

SOME VISUALISATION TECHNIQUES EMPLOYED IN POETRY FOR CHILDREN

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Visualization is a characteristic feature of the poetry for children and the one which remains in agreement with psychophysical construction of the young recipient. It is possible to differentiate between several kinds of visualization creation that represent narrative structures, content and sound layers in the graphic form of the poem and constitute its picture and they were the basis for creating the above taxonomy. Simultaneously, each of the analyzed poems is a masterpiece with their unique narrative, content and sound structure.

Key words: visual poetry; graphic rhyme; calligram; carmen figuratum.

The analyses of ideographic poems which employ a range of visualization techniques and are addressed to a young reader constitutes the subject matter of this paper. This kind of visualization reflects the narrative structure, the meaning and the sound layer of a poem in its graphic representation. The observation of the theoreticians of semiotic which holds that concrete poetry is a visual realization of the text and it experiments with a word is of key importance for the children's literature examined here. It created a picture out of the word "material" – the way the letters were arranged, their graphics and print. However, nowadays poetry functions differently: it illustrates both an idea and a notion and transforms them into a picture. Thus the German leader of concretists, Eugen Gomringer, gave up the term "concrete poetry" in favour of the new one – "visual poetry" – which is used in this paper [5]. Seweryn Wysołuch presented the development of this poetry as well as the term [12]. There are also significant findings relating to this term in *Teksty Drugie* [6].

What needs to be emphasized in the introductory part of this paper is the fact that visual poetry is especially significant for a the little recipient, for whom a picture is an important element of the reception mechanism and constitutes an inherent component of a verbal text. Theoreticians of the concretist movement emphasize the intermediation and the active role of the recipient in the process of communication, the idea and openness of the text. Transgressing against the limits of poetry, visual poetry moves into the sphere of fine art [12] for the child's thinking is visual. A lot of psychologists share this opinion, among them are such as S. Szuman, M. Przetacznik-Gierowska and M. Tyszkowa. It is worth having a look at such texts, which are created by quite a large number of writers.

Similar ideographic techniques were employed by Alan Alexander Milne in *Winnie-the-Pooh* and by Lewis Carroll in *Alice's Adventures in Wonderland*. Moreover, there are original visual poems among Maria Konopnicka's poetry, e.g. *Za kółkiem* [*Follow the Wheel*]. Among contemporary texts for young readers such texts as *Dzieci i jeż* [*The Children and the Hedgehog*] by Magdalena Samozwaniec, *Wieża* [*The Tower*] by Marcin Przewoźniak, *Wąż* [*A Snake*], *Chinka* [*The Christmas Tree*], *Na kanapie* [*On the Sofa*] by Ludwik Jerzy Kern, *Kolumna Zygmunta* [*King Sigismund's Column*], *Sosna* [*The Pine Tree*] by Jerzy Kierst, *Gwiazdka* [*The Star*] by Julian Kornhauser, *Preria* [*The Prairie*] by Jerzy Harasymowicz or *Obłoki* [*The Clouds*] by Józef Ratajczak belong to those few interesting examples of a graphic form. Others include *Gitara* [*The Guitar*], *Butelka* [*The*

Bottle], *Kocie oczy* [The Cat's Eyes], *Piłka* [The Ball], *Schody* [The Stairs] by Kern and *Mrówka* [The Ant] by Kierst.

The selected poems represent a range of visualization processes within the word “material”, and their designata are objects, animals, plants and phenomena. Among pictures of nature there is a sentence-picture (Kanga), a picture of a cat-fable without a moral, a poetic picture of the movement (circular), a picture-tale of a snake, a text-picture of a hedgehog and an anthropomorphic picture of a pine tree. Among architectural motifs which represent narration, meaning connotations as well as the sound level, there are two works which are of special interest here: *Wieża* [The Tower] by Przewoźniak and *Kolumna Zygmunta* [King Sigismund's Column] by Kierst. *Obłoki* [The Clouds] by Ratajczak, *Chinka* [The Christmas Tree] by Kern or *Gwiazdka* [The Star] by Kornhauser are also relevant with respect to their visual spatial arrangement. Visualization of the veristic description of objects or phenomena can be observed in the poem by Kern *Na kanapie* [On the Sofa]. Hence is possible to talk about several techniques of visualization used in the analyzed poetry for children.

4. 1. The World of Nature

The texts in which an element of the natural world constitutes the main motif are especially rewarding. Authors skilfully combine aesthetic value with shaping recipients' sensitivity and enriching their knowledge. Several visualization techniques of the natural world can be enumerated here: sentences which serve as an illustration of the captured movement, an example of a poem which visualizes different animals and plants, such arrangement of a poem which indicates dynamic behaviour, etc.

A sentence-picture is presented in *Winnie-the-Pooh* by Alan Alexander Milne. Let us have a look at its graphic technique of visualization in the following sentence:

this	shall	really take	
If	is	never	to
flying I	it [8].		

This is what Piglet was thinking while he was jumping up and down in Kanga's pouch on her way home.

The arrangement of the sentence illustrates rather the way she moves than the character's silhouette, i.e. the wavy jumps so characteristic of kangaroos which often move in this fashion. The Piglet's thought, which is verbalized in the sentence above, enables the realization of the diversity of animal nature. The text invites us to have fun by demonstrating how, for example Piglet moves.

Another example represents a picture of a cat drawn from a fable without a moral. The poem *Fury Said to a Mouse...* by Lewis Carroll seems to be one of the first examples of the visual poetry for a young reader. This poem constitutes an autonomous fragment of the classic novel of 1865 by Carroll *Alice's Adventures in Wonderland* [2]. It should not be overlooked that the poem's font becomes smaller and smaller.

Kiedyś raz
 Myszka mała
 Kota Złego
 spotkała.
 „W sądzie chcę
 cię oskarżyć! –
 rzekł Kot Zły,
 widząc Mysz.
 „Radzę ci, nie
 uciekaj i
 na proces
 tu czekaj!
 Nudzę się
 już od rana,
 więc uczynię
 to dziś”.
 Rzekła Mysz:
 „Hej, kolego!
 Cóż to? Sąd bez
 Sędziego, bez przy-
 sięgłych, obrońcy
 i woźnego
 chcesz mieć?”
 Na to Kot:
 „Adwokatem,
 sędzią,
 woźnym
 i katem
 ja sam
 będę.
 Ja sam
 też
 ska-
 żę
 cie-
 bie
 na
 śmierć.”

‘Fury said to
 a mouse, That
 he met in the
 house, “Let
 us both go
 to law: I
 will prose-
 cute you.
 Come, I’ll
 take no de-
 nial: We
 must have
 the trial;
 For really
 this morn-
 ing I’ve
 nothing
 to do.”
 Said the
 mouse to
 the cur,
 Such a
 trial dear
 sir, With
 no jury
 or judge,
 would
 be wast-
 ing our
 breath.
 I’ll be
 judge,
 I’ll be
 jury,
 said
 cun-
 ning
 old
 Fury:
 ‘I’ll
 try
 the
 whole
 cause,
 and
 con-
 demn
 you to
 death’.’

The context in which the poem *Fury Said to a Mouse...* appears influences its interpretation. The poem's poetics draws on the Enlightenment tradition of animal fable. The narrator and animal protagonists which represent certain features of character in an allegoric way and dialogue constitute its dominant form. There is no moral in the final part: it is neither an explicitly articulated one at the end nor is there any other form of a message that could be drawn from the text.

There are two protagonists: Fury, who is the embodiment of cruelty, strength and power, and the mouse – small, friendly, defenceless and weak. Out of boredom, to provide himself with some entertainment – and not because of hunger as it naturally tends to be – Fury is going to conduct a trial in which he is going to be both the judge and the jury and to condemn the poor mouse to death. The protest of the mouse, which demands a just trial, is ignored since the one who has the power is also the one who wins. In the Polish translation Fury is called “Cat the Evil”. Spelt in capital letters, his name alludes to royal appellations such as King the Great.

The message about the advantage of the stronger was also present in the Enlightenment fables, e.g. “Zawsze znajdzie przyczynę, kto zdobyczy pragnie” [Those who seek to make a profit will always give a good reason] – in *Jagnię i wilcy* [*The Lamb and the Wolves*] by I. Krasicki or “Racyja mocniejszego zawsze lepsza bywa” [The argument of the stronger is always more convincing] – in *Wilk i baranek* [*The Wolf and the Lamb*] by S. Trembecki.

One needs to bear in mind that the ethical skepticism is addressed to the adult reader who is more familiar with the complexities of human life. However, *Alice's Adventures in Wonderland*, as well as the fable included in it, represent the example of a contrast to the “sticky sweet,” naïve didacticism of the nineteenth-century literature for children. In *Antologia form i tematów* by Ryszard Waksmund [11], the poem in question was arranged at an angle – it begins in the top left corner and runs diagonally towards the bottom right corner.

Kiedyś raz
Myszka miała
Kota Złego
spotkała
„W sądzie chcę
cię oskarżyć!” –
rzekł Kot Zły
widząc Mysz.
„Radzę ci, nie
uciekaj i
na proces
tu czekaj!
Nudzę się
już od rana,
więc uczynię
to dziś”.
Rzekła mysz:
„Hej kolego!
Cóż to? Sąd bez
sędziego, bez przy-
sięgłych, obrońcy
i woźnego
chcesz mieć?”
Na to Kot:
„Adwokatem,
sędzią,
woźnym
i katem
ja sam
będę.
Ja sam
też ska-
żę
cie-
bie
na
śmierć.”

Short, only few-syllable lines are transposed in relation to each other and form a silhouette of a cat that is leaning back, standing on its hind paws, arching its back with its front paws stretched as if getting ready to attack. What is illustrated here is the dynamism and springiness of its figure while it is waiting for its prey. The figure of the cat ends with a long tail built of ever-shorter lines. The final lines consist of just single syllables. They are similar to a hangman's rope that ends with a loop (or perhaps a hook) that is built of the word – also one-syllable long but longer than the other lines of the tail – “death.” It is the frightening culmination of the poem, which is built up by means of the previous words written in the form of syllables: “I’ll – try – the – whole – cause – and – con – demn – you to.” Such an arrangement of the text calls for special vocal realization – slow chanting (best in low voice) which builds up the tension at the end of which there is a bleak conclusion. Closing the poem in such a skilful way, which resembles suspensefilms, is in accordance with children's games that contain a “scary” element. There is a Polish game called “Old Bear,” in which a bear is fast asleep but who will eat children up if it wakes up. The vocal expression evokes a feelings of panic mixed with the cheerful squealing (from the players of the game) – is not the conclusion known and awaited?

The graphic form of the poem about the mouse and Fury is presented in a different way in the novel. It is arranged vertically, the lines form clear zigzags and each turn of the text is also an equivalent of a new twist in the narration. Still it is also possible to make out the silhouette of a cat here, although it is not so explicit.

In the poem about the mouse, Carroll employed one more interesting graphic technique which is visible in the version given in *Antologia* [11]. Each successive turn of the “tail-story” is written in a smaller font. The dramatic effect would call for an opposite arrangement so that the word “death” were written in the largest font. However, set in the context of the novel, it is apparent that the mouse captured Alice's attention. It is to be guessed that either the mouse spoke in lower and lower voice to check if the girl would react – when the expected reaction did not take place, the mouse interrupted the story: “You are not attending!” said the Mouse to Alice, severely. “What are you thinking of?” [2] – or that Alice was switching off her attention gradually, which is reflected in the gradual disappearance of the text. Anyway Carroll's poem constitutes an example of representing the narrative structure, the meaning and the sound layer graphically.

The poetic picture of the movement (circular) is well-presented in the poem for children *Za kółkiem* [*Follow the Wheel*] by Maria Konopnicka [1], in which the special arrangement of lines within stanzas describes circles. In this way a picture-poem is created which imitates graphically the subject matter of the text:

Leci ptaszek pod niebiosy,
 Leci wietrzyk z pól,
 Żłota pszczołka leci z łąki,
 Niesie miody w ul!
 Nic nie drzemie, nie gnuśnieje,
 Wszystko śpieszy wraz...
 – Pędź, kółeczko, pod pałeczką,
 Teraz igrać czas!
 Lecą z szumem krople wody
 W starym młynie z kół,

Co od rana się do nocy
 Kręci w górę, w dół.
 Leci z pola bąk i huczy
 Jak najteższy bas...
 – Pędź, kółeczko, pod pałeczka,
 Teraz igrać czas!
 [...]

I ja biegnę, i ja lecę
 Lekko, lubo tak,
 Może skrzydła mam u ramion
 Jak ten polny ptak!
 [Flies a bird up the sky,
 Blows the wind from the fields,
 A golden bee comes from a meadow,
 Brings honey in to a hive!
 Nothing's sleeping, lazing about,
 Everything is in a rush...
 – Hurry, hurry, a little wheel,
 It's time to play!
 Down come water drops
 In the old mill

Which works so
 Day and night
 Flies a dragon-fly
 Makes a droning sound...
 – Hurry, hurry little wheel,
 It's time to play!
 [...]

And I also hurry, run
 Swiftly, lightly so
 Have I wings at my arms
 Like the bird that comes from field!]

The subject matter of the poem is built around chasing the wheel, racing to catch up with it: imitating the rush of the rolling wheel and natural phenomena (the charm of the speed), running till one is out of breath. Since the lyrical voice in this poem sees himself to be a part of nature. He notices that everything around is in motion – it circulates so he, too, joins in the movement of nature, he participates in the game which is inspired by movement and, first of all, by the need to imitate.

Furthermore, animal visualization combined with fun and humour as means of conveying didactic message is present in the ideographic poem-tale [3] by Ludwik Jerzy Kern entitled *Wąz* [*A Snake*].

<p>I- dzie wąż wąs- ką dróż- ką, nie po- ru- sza żad- ną nóż- ką. Po- ru- szał- by, gdy- by mógł, lecz wąż prze- cież nie ma nóg.</p>	<p>[A- snake is walk- ing down- the path, it is not mov- ing any paw. It would move them if it could but, it has- no mov- ing foot.]</p>
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The poem consists merely of two sentences which are written in a form of a syllable sequence. The syllables are transposed in relation to each other so that they imitate a wavy way of this reptile's movement. The arrangement of the text is in accordance with the real shape of the animal: and the first syllable (the capital letter 'I' in Polish and 'A' in English version) imitates its sticking tongue. A childlike naïve perspective of the poetic description presents the animal as a likable and interest-raising creature. Apart from diminutives, which are used in the Polish version of the poem, there is an element of a cognitive puzzle – the snake is walking but “not moving any paw.” This riddle for the young reader, who does not possess an adequate knowledge about the anatomy of animals, becomes solved in the second sentence – a snake does not have any feet.

Among all the poems analyzed in this paper, *Wąż [A Snake]* by Kern constitutes the most versatile technique of representing the subject matter of the poem by means of visualization.

A hedgehog, just as a snake, is a very rewarding subject of visualization. It can be especially observed in the poem by Magdalena Samozwaniec entitled *Dzieci i jeż [The Children and The Hedgehog]*. The text-picture of a hedgehog consists of eight lines which are arranged according to the rule of *carmina figurata* and form a schematic shape of the animal in question.

Dzieci ślicznie uczesane
 Napotkali jeża rano.
 Patrz – oczom swym nie wierz!
 Jak na jeżu kolce leżą
 Jeż się jeży, to wiadomo,
 Lecz dlaczego w różne strony?
 A to była sprawa prosta:
 Dobrej szczotki jeż nie dostał!

[Children combed beautifully
 Met a hedgehog in the morning
 But they cannot understand
 Why its spines so untidy stand
 Hedgehogs have spines
 It's a fact well known
 But why are they so carelessly drawn
 There is simple explanation
 It likes on its head variation]

Each line represents spiky spines of a hedgehog. The content describes children's encounter with a hedgehog. The protagonists of the poem are baffled at the arrangement of the hedgehog's spines. In the Polish version the limited knowledge of a young reader is expressed through a naïve tautology: "Jeż się jeży, to wiadomo/ Lecz dlaczego w różne strony?" [Hedgehogs have spines /It's a fact well known/ But why are they so carelessly drawn?]

At this stage of the description, the lyrical subject, who at first was an outside observer relating the event of the meeting, joins the other child protagonists. As a protagonist he proudly shows off his knowledge and next expresses his surprise and confusion. In the conclusion of the poem he resumes his initial role and provides the explanation. This explanation, however, has nothing to do with a preaching tone that one should not frighten this small animal. The reader receives a decisive but surprising conclusion: "A to była sprawa prosta: dobrej szczotki jeż nie dostał" [There is simple explanation/ It likes on its head variation]. Boring didacticism is turned into a joke.

Joanna Kulmowa employs enumeration in her lullaby *Zasypianie hipopotama* [*Hipopo Goes to Bed*] which is designed so to make it possible for an adult to read it together with a child (listening and looking):

<p>Hipopotam taki jest duży, ze choćby się ułożył w największej kałuży i choćby legowisko trzciniami wymościł – nie zaśnie od razu w całości. Najpierw mu zasypia ogonek. A to za mało jak na taka personę. Potem nogi. Ale od nóg do głowy niezły kawał drogi. Później brzuszysko. Lecz i to nie wszystko. Wreszcie jedno ucho. Wreszcie drugie ucho. I to ze spaniem jeszcze krucho. Na koniec jedno oko. Na koniec drugie oko. A na ostatku gęba ziewa tak szeroko, że połyka sen. Sen taki smaczny i duży, że przebudzenie</p> <p style="padding-left: 40px;">będzie</p> <p style="padding-left: 80px;">trwało</p> <p style="padding-left: 40px;">jeszcze</p> <p style="padding-left: 80px;">dłużej.</p>	<p>Hippopotamus is so huge That even if it gently lays down In the largest of all water-puddles, It will not fall asleep without troubles. First its tail will fall asleep. But it's not enough for him. Then his legs. But till head there is still a long, long way. Next his belly – huge and large But its still not quite enough. Then one ear. Next ear two. To be fast asleep, it still won't do. In the end eye one Is joined by eye two So that its mouth is now yawning, too. It is open wide enough To eat all The dreams around. Dreams so sweet Dream so nice</p> <p style="padding-left: 120px;">That to</p> <p style="padding-left: 120px;">wake up</p> <p style="padding-left: 120px;">is still</p> <p style="padding-left: 120px;">harder</p>
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The varied length of the lines represents the folded back of the animal which is lying on its side. Only those verses that talk about (and represent) the animal's ears (verses 11 – 12) and eyes (14 – 15) are basically of equal length. One can observe that they are arranged very close to each other and are only separated by a single verse. The final verses represent graphically the animal's tail.

Visualization can also take place as far as plant life is concerned. An example that illustrates such visualization comes from Jerzy Kierst's poem entitled *Sosna* [*The Pine Tree*]. This poem represents anthropomorphic picture of a pine tree. With accordance to children's tendency to anthropomorphize the elements of the surrounding reality, the tree in question speaks to the reader itself – as a lyrical subject – and creates kind of autopresentation.

The visualization technique of this poem, then, consists in transforming the symbolic sign into a motivated sign i.e. in transforming a group of words into an iconic sign which becomes the “picture” of the designatum [12].

Z ziarna	Of a seed
wyrosnę	I will grow
w ogromną	into
sosnę.	a tall
Piach,	pine tree.
sucha ziemia,	Sand,
susza w korzeniach.	dry soil
Jestem wytrwała,	drought in roots.
pień mój	I am strong
jak strzała.	my trunk
Nad moim	like an arrow.
czołem	Over my
chmurki	forehead
wesołe.	clouds cheerful.
Ja kocham	I love the sun
słońce,	my sisters
sióstr	are
mam tysiące.	countless.
Bór biegnie wstęgą wzdłuż widnokregu.	The forest runs on the horizon like a ribbon

The shape of the poem reflects the appearance of one half of the tree, its height, its sprouting up and it reinforces the described features in child’s imagination. Short verses (1 to 4-syllable long) are arranged in the form of a “tree” and are graphically juxtaposed with the final, nine-syllable line. This last verse constitutes as if the poem’s base in the middle of which the sprouting verses are placed. One can assume that this base is as if the roots which spread underground beneath the tree. The content of this fragment evokes also other association: the faraway line of the forest on the horizon, a ribbon. All of the mentioned elements appear in the final metaphor, each of them has a linear-horizontal shape which contrasts with the vertical arrangement of the other part of the poem.

It is worth paying attention to the sensual matter of the text, which also constitutes its phonic value – in the Polish version of the poem, one can observe a masterful instrumentation and in the final verse alliteration: „**B**ór **b**iegnie **w**stęgą **w**śród **w**idnokregu”.

4. 2 Visualization of Architectural Motifs

As far as the narration and content is concerned, one can encounter also interesting cases of architectural motifs. Columns, pyramids or towers are among popular architectural motifs in visual poetry of former eras. They carry with them certain connotations, most frequently panegyric or funeral ones [10]. First of all, it is possible to identify static and dynamic architectural motifs.

A dynamic example is well demonstrated in the ideographic text by Marcin Przewoźniak *Wieża* [*The Tower*].

<p style="text-align: center;">Ta kamienna wielka wieża swoje zęby wciąż wyszczерza straszy ptaki oraz chmury robi w chmurach duże dziury taka wielka wieża stoi i niczego się nie boi patrzy z góry na świat cały i ma zawrót głowy mały chętnie by się położyła lecz już wieżą by nie była,</p> <p>bo gdy wieża płasko leży to jest murek zamiast wieży.</p>	<p style="text-align: center;">[This tall tower, made of stone, its teeth still shows and scares away the birds and clouds makes holes in those clouds very large such tall tower stands and of nothing is afraid it looks down where the world slightly dizzy feels it would welcome laying down but it would no longer be called tower, – because when the tower lies flat it is a wall instead]</p>
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In this poem two architectural forms are juxtaposed: monumental, tall vertical structure is contrasted with horizontal wall. The contrast is additionally emphasized by the length of the lines. There are 35 verses imitating the shape of the tower, each one to four-syllable long. Only the final verse, which consists of six syllables, can be associated with a long and low wall. Each word is arranged in separate line in, at most couples the are two words per line, and are centrally aligned so as to constitute the axis of the tower – the most important element of its structure. In this way the author illustrated the geometry of the tower so important for its stability. The message of this poem, then, has features characteristic of visual poetry because the words are arranged in a figure which in relation to its verbal message assumes mimetic and symbolic functions [10].

Przewoźniak employed a visual form of the poem here in order to illustrate the issues of spatial symbolism and the definition of an object in a form of a childlike “verbal diarrhoea.” The little reader receives here also an important ethical message: it is worth being

outstanding and great like a tower, but to be oneself and to retain one's greatness, it is necessary to be consistent and with effort maintain one's conduct.

An example of a static architectural motif one can find in the poem *Kolumna Zygmunta* [*King Sigismund's Column*] by Kierst. The author begins it with the instruction that the poem ought to be read from the bottom. The technique of visualization that is present here also consists in transforming the symbolic sign into a motivated sign i.e. in transforming a group of words into an iconic sign which becomes the "picture" of the designatum [12].

(ten wiersz należy czytać od dołu do góry)

(this poem should be read from the bottom)

i krzyż.
miecz
Zygmunt
Król
spiż.
pomnik,
Jaskółki,
kul.
kiedyś
skrzydeł,
świst
król,
na niej
Kolumna

and the Cross.
sword
King Sigismund,
bronze.
the monument,
Swallows,
of bullets.
once the sound
wings flutter,
the king,
there is
on which
The column

KOLUMNA ZYGMUNTA

KING SIGISMUNT'S COLUMN

At the very bottom of the text, spelled with capital letters, there is the title of the poem which in its graphic form constitutes the wide, horizontal base of the poem-monument. In the middle of this base, shorter lines (14) go up vertically and create the representation of the described object. The reader, who with accordance to the instruction reads the poem from the bottom, stands at the foot of the column, the one built by text and the one materialized in its description. The perspective of the observer who is standing at the bottom of the column is the same as the perspective of the reader beginning to read the poem from the line situated at the bottom. Subsequent elements of the column are presented in the enumeration-repetition mode of the poem [9]: the column, the swallows, the monument, the bronze, the king, the sword and the Cross.

The vertical arrangement of the subsequent elements of the poem-picture possesses also evaluative content. For in this way a kind of axiological ladder is created. On the top levels of this ladder, even above the king, there are the sword and the Cross – the symbols of God (faith) and Motherland (or rather heroic fight to defend it). King Sigismund's Column constitutes the apotheosis of these values and the poem by Kiers is devoted to their glorification [4].

4. 3. Visualization of Spatial Arrangements

Spatial motifs are also quite common in the poetry for children. They are especially rewarding area of visualization processes. It is possible to observe the visualization of a spatial arrangement, the visualization of the space structure and the visualization of a shape.

Visualization of a spatial arrangement is the subject matter of the poem *Obłoki* [*The Clouds*] by Józef Ratajczak.

Płyną w górze
Niczym słomkowe kapelusze.

Kościelna je wieża
przymierza
nie pasują – za duże.
Zegar ratuszowy
próżno nadstawia głowę.
Dachy domów
wyciągają szyje po kryjomu.
Dwa smukłe klony
daremnie rozwarły korony
i biegną zziębnięte na wzgórze.

Lecą więc obłoki
z ręki do ręki
w bardzo wysoki
i czysty błękit.

Płyną samotnie w górze
niczym słomkowe kapelusze.
Potem całą noc płaczą
aż do zorzy,
że nikt ich na głowę nie włożył.

They float above
As if they were the straw hats.

Church tower
don't fit – are too large.
The Town Tower clock
in vain sticks up its head.
The roofs of the houses
their necks in secret stretch.
Two slender maple trees
its branches in vain spread
and run to the hill
till they are out of breath.

The clouds, then, run
From left-hand-side to the right
up the very high
And clear blue sky.

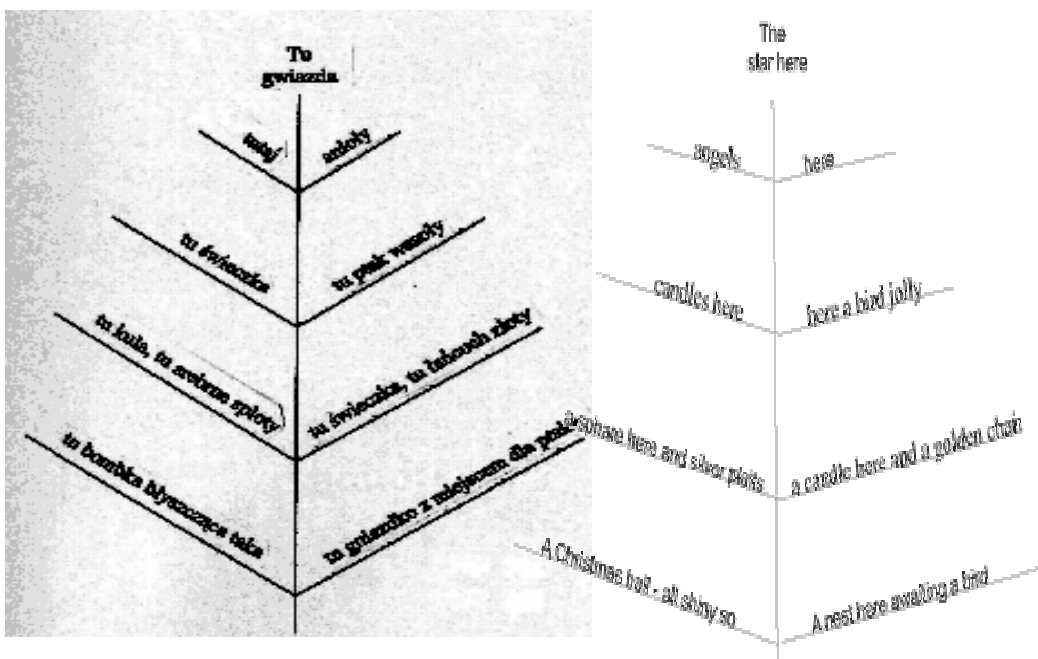
They float lonely above
As if they were the straw hats.
All night long
They cry till dawn
That no one will put them on.

While two first stanzas are arranged in horizontal-vertical relation to each other and their shape creates two ideograms, stanza three and four are written in a traditional way. However, in different reprints of the poem it is possible to find them arranged either one on top of the other or one next to the other. The first stanza of the two ideographic ones, arranged horizontally, consists of two lines: a shorter one and the longer one symmetrically oriented underneath the first one. Their shape reflects comparison to the clouds, which according to the content of the text float across the sky as if straw hats – topography of a hat. The form of a hat implies the graphic shape of the text arrangement representing a hat, through anthropomorphic presentation of the world described in the next stanza. These verses, this time arranged in an irregular vertical pattern, describe various tall objects on the surface of the earth: the church tower and the City Hall, high houses and maple trees. The beginning of the fourth stanza is the repetition of the first one, but this time it does not form a shape of a hat, because the shape is deformed by the added word “lonely.” Lonely and disappointed clouds assume anthropomorphic features: “All night long/They cry till dawn/That no one will put them on.”

In this context the vertical arrangement of the second stanza assumes a new meaning, namely it represents the streams of rain falling down from the clouds. The same graphic object enables child's and poet's imagination to see different meanings. Vertical lines going vigorously up in the sky towards beautiful clouds which are as if straw hats associated with

warm and sunny weather. The movement down symbolizes sadness and hopelessness [4]. In this poem Ratajczak evokes both emotional experience and aesthetic sensitivity in the young recipients.

Moreover, the visualization of the space structure that is connected with building up the tension through the top-bottom arrangement of the content is present in Kern's poem *Choinka* [*The Christmas Tree*]. *Antologia* by Waksmund [11] in both its editions contains the poem's shortened version, which is reduced to star and the initial four verses-branches arranged in a simple drawing. The identical iconographic shape appears in *Wielkiej zabawie* [*The Great Fun*] by Jerzy Cieślowski [3] who borrowed the version from *Przekrój*, No. 714–716, 1958, but he added: "and so on till the last branch where the children their presents find." The analyzed version of the poem comes from L. J. Kern's collection of poems [7].



In this example, the shape of a Christmas tree is constructed through a specific arrangement of lines. The text implies a variety of potential activities that a child and an adult may do at the time of Christmas celebration. A child might enumerate the names of various Christmas tree decorations. An adult may play with the child in a guessing game about different talents of children (e.g. why has Ann got crayons); then child's interests may be the subject of a game – a present that would be most desired by him/her but also most appropriate.

It is worth pointing out that the arrangement of the objects in the structure of the poem represents The Christmas Eve's ritual in its hierarchy of values: first the spiritual ones, the religious aspect of the celebration, i.e. the prayer, reading of the Bible, breaking the wafer (Polish traditional at Christmas Eve) at the top, next the Christmas Eve dinner in the middle, and finally exchanging the gifts at the bottom. The Christmas tree-poem becomes an iconic symbol of the Christmas Eve indicating the proper way of celebrating it.

The visualization of a shape is also well demonstrated by Julian Kornhauser's poem *Gwiazdka* [*The Star*]. This poem is a calligram which also assumes the shape of a Christmas tree.

Gdy choinka
 zagra na szpilkach,
 a gwiazdka wystawi różki,
 wyjdź z za stołu i spójrz w okno:
 Mróz z kieszeni wysypuje same podarki!
 Czeka na ciebie kremowa pidżama we wzorki,
 mały grubiutki kaktusik i czekoladka słodka jak miód.
 Jeśli nastawisz ucha, usłyszysz chrapanie utrudzonego śniegu.

[When the Christmas tree
 Will play the needles that it has,
 And the starlet will its beams stick out,
 Leave the table seat and to the window come:
 There Father Frost various presents is spreading round!
 The cream-colour pajamas with patterns is waiting for you,
 tiny thick cactus, and little chocolate as sweet as honey are waiting too.
 If you try hard enough, you will hear how tired snow is snoring soundly.]

Out of the many types of iconic motivation that exist between the signifier and signified in concretist visual poetry, the allusion to Apollinaire's calligrams is most apparent in the above-analyzed cases [4].

If compared with Kern's poem, the graphic side of Kornhauser's poem is characterized by simplicity as far as the visualization process is concerned. The figure is built of subsequent lines which become longer and longer and are symmetrically organized around the vertical axis. Due to the lack of any additional decorative elements, unless one is familiar with the content of the poem, the figure might be mistaken for a pyramid. For the structure is solid and stable, emphasized by appropriate syntactic and metrical arrangement (each verse, except for the first one, ends with a punctuation mark). The visual form of this poem, however, does not play as important role as in the case of the previously analyzed poems. It is just an addition, a graphic allusion to its topic. The essence of this poem's phenomenon consists in its content and stylistics. Similarly as in Kern's poem, the lyrical subject, an adult person, addresses a child. He understands child's imagination and emotional states. He can enter child's personal world and spend together with him Christmas time. It is expressed not only by the diminutives used in the text: "a starlet, tiny cactus, little chocolates," but also by personification and animation of the surrounding world: "the Christmas tree will play the needles, the starlet will stick out little beams." These expressions allude to children's games – playing the needle that is stuck into a table and a popular conversation with a snail: "snail, oh snail, stick your little horns out." The child is inspired to "play" the branches of the Christmas tree (which should emit a rustling sound), to invite the invisible still starlet to "stick out its beams." In the following part of the poem, the invitation to join in takes form of an explicit encouragement to act because of the imperative forms used there: "Come, look." The child is, then, both an addressee and the protagonist of the poem.

4. 4. Visualization of the Veristic Description of Objects and Phenomena

Veristic technique of visualization is very close to child's examination of the world. In the poetry for children, however, it exists less frequently than the cases of visualization mentioned above. Within veristic description it is possible to differentiate between

visualization of objects alone and the letter-sign technique of visualization which creates certain phenomena in a given poem.

Veristic visualization of the objects has a pride of place in children literature. Kern's poem entitled *Na kanapie* [*On the Sofa*] can serve as an example. It is a poem-sofa in which the graphic arrangement of stanzas, varied length of lines and the presence of exclamatory sentences with the onomatopoeic character due to the poem's trochaic meter – they all play the key role for the realistic representation of the animal subject matter.



<p>On the sofa? Who is scratching Its long ears? Who when angry Bares its teeth? Who sometimes Feeds the fleas? Who thinks often</p>	<p>[On the Sofa Who is snoring Of games? Of tricks naughty? Who likes chasing Cats or pigeons? Who bites at His master's sleepers? Barks at milkman</p>	<p>In the morning? Who with children Plays joyfully But by whom thief's trousers Will be caught painfully? So you know now? Then all hush! Why should you want To wake the dog up</p>
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The author achieved the veristic representation of the shape of a popular piece of furniture by means of characteristic arrangement of the stanzas organized horizontally (cf. with similar case in the poem *Dwa rękawy* [*Two Sleeves*]). They are so organized in relation to each other as to create the allusion to a soft, three-arched back of a sofa. The title also imitates an arched line and is placed over the central part of the furniture's back, which imitates the visual description of the sofa constructed so as to sit down or lay down on it with pleasure. The bolder font and larger size of letters bring to one's mind an allusion to a wooden decoration of the upholstery.

Each part of the sofa retains the poetics of children riddle, i.e. a nursery rhyme based on a structure of a folk riddle. The text creates a funny illusion of difficulty in guessing the simple meaning. It does not require a huge effort from imagination and provides the little reader with entertainment. The first stanza consists of four distich questions and the fifth question in a form of enjambment which ends in the second stanza. In this part of the poem, the punctuation, question marks and simple rhyme-clues (such as: "chrapie – kanapie", 'kanapie – drapie', "zły – kły", 'kły – pchły') play an important role.

The question mark, which is used here multiple times, belongs to the punctuation of emotion – its basic function is to demonstrate the emotional states of the speaker. The speaking subject, hidden behind the real world which is represented in the poem, expresses his warm feelings towards the amiable, resting creature. Similar attitude towards the sleeping character in the poem is assumed by the little readers, who enjoy playing with dogs and can easily imagine the body that slides down, because the entire situation is designed by the author to veristically reflect the reality which is well known to all owners of dogs.

Visualization is, then, a characteristic feature of the poetry for children and the one which remains in agreement with psychophysical construction of the young recipient. It is possible to differentiate between several kinds of visualization creation that represent narrative structures, content and sound layers in the graphic form of the poem and constitute its picture and they were the basis for creating the above taxonomy. Simultaneously, each of the analyzed poems is a masterpiece with their unique narrative, content and sound structure. Some of these poems are closer to concrete poetry, but majority of them build connotative potential of an open structure and this potential is to be realized by the child-recipient. For the visualization of these poems is not merely about finding an iconic sign for them, as it was the case with concrete poetry.

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ПРО ДЕЯКІ МЕТОДИ ВІЗУАЛІЗАЦІЇ В ДИТЯЧІЙ ПОЕЗІЇ

Марія Осташ

Аналіз ідеографічної поезії із застосуванням низки методів візуалізації та адресованістю юному читачеві, – предмет цього дослідження. Цей спосіб унаочнення віддзеркалює нарративну структуру, смисловий та звуковий пласти поеми в її графічній репрезентації. Варто наголосити, що візуальна поезія дуже важлива для молодого сприймача, для якого картина – важливий елемент механізму сприйняття і властивий компонент вербального тексту. Мислення дитини насамперед наочне. Варто розглянути тексти багатьох авторів. Наочність – характерна риса дитячої поезії і така, що гармує з психофізичною структурою молодого сприймача. Можна розрізнити процес творення наочності, поданий нарративними структурами, смисловим і звуковим пластами, та графічною формою вірша. Можна зауважити, що кожен з аналізованих віршів – це шедевр з властивою лише йому нарративною, смисловою та звуковою структурами. Деякі з цих віршів ближчі до реальної поезії, проте більшість з них творять конотативний потенціал відкритої структури і цей потенціал належить реалізувати дитині-реципієнтові. Подібні ідеографічні методи застосовували Алан Александер Мілн та Льюїс Керрол. Є й неповторні візуальні вірші, написані польськими авторами, як-от: Марія Конопницька, Марцін Пшевозьняк, Людвік Єжи Керн, Єжи Керст, Юліан Корнгаузер, Єжи Гарасимович та Юзеф Ратайчак. Їхня поезія творить собою цікаві форми з погляду графіки. Вірші, вибрані для доповіді, представляють процес унаочнення. Їхнє призначення – предмети, тварини, рослини і явища. Терміни "visual poetry, graphic rhyme, caligram, carmen figuratum" вживаються стосовно літературного явища, оскільки, на думку автора, належать до змісту тексту, надаючи йому й додаткових значень. Термін visual

poetry – найзагальніший, він включає значення всіх інших. Його вживає польський дослідник Пьотр Рипсон. Серед видів уяви, вживаних у дитячій поезії, можна розрізнати: уяву світу природи, архітектурних компонентів, просторових структур та істинного (veristic) опису речей і явищ. Приклади згаданих видів уяви подано в доповіді в рамках формального аналізу, виконаного на основі вибраних рим.

Ключові слова: наочна поезія; графічна рима; каліграма; *carmen figuratum*.