DECONSTRUCTING TRADITIONAL TEXT GRAPHICS: NOVEL APPROACHES TO TEXTUAL VISUALIZATION IN POSTMODERN LITERARY TEXT

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This study explores the innovative approaches to textual visualization in postmodern literary texts, focusing on how authors deconstruct traditional text graphics to create new modes of meaning and reader engagement. The research investigates the mechanisms and effects of graphic deconstruction techniques employed by postmodern writers, examining their impact on narrative structure, readability, and textual interpretation. The study analyzes a corpus of postmodern literary works, identifying and categorizing various graphic techniques such as unconventional paragraph division, excessive capitalization, extra-intervalisation, and the integration of heterogeneous textual elements. These techniques are examined within the framework of deconstructionist principles, drawing on the works of contemporary scholars in the field of liguistics and literary studies. Key findings reveal that postmodern authors frequently employ graphic devices to challenge readers' expectations and create multiple layers of meaning. Techniques such as occasional paragraph division are used to create effects of "cinematic narrative" or to visually transform prose into poetry-like structures. The excessive use of capitalization and extra-intervalisation, combined with the intrusion of "alien" texts, results in a graphically heterogeneous and rhizomatic textual fabric that defies linear predictability. The research also examines the use of figurative lines and images within texts, demonstrating how these elements contribute to the visualization of key themes and character traits. Additionally, the study explores the phenomenon of punctuation-free text organization as a manifestation of the stream-of-consciousness technique, reflecting the chaotic nature of thought processes. The implications of these graphic innovations are significant, as they redefine the relationship between author, text, and reader. By creating graphic chaos and semantic ambiguity, postmodern texts often require readers to become active co-creators of meaning, engaging in what has been termed "multidirectional reading".
__Keywords__: graphics, linguographics, language play, pragmatics, deconstruction, textual visualization, post-modern, literary text.

The statement of the problem. This study examines how postmodern literary texts deconstruct traditional text graphics and employ novel approaches to textual visualization. It investigates the ways in which authors manipulate typographic elements, layout, and visual structures to challenge conventional reading practices, create multiple layers of meaning, and engage readers in new forms of textual interpretation. The research aims to analyze the mechanisms and effects of these graphic innovations in postmodern literature, exploring their impact on narrative structure, reader engagement, and the overall aesthetic and semantic experience of the text.

The aim of the research is to investigate and analyze the innovative approaches to textual visualization in postmodern literary texts, focusing on how these techniques deconstruct traditional text graphics and create new modes of meaning and reader engagement.

The object of the research is postmodern literary texts that employ unconventional graphic techniques and visual structures.

The subject of the research is the the mechanisms and effects of graphic deconstruction and textual visualization in postmodern literature, including typographic manipulations, layout alterations, and integration of visual elements.

The objectives of the research: to identify and categorize the various graphic techniques used by postmodern authors to deconstruct traditional text presentation; to analyze the impact of these graphic innovations on narrative structure, readability, and textual interpretation; to examine how unconventional text graphics in postmodern literature challenge readers' expectations and create new forms of engagement with the text; to explore the

relationship between graphic deconstruction and the broader themes and philosophies of postmodern literature; to investigate the role of visual elements (such as figurative lines, images, and spatial arrangements) in creating multiple layers of meaning within postmodern texts; to assess how the manipulation of typographic elements (such as capitalization, font styles, and spacing) contributes to the overall aesthetic and semantic experience of postmodern literary works.

Presentation of the main research material.

Mechanism of textual visualization that deconstructs typical graphic image of the text

It is a well-known fact that the graphic image of any text is genre-specific. Thus, we can visually recognise not only works of fiction of various literary genres (plays, poems, prose), but also works of non-fiction (scientific, educational). N. Kondratenko calls the orientation of a literary text towards visual perception *textual visualisation*. An example of textual visualisation is the curly line in the text fragment below. It conveys a double meaning: graphic (the direction of movement of the orangutan's body) and linguistic - the sound (crack) accompanying the dying orangutan (Koliasa, 2015; Babelyuk et al., 2021).

From battle, the Prince replied. "Cannot it wait?" "For how long?" asked the Count.

C
R
A
C
K

The orangutan fell like a rag doll. *"Now, what is all this," the Prince replied,* **stepping past the dead beast***, mounting the ladder out of the pit* (Goldman, 1973, GPB, p. 9).

In this textual fragment, deconstruction of the text is realised using the principle of 'double semiotics'. Here, different sign systems are combined in a playful way: graphic and linguistic. This superimposition of one sign system (extra-intervalisation and curly line) on another (linguistic system) causes the reader's attention to switch, makes it difficult to graphically perceive the text as a whole and leads to the effect of 'one-upmanship' in general. However, it is only the coexistence and interaction of these systems, rather than their separate perception, and the conscious setting of the author and reader for language play and entertainment while reading the text that makes it possible to visualise the comic situation of the orangutan's body falling and its sudden death while *stepping past the dead beast*.

As the analysis of the factual material has shown, the violation of the usual rules of graphic

organisation of a postmodern text makes it more visible and expressive, and expands the expressive capabilities of traditional graphic means, in particular *paragraph division*. Based on research in linguistics, we can state that a page of prose fiction statistically contains more new lines than non-fiction text, since it is the indentation from a new line as a graphic device that is used to a greater extent to design character lines: 'a page of a fiction text is on average 65% of its maximum volume filled with graphic signs, and a page of a scientific text - 82%' (Kolegaeva, 2019).

Within the framework of this graphostylistic mechanism of postmodern text deconstruction, among the most common graphic means we find *occasional paragraph division*, which, unlike the traditional one, due to its spontaneous, unpredictable nature, worsens the readability of the text by destroying its typical graphic image and habitual visual perception. Under such conditions, the spatial organisation of the text is no longer linear, but is placed in two planes simultaneously: in the plane of graphic symbols and in the plane of space free from them (Koliasa, 2014):

Long ago
there was a strange deception:
a wolf dressed in frills,
a kind of transvestite.
But I get ahead of my story.
In the beginning
there was just little Red Riding Hood,
so called because her grandmother
made her a red cape
and she was never without it.
It was her Linus blanket,
besides it was red, as red as the Swiss flag,
yes it was red, as red as chicken blood.
But more than she loved her riding hood
she loved her grandmother who lived
far from the city in the big wood (Sexton, 1996, SRRH, p.70).

The occasional paragraph division in this text fragment from the cycle "Transformations" is aimed at a playful visual perception of the prose text as poetry/poem. In such a graphic game, the reader needs to organise the textual reality and identify important semantic elements, since intonation, pauses, and logical emphasis are no longer relevant in this case.

In other textual fragments, artificial, stylistically unmotivated paragraphing creates the effect of "*cinematic narrative*". For example:

Vizzini was napping when he got there. He had been drinking wine and dozed off. Fezzik dropped to his knees and put his hands in prayer position. "Vizzini I'm sorry," he began.

Vizzini napped on.
Fezzik shook him gently.
Vizzini did not wake.
Not so gently this time.
Nothing.
"Oh I see, you're dead," Fezzik said. He stood up. "He's dead, Vizzini is," he said softly (Goldman, 1973, GPB).

Here, the occasional paragraph division seems absurd at first. But later it becomes obvious that the separation of each action is necessary *Vizzini napped on. Fezzik shook him gently. Vizzini did not wake. Not so gently this time. Nothing.* indicates their sequence and the pauses between them, which are perceived in slow motion, sequentially, like the frames in a film. The sequence of actions is marked by the absence of object and attributive extenders, as well as by the violation of the traditional graphic image of a prose art text, which takes the form of a poem through a graphic image in a column (Koliasa, 2015).

Excessive use of capitalisation and extra-intervalisation, along with unmotivated breaks in the main narrative by 'alien' texts of scientific style (excerpts from works on literary studies, psychology, and individual figurative lines) make the textual fabric graphically heterogeneous, rhizomatic, and linearly unpredictable. For example, the description of the heroine's shower stall is interrupted by a textual fragment belonging to a different stylistic register, namely, a scholarly account of the second generation of English Romantics, which is followed by a paragraph about the disciplines taught at the non-existent Beaver College:

It is not Snow White that I would be being unfaithful to, but the shower. Only a collection of white porcelain and shiny metal, at bottom.

THE SECOND GENERATION OF ENGLISH ROMANTICS INHERITED THE PROBLEMS OF THE FIRST, BUT COMPLICATED BY THE EVILS OF INDUSTRIALISM AND POLITICAL REPRESSION. ULTIMATELY THEY FOUND AN ANSWER NOT IN SOCIETY BUT IN VARIOUS FORMS OF INDEPENDENCE FROM SOCIETY:
HEROISM
ART
SPIRITUAL TRANSCENDENCE

BEAVER COLLEGE is where she got her education. She studied Modern Woman, Her Privileges and Responsibilities: the nature and nurture of women and what they stand for, in evolution and in history, including householding, upbringing, peace-keeping, healing and devotion, and how these contribute to the rehumanizing of today's world (Barthelme, 1996b, BSW).

This illogical combination of textual fragments that are completely different in content and style is a manifestation of *stylistic grotesque*, which results in a sudden convergence of heterogeneous elements, resulting in an illogical unity. The stylistic grotesque creates the effect of oddity due to its unusualness and violation of textual cohesion and coherence. And although the reader tries to find at least some connections between stylistically heterogeneous textual fragments, he or she never finds any logical explanation for such a strange coexistence. In addition, there is also a *compositional retardation*, which consists in the author's purposeful flirting with the reader and his deliberate disorientation regarding the future development of the plot.

As the analysis of the illustrative material has shown, the usual graphic image of the text can be broken not only by stylistically heterogeneous text fragments, but also by figurative lines, which is a manifestation of the 'imagism' technique, where 'images are not just a decoration, but the very essence of an intuitive language that resembles sculpture rather than music and is addressed more to sight than to hearing. For example:

EBONY
EQUANIMITY
ASTONISHMENT
TRIUMPH
VAT
DAX
BLAGUE

(Barthelme, 1996b, BSW, p. 101)

The above text fragment breaks the textual fabric of the analysed postmodern text and is initially perceived as an absurd accumulation of random lexical units with no semantic connections between them, i.e. as a pseudo-figurative poem. A deeper semiotic analysis of the text reveals that its graphic form resembles a bust of a woman. In such a playful way, the author visualises the image of the heroine verbally described and offers the reader-viewer a graphic duplicate of the verbal image.

Therefore, the destruction of the textual fabric by this figurative poem is intended to visualise and emphasise the key features of the heroine: her sexuality and excessive preoccupation with her body shape. It is worth noting that the sexual image of Snow White is also reflected on the covers of several editions (see Figs. 1; 2), where the picture and verbal presentation of the plot complement each other and concentrate on the transformed main idea of the famous fairy tale 'Snow White and the Seven Dwarfs'.

For example, the image of a dark-haired naked woman and seven male hands stretched out to her from behind a shower screen (Fig. 1) reproduce a grotesquely absurd storyline: a woman named Snow White lives with seven men at the same time and takes turns having sex with them in the shower.
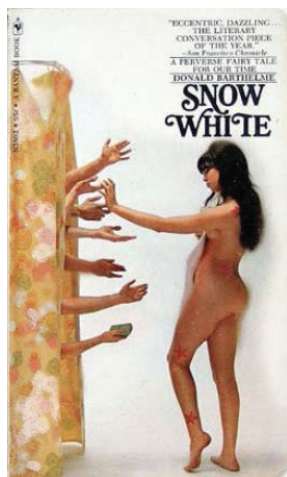

Fig. 1. Book cover Barthelme D. Snow White

Fig 2. Book cover Barthelme D. Snow White

The other cover (see Figure 2) depicts a naked female figure in the shower, whose distinguishing feature is moles, which are strangely placed in a single line on the heroine's body. However, as the picture shows, they are more like female erogenous zones than unnaturally arranged specks in a single line. Therefore, it seems quite reasonable to us that the conclusion of the researcher of British postmodern polycode prose text that the cover of a modern book, combining the title and the image, 'most fully defines the combinatorics of visual and graphic techniques, which in this case are in semantic relations of identity.

Within the framework of traditional stylistics, graphic means mark text fragments that are external, "alien" to the author's text. Usually, they are used to demonstrate the greater or lesser informational significance of a particular text fragment, and to graphically distinguish compositional elements. However, the excessive use of traditional graphic means at the graphic level creates graphic chaos, impedes their readability. For example:

(1) We are getting pretty damned sick of the whole thing and our equanimity is leaking away and finding those tiny Chairman Mao poems in the baby food isn't helping one bit, I can tell you that.

THE PSYCHOLOGY OF SNOW WHITE:
IN THE AREA OF FEARS, SHE FEARS
MIRRORS
APPLES
POISONED COMBS

IN addition to washing the buildings, we make baby food, Chinese baby food (Barthelme, 1996 b, BSW, p. 23).

(2) Then she rinsed the inside of the oven with a cloth wrung out in clear water and dried it with paper towels. Then, "piano care."

WHAT SNOW WHITE REMEMBERS:
THE HUNTSMAN
THE FOREST
THE STEAMING KNIFE

"I WAS fair once," Jane said. "I was fairest of them all. Men came from miles around simply to be in my power. But those days are gone…" (Barthelme, 1996b, BSW, p. 45).

In the above text fragments (1), (2), the convergence of graphic means of traditional style, such as capitalisation, boldface, italics, lack of punctuation, extra spacing and occasional paragraphing, creates graphic chaos - an excessive, absurd accumulation of text visualisation tools that only complicate its perception and impair readability. The words highlighted in the general textual fabric by means of occasional paragraphing: MIRRORS, APPLES, POISONED COMBS, THE HUNTSMAN, THE FOREST, THE STEAMING KNIFE are not related to each other in terms of meaning and, together with the test statements, THE PSYCHOLOGY OF SNOW WHITE: IN THE AREA OF FEARS, SHE FEARS; WHAT SNOW WHITE REMEMBERS: destroy the typical graphic image of the text and serve as a parody of a psychological pseudo-test based on Freud's method, which in this case is perceived as absurd.

However, during a deeper stylistic analysis, we come to the conclusion that the analysed text fragments are a kind of game of the author with the reader by means of game graphemics. The selected textual units MIRRORS, APPLES, POISONED COMBS; THE HUNTSMAN, THE FOREST, THE STEAMING KNIFE are organised in such a

way that both in form and content they serve as a plot quest of the famous fairy tale by the Grimm brothers "Snow White and the Seven Dwarfs".

With the help of graphic means the author once again reminds the reader of the plot milestones of the famous fairy tale MIRRORS, APPLES, POISONED COMBS, THE HUNTSMAN, THE FOREST, while offering him/her a false version (THE STEAMING KNIFE), and the reader has to decide for himself/herself where and what punctuation marks should be put, what meaning the text will acquire (Koliasa, 2015).

In addition, in this case, the means of game graphemics level out other linguistic levels: by combining individual highlighted words and trying to imagine them as a certain sign system, the reader abstracts from the usual semiotics of the text, which fades into the background.

Postmodern writers, including D. Barthelme, R. Coover, and R. Barth, widely use the stream-of-consciousness technique to recreate the psychodynamic state of a character, which reflects the process of chaotic thinking in a literary text. In postmodern poetry, stream of consciousness is a technique of postmodern text creation, and its graphic marker is the complete or partial absence of punctuation. It should be noted that if punctuation is not caused by extra-textual factors related to the lack of relevant knowledge of the author or publisher, then it is legitimate to speak of a deliberate punctuation-free text organisation:

the hinder portion scalding house good eating Curve B in addition to the usual baths ablutions military police sumptuousness of the washroom risking misstatements kept distances iris to iris queen of holes damp, hairy legs not of anger chanting and shouting konk sense of 'mold' on the 'muff' sense of 'talk' on the 'surface' konk all sorts of chemical girl who delivered the letter give it a bone plummy bare legs saturated in every belief and ignorance rational living private client bad bosom uncertain workmen mutton-tugger obedience to the rules of the logical system Lord Muck hot tears harmonica rascal (Barthelme, 1996a, BA, p. 61).

It should be noted that the non-punctuation organisation is the key principle of its construction. Usually, punctuation marks graphically mark the transition from one complete thought to another. However, here they do not work, and the graphic diffusion created in this way only emphasises the complete semantic incompatibility of the sentences and the absurdity of the graphic continuum without beginning and end as a manifestation of spontaneous writing, a special postmodern literary form that is intended to convey complex associations of the author's subjective reality. By

the way, the founder of this technique in postmodern poetics is D. Kerouac (2017), who explained the peculiarities of his method in his book "Essentials of Spontaneous Prose": "*One should avoid searching for words and imposing structures, instead allowing them to emerge spontaneously as the author tries to keep up with his thoughts.*"

In view of this, we consider it quite reasonable to assert that in the complete absence of punctuation marks, the role of the reader is actualised, who, taking an active part in this graphic language game, becomes a co-author of the text: he or she needs not only to understand the author's intention, but also to find among the semantic ambiguity the option that corresponds to his or her worldview. This interaction between author, text, and reader leads to "multidirectional reading", and the reader finds himself in a situation of constant choice of possible interpretations of the work. At a deeper level, we see here a key phenomenon of postmodern poetics - the phenomenon of the "death of the author" according to R. Barthes (Tejera, 2022).

Conclusion. The investigation into the deconstruction of traditional text graphics and novel approaches to textual visualization in postmodern literary texts has revealed several significant findings and implications for the field of literary studies and visual communication.

First, the study has demonstrated that postmodern authors employ a wide range of graphic techniques to challenge conventional reading practices and create new modes of meaning. These techniques, including occasional paragraph division, excessive capitalization, extra-intervalisation, and the integration of heterogeneous textual elements, serve to disrupt the typical graphic image of texts and create a more visually expressive and semantically complex narrative structure.

The research has shown that these graphic innovations go beyond mere aesthetic experimentation. They function as integral components of the postmodern literary toolkit, enabling authors to convey complex ideas, emotions, and psychological states that might be difficult to express through traditional narrative means alone. For instance, the use of occasional paragraph division to create a "cinematic narrative" effect or the transformation of prose into poetry-like structures through graphic manipulation demonstrates the power of visual elements to enhance and expand the expressive capabilities of text.

Moreover, the study has highlighted the significant role of the reader in engaging with these deconstructed texts. The creation of graphic chaos

and semantic ambiguity often requires readers to become active co-creators of meaning, engaging in what has been termed "multidirectional readings". This shift in the author-reader relationship aligns with broader postmodern concepts such as the "death of the author" and the emphasis on reader-response in literary interpretation.

The research has also shed light on the use of figurative lines and images within texts as a means of visualizing key themes and character traits. This integration of visual elements with textual content represents a blurring of boundaries between different modes of communication, reflecting the postmodern tendency towards hybridity and intertextuality.

The examination of punctuation-free text organization as a manifestation of the stream-of-consciousness technique has provided insights into how graphic elements can be used to represent complex psychological processes and subjective experiences.

These findings have significant implications for our understanding of postmodern literature and its relationship to visual culture. They suggest that the visual aspects of texts are not merely supplementary but can be central to the construction of meaning and the reader's experience. This research thus contributes to bridging the gap between literary studies and visual communication, offering new perspectives on how texts can be read and interpreted.

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ДЕКОНСТРУКЦІЯ ТРАДИЦІЙНОЇ ТЕКСТОВОЇ ГРАФІКИ: НОВІ ПІДХОДИ ДО ВІЗУАЛІЗАЦІЇ ТЕКСТУ В ПОСТМОДЕРНІСТСЬКОМУ ХУДОЖНЬОМУ ТЕКСТІ

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Це дослідження вивчає інноваційні підходи до візуалізації тексту в постмодерністських літературних текстах, зосереджуючись на тому, як автори деконструюють традиційну текстову графіку для створення нових смислів та залучення читача. Дослідження вивчає механізми та ефекти графічної деконструкції, яку застосовують постмодерністські письменники, досліджуючи їх вплив на наративну структуру, читабельність та інтерпретацію тексту. У дослідженні проаналізовано корпус постмодерністських літературних творів, виявлено та класифіковано різні графічні прийоми, такі як нетрадиційний поділ на абзаци, надмірна капіталізація, екстра-інтервалізація та інтеграція гетерогенних текстових елементів. Ці прийоми розглядаються в рамках деконструктивістських принципів, спираючись на праці сучасних дослідників у галузі лінгвістики та літературознавства. Основні висновки показують, що постмодерністські автори часто використовують графічні засоби, щоб кинути виклик читацьким очікуванням і створити багатошаровість смислів. Такі прийоми, як випадковий поділ абзаців, використовуються для створення ефекту «кінематографічної оповіді» або для візуального перетворення прози на структури, схожі на поезію. Надмірне використання капіталізації та екстра-інтервалізації у поєднанні з вторгненням «чужих» текстів призводить до створення графічно неоднорідної та ризоматичної текстової тканини, яка не піддається лінійній передбачуваності. У дослідженні також розглядається використання фігурних ліній та зображень у текстах, демонструючи, як ці елементи сприяють візуалізації ключових тем і рис характеру. Крім того, у дослідженні розглядається феномен безпунктуаційної організації тексту як прояв техніки «потоку свідомості», що відображає хаотичність мисленнєвих процесів. Наслідки цих графічних інновацій є значними, оскільки вони переосмислюють відносини між автором, текстом і читачем. Створюючи графічний хаос і семантичну неоднозначність, постмодерністські тексти часто вимагають від читача стати активним співтворцем сенсу, долучаючись до так званого «багатовекторного читання».

Ключові слова: *графіка, лінгвографія, мовна гра, прагматика, деконструкція, текстова візуалізація, постмодерн, художній текст.*