

## **GRAPHOLOGY IN WRITTEN FORM OF LITERATURE**

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### **Abstrak**

Tulisan ini bertujuan untuk mendeskripsikan pentingnya grafologi dalam karya sastra khususnya dalam bentuk tulisan. Grafologi mengacu pada pengkodean makna dalam simbol-simbol visual. Dengan kata lain, grafologi membahas mengenai penggunaan bahasa melalui simbol-simbol tertulis termasuk makna konotasi dari suatu kata. Puisi sebagai salah satu bentuk karya sastra, khususnya puisi modern, telah memanfaatkan efek graphological sebagai alat yang ideal untuk membawa pembaca ke dalam situasi nyata, pesan penyair, dan pengalaman individu manusia. Dengan grafologi penikmat puisi dapat lebih memahami makna puisi dan maksud penyair dengan melihat desain visual dari puisi tersebut, baik itu format penulisannya maupun simbol-simbol yang digunakan oleh penulis.

**Kata Kunci:** Graphology, Poetry, Visual design, Written symbols

### **A. Introduction**

Literature is one of the knowledge which mostly uses connotation meaning of words in expressing the idea. Literature in written form, in this case poetry, also have give chace to the poet to express their idea or critics. There are various ways for the poet to deliver their idea to their reader or listener, hence that they can comprehend the meaning of the context. One way to convey their purpose is by using an appropriate graphology. Graphology tells us about using written symbols in a language. In this case, graphology explains the way of using language through the written symbols included the connotative meaning of the words. The people will be more interesting to read the discourse or a text by using the graphology.

This article aims to describe the important of graphology in literature especially in written form. The result of writing this article is expected to be useful input for learning English. The article is restricted to the use of graphology in literature especially in written form.

### **B. Graphology**

When we perceive language in a written medium, the thing we perceive in the most direct sense is shape and color. This should be obvious to us from the experience of looking at language in a non-Roman alphabet which we have been not taught to understand, for instance Arabic or Cyrillic. Even if the color of the characters is intended only to distinguish them from the background, the

rhythmic repetition of exotic and incomprehensible figures fascinate the eye. But in reading our own language, the majesty of alphabetic design is usually lost to us. As in the case in spoken language, the element of the medium escapes our attention because we are so intent on the meaning they convey. Due to the long familiarity, written symbol has become transparent to meaning; we have forgotten the immediacy of experiencing written characters which is known only to those who just starting to learn to read.

In the literary language, however, it often happens that the written medium possesses features which are of literary meaning. Explanation on the previous introduction showed us something like this happening in the spoken medium, when alliteration, onomatopoeia or some other phonological feature contributed to the effect of the text. In written literature it is possible for the medium to convey a literary effect based upon design in the visual field. Except in the rare circumstances this is not done by experimentation in the design of letter. Rather it is the product of novelty in layout, manipulation in sense lines, or even the clustering of alphabet symbols into non-verbal patterns.

The terms “phonology” and “graphology” together represent the whole substance-related level of language—the level of language phenomena in which we perceive language in physical medium. Phonology as you have learned refers to the encoding of meaning in sound. Graphology refers to the encoding of meaning in visual symbols.

### 1. Analysis: Three Modern Poems



This is a kind of a poem that you must see to understand, for you cannot hear it. The pleasure in the poem comes from solving its visual problem: what is the pattern that produces the poem? The answer to this question also makes clear the poem's theme. We have seen that sound patterning can reinforce a poem's meaning, but so can design, layout, spelling and lettering. It is also true

that any spoken performance of a poem says more than can be written down: here have a poem that can be read aloud.

The poem start from the old daisy-stripping augury, “she loves me/she loves me not”, repeated until the daisy has been plucked. The puzzle here is what the answer was. If we write the whole sequence we can see.

she loves me  
 she loves me not  
 she loves (me)  
 she loves me (not)  
 she (loves me)  
 she loves (me not)  
 (she loves me)  
 She (loves me not)

This gives us a preliminary answer to our question, for if an even number of lines is filled in, the answer must also be “she loves me not”. The answer to one further question removes all ambiguity: what is the principle by which words were deleted?

The answer to this question is found when we see that poem, whether read aloud or seen on the page, has a “stripping” effect like the stripping away of daisy petals. Each subsequent repetition of the two base lines of the poem is diminished by one word. But this basic pattern leads in turn to the creation of others. Thematically we see that our lover becomes progressively more at a loss for words. If we read each line as an attempted description of one phase of the relationship, we find our lover gradually rejected and has mistress eventually preferring her own company.

Other formal patterns are produced as well. If we start at the bottom left of the original, with “she”, and read diagonally upward to the right the remaining isolated words, we find she loves me not”. The deletion of just these words contrives to leave this fatal statement isolated. It is this statement that makes the poem impossible to read aloud. Seeing this pattern completes the divination, a fact confirmed by Emmets Williams’ own principle that the structure of a-concrete poem is all-important, that the visual element is not mere gloss on a poem, but fundamental to its meaning.

The visual element can be also be used to reinforce and emphasize verbal meaning in a poem, just we have seen sound patterning working to produce certain onomatopoeic effect in previous poems. Indeed, the influence of this reinforcement may be so pervasive as to lead one to wonder if there would be a poem at all without it. The following poem is an extreme example of this kind of reinforcement:

dying is fine) but Death?o baby I

wouldn’t like Death if Death

Were good:

for when(instead of stopping to think)you

begin to feel of it,dying  
's miraculous  
why?be  
cause dying is

perfectly natural;perfectly  
putting  
it mildly lively(but

Death

is strictly  
scientific  
& artificial &

evil & legal)

we thank thee  
God  
Almighty for dying

(forgive us,o life!the sin of Death

- E. E. Cummings

In this poem graphological effect are used to “jazz up” (and we use the phrase advisedly) a fragment of playful, enthusiastic, pseudo-theological monolog. E.E. Cummings was an unconventional painter and poet living in Greenwich Village who had an interest in jazz and speech rhythms as well as in visual patterns. Syncopation in all of these forms comes together in this poem.

Our perception of jazz connotation in the poem’s design is cued by the first 3-line stanza which uses a jazz phrase and rhythm: “o/baby/i “. This stanza also draws attention to the importance of typography in the poem by its unusual use of punctuation: “?”. An unusual use punctuation also occurs in the first line of the poem where one of its indicators- the capitalization of “Death” which is sustained throughout the poem-also relates to jazz parallel. “Death” is established as a keynote: and its operates somewhat like fragment of tune that a jazz improvisation is organized around, and keeps returning to, through all its variations. The close bracket of the first line, without a preceding opening bracket, together with the opening bracket without a following closed bracket of the last line, indicates that the whole language sequence is part of an ongoing, larger work; just as jazz variation may take off from some already established theme and return to it later.

Here, unlike the case of daisy poem, we can create a spoken text that reproduces most of the poem-*if* we interpret the signals to “play it by ear” properly. However, the text does not make explicit a given reading; it only

suggests the sort of thing that might work. Instead, we are encouraged to enjoy what is happening in the design, to enjoy the visual rhythms produced.

The major visual rhythm is carried by the stanza pattern with its 1 line. 3 line alternation. It is this strict formal structure that enables Cummings to play his games with language, just as the formal musical structure of jazz give individual musicians the opportunity to play their improvisations without creating chaos.

These two stanza patterns are filled in with different variations. The one-line stanzas vary from prosaic “bridges” between three-line stanzas (stanzas 3, 7), to more complicated structure employing the use of a bracket (stanzas 1, 5, 11, 13), to the single climatic use of the key word, “Death” (stanzas 9). The three-line stanzas play with variations on the long-line/short-line theme. Stanzas 4, 8, 12 uses a short middle line to contrast with longer surrounding lines, stanza 10 approximately equal lines (reflecting its content).

The lines themselves offer still more graphological play. Line 6 and 14 begin and end with the same word balanced around a central item. Line 11 and 20 are with the same letter or symbol. Line 16 and 21 are balanced into two halves by similar looking and sounding words. Line 21 is also balance around an ampersand. The first and the last lines are divided into halves, the first by a bracket, and the last by an exclamation point. The short lines, 8 and 12, are divided by punctuation and grammar into two halves in a striking way.

It is a relief, after all this typographical hype, to stand back and just read the *words* of the poem, in which we find an inventive and colloquial argument in favor of process against stasis. Since we’ve just been through a highly invigorating process ourselves we come do this theme with experience. Cummings, through his active use of design, has engaged us in reading poetry, in an act of language, in the act of living which is the act of dying, just as jazz music or pop art engages us. We cannot read this poem only with our mind’s eye. Our senses are involved. We have escaped “the sin of Death”.

The interrelationship of the graphological and the phonological which Cummings’ poem suggests through the possibility of a “jazzy” spoken version to argument its “jazzy” design is one central question in modern poetry. The interrelationship of the graphological with formal patterns of lexis and grammar is another. Consider this poem:

#### NANTUCKET

Flower through the window  
Lavender and yellow

changed by white curtains –  
Smell of clealiness –

Sunshine of late afternoon –  
On the glass tray  
a glass pitcher, the fumbler  
turned down, by which

a key is lying – And the  
immaculate white bed

## – William Carlos Williams

William Carlos Williams was a New Jersey doctor who was associated with the Imagist movement in early twentieth century literature. The poets of this movement sought to produce a poetry which concentrated on the visual. They rejected the poetry on the ear, and they rejected the poetry of argument, or of any large rhetorical pattern. They created instead a poetry of visual frames, of a succession of isolated, though related, images. The poem passed from image to image to create its effect, but without connected these images in argument form. Each image exists in a splendid, isolated intensity. The development of this kind of poetry is intimately related to the development of *vers libre* or “free verse” because free verse depends on a visual rather than an auditory signal to define its line endings.

Beside the graphological indications of the line ending, and the division into five stanzas, there are also some graphological indications of grammar in this poem. The poem is written in five sentences, each sentence beginning with capital letter and ending with a dash, except the last which has no dash. It is when we try to discover the principle by which the line-endings are determined that we become first puzzled, and then aware of the importance of graphology in this poem. This principle is not grammatical as we can easily see in the last stanza where the last sentence is begun in the middle of the penultimate line. Neither is it some traditional phonological principle of measure such as number of stresses or syllabus or feet. There are different numbers of these in the lines.

The mystery is solved only when we realize that the whole poem is a visual design to which the patterns of grammar (and hence the phonological patterns of tune and juncture) and the patterns of lexis are related. This relationship changes through the poem and it is through seeing this pattern of change that we can grasp the poem’s significance. Indeed, the key word in this poem is “change” in line 3. Just as the white curtain impose a pattern on the flowers outside the window, so the visual arrangement into lines and stanzas imposes a pattern on the formal elements of the poem – its grammar and lexis. These patterns “changes” the meaning of the poem, just as the curtains changed the way the flowers were seen.

Working through the poem line by line will show as the pattern of change. The first two line endings coincide with significant grammatical divisions and hence with associated phonological patterns of tune and juncture. We may say that graphologically the line endings substitute for commas we might expect to find here. The end of line 3 also coincides with a significant grammatical division, here marked by the dash. Lines 4 and 5 again coincide with significant grammatical units, their beginning marked by capital and their endings marked by dashes. A convention seems well established. But line 6 which initiates the second half of the poem also initiates a change in that convention. It ends with grammatical division but one that normally do not mark with a comma. Line 7 definitely does not coincide with a significant grammatical division. The division, marked by a comma, occurs in the middle of the line, and the end of the line initiates a new grammatical item without finishing it. Line 8 and 9 continue this pattern, line 9 more extremely than 8 since the grammatical division in the middle of the line is that between

sentences. The end of line 10 again coincides with a significant grammatical division, although the beginning does not.

The pattern of the grammatical and graphological coincidence strengthens in the first half of the poem, and then is shattered in the last half. Something has changed. It is important to note that this change in patterning could not be detected if the poem were read aloud since we would have no way of knowing where the lines end. Nor could we detect the contributory lexical pattern made by the items occupying the last positions in the lines. In lines 1 through 7 these are all lexical items. In lines 8 and 9 they are grammatical, and in line 10 lexical again.

What is the meaning of this “change”? It is only in the second half of the poem that we see the effect of the visual pattern. Something is different about the second half of the poem. That difference is in our mode of apprehending the poem. Suddenly it will not do simply to hear the poem. We must also see it. We must put the accustomed formal patterns of grammar with their related patterns of tune juncture together with a pattern of line endings that, as is apparent by the end of the poem, is completely arbitrary. What does mean?

Williams’s theme is the sense of mystery in the ordinary. It is announced in the first three lines of the poem. Our way of perceiving by the end of the poem is different from that with which we began. The prosaic “cleanliness” of line 4 becomes the resonating “immaculate” of the line 10. The apparent grammatical ordering of the line endings vanishes. Near the end of the poem the lines end in mystery grammatical items – “by which”, “and the” – instead of lexical items. The pitcher and tumbler, the key, the bed, all seem to take on symbolic overtones, inviting some hidden experience. Definite colors – “Lavender” and “Yellow” have become “white”. The focus of vision is no longer “through the window”, but in the room. The stillness of a vision replaces activity. The “immaculate white bed” promises eternal rest.

Of course, the mystical content of the poem is also ironic. This is, after all, the vision of a motel room seen by a tired traveler. But, it is a vision, the last line is mysterious and mystical, an immaculate conception. The reduction of the particular to an abstract pattern, an arbitrary formal structure, results in the particular world taking on new meaning. The key, the bed, the glass pitcher are framed and suspended, as in cubist painting. The framing gives them importance. The eternal traveler confronts his place of eternal rest. The poem is entitled “Nantucket” because that is a particular place, like Oshkosh or Hawaii. But this kind of experience can happen anyplace, so there is also no significant in it being Nantucket.

This is an amazing little poem. It is as apparently innocent and as deceptively full of meaning as Chaucer’s tales. But the most amazing and “modern” thing about it is that its effects are achieved by graphological means. This is not the same poem when read aloud. This poem, and many other modern poems, is an inner meditation, a private experience. It is not a rhetorical activity designed to move an audience to action or response. The existence of such private poetry reflects a change in the situation of poetic communication. This poem is not a speech to a large group about social rules, but a private inner voice whispering to an individual about his own moment-by-moment existence, his “being”. The rise of the novel, itself dependent on low-cost printing and universal literacy, created a new “private” audience

which the experimental modern novelty attempted to exploit through effects not reproducible by reading aloud: Joyce's visual puns. Virginia Woolf's use of brackets, the development of an "interior monologue" meant to be heard in the head. Similarly, modern poetry has exploited graphological effects as the ideal tool to take a reader inward to the real situation of the poet's message, the individual experience of being human.

## **2. Framework: Visual Design in the Written Medium**

Language is meaningful and uses conventional signs. It is also a series of events. As you have learned, a language event has three aspects. The first is substance. The signs must have some kind of physical existence, whether it is noise or marks. The second is form. The signs must have some kind of consistent and conventional patterning. The third is situation. The signs must take place in a context which gives them meaning. The utterance "No!" has substance and conventional form but is puzzling without a situation.

The formal aspect of the language event can be exemplified by grammar, and lexis—the dictionary meaning of words. Grammar and lexis account for most of the "shape" language is in. By a pattern we simply mean a recurrence of some phenomenon with the same conventional meaning. Grammar recurrences are recurrences of things like clauses, like the sequence subject-predicator-object, like pronouns. Lexical recurrences are recognized more simply as the same shape with the same meaning: bird, running, white.

The situational aspect of language, despite what we've just said about the conventional meaning of form, may change the meaning of the language event. "No!" may mean delighted affirmation in certain situations of ecstatic surprise. Double entendres work by reminding us of two contexts at once, one of which is vulgar or obscene. In fact, the formal, conventional meaning really just means the most probable contextual meaning.

Context is an abstraction from the total situation of just those elements that effect meaning. In the same way form is an abstraction from some kind of physical substance, usually noises or marks. In language some physical substance is organized to provide tokens or signs for representing formal patterns.

### **a. Literature and the Aspects.**

Related to the aspect of substance are two choices of medium, the phonological and the graphological. Each is oriented to different situations and each creates different complexes of formal patterning. Spoken English is therefore not the same as written prose, formally as well as in medium; and poetry written to be recited is not the same as poetry written for sight-reading. Prose can employ complex grammar or a consistently "correct" grammar, and use written symbols such as numbers and various punctuation devices. Sight poetry may depend more on design, the pattern of black on white, than on auditory patterning. Concrete poetry, like "She loves me", can't even be translated effectively into the phonological medium.

Historically, the development has been from the phonological to the graphological, from Beowulf to Virginia Woolf. A preliterate society creates both its language and its literature solely in the phonological medium. An early literate society still does not distinguish between written



and spoken literature. Its people see writing only as a record of the phonological. Old English verse, for example, was recorded like prose, with one line run into the next. The sight-line for poetry was invented later. Pure sight poetry is a very modern invention and probably cannot exist without something approaching universal literacy, which is itself very recent. Proceeding is a page from the Beowulf manuscript, reproduced beside a modern transcription into type face and proper sense lines. Notice how much more of the phonological patterning is made clear in the modern transcription. It is only a step from this kind of visual organization of phonological data, to a visual organization that carries meaning without reference to the phonological: "She loves me".

#### b. Phonology

The science of phonology describes the organization of sound into usable tokens for the representation of language events. A hypothetical science of graphology would describe the organization of space into usable tokens. These tokens would include writing symbols such as the alphabet and the number system, punctuation and designs. Examples of conventional design are the writing of poetry of lines, the writing of prose in paragraphs. The three poems we looked at in part 1 each show a different design and our commentary was largely devoted to analyzing and understanding the principles behind each design. With understanding comes from the clarification of meaning, just as we saw happen when we analyzed phonological patterning in early poems.

In phonology, usable token – recognizable patterns with conventional meanings are abstraction from a whole class of actual utterances. These usable token are called phonemes. In graphology the usable token (for example, a letter) would again would abstraction from a variety of possible formations. (How many ways can you write "A" and still be understood?) The phoneme/allophone distinction has its parallel in the grapheme/allograph. That is we can say "r" in many different ways all recognizable as "r" and we can write "r" in many different ways, all recognizable as "r". This parallel is not limited to individual sound of letters, however. Just as there are supra-segmental in phonology, so there is "design" in graphology: paragraph design, sentence punctuation, headlining, italics, brackets, use of white space, diagram convention, page size, etc. All these aspects of design have conventional meanings.

But besides the fact that phonology and graphology each have their own conventionalized set of symbols, or token, there are also conventionalized relationships between the two sets. Spoken English does not use punctuation, and written English does not use tunes. But we feel punctuation and tune are related because they tend to try to give us similar information. Historically, punctuation was developed as a stand-in for different kinds of junctures and tunes, but now punctuation stands as an independent graphological system with its own rule.

#### c. Design in Practical Writing

Besides the conventional symbols, all of us are familiar with larger patterns graphology which we can call "design". The use of various type

sizes and type has meaning in legal documents and on letter-heads. The place of blocks of writing, the shape of the blocks, or paragraphs, is similarly meaningful. We are all learned to beware of “the fine print”.

Meaningful design of a more advanced kind is used to supplement writing in a technical work, such as this book with its diagrams and analyses. Notation in mathematics, logic, physics, and chemistry and so on, is really a graphological expression of a different language. Graphs, charts, blueprints, are on the borderline between sophisticated design in graphology and outright pictures. Indeed, it could be argued that when composition and symbolization become conventionalized, a picture is language transmitted graphologically. It has been argued that medieval paintings, and even whole cathedrals, were just meaningful linguistics structures.

Much modern advertising, of course, is designed to utilize the full resources of the graphological medium, and in turn this has resulted in the educating of the general public to the possibility of graphological design. Reading a contemporary poster is frequently a sophisticated exercise in design interpretation. Type size and style, logos, spacing, white space, line-length rhythms, are all employed. Often advertising blends pictures with graphological design raising graphology to the level of art.

d. Design in Written Literature

Ordinarily, language in its formal aspects takes its meaning from reference to conventionalized situations. A word means something in a certain context. And ordinarily language seen in its substantial aspect takes its meanings from reference in formal patterns. A sound or mark is significant to the degree it helps create language patterns. But design taken beyond the basics of writing and punctuation can leap directly into a relationship with situational meanings, without referring to the aspect of form. An example is the arrow on a one-way street.

This leaping-across aspects of language can also be seen in phonology in the phenomenon of onomatopoeia. Suggestive sounds in the appropriate context refer to situations directly. They do not just serve as codes for words. Similarly a letter or punctuation or spacing can refer to situation directly in poetry, without realizing a formal pattern.

At the beginning of the twentieth century some poets explored new possibilities for design in graphology. They sacrificed the phonological effects of regular metre to achieve the freedom to make interesting designs out of line lengths, rather than just using the line to reflect the phonological patterning.

Concrete poetry is a logical extension of this interest in referring directly to situation through design. A concrete poem in the strictest sense would avoid the formal aspect entirely and use letters and punctuation strictly as free designs. Concrete poetry is one result of that specifies its line and stanza divisions graphologically, thus introducing a new kind of patterning to poetry. Such poems are not as effective when read aloud. A modern poem must be looked at in two ways: to see what graphological patterns are present, and to see what phonological patterns are. This second development leads to an interesting result. Traditional phonological-based poetry using rhyme and rhythm is a recognizable distortion of spoken

language. Paradoxically, the graphologically-organized poetry can be much closer to spoken language! It depends on graphological rather than phonological means for the extra linguistics patterning that makes poetry more intense than speech.

e. Verse and Poetry

The definition of “verse”, as opposed to speech, or to prose, depends on the substantial aspects of the language event. Verse used to be distinguished from prose or speech by a phonologically perceived “measure”, its division into line units defined by a certain number of feet, and sound patterns that marked the ends of lines. A similar situation exists now regard to “free verse”. It is marked as “verse” only graphologically, by the fact that its right hand margin is not justified, as prose is.

The term “poetry” has undergone a similar change. I have always been used to describe a particularly moving or intense use of language whether that be in the substantial form of verse, prose, or speech. But what is “moving” or “intense” has changed also. Some immense structuring of the universe, apparent in the largest as well as in the smallest movements of creation, was one fundamental to poetry. This was the basis of “sublime” poetry. Now such larger theories of existence are dismissed as didactic or pompous and it is the particular alone, the details of the surface of life, the small nuances of the moment that are seen as significant and so poetic. The basis of poetry is no longer the sublime conception that stands behind the particular but the individual human experience. Are these shifts in the definition of verse, from phonological to graphological, and the definition of poetry, from abstract to particular, related?

If we return to “Nauntucket” with this question in mind we can see that the shift of medium from phonological to graphological that becomes clear in the course of the poem is the carrier of a corresponding shift in the poetic experience from outer to inner, from the abstract public structure of the world to the particulars of individual perception. The poem begins outside the “window” with the sensations of the world without.

### **3. Application: Design as Symbols in Modern Poetry**

Most prose literature that you will encounter incorporates features of design in only the most trivial sense: the left margin is conventionally even, the right margin is either even or ragged, headings are marked with contrastive sizes of type, italics are used to call attention to certain words or phrases, and so forth. The graphology of prose texts is usually regulated by convention only: the standard alphabet, the standard system of punctuation, standard spellings.

In poetry, however, you know that you find a greater variety and freedom in design features, if not in graphology. Even conventional poetry distinguishes a large variety of types by stanza forms, and these forms have their own appearances in page layout. In modern poetry, we have recognized a principle of freedom and experimentation in design: the poet is allowed to be as much a designer as a word-smith. One this is allowed, the poetry is inseparable from the appearance. To understand the inventiveness of the poem is partly to

understand why words and lines have been placed where they are in the visual field.

In the following poem, verbal description and layout are wedded for a single purpose. Ideally, this is how the combination of techniques should work in modern poetry.

The pennycandystore beyond the El  
is where I first  
fell in love  
with unreality Jeilybean  
Jellybeans glowed in the semi-gloom  
of that September afternoon  
A cat upon the counter moved among  
the licorice sticks  
and tootsie rolls  
and Oh Boy Gum  
Outside the leaves were falling as they died  
A end had blown away the sun  
A girl ran in  
Her hair was rainy  
Her breast were breathless in the little room  
Outside the leaves were falling  
and they cried  
Too soon! too soon  
- Lawrence Ferlinghetti.

Ferlinghetti is an American poet partly indebted to a tradition which flows through Walth Whitman. His subject, as here, often involves the urban scene, popular amusement, and the archetypal events of common, everyday life. This poem turns on a not-very-subtle association between “pennycandy”, “jellybeans”, “licoricesticks” on the one hand, and “love”, “girl”, “breasts . . . breathless” on the other. But the overtness of the suggestion of sexual gratification is calculated. It is consonant with the abruptness of onset and the power of puberty, that famous transition from “pennycandy” to “love”

### **C. Conclusion**

Based on the explanation above, we concluded that nowadays the use of graphology is very useful. We said that because we know that to express our ideas through poem, poetry or free-verse we didn't just enjoy and hear the phonology effect but also the graphology. Graphology is a certain skill in written medium. So if we want to be a good poet, we should gather the phonology and graphology aspects in our poem, poetry or free-verse.

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