

**A Cognitive Semiotic Analysis of Visual Poetry in Iain S. Thomas'
"Every Word You Cannot Say"**

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Abstract:

This study aims to examine the making of multimodal metaphors in visual poetry through a cognitive linguistic approach. This study uses the multimodal metaphor framework of Forceville (1996) in analysing two visual poems from Every Word You Cannot Say by Iain S. Thomas. Although multimodality is gaining more and more recognition in discourse analysis, there is still limited research that examines how verbal and visual modes combine as a semiotic system in metaphor construction in visual poetry. The study aims to fill in this gap by examining how verbal and visual modes combine in metaphor construction and how they engage the reader cognitively. The research will employ a qualitative method of analysis, which will be based on the interpretive analysis of the verbal and visual components of the target poems. The process of analysis will include the identification of metaphorical expressions, their domains of source and target, and the process of mapping these expressions across the two modes. The results indicate that the use of language, images, and typography in Thomas' visual poetry helps to create meaning and engage the reader culturally and bodily.

Keywords: cognitive semiotics, multimodal metaphor theory, visual poetry

1.1 Introduction

Although visual poetry is marginalized in the academic field, it is a very important aspect of cultural evolution towards a visually oriented mode of communication. Unlike traditional forms of literature, which are losing significance over time, visual poetry has throughout history been very important in accommodating cultural developments brought about by new technology. Its history is a product of understanding that there is a language embedded within visual images, primarily a product of advances in the command of visualization in the field of advertising and mass communication, and notable advances in semiotic theory regarding language. Throughout the 1960s and 70s, this understanding was a component of social politics.

The connection of visual and textual modes within the poem/ piece written in the modern day poses a grand challenge to conventional literary analyses, involved in multimodal meaning-making. Thomas' poems take this convergence one step further, in that they actually make use of sophisticated combinations of visual and textual modalities, requiring the reader to access linguistic, spatial, and graphic sign systems simultaneously. Thus, applying cognitive semiotic theory is examined to reveal how Thomas' visual poetry functions as a complex system of meaning-making that surpasses conventional textual analysis.

Similarly, cognitive semiotics, as proposed by scholars such as Zlatev (2012) and Brandt (2004), provides a framework for understanding the emergence of meaning through the interrelation of the cognitive arts. In the case of visual poetry, this interrelation allows readers to manage multiple sign systems at once to create embodied cognition through the interrelation of visual and linguistic cognition.

Thomas' works offer an optimal study for analysis of the potential of the cognitive framework for understanding the emergence of meaning within the broader potential for the advancement of the literary arts. Such significance thus stems from the potential for discussion of the advancement of the literary arts through the works of contemporary poets. By showing the potential for the advancement of the literary arts based on the analysis of the works of Thomas through the specific prism of the cognitive semiotics framework, it becomes possible to show the potential for the advancement of the work itself through its relation to the broader framework for the comprehension of visual poetry.

1.2 Theoretical Background

Despite the fact that it has played a significant role in the cultural shifts toward visual and mediated communication, visual poetry remains largely ignored within academic circles. While traditional literature is slowly losing its centrality, visual poetry has, throughout its history, been crucial in adapting to the challenges of new media environments. It is emerged from the recognition that images can function as a form of language, especially as mastery of visual communication

grow in advertising, mass media, and semiotic analysis began to treat these images as systems of meaning similar to language. In the 1960s and 70s, this understanding-based socio-political critique ensured that engaged writers made use of visual language to subvert dominant narratives and power structures.

However, the intricacy of the various components of the visual and textual aspects in contemporary poetry presents new challenges in the analysis of the work, and this requires the formulation of new theories that can take into consideration the cognitive processes involved in meaning-making. For instance, the use of multiple components in the visual and textual aspects of the poems written by Thomas (2019) presents the reader with the challenge of engaging in the reading of the word and image combinations at the same time. Therefore, the application of cognitive semiotic theory in the analysis of the technique used in the visual poetry written by Thomas is a rich system of meaning-making. Cognitive semiotics, explored by researchers such as Zlatev (2012), Brandt (2004), etc., is a convenient tool that helps in understanding meaning-making and various sign systems, creating embodied meaning as a union of the visual and the linguistic. Concentrating on contemporary poets such as Thomas pushes the limits of traditional literary expression through investigation in the visual mode.

1.3 A Cognitive Semiotic and Multimodality of Visual Poetry

Cognitive semiotics may be viewed as a hybrid theory combining aspects from cognitive science and semiotics. As a theory, it has substantial applicability because it stems from its ability to deal with issues of multiple forms of signification. As presented by Zlatev (2012:2), at its most basic level, cognitive semiotics explores “the interface between mind, meaning, and language”. As a theory with specific applicability and utility to analysing data, cognitive semiotics has utility in terms of how visual and textual markers form complex meanings. Importantly, cognition and its relevance to semiotics is embodied cognition. Embodied cognition suggests that cognition in terms of meaningfulness occurs across all aspects of sensory experience.

Multimodality, as a term, gained greater research importance in academia from the mid-1990s, describing a phenomenon where multiple modes, text, pictures, graphics, etc., are combined within a single context (Gibbons, 2012). It seems that the process of communication has transitioned from monotony to multimodality, where a combination of modes enhances the process of communication (Ledin & Machin, 2020). Nowadays, every document attempts to use logos, colours, fonts, and boxes to make it both legible and approachable, and a letter attempts to convey a serious message through various kinds of signs. Gratitude is granted to technological advancements; it is easier now to employ a combination of text, pictures, graphics, etc., to convey a message. Multimodality

has turned into a fully-grown area of study, with many conferences, publications, and books that highlight the evolution of multimodality as a phenomenon (Jewitt, Bezemer, & O'Halloran, 2016).

Conversely, poetry might be seen as sacred and recorded on parchment or carved into stone. The actual words might be used in such a manner as to be important in their arrangement. They are being written in beautiful, flowing script in various shades of ink or preferably in colourfully painted letters. While there have been poets such as George Herbert who explored visual components to a certain degree, within traditional contexts. Poets had not been inclined to do accordingly, as mentioned by Leonardo da Vinci that: "if you call painting mute poetry, poetry can also be called blind painting" (as cited in Bradford, 2011: 86). By drawing attention to the underlying semiotics that both forms have in common, painting conveys its message using images, whereas poetry creates images by means of the use of words. Visual poetry brings together both forms by integrating text and imagery to create meaning. As seen in the early free-versifiers, as well as explored by poets such as Williams and Cummings in their consideration of the transitory nature of the visual in terms of words and images as the author maintained.

An exceptional case is that of William Blake, with his illuminated poems using revolutionary juxtaposition of text and images. However, Blake's influence on visual poetry gained importance by using unconventional layouts, fonts, and blank space to connect poetry with the visual arts (Prohm, 2008). Many poets were

inspired to produce works with strong interplay between gestures and images. The entire process and history of visual poetry thus speak of a constant exploration. In the twentieth century, a significant literary movement in the shape of concrete poetry allowed poets to transform traditional methods of poetic expression by highlighting the visual form. They are inspired by various movements such as Dadaism, Surrealism, Futurism, etc., highlighting a major shift in the approach to form and in the structure of language, as can be seen in E.E. Cummings' Grasshopper.

González (2022) states that visual poetry is a multimodal expression of the lyric genre, shaped by elements in two different modes: textual and visual. It emphasizes the centrality of visual perception in meaning-making, often along with or even above sound and semantics. It makes use of fragmented language or symbolism to impart meaning. It has its origins in the older forms of shaped poetry and visual writing, but flourished in its modern form in the twentieth century through modernist and other forms of artistic

experimentation, as continued by the author. Semiotically speaking, visual poetry's use of typography and images to produce a non-linear reading experience of reading is now central to graphic design.

2. Previous Studies

Visual or concrete poetry could be helpful to evoke creativity and foster the development of artistic imagination through the creation of a productive environment for the development of awareness and recognition within the mind of the reader. Notably, Iain S. Thomas is a poet and writer known for his emotionally charged and visually stimulating writing. He is known to write on various topics such as love, loss, healing, and growth in simple but impactful ways. Iain S. Thomas first came into prominence as a poet and writer with his series of poetry known as *I Wrote This For You*.

Some of Thomas' notable works are *Every Word You Cannot Say* (2019), which is a blend of short poetic pieces and visual and typographical features. The poetry included in the book can be considered an example of multimodal poetry, which combines the use of words, images, and layout to produce meaning and emotion. Some of his other works include *I Am Incomplete Without You*, *300 Things I Hope*, *Intentional Dissonance*, and *How to Be Happy: Not a Self-Help Book*. Throughout his works, the use of the combination of the visual and the textual has been prominent, making the works of Thomas particularly significant for the analysis of multimodal metaphor and meaning-making in literature. This division is often not present in poetry. Free verse has been seen to make significant use of shapes to direct a reader's experience, demonstrating a direct effect of visual arrangement upon our experience of a piece of work in a way that is unlike other literature.

As Bradford (2019) analysed poets such as Cummings, Eliot, Auden, and Williams, he found they made significant use of visual arrangement to direct a reader's experience parallel to other literature. Bradford attempted to revisit Lessing's initial discussion on the distinction between the linear and time-based characteristics of poetry compared to the free and space-based attributes of painting. In the same study, he proposed the perception that the line between the two could be blurred. With the use of free verse poems, finding space to impact the overall sense of experience through the use of shapes and space, the analysis of Cummings, Williams, Eliot, and Auden to highlight the impact of the use of space through the visual arrangement in the overall meaning of the words was presented.

In the study conducted by Wang and Ye (2020) concerning the poem written by E. E. Cummings and the interpretation done using multimodal discourse with a combined theory of systematic functional linguistics as discussed by Halliday and multimodal theory as discussed by Kress and Van Leeuwen. The authors divided the poem into visual and textual modes. The study confirms the importance of the theme of the poem about the importance of spacing or intervals in the poem. The study confirms the significance of the visual modes in the poem to understand the themes appropriately.

Katkuvienė (2022) used Greimas's semiotic theory in her investigation of visual poetry, and she highlighted the interplay between the content and the visual setting of a poem. She argued that in visual poems, the content might vary depending on where the content of the poem and the visual setting of the poem hold the gaze of the reader. Katkuvienė claimed that in her analysis of contemporary Lithuanian poems, different readings of visual poems might emerge depending on the way the content of the poems is engaged.

González (2022) examined the emotional potential of the interaction between text and images in visual poetry. By going beyond the common perception that the value of visual poetry resides purely in the intellectual, González highlights the place of emotion as a crucial factor in relation to it. By employing a multimodal iconicity approach, González showed, through an examination of poems, how various modes/texts, together with their combinations, work together with a view to engaging the reader emotively

3. Methodology

The methodology of this study is based on the principles of cognitive semiotics. It is defined as “the study of meaning construction through interaction with multiple semiotic resources and how such interaction is processed in the human mind” (Zlatev, 2012, p. 3). The analysis of this study is based on the interaction of the visual and textual elements of the selected poems from *Every Word You Cannot Say* by Iain S. Thomas. The objective of analysing the selected

poems is to identify the interaction of the visual and textual elements of the poems and explain how meaning is constructed through the dynamic interaction of these elements. There is a particular focus on how meaning is constructed through interaction to form mental representations that enable readers to make meaning through the integration of information from multiple senses.

For this purpose, this paper follows a qualitative research design since it seeks to interpret and explain how multimodal metaphors are constructed. Qualitative research is considered suitable for this paper since it seeks to

understand and interpret the cognitive and semiotic processes involved in creating meaning in visual poetry, in which language and visual imagery are intertwined to create rich and complex metaphorical structures.

The data used in the study is composed of two visual poems that were chosen from *Every Word You Cannot Say*. These poems were specifically used in the study because of their explicit use of integrating language with visual elements. As visual poems, these texts used in the study were able to show how meaning is represented not only through linguistic signs but also through visual representation. In this sense, the words used in the visual poems were able to represent not only linguistic signs but also visual signs that would enable readers to understand and interpret the poems through conceptual and perceptual understandings.

The analytical model of this research is based on the theory of multimodal metaphors developed by Charles Forceville (1996), which is an extension of conceptual metaphors to multimodal metaphors. Within this framework, metaphor

is defined as a cognitive process that may be realized through various modalities. To be more specific, metaphor is defined by Alan Cienki and Cornelia Müller (2008: 26) as “a general cognitive process that may materialize in different modalities”. In metaphorical expressions, there are two conceptual components: the source domain, from which the experiential basis is derived, and the target domain, to which meaning is mapped.

Multimodal metaphors are thus characterized by the fact that the two domains of metaphorical expressions are mapped through different modalities. To be more specific, multimodal metaphors, according to Charles Forceville (2006: 384), are metaphors in which the source and target domains of metaphorical expressions are predominantly mapped through different semiotic modes.

From the cognitive perspective, the interpretation of multimodal metaphors is seen as the construction of cognitive representations through the combination of perceptual and conceptual information. Visual information is processed through perception before it is processed through interpretation. Francisco Yus (2009) has explained that perceptual systems are used to provide context-free cues, which are then enriched through inferential processes to facilitate interpretation. In other words, perception precedes interpretation, and interpretation is achieved through the cognitive combination of visual and linguistic information.

Furthermore, the research is also grounded on the theory of multimodality, which has been expounded by Carey Jewitt, Jeff Bezemer, and Kay O'Halloran (2016), who argued that communication is often achieved through the coordinated use of multiple semiotic resources, rather than through language alone. The construction of meaning is composed of the interaction of different modes, such as images, layout, typography, and language, each of which has its own particular affordances and constraints on the process of meaning. Resources are integrated as a unified semiotic system, and the meaning of the message can only be fully appreciated by taking into account the integration of all the modes used.

The processes of analysis are based on many systematic steps. The first step is to identify the verbal and visual aspects of the chosen poems, which include linguistic expressions, typographic features, and graphic features. The second step is to analyse the metaphorical expressions and identify the domains involved in the conceptual mapping. The third step is to analyse the domains and examine their distribution across various semiotic modes, and explore the cross-modal interaction in constructing metaphors. The fourth step is to interpret the role of these multimodal metaphors in constructing mental representations and to facilitate the reader in constructing meaning.

By this methodological approach, this research aims to show how visual and textual resources work together as an integrated semiotic system that makes it possible to comprehend abstract experiences in multimodal metaphorical structures. With this research that draws on cognitive linguistics, cognitive semiotics, and multimodal discourse analysis, it is possible to gain a deeper level of understanding of how visual poetry in contemporary times makes readers cognitively and perceptually involved in meaning-making.

4. Analysis

Having described the theoretical background, the researcher has applied it by analyzing two visual poetry examples in practice. First, it should be mentioned that the researcher has picked up visual poetic works from the collection by Iain S. Thomas to explore the potential of visual poetry. As regards the methodology, it should be pointed out that the researcher has preferred the multimodal metaphor method, which is used to reveal the possible meanings of the visual poetic works. This has been justified by the fact that the theory proposed by Forceville has been developed in this direction from the very start.

4.1 Poem 1

Here is the secret we all know:

We all want to **love**.

We're all afraid we are alone.

We're afraid no one will know who we were.

Because on some level, we all know you can die without **love**, without anyone, without
even you knowing
who you are.

The left-leaning position of the poem, written in blue, black, and red colours in the source domain, is employed in the target domain to indicate the position of the heart, a symbol of the speaker's need for love. Colour is a polysemic element of visual communication. According to Davis & Hunt (2017:48), "color is part science, part alchemy, and part emotion". People experience it through their bodies, minds, emotions, and culture. These elements mix in our own unique and unpredictable ways.

The pictorial nature of the poem is a guideline for the readers that the metaphorical understanding of the text is a must. From the multimodal metaphor theory and cognitive semiotics perspectives, it is by no means accidental and actively contributes to the generation of meaning. From the multimodal metaphor theory and cognitive semiotics perspectives on the visually presented poem under analysis, it is the very embodiment of the approach in which the alignment, the colours, and the white spaces are used to convey the most existential issues that humans face in their lives, such as love, loneliness, and self-awareness.

The poem immediately brings the reader into it, not only with the words, but with the words and how they are arranged, the picture it creates. It is slanted to the left, and there is something about that that has to do with the heart. That is where the intimacy begins. As a reader is reading this poem, he is reading it as it is moving from right to left, creating the heart. There is a pulse happening here that is being experienced by the reader. It is like there is a rhythm in space. Embodied cognition is what's happening here. Thoughts have to do with the body, so that is why the movement of the eyes is important. Form has to do with meaning. Love is all over this poem, especially as it is discussing giving and receiving love and it is experienced by the reader experiences that it is a two-way

street. Then, out of the blue, a little bit of sadness is brought into this poem. They are always there, the sad parts, in a love poem.

The word for the heart is direct, just love, nothing complicated. It is more than a sign. The poem actually evokes feelings in the reader. He is not just receiving a message; he truly feels it. The rhythm of the poem is a little rough, not perfectly steady. It has this uneven accentual rhythm. The shape of the words on the page is a little unusual, too, and this slows the reader down when he reads it. That slow pace resists the speed of the visual reading at first, almost as if the heart is racing.

The poem starts with the first word, “here”, and it is printed in blue. The word immediately grabs the reader’s attention. Three times the word is used to talk about the ability to hold the reader’s eyes and control their emotions. The smallest word in this text performs multiple tasks according to cognitive semiotics. The word "Here" exists as a reference point that directs to another location. The word permits him to enter a specific location together with a specific time and a complete mental space. Readers’ mental presence inside the poem begins when they enter the poem through the reading process. The presence of a single word then enters the space while creating a sense of unease. The poem reaches its most profound insight at this point. The colour blue exists as a distinct element that adds more than a simple visual impact.

The colour blue creates its own emotional atmosphere, which includes peacefulness and serious reflection, and a slight sadness. The sound does not reach people’s ears, but they experience its presence. The colour of the word "here" extends the meaning of the word and evokes an atmosphere that one can experience. The colour of the word determines how one experiences the word based on their attraction to the colour and the atmosphere it evokes. The word and the colour work as multimodal metaphors to create the meaning of the word. The colour of the word enables the reader to experience the state of “being here” through the three states of being, which include the state of being open to others, the state of deep thought, and the state of keeping a distance from others. The word “here” not only appears in the reader’s vision but also appears in his physical feelings. The poem takes something inside and puts it right on the page.

Independently, the word is more powerful. The poem takes its first slow stages towards forming self-knowledge. Collectively, a location, a colour, and a meaning induce an experience, that represents abstract ideas in a physical reality. The word “here” with the colour blue is sure to catch people’s eye. There’s a base with this element and a time frame for this

element. The poem creates a mental space that begins at the point where it began, linking people's feelings with their thinking processes. It creates a design that is not only beautiful but also necessary for a host of uses. It is a basic element in the whole scheme. It is an intrinsic element that comprises a large part of the meaning in the poem.

Alignment, strategic line breaks, and colour-the very aspects explored in existential themes about love, isolation, and self-awareness-cannot be done with words alone. Viewed from the perspective of multimodal metaphor theory and cognitive semiotics, these visual decisions are considered to constructively determine how the poem is understood and felt.

Fears that exist universally in every human being include the desire for love, the fear of loneliness, and the fear of being unknown to others. These emotions can even be related to the way the poem visually presents the realization that the readers will have to read the poem in an uneven pattern on the page itself, and be disconnected by that fact. In the semiotics of the piece, the physical arrangement represents the source domain, the physical/emotional scattering that relates directly to the target domain of being by oneself. Feelings can be perceived within the multimodal form of the visual poetry itself.

The poem represents realities from human experience in the world. It also relates to what truths are being enumerated by the speaker in this selection and how it manages to allow readers to connect to what it represents through its construction as a poem. The use of colours also has meaning that extends beyond what it looks like to human eyes. The use of red has great meaning because it emphasizes or calls attention to the word "love" twice in succession. From a cognitive perspective, red symbolizes "attention-getting" or evoking emotions or "passion" of significance to

associate it with love, both being high-emotion or high-passion things in this meaning of red. Semiotically, red means love and has no other meaning than that outside of what is outside itself, love as a desire or a passionate emotion, or what can be dangerous in a relationship, passion through heat or fire.

The highlighted and italicized text, "love," in red automatically catches one's attention compared to the surrounding black text. Red signifies passion, desire, and vibrancy; it is a powerful representation of love. Because this text repeats in different places of the poem, it may insinuate that love, although at the core of this poem, is elusive. By using multimodality in the poem, in that it blends colour and text, it becomes rich and acts as an essential cue to feel

love's importance in this poem. Words and images mean different things to different people. For example, the word "love" may be unique for each one, fabricated by the experiences, encyclopedic knowledge, and relations of the people. Sometimes, a clear meaning has to be conveyed; at other times, it should be left to personal interpretation.

From a cognitive semiotic point of view, the form of the poem directly involves the reader's mind. The staggered lines, along with varying indentations, make one slow down their reading speed to reflect upon, for example, a line that reads, "even you knowing who you are". Such zigzagging text visually represents emotional instability, while the colour guides attention and underlines key affective experiences. Thus, reading becomes an embodied cognitive process, simulating the feelings explored in the poem. Ultimately, a general appreciation of the role of visual poetry as a metaphor for multimodal thinking can be gained from this poem.

A reader can notice how visual poetry makes intangibles feel more touchingly real in this piece. This is with the overall effect of imagery being understood as a unit in a snapshot of time; words being understood in steps in a line of thought; thus, offering a completely immersive cognitive experience.

4.2 Poem2

I don't know why,
but I do not feel like I'm like you, or anyone else.

I feel like I'm the only one who feels the things I feel, or thinks the way I
think.

I'm worried that I'm taking everything too
seriously, or not seriously enough.

Sometimes I want you to see me, and
sometimes I want to disappear.

The semiotic idea of the poem revolves around a page of white in the colour blue. The idea the poem presents around the use of the colour is the association with serenity, the unknown, melancholy, loneliness, and mysticism. The use of the poem itself presents a tranquil atmosphere. The colour blue provides the softness needed to slowly reveal the contents of the poem. At the same time, the two words, the unknown and the mystical, provide a sense of spirituality. Furthermore, there is no attempt within this

poem to elevate the speaker over the reader. This is a humble poem designed to encourage mutual contemplation. Yet, through this poem, there is

a feeling of loneliness. The speaker is a little removed from the world, not really on the inside. A reader can feel that removed.

That removal or the distance of oneself from it is necessary because it helps people notice and understands their emotions. That is to say, the emptiness created by the removal allows readers to feel their emotions clearly and become aware of them. There is no sense of control here. There is no sense that meaning is contained in one particular place. There is no sense that this poem is spelling out events or a room. There is a sense that it is exploring the speaker's inner world, and cognitive semiotics and multimodality can help people visualize the speaker's inner psyche.

The speaker's constant use of the word "I" puts the speaker's mind at the center. The speaker is not bragging; he is the primary way to look at the world, and that is how he can connect to people. When the speaker says that he does not feel "like you, or anyone else", it is not that he is saying that he is special in a literal way. It is more than it is a sense of remove, a sense of distance, a sense of freedom.

Sometimes people's minds are packaged that way, even if they are not alone in it. It is all about being different and being misunderstood. There is a sense of push and pull. The speaker wants to be noticed and invisible simultaneously. So, it is a war of extending and pulling back. That is a classic war of loneliness.

In terms of cognitive semiotics, it is all about emotions as a way of trying to find oneself. So, being "the only one" is not just a noisy thing; it is actually quite real. It is actually real that no one else can ever possibly get inside his head. It is even more real when he is thinking whether he is "taking things too seriously, or

not seriously enough". So, there is a sense of ambiguity there where he is not quite sure whether he is taking things too seriously or not seriously enough. There is a sense of ambiguity there. It is actually a sense of the mind that does not quite rest easily. There is a sense of tension building up in that poem. There is also a sense of longing to be understood by someone. There is a sense of longing to be invisible. It is just those two opposing each other.

The structure and the style used are significant for this model of the study. They greatly add to the poem's overall meaning. Taking a multimodal study approach, short poem structure and pauses in certain words are a representation of how the poem's speaker has a disturbed thought process.

Minimalist presentation and absence of images emphasize internal states over external images. Silence and white space are equally important. They are a part of semiotics. They represent moments of vulnerability presented through the poem. Considering cognitive and multimodal aspects, the poem itself becomes a display and a study of a particular state of mind confronting moments of uncertainty. It does not raise questions or resolve issues. Rather, in a way, it presents a particular realization to its readers. Presently, with a deep sense of introspection, it shows readers how a feeling of aloneness, in a way, collectively binds every inhabitant of this world.

5. Conclusion

In earlier studies, it has been found that the visual and verbal components are mostly seen as autonomous features, without the consideration that they exert a tremendous power in unison to capture readers' cognitive as well as affective understanding. This paper aimed to fill in this theoretical vacuum by comparatively explaining how visual poetry by Iain S. Thomas manages to present words in a close dialogue with images to invite readers to explore meaning through combinations of multiple modes of communication. The visual and verbal features clearly stand out as the major factors of multimodal metaphors produced by common knowledge, as well as physical experiences common to all.

Though it has significant expressiveness, there is a lack of representation of visual poetry within academic studies. This is surprising, given that modern society is so image-led. With regards to Thomas' poetry, there is a particular attempt to demonstrate how visual poetry is difficult to analyze within traditional styles of literature. This is seen through the way that readers have to assimilate language, space, and shape all at once. More broadly, this research contributes to discussions of multimodality through the demonstration of how meaning is elaborated today through the interplay of a variety of semiotic resources. Thomas uses short lines and open spaces with pauses, which function as more than simple stylistic elements in his work. Through their breathing movements, the audience must follow the established components, which produce a particular meaning in the work. The

juxtaposition of line breaks with silent spaces creates a rhythm that requires readers to read slowly. It requires them to stop reading at particular times. Space has secret emotional content, which reveals raw emotions along with personal assessment. It requires readers to participate in a peaceful experience, which creates an emotional connection among readers.

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دراسة سيميائية معرفية للشعر البصري في ديوان إيان إس توماس "كل كلمة لا تستطيع قولها"

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مستخلص البحث:

تهدف هذه الدراسة إلى الكشف عن ظاهرة تكوين الاستعارة المتعددة الوسائط في الشعر البصري من خلال مقارنة لغوية معرفية، وقد اعتمدت هذه الدراسة على استعارة متعددة الوسائط التي قدمها تشارلز فورسفيل (1996) في تحليل واستعراض نماذج من الشعر البصري في مجموعة قصائد كل كلمة لا تستطيع قولها للشاعر إيان إس توماس، ورغم أن مفاهيم تعدد الوسائط قد أتت باهتمام متزايد، فإن الدراسات عن تفاعل النمطين اللفظي البصري بوصفهما نظام سيميائياً متكامل في بناء الاستعارة في الشعر البصري لم تكن كافية حتى تاريخ هذه الدراسة. وتلك الدراسات التي حللت التفاعل بين النمطين اللفظي والبصري في بناء الاستعارة لم تحدد أهمية ما يمكن للتفاعلين المساهمة في بناء الاستعارة وتعزيز القدرة على التفاعل على مستوي المعرفة، وقد أتت نتيجة لاستقراء محتواها، وهي أن الاستراتيجيات الشعرية البصرية التي يستعين بها توماس تعتمد على التفاعل الديناميكي بين اللغة والصور من أجل بناء استعارات متعددة الوسائط توجه القارئ نحو تفسيرات متجسدة ومؤطرة ثقافياً، وقد اعتمدت هذه الدراسة على منهج نوعي في التحليل، حيث يعتمد المنهج النوعي على التحليل التفسيري للمكونات اللفظية والبصرية في القصيدة المختارة وبناءً على ذلك، توضح هذه الدراسة الدور الذي تؤديه المصادر متعددة الوسائط عندما تعمل معاً في تمكين عملية بناء المعنى وتعزيز التفاعل المعرفي في الشعر البصري المعاصر.

الكلمات المفتاحية: السيميائيات المعرفية، نظرية الاستعارة متعددة الوسائط، الشعر البصري