this particular moment*";

> "To be completely honest, I wasn't able to fully grasp / come to a specific meaning for this text. It mostly felt like an interesting visual experience for my imagination. But the motives did bring the tinge of eeriness / decay / something a bit sinister going on behind the scenes. (I also did get a slight impression that I missed the meaning behind some symbolism / metaphors / simply didn't notice some)''.

The other respondents mentioned: a breaking point; friendship; a nightmare or a painful memory; a given moment and the inability to escape the flow of time; any moment matters.

One respondent contemplated upon the line "My bust is sitting at the table", that there could be some meaning attached to it: "*one form of my being that is placed in the office, the bust could be my ego, an illusion of one's significance*".

Another account: the crawling flies create a sense of grotesque, self-irony.

Audiovisual interpretation

Immersion

Q6: 7.1% of the respondents found the audiovisual representation of the poem immersive; 35.7% – somewhat immersive; 35.7% - neither immersive nor complex; 21.4% – rather complex; 7.1% described it as 'other': "*offsetting*".

Q7: 7.1% strongly agreed that the audiovisual version enriched the print-based poem in some way; 28.6% agreed; 7.1% neither agreed nor disagreed; 50% disagreed; 7.1% disagreed strongly.

Q8: When asked to explain their answer, one respondent concluded that the audiovisual material "*gave the same feeling as the text*".

Majority of the respondents (nine) wrote that the print-based poem and the audiovisual interpretation brought about two different realities: this video seemed to be from a different poem; "'*I would not say that it enriches the poem, but I also don't feel that it takes something away from the poem – to me it showed a completely different illustration/visualisation/perception of the poem than I imagined*"; "*unfortunately once again i imagined something else which doesn't correspond to the video and audio*"; "*It was hard to understand the animal symbolism in the video, especially after I had created such a lasting visual impression in my mind*"; complete opposite of the initial mood/atmosphere; the video itself was pleasant, however, in this case, it made the surrealistic image created fade away; "*Should I say the poem is enriched or now the poem is defined for me by the author. So I would say it didn't enrich my visualisation of it. But it gave a different perspective and how the author would like me to imagine it*".

Three of the respondents reported that the audiovisual interpretation made the text clearer or that it led to certain ideas, gave room to possible meaning(s), interpretations: "*As with the first poem it definitely gives more possible meanings and interpretations to the words – with the audiovisual elements adding more information, emotion and feeling to the text*"; "*It seemed to make the text clearer, but felt similar to explaining a joke that you got*"; "*While the audio-visual version is quite different from what I imagined, it does bring up several ideas / new interpretations of the text that would have been quite difficult to arrive to from the text version alone. However, I do feel like the availability of a text-only version that can be viewed side by side with the audio-visual one is also nice, as I'm not sure what I would have thought of the video if I watched it before reading the poem / pondering about it a bit*".

Q9: When asked which segment stood out, one of the respondents wrote that nothing in particular had caught their attention. Five respondents mentioned the muffled speech versus the clear pronunciation of the text: "*The muffled readings of the poem's lines. It was something completely unexpected after reading the text-only version and the combination of the muffled / non-muffled versions was something that simply couldn't be experienced in the text-only format.*"; "*It was interesting to hear the muffled voice before each line of the poem, it almost working as an answer or echo to some indiscernible voice*"; ''*The muttered speech and then the clear speech as if it would be a translation of the muttered sounds – I was wondering if this expression is used to indicate that there are some dual feelings, two persons or something else as opposites. Yin and Yang.*"

Four respondents mentioned the dancing shadows on the countryside road: "*(...) the moving shadows on the road contrasted with the road, and there was something inhuman about their appearance and movements*"; too optimistic and fun.

Four respondents referred to the ducks, the visual changing to black and white: "*The last clip, the ducks. Those had some symbolism in them that I didn't understand, that stood out, that wasn't portrayed in the poem. It was very clean, extremely refreshing, like fresh air*"; "T*he sudden*

black and white fragments at the end of the poem/video seemed an interesting change artistically as well".

Two respondents wrote that the pigs caught their attention.

Q10: Asked if the audiovisual representation of the poem facilitated the perception of the poem in any way, seven respondents replied that it had not: ''*I can't say. It facilitated the authors (audio-visual material creators) vision*''; ''*Not really, the video was complex and with no clear meaning*''.

One of the respondents replied that the visual interpretation did not, however, the audio representation "*yes. It didn't seem to fit well with the imagery, but it carried a similar feeling of what I had felt*".

Four respondents replied that, yes, it did – ''*While it was completely different from what I had expected, it helped set me on at least a somewhat closer wavelength to the author's, which made me feel a little less lost in the poem*''; ''*Yes, it visually and audially represented the contrast between the clean and the dirty, the discussing and royal*''. Another respondent assumed that maybe the poem was about a moment between two close friends.

Q11: Lastly, the respondents were asked if the audiovisual version changed their interpretation of the meaning of the print-based poem. Five of the respondents replied that it had not. One respondent wrote that the visual interpretation had not, but the audio, the muffled speaking had resembled what they had had imagined before, the muted, silenced, unheard.

Six respondents agreed: "*The end part gave more positive feeling, so it made me think that maybe I imagined the poem more dramatic than intended*"; "*Yes. This interpretation did not seem as depressed as the text on its own. The activities and pigs, the excited muttering makes me think of people who observe the world and have fun*"; "*[the environment] added a character to a friendship. if the written text was more calm and quiet, then audio and video added that this friendship has lot of fun, smile and laughter*"; "*Yes. Beforehand I wasn't really sure how the poem was supposed to be interpreted, but the imagery of the pigs and the muffled lines made me realize that it may be possible to interpret it a bit less literally*".

One respondent wrote that the ending of the audiovisual version made him or her think that "*the woman knows she's clean, she's aware of the fact that she's so ugly just because of the contrast that the other person brings*".

Conclusions

This poem was selected due to its implied potential for immersion – it is very graphic, and the intention was to distort, disturb this potential in order to test if and how it would be reflected in the data collected. The audio – repetitions of verbal utterances with and without the hand covering my mouth, the unrelated video content – the sudden montage of the dancing shadows, pigs, and ducks should have divorced the viewer from the initial mental image they had created based on the textual content.

Overall, the potential for immersion of the print-based poem was appreciated rather accurately: 64.3% found the poem immersive or somewhat immersive:

Figure 4.8.

Immersiveness of the print-based poem IV
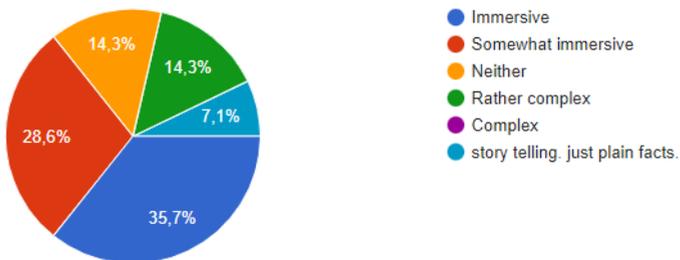
All of the respondents reported that they had created a mental image, a model of reality based on the reading. The level of detail in the descriptions they had provided was surprising, even the colour of walls in the room, characters, what they were wearing, the exact time when it would have taken place (at 4 p.m. or 5 p.m. in late May). One respondents even shared a link to a photo of an apartment that reminded him or her of the one (not) mentioned in the poem, i.e., there is no direct reference to the room, house, except that there is a wallpaper on the walls.

As to the text fragments that stood out, three segments were mentioned: where there is water dripping from the character's mouth, the bust that is sat at the table, and the bystander eating pomegranate.

Most of the respondents had an uneasy feeling about the poem: feeling that something bad is about to happen; disgust, confusion; disturbing nightmare; conflicting beauty and terror; shock, restlessness, uncomfortable feeling, hopelessness et al.

When asked about the audiovisual interpretation, only 7.1% found it immersive (35.7% found the text version immersive), and 35.7% somewhat immersive, 42.8% in total.
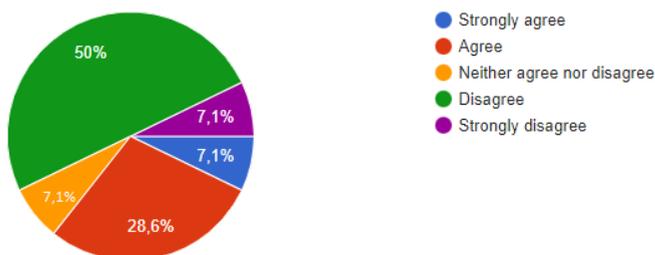
Figure 4.9.

Immersiveness of the audiovisual interpretation (Poem IV)

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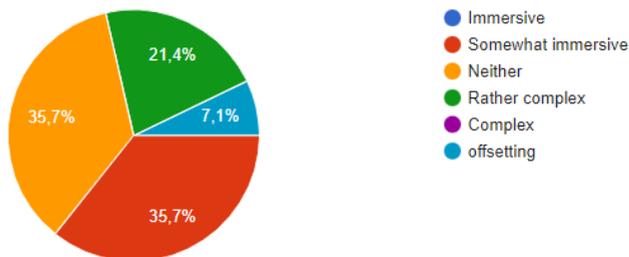
And asked if the audiovisual representation enriched the print-based poem in any way, 7.1% strongly agreed; 29.6% agreed; 7.1% neither agreed nor disagreed; 50% disagreed; 7.1% strongly disagreed:

Figure 4.10

The audiovisual interpretation enriched the print-based poem

It was rather surprising that one respondent concluded that the audiovisual material "*gave the same feeling as the text*", and, for example, one person wrote that it seemed to make the text clearer, but the feeling was similar to when someone is explaining a joke that the person already has understood. Also, when asked if the audiovisual version facilitated the perception of the poem, four respondents agreed.

Even if a poem is very graphic, and even if a person has created a vivid mental image of the print-based content, furthermore – the mental image is created *before* watching the audiovisual interpretation, and the video adaptation has almost no reference to the poem, still, it is possible some viewers will construct a new meaning adding the new variables to the equation or even conclude that the audiovisual representation holds the key to unlocking the poem.

We did see instances in the studies of the previous poems that respondents were unwilling to part from the mental images, reality models created when introduced to the audiovisual

material. It is possible it is much harder to part from a pleasant, calm virtual reality, however, in this case, as I mentioned, the poem print-based poem led to negative associations (disgust, confusion; disturbing nightmare; hopelessness etc.), and this could be part of the reason, as many respondents reflected that the audiovisual material was happier, more fun etc. It would be interesting to investigate this further, i.e., is there some correlation between the level of pleasure/stress a mental image is associated with and the willingness to exchange/adjust/give it up for an interpretation that would offer either a comparatively increased or a decreased potential for satisfaction or distress.

Nevertheless, the majority of respondents concluded that the print-based version and the audiovisual interpretation are two different realities, and that the later was another interpretation of the poem.

The results differed when the respondents were asked if the audiovisual material changed their interpretation of the meaning. If nine of them had recognized it being just another interpretation, the meaning should not have changed, however, only five of the respondents replied that it did not. Six respondents concluded that it did, they mentioned the rather positive spirit of the video, which slightly changed their outlook on the print-based poem as well, or that it could be "*interpreted a bit less literally*", one person replied that the contrasts in the video helped him or her to perceive the contrast between the persons in the poem – it revealed a similarity.

The Overall Conclusions on REQ

Based on the theories discussed in Chapter 2, I have developed a REQ consisting of 14 questions that focuses on three main aspects of readers'/viewer's perception of print-based poems and their trans-medial adaptations.

The interpretation of meaning: I have adopted an approach that enables respondents to engage with a given work in its entirety, considering its intricate, web-like, rhizomatic connections and

contextual factors. This approach incorporates Hayles' perspective on the materiality of technotext, which, alongside the content, constitutes a literary work. Specifically, respondents are not required to comment on individual elements, utterances, technologies, or processes related to either text-based or transmedial poems. Instead, they are invited to reflect on the potential interpretation of the print version and subsequently to assess whether the transmedial interpretation has altered their understanding of the possible meanings. Additionally, respondents are asked to consider whether they believe the audiovisual representation has enriched the print version in any way.

The type and level of immersion: By modifying and rephrasing Ryan's levels of immersion—namely concentration, imaginative involvement, entrancement, and addiction—I formulated a question that utilizes five-point Likert scales ranging from complex to immersive. This adjustment was primarily intended to observe potential shifts in the perception of text-based and trans-medial interpretations. For a more comprehensive analysis, I employed Gerrig's "reality model," which is constructed by the reader and initiated by the textual world under discussion, alongside Ryan's categories of immersion. However, to minimize confusion regarding the terms spatial, temporal, and emotional immersion, I inquired whether respondents were able to create a mental image of the places, settings, and characters. If they were able to do so, they were then asked to provide a more detailed account, which could subsequently be categorized as one of Ryan's three types of immersion based on their responses.

Literariness: To investigate readers' perceptions of the literariness of both print-based and transmedial works, I employed Miall and Kuiken's three-component model, which includes: 1) stylistic or narrative variations; 2) defamiliarization; and 3) reinterpretive transformations. Respondents were asked whether any specific fragment stood out and captured their attention; if so, they were requested to identify which fragment(s) and to explain their reasons. Subsequently, they were asked whether these particular fragments initiated any feelings, memories, associations, ideas, or other responses.

Additionally, respondents were required to fill in information on their age, education and area of study – which (when working with larger data sets) may reflect some correlations between one's age and preferences over one or the other medium, or possible perception traits depending on the level and type of education obtained, etc.

Overall, the anonymous online questionnaire administered to evaluate the REQ in practice, along with the data collected, has raised several questions for future research and discussion. I will now present some of the conclusions.

On the build of the questionnaire:

1) As it was anticipated (see Chapter 2.3.), Miall and Kuiken's concept of the three components of literariness does not function as authors had claimed it would when a reader is introduced to poems consisting of complex, rhizomic interrelations. For example, the first poem "*Guardiansounds*" which lacks linearity and is rather fragmentary, no consistency or repeated patterns could be observed in the data collected. Almost all text fragments (except for one line) were singled out by respondents with various, often contradictory interpretations as to why these particular fragments had stood out. Nevertheless, it did serve the purpose well in regard to the REQ since the goal was not to establish a set of fragments that could be recognized as carrying the value of literariness, but rather to observe whether and how the trans-medial material would change it, and whether these observations coincided with the author's initial assumptions.

2) REQ certainly proved to be a valid tool for studying and comparing the perception of print poems versus their trans-medial adaptations (their literariness, the level and type of immersion, and interpretation). It also proved to be a valid feedback tool for the author – allowing to test the accuracy of the initial assumptions regarding the original text form, and the potential effects that the trans-medial adaptation could have on the audience as stated earlier. REQ both confirmed some of the expectations and proved others to be false, which is exactly what one should be able to detect, and in the context of this practice-led research, it did justify its purpose.

3) There is one deficiency I noticed regarding the responses collected. The question: "*Did the audiovisual representation of the poem facilitate the perception of the text message of the poem?*" was designed in order to study the sound poems in particular. However, some respondents started to elaborate on the possible interpretations or meaning(s). Thus the question needs a clarification that it addresses text alone (its written form over the oral) by slightly adjusting the wording, for example: *Did the oral representation of the text facilitate the perception of the textual message of the poem*?

4) It is possible to further adjust the REQ: to change the order in which the respondents are introduced to the variants. Namely, a part of the respondents could be introduced to the trans-medial form first and only then to the print-based version of the poem; consequently, the order of the questions would change as well. It would be interesting to observe whether there is any significant change in the way either of the two is perceived following this reversed sequence, and if there is – what changes and correlations could be detected. Furthermore, the REQ can also be easily adjusted for studying the perception of just print-based poems or just digital poems (any form of digital poetry).

On respondent's perception of print-based versus trans-medial poems and the accuracy of the initial presumptions

1) In case the original text version of a poem has a potential for creating spatial, temporal, and emotional immersion, there were instances I had not fully appreciated it (the poem that had repetitions of the word "*muri*" or the pure onomatopoeia in the *Daugava* poem in particular) – I had assumed that the readers would recognize the construct and skim over the text. However, there is convincing evidence in the data collected that they had actually read the text version, built vivid models of reality, and even imagined themselves in the virtual worlds created. Nevertheless, the respondents were aware that they were taking part in a study, and it could have influenced their reading strategies.

2) The title of the poem including the word *Daugava* (a river known to every Latvian), could have acted as Gerrig's 'Texas' discussed in chapter 2.2 – i.e., the word itself has an immersive potential.

3) It was interesting to observe that if a respondent had constructed a **pleasant** model of reality based on the text version of the poem, they were unwilling to part from this virtual world when introduced to the audiovisual interpretation. And on the contrary – the fourth poem was very graphic, and its text version had a great potential for immersion (the data collected only confirmed this: the readers did use this potential to its full extent). There were detailed accounts on spatial, temporal, and emotional immersion (even the color of wallpapers, the clothing the characters were wearing, the facial expressions they had, the setup of the room, furniture etc.). However, instead of the pleasant scenery created by, say, the *Daugava* poem, here the readers described an overall feeling of **disgust**, **confusion**; **impression that something bad is about to happen**; **disturbing nightmare**; **conflicting beauty and terror**; **shock**, **restlessness**, **uncomfortable feeling**, **hopelessness** etc. And, even though the models of reality they had created were very vivid, once they were introduced to the audiovisual layer (which was created as an intentional distraction, and it had nothing in common with the original notion of the poem or the initial poetic impulse), they were more willing to give up their reality model and to exchange it for something relatively happier and less disturbing. Some viewers constructed a new interpretation including the new trans-medial variables into this assemblage, some even concluded that the audiovisual representation holds the key to unlocking the poem.

4) When respondents recognized a poem as complex or rather complex (its meaning consisting of fluid or puzzle-like pieces that are hard or impossible to fit together (the first *Guardiansound* poem in particular), the trans-medial adaptation did enhance the delivery of the initial poetic impulse, since the majority of respondents had concluded that the audiovisual adaptation had created a space for experiencing the text as a whole. There was also a significant shift in the level and type of immersion compared to the original print-based version of the poem (while 11 respondents found the poem rather complex or complex, none of the respondents found the audiovisual version complex, and only two found it rather complex). Furthermore, after reading

the text version alone, there were reports of calmness and tranquility (which clearly contradicts the initial poetic impulse I had tried to capture within the text-based poem), and the trans-medial adaptation certainly cleared that away. The majority seemed to agree that the audiovisual version complimented the text form, it informed about the author's intention, tone, sound and rhythm; created an aura, changed the atmosphere of the poem etc. Thus the initial assumptions about the poem and the potential effects of the audiovisual material were rather accurate.

Nevertheless, there were a few respondents who had even mastered to build a detailed virtual model of this complex and fragmented poem as well, and it was interesting to note that they had also developed a certain attachment to the text version or its personal interpretation – once introduced to the audiovisual material that differed from their construct, they would either refuse the author's interpretation, express regret over the lost notion they had developed, or claim the two interpretations to be two separate works.

The aim of the research was to establish a framework for studying readers'/viewers' perception of a print-based poem versus its trans-medial adaptation and, at the same time, to create a mechanism for testing how poetic values behave beyond print from the author's perspective in order to explore how media allowances could be used to enhance the delivery of the initial poetic impulse to the reader or to create new semantic layers and potential interpretations. This goal has been achieved, additionally the REQ has been tested in practice, and it is open to further discussion.

Chapter 5: Discussion

As stated in the introduction of the thesis, a poem is rather a hint of what is left out – a hardened crust or mold around a certain shape-space where the initial poetic impulse has been. The walls of this shape-space consist of web-like relations between the various elements of poetry. In the field of trans-medial poetry these relations become more obscure as the seemingly simple surface of print-based poetry turns into sequences of 0 and 1, the web-like interrelations around the shape-space involve much greater number of variables, inner spaces, and interconnections.

This thesis has been an attempt to define a framework for a discussion on poetry and its continuum in the trans-medial space from both the author's and reader's/viewer's perspective by analysing theoretical literature, reflecting on my own creative practice, comparing it to the accounts of the fellow writers, designing and testing a Reader Experience Questionnaire (REQ) that would allow to study the readers'/ viewer's perception of print-based poems versus their trans-medial adaptations.

Now, I will discuss the key conclusions in relation to the research aims and questions, discuss the limitations of the research and opportunities for future studies.

The first chapter of the thesis addresses **the first research question**: what is the historical and ontological discourse of print-based poetry (the transition from orality to literacy)?

The first section is devoted to the time-space where poetry evolved – the oral tradition, and its transition into literacy. Walter J. Ong and Marshall McLuhan are the two main theorists for this undertaking. Some of the issues discussed are: the first and the second orality; changes in perception and reasoning that writing brought about: linearity and abstract thought; social implications of literacy, "bicameral brain" et al.

The primary focus of my inquiry and subsequent discussion pertains to the lingering rudiments of orality within the domain of poetry. I seek to uncover the reasons behind the persistence of forms developed by oral poets – why did they echo so far in the future (even

nowadays) since they were specifically tailored for the oral tradition with elements such as rhyme and rhythm serving to aid in the recollection of extensive texts, while repetitions and redundancies were incorporated to assist in comprehending and retaining the message?

By working my way through various possible explanations, I arrive to the notion that they may account for something beyond a mere mechanism for aiding memorization or facilitating the perception of the material recited in the oral tradition; or that the literate cultures would have been surprisingly slow in realising the relief mechanism writing had introduced and thus delayed the appreciation of its full potential; or that there would have been some social insecurities (that poets ought to reproduce a certain poet-image in order to be a poet). I do not deny that all of these elements could contribute to the phenomena, however, it seems rhythm and repetitions are tied to the very essence of a human being. Otherwise, why would a rhythm and redundancies facilitate the remembering or perception in the first place?

Rhythm accompanies us from our mother's womb (the heartbeat, breathing) through the every step we take, and throughout the natural processes around us, and there are two approaches: rhythm can be perceived as a **re-occurrence of individual events** (for example, Peter Simons's complex rhythms that are still trees in the wind – consisting of individual rustling leaves), or as **a pattern** that can be felt: order-in-movement or movement-in-sound (Plato, Andy Hamilton).

Seemingly I find a reconciliation of these re-occurrent singularities and rhythm as a sequence by assigning a certain allowance to both. For example, a heartbeat would consist of re-occurrent singularities, however, if we speak of poetry or music, we could apply Hamilton's notion of a pattern. It also echoes with Gilles Deleuze's principles of **repetition** (universality of the singular) or a difference without a concept (repeating cycles in nature, heartbeat**)** and **generalization (**instead of the singual, it is the particular, arrangement based on similarities and the arrangement based on equalities in terms of quantity**)**. To poetry, Delauze applies the later – the principle of generalization.

Furthermore, Freud has recognized the driving force behind the underlying generalities, the repeating patterns in one's life as the death instinct. Deleuze acknowledges this transcendental

principle to be silent, as apposed to the noisy pleasure principle, which is only psychological. The silent death instinct manifests itself in repetitions.

This introduces a new speculative aspect to the understanding of rhythm and repetitions, extending from orality into literacy (beyond the inherent rhythm and repetitions within a certain poem). There is a potential application of this understanding to the ongoing practice of writing poetry as well (representing the transcendental, silent principle). Conversely, it is also feasible that the excitement of encountering a new poetic discovery disrupts the cycle of repetitions prevalent in everyday life, for example, the semantics of everyday language usage – it would be the psychological, noisy principle. Notably, these two occurrences do not exclude one another.

Returning to the re-occurring singularities of heartbeat, there is another aspect that should not be overlooked, i.e., the interrelation between psycho-emotional states and their physical manifestations. For instance, heightened nervousness corresponds to an increase in heart rate, accelerated breathing, and an augmentation in the pace of thoughts and speech. This phenomenon could potentially explain our ability to perceive rhythm and tempo as semantic elements within a particular piece, leading to the development of emotional responses at an intuitive, subconscious level. This notion finds support in Rebecca Wallbank's findings on the involvement of non-conscious sensory-imaginative experiences in shaping our aesthetic judgments.

Thus I conclude that rhythm, repetitions of oral poetry probably should not be credited to memorization alone (not to mention its musical recitals). Rhythm that is possibly the only natural intrinsic formative structure of an oral man or woman not only facilitated the process of remembering, it was and is the very essence of living.

Another takeaway from the Ong's discussion is regarding literacy which leads to almost instant changes in the thinking process and perception. Even two-year education at a local village

school makes abstract thinking, categorization and defining process possible. It is very important in the context of poetry flowing into the digital current – as scholars today are discussing the problems surrounding text perception, i.e., that it keeps on decreasing especially

among the younger generation, can audio-visually communicated abstract ideas sustain the ability for abstract or in-depth thinking in a long-run, since the actual "seeing-the-words" was the major fuel source for conceptualising the world? If poetry were to gradually relocate itself within the e-field of vivid imagery, by doing so,   would it not lose the only ground available to it, i.e., that by enriching (and/or facilitating) the perception process for the reader today, there would not be a writer tomorrow (or reader, in that respect)? Of course, it is hard to imagine that we would be left without ever seeing a word anytime in the near future.

In the subsequent section, which remains dedicated to the exploration of the first research question, the focus shifts to print poetry. The initial concept under consideration is that of **extended cognition**, wherein writing becomes an integral part of the thought process. Rather than merely transcribing pre-existing ideas, the ideas actually emerge through or in the act of writing.

It is certainly a part of my own creative process – the pen-notebook sequence is irreplaceable as I do not know what I will write until I actually start writing. I may have a sense that something is about to come, but the text would only appear in the act of the pen making a contact with the paper surface. I also reflect on an experiment in which I attempted to compose new poems using an audio recording device instead of writing, but I found that I was unable to arrive to the same poetic linearity.

From there, I focus the act of writing and the possible motivations that guide the process. One of the aspects I cover can be regarded similar to Pavlov's dog's reflext or Deleuze and Freud's noisy pleasure principle/ In other words, based on my past experiences, I have learned that writing can lead to a positive emotional response, i.e., the delight over a poetic discovery. Consequently, I repeatedly engage in this practice as I recognize "the bell," signifying a favorable psychological, intellectual, or emotional state where a rewarding outcome is highly probable. It could also be a symptom of ambition, that I want to leave a track of record behind as I cannot trust the memory alone. Or in this regard, I could also be a socially responsible person who believes that this work may be significant to others, and instead of enjoying a free associative flow of poetic material in

solitude, I take notes (as I still do not trust my memory). Or it could also involve the notion of mimicking the social construct of "what poets do".

Most likely the answer rests in a combination of the aforementioned. Nevertheless, writing poetry does demand a high level of concentration, or more accurately, the process is entirely absorbing. Therefore, writing undoubtedly alleviates the brain from the burden of storing the words and lines already composed or formulated. However, the type of writing or relief mechanism may simply be a habitual preference for a certain technology.

I then move on to the definition of poetry, and find several flaws in Online Merriam-Webster and Online Encyclopedia Britannica definitions of poetry, therefore I turn to Kenneth Burke, Immanuel Kant, Mir Hussain Mahdavi, Martin Heidegger, Jonathan Culler, Herman Northrop-Frye for a more plausible definition of the undefinable.

The bulk of this section consists of discussing the elements of poetry (*melos* and *opsis* or the sound and visual qualities), and the possibility of their transportation into the trans-medial space. As a result, I deduce that they can be transferred into the digital realm, with some potentially benefiting from this transition. However, the material properties of printed poetry, such as the physical pages, book cover, scent, weight, and other properties of a printed poetry collection, cannot be replicated in the digital format, at least not yet. Johanna Drucker establishes the two poles of significance in regards to optically perceptible materiality each work carries: **incidental** (simply "bearing some trace of the historical circumstances of production") and those that have a poetic function and are **integral** parts of the work (Drucker, 1998, p, 159-160). Therefore not all material properties of print poetry collections should be regarded as equally significant, and, in fact, only a few are, as the potential of visually communicated semantic units has not been fully recognized within the printing practice.

The final section of the chapter delves into text perception studies and the latest developments in poetry reading practices. It is noteworthy that reading places a significant strain on the human brain. While our senses can process about 11 million bits per second, silent reading is limited to approximately 45 bits per second (Hayles, 2012, p. 95-96). Therefore, it is natural for

the brain to seek to conserve energy and, if possible, opt for the path of least resistance. There are studies that show that the ability to perceive complex, lengthy texts, sustain deep attention is decreasing, especially among the younger readers. Also, multitasking (checking e-mail, messaging someone, listening to a podcast – all is often done at the same time, which increase the cognitive load, and it is harder for the working memory to process information and arrive to more in-depth judgements.

Culler expresses concern about the evolving approach to poetry reading, emphasizing the shift towards seeking meaning rather than enjoying a poem's aesthetic qualities similar to enjoying a song. I have encountered similar situations repeatedly. Individuals, including my close relatives, friends, and fellow writers, have often expressed their inability to comprehend the intended meaning behind a particular poem, line, or even a word. What did you mean by it? In this context, I see the trans-medial space as a potential cure that can serve as a reminder that poetry can be appreciated as an experience in itself, similar to they way Culler describes our appreciation of a song.

While the transition of written poetry into the trans-medial space opens vast possibilities for artistic exploration, it can also be a tool for accessing broader audiences, and it can be a useful educational resource for educators at various academic institutions, nevertheless, a critical concern still arises regarding the capacity of audiovisually communicated abstract concepts to sustain the abstract or in-depth thinking over an extended period.

And from the authors' perspective, the more is put "out there" the more one can be held responsible for. Experiments with digital technologies do require certain skills, intuitions. A poet may have adeptly mastered the art of engaging readers through the written word, yet may encounter challenges in leveraging color, sound, music, imagery, moving images, or virtual realities and coding. Addressing this disparity may entail collaborative efforts or adjustments to educational curricula and teaching/learning methodologies in the field of humanities. Consequently, this is part of the motivation behind the development of the Reader Experience Questionnaire (REQ) – to furnish authors and literary critics with a framework for receiving a

feedback that would inform on the possible successes and imperfections of both a print-based poems and its trans-medial adaptation.

Proceeding from this point, I advance towards addressing **the second research question**: What is digital poetry, digital poetics, and what theories can be applied to study reader's/viewer's perception of print-based poems versus their trans-medial adaptations?

The second chapter of the theoretical research is a contextual analysis of digital poetry. I start by defining the broader field it belongs to – digital or electronic literature, or more precisely, the difficulties one faces when trying to define the field. There are scholars who approach it from the apparatus perspective, there are those who cling on to the continuation of the literary tradition. Espen Aarseth in "Cybertext: Perspectives on Ergodic Literature" discusses the risks when it comes to analysing digital literature from either the perspective of the traditional literary theory or concentrating on the innovative media use, technology involved. Without a proper reassessment of terms and concepts involved the former, Aarseth argues, puts the vocabulary of literary theory in direct danger of turning them into unfocused metaphors, and, on the contrary, focusing on the material technology of the medium puts it under the danger of technological determinism (Aarseth, 1997., p. 14). Jorgen Schafer and Peter Gendolla in their article "Reading (in) the Net: Aesthetic Experience in Computer-Based Media" question whether there is a significant aesthetic difference between literature transmitted from one's mind to stone, wood, papyrus, paper using a code (alphabetic script), and literature that is delivered to the reader via more recent media – screens, computer-based and networked media. They conclude that research should focus on the literariness of texts, and that even the most substantial works although claim to have it as the main focus of their work avoid addressing the issue or giving a clear answer to the question (Shäfer & Gendolla, 2010, p. 92).

Also, the boundary between digital literature and digital art is quite blurry. Ensslin concludes that it is rather the context of the tradition one is looking from than the intrinsic qualities of the work. She also asserts that the term "digital literature" is applicable only when the reception process is steered, if not predominantly influenced, by "literary" methods, specifically through

written or orally narrated language, as opposed to sequences of images—regardless of the brevity and allusiveness of the textual segments or lexias (Ensslin, 2010, p. 145).

A comparable discourse persists in the subsequent section dedicated to digital poetry. It is worth noting that literature pertaining to digital poetry frequently adheres to a predictable pattern of progression: initially, the author grapples with the challenge of defining digital poetry, subsequently delving into an exploration of established theories and theorists (typically a recurring set of authors), and ultimately embarking on an analysis of a few selected digital poems.

I have explored various approaches to defining digital poetry and have found an insightful perspective in Mirona Magearu's PhD dissertation, "Digital Poetry: Comparative Textual Performances in Trans-medial Spaces.", which offers an alternative outlook on digital poetry by encompassing the context in which digital poems exist, rather than defining genres solely based on production methods or techniques. I have incorporated her term 'trans-medial' in my thesis. Magearu challenges Marshall McLuhan's assertion that the medium is the message by expanding the concept to propose that the trans-medial space is the message and the mediating agent, which mediates the interaction among computers, authors, and readers. Also, she emphasizes the transformative and self-transformative nature of this space. She uses the prefix –*trans* over the prefix –*inter* to convey movement across mediums, transitions of spaces over the notion of a certain location within or among spaces (Megearu, 2011, p. 34).

Another important aspect I focus on in the chapter is the classification of digital poems. Naji and Funkhouser provides a list of terms used by researchers in relation to digital poetry: *Text generators, Generators, Video text, Kinetic concrete poetry, Video; Auto, Digital videopoems, Animated poems, Generative Computer poems, Digital poems, Digital videopoems, Hypertext poetry; Automatic poems; Visual poems; Interactive kinetic poetry, Cine(E)Poetry, Computer Poem, Diagram-poem, Digital Clip-poem, Digital poetry, electric word, Electronic poetry, Holopoetry, Hypermedia Poetry, Hypertextual poetry, Infopoetry, Internet poetry, Interpoetry, Intersign poetry, Kinetic poetry, Net poetry, New Media Poetry, New Visual Poetry, Permutational*

poem, Pixel poetry, Poem on computer, Poems factory, Poetechnic, text-generating software, 3D

transpoetic, Videopoetry, Virtual poetry (Vpoem), and Web poetry.

However, the classification I came across most often consisted of 3 elements. Hypertext (trans-medial poetry consisting of links); Cybertext (generated by a programmable media), and hypermedia poetry (also, visual or kinetic poetry). The terms always differed, but the genre each of them described were quite clear (and similar).

Di Rosario presents a model that she developed in response to the limitations of the "classical" or more commonly used typology: 1) they lack the modes and nature of interaction; 2) visual poetry does not exclude the possibility of hypertext or hypermedia; 3) computer generated poetry can be static or kinetic etc. Di Rosario integrates three more variables in her system: **time**, **reader's interaction** and the **kinetic aspect** – if it is present, and if so, is it automatic or it is activated by the reader. Finally, the author arrives to the following categorization of digital poetry:

> a) **Segments-based e-poetry**: built on morphological elements without an inner clock, they can be either *static or dynamic*, if dynamic the motion requires the reader's action;
>
> b) **Sequence-based e-poetry**: built on morphological elements with an inner clock, they are always kinetic texts. Because of this inner clock they exert a control over the reading-time.
>
> c) **Hypertextual e-poetry**: built on links, this kind of e-poetry is derived from the hypertext genre.
>
> d) **Hybrid e-poetry**: this category exhibits the characteristics of more than one type of e-poetry (Di Rosario, 2011, p. 105-107).

However, I found certain flaw's with Di Rosario's system. First of all, it was lacking the authorship, i.e., if it is a poem generated by a programmable media or a human being. This element is included in the "classical" typology of digital poetry. Computer generated poetry can be static or

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dynamic (the variable of reader's interaction), and it can be sequence or segment based (the inner time variable). Although I celebrate the dimensions of Di Rosario have incorporated in her model, and I also found it beneficial to include the categories of the 'classical' or more widespread system, thus, I came up with a new synthesis – a system for the categorization of digital poetry:

1. **Hypertext poetry**;

2. **Segments-based trans-medial poetry** (without temporal axes):

    a) *Static* (doesn't require reader's action);

    b) *Dynamic* (requires reader's action).

3. **Sequence-based trans-medial poetry** (within temporal axes):

    a) *Static*;

    b) *Dynamic*.

4. **Segments-based cyberpoetry** (author: programmble media):

    a) *Static*;

    b) *Dynamic*.

5. **Sequence-based cyberpoetry** (author: programmble media):

    a) *Static*;

    b) *Dynamic*.

6. **Hybrid digital poetry** (exhibits the characteristics of more than one type of digital poetry)

This system combines the four most important aspects of both systems ("the classical" and di Rosario's categories): 1) **the author** (human or machine); 2) **interactivity**; 3) **time** – if, as Di Rosario puts it, the work has its inner clock; 4) the 'classical' triad: **hypertext**; **cybertext** and hypermedia/visual/kinetic poetry (I adapted Magearu's term **'trans-medial' poetry'.**

For instance, under this framework, an audiovisual poem installed in a gallery setting would fall into the category of static sequence-based trans-medial poetry. In this context, viewer or reader interaction is not essential, as the work operates on its own internal clock and is not generated by a programmable media, thus having an identifiable author. Conversely, a computer-generated print-out of a poem would be classified as static segments-based cyberpoetry, where the author is a programmable media and viewer or reader interaction is not necessary, with the work lacking an internal clock. On the other hand, a poem experienced in virtual reality, requiring user movement through spaces and completion of specific tasks, would be categorized as dynamic segments-based trans-medial poetry.

The next undertaking is to answer the second part of the second research question: what theories can be applied to study reader's/viewer's perception of print-based poems versus their trans-medial adaptations?

I adapt Miall un Kuiken's "Three Components of Literariness" as one of the principles integrated in the design of the REQ that was also later tested in practice by conducting an anonymous online study. Although authors claim that this system can have wider applications for the analysis of various literary texts and the results will be the same, as I will explain later – it is not quite so, it can be used to analyse very specific texts in order to arrive to similar results authors arrived to in their study, however, it perfectly fits the purpose of this study for collecting data on the reader/viewer perception of both print-based poems and their trans-medial adaptations. And the three components of literariness are: 1) stylistic or narrative variations; 2) defamiliarization; 3) reinterpretive transformations. The authors explain that literariness is constituted when stylistic or narrative variations strikingly defamiliarize conventionally understood referents and prompt reinterpretive transformations of a conventional concept or feeling (Miall & Kuiken, 1999, p. 123). The third component, reinterpretive transformations, as a specific feeling emerges, leads to individual responses. These responses are connected to the self – experiences, memories, for example, can act as a context for the interpretation of a literary text. The meanings readers arrive at can be highly distinct and specific to the individual. (Miall & Kuiken, 1999, p. 134).

The next major building block of REQ is Ryan's **type** and **level of immersion** and Richard Gerrig's **reality model** discussed in chapter *2.4. Immersion, Reality, and Virtuality.* I adjusted Ryan's degrees of immersion: *concentration*, *imaginative involvement*, *entrancement*, *addiction*, as the participants of an online survey, for example, cannot develop an addiction by reading one poem in REQ, however, her system provided a valuable dimension for the questionnaire. Also, another dimension Ryan opened and that was integrated in the build of the REQ was the type of immersion. The author distinguishes between: **spatial immersion**, which would be a response to the narrative settings; **temporal immersion** - following the plot; **emotional immersion** – one's identification with the character, characters. This was used to analyse and compare the qualitative and quantitative data collected from the REQ both regarding the perception of the print-based poems and their trans-medial adaptations.

The next section is devoted to digital poetics, and semantics of digital poetics, which is the third major building block in the construct of the REQ designed to study the reader's/viewer's perception, and if/how it changes when they are introduced to the text version of a poem and its trans-medial adaptation. The main theorists and theories included in the chapter are: Deleuze & Guattari's concept of rhizome, Maria Mencia's *in-between* space, the discussion on materiality of digital poetry, the applications of "possible world's" theory, and McLuhan's hot and cold media. I also compare Noah Wardrip-Fruin's and Espen Aarseth's triangular models of communication, and introduce a model that would incorporate the poetic impulse and the initial the text version of a poem as well. These theories create a context for the field of trans-medial poetry – the spaces it inhabits, the interrelations of its constituents, the materiality of the medium.

I also challenge Roland Barthes' (and to some extent, Jakobson's) take on language, or more precisely the game element. According to Roland Barthes, I will learn a set of words signifying a set a consciously recognised units, and then I will be able to start both—to communicate and to initiate my own game of communication. I think this uncovers the very essence of poetry, i.e., it can, of course, be the playground for a game or a stack of socially

accepted linguistic units, but for the most part, I believe, poetry is located in the gaps where this social contract never really took place, moreover, it is a sincere quest to establish it.

Often a game would not be even started if the "real thing" was possible: in poetry – a thoroughly unified and satisfactory communication through the collectively accepted signifiers; in the case of a wooden horse – a real four-legged and breathing horse; in the case of a leaf-money – a real shop with real candies etc. Nevertheless, I believe the sincere game Barthes is referring to is possible, simply it does not account for the entire set of motivations poetry is driven by. Similarly, if poetry transitions into the trans-medial space, it can be acted out as a game, for example, by changing the semantic field of the original poem, or, and this is the focus of my study, it can be perceived as a tool for improving the delivery or communication of the initial poetic impulse to the audiences.

The third chapter is historical context of poetry in trans-medial space, which places my practical work into context of wider practices. I discuss: self-reference in the field – many of the scholars of digital poetry are practising digital poets themselves. Alvaro Seiça had reviewed monographs and PhD dissertations on digital poetry from the year 1995 to 2015, and the conclusion he draws is that the absolute majority of the theoretical studies led by practitioners in digital poetry are focused on the personal artistic contribution to the field, additionally, there are very few creative works that are canonized.

In order to avoid subjectivity leading to ungrounded generalizations (in response to the concerns raised by Seiça), I am conducting interviews with fellow contemporary poets to explore their accounts on the manifestation of poetic impulses and their attitudes toward trans-medial adaptations. Additionally, to examine and validate my assumptions regarding the potential successes and shortcomings of both the selected print-based poems and their trans-medial adaptations, I am doing a phenomenological study focused on audience perception. This involves administering a questionnaire designed to compare my expectations and assumptions with the feedback received from respondents representing different age groups, educational backgrounds etc.

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I also review the previous perception studies of print-based poems versus digital poetry. "Poetry Beyond Text: Vision, Text and Cognition" was a research project carried out from the year 2009 to 2011, and it studied reading and viewing behaviours using eye-racking, EEG scans, mental chronometry, and subjective rating studies. It focused on creative works that integrate visual art such as patterns, painted images, photographs, and digital images with poetic text, while also delving into the psychological processes of perception and the associated creative methodologies

I have endeavored to contextualize my poetry within the broader literary landscape, primarily drawing from reviews of my published works. Furthermore, I have delved into the contextual analysis of trans-medial poetry, encompassing both the genre of works featured in the practical component of my research (sequence-based static trans-medial poems) and the community of digital poets operating within Latvia.

The first section of the chapter *4. Presentation of Research Findings* deals with **the third research question**: How does an author arrive from the initial poetic impulse to its manifestation (a poem)?

To address this question, I employ Donald Schön's concept of reflection-on-action to articulate and expand upon my personal experience regarding the emergence of a poetic impulse and the subsequent process of interpretation. Upon reflection, I have reached the conclusion that I have not achieved success in identifying an alternative form, aside from writing, for the interpretation of the poetic impulse. Given the intense concentration or absorption required, I doubt the feasibility of attaining a "pure" literariness (stemming from an 'outside inspiration' or impulse, rather than the execution of a pre-existing concept or idea) without an initial textual manifestation (whether in the form of handwritten notes, a Word document, audio recording, or memorized material). And I conclude that trans-medial work that lacks this initial textual "labor", should be regarded rather as *poetic digital art* or *poetic trans-medial art*, instead of digital or trans-medial poetry, as we do not call songs *musical poems,* and there are poetic documentaries, but we do not call them *cinematographic poems*.

In this regard, it is clear why some theoreticians would like to emphasize the link between digital poetry and the experiments in literature in the twentieth century (using the term kinetic poetry, or kinetic visual poetry) – this would justify digital poetry as a continuum of these experiments. However, it would be odd to build a genre on the assumption that it is always innovative or experimental, or kinetic, in that respect, or visual. Also, for how long does an innovation last, when does it expire? It should, at some point, lose its innovative quality by definition.

Of course, poetry does accommodate various experimental forms, and some of these forms evolve into literary movements, however, they are always originating from within or in opposition to a certain the literary tradition. However, if a person has mastered code and can make the letter "a" bump into the letter "b", but have no previous "literary training", I doubt whether this can be considered literature even if the concept it is stretched to its limits.

As mentioned earlier, it might be a matter of an author calling a certain work a poem (digital or trans-medial poem) or a critical reader recognizing it as a digital or trans-medial poem, and then the first would rest upon the author's critical and honest self-reflection, the second – upon knowledge, great intuition, and pure luck.

To compare my account with that of my fellow writers, I interviewed three established contemporary Latvian poets on the initial poetic impulse, the process of arriving to a poem, the representation of their poetry, and possible applications of various media tools. There were several conclusions that can be drawn. 1) If the initial poetic signal is purely verbal, the act of writing becomes only the technicality of recording the inner voice, however, if the signal includes other variables, as in the account of the first respondent and myself, or if it is a "text without words" as in the account of the second poet, the act of writing becomes a part of the "thinking process" – they also account for the **extended cognition** discussed above.

Both the first interviewee and I referred to the inner drive to record the initial manifestation of the inspiration (the initial poetic impulse) as a "perfect copy", striving for utmost fidelity. In cases where the inspiration manifests in verbal form, the necessity for a flawless

replication or translation is obviated, as the initial poetic impulse inherently embodies linguistic expression, seamlessly aligning with the written word.

We all seem to agree that it would not be possible to arrive to the same literariness without the initial text-based poem. It would be very obvious where writing is part of the thinking process, however, even the respondent who is working with predominantly verbal poetic impulses concludes that it would not be possible to arrive to the same literariness without the print-based manifestation, poem (see *Annex 1* for full transcripts). Therefore, the preceding argument concerning the indispensable role of the initial text form, when contemplating the literariness of trans-medial poetry as opposed to poetic trans-medial art, is substantiated, and according to the theorists discussed earlier, literariness should be placed at the centre of attention in the context of trans-medial poetry.

Ultimately, we proceed to **the fourth research question**: how can digital media allowances enhance the delivery of the initial poetic impulse to the reader, viewer?

The only way to answer this question is to create a trans-medial work based on an existing print-based poem with the aim to communicate some values that seemingly cannot be captured within the written form to the reader/viewer. However, in order to know whether the delivery has been enhanced, one would require a framework for studying the audience's perception of both the print version and its trans-medial adaptation.

Based on the theories discussed in the previous chapters, I developed a Reading Experience Questionnaire (REQ) consisting of 14 questions. To test REQ in practice, I selected four poems and their trans-medial interpretations (each with a specific agenda) and conducted an anonymous online study. As mentioned earlier, REQ focuses on three main aspects of readers'/viewer's perception of print-based poems and their trans-medial adaptations: interpretation of meaning, the type and level of immersion, and literariness.

The interpretation of meaning: I have adopted an approach that directs respondents to consider a given work in its entirety, encompassing its intricate, rhizomatic interconnections and its contexts. This approach integrates Hayles' perspective on the materiality of technotext, wherein both the form and content collectively contribute to the composition of a literary work. Specifically, respondents are not tasked with dissecting individual elements, expressions, technologies, or processes inherent in either text-based or trans-medial poems. Rather, they are prompted to reflect on the potential interpretations of the printed version, and subsequently, to assess whether the trans-medial interpretation has altered their understanding of the potential meanings.

The type and level of immersion: by adjusting Ryan's immersion levels—namely *concentration, imaginative involvement, entrancement,* and *addiction*—I formulated a query comprising five-point Likert scales spanning from complex to immersive. This adaptation was primarily devised to discern potential shifts in the perception of text-based and trans-medial interpretations. For more comprehensive analysis, I drew upon Gerrig's "reality model," which is shaped by the reader and initiated by the textual world under consideration, as well as Ryan's classifications of immersion. However, to eliminate a potential confusion stemming from the terms *spatial*, *temporal*, and *emotional* immersion, I asked the participants whether they were able to construct a mental representation of the location, settings, and characters, and if so, to provide a more elaborate description. Subsequently, based on their responses, these accounts could be classified as one of Ryan's three categories of immersion.

Literariness: To investigate readers' perceptions of the literariness inherent in both print-based and trans-medial works, I employed Miall and Kuiken's three-component model: 1) stylistic or narrative variations; 2) defamiliarization; 3) reinterpretive transformations. Respondents were prompted to identify any segments that resonated with them and captured their attention, and subsequently, to expound on the specific reasons for their selections. Following this, they were queried about whether these particular segments evoked any emotions, memories, associations, or ideas.

Furthermore, participants were required to provide information on their age, level of education, and field of study. This data, particularly when analyzed within larger datasets, may reveal correlations between age and potential preferences for either medium, or potential perceptual tendencies based on the level and type of education attained.

Overall, the anonymous online questionnaire conducted in order to test the REQ in practice and the data collected suggested a few interesting questions for further studies and discussion.

On the build of the questionnaire:

1) As expected (as detailed in Chapter 2.3.), Miall and Kuiken's framework delineating the three components of literariness does not align with the authors' assertions when applied to poems characterized by complex, rhizomic or web-like interconnections. For instance, in the case of the poem "Guardiansounds," which lacks linearity and exhibits a fragmented structure, no discernible consistency or recurring patterns were evident in the collected data. Nearly all textual fragments (with the exception of one line) were individually highlighted by respondents, accompanied by varying and often conflicting interpretations regarding the reasons for their salience. Nonetheless, the framework effectively fulfilled its purpose with respect to the research inquiry, as the objective was not to establish a set of fragments that could be unequivocally deemed as embodying literary value, but rather to observe the potential impact of the trans-medial material and determine whether these observations aligned with the author's initial assumptions. 2) REQ designed certainly proved to be a valid tool for studying and comparing the perception of print poems versus their trans-medial adaptations. It also proved to be a valid feedback system for the author in order to test the accuracy of the initial assumptions regarding the original text form (its potential for immersion, possible interpretations of meaning and literariness), and assumptions regarding the effects that the trans-medial adaptation could have on the audience.

REQ both confirmed some of the expectations and proved others to be false, fulfilling its intended purpose within the realm of this practice-led research.

3) There is one deficiency I noticed regarding the build of the questioner based on the data collected. The question: "*Did the audiovisual representation of the poem facilitate the perception of the text message of the poem?*" was designed to study the sound poems in particular. As some participants started to elaborate on the possible interpretations or meaning(s), it is clear the question needs to be adjusted as it is supposed to address the text alone (its written form over the oral) by slightly adjusting the wording, for example: *Did the oral representation of the text facilitate the perception of the textual message of the poem*?

4) It is possible to further adjust the REQ by altering the sequence in which respondents are exposed to the variants. Specifically, a subset of participants could be initially presented with the trans-medial form and only then with the print-based version of the poem, thus the sequence of the questions would also be reversed. It would be intriguing to observe whether there is an evident shift in the perception of either version following this reversed sequence, and if so, to identify the nature of these changes and any correlations that may reveal. Additionally, the REQ can be tailored to investigate the perception of solely print-based poems or exclusively digital poems (in any form of digital poetry).

On respondent's perception of print-based versus trans-medial poems and the accuracy of the initial presumptions

1) In case the original text version of a poem has a potential for creating spatial, temporal, and emotional immersion, there were instances I had not fully appreciated it (the poem that had repetitions of the word "*muri*" or the pure onomatopoeia in the *Daugava* poem in particular) – I had presumed that readers would recognize the construct and swiftly skim over the text. However, the data collected compellingly indicates that they indeed engaged with the text version,

constructing vivid mental representations of reality and even immersing themselves in the virtual realms. Nevertheless, it is important to acknowledge that the respondents were cognizant of their participation in a study, which could have influenced their reading strategies.

2) The title of the poem including the word *Daugava* (a river known to every Latvian), could have acted as Gerrig's 'Texas', i.e., the word itself has an immersive potential, and if the title was not there and the poem would have consisted only of the onomatopoetic utterances (the sounds of water) the high potential for immersion of the text version observed in the data collected could have changed significantly.

3) It was interesting to note that respondents who had developed **a pleasant** mental image based on the text version of the poem were reluctant or unwilling to part from their virtual realm when introduced to the audiovisual interpretation. However, the fourth poem was very graphic, and its text version carried a high potential for the development of reality models, mental images, and it was also confirmed and reflected in the data collected—the readers fully exercised this potential. There were accounts and detailed descriptions of spatial, temporal, and emotional immersion, and mentions of so specific elements as the color of wallpapers, clothing of characters, facial expressions, room layout, and furnishings. However, in contrast to the tranquil experience of the Daugava poem, readers accounted for a sense of **despair**, **repulsion**, **confusion**, **anticipation of impending doom**, **disquieting nightmares**, **shock**, **restlessness** etc. Intriguingly, despite the vividness of their constructed reality models, when introduced to the intentional distraction of the audiovisual layer (bearing no resemblance to the original poem's concept or initial poetic impulse), respondents displayed a greater willingness to replace their reality model in favor of a relatively more uplifting and less disturbing alternative. Some viewers formulated new interpretations including the additional trans-medial variables, with a few even asserting that the audiovisual representation held the key to unlocking the essence of the poem.

4) When respondents recognized a poem as complex or rather complex (its meaning consisting of fluid or puzzle-like pieces that are hard or impossible to fit together (the first *Guardiansound* poem in particular), the trans-medial adaptation did enhance the delivery of the initial poetic

impulse, since the majority of respondents had concluded that the audiovisual adaptation had created a space for experiencing the text as a whole. A notable shift in the level and nature of immersion emerged when comparing the original print-based version of the poem to its audiovisual counterpart. While 11 respondents perceived the text version as rather complex or complex, none of them found the audiovisual interpretation complex, with only two considering it rather complex. Moreover, after reading the text version, there were even reports of tranquility and calmness, which contradicted both the notion of the initial poetic impulse and the intended notion of the text-based poem. However, the trans-medial adaptation successfully eliminated such interpretations. The majority of respondents concluded that the audiovisual version complemented the textual form, providing insight into the author's intention, tone, sound, and rhythm. It created an aura, changed the poem's atmosphere thus confirming the initial assumptions regarding the poem and the potential impact of the audiovisual material.

However, it is worth noting that a small number of respondents even managed to construct virtual models of this rather complex and fragmented poem, and these individuals also developed a certain attachment to the text version or their personal interpretation of it. When introduced to the audiovisual material that diverged from their constructed reality, they provided different responses—some rejected the author's interpretation, expressing regret over the loss of their own developed notion. Others viewed the two interpretations as distinct entities, considering them as separate works altogether.

The aim of the research was to establish a framework for studying readers'/viewers' perception of a print-based poem versus its trans-medial adaptation and, at the same time, to create a mechanism for testing how poetic values behave beyond print from the author's perspective in order to explore how media allowances could be used to enhance the delivery of the initial poetic impulse to the reader or to create new semantic layers and potential interpretations. This goal has been achieved, additionally the REQ has been tested in practice, and it is open to further discussion.

Nevertheless, I am a strong believer in print poetry, I know that black letters on white surface can do great things. And for what it can not, I will return to Coccia's argument, "*It is in this very meaning that the sensible gives life to what is not alive and gives body to what is living*" (2016, p. 97). For if there is something "living" that needs to be expressed and communicated, it will find (or rediscover) a way to its body.

Chapter 6: Conclusions

- Poetry is deeply rooted in the oral tradition. The sonic elements such as rhythm and repetitions, initially perceived as tailored exclusively for the oral tradition as fundamental mnemonic devices to aid memory and facilitate the comprehension of lengthy texts, lingered long after the invention of writing and they reach into the present day. Partially it can be credited to the reproduction of a certain poet-image. It can also be partially linked to the accusation that literate societies would have been slow in fully appreciating the relief that writing had brought about (Ong, 2002). However, it appears, rhythm and repetitions are tied to the very essence of a human being. Otherwise, why would a rhythm and redundancies facilitate the remembering or perception in the first place? Our very essence is rhythmical: from our mother's womb to the natural processes around us. There is also an interrelation between psycho-emotional states and their physical manifestations (heartbeat, breathing) and this could account for our ability to perceive rhythm and tempo as semantic elements within a particular piece leading to the development of emotional responses at an intuitive, subconscious level. This notion finds support in Rebecca Wallbank's (2019) findings on the involvement of non-conscious sensory-imaginative experiences in shaping our aesthetic judgments.

- Rhythm can be perceived: a re-occurrence of individual events (Peter Simons, 2019) or a pattern, order-in-movement (Plato, Andy Hamilton, 2007), and I conclude that there is a certain allowance to both. For example, a heartbeat would consist of re-occurrent singularities, however, if we speak of poetry or music, we could apply Hamilton's notion of a pattern. Deleuze's (1994) similarly defines the principles of repetition (universality of the singular) that would stand for repeating cycles in nature, heartbeat et al., and generalization (instead of the singular, it is the particular), which would apply to poetry. Deleuze further draws upon the driving force of Freud's death instinct in recognizing generalization as the transcendental and silent principle manifesting itself

in repetitions. The application reaches beyond the specific elements of poetry, it can also have a potential application in the repetitious practice of writing poetry.

- Furthering Ong's discussion, literacy leads to almost instant changes in the thinking process and perception (these observations are made in illiterate communities), "seeing-the-word" is the major fuel source for conceptualising the world. There are risks involved in print-poetry transitioning into the trans-medial space, i.e., that by enriching and/or facilitating the perception process for the reader today, we may potentially lose the writer and reader tomorrow, especially in the context of recent studies that show that text perception deteriorates, particularly among younger generation.

- Another aspect of writing technology is that it can become a part of our thinking process (the principle of extended cognition), i.e., instead of recording our ideas, they actually emerge through or in the act of writing. I can apply this to my own creative process, and also the poets I interviewed on the creative process accounted for writing being an integral (sometimes even autonomous) part of the act of composing a poem. In the context of digital poetry, this reopens the discussion of whether a trans-medial poem **without** an initial textual interpretation (regardless if these are handwritten notes, documents in a word processing software, audio recordings et al.) can be regarded as a trans-medial poem or it is rather a poetic trans-medial art, as we all seem to agree that it would not be possible to arrive to the same level of literariness without the initial text-based interpretation of the poetic impulse (and according to majority of scholars in electronic literature, literariness must be the centre of gravity). Composition of a poem requires a high level of concentration, even absorption, therefore there are not many poets today (if any) who could use, for example, *Unity* (software for creating models in virtual reality) as a surface for a poem to emerge. Of course, writing also was an alien technology once (criticized by Plato as well), and if it could become part of our thinking process, so could any other technology with time and practice, but, again, this potential change can also directly affect that "what is written" just as the invention of writing once did. As a part of this study, I also did an experiment in which I attempted to

compose new poems using an audio recording device instead of writing, and I found that I was unable to arrive to the same poetic continuity, I easily got sidetracked, and not being able to quickly skim over the lines already "written" made the different poetic pathways recorded seem more like fallen, disconnected branches.

- Poetry consists of sonic elements (*melos)* and visual properties (*opsis).* I arrive to conclusion that most of the elements of print-based poetry can be easily transported into the trans-medial space, furthermore, the trans-medial space offers far more possibilities for communicating the author's intended sonority of a poem compared to the textual version, the same applies to the allowances for visual solutions available in the digital realm, however, the material properties of printed poetry (scent, texture, weight of the pages et al.) cannot be replicated in the digital format, at least not yet. Drucker (1998) establishes the two poles of significance in regards to optically perceptible materiality each work carries: incidental and those that have a poetic function and are integral parts of the work. Therefore not all material properties of print poetry collections should be regarded as equally significant, and, in fact, only a few are, as the potential of visually communicated semantic units has not been fully recognized within the printing practice.

- From the authors' perspective, working in the trans-medial field does require certain skills, intuitions. A poet may have succeeded in mastering the written word, yet they may encounter challenges in leveraging color, sound, music, imagery, moving images, or virtual realities and coding. Addressing this disparity may entail collaborative efforts or adjustments to educational curricula and teaching/learning methodologies in the field of humanities. Consequently, this is a part of the motivation behind the development of the Reader Experience Questionnaire (REQ) in the practical part of the research – to build a framework for receiving a feedback that would inform on the possible successes and imperfections of both a print-based poems (how well they communicate the initial poetic intentions) and their trans-medial adaptations – are the author's assumption on their potential perception confirmed by the data collected.

- For the build of the REQ that would allow to study the perception of print-based poems and their trans-medial adaptations I incorporated specific variables, and these encompass the type of immersion (spatial, temporal, emotional) and level of immersion (concentration, imaginative involvement, entrancement, addition) as adapted from the research of Ryan (2001) and Gerrig's (1993) reality model; literariness, drawing from the framework proposed by Miall and Kuiken (2011); and the semantic interpretations in the transition from print to audiovisual mediums. Furthermore, participants were required to provide information on their age, level of education, and field of study. This data, particularly when analyzed within larger datasets, may reveal correlations between age and potential preferences for either medium, or potential perceptual tendencies based on the level and type of education attained.

- To test the REQ in practice I conducted an anonymous online survey. For the study I selected four text-based poems and their trans-medial adaptations, each poem and its adaptation had a specific agenda. The first poem was selected as its text form seemingly did not capture the mood of the initial poetic impulse, it could be potentially "misread". It also had web-like inner connections, and it would have to be approached rather as an overall experience than a linear development, and I expected the audiovisual representation to increase the level of immersion and change the participants' interpretation of the poem as well. I also selected a poem that was very graphic, its original textual form had a very high potential for immersion, however, the trans-medial adaptation was included in the study as an intentional distraction (totally unrelated sequences of visual material, strange audio interpretations) to see how it would reflected in the data on audience perception. Two other poems were sound poems, one was a pure onomatopoeia (sounds of water, the river Daugava), and the other was a poem where someone is calling a cat by its name, and again, each had a specific agenda. The first was to account for major semantic shifts after the reader/viewer would be introduced to its trans-medial

interpretation; the interpretation of the second poem was expected to increase the potential for immersion as I did not expect the reader would read each line in the poem where the cat is being repeatedly called.

The REQ designed proved to be a valid tool for studying and comparing the perception of print poems versus their trans-medial adaptations. It also served as a valid feedback system for the author to test the accuracy of the initial assumptions regarding the original text form and the effects that the trans-medial adaptation could have on the audience. The REQ confirmed some expectations and disproved others, fulfilling its intended purpose within the realm of this practice-led research. As it was already suspected, Miall and Kuiken's framework on literariness does not function as authors had claimed it would when their system is applied to non-linear poems characterized by complex, rhizomic, or web-like interconnections. For example, in the first poem, which had a fragmented structure, REQ participants highlighted nearly all textual fragments individually (except of one single line in the poem), accompanied by varying and often conflicting interpretations regarding their significance, whereas the data that Miall and Kuiken had shared showed that regardless of readers' cultural background, they would always recognize the same text fragments as literary. It would certainly works with only a limited set or type of texts. Nevertheless, the framework effectively served the research inquiry by observing the potential impact of trans-medial material and determining whether these observations aligned with the author's initial assumptions. The goal of the research was not to recognize certain fragments as literary, instead – to observe the shifts in perception that the trans-medial adaptation brought about and compare to the data on the perception of the initial textual form.

- The overall goal of the online study was to test the REQ in practice and see if further adjustments would be necessary, and although I did not gather large data sets that would allow to make general conclusions about audience perception, the data collected do suggest some interesting

observations regarding my own appreciation of works and their inherent potential, and tendencies in the audience perception of print-based poems and their trans-medial adaptations:

1) I had not accurately appreciated the immersive potential of the print-based poems, particularly of the two sound poems (the poem that had repetitions of the word "muri" or the pure onomatopoeia in the *Daugava* poem).   I had presumed that readers would recognize the construct and swiftly skim over the text. However, the data collected compellingly indicates that they indeed engaged with the text version, constructing vivid mental representations of reality and even immersing themselves in the virtual realms. Nevertheless, it is important to note that the respondents were aware of their participation in a study, which could have influenced their reading strategies. Additionally, the mention of the river *Daugava* in the title (the largest river in Latvia) could have functioned similarly to Gerrig's concept of 'Texas'—the word itself has an immersive potential. If the poem would consist solely of onomatopoeic utterance and the title was not included, the data collected on the high level of immersion may have been significantly different.

2) Respondents who had created a pleasant mental representations based on the poem's text version were reluctant to separate themselves from this virtual model developed when introduced to the audiovisual interpretation. In contrast, the fourth poem, with its high immersive potential, prompted thorough exploration by readers, who detailed spatial, temporal, and emotional immersion, however, this time they accounted for negative emotional connotation. Despite the vividness of their constructed reality models, when introduced to the intentional distraction of the audiovisual layer, respondents displayed much greater willingness to replace their reality model with a relatively more uplifting alternative regardless of the audiovisual interpretation being absolutely (and intentionally) contradictory to the original textual form, with some formulating the new interpretation even as superior to the initial textual form, holding the key for unlocking the print-based poem.

3) Most of the respondents recognized the textual version of the *Guardiansound* poem as complex or rather complex, also, as I had anticipated, the print-based version did not communicate the emotional tension of the initial poetic impulse well enough, or more precisely, there were participants who misread the overall atmosphere. For example, some respondents even accounted for tranquility and calmness, which the trans-medial adaptation successfully cleared away. Additionally, the trans-medial adaptation enhanced the delivery of the initial poetic impulse by creating a space for experiencing the text as a whole, which significantly increased the level of immersion accounted for in the data collected.

4) Regarding McLuhan's concept of hot and cold mediums, it is impossible to assign a set temperature to print-based poetry as each poem carries a different level of definition, however, McLuhan would likely would place the print poems somewhere between cold or cool mediums as he did with telephone and speech, however, the audiovisual interpretation has a higher definition, thus it would be placed among the hot mediums. It echos with Walton's fictional make-believe – it is possible to say "this is a ship" when pointing at a painting, however, one could not point at a ship while reading Mody-Dick. In reference to trans-medial poetry, I would conclude that it is possible to "see low definition in high definition", that is, we can look at the same image as a Deleuze's *Time-image* or as a *Movement-image;* or we can see a ship in a picture, but the ship may lead us into a construction our own reality model. For example, one of the respondents shared a link in the REQ, it contained an image of the interior of an apartment that looked exactly as they had imagined the settings of the fourth graphic poem while reading its text version. In this case, their imagination is so high in definition that they can guide me towards a picture and say: "This is the poem".

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ANNEX 1

Interviews with poets

The interviewees received the questions in both English and Latvian and were encouraged to select their preferred language for responding. One of the poets provided the answers in English, while two of them responded in Latvian. The interviews were conducted in the time period from May 23, 2022 to June 1, 2022.

Questions in English:

The questions are concentrating primarily on poems written without any pre-existing ideas, concepts, message, idea, task, i.e. those where you are trying to "translate" a certain impulse, inspiration into text.

1. Could you describe the initial "poetic" impulse? For example, "everything goes dark", certain words or phrases manifest themselves, maybe there are visual images or just mood, feeling, or rhythm present…

2. On the process: can you "write" inside your head or you need a pen/notebook, laptop for the poem to emerge, i.e., is your hand(s) part of the process?

3. Do you think digital media (audio, visual, audiovisual, virtual reality etc.) could enhance the delivery of text-based poems (poetic values within them) to the audience?

4. Hypothetically, if you used digital media (without the text-based interpretation) for expressing the initial poetic impulse/inspiration, could you arrive to the same/similar literariness compared to a print-based poem?

Questions in Latvian:

Jautājumi attiecināmi uz dzejoļiem, kas radušies bez sākotnēja uzstādījuma, vēstījuma, proti, tādi, kuros autors cenšas "ietulkot" noteiktu impulsu tektsā.

1. Vai Jūs varētu aprakstīt sākotnējo "poētisko" impulsu? Piemēram, "viss satumst", "iznirst" noteikti vārdi vai frāzes, varbūt tie ir vizuāli tēli, noskaņa, sajūta, ritms…

2. Par procesu: vai spējat sacerēt tekstu galvā, vai ir nepieciešams rakstāmais, klade, dators, lai dzejolis taptu, t.i., vai roka(s) ir daļa no procesa?

3. Vai digitālie mēdiji (audio, vizuāli, audiovizuālie, virtuālā realitāte etc.) varētu uzlabot dzejoļa (poētiskā koda) nogādāšanu līdz lasītājam/klausītājam/skatītājam?

4. Ja Jūs izmantodu digitālos medijus (bez rakstīta teksta interpretācijas, dzejoļa) sākotnējā poētiskā impulsa/iedvesmas paušanai, vai Jūs varētu nonāk pie tādas pašas/līdzīgas poētikas, kā dzejolī?

Responses

Respondent I

Piederēdams pie „impulsu" (izmantojot piedāvāto terminu) dzejniekiem, jūtos ērti, runājot pirmajā personā, jo impulss ir autentisks, proti, izriet no manas pieredzes un pieder vienīgi man; sekojoši, arī pats dzejolis pieder vienīgi man un ir domāts, paredzēts vienīgi man; primāri; ja kāds to izlasa vai noklausās un viņam patīk – tas ir svarīgi, bet sekundāri. Tāpat ar šīm atbildēm.

1.Aprakstīt sākotnējo „poētisko" impulsu patiešām būtu grūtāk, ja man vēl būtu trīsdesmit, khm... Jo jaunībā (savā) es par to nedomāju, man nebija laika, jo bija jāraksta (ja bija impulss) vai jāguļ (ja impulss apklusa). Impulsu, kas pamodina iedvesmu, tas ir, vēlmi rakstīt, zīmēt u.tmldz., droši vien varētu iedalīt vairākās kategorijās (Tevis minētās: frāzes, tēli, smaržas u.c.; tā gan būtu vēl viena disertācija), bet sākotnēji būtu jārunā par fonu: pastāvīgu, bez sākuma un beigām ne laikā, ne telpā, strāvu, kas tevī meklē „vārīgās vietas", proti, manas. Tātad, šī procesa impulsa vektors nav vērsts no tevis uz āru, bet otrādi – no ārpuses uz tevi; ar impulsu es saprotu vibrāciju, kas man nesaprotamu iemeslu dēļ meklē revibrācijas iespēju un pakļauj šai vajadzībai visus manus resursus; līdz ar to, es zināmā mērā esmu „bezpalīdzīgs" vai „nederīgs" dzīvei līdz brīdim, kad ir

atrasti līdzekļi un es „revibrēju"... Man joprojām labi uzrakstīts dzejolis ir visjēgpilnākais šīszemes darbs. Bet tas ir cits stāsts.

2.Tas, kā, kādā veidā tu radi, nav tik daudz saistīts ar iedvesmas intensitāti, darba vai laika apstākļiem, bet ar atmiņu. Ja vari visu paturēt galvā – lūdzu. Daži var. Es nevaru, varbūt arī tāpēc, ka precīzas, izsmeļošas atbildes „sagatavošana" uz saņemto impulsu man paģēr sarežģītas manipulācijas ar leksisko materiālu. Impulsa dzejniekam pirmajā vietā vienmēr būs kvalitāte, tas ir, (impulsa) kopijas precizitāte, jo viņam nav jāaizstāv nekāda pārliecība vai ideja utt., kas neviļus pieļautu kvalitātes atbīdīšanu otrajā plānā. Vai radošajā procesā ir iesaistīts ķermenis? Jā, ciktāl prāts komunicē ar tavu roku, balss saitēm vai ko citu, ar ko tu materializē atbildi impulsam. Tajā pat laikā lieliski atceros jaunību, kad dzeju rakstīju tikai ar roku un bieži vien piekēru sevi pie tā, ka vēroju rokas kustību it kā „no malas" un pat mazliet smīkņāju, cik čakli un dedzīgi tā kustas... Un, tiklīdz es roku „piekēru" tās darbībā, tā viss apstājas, iedvesma izčab, un „viss jāsāk no gala." Taču tā nav tā sauktā „automātiskā rakstība", jo uzskatu, ka prātam ir jāvar un jāliek kontrolēt to, ko tas pats kādreiz ir radījis, proti, valodu.

3.Noteikti varētu, bet tas ir daudz sarežģītāk, nekā to bieži interpretē. Mūsdienu dzejā vārdu, vārdkopu, frāžu, visa dzejoļu semantisko slodzi jau tāpat ir grūti uztvert, vismaz pirmajā brīdī; bet, ja „otrajā brīdī", tas ir, fonā, paralēli vai kā citādi iejaucas kāds cits medijs (jebkurš cits informācijas nesējs, kas atrodas ārpus dzejas vārda), tad priekšnesuma mākslinieciskais efekts bieži vien tikai zaudē, izplēn vai arī koncentrējas kādā noteiktā, vienā segmentā, kas ne vienmēr ir pats dzejolis. Protams, es runāju par dzejoli, kurš pretendē uz pabeigta mākslasdarba statusu, tādu dzejoli, kurš ir pašpietiekams un sākotnējā, autora iecerētajā pašizpausmē neietver prasību būt par sastāvdaļu kādā plašākā kontekstā, darbā. Taču tas nekādā ziņā neizslēdz iespēju, ka dzejolis šāda sastāvdaļa nevarētu būt, lai radītu skaistu multimediālu darbu.

4.Šis jautājums aicina cilvēka evolūcijā radītu valodu (semiotisku sistēmu) salīdzināt ar kādu digitālu mediju; tātad, kamēr nebūs izdomāts visām cilvēka valodas funkcijām ekvivalents medijs vai cits „aparāts", tikmēr „dzejolis valodā" vienmēr pastāvēs kā suverēns un citiem mākslas darināšanas veidiem nepieejams veselums. „Līdzīgu" poētiku jau cilvēks rada ar gleznošanu,

dziedāšanu utt., arī ar dažādu mediju palīdzību, taču vārds, kaut arī sirms vecītis jau, ir lepns, vientuļš un neatdarināms. Mana poētiskā nojauta paredz, ka cilvēka komunikatīvā evolūcija nenotiks digitālajā virzienā (tajā – tikai īsu brīdi), bet gan viņa galvā, smadzenēs, un digitālā pasaule anulēsies klusi un bez pēdām kā jebkuras citas tehnoloģijas pagātnē. Visticamāk, kaut kad nākotnē, cilvēki vairs nesarunāsies valodā, kādu to pazīstam šodien, bet viegli lasīs citu domas, rakstīs un zīmēs prātā, un to visu raidīs tiem, kas to vēlas saņemt. :) Vienīgais televizors vai dators šajā pasaulē būs otra cilvēka acis. (P.S. Un tas jau ir poētisms; varbūt acu mums nebūs vispār.)

Respondent II

1. Could you describe the initial "poetic" impulse? For example, "everything goes dark", certain words or phrases manifest themselves, maybe there are visual images or just mood, feeling, or rhythm present…

Perhaps this is the first line, and the rhythm (cycle) already contained in it, which will unfold itself into a whole poem by exhausted its starter charge.

2. On the process: can you "write" inside your head or you need a pen/notebook, laptop for the poem to emerge, i.e., is your hand(s) part of the process?

Taking on account that mnemonic techniques (metre, rhyme) in my poetry are used only sometimes / not often, a tool to record the text is needed, yes. The nature of the written text clearly depends on the recording tool (dictaphone, notepad, computer, touchscreen) – how easy it is to edit and copy, how fluently the "natural" speech, inner voice of the poet can be recorded, etc. I use different tools and techniques in writing depending on project I work on. When i write poem on paper i'm actually recreating/recovering unknown text, text I hear in my head, text which doesn't content words yet, writing on paper aim is to give this unclear lyric voice right words. As it's very difficult to hear "text with no words" there is a lot of editing on paper in the writing process – it looks like "thinking on paper", "defining with your hand". Editing in text file on the computer in my case just multiples versions of the same texts – it's more about choosing the right version among many not-precise alternatives. The choice of other "means of fixing the text" can be

conceptually justified and become part of the created text – found texts, spontaneous writing, documentary poetry, direct translation from another language, verbal formulation, no-editing writing, trustworthy dialogue, aesthetics of errors, phonetic poetry, etc.

3. Do you think digital media (audio, visual, audiovisual, virtual reality etc.) could enhance the delivery of text-based poems (poetic values within them) to the audience?

No. I don't believe in "pragmatic" role of the media. Choosing the right media is already a part of the art-work. Media does not bring, carry or deliver the message of the poem – it is the message (as we know from the classics of media theories:) If the media "take on board" a complete poem (or take it wider – the text) it mutates to completely different – synergistic/synthetic artwork having different message, different from the poem on it's own. Involved media does not "serve" or "help" the poetry to become more clear, understandable etc. (at least that is not the author's goal, unless the authors work in the municipal culture department:), the synthetic work of art carries to the audience it's own message – no metter what audience thing about it's perception of the poem – they take digital media artwork, not the poem as it is.

4. Hypothetically, if you used digital media (without the text-based interpretation) for expressing the initial poetic impulse/inspiration, could you arrive to the same/similar literariness compared to a print-based poem?

No. However, the medium (including the text) and its choice (a reason why author chooses particular media) determine and tell a lot itself. Stylistic or interpretive connections are possible, but I don't think it's possible to "make the same poem" in another medium.
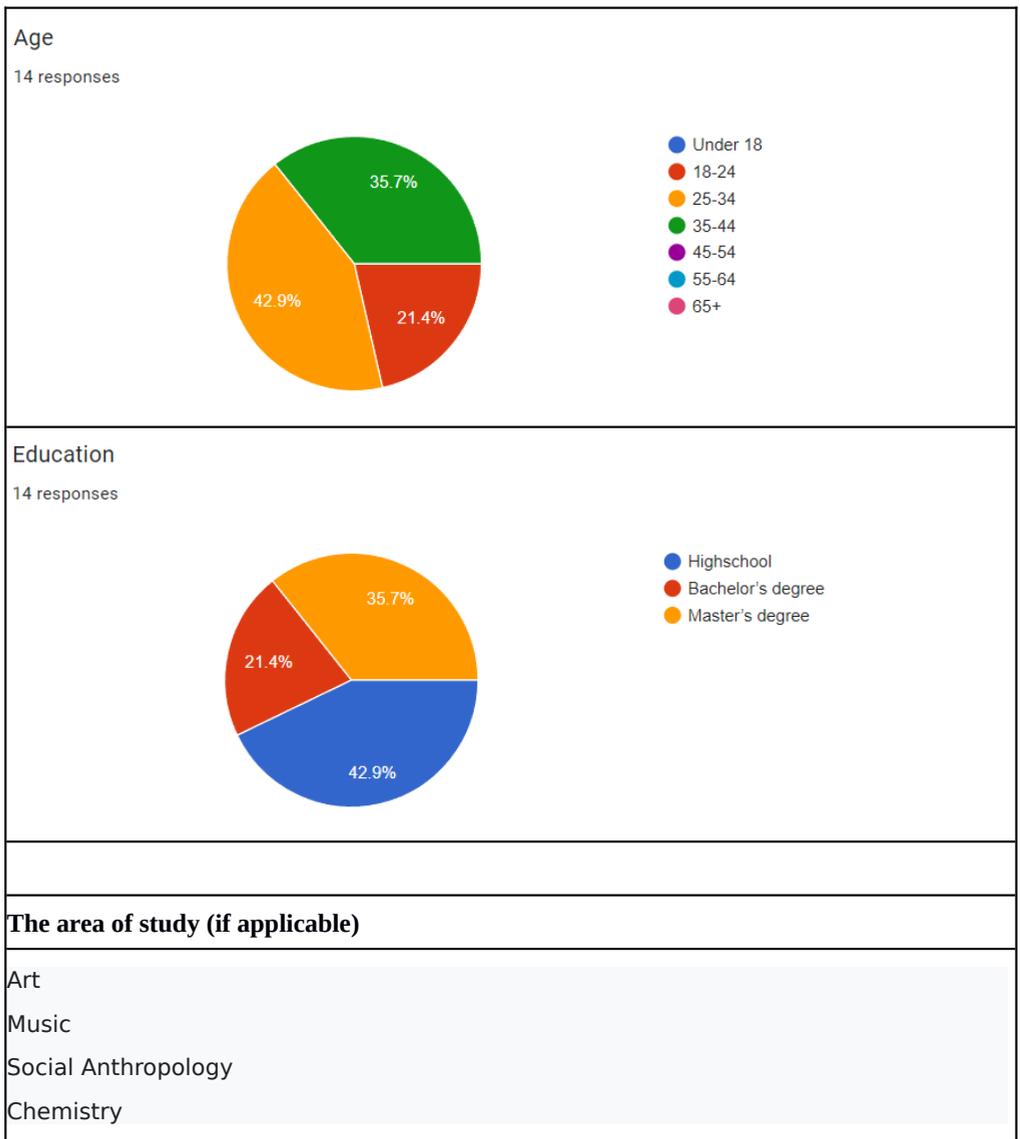

Respondent III

1. No tukšuma izlien daži vārdi, noskaņu un attēlus lielās tašās līdzi stiepdami, un turpinājums neliek sevi gaidīt. Piesēsties un uzrakstīt dzejoli bieži vien ir vieglāk nekā piecelties un aiziet uz veikalu, piemēram. Rinda stumj uz priekšu nākošo rindu, un tā līdz precīzai sajūtai, ka viss – dzejolis gatavs.

2. Nepieciešams dators vai vismaz telefons. Dzejot var arī prātā, bet tie nepiefiksēti ātri izgaist.

Reader Experience Questionnaire (responses)

The questionnaire was in English, however, the respondents were not instructed to reply in English (two respondents provided their answers in Latvian). The survey was conducted in the time period from May 29, 2022 to June 3, 2022.
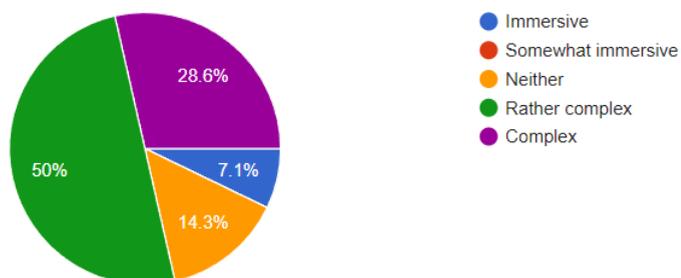
Age

14 responses

- Under 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

35.7%
42.9%
21.4%

Education

14 responses

- Highschool
- Bachelor's degree
- Master's degree

35.7%
21.4%
42.9%

The area of study (if applicable)

Art
Music
Social Anthropology
Chemistry

Translation
Biology
IT
IT (currently studying for Bachelor's)
Translation/interpretation

POEM1

How would you describe the poem?

14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex

28.6%
7.1%
50%
14.3%

Did you have a mental image of the text? If so, did you imagine the place, settings, characters? Please be as specific as possible.

Primāri vēlējos saprast izmantoto jaunvārdu nozīmi un vairāk koncentrējos uz radītajām sajūtām

I imagined the place, shapes and processes of the poem.

pavasaris, lauki, satraukums pirms

For no clear or specific reason the image of a winter setting formed in my mind - maybe because of the line "ieelpota ziltrīce" which I firstly interpreted as breathing in cold (blue) air. Obviously the last two lines signify the presence of some sort of closed space/room as there are walls for holes ("caurumi sienā") and a window to see through ("aiz loga"), but that comes to mind only when taking in the lines literally (and they were probably meant to be understood metaphorically). In the first instance the thought of cats in those sort of shapes (for example, expanding or flying in a V formation) comes to mind too.

cold and gloomy cliff in Ireland with a small glimpse besides fireplace with two cosy

cats
The first three lines create an image of a lantern pole in darkness, a woman in a coat leaning against it with her chest and reaching her hand out for someone in the dark surroundings. The fourth line makes me imagine two cozy and fat cats lying on their backs. Lines 5 and 6 do not hold any mental image. The image of the last two lines is much more subtle - a wall in an abandoned flat, a window in the other wall on the right of it. I am unable to create a picture of "kaķu kāsis", although it is a very specific figure, since it's too abstract and creates a sense of absurdity.
I had a vision of surrounding of sorts, series of images (photo-like)
Yes, I had a mental image of the poem. All was in a dark blue shading, very calm, almost dreamy. I saw a cold field out of an old window. The windowsill was made of splintering dark oak, the window itself was open outwards. The outside was misty, I could see my breath in the cold. In the penultimate line the sight transformed (up until then I still saw the window and no animals, poles or anything), now I could see the misty, cold field out of two holes in the wall, about a meter in diameter each. The wall was paper thin, the holes were more like portals (like from the game "Portal" just without the glowing edge). The landscape stayed unchanged tho. In the first read that was the final image. When I re-read the poem, I did see a distant flock of cats in the sky (similar to how geese would fly, a v formation). The cats were black and frozen solid
Sargskaņas and ziltrīce are just words on a screen, no associations, maybe just a second an image of tit, because reading an unknown word (or word without a known meaning) was red as "zīlīte". Then just an old wooden eletric pole and a finger touching it. No backgrounds and surroundings yet, because there is no time for those images to appear, as the next line brings you to a different place and the first thing are the image of a cat. But then again to next scene with an angry dog, without a background. for that to form, there is a need for more time. with a next line the fence appears in the front of a dog and a voice (do not know is it talking dog, or the security guy is asking who is not seen yet. And then we jump to the next scene where the first line is not telling enough for some image to appear and waiting for a second line to clear things up, but that line only gives you flying gats and the blue sky with couple of clouds.
I had a very brief image of the text but it was quite blurry / in-consistant as it was hard to piece all the distinct words in one continuous image. The way the poem reads also affected my ability to conjure an image as the flow of words / sounds was a bit choppy and I had to stop and reasses what I was reading every so often, chopping up the consistance of the image. Overall - a mental image could be construed, but it ended up being more of an array of different non-interlinked images, like a puzzle that doesn't quite go together.
I tried to visualize while reading and some mental images appeared. Images in my head visualized mostly as my memories. For example: "Peld pāris caurumi sienā" made me to imagine patterns that sun and shadows make on walls.
Did not have an image of the whole scene, just for separate words, phrases, characters. Quite literally saw two cats rolling on the floor, two moving holes in the wall and a V formation of cats in the sky.
Skaidri redzu tikai lidojošu kaķu kāsi.

Dream land, anything possible with or without context every event-character is free imaginary puzzle. Changing every time I reread.

Sargskaņas, ziltrīce, sāgsuņi - jauni vārdi pie kuriem skatiens ilgāk uzturās, ņemot vērā, ka dzejolim nav vienots ritms šie vārdi ir kā lauzieni pie kuriem apstāties
"Plēsdamies divi kaki" is a strong and commonly seen image so it sticks to your mind
Es tevī esmu un pieskaros caur stabu
These two lines stood out the most: Sāgsuņi Sargskaņas: "Kāds ir tavs vārds? Firstly, becase of the word "Sāgsuņi", which is not easy to visualise and understand what is meant by this quite unique word (there is no such word in Latvian, nor is it possible to clearly get the meaning behind the combination of the parts, if the word is spit into 'sāg' - 'suņi'). And the other thing is the quotation mark before the word "Kāds" - as the quote is seemingly left open or the sign is used as some sort of emphasis.
retinādamies plezdamies divi kaķi / maybe i'm just an endless catperson
"Es tevī esmu un pieskaros caur stabu" stood out, it seems a lot more gentle compared to "marching" and harsher first lines. The word "Retinādamies" seems to stand out, it is very sudden after the previous line "Sāgsuņi Sargskaņas" - the second capital S seems to put a stop in the text.
Ieelpota ziltrīce stood out for me as I couldn't relate… ziltrīce as a made up word doesn't mean anything to me. Made me curious what could that be…what is it meant to be…or is it meant to be anything particular.
The first verse was very calming, it stood out. But that may have been just because it is the first verse. The line "pieskaros caur stabu" stood out because I noticed that I don't understand it
Aiz loga kaķu kāsis lido - because it's not ordinary thing you can see in real life and are not just abstract feelings...so it could be possible.
"Retinādamies plezdamies" - the two words ending with "-damies" in a row (and not seperated by a pause) caught me off guard and made me re-read the sentence a few times as it is an unusal sequence of sounds (a similar situation with "Sāgsuņi Sargskaņas"); "Es tevī esmu" was also a bit unusual to see as I as I would usually be expecting an order more alike to "Es esmu tevī".
"Es tevī esmu un pieskaros caur stabu"" made me think about how is it possible
ziltrīce, sāgsuņi, sargskaņas - these words stood out because I tried to figure out the

meaning. Kaķu kāsis - found this funny when visualising.
Domas aizķērās pie "ieelpota ziltrīce".
Forth line because the explanation of the is easier to visualise. Kept my attention for longest.

lielāku uzmanību pievērsu skaņu kombinācijām kā potenciālajai nozīmei
Reminds of a state of Mind where you are completely relaxed and just watch your thoughts go through your head
bailes un prieks no nezināmā, iemīlēšanās
For some reason it generated a feeling of coldness, confusion and distance for me, as if the poem is telling of a barrier/border that is in front of something - burdening some sort of understanding, engaging, etc.
calm
"Es tevī esmu un pieskaros caur stabu" reminds of a loving, but distant touch, which is followed by a sense as if gripping a metal lantern pole. The other two fragments are more confusing and don't convey any emotion.
It "reminded" me (let me imagine) a walk where I come accross cats and disturb dogs as I walk by
The line "Kāds ir tavs vārds?" in my head was said in a little girls voice. It reminded me of the movie "Caroline". As mentioned above, "Peld pāris caurumi sienā" reminded be of the game "Portal" for the image it put in my head. The mention of cats both times reminded me of a friend who, well, who one could call a cat (because of their personality and aesthetic). The last image in my head (cats flying in the sky) remind me of a specific stuffed cat (or toy, I'm not sure). I just can't put my finger on where I know that stuffed cat from. It might be a British TV show
This kind of poetry (do not know maybe there is a term for it, but basically it could be described as "I write what I see" in russian "što ja vižu, to poju") provokes only images, not feelings. If there is a longer story with more text explaining a situation, then some emotions could rise up. Only image from the past was the guard dog behind the fence, but that dog I always imagine when talking about angry dogs. It's an image from my childhood and a neighbor's dog.
Perhaps something akin to the feeling of muffled daydreaming (a half-awake state similar in feel to a fever dream - there exists the feeling that the image you are seeing is something very specific and vivid, but at the same time the mind can't fully piece it all together)

The whole poem generated a calm summer evening experience for me
First - confusion, then contemplation of what could this all mean. And then conclusion that I lack some context.
Trīcēšana, nosalušas zili sarkanas rokas, kūpoša elpa aukstā gaisā, auksts, vibrējošs uz vietas stāvošs autobuss ar ieslēgtu motoru.
At first reading it made me confused, then attracted my imagination. Line about the attraction and repulsion of cats made me visualise, feel my previous memories, interaction with cats.

What is your interpretation of the possible meaning(s) of the text?

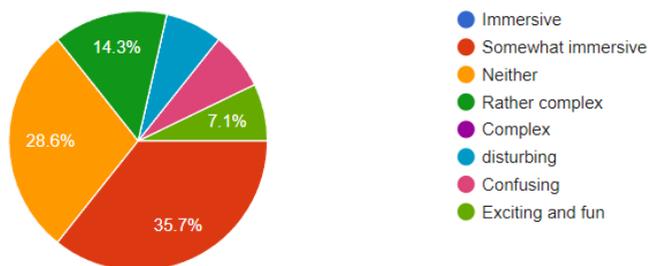| |
|---|
| ilgas |
| No meaning, just a good description of a surreal moment |
| kaut kas tuvojas, vēl neiepazīts, gaidas |
| Sadly, no clear overall/general meaning of the text comes to mind |
| a place where someone is trying to find for you where you would belong |
| I cannot find a meaning in this text, to me it is just a string of visual and associative images and feelings. |
| The author is observing and depicting a feeling, a moment to me |
| I didn't look for a meaning and would not have if I had read it on my own and was not requested one. To me the meaning was to portray complete calamity. And I enjoyed that.
But since I was asked for a meaning for the text: it seems to me about two lovers form the perspective of one of them. They (singular) are comparing their relationship to cat behavior. Distant, almost scared of each other. The thing that is protecting the narrator is the beginning they had, the start of the relationship they (the narrator) remember. The holes in the wall are an escape. Through them the narrator sees a whole flock of cats flying happily, it's a feeling of being teased. The narrator is pondering whether they (singular) should escape. It still has a veil of calm and cold, it's not stressful, it's rather ponder-ful. If I had to guess, the gender of the narrator is female, the gender of the partner is unimportant. (All of the second paragraph of my answer was written after I purposefully went back looking for the meaning in the words, not the emotion while reading it.) |
| As stated in previous answer, in this kind of poetry I do not search and hardly find any meaning. That is just a story about what the author have seen. If the scene evolves into a longer story, then some meaning could appear. |
| Anxiousness, the feeling of being close to someone yet knowing so little of them |
| Beginning or complex time in relationship |
| This poem is a mystery to me. I cannot get behind the idea. The text seems to made of |

random and newly created words.

Katra rinda kaut ko saka, bet kopējo dzejoļa doma man diemžēl kopa nesaliekas. Kā puzzlīte no dažādiem komplektiem.

Its a free living image, Your imagination redefines the story every time You read it.
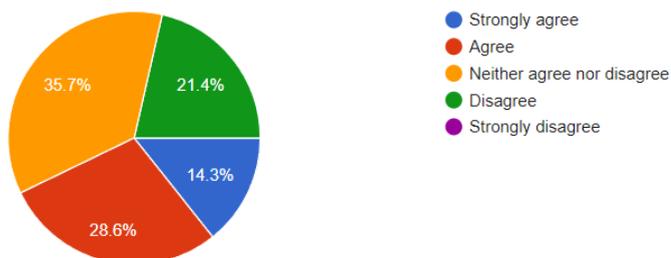
How would you describe the audiovisual representation of the poem?

14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex
- disturbing
- Confusing
- Exciting and fun

14.3%
7.1%
28.6%
35.7%

Would you agree the audio-visual representation enriches the print-based poem in any way?

14 responses

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

35.7%
21.4%
14.3%
28.6%

Please explain your answer:

Svarīgi atzīmēt, ka tieši audio daļa man personīgi palīdzēja, iespējams, ielūkoties autora izjūtu līmenī. Video darbs, varbūt minimāli asociatīvs, bet nedeva nekādu jaunu informāciju. Vienīgā saistība ar tekstu un pašu vizuālo atspoguļojumu, kuru es ņemtu vērā ir, ka redzamā kustība kadrā mijiedarbojas ar pausto skaņu - o, ā, utt, tādējādi to pastiprinot, bet tas nedaudz atņem man iespēju izmantot fantāziju.

Video Dod papildus ieskatu mākslinieka paša iecerētajai noskaņai šim dzejolim

pilnīgi nesakrita ar iedomu par vizualizāciju no rakstītā dzejoļa

The audiovisual elements definitely change the experience of the poem, giving the words/lines new meanings and interpretations which hadn't come to mind. Although on the one hand it enriches the poem by supplying more information, but at the same time it narrows the possible meanings as well (which is neither good or bad). Thus since there is simply more information given with this format, there is less space for the creativity/interpreations/associations from the text reader and more space for the author's meaning/feeling to be conveyed. Meanwhile, I think there are two ways to process this form of poem: concentrating on the audiovisual and using the words as context or vice versa - concentrating on the words/poem and using the audiovisual as context, but I guess it depends on what feeling/emotion/meaning the author wishes to convey more. Often the beauty in poetry is that the reader can find their own meanings, settings and interpretations and this format both helps and hinders this cause at the same time.

it's just differs from my first impression of the poem, so now unfortunately everything else will not be "good enough"

The sound and emotion of the poem in my mind is completely different from the presented visual one.

I had a different surrounding in my mind (a bit mundane, in a city) , and a much softer, quieter tone to it had I read it aloud. But the visual made me think the poem is from a bird's perspective. So, totally different.

The meaning of the poem is flipped for me. The audio-visual representation probably moved my emotions closer to the ones the author intended. Now I know that I understood the poem completely incorrectly. I enjoyed my interpretation of the calm more tho, I enjoy the calm more than noise and loud emotion

While reading poem I need to imagine how the author interprets it and try to guess how it should sound, in this it's more interesting and drags you in to listen and visualize. The video itself was distracting a bit from images created by words. But do not know if it would be needed and would help f the video would match the text.

The audio-visual representation (at least for my perception of the poem) created a completely separate experience of the poem than the text one. As such, it is hard to say that the representation enriches / doesn't enrich the poem as I perceived both of them as quite different experiences, not that related to one another. But, if this divergence / duality can be perceived as enrichment, then yes, it does indeed add another layer to the work

Audio-visual representation gave totally other feeling of the poem. I could more understand the authors intention of the poem but it somehow made me more confused.

Vienkārši ar audiovizuālo ir mazlit baudāmāk.

I disagree mostly of any written text visualised . Audio paths are too emotional and hide the free imaginative flow the reader could have.

Did any video/audio fragment(s) stand out, catch your attention? If so, which one(s) and why?

deklamēšanas īpatnējais stils
Balss intonācija ļoti atmiņā paliekoša un piesaista uzmanību
jūra un putni, viss
What stood out the most was the difference in the reading/sound of the words. In the video the words were often voiced loudly, expressively and emphasizing vowels, which is not so easy to imagine while reading just the text. And then the emphasis and expressiveness obviously changes the feeling of the text/poem.
reverse at the end. always confuses me a bit and always after it is noticed makes me smile a bit
The frame with hair stood out because it was the first sign of a human, a character.
The birds. They reminded me of "Jonathan Livingston Seagull" and stood out as weird. The sea was calming, the hair flowing in front of the camera caught my eye, seemed almost child-like (not in a bad way, not childish, just reminds of being smol). The wind, lots of wind. It was loud, it was also very visible. I'm not sure why it was there. Shouting to read it was surprising, it caught me off guard. The voice (sorry, I don't want to make anyone feel bad, I'm kind of asked this) reminded me of one of a child. That made the poem feel kid-ish, almost playful. I don't know where to put this: the reading very strongly reminded me of "Karawane" by Hugo Ball. The video
video was just a background. Even did not watch at some moments. Would be the same effect on me if it was just an audio. But there is some video image needed to keep attention to the audio poem.
The thing that probably caught my attention was the way emphasis was used. Each word had more energy put behind it than my original reading of the text and the flow of the words also differed. The video actually strangely caught my eye before anything else as it felt very aesthetically pleasant to watch.
No
The vocal presentation of the poem was unexpected. I would never hear the poem in my head in such a manner. But after listening to it for several times I accept it that the poem should sound this way.
Sākuma ainā putni (zīriņi?) glīti izstiepuši kaklus.
The pressure of the voice just took off my ability to concentrate on the text. I just enjoyed the view of the beach (?).
Did the audiovisual representation of the poem facilitate the perception of the text message, poem?
noteikti, lielāks uzsvars uz dzejoļa formu/formālo izpildījumu

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Jā
It is hard to say, honestly, as I am still not sure what the possible meaning of the text might be.
unfortunately not for me
It helped imagine the original concept by the author more, the overall feeling and the dominant visual images that were important to the creator as well as the tone, sound and rhythm of the piece.
I guess it did. It changed the perspective anyway.
No. The reading, yes, that was good, it raised different emotions in me, the ones I imagine the author wants. The video on the other hand seemed kind of sticked on there, like when you see YouTube videos of old Latvian songs where there is a slideshow of just images that correlate with the song. Or it felt like when the 7th grade are requested by their literature teacher to make a video for a poem. Just stick something on there, make it look artistic. It seemed to mean nothing, the mood wasn't changed by it, just reminded me of these old clichés
Audio made it better, created more artistic aura.
In this case, not exactly. It's more like it created another, different perception of the text message, poem than that of the purely-text poem. But, perhaps, viewing the audiovisual representation allowed me to understand better how the author interpreted the poem instead of only relying on my own loose interpretation.
Yes and no, it helped to understand the authors intentions, but I also liked my own mental images of the poem, in spite of not being what the author intended.
yes
Nu ne gluži
I didn't feel a strict message while reading. So my answer is no.

Did the video change your interpretation of the possible meaning(s) of the poem? If so, please be specific.

It definitely changed my interpretation of the poem, giving it "life" in a sense. But then again it didn't become clearer to me what the author wants to convey with it and it has made me a bit more confused.
maybe i shouldn't have taken the poem so serious
I realised, that the bird/salt water theme was much more present in the poem, but it didn't help understand the message.
See above.
It certainly changed the mood in the poem from calm to the opposite of that. It was chaotic, gave the poem a sense of panic. But also removed some of the charming

sadness.
The meaning of the text was lost in the reading as it usually is. I have to see the text of a poem to understand anything past the mood

no. video did not change anything in the meaning.

Yes. The feeling I got from the video was that more of a spell / magicky vibe. While the text representation felt more somber and muffled, this was more concentrated / specific / energetic. But the ambiguity of the chosen words (while maybe easier to understand at least phonetically) still remained about the same.

No, I now have two interpretations, my own and the authors, but my interpretations is still strong

Yes, the video did change the interpretation. At one moment it even seemed that first was the video, and then the poet wrote down the associations. Seagulls like creatures who create "sargskaņas". The see and the wind being "ieelpota ziltrīce". The straws rubbing against each other "caur stabu". Rest of the text as a continued flow of imagination.

Nē

I discarded the audio and separated the image from the read text. So in my memory and imagination they where two separate pieces. Audio just made me anxious.

POEM 2

How would you describe the poem?
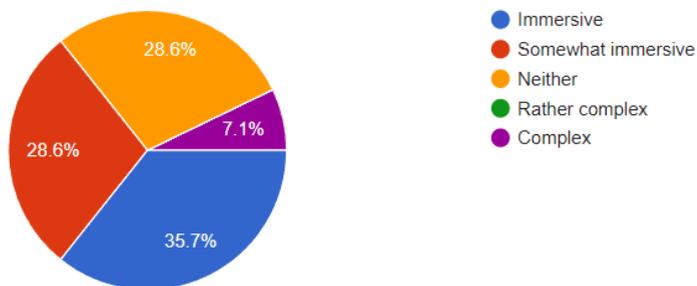
14 responses

Did you have a mental image of the text? If so, did you imagine the place, settings, characters? Please be as specific as possible.

es atrodos starp kaķa spalvām apmaldījusies

Liek iztēloties vecu tanti kas sauc kaķi

kaķi, kas ir skumīgi
Not really, no. Maybe only the image of cats, as the word "murr" is usually how cat purrs are wrote in Latvian.
i'm at my grandmas house in the middle of the front yard where i can see the house and the barn. and when i'm standing there i feel a bit lonely, because i know that my home is somewhere far. and now i think that even that home is not my home anymore. without a place, but always present
There were no visual images for the text, although it has a strong association with cats or other furry animals that come together in a pack (could be rats as well), it also associates with dakness and the colour black.
Fore some obvious reason, all I can see is cats
No. There was no visual picture painted in my head. A brick wall (mūris) floated in my mind, but it just as easily floated away
yes. walking through my yard, bushes, streets and searching for a cat who is late home for a dinner.
For most of the text I mainly imagined the flow of the words and all the murrrs instead of a specific image. I suppose it was more of a audial instead of a visual image. After finishing the poem, though, the image of cats traversing a series of random back-gardens on a sunny summer's day did arise in my mind.
Yes, I have. I imagined the whole setting
I see summer, and somewhere in the city among apartment buildings someone is calling a cat to feed it.
Kolēģu sarunas birojā pie kafijas automata. Tēlota ieinteresētība un uzspēlēts draudzīgums.
First part just made me think about my memories, communication(?), interaction Ive had with cats. Second part made me think about the general pain of a stray cat.

Did any line(s) or text fragment(s) stand out or catch your attention? If so, which one(s) and why?

muri, jo muri, muri
Teksta pēdējas rindas izceļas kā tā saucamais "punch line" un liek aizdomāties
nē
The last lines stood out the most, because of the (intentional/unintentional?) play with the form of the words "tā mūs visus sauc", which can be interpreted in two ways: "she is calling us all" or "that is how we are all called".
ne gluži mājās / explanation above

Everything was perfectly rhythmical and the poem fits together nicely. Nothing stood out.
The two capitalized "Muri Muri" caught my attention. Because in my mind they were read with intonation. The rest of the poem was over before it started.
Last tree lines. Those gave the whole meaning for the poem
The whole poem is like one piece that creates a specific feeling - I cannot separate any element of the text. But also, I like the change of capitalization m>M>m and other means of expressions that make me change the intonation in my head when reading: murimurimuri. MŪRĪ. MŪRĪ.
Īsti nē
Last part of the poem made me wonder about stray cat destiny and their life. How generalization, stereotyping ,if communication is one way can be a traumatic. How an overall image creating a compound can destroy distinctiveness of each element. Made me think about globalisation and specific cultures traumatised, destroyed by the corporations, businesses calling societies with 'muri, muri' and at the end the societies lose and become blunt in a global landscape. Generalised in the race for the treat by the equal-non distinctive one way call 'muri muri'
What reaction did it/they provoke (a feeling, memory, association, idea, contemplation? Please be as specific as possible.
asociējās ar siltu un saldsērīgu sajūtu, ko sajūti glaudot kaķi
Asociējas ar vientulību un ilgām pēc cita cilvēka sapratnes
vēlme būt pieņemtam, vēlme būt mīlētam kā vienīgajam, īpašajam
It provoked only the association of cats.
explanation above
No bits of text stood out to me, but the whole poem had a distinct beat from the beginning, around the third line it even merged into a melody in my mind.
Right at this very moment my cat is "talking"... so...just cats and more cats
The fist part of the poem reminded me of the dada poems I saw in my high school literature book (Guntara Godiņa "Sonets ar līnijām"to be exact). The last line reminded me of kids being summoned by their parents through many story building windows because they dinner is ready or something. And that starts a whole train of thoughts - my dead grandmother, the Soviet Union, my father, random kids floated up in my brain for a split second. A lot of memories from my childhood
had been often calling a cat home late at night, so that's the only memory and neutral feelings about it.

I suppose somewhat of a sense of nostalgia as it reminded me of the house I grew up in (and the general vibe of the town) and also somewhat of a relaxed feeling brought up from an image of sitting in the sun and relaxing with a random cat.
Somehow a sad feeling.
This made me visualize a known everyday situation, but with a feeling of nostalgia and melancholia. A contemplation of the meaning of life. In search of a place where we would belong. A crisis of identity.
Dzejoli uztvēru kopumā kā vienu veselu.
Just some melancholy.

What is your interpretation of the possible meaning(s) of the text?

vientulība
Manuprāt dzejolis raksturo situāciju kur cilvēku līdz galam nesaprot vai neredz tādu kāds viņš ir
ilgas pēc mājām un mīlestības, nebūt vienam no bara kā garāmejošam, vienam no daudziem līdzīgajam
Cats?
we are kind of always trying to find a place (not always an actual place, maybe a state of mind), always searching for something. and not always it is a an urge for growth but sometimes we are just left somewhere and there is no other way just to move forward since there is nothing left for us at that moment, even though we would like to stay there
Here it seems as if the main character of the poem is a group that identifies with a pack of animals. It is a feeling of collectiveness, yet being different, transforming into a new being that finds it's equals and has confidence in their combined strength. They do not seek acceptance from the outside world, but are independent and unstoppable as a collective.
No clue, too complex. I gave it about two minutes of "think", I would have given it way less if it wasn't in Google Forms
Waiting for a friend to come back home.
As someone who comes from a smaller town (especially from a house right next to the forest), many cats from many different backgrounds (and directions) came trough our garden / yard every day. We never really knew who these cats were, what their names were or even where they came from. As a result, most of them were referred to with pretty generic names. (And "Muris" is a pretty wide-spread cat name for Latvia) I interpreted this as a sort of adaptation of this experience from the view of one of these cats. They traverse many different gardens and meet many different people but to most of them they are just nameless wanderers.

| |
|---|
| A feeling of somehow being around a lot of people but at the same time feeling alone |
| I guess I have to repeat - A contemplation of the meaning of life. In search of a place where we would belong. A crisis of identity. |
| Es domāju, ka zem "muri muri" var katrs palikt apakšā, ko vien vēlas. Dzejolis kā papīrs un krītiņi bērnudārzā. Katrs var zīmēt, ko grib un kļūdījies jau nebūs. |
| Generalisation shouldn't be allowed by any being. Even if Your given treats, dont turn into a stray cat-persona. |
| |

How would you describe the audiovisual representation of the poem?
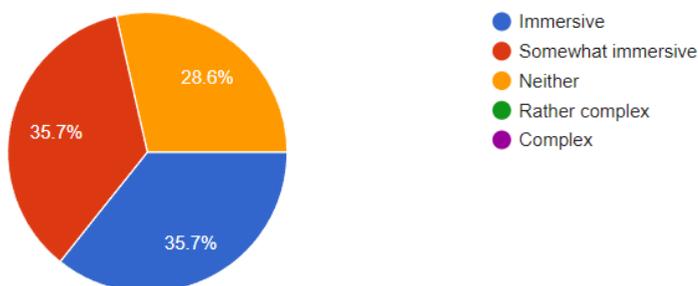
14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex

35.7%
28.6%
35.7%

Would you agree the audio-visual representation enriches the print-based poem in any way?

14 responses

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

35.7%
42.9%
21.4%
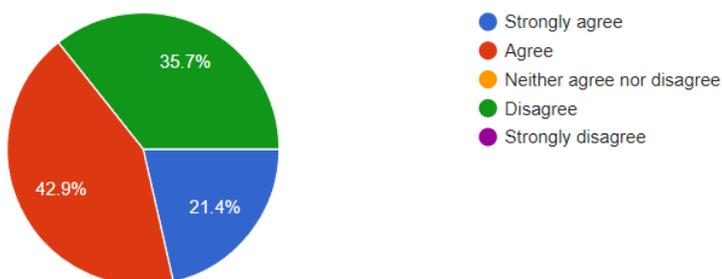
Please explain your answer:

pārāk daudz elementu, kustīgs, žibinošs attēls, teksts, mūzika.. maņas ir pārāk stimulētas un nedaudz pazūd paša vērotāja klātesamība, kas man dzejā ir tik ļoti

svarīga
Video piešķir papildus noskaņu. Intonācija padara dzejoli nedaudz pozitīvāku.
video, audio uzspiež ar balss toni noskaņu
Again, it definitely enriches the poem, but not as much as the previous one.
i got the same feeling after watching the video that i got after reading the poem
Although it didn't complement my interpretation of the poem, the audio-visual representation seemed like a complete piece, a miniature story with a resolution.
I disliked the poem because I didn't understand even how I'm supposed to read it - fast, slow, cheerful, thoughtful or what. So to me it was just random words on the page. I loved the audio-visual representation, it made so much sense to me
same as for previous video. Hearing he author's voice always is better.
The audio-visual representation of the poem reminded me more of a normal voice recording of someone calling their cat while the written poem left more room for interpretation on the way it was read. If I had listened to the clip alone, it would have been a lot harder to tell that it was intended as a poem. The visuals did capture the color scheme / atmosphere that the poem had built up, but it felt like they fell a little short as it was pretty much almost the same zoomed in / lower-detail visuals for an entire minute.
From reading I could make the poem more dramatic. Hearing the audio made the poem more casual
In this case I do not agree strongly, but just agree because this poem sends a strong message on its own. Addition of an audiovisual material even disturbed me a bit because the feeling created by the poem is softer, more volatile, but the video brings me back to the reality.
Jā, pilnīgi noteikti. Pavisam cits dzejolis.
My imagination of it was more of a trigger for some ideas Ive been thinking about before video. So the eye of the cat (?) and the idea that 'none eye has the same pattern etc' and the 'persona with no name' at the end. Added to what I was wondering before.

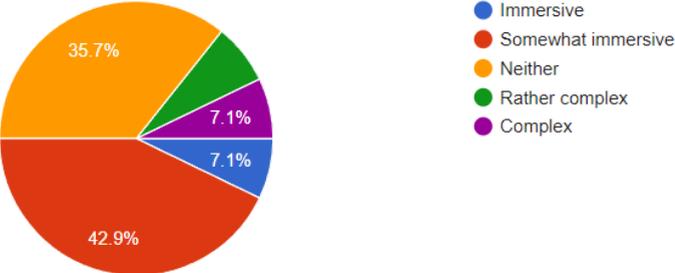| |
|---|
| **Did any video/audio fragment stand out or catch your attention? If so, which one(s) and why?** |
| sliktāka audio kvalitāte un pārāk daudz elementu, video sākas ar mūziku un noēd tekstu |
| Kaķa saukšana izceļas dēļ tik ļoti atpazīstamās intonācijas kurā tiek saukts dzīvnieciņš |
| balss tonis |

The visuals of the video stood out the most, honestly, just because I find them very beautiful - as if looking at a close-up of a glassy eye, which generates the general feeling of memory or nostalgia, of someone remembering something.

the human at the end made me a bit uncomfortable but it's because the after taste of the poem is a bit bitter

Already the first sounds of the flute are very immersive and atmospheric as well as pleasant and calming. The light shining through kept me intrigued and I was captured by the moving figure of a man at the end of the video.

It didn't follow the written text, that caught my memory more than anything.
The silhouette of a person in the end of the video, because otherwise the video had nothing (not that it was bad, I loved it)

too abstract background. does not catch eye attention for the whole poem.

The person appearing at the end of the video caught me off guard. I am not fully sure how it adds to the poem, but it does feel like a pretty interesting addition.

No

The visualization and musical sounds: they match the feelings created by the poem.
The voice of the reader: too sharp, distracting.

Man patika. Ne gluži zaļš pudeles dibens, ne gluži akvārijs, ne gluži zaļa acs radzene. Bet varbūt vienkārši zaļš vakars.

The last seconds of the video with the 'persona with no name'. It added to my idea of social problems and its easier to survive these days if You follow a common trend. So this shadow of a persona, I imagined as a visualisation of a soul, personality.

Did the audiovisual representation of the poem facilitate the perception of the text message, poem?

jā, beigās ejošais cilvēka siluets reprezentē dzejoļa galveno domu

Ne šajā gadījumā

intonācija nē, attēls varbūt

I guess, a little, but the audio helped more than the visual. It became clearer by the way the word "muri" was voiced, that it is a call for an animal/pet named "Muris" (usually a cat's name in Latvian) and thus the word is used in a form of calling the name and calling to come back home.

i wouldn't say facilitated, appropriate maybe

Yes, it helped understand the authors message, even if it conflicted with my original interpretation, I found it easy to embrace and accept.

Probably. I did not understand the textual form, this I understood better

not quite facilitate but cleared up a thing, that those Muri Muri were not louder and more serious (like calling some friend not by name, but surname).
Not by that much. I feel like, in this case, the poem / my perception of it was better in written form.
Not really
It complemented the poem, but did not facilitate perception.
Jā, noteikti.
Yes, but if Id only seen the video, I would've lost the focus to the text and message of it.

Did the video change your interpretation of the possible meaning(s) of the poem? If so, please be specific.

nē
Nemainīja domas par dzejoļa nozīmi taču drusciņ pamainīja astmosfēru uz gaišo pusi
balss piešķīra optimistiskāku sajūtu
Not much, really. I still think it is about a cat.
no
Yes, my original interpretation was darker and I understood the repeated phrase "muri" as a rhythmical chant or stomping of feet or an organized army marching in waves, although in the video it is clear, that it is a call. A call for a cat, which then answers to explain how it responds to this voice. The overall feeling is a lot lighter and summer-like.
Now I understand that "muris" is the name of a cat that the owner is calling home. The audio-visual representation was wonderful, it was very thought provoking. The author of that one deserves a cookie. The owner seemed to both, call the cat home and by its name. So the last lines were almost paradoxical, saying that neither of those is true. Is it talking about the societal duty of check in with your family/friends? That means nothing? It's better to do little but from the heart, not just text someone "How you doing?" "Wanna grab a coffee?". I don't know. That doesn't explain the oldy (like an old Latvian movie) feel of it, it could mean so many things. Might be too open-ended
Maybe not because of video, but maybe because it was the second time I red it or heard, the last 3 lines made me think that "muri" is a replaceable name. Even with my own. And those calls and repetitions can be used as much as the reader (or the one who retells it) wants and intonation can be adjusted as he wants or needs.
My interpretation still remained mostly the same, but it did make me doubt the nuances of it as it felt a bit more like the poem was talking about a specific cat and how it is referred to in such a generic manner (perhaps the person's actual cat) instead of generally talking about wandering cats.

251

As I mentioned, video took away a bit of drama that I imagined in my head
No, it did not change. The video is abstract, non-specific, and the intonation of the voice matched the intonation depicted in the written poem by using linguistic elements.
Dzejolis par pienākumu. Pienākumu spēlēt to lomu/vietu dzīvē, ko reiz esam labprātīgi uzņēmušies. Mēs esam par kādu vai par kaut ko atbildīgi. Tad nu nāc tik mājās, Muri.
No it didn't, it only gave more characterisation to what I visualised in my imagination.

POEM 3

How would you describe the poem?

14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex
- Confusing
- Jūs mani ķerat uz muļķi?

35.7% Neither
28.6% Immersive
14.3% Somewhat immersive
7.1%

Did you have a mental image of the text? If so, did you imagine the place, settings, characters? Please be specific as possible.

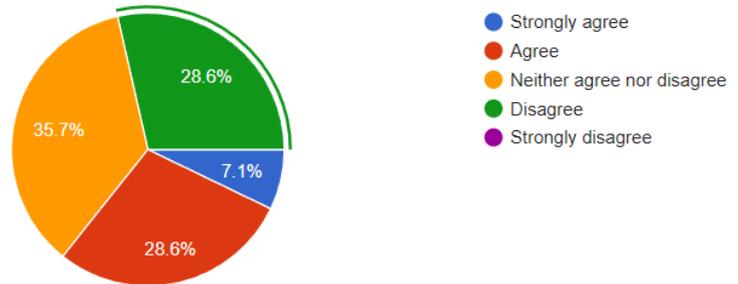| |
|---|
| ūdens šļakatas Daugavas krastā |
| Jā, skaidri liek iztēloties upes veidotās skaņas sēžot tās tuvumā |
| tumšs ūdens, kaut kas peld ūdenī un gar krastu sitas ūdens šļakatas |
| Judging from the first line "Daugava" the text could a transcript of the sounds the river makes. |
| i kind of imagined the river much later in the evening |
| Image of a grey, disturbed surface of a river in a lousy and rainy day, the dominant colour of the whole picture is gray, even that of the steep shores, covered with grass and distant bushes on the field. |
| I mean, the image came on the first line and didn't change during the poem, I'm not |

sure if that should count. I imagined the river, a big river. But not when it's very visible, from a place where there is no trail, very bushy, scruby. Kind of dark, but the dark you get because of the forest in a sunny day. Very calm, the sounds of the river right behind the few trees and bushes (maybe slightly visible). The weather conditions changed a few times during the poem from cold, muddy fall to a fresh summer. And in this abandoned place I imagined a young woman (maybe with her eyes closed) just listening to all the sounds and writing them down exactly as she heard them

Daugava river near the old town.

The splashing sounds of a river / waves crashing against the shoreline.
Alternatively - someone voicing over the sound effects of a video of a river's waves crashing against the shoreline in an interesting voice.

Yes, I imagined a river in a sunny autumn evening

Knowing bits of the poet's biography and having spent time in the same town next to the river Daugava, I imagined how the water is splashing against the concrete wall on the bank of the river. The poem actually reminded of the sound of the water beating against the wall.

Nē, nekā

No. Reminded me of the next morning after an epilepsy seizure. When I usually bite my tongue and its very hard and painful to speak.

| |

Did anything specific catch your attention? If so, what and why?

No

Šajā tekstā mav konkrētas frāzes kas izceļas

tibu tabu

Only the first line, as it conveys the most clear meaning in all of the poem.

not really

I paid attention to the date, 16.10.2019.

When one syllable was repeating a few times (example, "ti ti ti"). That was very fun to read
When "pu" was next to "pi" because that makes the funny word
A question mark from nowhere because I didn't know how to read a sound in a questioning manner. I did not notice the exclamation mark (probably because that made sense to me)
The long word in the end "jšeeiktupo" because it was tough to read (and some other difficult to read words)

what is "jo", cound not imagine where that sound could come from.

Loved the format of the poem. While it is maybe a little harder to read if you are trying to read it word by word, the construction / idea / concept behind it is awesome. It

reaches into a potential that is quite unique to conceptual poetry.
The means of expression - the syllables, separate letters are seemingly random representations of sounds but sometimes they build a word. And it remains a mystery if it was the poet's intention or coincidence.
Pamēģināju, varbūt kaut kas rodas, ja dzejoli lasa no otras puses. Hmm. Nerodas.

apbrīnu par autora pacietību to rakstot un to, ka es pati burtisi iegremdējos sajūtu ūdenī
Izsauc vēlmi būt pie upes saulainā dienā, peldēties un vārtīties uz dvieļa
vārdi, ne skaņas
The splashes of water are the only things coming to mind.
just played on my warm feelings for waters
It helped me imagine the autumny scenery, although the mental image appeared a little while before I realized it was set in October.
Just the river Daugava. When "pi" was after "pu" a middle-aged bare-chested woman came to mind (something you would see in an old Latvian movie not a material of pornographic nature). "šlumpa pa pa pā" brought to mind an image of a person in mud knee high, trying to walk forwards. Around the line "pļ e š k ķ ķ ķiļ sļi p" an idea came to mind that this poem would be great training material for people learning Latvian.
calmness
Sitting next to the river banks and enjoying the relaxing sounds of the waves / simply the sounds of the river flowing
Calmness that the floating water gives
Excitement that this poem really reminds of the sound of water, that it is possible to replicate water sounds using letters.
Viegls aizkaitinājums. Jūs taču nedomājat, ka es to lasīšu.
As in my answer before it made remember mornings after my epilepsy seizures. So a dark giggle crossed my mind.

What is your interpretation of the possible meaning(s) of the text?

mūsu realitātes kompleksā daba, vai arī... vienkārši ūdens šļakatas Daugavas krastā

Interpretēju kā radošu dabas atspoguļojumu
sajūtas uz ūdens, upē
River Daugava waves splashing on an October afternoon
infinit continuity
It needs no interpretation, as it resembles the sounds of a river very clearly. It is impossible to read the text fully, but the frequently repeated vowels and consonants give a strong audial impression of what the poem might sound like.
It was trying to replicate all the sounds that one would hear near a river. Why would someone feel the need to do this - I'm not sure, but the reasons of dada come to mind. This is what poetry is now. Have it! A meta meaning, I can only see
no meaning, just author's observation
While it could be a poem / conversation composed by an actual river (hinted at by the question mark at the end of one of the lines), my main instinct when trying to interpret this was simply take it for what it looks like at first sight and enjoying the atmosphere of the river bank.
Mindfulness
I hear a meditation with the sounds of water.
Kaķis staigā pa datora klaviatūru?
I see it as a free interpretation text based on the readers experiences and previous memories.

How would you describe the audio-visual representation of the poem?

14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex

35.7%
7.1%
7.1%
42.9%

Would you agree the audio-visual representation enriches the print-based poem in any way?

14 responses

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

28.6% / 7.1% / 28.6% / 35.7%

Please explain your answer
mākslīgā robota balss atņem to savādo materialitāti, kas šajā dzejolī ir tik ļoti īpaša..
Audio šim dzejolim ļoti maina noskaņu, padara to humoristiskāku
pirms tam nebija saprotams, tagad paveras cita interpretācija par ziņojumiem no laivas, kuģa uz ūdens
Although the words are voiced, the lack of any visual material or other information than the text itself, seems like the video verson doesn't really add to the poem much.
the poem itself was a bit ordinary boring, but audio made it much better. thank you! this made my day
As it is impossible to read the original text the way it is written, it helps to have it read out to understand the sound of it.
I don't understand it but maybe I don't have to
It's difficult to read, almost impossible to read fast, so someone doing it for you is helpful as there is no meaning to miss, just sounds.
Audiovisual representation changed the scene completely from calm evening on the river bank, with some AM radio station in an unknown language at some old soviet kitchen in mid 80's
Once again, the audio-visual representation of the poem takes on quite a different meaning / feeling than the one of the purely written one, so it is hard to compare both of them side by side.
In my opinion the audio visual representation did the opposite of enriching the poem
The audio reminded me of the symptoms of the Tourette's syndrome. I imagined the

poem to be more lyrical, emotional, more expressive. Slower.
Līdz beigām netiku arī ar audiovizuālo.
I saw the text and the video/audio material as a material You can freely interpret. Even the name Daugava should make me think of the river. But this video just made me think of my experiments a decade ago with making low-bit voices. As in Radiohead song Fitter Happier.
Did any audio-visual fragment stand out or catch your attention? If so, which one(s) and why?
Sākums uzreiz pievērš uzmanību ar pazīstamo radio balsi
nē
Nothing really stood out apart from the woman's voice sounding like she was talking as a news presenter
not really
The monotonous voice, it was a lot drier than I expected it to be in a poem about a river.
Close to the beginning (the second verse, I believe) something just sounded like a normal sentence, some words. That's all
somewhere in the middle it looked that I could understand some words, but no.
I was very surprised to hear the mechanized text-to-speech-kind-of-tone, but surprised in a good way. It really caught me off guard and made me smile. While it is not exactly the same relaxing water sounds of the written poem, the audio really stands strong by itself, giving the poem a completely different identity. It almost felt like the seemingly random sound effect phrases came together and formed a language understood by the mechanized voice. While visually nothing really stood out, I think it was the best choice for this poem as visuals may have been an unnecessary distraction from the focus of the poem that is the text and the way it is read.
The computer generated voice, made the poem funny
The style of the reader - I recognize the radio voice, but the poem sounds as if it would be read by an automated text-to-speech reader.
Patika diktores tembriņš. Nomierinošs. Kā laika ziņas.
No
Did the audio-visual representation of the poem facilitate the perception of the text message, poem?

No
Ne šajā gadījumā
Jā
hundred percent!
Only the audio representation did. It had a very specific accentuated manner, which I wouldn't be able to recreate when reading it to myself. This poem is not complete in it's written form, it can only be understood as an audio file.
No, not really. I didn't feel that the poem had anything to be added. The text on the screen made it difficult to just close your eyes and listen (a black screen would have been better), I wanted to follow along with the speaker (as I have before with "Ursonate" by Kurt Schwitters) but the high speed made it very hard, and almost a mini-game was made of me trying to find where the reader is. And I didn't pay attention to the poem at all
hard to tell as it completely changed it.
No. Instead it created a completely new and separate perception.
No
I see it as a free associative-imagination text.

Did the audio-visual version change your interpretation of the possible meaning(s) of the poem? If so, please be specific.

Te tika piešķirta jauna nozīme. Liekot "robotam" lasīt dzeju, kas imitē dabas skaņas, jādomā par daba vs.zinātne jautājumu un tas atņem vienkārši sākotnējo sajūtu līmeni.
Domu nemaina
jā, pirms tam nedzīvu objektu nokļūšana ūdenī, pēc tam - cilvēka piedzīvotais ceļojot
I guess it changed my intrerpretation of it, but it didn't make it the meaning any clearer
yes! i thought that the poem (before the audio) was "another hype thing", but audio made it enough playful not to be childish
The offered audio-visual version was incompatible with my interpretation. I imagined it very sound-based too, but more dynamic, powerful and chaotic, while the audio reminded of a radio report of certain events on the river Daugava or an important message that is broadcasted through an audio device.
Nope
completely changed. Same explanation as above.
As the poem felt quite conceptual, I feel like the meaning stayed the same throughout both interpretations, even if they were quite different from one another in many

aspects. It is still a play on the sounds of a river, just through a completely different lens than the non-audio-visual version.

No, it was just another (interesting) way of presenting the poem

No. It did not change the interpretation of the possible meaning, but it showed in how many ways a poem can be expressed, perceived.
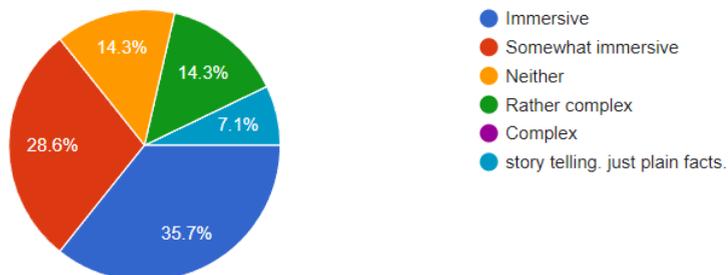
Nē

It made my associations shift. From epilepsy to my past experiments in music.

POEM 4

How would you describe the poem?

14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex
- story telling. just plain facts.

14.3% / 14.3% / 7.1% / 28.6% / 35.7%

Did you have a mental image of the text? If so, did you imagine the place, settings, characters? Please be as specific as possible.

Es, telpa, siena, mušas galds, tu

Sireālistiska iedomu telpa ar sapņainu neizprotamu auru

māja, logs, traģiska noskaņa, nāve

Just images of what is literally in the text - (a bust of a) person sitting at the table, flies on the wallpapers etc.

i imagined exactly what was described. situation takes place in the the apartment of khrushchevka, the room has yellowish wallpaper (https://thumbs.dreamstime.com/b/old-room-soviet-apartment-ukraine-renovation-empty-walls-torn-wallpaper-room-renovation-228233255.jpg - but not as unkept). and situation is happening in late may when sun at 4pm or 5pm is in this warm slope where evertyhing looks melancholic

The setting is very still, a room in a house at the countryside, possibly in late spring. In the middle of a room (walls painted in light tones - cold green, yellow) stands a chair and a woman is sitting on it. She is dressed in a long, white apron, sits perfectly still, her mouth is open and swarming with flies. She is wearing a white headkerchief, some hair has escaped from underneath it around her face, her eyes are dead, staring into nowhere, as if she is a corpse. Next to her, a tall skinny man is biting into a pomegranate, he is wearing a straw hat and a blue overall, holding a fork in his hand and looking like a farmer. He has a dumb smile on his face.

The place

Messy, dirty, not well lit room. A table next to a wall, on the table loads of stuff, a computer right in front of the teenager girl sitting on a hard wooden chair, just staring with a blank face at the wall were a fat fly resides. The fly is moving, the eyes of the girl are not. At the same point on the dirty wall is staring a guy (same age as the girl), both are dressed in dirty clothes. The girl is drooling. The boy is drooling pomegranate juice, a half-eaten pomegranate in his hand, he's been just biting it with the whole skin from the looks of it. Very disharmonic, very dystopian, Kafkaesque

Just an image of author in a kitchen with a friend.

The image I got from reading this was mostly just a literal one for one visualization of the things described in the poem exactly as they are. Perhaps with some odd cuts between the shots / interesting framing or composition for each described occurrence. (Also, not sure why, but I feel like the walls would be slowly dissolving / distorting as the poem / film would goes) But yeah, it feels kind of like a very strangely / a little disturbingly but very professionally shot short film.

Yes, I imagined the whole setting and had a mental image of the room, people and the situation

I see a shabby kitchen in some apartment in the suburbs with torn wallpapers. A lethargic person sitting at the table staring in one point. And another person is standing nearby and talking non-stop while eating a fruit. But no-one listens.

Jā, redzu visu kopainu kā filmā. Ir stostīgs blakusstāvētājs, nošķiedies ar granātābolu, mušas un viss pārējais.

A rather monotonous every day situation. Maybe outside of a city. The dripping water. Because of my past associations of drinking water out of a big bucket.
I was thinking about a conflict between characters (one by the table and the two standing), but by the description of the flies that are still (usually fly around after loud noises) maybe its a freeze frame of a situation that must be remembered (then again the water is dripping). Good, bad we are not to define, that stays to author. We should be thankful for him just sharing a moment.

Did any line(s), text fragment(s) stand out or catch your attention? If so, which one(s) and why?

Man no mutes pil ūdens - spilgti iesēžas atmiņā un rada spēcīgu mentālu bildi

biste, jo no sākuma izlasīju "bise", un bise uzreiz asociējas ar tās pielietošanu, tātad

traģiskām sekām, pārlasot, ka tomēr biste - traģiskā noskaņa nepazūd
Not really, the whole poem just seems like a short narrative
Tu stāvi blakus ēd granātābolu / i kind of imagined, while a person is eating, droplets of pomegranate juice splashed everywhere and i am looking at all of it with my white shirt and some of the droplets are now on my shirt and i don't know how to feel about it, because it is not an end of world and i cannot be dissatisfied, because the person there twitches the tongue and it is no polite of me to be annoyed by those droplets
Not particularly, the whole poem sparked many associations.
No, it all fell in a uniform poem
Pie galda sēž mana biste - never heard someone using "biste" to describe his own or some other's upper visible part at the table.
"Man no mutes pil ūdens" - somehow made a scary feeling
Man no mutes pil ūdens - I had to wonder why this is happening. Does it indicate that the person is apathetic? Depressed? Uninterested in the surroundings?
"Man no mutes pil ūdens". Domāju, par ko vēsta šī rindiņa dzejoļa kontekstā. Neizdomāju.
Last line made me think why after eating a pomegranate there should be a inability to speak.

What reaction did it/they provoke (a feeling, memory, association, idea, contemplation?) Please be as specific as possible.

Rada sajūtu ka esi gleznā
divu cilvēku traģēdija, runas raustīšana - šoks, skats tālumā - izmisums, ūdens no mutes - neomulīga sajūta, nekas labs, bezcerība. granātābols - vai nu pārsteigts nesagatavots, vai asinis.
A sense of urgency or desperation because of the line "man no mutes pil ūdens", but a sense of a still room at the same time
at first it did not make any strong feeling, but after i read the poem again and imagined what i described above, now i think i'm fooled
The poem had a slightly disgusting feel to it - as if entering a seemingly peaceful and idyllic scene and finding a person, who turns out to be a corpse when approaching closer. The mention of flies enhances this picture. It reeks of hidden insanity and the whole picture is conflicting in it's beauty and terror.
Almost disgust, if I saw the thing in my mind in real life, I would vomit, cry or both. That's how the poem felt. Strong emotions. Tho still disconnected, absent I would say
no feelings or memory as it's not something abstract. It's the author and a friend. like a still life painting.

It felt like a semi psychedelic / arthouse film from the.. maybe 70s / 80s...? Or something that would be viewable at a contemporary art expo. Perhaps also a feeling of a slightly confusing / disturbing nightmare.

The whole poem made a eerie feeling. Association of times that you can feel in the bones that something bad is going to happen.

The phrase made me feel as if the person has lost interest in what's happening around.

Tāda mazliet fiziska nepatika. Nelabums.

Of my times in a summer house, where we had problems with water and it was outside, so we shared a water bucket. And my appreciations of pomegranate.

What is your interpretation of the possible meaning(s) of the text?

mirklis un laika neizbēgamība

 Nešķiet ka tekstā ir paslēpta doma, tas ir vairāk kā sajūtu un iztēles un realitātes sajaukums un tā apraksts

lūzuma punkts

No idea, sadly

i don't know anymore

To me it symbolizes communication between two partners, that is wrong to it's core. The woman speaking, but not being heard, feeling still, trapped and as good as dead, while the man is engaged in his own pleasure and unaware of the suffering that builds around him. It is a one sided conversation, where one has found it futile to talk, scream or convey their feelings in any way, so they pull back into themselves, motionless and emotionless as petrified, brought to a point where they are unable to open up to anything in the world. Yet the other is completely oblivious, carries on within their own world, that is detached from the reality.

Again, I enjoyed the dystopian feeling the poem gave, I didn't catch the meaning behind words. In the next paragraph I go back to do so.
It's again about a relationship, tho this one could also be not romantic. A person (probably a man) who the woman has not seen for enough time is shocked by the degradation the woman has gone through since the last time they saw eachother. The man is of higher ranking, the female probably thinks she doesn't deserve him. Maybe the discussing portrait is how she sees herself because of the perfection in the man

just friendship

To be completely honest, I wasn't able to fully grasp / come to a specific meaning for this text. It mostly felt like an interesting visual experience for my imagination. But the motives did bring the tinge of eeriness / decay / something a bit sinister going on behind the scenes.
(I also did get a slight impression that I missed the meaning behind some symbolism / metaphors / simply didn't notice some.)

A nightmare or a painful memory

Cannot see a deeper meaning here, but I see it as a poem that wants to illustrate a situation, a mental state at this particular moment.

Rindas "pie galda mana biste" likās ar kaut kādu domu. Vai tā ir kāda no manām esībām, kas nolikta manā vietā birojā strādāt? Vai varbūt mana biste ir mans ego? Ilūzijas par savas personas svarīgumu. Ej nu sazini. Apkārt rāpojošās mušas rada ne īsti grotesku, ne īsti pašironisku ainiņu.
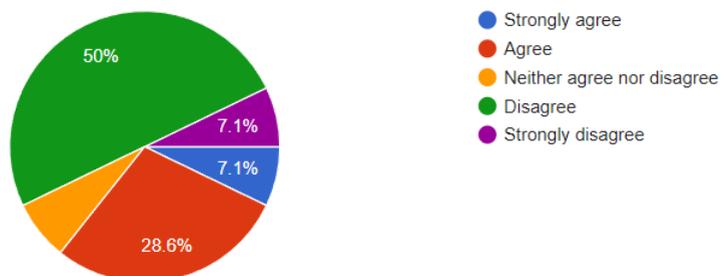
Any moment matters.

How would you describe the audiovisual representation of the poem?
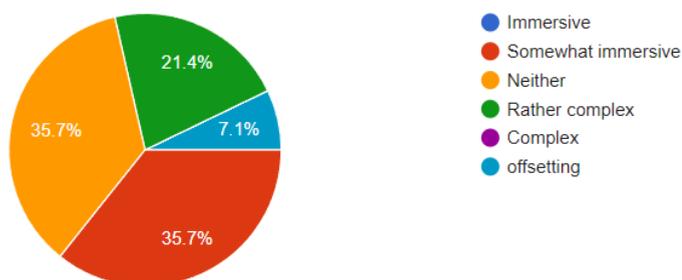
14 responses

- Immersive
- Somewhat immersive
- Neither
- Rather complex
- Complex
- offsetting

Would you agree the audio-visual representation enriches the print-based poem in any way?

14 responses

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

Please explain your answer

šķiet, ka tiek iedots konteksts, kas kopumā ir zināms tikai darba autoram

Video pats par sevi ir patīkams taču šajā gadījumā tas aizgaiņā sireāli iedomu bildi ko lasot dzejoli iztēlojos savā galvā

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pilnīgs sākotnējās noskaņas pretstats
As with the first poem it definitely gives more possible meanings and interpretations to the words - with the audiovisual elements adding more information, emotion and feeling to the text
unfortunately once again i imagined something else which doesn't correspond to the video and audio
It was hard to understand the animal symbolism in the video, especially after I had created such a lasting visual impression in my mind
It seemed to make the text clearer, but felt similar to explaining a joke that you got.
audio and video adds 2 more dimensions.
While the audio-visual version is quite different from what I imagined, it does bring up several ideas / new interpretations of the text that would have been quite difficult to arrive to from the text version alone. However, I do feel like the availability of a text-only version that can be viewed side by side with the audio-visual one is also nice, as I'm not sure what I would have thought of the video if I watched it before reading the poem / pondering about it a bit.
Audio-visual material gave a same feeling as the text
I would not say that it enriches the poem, but I also don't feel that it takes something away from the poem - to me it showed a completely different illustration/visualisation/perception of the poem than I imagined.
Šis video šķita no cita dzejoļa.
Should I say the poem is enriched or now the poem is defined for me by the author. So I would say it didn't enrich my visualisation of it. But it gave a different perspective and how the author would like me to imagine it.
Did any video/audio fragment stand out or catch your attention? If so, which one(s) and why?
Izceļas balss un teksta lasījums atkārtoti un divos dažādos veidos. Izceļas ēnas uz ceļa ar jautrām jokainā kustībām.
dejojošās ēnas - pārāk optimistiski un jautri
It was interesting to hear the muffled voice before each line of the poem, it almost working as an answer or echo to some indiscernible voice. The sudden black and white fragments at the end of the poem/video seemed an interesting change artistically as well.
not really
The sudden shift to black and white at the end, where the scenery changed completely. Also the moving shadows on the road contrasted with the road, and there was something inhuman about their appearance and movements.

The last clip, the ducks. Those had some symbolism in them that I didn't understand, that stood out, that wasn't portrayed in the poem. It was very clean, extremely refreshing, like fresh air
was surprised by muffed sounds.
The muffled readings of the poem's lines and the shots of the pigs were quite successful in grabbing my attention. It was something completely unexpected after reading the text-only version and the combination of the muffled / non-muffled versions was something that simply couldn't be experienced in the text-only format.
The duck feeding part at the end, it felt a bit more positive than the rest of the content
The muttered speech and then the clear speech as if it would be a translation of the muttered sounds - I was wondering if this expression is used to indicate that there are some dual feelings, two persons or something else as opposites. Yin and Yang.
Glīti, skrienoši cūķi vakara krēslā. Nu kā tie var nepatikt.
The shadow characters
Did the audio-visual representation of the poem facilitate the perception of the text message, poem?
Nē. W
ka , iespējams, ir domāts savādāk, vasaras mirklis diviem tuviem draugiem
To be honest, the audiovisuals didn't seem "fitting" to the poem at all and didn't help me get the author's/text's meaning at all. But then again it just didn't suit what I originally had in mind, so it might be just my ignorance.
not really
The visual representation - no. I found it hard to understand characters, symbols and meanings in the video. The audio representation - yes. It didn't seem to fit well with the imagery, but it carried a similar feeling of what I had felt.
Yes, it visually and audially represented the contrast between the clean and the dirty, the discussing and royal
yes.
I'd say.. probably yes. While it was completely different from what I had expected, it helped set me on at least a somewhat closer wavelength to the author's, which made me feel a little less lost in the poem.
Not really, the video was complex and with no clear meaning
No
NO

I can't say. It facilitated the authors (audio-visual material creators) vision.
Did the video change your interpretation of the possible meaning(s) of the poem? If so, please be specific.
darba nozīme mainījās no vispārīgāka uz personīgāku
NĒ
jā, par tuvību, par būšanu tādiem kā ir, bez izslīkšanās, mirklis
It gave another layer of meanings to think about, but didn't make anything more clear in my mind.
somehow it made me think less of the poem
The offered visual interpretation couldn't reach me, but the audio with the muffled speaking as if the speakers mouth was blocked by a hand resembled what I had imagined about being muted, silenced and unheard.
Only the fact that by the ending it seemed that the woman knows she's clean, she's aware of the fact that she's so ugly just because of the contrast that the other person brings
vide added a character to a friendship. if the written text was more calm and quiet, then audio and video added that this friendship has lot of fun, smile and laughter.
Yes. Beforehand I wasn't really sure how the poem was supposed to be interpreted, but the imagery of the pigs and the muffled lines made me realize that it may be possible to interpret it a bit less literally. Sadly I still wasn't able to fully figure out what the meaning behind the poem could be other than a very vague visual direction / thread of thought that I would have to follow for a few days to untangle and fully (or at least somewhat better) understand.
The end part gave more positive feeling, so it made me think that maybe I imagined the poem more dramatic than intended
Yes. This interpretation did not seem as depressed as the text on its own. The activities and pigs, the excited muttering makes me think of people who observe the world and have fun.
Nu piedomāju par to savu bisti un sivēna purnu, protams. ;)
No, it gave me a different perspective.

Elīna Veira was born in Riga in 1981. She obtained her Bachelor's degree in Business Administration from Vidzeme University of Applied Sciences (2007) and her Master's degree in Arts (Audiovisual Art: Film Directing and Production) from the Latvian Academy of Culture in 2016. From 2000 to 2002, Elīna Veira studied at Bethany Lutheran College in the USA, where she obtained an Associate of Arts degree. She has worked as a lecturer at Liepāja University from 2019 to 2024. Elīna Veira is the author of two poetry collections and director, scriptwriter, and editor of numerous films. Her fields of scientific interest include poetry and audiovisual art.