

**RESHAPING THE WORLD: THE BREATHING PICTURES  
IN THE POETRY OF CUMMINGS AND MAYAKOVSKY**

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**ABSTRACT**

*E. E. Cummings and Vladimir Mayakovsky, unique poets in American and Russian poetry, exhibit styles that transcend the conventional norms of their artistic realm, placing them not merely as interpreters but as influencing agents shaping the world. Their poetic expressions reflect an exceptional synesthetic sensibility and a captivating magical quality that beckons visual interpretation, transcending the conventional limits of auditory appreciation. In an unexpected foreshadowing of the 21st-century digital revolution, both poets ingeniously crafted poem-pictures, seamlessly blending visual and verbal components. This study attempts to scrutinize the profound influence of Cummings and Mayakovsky as creators of worlds, moving beyond the boundaries of established language. Drawing inspiration from Roman Jakobson's theoretical framework, this paper focuses on the transforming power inherent in their poetry. Through a careful exploration of specific poetry and themes, this study aims to illustrate how these poets transcend mere words, emerging as mediums that give birth to entirely authentic spheres of imaginative and transformative potential. This analysis highlights the visionary contributions of both Cummings and Mayakovsky, shedding light on their influence in shaping the trajectory of poetry and laying the groundwork for the evolution of artistic expression in unforeseen ways.*

**KEYWORDS: Cummings- Mayakovsky - Roman Jakobson- Visual Art**

إعادة تشكيل العالم: الصور المفعمة بالحياة في شعر كامينجز وماياكوفسكي

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الملخص:

يتمتع كلاً من الشاعر الأمريكي إدوارد إستلين كامينجز والشاعر الروسي فلاديمير ماياكوفسكي بأسلوب فريد وغير مألوف يتحدى المعايير الراسخة الخاصة بنظم الشعر، فهما يعيدان تشكيل العالم وليس فقط مجرد نقل وترجمة الصور المحيطة بهم. وبذلك فإن الإحساس والسحر الكامنين في شعرهما من المفترض أن ينتقلا للقارئ عن طريق العين وليس الأذن. ومن الواضح أنهما قد تنبأوا في شعرهم بالثورة الرقمية التي بدأت في القرن الحادي والعشرون من خلال إنشاء صور شعرية يمتزج فيها المرئي واللفظي. هذه الورقة البحثية تبحث عن إجابة سؤال كيف تحول كامينجز وماياكوفسكي من إعادة تشكيل الكلمات إلى إعادة تشكيل العالم، وكيف أن قصائدهم هي بمثابة صناعة يتشكل من خلالها عالم جديد. انطلاقاً من نظرية رومان جاكوبسن سيكون هناك تحليل جمالي وأسلوبى لكلا الشعاعين.

الكلمات المفتاحية: كامينجز - ماياكوفسكي - رومان جاكوبسن - الفن البصري

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**INTRODUCTION**

Edward Estlin Cummings and Vladimir Mayakovsky, two influential poets of 20th-century poetry, are regarded as innovative figures whose avant-garde approaches transcend established conventions, shaping the world through their creative expressions. Both poets, through their groundbreaking and innovative poems, surpass the limits of mere words, becoming architects of utterly new domains. Their magical poetry, synesthetic sensibility, and prophetic anticipation of the digital age stage a profound understanding of language as a medium for shaping and reshaping the world. Cummings and Mayakovsky, as world-makers, not sheer word-makers, have left an enduring mark on the landscape of poetry, motivating generations to come.

Both Cummings and Mayakovsky are not just poets but rather architects of language. They challenged the established norms of their nations and epochs, pushing the boundaries of the conventional language and creating a unique voice of their own. Coming from the far western side of the continent, Cummings, the American modernist and imaginative literary figure, defied language, punctuation, syntax, structure, creating an enduring legacy. His unique typography, fragmented words and lines, and unconventional technique of painting and constructing his poems helped to create a sense of emotional intensity that challenged readers to enter his own world. On the other far eastern side of the continent, Mayakovsky, the leading Russian futurist, pioneered the creation of new sounds, rhythms, and bold, energetic poetry. His dynamic and visually charged poetry, which defies the traditional norms of Russian poetry, firmly puts him on the map of the digital era. Mayakovsky's rejection of the conventional norms of Russian poetry stemmed from his belief that it was time to reflect the chaos, dynamism, and energy of the 20<sup>th</sup> century in new sounds. Similar to Cummings, Mayakovsky's visual poetry is characterized by its use of unique typography, exceptional layout, and remarkable rhythm. His experimentation with different fonts, sizes, and word arrangements on the page and breaking free from all constraints helped to open a wide window onto what will be called a multimedia digital era.

Remarkably, Cummings and Mayakovsky exhibit both similarities and differences, contributing to a comprehensive understanding of innovation in their distinct ways. They share common ground in their commitment to innovation and unconventional poetry, but their dissimilarity lies in their different techniques employed to convey their messages. Primarily, both poets gained recognition for their experimental, distinctive, and unconventional approaches that played a pivotal role in redefining the limits of poetry. Cummings' intentional manipulation of language and the visual arrangement of poetry on the page echoes Mayakovsky's visual and magical poetry, inviting the reader to a new art form that shapes the world. Both poets invite their readers to see and feel such crafted aesthetic poetry that pushes the boundaries of language. Furthermore, their enduring legacy is discernible in their influence on subsequent poets, inspiring those who seek to push the boundaries of traditional literary expression. Cummings and Mayakovsky achieved this influence through distinct approaches, each tailored to their unique cultural and political contexts. Upon closer examination of Cummings' poetry, one can find out how he employs both an experimented and fragmented language through a unique interplay of punctuation and syntax. As for Mayakovsky, one finds out how his dynamism extends beyond linguistic experimentation with a much more clearly political tone. Mayakovsky is as innovative as Cummings, but his route is different. His poetry exceeds the limits of written words, aiming to capture a visually charged new world. Despite the divergent paths taken by these poets, they converge at a common destination, culminating in a shared objective of providing readers with a visual sensory experience that transports them to uncharted realms

This paper aims to conduct a thorough analysis of the poetry of both Cummings and Mayakovsky, delving into how their unique and distinct linguistic innovations transport readers into new realms of heightened beauty and imagination, distancing them from the chaos and complexities of this world. Additionally, it seeks to examine how their poetry projected the digital revolution of the 20<sup>th</sup> century by integrating visual and verbal elements. The study will emphasize the role of each poet as a world-maker not merely a world interpreter. Themes of love, nature, and celebration of human individuality and freedom presented in Cummings' poetry will be scrutinized to underscore his linguistic experimentation. Simultaneously, the study will attempt to unravel the complexities of Mayakovsky's poetic innovation, including linguistic experimentation, visual elements, and dynamic rhythm, through the analysis of parts of his

poetry. The focus will be on elucidating how each poet delivers their message and how their poetic endeavor utilizes language to craft poetic and emotional experiences. The study will attempt to explore the incorporation of innovation and multimedia elements in the poetry of Cummings and Mayakovsky by attempting to answer the following questions:

- 1- How do Cummings and Mayakovsky aesthetically integrate elements of multimedia into their poetry?
- 2- What is the relationship between text and picture in their poems? And how do their choices impact the reader's engagement with the poems?
- 3- Are there differences in the reader's interpretation when multimedia is present compared to traditional forms of poetry?

To keep the formatting and layout of the poetry of both poets, which is the essence of their groundbreaking innovation, a text editing process will be employed. This will be executed using the coding editor program Notepad++, ensuring the retention of identical layouts with the same colors, spaces, unusual punctuation, and structure.

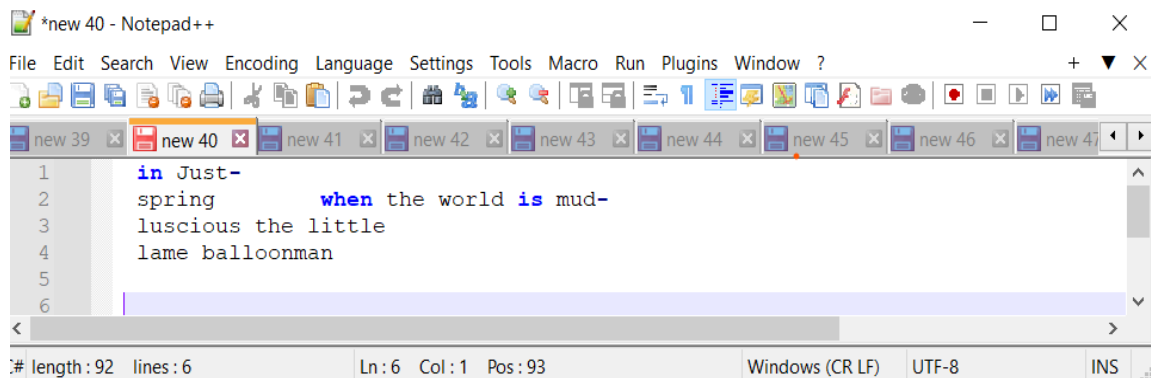


Figure 1 (A screenshot of the interface of the program)

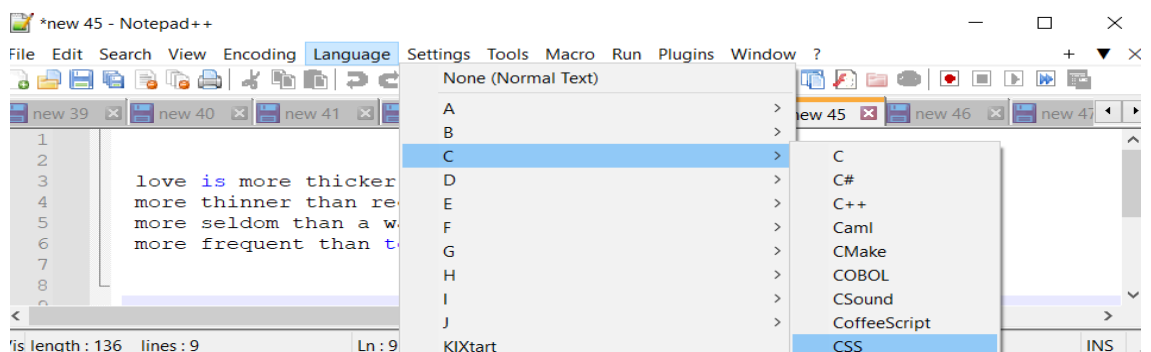
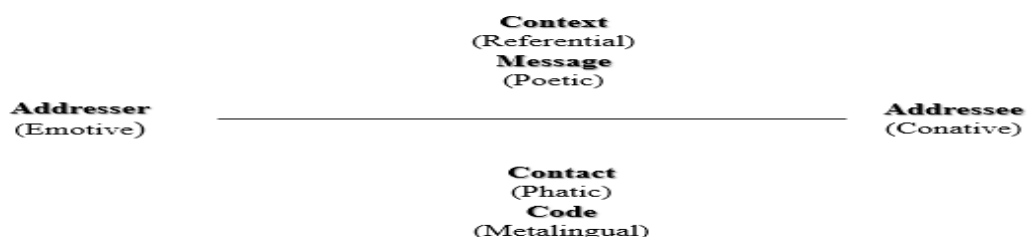


Figure 2 (A screenshot of how the program works)

## THEORITICAL FRAMEWORK

The prominent linguist and literary theorist Roman Jakobson contributed significantly to the understanding of both language functions

and poetic structures. The incorporation of his theory of language and poetry (1960) provides a thoughtful systematic methodology for this study. One remarkable aspect of Jakobson’s theory is that it extends beyond language, encompassing the analysis of poetry. For Jakobson, poetic language involves two essential procedures in the functioning of language: selection and combination. By selection, Jakobson means the deliberate choice of specific linguistic elements. Yet, combination encompasses the way selected elements are structured and linked to form a unified artistic composition. In this regard, poets, like Cummings and Mayakovsky, carefully select specific words, images, and forms for their meanings or even sound or visual patterns. Thus, poetic language is characterized by a heightened emphasis on the aesthetic qualities of linguistic expression. In his book *“Linguistics and Poetics,”* which was originally presented as a paper in 1960 and later published in the anthology *“Style in Language,”* Jakobson asserts that the poetic function projects the principle of equivalence from the axis of selection into the axis of combination (p.350-377). In this book, Jakobson identified six language functions, each having distinctive communicative purposes. These six functions that include the various purposes of language are referential, emotive, conative, phatic, metalingual, and poetic. The function that focuses on and is central to the message itself is the poetic one. According to Jakobson, each act of successful communication should involve six main elements, each associated with one or more distinct functions of language. Jakobson’s framework, frequently represented as a hexagon, is a two-fold theory that establishes both communication functions and how these functions are connected to the reader. Jakobson’s communication model includes the sender and the receiver of the intended message, the message itself, the context (visual or/and verbal), a connecting channel or medium between the sender and the receiver, and finally a code, or rather shared symbols and signs, to maintain the clarity of a successful communication. These six communication factors along with the six functions, can be summarized as follows (p.357):



**Figure 3 (Jakobson’s model of communication)**



Embracing Jakobson's emphasis enables readers, particularly those engaged in literary and poetic pursuits, to move beyond recognizing language as a mere conduit for communication between both the sender and the receiver. It empowers readers to delve deeply into the diverse nature of such literary works as those by Cummings and Mayakovsky. In the unconventional poetry of both poets, language becomes a medium for newly constructed realms, wherein the poetic function acts as a catalyst, challenging readers to perceive language not as a mere tool but as an art form.

### **CUMMINGS: A WORLD-MAKER, NOT WORD-MAKER**

Cummings emerges as an imaginary, and revolutionary poet whose poetry goes beyond the borders of conventional expression, marking a transformation of language in a freshly authentic manner. He is considered a literary icon in 20<sup>th</sup>-century American literature whose authenticated stamp exceeds the anticipations of readers and critics alike. His impact goes above and beyond expectations and becomes a guiding light for generations to come. The poetry written by Cummings is regarded as a genuine tapestry, where the vivid and scattered colorful words on the page are visually and artistically painted to capture the emotive senses of his readers. A key aspect of Cummings' poetry is his fearlessness to play with language itself and to adhere to unique experimental forms in order to delve deeply into the complexities of the human spirit. Such freedom in intentionally playing with language and departing from the established norms of syntax, grammar, and structure is a purposeful decision to reshape the very essence of language, not just interpret it. Unlike Mayakovsky, whose obsession is evident in social and political themes, and who is a fervent defender of the Soviet Revolution, Cummings is a vibrant enthusiast for the celebration of human individualism and linguistic freedom. The bold imagery and the use of neologisms found in the poetry of Mayakovsky are replaced by a whimsical and playful celebration of the human experience. Crucially, the poetry written by Cummings highlights a remarkable interaction of various functions of language illustrated in Jakobson's framework.

Cummings' innovative contributions to poetry can be broadly analyzed through a three-fold perspective: linguistic innovation, form and structure, and themes and content. Each of these aspects plays a pivotal role in revealing the uniqueness of Cummings' poetic style and the

(with up so floating many bells down)

spring summer autumn winter

he sang his didn't he danced his did``

significant influence  
on the realm of  
literary expression.

Scrutiny of the  
linguistic

innovation involves

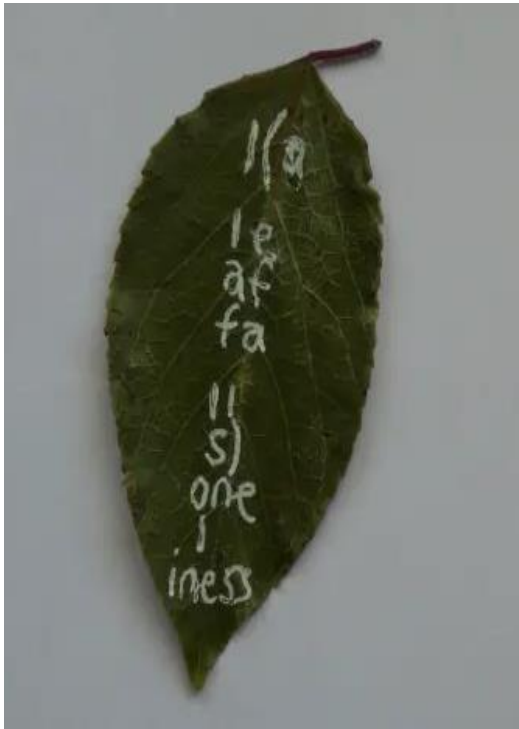
a thorough exploration of Cummings' departure from traditional syntax, punctuation, and grammatical conventions. By closely examining his creative language use, one can gain a deep understanding of how he intentionally questions established linguistic norms, following a path that renovates the limits of expressive communication. Cummings' linguistic breakthroughs go beyond a simple act of defiance; they represent a deliberate endeavor to reshape the essence of language itself, turning it into a flexible and dynamic instrument of artistic expression. Such inventive use of language is regarded as a hallmark of Cummings' style. Consider, for example, his distinct linguistic play of symmetrical nouns and verbs to highlight the aesthetic quality of language. In his poem "anyone lived in a pretty how town," Cummings masterfully employs symmetrical nouns and verbs to highlight the aesthetic quality of language. Here, the word "dance" in "noone and anyone are one" (p.515), is both a noun and a verb to create a symmetrical linguistic pattern. This linguistic duality in the usage of this word contributes to multiple meanings. As noun, it may signify a communal or celebratory activity, while, as a verb, it implies the act of dancing. Such a thing reinforces the sense of interconnectedness and the harmonious lives of people in the town. To thoroughly analyze Cummings' innovative poetry, the study should encompass three primary dimensions: linguistic innovation, form, as well as structure, and themes and content.

### 1- Linguistic Innovation

Cummings is known for his groundbreaking linguistic innovations that not only push the boundaries of language but also radically depart from traditional norms. His unorthodox syntax, visual poetics, inventive wordplay, rhythmic experimentation, and distinctive use of lowercase letters are but a few elements of his innovation. Let's explore some key aspects of Cummings' innovation from a selection of his extensive body of work, which includes about 770 poems published across 12 volumes.



**1.1 Unorthodox Syntax** Cummings is renowned for his distinctive utilization of unconventional syntax in poetry, a stylistic choice that deviates markedly from traditional sentence structures and word orders. This innovation in syntax is a pivotal aspect of Cummings' poetic identity, contributing to the uniqueness and impact of his work. The employment of



unconventional syntax serves a dual purpose, not only challenging linguistic norms but also engendering a visual resonance on the printed page. The crux of Cummings' innovation lies in his unorthodox manipulation of the physical arrangement of words, as exemplified in poems such as "l(a," (Cummings, p.673) where the fragmentation of the word "leaf" across multiple lines visually represent the falling of leaves. This visual representation adds an added layer of meaning to the poem. Cummings' fragmented rendering of "leaf" in "l(a," not only visually mimics falling leaves but also symbolically captures the fleeting and

ephemeral essence of the subject matter. His skillful manipulation of syntax serves as a nuanced artistic strategy, integrating visual elements to enrich the semiotic depth of the poetic discourse. This notable example features Cummings' departure from conventional syntax, as he crafts a brief poem comprised of single letters, emphasizing both the simplicity and individuality inherent in each letter. Despite its brevity, the poem, "l(a," delves into the profound theme of a solitary falling leaf, utilizing fragmented letters to convey nuanced layers of meaning. The spatial arrangement strategically mirrors the descent of a leaf, while the use of parentheses serves to underscore the inherent loneliness of the falling foliage. Additionally, the detached letter "l" from the dispersed word "leaf" symbolically conveys both unity and separation. So, the lack of capitalization, the visual arrangement, and parentheses are interactive elements that add layers of meaning. Drawing from Jakobson's linguistic framework, this poetic endeavor serves both aesthetic and foregrounding functions. The deviation from linguistic norms, alteration of word order, and unconventional syntax align with Jakobson's concept of poetic function, wherein the essence of the poem resides in its departure from

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conventional linguistic structures. In the above example, Cummings says little, yet he says much more. He asserts that he wanted to be understood as both a poet and a painter: “my poems are essentially pictures” (Norman, p.123). This is exactly what happens in this brief poem where the reader was caught in such a poempicture.

In “*Buffalo Bill’s*” (p.60), Cummings explores the demise of a legendary figure from the American Old West, employing a fragmented

Buffalo Bill 's  
defunct  
who used to  
ride a watersmooth-silver  
stallion  
and break onetwothreefourfive pigeonsjustlikethat  
Jesus  
he was a handsome man  
and what i want to know is  
how do you like your blueeyed boy  
Mister Death

and disruptive structure to convey a distinctive narrative perspective. By breaking the lines into disjointed segments, Cummings draws the reader’s attention to specific details and moments within the poetic portrayal. The addresser utilizes this fragmented structure to present an immediate portrayal of Buffalo Bill’s “*defunct*” state. The word “*defunct*” itself implies the weight of finality, emphasizing the demise of Buffalo Bill. The phrase “watersmooth-silver stallion” is an indication of former glory, and the juxtaposition of “watersmooth” with “silver stallion” creates a poetic and evocative image that transcends a literal description. This coupling of words elicits a sensory and imaginative response from the addressee, who is invited to envision the scene with heightened immediacy. The single-striking image of the “watersmooth-silver stallion” becomes a focal point, engaging the reader emotionally and mentally in the process of reconstructing these poignant details:

In another example of manipulating syntax through a sonic rather than a visual texture, Cummings’ poem “*anyone lived in a pretty how town*” (p.515) enhances a distinctive rhythm. Here, the deliberate rearrangement

of words disturbs the sentence flow, and forces the reader to pause and think about the purpose of such a phonic harmony. Unlike the

since feeling is first  
who pays any attention  
to the syntax of things

previously discussed visual fragmentation, this line appeals to both reading and hearing process. Such liberty of expression that highlights the feeling of freedom and creativity is prevalent in almost every poem written by Cummings. In another poem, “*since feeling is first*”(p.290), Cummings intends to disturb the conventional order of the sentence,

<p>yes is a world &amp; in <b>this</b> world of yes live (skillfully curled) all worlds</p>	<p>ignores initial capitalization, and disregards the grammatical rules to establish a casual (since) relationship between emotion and existence. The word “<i>first</i>” urges the reader to place intuitive feelings over intellectual understanding,</p>
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where love always comes first. Additionally, Cummings chooses the active voice in “*anyone who lived in a pretty how town*” to create a vivid portrayal of the people in the town. Yet, at other times, he chooses the

<p>anyone lived in a pretty how town (with up so floating many bells down)</p>	<p>passive voice, as in the following lines, where “<i>skillfully curled</i>” (p.443) between parentheses has an aesthetic and a</p>
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contemplative atmosphere that makes the reader focus on the action rather than who performed it. It functions as a form of syntactic interruption, creating a distinct textual enclosure. This interruption serves to isolate and emphasize the action, fostering a sense of heightened attention and focus on the intricacies of the described movement.

Cummings is interested in exploring nature, love, freedom, and individualism. So, he seeks to capture a moment of serenity and beauty, inviting his reader to enjoy such a moment through both visual and auditory aspects. In “*r-p-o-p-h-e-s-s-a-g-r*” (p.396), Cummings assembles all his devices to convey his message. From its title, the reader

```
r-p-o-p-h-e-s-s-a-g-r
who
a) s w(e loo)k
upnowgath
PPEGORHRASS
eringint (o-
aThe) : l
eA
!p:
S a
(r
rIvInG .gRrEaPsPhOs)
to
rea (be) rran (com) gi (e) ngly
,grasshopper.
```

is prompted to grasp such a complex interplay. This is exactly what Jakobson says about what makes a given work a literary work, or that which “makes a verbal message a work of art” (Jakobson, 1960, p.63). This example is not a mere verbal message, but a prime example of the avant-garde approach where there is a combination of unconventional typography, syntax, innovative wordplay and much more. It

is about how poetry can be experienced. Cummings is inviting his reader to experience the utmost of love, life, imagination, and above all the poetic function of language as Jakobson states (p.69). Here, the unconventional and complex structure of the poem echoes the unpredicted movements of a small insect (grasshopper), leaping, flying, and landing in an unforeseen manner. It might also echo the unpredicted movements of a fish in water. Both the insect and the fish have a fluid, dynamic, and unexpected nature within their environment. Both move on a non-linear, and erratic path, changing motion in an unpredicted way, or, better said, that they are constantly living their lives. So, it is a poem that needs constant emphasis (Norman, p.124). It needs a dynamic and non-linear manner of reading, or rather, leaping through lines to get the intended message. It is a kind of challenge where the first line can be read from either the right or the left. In both ways of reading, there is an “r” letter followed by a hyphen and an “e” letter in the very middle of the line. Such symmetry in both ways of reading needs instruction to get the intended message, which is given by Cummings himself in: *[a)s w (e loo ) k]*. This hallmark poem is full of movement, life, hope, and wander. It is not important who is leaping in this poem- a grasshopper, a fish, the poet, the reader or even life itself. Sam Hynes suggests that the “whole poem is an attempt to deal with words visually and to create art as a single experience” (item 9). So, it is not a poem but rather a picture of an action, not a mere description of it. The message here is meant to be seen, and the reader, in Friedman’s words, “grasp ... all at once” (1960, p.10). Thus, Cummings’ deviation from the conventional rules of syntax and his subversion of language challenges the reader and invites him to engage with language in unexpected and imaginative ways.

## **1.2 Unconventional Grammar**

A second facet of Cummings’ linguistic innovation that provides a broad range of interpretations is his subversion of grammar and punctuation. gained recognition for defying conventional linguistic norms, and this defiance is apparent in his purposeful deviation from established grammatical regulations and punctuation conventions. But why does Cummings deliberately subvert the norms of language? In fact, Cummings’ philosophy can be seen in the context of Horace’s dictum; as in painting, so is poetry. His works, as both a painter and a poet, share the same non-conformist aesthetics, as he believes that conformity kills. Friedman (1972) states that Cummings possesses “anarchist beliefs”, and his poetics applies “anarchist techniques” to form (p.2). Cummings subverts word order, punctuation marks, capitalized letters, spelling,

spacing, and all conventions are subverted to create a unique and distinct style. Here, Cummings is creating a new channel to deliver a different message with a new code. Because his message is different, readers of Cummings' poetry are invited not to consider the words, but rather how these words are presented on the page.

The aspects of punctuation in Cummings' poetry are whimsical and revolutionary, which invite his readers to have an extraordinary visual experience. He uses punctuation marks to guide syntax and elicit an audible and visual experience. He writes his name as e. e. cummings as he is known as the poet who avoids using capitalization. Typography is another astonishing tale where Cummings renders his pages in an intelligible manner. So, let's unleash some aspects of Cummings' unconventional and invented grammar and punctuation.

**Ellipses and Dashes:** Cummings strategically employs ellipses (...) and dashes (-) to achieve dramatic effect, to create pauses, or to suggest a

... your slightest look easily will unclose me  
though i have closed myself as fingers,  
you open always petal by petal myself as Spring opens

continuation of thought. The ellipses create a sense of momentary breath or a suspended pause, adding a rhythmic quality to the poem. Consider the following example from "*somewhere i have never travelled gladly beyond*" (p.366) where ellipses prompting the reader to fill in the perceived gap with their own interpretative nuances:

Here, Cummings' unique technique of creating a suspended pause, or even giving a sense of omitted meaning which is left to the anticipation of the reader himself. This technique also creates a sense of lingering and unfolded emotion that allows the reader to take his time in contemplating the message. In his poem "*anyone lived in a pretty how town*" (p.515) dashes are used to emphasize the contrasting elements in the poem. Dashes affect the flow of the poem and create a tone of detachment and

-children guessed (but only a few  
and down they forgot as up they grew  
[...])  
-women and men (both little and small  
cared for anyone not at all)

separation through  
breaking language.  
Cummings is  
obsessed by making  
his poems breathing  
pictures with no

distinct line between art and life. So, he has to present his poems in an authentic manner. As per Jakobson, Cummings' technique of employing



ellipses and dashes contributes to the contemplative aspect of the reader's experience. The suspended pause created by ellipses encourages the reader to contemplate the omitted content and actively participate in the construction of meaning. The dashes, indicating a continuation, further prompt the reader to reflect on the unfolding emotional landscape of the poem.

In "*Buffalo Bill's*" (p.60), Cummings employs ellipses to suggest pause, inviting readers to reflect on the transient nature of Buffalo Bill's fame.

```
Buffalo Bill's
defunct
...
the
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The ellipses here have both visual and thematic purposes. The visual function invites readers to linger on the space represented by ellipses, while the thematic

function contributes to the aesthetics of the poem. The ellipses here suggest an intentional omission, a silence, or absence of information that invite readers to fill this gap through the referential function. This thematic pause directs the reader to reflect on the subject matter and be more attentive. It can be interpreted as having a metalingual function as it directs the reader's attention to the role of punctuation in shaping the meaning of the poem.

**Lack of capitalization:** Cummings' decision to skip capitalization in his poetry contributes to a democratization of language. By rejecting the conventional hierarchy imposed by capital letters, he places all words on an equal visual and syntactic footing. This aligns with his thematic exploration of democratic principles, emphasizing the equality of words within the poetic framework. He intentionally employs lowercase letters even at the beginning of sentences or proper nouns, as part of his overarching aim to divert This stylistic choice is grounded in his desire to break away from traditional practices and embrace a more experimental form of expression. This stylistic approach is evident in his poem "*i carry your heart with me*" (p.766), where lowercase letters and the absence of punctuation are prominent. This deliberate departure from conventional grammar is meant to convey a sense of informality and personal intimacy. The poem is a testament to deep transcendental love, where the lack of capitalization further enhances this sense of fluid connection. By treating all words with the same typographic weight, Cummings visually underscores the notion that, in love, all elements are equal and interconnected:

```
i carry your heart with me(i carry it in
my heart)i am never without it
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Lowercase letters constantly imply a blurring of boundaries between both the addresser and the addressee, where the first expresses his subjective experience or even his state of mind (emotive), and the second should be influenced by such a thing (conative).

The addressee here is showing his deep love, which might be self-love, in a spontaneous flow of emotions where the first line begins with a lowercase “i”, and the following lines follow the same pattern. Such a deep love should not be hindered by punctuation marks and feel free from any rules. This is what happens here where the addresser is insisting on being more intimate through ignoring standard capitalization. The following examples have more playful use of lowercase which

*i sing of Olaf glad and big  
whose warmest heart recoiled at war* contributes to informality and unconventional style. The poem celebrates the joyous and energetic

nature of Olaf, a character who symbolizes the spirit of life and living. The poem captures Olaf’s enthusiasm for existence and emphasizes the idea of embracing life with a sense of excitement. Cummings employs his distinctive unconventional style, including lowercase letters and innovative punctuation, to capture the vibrancy and uniqueness of Olaf’s character. These stylistic choices, along with the innovative arrangement of words on the page and playful punctuation, allow Cummings to convey a wealth of meaning with brevity. In “*i sing in Olaf glad and big*”, (p.339) there is both lowercase letter in “i” to create an intimate feeling, and uppercase letter in “Olaf” to draw attention to the character’s name. In these examples, Cummings says little, yet, he says so much through the visual and special arrangement of words on the page, and through playful punctuation. In “*who are you, little i,*” (p.824) Cummings utilizes lowercase letters and unconventional punctuation as essential elements of his poetic style. The use of lowercase “i” is a twofold function. First, it imparts an intimate and personal quality to the speaker, conveying a sense of humility or diminution. Second, it contributes to Cummings’ broader exploration of individual identity, challenging traditional norms linked with the capitalized “I.”

A final example of utilizing lowercase letters is “*in Just-*” (p.24) which is a whimsical and vivid poem that captures the essence of springtime and the joyous arrival of

*in Just-  
spring when the world is mud-  
luscious the little  
lame balloonman*

the season. Through its playful language and imagery, the poem evokes a sense of childlike wonder and the fleeting nature of innocence. The use of lowercase letters in “*in Just-*” contributes to the poem’s playful and informal tone. The lowercase styling adds a sense of lightness and simplicity, aligning with the carefree spirit of the poem. By opting for lowercase, Cummings deviates from the conventional norm, selecting a stylistic element that enhances the poem’s overall effect. This departure is part of Cummings’ broader selection of linguistic forms to convey his unique poetic vision.

**Innovative Word Coinage:** It is not enough for Cummings to defy the traditional norms of language through innovative syntax, typography, and punctuation, he exhibits a fearless and inventive approach to language that transcended the boundaries of linguistic convention. His poetry stands as a testament to an audacious manipulation of language. Cummings’ use of word coinage in his poetry holds several implications, contributing to the distinctiveness and innovation of his linguistic expression. Coining new words or altering existing ones allows Cummings to introduce ambiguity into his poetry. The meanings of these neologisms may not be immediately clear, encouraging readers to interpret and engage with the text in a more subjective and open-ended manner. Additionally, it reflects Cummings’ commitment to artistic freedom. By breaking free from conventional linguistic structures, he asserts his independence as a poet and challenges readers to embrace unconventional forms of expression. Cummings sometimes employs word coinage for satirical or critical purposes. In “*pity this busy monster, manunkind,*” (p.554) the term “*manunkind*” is a blend of “*man*” and “*unkind*,” serving as a critique of the destructive tendencies of humanity. This demonstrates how coinage can be used to convey social commentary. The visual aspect of word coinage, particularly in the form of creative typography, contributes to the overall aesthetic impact of Cummings’ poetry. The visual arrangement of words and letters becomes an integral part of the poem’s artistic expression. Consider the following examples of word coinages:

- In “*in Just-*” (p.24), Cummings coins the terms “*mud-luscious*” and “*puddle-wonderful*” to vividly depict the sights and sensations of spring. The term “*mud-luscious*” combines “*mud*” and “*luscious*,” blending the earthy and often messy quality of mud with the luxurious and delightful connotations of “*luscious*.” This word choice captures the essence of spring’s arrival, where the thawing earth gives rise to a fertile and rich environment. The playful combination of opposites emphasizes

the unique beauty found in the messy, rejuvenating aspects of the season. Similarly, “*puddle-wonderful*” combines “*puddle*” with “*wonderful*,” merging the mundane with the extraordinary. Puddles, typically associated with rain and melting snow, become a source of wonder and delight in the context of spring. The term suggests that these ordinary elements take on a magical quality during this season. The juxtaposition of “*puddle*” with “*wonderful*” encourages readers to view familiar things with a renewed sense of appreciation.

- In “*my sweet old etcetera*” (p.276), Cummings introduces the term “*bluesmoke*” to vividly describe a train, adding a layer of creativity and specificity to the poem’s imagery. The term “*bluesmoke*” creates an immediate mental image of the train emitting a bluish-hued smoke as it moves along the tracks. This visual representation surpasses a traditional description, infusing the poem with a unique and imaginative portrayal of the train’s presence. The color “*blue*” adds a specific tonal quality, suggesting a certain mood associated with the train. Beyond the visual aspect, “*bluesmoke*” also engages the sense of smell and atmosphere. The term implies not only the visual presence of smoke but also the scent and ambiance created by the train’s exhaust. This multi-sensory approach enriches the reader’s experience, making the description more immersive and evocative.
- In “*i carry your heart with me*” (p.766), Cummings uses the phrase “*sky of sky*” to express the vastness and depth of emotion, creating a unique and intensified expression of the emotional landscape. The use of “*sky of sky*” introduces a metaphorical image to describe the emotional realm. By likening emotions to the vast expanse of the sky, Cummings extends the metaphor beyond a single layer, implying that emotions are not just comparable to the sky but contain within them another layer of emotional depth. The repetition of the word “*sky*” in the phrase “*sky of sky*” serves to amplify the scale and magnitude of the emotional experience. It suggests that emotions are not limited to a single layer but include an expansive and infinite dimension, much like the layers of the sky. The repetition in the phrase also underscores the connection between the speaker and the person whose heart is carried. The emotional connection is not just profound but extends to a degree that can be metaphorically compared to an infinite sky.
- In several poems, Cummings employs the term “*unlove*” to signify the absence or negation of love, contributing a layer of complexity to his probe of relationships and emotions. Likewise, in some other instances, Cummings combines the words “*if*” and “*fear*” to create the neologism “*if-fear*.” This innovative word formation allows for a nuanced

exploration of uncertain fears, adding depth to the thematic content of his poems. The term “*unlove*” encapsulates a concept beyond merely not experiencing love; it suggests a deliberate negation or absence of love. Cummings often uses word coinage to express emotions in a more intricate and subtle manner, and “*unlove*” adds a layer of complexity to his portrayal of relationships. It implies not only the lack of love but potentially a deliberate rejection or withdrawal from the emotion, enhancing the emotional depth in his poetic exploration. The creation of “*if-fear*” through the combination of “*if*” and “*fear*” allows Cummings to explore fears that are conditional, tentative, or uncertain. The use of “*if*” introduces an element of contingency or possibility, suggesting that the fear may be dependent on specific conditions or circumstances. This neologism enables Cummings to delve into the intricacies of fear, acknowledging its potential variability and contextual nature within the broader themes of his poetry. Cummings’ use of word coinage, including “*unlove*” and “*if-fear*,” highlights his artistic innovation and willingness to push the boundaries of language. These neologisms reflect his commitment to conveying complex emotional states and relationships through inventive linguistic forms. They add a layer of linguistic playfulness and originality to his poetry, engaging readers in a more dynamic and thought-provoking exploration of human experiences.

Thus, the visual element of word coinage and untraditional typography in Cummings’ poetry serves as a powerful tool for artistic expression. It enhances the aesthetic appeal, conveys symbolic meaning, integrates form with content, and invites readers to actively participate in the interpretative process, making his poetry a visually and intellectually stimulating experience.

### 1.3 Typography and Punctuation

When it comes to playing with language, Cummings revels in profound freedom, employing a myriad of graphological, typographic, and orthographical devices to achieve a distinct poetic function. Cummings appears as a master who effectively and intentionally employs all possible visual patterns in his poetry. Cummings, recognized for his prowess in linguistic innovation, skillfully incorporates graphological devices in his poetry to craft intricate visual patterns using letters and words. Notably, he frequently embraces unconventional spellings, capitalization choices, and arrangements of letters, purposefully deviating from established linguistic norms. A compelling illustration of this can be found in his poem “*l(a,*” (p.673) where Cummings strategically isolates the letter ‘l’





Similarly, in “*pity this busy monster, manunkind,*” (p.554), Cummings’ adept use of typographical elements contributes to the poem’s overall impact. The poem addresses the dehumanizing and destructive aspects of

*pity this busy monster, manunkind,  
not. Progress is a comfortable disease:  
your victim (death and life safely beyond)  
plays with the bigness of his littleness  
--- electrons deify one razorblade*

*plato told  
him: he couldn't believe it (jesus  
told him; he wouldn't believe it)  
l(pity this busy monster, manunkind,  
---not. Prog*

*ress is a comfortable disease:  
your victim (death and life safely beyond)  
plays with the bigness of his littleness  
--- electrons deify one razorblade*

modern industrialized society. The poet reflects on the relentless and mechanized nature of human activity, portraying it as a “*busy monster.*” Cummings critiques the overwhelming and impersonal forces that shape contemporary life, inviting readers to reflect on the loss of individuality and genuine human connection in a world driven by relentless progress and mechanization. Here, the

poet employs various typographical elements such as ellipses to suggest contemplation, fragmented words, line breaks to shape the visual form, and punctuation. The irregular spacing and arrangement of words create a sense of urgency, echoing the poem’s themes of societal critique and the relentless pace of modern existence. Cummings underscores the interconnectedness of form and content, compelling readers to navigate both linguistic and visual landscapes to fully appreciate the depth of his poetic expression. Typographical elements in this poem align with the thematic content of the poem, reinforcing the poet's critique of mechanized society, contributing to the overall message about the dehumanizing effects of modernity.

Cummings’ poem “*who knows if the moon’s/ a balloon, coming out of a keen city / in the sky—filled with pretty people?*” (p.383) is a delightful illustration of the whimsical use of language. The moon is symbolically

*mOOn Over tOwns mOOn  
...  
SLowly SProuTING SPIR*

depicted as a balloon to introduce a feeling of lightness, and playfulness to the image of the moon. By likening the moon to a balloon,

Cummings injects an element of childhood wonder and imagination into the portrayal of the moon. Additionally, the poem allows vast interpretation due to symbolism and the merging of different themes. The letter “*O*” in the poem graphically conveys the moon; it is a capitalized and repeated “*O*” in the opening line, and a lowercase “*o*” in the closing



line, mirroring the diminishing aspect of the moon, suggesting a cyclical nature. The visual repetition of this capitalized letter mimics the shape of a full moon, creating a visual tangible connection between the written word and its symbolic representation. The poem leaves room for uncertainty, encouraging readers to explore their own meanings and connections, and the phrase “who knows” adds an element of ambiguity,

Thus, Cummings’ utilization of typography surpasses stylistic preference; it stands as a vital component of his poetic expression. Analyzing how form and content interact in Cummings’ poems reveals the significant role typography plays in shaping both the aesthetic and the meaning of his work. This aligns seamlessly with Jakobson’s framework of poetic functions. The intentional incorporation of erratic spacing, irregular punctuation, the deliberate use of lowercase letters, and the fragmentation of words are not arbitrary choices; they actively contribute to the thematic richness, elevating the poetic function to a deeper level of engagement and interpretation.

## **2- Form and Structure**

Decoding the structure of Cummings’ poetry requires an understanding of his distinctive style and appreciating the impact of his work. His innovative approach to form and structure sets him apart as a modernist poet. Cummings’ visual experimentation with the arrangement of words on the page serves as a significant structural element. The visual layout becomes a signifier, conveying meaning beyond the literal interpretation of words. Cummings distinctive approach involves utilizing four key elements of form and structure. These key elements are:

- 1- A fragmented and choppy structure in his sentences to convey a sense of immediacy and intensity in his poetry,
- 2- Spacing and punctuation that contribute to a visual and rhythmic effect,
- 3- A shift in sentence length to prioritizing emotion over intellectual considerations,
- 4- Shaping his poems visually on the page, creating concrete poetry that enhances thematic elements.

The unconventional poetic structure and its impact on the overall understanding of the poem challenges readers to actively engage with language in a more interpretive manner. In “*i have found what you are like*” (p.163), Cummings uses chopping, both in the structure of lines and

i have found what you are like  
the rain,  
    (Who feathers frightened fields  
with the superior dust-of-sleep. wields  
easily the pale club of the wind and  
swirled justly souls of flower strike  
the air in utterable coolness  
deeds of green thrilling light  
with thinned  
newfragile yellows  
lurch and.press

-in the woods  
which  
stutter  
and  
sing  
And the coolness of your smile is  
stirringofbirds between my arms;but  
i should rather than anything  
have  
(almost when hugeness will shut  
quietly)almost,  
your kiss

in the portrayal of feelings, in a distinctive way. This chopping technique is characteristic of Cummings’ experimental and avant-garde style. Consider the sudden line break after “*the rain*” to create a pause, or to slow down the reading process in order to influence the pacing of the poem. The intentional slowing down of the reading process serves as a means to emphasize and elevate the importance of “*the rain*” as a metaphor. The referential function of language here is achieved through drawing attention to the qualities of rain and associating them with soothing a calming effects. The referential

function extends beyond a mere comparison, it connects with the emotional resonance of the poem. The broken and choppy structure of the poem serves multiple purposes, contributing to both its referential and aesthetic aspects. It enhances visual impact, specific emphasis on images and ideas, and creates a rhythmic and emotional intensity. Consider how the irregular line lengths and spacing allows the addresser to highlight specific images and ideas, giving each fragment its own distinct emphasis. So, the breaking of lines and sentences into smaller,

disconnected units, often consisting of just one or two words, generates a choppy and dynamic flow in the poem.

Cummings' poem "*If everything happens that can't be done*" (p.594) is a unique piece of poetry that functions as a poetic bio. Its autobiographical elements, expressive individualism, and aesthetic experimentation serve as a testament to Cummings' dedication to breaking free in both life and art. The poem as a whole explores the theme of embracing the impossible and challenging the boundaries of what can and cannot be achieved. It is narrated from a first-person point of view, setting Cummings as the speaker. The overall meaning of the poem is to appreciate happiness

if everything happens that can't be done  
(and anything's righter  
than books  
could plan)  
the stupidest teacher will almost guess  
(with a run  
skip  
around we go yes)  
there's nothing as something as one  
  
one hasn't a why or because or although  
(and buds know better  
than books  
don't grow)  
one's anything old being everything new  
(with a what  
which  
around we come who)  
one's everyanything so

rather than take it for granted, and of being different from others. To achieve the intended meaning, Cummings highlights certain words and concepts through spacing and isolation. He strategically employs spacing to guide the reader's attention and influence his overall interpretation.

The equilibrium observed in each stanza aligning with the others, and the balance between phrases or syntactical units in each stanza mirroring those in every other stanza,

serves as a reinforcement strategy by Cummings. The equilibrium established between the conditional "if" statement and the subsequent parenthetical expression implies that the coexistence of possibilities and their qualifications is purposeful. This balance suggests that the existence of negativity in the world serves a meaningful role, leading to the conclusion that one should wholeheartedly embrace and actively live life. The notable shift in sentence length is a hallmark approach of Cummings' unique experimental style. This departure from norms provides him with expressive freedom, allowing him to convey emotion in a more uninhibited and organic manner. Longer and shorter lines engage the

and for everything which is natural which is infinite which is yes



Cummings' innovation as mere distortion, asserting that readers can become lost in such abstractions as the "word has become an idea" (p.324), Friedman, Cohen, and Dumas counter this argument by highlighting Cummings' visual aspects and how they can convey additional referential meanings. The unconventional gaps, spaces, and line shortness in "*in Just-*" are viewed as deviating from the norm, yet they serve to enhance the poem's expression.

The following example extracted from "*Listen*" (p.30) includes variations in line shortness. Shortness here can contribute to the emotive function by creating a sense of urgency and intensity. In terms of

```
listen
beloved
i dreamed
  it appeared that you thought to
  escape me and became a great
  lily atilt on
  insolent
  waters but i was aware of
  fragrance and i came riding upon
  a horse of porphyry into the
  waters i rode down the red
  horse shrieking from splintering
  foam caught you clutched you upon my
  mouth
```

graphology, the word "*Listen*" creates emphasis and represents real world elements. The act of listening itself in the opening line suggests a direct invitation from the addresser to the addressee to engage in the auditory element of the real world. By answering this invitation, the reader is ready to see, hear, and taste spring "next door." Unlike "*in Just*" which lacks punctuation

marks to give a sense of rushed excitement, this poem embraces a lighter use of punctuation to enhance a continuous flow. Thus, in the realm of visual structure within poetry, Cummings indeed emerges as an unparalleled innovator His expertise lies in the deliberate manipulation of form and structure of his poems, where he diverges from traditional syntax and punctuation, creating distinctive visual arrangements on the page. Cummings' innovation is particularly evident in poems such as "*r-p-o-p-h-e-s-s-a-g-r*" and "*Buffalo Bill's*," where unconventional spacing and line breaks contribute to the overall impact, engaging the reader both visually and thematically.

### 3- Themes and Content

Cummings' emphasis on the preservation of individual identity is a central theme in his poetry, reflecting his deep concern for the authentic self in the face of societal strains. He often explores the tension between individualism and societal conformity, framing it within the dichotomy of "*I*" and "*you*" versus "*most people*". Cummings views the



preservation of one's distinct identity as essential for a meaningful and genuine existence. In lowercase letters, Cummings presents intimacy and deep, individual connection between two people in "*i carry your heart with me*" (p.766). The distinctive unique structure of the poem, with its unconventional deployment of parentheses, the deliberate reliance on lowercase letters, the recurring use of the pronouns "*i*" and "*you*," the longer lines to express love and intimacy, all these elements capture the essence of a personal bond, emphasizing the uniqueness of such relationship between two people.

*i carry your heart with me (i carry it in  
my heart) i am never without it (anywhere  
i go you go, my dear; and whatever is done  
by only me is your doing, my darling)  
i fear  
no fate (for you are my fate, my sweet) i want  
no world (for beautiful you are my world, my true)  
and it's you are whatever a moon has always meant  
and whatever a sun will always sing is you*

Yet, in other poems, Cummings employs terms like "*nobody*," "*somebody*," or even "*anyone*." This repetition serves to depersonalize the characters in the town. In this case, Cummings uses generic terms in a more formal manner to critique the dehumanizing consequences of losing the individual identity within the faceless collective. In "*anyone lived in a pretty how town*," Cummings employs the repeated phrases "*anyone*" and

*anyone lived in a pretty how town  
(with up so floating many bells down)  
spring summer autumn winter  
he sang his didn't he danced his did.  
children guessed (but only a few  
and down they forgot as up they grew  
autumn winter spring summer)  
that noone loved him more by more*

"noone" to emphasize the faceless and interchangeable nature of those who lose their individual identities. He lists the four seasons twice in the poem, each time in a distinct manner. This repetition and variation emphasize the passage of time and the cyclical nature of life. The changing

seasons serve as a metaphor for the inevitable cycles of birth, life, death, and rebirth.

To summarize, Cummings' poetry aligns with Jakobson's model of communication across various functions, highlighting a multifaceted engagement with language and meaning. Concerning the referential function, his poetry acts as a conduit for conveying deep emotions and



experiences. In “*somewhere i have never travelled, gladly beyond*” (p.366), the imagery is not merely descriptive but serves as a portal into the complex landscape of human emotion. The referential function becomes a vehicle for exploring the depths of interpersonal connection. Moving to the emotive function, Cummings excels in expressing the ineffable. “*i carry your heart with me*” (p.766) exemplifies this emotive prowess, with the repetition of “*i carry your heart with me*” emphasizing the depth and permanence of love. Language, in this context, transcends its utilitarian role, becoming a vessel for the embodiment of sentiment. With regard to the conative function, Cummings goes beyond mere communication, challenging and provoking thought. “*Buffalo Bill’s defunct*” confronts societal ideals, urging readers to reconsider values. The direct address and questioning disrupt conventional thinking, aligning with the conative function’s intent to influence and reshape perspectives.

Regarding the phatic function, Cummings’ poetry engages through unconventional syntax, punctuation, and wordplay. His poem “*anyone lived in a pretty how town*” (p.515) not only narrates but also invites readers into a unique linguistic experience, establishing a phatic connection that goes beyond semantic content. Regarding the metalingual function, Cummings’ poetic experiments with typography and visual arrangement stand out. His poem “*r-p-o-p-h-e-s-s-a-g-r*” (p.396) is a prime example where the visual representation mirrors the thematic content, creating a metalingual layer that prompts readers to contemplate the relationship between form and meaning. The language becomes self-aware, drawing attention to its own inherent playfulness. Finally, in the poetic or aesthetic function, Cummings’ entire body of work is a testament to the inseparability of form and content. “*l(a)*” (p.673) goes beyond traditional linguistic expression, relying on a single falling leaf to convey profound isolation.

### **VLADIMIR MAYAKOVSK: A WORLD-MAKER IN POETRY**

Vladimir Mayakovsky (1893- 1930) is revered as a towering literary figure in 20<sup>th</sup> - century Russian literature. Emerging as a leading voice in the futurist movement, he sought to break away from all forms of conventional norms, embracing a much more dynamic spirit that echoes the spirit of Russian Revolution. To say that his poetic innovation, linguistic experimentation, and typographic ingenuity are his only contribution to poetry is to underestimate his radical and revolutionary endeavors. Living in an era turbulent with both political and social strife, the poetry of Mayakovsky pulsates such strife. Mayakovsky is acknowledged as a world maker, not merely as a craftsman of words. His

impact in shaping not only the linguistic aspects of poetry but also in creating a broader world of ideas, emotions, and socio-political commentary sums up the poet's individual aspirations and his revolutionary spirit. Victor Pertsov describes him as a great poet in the Soviet epoch who "helps progressive poets to denounce false idols, to seek new revolutionary pathways for the development of their national culture," asserting that his entire work calls men to create, to work, and to perform new feats (Mayakovsky, 1972, p. 24).

Since his mysterious death at the age of thirty-seven, Mayakovsky's work has exhibited a steadfast commitment to avant-garde expression and individualism. He is thought to be the most translated Soviet poet, which adds to his enduring significance and worldwide appeal. One notable translator of Mayakovsky's poetry is Andrey Kneller, whose translations capture the essence of Mayakovsky's bold language and revolutionary themes. Another significant translator is James H. McGavran III, who has made Mayakovsky's poetry accessible to English-speaking audiences. McGavran's translations aim to preserve the vibrant and dynamic qualities of Mayakovsky's language, offering readers a window into the poet's distinctive style and political fervor.

Being a supporter of the Bolsheviks, Mayakovsky evolved into a symbol of the revolutionary spirit. Consequently, translators viewed his work as a prism to explore the socio-political upheavals of the era. His avant-garde and experimental influence extended beyond the boundaries of the Soviet Union and drastically influenced modernist movements globally. Remarkably, Mayakovsky's innovative contributions surpass mere linguistic experimentation; they represent a seismic shift that resonates with the very foundations of poetic expression. His oeuvre marks a departure from conventional norms in terms of language, form, and thematic content. His enduring legacy does not reside merely in his written words but in the echoes of change revibrating in his poetic tradition. With the radical changes brought about by the Russian Revolution (1917), the subsequent Russian Civil War (1918- 1922), and the Bolshevik and Futuristic movements, poetry started to resonate with the urgent concerns of the masses. One of the notable outcomes of such radical changes was the reflection of the revolutionary spirit and the collective aspirations of the masses. Some of the revolutionary poetry by Mayakovsky include poems such as "150,000,000," (Mayakovsky, 1985

150,000,000!

**I AM**  
150 million!

**I, for once, now**  
refrain  
from slapping  
any face.

p. 112) referring to the number of the population of the Soviet Union at that time and capturing his revolutionary zeal to change the world. In this poem, Mayakovsky contends that the role of art extends beyond simple passive reflection, it possesses the capacity to actively influence and model society. Another notable and complex poem by Mayakovsky is his epic “*A Cloud in Trousers*” written in the aftermath of both the Russian Revolution and Civil War. It is a multifaceted poem that captures both the poet’s innovative spirit and his reckless passion for change. Mayakovsky’s poem “*The Backbone Flute*” (p.76) stands as a testament to his revolutionary approach to his poetry. It presents his willingness to experiment with a profound departure from sound, rhythm, form, content, and linear structure that align him with the avant-garde aesthetic. The forthcoming analysis of Mayakovsky's poems will employ Jakobson's model as a theoretical framework. This investigation will center on three pivotal dimensions within Mayakovsky's poetry: first, an examination of his linguistic innovations; second, an exploration of the form and structure inherent in his poems; and finally, an in-depth analysis of the thematic content that his works encompass. One more important thing to be stated, Mayakovsky’s poetry translated into English retains the visual layout of the Russian originals, capturing the poet’s remarkable wit, with minimal variations. A noteworthy illustration of this fidelity can be observed in Andrey Kneller’s translation, wherein he keeps the same positioning of words on the page as that of the original Russian version.

Здесь в раю запретной зоны,  
Здесь - расстрел и битва.

Here, in the forbidden zone of paradise,  
Here - execution and battle.

### 1- Linguistic Innovations

Mayakovsky, the Russian Futurist poet, did not merely aim to portray the passive reality of his time. Instead, his aim was to alter how readers perceived that reality. The Futurist poet aspired to introduce a unique approach to infusing art with a socio-political agenda. This could be achieved by depicting novel themes through an innovative use of language. The linguistic innovation of Mayakovsky is a cornerstone of his enduring poetic legacy. It is not just a stylistic choice but a deliberate attempt to impact his poems with vitality and urgency. The poet has a tremendous ability to push the boundaries of language and experiment with form and expression, marking a radical departure from traditional norms. His linguistic innovations are more than just ornamented choices.

Mayakovsky's avant-garde sensibilities broke free from the constraints of traditional expression, extending from his daring visual presentation of poetry to his inventive wordplay. Every line turns into a declaration of independence, a rallying call for a poetry that defied convention by refusing to follow rhyme and meter.

**1.1 Neologisms and Coinages:** Vladimir Mayakovsky's poetry is replete with neologisms and coinages that reflect his avant-garde

The bird of the soul  
lay on the roofs of the mouth  
shouting the philosophy of zaum.

approach and his  
commitment to the  
creation of a new  
linguistic reality.

Neologism, as a form of expression, allows Mayakovsky to convey ideas and emotions in a unique way. In fact, Mayakovsky pays attention not only to the phonetic and semantic qualities of the words but also to the visual impact on the page. He often coined new words and employed neologisms to express his revolutionary ideas. His poem "A *Cloud in Trousers*" (p.8) is a prime example of his innovation in language. Here, the word "zaum" conveys both revolutionary and philosophical ideas. He coined the term "zaum" from "za," meaning beyond, and "um", meaning mind. So, "zaum" means something beyond mind. This new term serves as a conduit of multiple interpretations. Typically, words are expected to be referential to specific objects, ideas or even experiences. Yet, "zaum" is open for a range of meanings and emotions as it defies the typical referential nature of words. The allure of "zaum" lies in its ability to conjure a range of meanings and emotions without tying itself to a restricted, tangible referent. It is a linguistic category that embraces a multidimensional expressiveness, allowing poets to convey complex ideas and feelings that might be challenging or impossible to articulate within the constraints of ordinary language. For Mayakovsky, neologisms and coinages prioritize aesthetic and emotional functions over referential precision. These newly coined terms are not primarily transmitting specific messages; instead, they are focused on evoking emotional and aesthetic impacts. By introducing these terms, sometimes with non-semantic utterances, Mayakovsky is free to construct unique realms that are exclusively his own. In "A *Cloud in Trousers*," the title is rich in symbolic and satirical connotations. The pairing of words "cloud" and "trousers" creates a striking contrast, merging the tangible with the intangible. This juxtaposition acts as a poetic representation of political philosophy, encapsulating a revolutionary message within the realm of art. While clouds are intangible, ever-changing, and abstract akin to the

poet's aspirations and dreams, trousers stand for the mundane, everyday existence, and societal norms. Such a combination serves as a coined phrase that reflects the essence of Mayakovsky's vision. The satirical idea of a cloud wearing trousers is absurd, compelling the reader to think beyond its literal meaning. The poem has a number of neologisms as in: "Not a babbler in the bazaar of slogans, / But / the / spirit / of / the / times! / A / Revolyutsioner," where the last word is not completely a new word. In "The Backbone Flute," (p.76) Mayakovsky introduces the term, "snowstorm," which, in the context of the poem, takes on additional connotations related to political upheaval and social transformation. The term "snowstorm," refers to a meteorological phenomenon, and serves as a dynamic symbol encapsulating the chaos and transformative energy associated with radical societal change. In "The Backbone Flute," Mayakovsky introduces a noteworthy linguistic innovation through the formation of the neologism "Prozrenie," a fusion of "prozrachnost" (transparency) and "ozrenie" (vision). This linguistic ingenuity serves a specific purpose within the poem, resonating with overarching themes of clarity of vision, enlightenment, and a discerning attitude towards societal illusions. The term "Prozrenie" amalgamates "prozrachnost," implying the capacity to perceive through things, with "ozrenie," signifying vision. In the context of "The Backbone Flute," this neologism becomes a symbol of clear vision, stressing the significance of perceiving reality without distortions imposed by societal norms or illusions. It represents a perspective that transcends surface appearances, delving into the essence of things. Mayakovsky's dissatisfaction with the Russian language stemmed from his belief that the existing vocabulary was insufficient to express the dynamism and complexities of the early 20<sup>th</sup> century. As a futurist, he sought to free himself from all semantic constraints, allowing words to take on a new significance. Thus, Mayakovsky's neologistic tendencies are not merely linguistic play; they serve a larger purpose in reinforcing the poet's commitment to radical change. By coining novel terms, Mayakovsky not only played a role in shaping the development of the Russian language but also infused his poetry with a palpable sense of urgency and innovation, effectively capturing the tumultuous socio-political atmosphere of his era.

**1.2 Colloquialism and Everyday Speech:** Mayakovsky frequently incorporates colloquial language in his poetry, enhancing its accessibility and dynamic quality. The use of colloquialisms is in harmony with his intention to establish a connection with a broader audience and capture the authentic language of the people. Take, for example, his poem



“Listen!” (p. 52), where Mayakovsky employs the imperative verb “Listen!” followed by an exclamation mark, adopting a colloquial tone to

Listen!  
If the stars are lit,  
then someone must need them, eh?  
then someone must want them, eh?

If not—  
why, then, are they lit?

directly involve the reader. This approach is replicated in “*At the Top of My Voice*,” (p.87) where a second imperative, “*Get up! Open your eyelashes, fiery poppies!*” is presented in a straightforward, conversational

style. The utilization of colloquial language serves to spur immediate action, amplifying the impact of the poem. Following these imperatives, Mayakovsky transitions to a rhetorical question in “*Good!*” asking, “Now tell me, comrades, what’s the matter with you?” The use of an exclamation mark here suggests a conversational tone and an invitation for the addressee to share their thoughts. This rhetorical question introduces an element of dialogue, emphasizing the poet’s interest in communication and creating a connection with the audience.

In a subsequent poem, the addresser employs a dismissive exclamation, referring to the addressees as “*Rubbish!*” This abrupt declaration, characterized by an exclamation mark, displays Mayakovsky’s assertiveness and serves as a direct expression of the speaker’s disapproval or disagreement. In sum, Mayakovsky’s deliberate use of colloquialisms, imperatives, and rhetorical questions, often punctuated with exclamation marks, creates a coherent and engaging style. This style not only aligns with his desire for accessibility but also allows him to convey urgency, prompt action, and establish a dynamic connection with his audience.

### 1.3 Visual Layout and Spatial Arrangement:

Mayakovsky’s poetic compositions often extend beyond the conventional constraints of words on a page, employing unique typographical choices to enhance the visual impact of his poetry. This exploration of visual layout and spatial arrangement became an integral part of his artistic expression, complementing the boldness of his themes. Similar to his Italian Futurists counterparts, Mayakovsky shared the fascination with dynamism of modern life, and his poetry vividly reflects the Futurist principles.





Figure 4( Visual illustrations of Mayakovsky’s poetry)

Mayakovsky’s focus on letter arrangement, strategic text placement, and the use of unconventional patterns like descending ladders or zigzags closely mirrors the artistic practice of organizing colors and lines on a canvas. This groundbreaking approach to typography not only imparts visual significance to his poetry but also elevates it to a sphere of artistic and poetic expression that goes beyond the traditional boundaries of written language. In this way, Mayakovsky’s manipulation of words and their spatial organization parallels the artistic act of coordinating colors and lines in the visual arts. Understanding the profound impact of Mayakovsky’s typographical innovations requires acknowledging the constructive collaboration between the visual and poetic realms, creating a fusion that enhances the depth and richness of his avant-garde contributions.

In the spirit of Mayakovsky’s exploration, the arrangement of words in his poems becomes a visual and aesthetic encounter, resembling the intentional placement of elements on a painter’s canvas. As Mayakovsky asserted, *“In the poet’s work, everything—syntax, punctuation, rhythm—should contribute to the overarching goal: to form a complete impression, a singular picture”* (Mayakovsky, *Art and Language*, 1923). This encapsulates the core of his approach, underscoring the comprehensive integration of linguistic and visual elements to craft a unified and impactful poetic composition. Mayakovsky’s revolutionary typography, therefore, does not simply represent a stylistic choice but stands as a profound artistic strategy that redefines the boundaries of conventional poetry, aligning it with the dynamic and experimental ethos characteristic of the avant-garde movement.

Mayakovsky went beyond mere words, treating the page as a canvas for visual experimentation. His poetry frequently integrated striking typography, unconventional spacing, and visual components, adding an additional dimension of significance. Take, for instance, the following

example from “*War and the World*” (p.138) where the arrangement of words on the page enhances the thematic depth of the poem:

- [1] Standing guard for the earth,  
the crowd  
of machines of the mills
- [2] of the world—the flywheel  
of the world—the hammer  
of the world—the windmill
- [3] of the world, beats  
in the  
world’s arena.
- [4] The mills of war—flying furiously,  
and the earth—like a million open mouths.
- [5] The mills of war—flying furiously,  
and the earth—like a million open mouths.
- [6] On the earth a machine  
puts on armor.

The poem’s visual arrangement mirrors the fractured and discordant essence of the world affected by war. By depicting war scenes, the selection and organization of words evoke mental images for the reader. The fragmentary structure echoes the shattered reality of a world at war. The deliberate placement of impactful phrases like “mills of war—flying furiously” and “earth—like a million open mouths”

within this visually dynamic structure emphasizes their significance.

Mayakovsky’s poem “*That’s not what grief is*” (p.55) stands out as singular and remarkable piece of poetry that utilizes musical elements, accelerates its tempo, places emphasis on pivotal words, and generates

That’s  
**not** what grief **is**.  
That’s  
but a bier’s  
razzmatazz.  
That’s  
just a bit of fluff.

Grief  
**is** one rawhide lash  
less  
but one extra groan.  
It’s  
**not** just  
a  
bullet  
**in** the skull.  
No,  
it’s  
**not**  
a hole  
**in**  
the temple.

emotional resonance through its spatial arrangement. Written during the turbulent years of the Russian Revolution, The poem reflects Mayakovsky’s engagement with the events of the time. It stands as a testament to intertwining personal and social themes where Mayakovsky rejects simplistic views of grief. The poem stands as a demonstration of Mayakovsky’s skill in using language, structure, and thematic depth to explore grief. The poem rejects simplistic or trivializing views of grief with lines starting with “No, / it’s not / a hole / in / the temple.” This deliberate choice of language immediately establishes a counter-

narrative, challenging conventional notions and steering the reader towards a more nuanced understanding of grief. Additionally, the use of short, fragmented lines creates a staccato rhythm, characterized by brief, disconnected phrases or lines. The technique of short, fragmented lines extend beyond mere rhythm, it establishes a profound sense of separation

between ideas, as each unit of expression stands independently. Through this structural choice, Mayakovsky not only rejects simplicity but also invites a more contemplative engagement with the multifaceted nature of grief. The quick tempo and rapid succession of sounds contribute a distinctive quality to the poem. The choice of linguistic elements, such as alliteration or consonance, may be observed to enhance the rapid flow of the verses. For instance, the repetition of the “t” sound in “it's not / a hole / in / the temple” adds to the brisk pace, creating an auditory effect that mirrors the urgency inherent in the rejection of conventional grief tropes. This dynamic interplay of sound and meaning underscores Mayakovsky's mastery in employing musical elements to convey emotional depth.

The typography of Mayakovsky's poems utilized bold, expressive fonts and layouts to strengthen the visual quality. Consider the following example where Mayakovsky employs capitalization and repetition with

I - love!  
You - love!  
They - love!  
We - love!  
So?  
"So, so"  
"I'm not a poet but a coat-check girl."  
...

short declarative statements to create a powerful and dynamic effect, emphasizing the universality of love. He strategically capitalizes pronouns and verbs to give each instance of love a bold proclamation. Also, the brevity of lines enhances a sense of urgency and immediacy in expressing love.

This repetition also reinforces the idea that love is a universal experience, applicable to all individuals and groups.

## 2- Form and Structure

Mayakovsky emerged during a period of radical change in Russia, marked by the Bolshevik Revolution of 1917. As a committed Bolshevik and a prominent figure in Russian Futurism, Mayakovsky's poetry became intertwined with the ideological currents of the time. The revolutionary quality of his poetry is reflected in its unconventional form and structure. In the introduction of Mayakovsky's "*Selected Works in Three Volumes*," Alexander Ushakov states that "one of the salient features of Mayakovsky's poetry is that he regards major social phenomena as if they personally affected him" (p.9). So, in the poem "*Fine*," Mayakovsky articulates the convergence of his individual destiny with the destinies of the Revolution, the nation, and the heroic endeavor of forging a new life:

```

This is time
      humming taut
      as a telegraph wire,
My heart
      alone
      with the truth,
      whole and sole.
This happened -
      with fighters,
      with the country entire,
in the depth
      of my own soul.
    
```

So, what makes the poetry of Mayakovsky revolutionary? His poetry is revolutionary because it challenges established norms, provokes social change, and advocates radical transformation. It is the combination of these factors that makes Mayakovsky's poetry a powerful force in questioning societal conventions and calling for significant societal shifts. The key distinctive elements of the structure of his poetry include his manipulation of free verse, visual experimentation in the layouts of the poems, and his use of colloquial language to make the poetry more accessible to the masses.

### 2.1 Free Verse and Rhythmic Innovation

Mayakovsky's prolific use of free verse is a pivotal aspect of his poetic style, affording him the freedom to break away from the constraints of traditional rhyme and meter. This departure allows him to experiment with language, rhythm, and structure in innovative ways. Mayakovsky's adept utilization of free verse serves not only as a manifestation of artistic autonomy but also as a vehicle through which he navigates the uncharted territories of linguistic experimentation and thematic exploration. In "A Cloud in Trousers" (p.8), Mayakovsky adeptly employs typographic experimentation to create visual impact, as illustrated in the following example:

<pre> years ahead!   steps ahead!     on     the     path     of   f o l   l o w     ing   sha d o w.         </pre>	<pre> годы впереди!   шаги впереди!     по     пу     ти     вс     лед     за     пле     чем     тень.         </pre>
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unconventional arrangements that serve to enhance the overall impact of his poetry. It serves not only as a means of conveying information but also as a powerful tool for expressing emotion, engaging the reader, and drawing attention to the unique qualities of language itself. Mayakovsky's typography often contributes to the referential function by providing visual cues that complement the meaning of the words. For example, in "150,000,000" (p.112), the emphatic use of large font size in "I AM 150 million!" serves to highlight the numerical enormity, emphasizing the poet's identification with the masses. So, typography comprises a range of elements that act as a visual and dynamic representation across the page, aiming to emotionally captivate the reader as in Mayakovsky's poem "Listen" (28). In this poem, typography is an integral part of the poem's expression. The usage of bold letters as in "LISTEN," unconventional punctuation as "!!!!!!," repetition as in "in flaming roar to roar like its own buzz the hissing," () with the visual illustration of electrical charge, or even a rocket, all work together to create a visually dynamic and emotionally charged expression.

### **3- Themes and Content**

"I flew to the front  
Each machine  
Outfitted  
With guns  
A machine with machine guns  
I  
Myself  
A machine-gun."

The works of Mayakovsky stand as a testament to the symbolic relationship between art and revolution. As a revolutionary poet deeply embedded in the revolutionary ethos, Mayakovsky asserts the principles fundamental

principles of societal transformation, challenging established norms through his innovative use of language, avant-garde techniques, and a fervent commitment to social change. Mayakovsky's poetry exemplifies a dynamic and experimental nature, embodying the avant-garde spirit of his time while being deeply intertwined with the revolutionary fervor that defined the tumultuous period of the Bolshevik Revolution. This synthesis of artistic innovation and political engagement is a distinctive hallmark of Mayakovsky's contribution to Russian literature. He was at the forefront of the Russian Futurist movement, which sought to break away from traditional artistic conventions. His poems often feature unconventional layouts, varied typography, and visual elements that challenged the established norms of poetic expression. For instance, in his poem "War and the World," (p.138) speaks to the dehumanizing and



mechanized aspects of war, the words themselves take on a visual dynamism, reflecting the chaos of the wartime environment. The poet's use of the word "machine" repeatedly creates a sense of relentless, dehumanized efficiency in the war effort. This reflects the broader societal shift towards mechanization and the dehumanizing impact of modern warfare. The line "A machine with machine guns" reinforces the dehumanization of the war experience. The merging of human and machine elements blurs the lines between man and weapon, underscoring the impersonal and destructive nature of conflict. Mayakovsky's choice to identify himself as a "machine-gun" further contributes to this theme, suggesting a loss of individual identity in the face of war.

Addressing the bourgeois and offering a critique of their perception of the exploitation of the working class is a significant and poignant theme

"It's time, gilded ones!  
Pick up your checkered shawls and retire.  
Now we rise."

within Mayakovsky's poetry. It is intertwined with Mayakovsky's broader advocacy for social change. His poem "The Backbone Flute"

(p.76) exhibits a call to action and a sense of change. The opening line, "It's time, gilded ones!" directly addresses the bourgeois class. The use of "gilded ones" suggests opulence and excess, emphasizing the wealth and privilege of this social group. Then, the call for the bourgeois to "Pick up your checkered shawls and retire" carries symbolic weight. The checkered shawls may symbolize the duplicity or moral ambiguity of the bourgeois class. The act of retiring suggests a departure from their positions of privilege. The final line, "Now we rise," is a powerful declaration indicating a collective uprising against the bourgeois establishment. Mayakovsky's use of the word "rise" suggests a rising tide of social change, a movement of the working masses against the perceived exploitation by the bourgeois. Mayakovsky's "The Backbone Flute" reflects his deep concern for social justice and his desire for a radical transformation of societal structures.

Examining Mayakovsky's poetry through Jakobson's communication model reveals its rich complexity. Mayakovsky's poetry often conveys historical and socio-political information, as seen in "Vladimir Ilyich Lenin," (p.175) serving a referential function. Dedicated to the leader of the Russian Revolution, described as a 3,000-line epic poem (spanning 86 pages) "Vladimir Lenin" engages in a form of poetic homage and political commentary, conveying factual historical and socio-political information.

I've been up mountains -  
not a lichen on their sides.  
Just clouds  
lying prone  
on a rocky ledge.  
The one  
living soul  
for hundreds of miles  
was a herdsman  
resplendent  
with Lenin's badge.

Emotionally charged, works like “*A Cloud in Trousers*” (p.8) vividly express Mayakovsky’s fervent convictions. The conative function is evident in pieces like “*To Comrade Nette, A Poet,*” where Mayakovsky urges fellow poets to embrace revolutionary ideals. Through linguistic and visual experimentation in “*At the Top of My Voice,*” (p.87) he establishes a phatic connection beyond conveying information. Engaging in metalingual reflection in “*About This,*” Mayakovsky questions language and art’s relationship. At the core is the poetic function, where works like “*A Cloud in Trousers*” transcend the ordinary, evoking profound emotional and intellectual responses. In summary, Mayakovsky’s poetry spans various language functions, serving as a historical, emotional, and artistic testament.

### COMPARATIVE ANALYSIS

Cummings and Mayakovsky, though from different cultural backgrounds, shared radical spirit in their poetry. Examining their works through the lens of Jakobson’s theory offers insights into the differences and similarities in their approaches. While Cummings is well-known for his experimentation with syntax and structure in order to focus on the content of the message itself, Mayakovsky too engages with poetic function, albeit with a different emphasis. Mayakovsky’s poems, like “*Listen,*” and “*A Cloude in Trousers*”, frequently have a political and didactic tone, aligning with Jakobson’s referential function. Mayakovsky’s use of language serves the purpose of conveying revolutionary ideas, demonstrating Jakobson’s notion that poetic language is not only about the form but about the message itself.

Crucially, Cummings regularly addresses the personal and intimate in his poetry. So, in poems such as “*i carry your heart with me,*” the first-

person perspective, and the exploration of love and connection are all exemplified in the pronouns “i” and “you”. Yet, Mayakovsky’s poetry often has a more public and connective dimension. Poems such as “*The Backbone Flute*” are addressed to a wider addressee. Both poets lean towards Jakobson’s poetic function, where the focus is on the artistic form of language itself. Cummings focuses on the playfulness of words, unconventional syntax, and visual elements to prioritize the poetic over a strict referential function. Mayakovsky skillfully balances the poetic function with a strong referential function. The latter’s poems seek to convey a specific message, reflecting the socio-political context of the Russian Revolution. In other words, his poems serve not only as aesthetic expressions but also as potent vehicles for conveying specific referential messages for his readers.

As for the use of language and vocabulary, while both poets navigated the turbulent era of the early 20<sup>th</sup> century, their styles are marked by notable differences. Mayakovsky’s language is often characterized by its boldness and use of colloquial and street language, as he aimed to speak directly to the masses. Although both poets were known for their experimented and innovative use of typography to convey energy and emotions behind their words and phrases, Cummings prefers lowercase words, while Mayakovsky enlarged them in a bold typeface. Cummings’ themes of love, nature, intimacy, and humility are more fittingly conveyed in lowercase words unlike boldness, intensity and assertiveness presented in Mayakovsky’s poetry. Typography for both poets was not just a visual experiment; it was an integral part of their poetic expression, aiming to challenge established norms of language.

One important shared element present in the works of both poets is their selection of referential titles for their poems. The notable commonality is evident in their deliberate choice of titles that allude to specific references in their poems. In doing so, both poets establish a connection between the title and the intended message, engaging their readers to deeply delve into the referential meaning embedded in their poetry. In Cummings’ poetry, the use of referential titles is often subtle yet impactful. Consider the poem “*somewhere i have never travelled, gladly beyond.*” The title itself, with its lowercase letters and lack of punctuation, prompts readers to approach the poem with a sense of curiosity. The deliberate absence of conventional capitalization and punctuation encourages readers to explore the nuances within the lines. Mayakovsky, known for his politically charged poetry, also employs referential titles that direct readers towards specific contexts and themes. Take, for instance, his poem “*A Cloud in Trousers.*” The title

immediately sparks curiosity and hints at a metaphorical exploration. As readers delve into the poem, they encounter vivid imagery and powerful language that conveys Mayakovsky's revolutionary ideas. The referential title, in this case, serves as a starting point for decoding the poem's content. It prompts readers to consider the symbolism of a "cloud in trousers" and its implications in the broader socio-political context. Thus, by selecting titles that allude to specific references, Cummings and Mayakovsky create a dynamic interplay between the title and the poem's content. This intertextual relationship enriches the reader's experience, prompting them to explore the layers of meaning embedded in the poetry and fostering a deeper understanding of the intended messages.

In summary, despite the cultural and linguistic disparity, both Cummings and Mayakovsky share a radical spirit that permeates their works, fostering a unique convergence in the realm of poetic innovation. Both poets have left an indelible mark on the landscape of 20<sup>th</sup> century poetry.

### **CONCLUSION**

In the historical and cultural contexts of their respective nations, E.E. Cummings, and Vladimir Mayakovsky, as pioneers in the realm of innovative and revolutionary poetry, breathe life into their poetry through distinctive linguistic deviations, structural innovations, and profound thematic content. Both poets forge new avenues of communication through their inventive approach of language and form. Their poetry transcends mere written words, transforming into poetic pictures that encapsulate the spirit of innovation and revolution within the ever-evolving tapestry of literary expression. In Cummings' poetry, the aesthetic qualities of language take precedence as he crafts words as artistic expressions. His innovative use of language challenges conventional norms, inviting readers to explore the boundaries of linguistic expression. Cummings crafts a unique poetic landscape where form and content coalesce, inviting readers to decode meaning not only through words but also through the visual arrangement of those words on the page.

Mayakovsky, on the other hand, prioritizes the expressive and emotive functions, utilizing language as a powerful tool to convey ideological messages stimulated by the urgency of the Russian Revolution. His poetic innovation is fueled by the power of propaganda and the urgency of the Russian Revolution, evident in his use of bold and forceful language coupled with striking imagery. Mayakovsky's poetry becomes a call to action, a rallying cry for societal transformation.

Applying Jakobson's model of communication allows us to discern how Cummings and Mayakovsky strategically manipulate the poetic and expressive functions, creating a symbolic relationship between form and content. Their deliberate choices in linguistic deviations and structural innovations enhance the overall impact of their poetry, challenging readers to engage with language in novel ways.

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