

## E-Poetry Celebration: A New Innovation in the Digital Humanities

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### Abstract

With technical advancement and innovation digital practices and virtual world has tremendously transformed. E-Poetry came into prominence from year 2001. E-Poetry incorporated new perspective to broaden consciousness, of shared intelligence with magnanimous community content. The present paper explores how different types of readers are created through E-poetry, how E-Poetry creates wide sensibilities which reshape our perception and outlook and give us new binaries to foresee literary creative art and , to establish E-Poetry as a new cultural form in a literary world.

**Keywords:** E-Poetry, Creative, Art, Broader, Consciousness.

With time in race with technology, new innovations are ever happening in virtual world. Apart from meeting and facing challenges in a real world, virtual world opens up new horizons across world. Although literary delineations were happening earlier too, with the advent of digital approach in humanities to share ideas on a wider platform became more accessible. New poetry, new poets, new blogs have made human experiences more enriching.

E-poetry came as a new phenomena that started at a conference at SUNY , Buffalo, in May 2001 and then the journey move ahead in 2009 ( Barcelona,2011, 2013 UK 2015 Buenos , 2003 Morgantown , 2005 (London), 2007 (Paris) by different writers like Baldwin, Byrd, Nancy Dunlop, Chris Funkhouser, Belle Gironda , Thomas Mackey and Derek Owens. The spread of

E-poetry grew with passing years. E-poetry embraces broader consciousness, romantic notion of shared intelligence with magnanimous community to follow.

E-poetry celebrated electronic literature festival. It celebrates different experiments with life, exhilarate sculpted contours of new media information. It provides us a platform to bring participants from diverse geographic areas, language and cultural context. It aims to encourage younger, emerging practitioner, woman artists to explore possibilities of performance, to foster conversation, integrate and exchange perspective with multiple language formation in mind. E-poetry describes an idea, exposes reader –player bodies, psychologically constitutes cyber textual feed and present fictional dating site.

The diversity of E-poetry opens up cybersomatics, post-biological word which brutally face various inner most anxieties and desires. These micro narratives provide pleasure of character recognition and diverse narrative sensibilities. E-poetry opens plethora of content concerned with traditional humanities. Under E-poetry we have several sub sections that make it more interesting to delve. We have Kinetic Poetry, Holo Poetry, Video Poetry, Concrete Poetry and Digital Poetry.

Kinetic Poetry employs motion and involves wider flux of aesthetic, artistic, media antecedents, covering wide range of film poetry, video poetry, holo poetry, digital poetry and new artistic expression. These new artistic expression allows space for displacement, space, time, and media integration. Holo Poetry clears rupture in visual perception engage with light as a medium of spatial point. Digital Poetry reimplement old notions in new media and emphasize on how old differ from new. Concrete Poetry adopt procedures and objects coming from mass media, resituating with broader communication exploiting visual , aural and kinetic dimension.

E-poetry opens multiple language formation in mind. The E-poetry was first present in Europe, then Caribbean, Latin America spreading to numerous languages, literature and culture. Henceforth with the aid of Digital Humanities new model of creativity, innovation, geographical and national accounts were visible in online mode.

Another aspect of E-poetry is Video Poetry. It is a new concept in answering new technological means for producing text. Poet Ernesto Manuel de Mele e Castro is considered as a father of Video Poetry. Digital Modernism opens up a new figurative realism, intermedial resources of visual ways. Poets can explicitly use syntax on the screen and invites distinct reading acts. In twentieth century, 'concrete poetry', emerged with variety of innovations and experiments. Benjamin Moreno's 'Concreteoons' transmit poetic information. His poem *Nigandres vs Brossa* takes issue through video game dynamics through digital humanities.

In fact an interesting remix culture came up with remix of culture using digital sampling, collage techniques to create original works. It adds a new culture of craft. The virtual presence on screen dominated over physical presence. Due to open access movement, virtual stimulation, narrative, emotional effects, mixing in sounds, cohesively added a lot in creating new cultural standard of E-poetry.

Digital Humanities contributes to the screen culture of the 21<sup>st</sup> century. Expressive forms, various modes of e-poetry, use of sounds, forms, motion, graphics, animation, screen capture, video, audio and remixing expanded range of communication tools. It even expands new design of creative practice, processing cultural, social, economic, and technological constraints. With advent of E-poetry audience, readers learn more about various thought process, media approaches, integration of words and images, create new hierarchies of reading, and leading new pathways to understanding.

From cultural point of view, E-poetry is more than an object. E-poetry gave new vision to interpret the new in light of the old. E-poetry makes poetry more progressive as:

It is interactive

It is a form of multimedia writing (easily accessible)

E-poetry is dynamic and multiformal.

These technological innovations need to be accompanied by new types of content (Hayles, 2002). It is a tool which can be used to distinguish between true and false e-poetry. From cultural

perspective there is a shift from an ontological to a more anthropological approach. The great shift from digital to virtual –from technological foundation, to its cultural application and function widens E-poetry contours. E-poetry emerged as a new cyber culture due to its link with visualization. From cultural point of view there is a strategic alliance between e-poetry and sound. Digital artifacts when they are produced are in order to be 'read on the screen'. (Peter Lunefield calls (aesthetics of cyberculture 2000: 13-26), digital writing obeys comparable inclinations, the success and future of e-poetry has to be communicated outside the online screen. The idea of studying e-literature is not now as shown by the work by Rita Raley on hypertext (2001). E-poetry is established as a new multimedia and hybridization. It owes linguistic variations. The new version of e-poetry is ever exploratory with sets of new media occurrences. For instance oral poetry reproduced in print which people will think as a spoken or take public readings of poems that actually have possibility of multiple readings, rereading. Media culture has constantly promoted the multiplication through various media (Kalifa 2001).

With field phenomena printed poetry is disappearing whereas print poetry is going digital . The spread of new media poetry represents a challenge and an opportunity for poetry in print . It gives a new culture, new concepts to theorize.

In the past five years or six years , writer , multimedia artists and cultural critic , Eric Sadin has put artistic and practical reflection on the concept of representation of ideas with new textual ways of representing the multimedia urban environment. His recent work ' *Tokyo*' (Sadin 2005) reflects issue of writing in the digital era. *Tokyo* is a textual representation of a web project. It reflects each object has its own visual form, and is acceptable as ornaments. It takes into account of the typographical and visual solutions offered by new writing technologies.

*Tokyo* employs different rhetoric, new post modern typography. It covers systematic changes of forms and shapes in semantic unit. It creates non narrative work. The reader is invited to discover narrative by linking continuous elements. The reader can develop an increased sensibility to the narrative virtualities with words and sentences, a mechanism described by Jean Ricardou. The lack of titles makes the reader more active, because he can decide which thread he

has to link. It makes active reading and new adventure. The artistic reworking of words and sentences, visual and verbal rethink the status of the narrative. It gives an appearance of new narrative continuity. It creates another level of reading spiral and various kinds of non-narrative effects. This acts as a stimulating experience in the field of E-poetry.

It invents new ways of studying e-poetry. It approaches poetry as a new cultural practice. On the other hand E-poetry achieves a double goal. It defends the specificity of e-poetry on non-essential or non-ontological grounds, to analyze it as a form of social performance. Moreover, it has enhanced the multiple affinities that exist between the fields of e-poetry. E-poetry came as a logical successor to print poetry and its very appearance change poetic field and incorporated new digital revolution.

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