The Use of Word Play at Graphological Level in English and Georgian Languages

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Abstract
Word play is characterized by a wide variety of usage and possibilities occurring frequently in almost every sphere. Consequently, it has drawn the attention of scientists and become the object of an active research in recent years. Linguists try to define and classify it from different angles. The article analyzes graphological level of word play based on materials in English and Georgian languages, considers how the text, graphical illustration can provoke a special effect. Graphological level reveals the nature of word play and functions as the main tool of creativeness. The paper attempts to describe the structure of word play at graphological level in completely different languages.
Keywords: word play, creativity, graphological level, poetry

Introduction
Word play in linguistics is defined as a means of improvisation and creativity, characterized by procesuality, improvisation, attainnment a certain effect, influencing the listener / reader, by using special nuances mostly indirectly, creating certain type of implicit effect by hints or allusions. It is a model that defines the style of the speech act, when the realization of creative potential of a lingual identity takes place. There are number of ways to form the Word play that can be used at almost all linguistic levels - not only lexical and phonetic but graphological level as well.

Dirk Delabastita's definition of wordplay is dense but comprehensive: "Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings". (Delabastita 1996: 128)

Graphological level is the level where writers' imaginations are fully carried out, by using and activating different graphical patterns, they convey main themes and make the text colorful, interesting and impressive. The article deals with acrostic and graphical poetry in Georgian and English languages, illustrates examples based on similarities, and depicts the unlimited nature of word play occurring in poetic language.

Creativity is the main instrument of any language, authors always try to achieve figurative, vivid effects by means of it and word play is the very device- functioning as one of the most productive way to many authors. It can take place at any level including graphological one

1. An **acrostic** is a poem or other form of writing in which the first letter, syllable or word of each line, paragraph or other recurring feature in the text spells out a word or a message. As a form of constrained writing, an acrostic can be used as a device to aid memory retrieval. Basically, the using of acrostic contains some message and is formed for a particular purpose.
The classical example of acrostic is represented by Edgar Allan Poe's poem, dedicated to **ELIZABETH.**

Elizabeth it is in vain you say
"**L**ove not" — thou sayest it in so sweet a way:
In vain those words from thee or L.E.L.
Zantippe's talents had enforced so well:
Ah! If that language from thy heart arise,
Breath it less gently forth — and veil thine eyes.
Endymion, recollect, when Luna tried
To cure his love — was cured of all beside —
His follie — pride — and passion — for he died.

Georgian poetry tends to imply acrostic features as well, modern poet George Kalandadze is considered to be the writer who is interested in acrostic poetry. The poem similarly emphasizes the name of "ცისმარი".

ცისმარის

„ცოტაც და გული ვედარ გაუძლებს,
იმ ფეთქვას რასაც იგი განიცდის,
სურს მოგეფეროს ლამაზ საუნჯეს,
მუზით შეგეხმოს, სხვა გზა არც იცის.
ამდვრეულ გრძნობით შენს ნახვას ნატრობს.

როცა შეგნიშნა, სულ შენსკენ ილტვის,
ისე ძგერს მკერდში, რომ უკვე ვატყობ,
სიყვარულისთვის საფასურს იხდის."

Both variants are the same, including a message for the readers/listeners. Poe emphasizes the word Elizabeth, whereas George mentions her adorable Tsisnami. The message is not directly declared, but evident and obvious. Authors strive for stimulating readers with an interesting riddle. The patterns are the same in both languages, without changing the regular rhyme scheme .The writing style is concise, revealed through descriptions with many literary devices to present perfectly profound significance of acrostic poem. The true meanings of these works are in the beginning of each line. Word- play is clearly deciphered by means of graphological features, turning out the universal phenomenon with infinite sources.

2. **Graphical poetry**- originated during post symbolism period, expressing new views of reality. It rapidly became the main component of West Art and acquired decorative function. The poet uses new ways to put down the message and in addition to prosaic elements, he/she uses graphic devices too.

THE WINE GLASS.

Who hath woe? Who hath sorrow?
Who hath contentions? Who
hath wounds without cause?
Who hath redness of eyes?
They that tarry long at the
wine! They that go to
seek mixed wine. Look
not thou upon the
wine when it is red,
when it giveth its
color in the
CUP;
when it
moveth itself
aright.
At
the last
it biteth like a
serpent, and stingeth like an adder

From the Ohio Repository (Canton, Stark County, OH) Jul 1, 1847)

Poetry is a place where poets feel freely to express themselves, "The wine glass" illustrates and shapes as a glass, the author underlines the effects of excessive wine consumption, people who are doomed to failure with wounds and troubles, long for wine to suppress their sorrows. Apart from graphical shape and scheme, the poem is a piece of advice for those who: "Tarry long at the wine!... the last it biteth like a serpent and stingeth like an adder".

Swan and Shadow (John Hollander)
Dusk
Above the
Water hang the
loud
flies
Here
O so
gray
then
What A pale signal will appear
When Soon before its shadow fades
Where Here in this pool of opened eye
In us No Upon us As at the very edges
of where we take shape in the dark air
this object bares its image awakening

ripples of recognition that will
brush darkness up into light
even after this bird this hour both drift by atop the perfect sad instant now
already passing out of sight
toward yet-untroubled reflection
this image bears its object darkening
into memorial shades Scattered bits of
light No of water Or something across
water Breaking up No being regathered
soon Yet by then a swan will have
gone Yes out of mind into what
vast
pale
hush
of a
place
past
sudden dark as
if a swan
sang .

Hollander uses unusual structure to portray a picture and make readers think about figuring out author's thoughts and hints-subtly covered behind the lines, poetic elements and techniques are combined without any punctuation, challenging readers to look beyond the surface. The poem has no definite and exact explanation. The reader has no choice but to stay confused by excellent use of word play. The intentional technique use -simultaneously gives the addressee various ideas and leaves him/her bewildered. Hollander avoids a traditional style of writing and suggests the different one.

ვახტანგ ჯავახაძე

ამ
სტრი _
ქონებზე –
როგორც კიბის
სა-ფეხ-ურ-ებ-ზე-
ისე ჩამორბის ახლა
შენი თვალი კეთილი,
ფრთხილად! აქ მერვე
სა –ფეხ –ურ –ი ჩა ტ ე ხ ი ლ ი ა !
გ ა დ მ ო ა ბ ი ჯ ე! ნ უ   გ ე შ ი ნ ი ა!
ძირს გელოდები, ვით ამ ლექსის ბოლო წერტილი.

Language is a vital element in poetry. Observing Vakhtang Javakhadze's poems, readers encounter innovation and independent style of writing. Due to the Georgian language structure (there are no capital letters), the author conceives the major theme by activating hyphens, exclamation marks, separate letters to design graphical poem distinguished from other ones.

პირამიდა

ა
ვა
შენე
პირამიდა
დიდზე დიდი
პირამიდა. ახლა
ვეღარ გამოვდივარ
პირამიდის სპირალიდან.
რად მინდოდა პირამიდა, დიდზე
დიდი პირამიდა, შუა კედელს ვეჯახები,

მე კი განაპირა მინდა. მზეო, დედამიწასავით

გაანათე პირამიდა, გზა მასწავლე, შენთან მოვალ

დიდი შესაწირავითა. ვისაც უნდა იმას ჰქონდეს დიდზე დიდი

პირამიდა,-აღარ მინდა უკვდავება, აღარც პირამიდა მინდა.

While glancing at above mentioned example, the reader immediately associates it with pyramid and decodes the implied message indirectly given by the author. Creativity reaches at its greatest, the great pattern of graphic art impacts on the recipients consciousness and simultaneously conquers one's mind.

Their choice of vocabulary is powerful, by representing different style of writing, highlighting subject and context matter through maintenance its unique scheme.

The above mentioned examples are based on similarities. Both authors attempt to make poems eye-catching and vivid. Emphatics, repetition, doubled letters, Capital letter, unusual use of punctuation, shifts, dashes are the ways to show new style of poetry equally carried out in these languages.

Conclusion

The examples show patterns of words and general structural- semantic characteristics of the words as well. Creative language is characterized with incredible possibilities , word-semantic relations- expressed implicitly, push us to the creation of innovative structures and new interpretations. The special significance of word play lies in the fact that the text is fun, humorous, original, flexible, ambiguous and intrinsically important.

The aesthetic function of word play is visible when literature correctly and consciously uses the language potential and stylistic elements in combination with certain patterns of words and word elements, motivation, structural and semantic orders. The value of speech, especially in a complex expression is that text appears to be melodic, rhythmic and figurative. Every language has the potential to realize creative features including Georgian and English ones. While dealing with poetic points particularly graphological level, both of them tend to have similar means of forming something new and similar by using the universal approach.

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