

ANALOGIES BETWEEN APHASIC AND POETIC SPEECH PHENOMENA WITHIN THE RANGE OF THEIR THEORETICAL PROBABILITY

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ABSTRACT

It is generally comprehended that pathological phenomena have their analogies in the norm. Performing a study of poetical speech allows for certain identification of formal analogy between paronyms, neologisms (coinages?), new word groups, iterations, etc, as well as well known aphasic phenomena. Such a comparison suggests their consideration (examining) as manifestations of specific prevalence and disbalance, in one case (the poetic speech), and dysfunction in the other case (the aphasic speech), of certain speech-forming and brain mechanics. This kind of study does not concern the radical difference in the subject and product of speech, and the communication resultant in poetic and aphasic speech.

Key words: aphasic speech, poetical speech, language, psychopathology, neurolinguistics

“La poesie, c'est une sorte de language”

J. C. Ransom

(“Poetry is another sort (type) of language”)

Poetical speech, beyond the range of poetics, is a certain type of normal linguistic production, which only naturally reflects the laws of psycho- and neurolinguistics.

The peculiar morphological, lexical and syntactic forms of poetical speech (poetical phenomena) can meet their parity in aphasic and psychopathological speech.

The speech-forming processes manifest in a prominent, “defective” way, some of their stages and features in two fields of pathological speech which differ in principle, i. e., in higher function disturbances and in mental disorders (3,5-8).

Taken for granted (a priori), the radical difference between the substance of communicative point and the resultant poetic and pathological speech, one could look for the theoretical range of some phenomena similar to them.

As far as such analogies could refer to the resultants of the process of verbalization, they have to be sought for among the poetic and aphasic patterns, so that they could be dealt with in terms and by methods of poetics, neurolinguistics, and aphasiology.

These might be considered in several different aspects

- * of language competence and performance (1)
- * at linguistic level, concerning the morphology, vocabulary, and syntax (4)

- * within treatment (formulation) of antinomies (dichotomies) in the process of mnemonic-linguistic activity (2)

- * and even in the language of the text having in mind the mechanism of texturing and the principles of (forming) the text.

Aiming at clarifying similar sub-mechanics of breeding pathological and poetical patterns, one could analyze the former similarities between, e. g.:

- * paraphasia, paraphasia, neologisms (coinages), agrammar, slang aphasia, amnesic disturbances, anomia, perseverances, echolalies, telegraphic style;

- * paronyms, doublet forms, coinages, new word groups, lexeme and morpheme iterations, metonymy, metaphors, agrammar, telegraphic style.

Paronyms (doublet forms):

- * trace-face
- * sling-sting
- * sails-tales
- * hurt-herb

Neologisms (Coinages):

- * fossiluscan (from fossil + molluscan)
- * roamlight (from roam + flight)
- * demollapse (from demolish + collapse)
- * poeturgical (from poetic + liturgical)

New word groups:

- * life conjugation (life sentence)
- * ashes of hands and trays of hearts (ashes and trays)
- * pit and fall (sip and swallow)
- * hit by hit (bit by bit)
- * ideological embryo (foetus)
- * singing ores and minerals
- * molluscan oration

Iterations:

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- * newlessness
- * tracelessness
- * namelessness

As far as poetic speech is the entity of the peculiarly motivated way of breeding, the supercompetitive creation and multistratified (tabular) proofreading and amending the poetic thought, certain poetic phenomena can be subject to analysis on the basis of the given divisions and principles of psychic activity function in its norm (standard), as well as its pathology:

* simultaneousness (concurrence) vs. sequence (continuity). Sequence (continuity) is a matter of time, and concurrence characterizes both time and space, the proceeding of thought into speech is related to the pass over of concurrence to sequence.

* interruption vs. uninterruptedness (continuity, sequence). The pre-spoken thought is continual, the process of building the words of mind is related to the creation of discrete forms (words), and the spoken words are discrete;

* monologization vs. dialogization. The dialogue of the psychic process is so imparted that it holds as an irrevocable part a process that differs from its own (self), i. e., a process which is "surfacing" the consciousness, is being viewed as different; one position of the inner (inside) dialogue can possibly remain non-verbalized, which is likely to define its form as a monologue.

Some intermediate (transitional) interactions are also liable to identification similarly to the transfusion (pouring out) of the psychic into the neurophysiological and vice versa.

In this way analogies can show an aphasic or psycholinguistic aspect (face), though however, they could also be framed inside the ambiguous relations between the poetic and the psychopathic.

The process of verbalization being materialized through ordinary speech patterns shows woundedness, e. g., difficulties to verbalize, while in disbalance or lesion of the transition process of concurrence into sequence.

This is well-demonstrated in the consecutive word-hunting: half-expressed, half-crossed out, incompleteness, newlessness, tracelessness, namelessness

The schizophrenic phenomenon of simultaneity (contamination) would rather find analogues in the numerous examples of concentration and co-existence of reasoning, relations or mood, which, in the poetic language, lead to fictional images and suggestions.

The changes in the system of discretion/continuity can be noted in the speech embolisms in aphasic speech, which, overwhelming in their function the specific symbolic role, solve in the direction of another symbol. In amnesic diasia, where loss of the symbol is being observed although the access to operate in the system of coding/decoding is still preserved, we can talk of transition from the symbol to the concept.

The accents in the motion in the system of monologization/dialogization are also liable to identification in poetical speech. Ambivalence is reflected in the mechanics and demonstration of inertia or contrast of feelings, moods, motifs, urges, projections and ideas, more often observed in poetry.

Anancasnosty can be perceived in the mechanics of repetition, also habitual in poetry, caused by dissatisfaction with the quest:

"Come-at-able (is the would-be impossible)

You almost hit

You almost reach

You almost see

You almost do

You almost guess

You almost find

You almost know

Completely not at all... I almost told it"

Keeping respect for the nature of the poetical process of creativity and excluding the socio-cultural aspect of the art of poetry we could study the analogies between certain phenomena in aphasic and poetical speech. The jointedness of the basic principles of the processes of thought and speech is determinant for the admission of such analysis. Phenomena related to the stages/levels of thought could be discussed in analogy to psychological and psychopathological phenomena, and those related to the stages of verbalization - in analogy to aphasic phenomena. This concept could allow the parlance (terminology), the methodology and the laws of psycho- and neurolinguistics and aphasiology, the holy of holies (the holy ground) of creative art.

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* *Parts of published poems by a Bulgarian author have been quoted.*