

Literary Text from the Linguopoetic Perspective

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Enjambment as a Cognitive-Poetic Strategy: A Psychostylistic Analysis of Viktor Krupka's Poetry

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Сучасні лінгвістичні студії дедалі виразніше відходять від тлумачення мови як суто інструментальної системи, фокусуючись на її ролі як визначального чинника формування свідомості та самоідентифікації особистості. У статті здійснено комплексний психостилістичний аналіз типології та функціональних властивостей енjamбеману (віршового перенесення) в поетичній збірці Віктора Крупки *Вісь*. Актуальність розвідки зумовлена необхідністю експлікувати взаємозв'язок між формальними структурами вірша та когнітивно-емоційними станами суб'єкта в новітній українській ліриці. Дослідження базується на переконанні, що психопоетичні інтенції дають змогу вийти за межі технічного опису віршування, розглядаючи енjamбеман як складний інструмент моделювання фрагментованої свідомості та механізм вербалізації «неможливого» чи «нефактичного» досвіду.

Метою дослідження є виявлення типів, функцій та психопоетичних ефектів енjamбеману (перенесення) у збірці В. Крупки *Вісь*, а також специфіки його використання як когнітивно-стилістичного прийому.

Методологічна база інтегрує формально-граматичний, структурно-семантичний та психопоетичний підходи, що дає змогу інтерпретувати перенесення як засіб керування увагою та інструмент створення семантичної багатозначності. Наукова новизна дослідження полягає у введенні оновленої класифікації типів енjamбеману, що охоплює класичні форми (*реже, контр-реже*) та розширені модифікації (*слабкий, ізоляційний, комбінований*), релевантні для архітекtonіки сучасного вільного вірша. Запропонований підхід уможливує аналіз енjamбеману як «ритмічного перформансу», у якому континуальність смислу та дисконтинуальність форми сприймаються читачем одночасно.

Особливу увагу приділено функційному навантаженню різних видів перенесення. Встановлено, що слабкий енjamбеман функціонує як механізм емоційної інерції, забезпечуючи тяглість внутрішнього монологу та м'яке занурення реципієнта в поетичну свідомість без різких когнітивних пауз. Натомість ізоляційний енjamбеман виконує роль «когнітивної зупинки», примушуючи читача фіксувати увагу на афективному ядрі окремого слова. Цей ефект критично підсилюється унікальною авторською візуальною організацією тексту: відмовою від великої літери (крім теонімів Бог, Господь), що сакралізує виокремлені лексеми та перетворює кожен графічну паузу на акт ідентифікації духовних смислів.



У межах когнітивно-темпорального підходу доведено, що використання енжамбеману створює «фазові зсуви», «зони очікування» та «слабкі гештальти», що підвищує інтеграційне зусилля читача під час сприйняття тексту. Енжамбеман описано як стратегію «залучення двозначності», де слово на межі рядка на мить належить до кількох контекстів водночас. Комбіновані форми перенесення дають змогу автору моделювати стани психологічного зламу та посттравматичної рефлексії, перетворюючи синтаксичний розрив на візуальну метафору внутрішньої дистанції.

Висновки дослідження підтверджують, що енжамбеман у творчості В. Крупки є системною когнітивно-поетичною стратегією, яка анімує поетичне мовлення та перетворює акт читання на активний процес співтворення художнього світу. Розроблений методологічний інструментарій уможлиблює більш глибокий аналіз ритміки та емоційної тканини сучасного вірша, відкриваючи нові можливості для вивчення інтеракції між поетичною формою та когнітивним опрацюванням смислу в психолінгвістичному та рецептивному вимірах.

Ключові слова: поетичний синтаксис, синтаксична інновація, синтаксична фрагментація, енжамбеман, типологія енжамбеману, психопоетика, когнітивно-емотивна функція поезії.

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Introduction

In contemporary Ukrainian poetic discourse, there is a growing interest in the formal and semantic organisation of text, particularly in such unconventional syntactic devices as *enjambment*. Enjambment, or verse carryover, is regarded as a rhythmic-syntactic figure, as well as a tool for profound emotional impact, revealing the hidden expression of poetic speech. It is precisely at this intersection of the structural and psychological planes that the need arises to study Enjambment within the framework of psychopoetics and cognitive linguistics.

One of the poetic practices in which syntactic carryover takes on a systematic character and displays a wide functional range is the poetry of Viktor Krupka. His collection *Axis (Vis')* [Krupka, 2024] presents examples of texts in which Enjambment, by defying traditional rhythmic and melodic expectations, serves as a marker of cognitive and affective experience. It is often precisely through this carryover between lines that the author achieves the effect of “deferred meaning,” emotional suspense, and the ambiguity of the linguistic gesture.

The relevance of this study is determined by both the general need for a deeper understanding of the stylistic mechanisms of contemporary Ukrainian poetry and the lack of a sufficient description of enjambment as a phenomenon that transcends the boundaries of formal versification. A focus on V. Krupka's poetics allows us to reveal how enjambment becomes a means of internally fragmenting linguistic space, enabling “shadow” speech and psychological breaks, and taking thought beyond the bounds of syntactic expectation. Enjambment, as a means of syntactic carryover, creates a poetic space in which the imagination functions as a mechanism for constructing a fictional, emotionally significant world [Beck, Harris, 2022]. D. Skolnick Weisberg notes: “Imagination is the ability to engage with entities and events that are not real; it is a universal tool that we use to understand and interact with the world around us” [Skolnick Weisberg, 2014, p. 87], including the imaginary world created by the author of poetic texts.

The concept of the theoretical study

Contemporary linguistic studies are increasingly moving away from viewing language as a purely instrumental system, focusing instead on its role as a defining factor in the formation of consciousness and personal self-identity. As L. Kotkova notes, language is a key linguistic-mental construct that reproduces cultural values and actively shapes an individual's worldview [Kotkova, 2023, p. 56]. In this context, psychopoetics—a field that explores the underlying psychological mechanisms of the creation and reception of literary texts—takes on particular relevance. Research into psychopoetic intentions is becoming increasingly intensive, as it enables us to elucidate the relationship between the formal structures of a poem and the subject's cognitive and emotional states.

One of the most powerful, yet long narrowly interpreted, means of such interaction is enjambment. The history of its study demonstrates a gradual evolution in scholarly thought: from viewing enjambment

as a purely technical “glitch” to recognising it as a complex cognitive mechanism. Classical literary studies (G. Lanson, A. Morier) focused on the formal conflict between the metrical grid and the syntactic structure, distinguishing between the basic types—*rejet* and *counter-rejet* [Lanson, 1895; Morier, 1951]. However, in the works of the second half of the 20th century, the focus shifted to the functional role of these pauses. Thus, J.R. Heller argued that enjambment, by breaking the rules of versification, serves as a means of highlighting “vertical” connections within the text [Heller, 1977].

Current research into enjambment integrates data from cognitive linguistics, psycholinguistics and neuroaesthetics. The relevance of our study arises from the fact that recent research views enjambment as a tool for directing attention and a mechanism for creating semantic ambiguity. In particular, researchers emphasise that line breaks activate the process of “engaging ambiguity,” whereby a word at the end of a line momentarily belongs to two syntactic contexts simultaneously, creating an effect of intellectual and emotional resonance [Sclama, 2011].

A cognitive approach to the analysis of enjambment (particularly in the works of R. Koops van 't Jagt et al.) demonstrates that enjambment directly influences the speed of information processing and the depth of immersion in the text: “readers spend more time processing enjambed lines, which indicates intensive cognitive work involved in integrating meanings” [Koops van 't Jagt et al., 2013]. This supports our argument that enjambment in modern poetry, particularly in V. Krupka’s linguistic creations, functions as a strategy for creating “zones of expectation” and emotional tension.

At the same time, recent experimental studies [M. Hussein, 2018] highlight the prosodic complexity of the phenomenon: enjambment alters not only the syntax but also the temporal characteristics of speech, creating a distinctive “rhythmic profile” that correlates with the inner state of the lyrical protagonist [Hussein, 2018]. In this regard, verse carryover emerges as a means of verbalising the “impossible” or the “non-factual” —that which lies beyond the bounds of a linear, logical narrative [Beck, Harris, 2022].

The academic novelty of our approach lies in the expansion of the classical typology of enjambment, which, in its traditional form, is no longer capable of fully capturing the complexity of modern free verse and postmodern poetry. Whereas analysis was previously limited mainly to the strength of the break (strong/weak), the introduction of categories such as *isolating* and *combined* Enjambment allows us to analyse the psychopoetic effect of a “suspended breath” and fragmented consciousness. This corresponds to the general trend in linguistics—the shift from the description of formal units to the analysis of their impact on receptive perception and the formation of meaning [Mykhalchuk et al., 2021, p. 141].

As scholars observe, the layout of a poem is “the author’s instruction on how to read the poem” [Revutska et al., 2018, p. 67]. However, within the framework of psychopoetic analysis, we view this graphic not as a technical embellishment, but as a map of the reader’s cognitive efforts. Enjambment becomes a means of internally fragmenting the linguistic space, enabling “shadow” speech and a psychological break. As D. Skolnik Weisberg notes, it is precisely the imagination and the ability to interact with “non-factual” structures that constitute a universal tool for understanding the world [Skolnick Weisberg, 2014, p. 87].

Thus, the theoretical framework of our article is based on a synthesis of classical poetological knowledge regarding enjambment and contemporary psycholinguistic approaches. We consider enjambment to be a multifunctional strategy that serves as a marker of affective experience; that creates an effect of “deferred meaning”; and that stimulates the reader’s intellectual reflection by bridging the syntactic gap. In our view, this approach will enable us to move beyond formal poetic technique and explore poetry as a space in which the imagination functions as a mechanism for constructing an emotionally meaningful world.

The aim of our study is to identify the types, functions and psychopoetic effects of enjambment in V. Krupka’s collection *Axis (Vis’)* and to analyse the specific features of its use as a cognitive-stylistic device. To achieve this aim, the following *tasks* have been set: to systematise the types of enjambment in V. Krupka’s poetry, to establish their functional significance, and to examine the ways in which syntactic carryover influences the reception of the poetic text.

The academic novelty of this study lies in the combination of structural-semantic and psychopoetic analysis of enjambment as a means of deviating from the rhythmic-syntactic norm, as well as in the introduction of an updated classification of types of enjambment relevant to contemporary Ukrainian poetry.

Enjambment in literary discourse: concept, functions, typology

One of the most striking yet under-researched stylistic devices, which came into widespread use during the modernist era, is the verse syntactic carryover—enjambment. It was precisely 20th-century poetics, with its non-classical structure, that significantly expanded the functional boundaries of this technique: enjambment began to act as a kind of catalyst for emphatic tension within the poetic utterance. In contemporary poetry, this syntactic innovation is quite widely used as a means of rhythmic shift, semantic accentuation and the modelling of fragmented consciousness, which corresponds to the aesthetics of postmodern writing and the internal dramaturgy of poetic speech. In contemporary studies of cognitive poetics and psycholinguistics (E. Delente, R. Koops van 't Jagt), enjambment is interpreted as a dynamic process of text processing, distinguishing between prospective enjambment, which is already foreseeable at the end of the first line due to its obvious grammatical openness, and retrospective enjambment, which reveals its incompleteness only at the moment of reading the beginning of the next segment [Delente, 2024, p. 45; Koops van 't Jagt et al., 2014, p. 4]. Thus, R. Koops van 't Jagt, J.C. Hoeks, G.J. Dorleijn and P. Hendriks note that the placement of text within poetic fragments influences the extent to which integration processes occur: in the case of prospective insertions, syntactic incompleteness may hinder integration at the end of a line (before the transition to the next line), whereas retrospective insertions can lead to a significant reinterpretation in the following line [Koops van 't Jagt et al., 2014, p. 3].

E. Delente proposes moving away from the traditional approach, which views *rejet* and *contre-rejet* as the result of a (lack of) alignment between metre and syntax or prosody, and instead interprets them as manifestations of a more general cognitive-discursive process unfolding over time. The central idea is that speech—both spoken and written—is not a finished product, but rather a dynamic process of gradual construction and interpretation, in which pauses, expectations and their confirmation or violation play a key role [Delente, 2024].

Since the emergence of various modifications of the Enjambment figure takes it beyond the scope of that defined solely by a pause within a line of verse, in this study, we define enjambment, following I. Barchyshyna, by the nature of the syntactic links between words: “enjambment occurs when vertical links prove stronger than horizontal ones, and it does not occur if the vertical links are weaker than or equal to the horizontal ones” [Barchyshyna, 2013, p. 61].

Given the way the constituent parts of an enjambment are arranged within a phrase, three types are traditionally distinguished: *rejet* (“the phrase may span a line and end at the start of the next line”); *contre-rejet* (“the phrase may begin at the end of a line and span the next”); *rejet-contre-rejet* (“the phrase may begin at the end of a line and end at the beginning of the next”) [Barchyshyna, 2013, p. 61]. In her research, I. Barchyshyna also considers instances of enjambment that do not involve a pause within a line; she therefore considers it appropriate to identify a further type of enjambment—where a phrase spans two lines in their entirety. To this end, she employs the term “*weak enjambment*.” Furthermore, in terms of cognitive strain and the degree of influence on the rhythmic-melodic flow, researchers (H. Hussein, B. Meyer-Zickendick) identify “*hard enjambment*,” characterised by a break in the most stable syntactic links (for example, between a particle and a verb, an article and a noun, or even within a single lexeme), which creates the effect of a dramatic “rhythmic rupture” and compels the recipient to engage in intensive integration of meanings [Hussein et al., 2018, pp. 329–330].

When describing the phenomenon of enjambment in contemporary Ukrainian poetry, it is appropriate to propose an expanded classification of this syntactic-poetic device, one that is not only grounded in the classical traditions of European poetics but also considers contemporary trends in the development of poetic language. The classification we suggest covers two levels: classical types, established in French poetics, and expanded types, characteristic of 21st-century Ukrainian poetic discourse.

We suggest that the first block includes three established types of enjambment:

– *Rejet* is a carryover in which a phrase begins on one line and is only completed at the start of the next. This is the most common type, creating a slight sense of anticipation between lines and emphasising the syntactic conclusion. In *A History of French Literature*, G. Lanson clearly defines Enjambment as a syntactic unit that continues into the next line: “Enjambment is a syntactic unit that does not end at the end of a verse line but continues at the beginning of the next” [Lanson, 1895, p. 312].

– *Contre-rejet* is a situation where a phrase begins at the end of one line and continues onto the next. This technique shifts the emphasis to the beginning of the next line, whilst lending significance to

the previous line through its incompleteness. G. Lanson also explains the function of the counter-rejet, emphasising this effect: “The contre-rejet places a short syntactic group at the end of the line, which is necessary for the grammatical construction of the sentence in the next line” [Lanson, 1895, p. 315]. A. Morier describes the role of the contre-rejet as follows: “The contre-rejet highlights a word or a short phrase at the end of a line, significantly reducing the expected pause” [Morier, 1951, p. 422].

– *Rejet-contre-rejet* is a structurally more complex type, where a syntactic unit begins at the end of the first line, spans the entire second line, and concludes at the start of the third. This type is characterised by heightened expressiveness and rhythmic tension, prolonging the conclusion of the phrase and delaying the logical resolution. A. Morier also mentions the double enjambment as a combination of two syntactic breaks: “Sometimes one may encounter a combination of both techniques (rejet and contre-rejet) to enhance the stylistic effect...” [Morier, 1951, p. 425].

In view of the dynamics of contemporary poetic practice, we are adding expanded types of enjambment to the classification, which reflect not only formal syntactic features but also the aesthetic and communicative effects of carryover:

– *Weak enjambment*—describes instances where a phrase spans two lines seamlessly, without any noticeable pause, maintaining a smooth syntactic flow. This carried-over connection between lines does not emphasise the break; on the contrary, it highlights their unity.

– *Isolating enjambment* (or isolated placement)—means placing a single word or short phrase on a separate line. The purpose of this technique is to highlight a particular lexical element, giving it semantic or emotional weight, or creating a dramatic pause. Despite its formal isolation, the syntactic connection with the preceding or following line is retained.

– *Combined enjambment*—represents a synthesis of two or more types of carryovers within a single syntactic structure. This may involve combinations such as, for example, a contre-rejet with isolation, or the sequential use of several carryovers of varying intensity, which enhances the rhythmic and emotional expressiveness of poetic speech.

In our view, the proposed classification will enable a flexible analysis of the phenomenon of enjambment as a component of the cognitive-emotional structure of a poetic text, fulfilling syntactic, intonational-communicative and aesthetic functions.

A psychostylistic analysis of enjambment in the poetic language of Viktor Krupka

In Viktor Krupka’s poetry collection *Axis*, which we have selected as the subject of our analysis, 60 syntactic constructions have been identified that demonstrate various types of enjambment. A detailed linguistic analysis of these examples has revealed the following generalised frequency characteristics, illustrating the prevalence of each type. The quantitative distribution shows a dominance of rejet (18 instances, accounting for 30%) and isolating enjambment (16 instances, or 26.7%). Weak forms also account for a significant proportion (14 instances, 23.3%), whilst contre-rejet and combined structures are represented to a lesser extent (6 instances each, corresponding to 10% for each type). It is worth noting that the complex “rejet-contre-rejet” form is not found in the material under consideration. These frequency characteristics indicate the active and varied use of enjambment in Viktor Krupka’s poetry, which serves as an important means of shaping the rhythm, intonation and semantic emphasis of his works.

In the collection of poems by Viktor Krupka under consideration, numerous examples of enjambment of the rejet type have been identified—a form of syntactic carryover in which a phrase begins in one line of verse and concludes at the start of the next. From a psychopoetic perspective, this type of enjambment fulfils an important cognitive-emotional function; in particular, it creates an effect of anticipation, delays the syntactic resolution, stimulates the reader’s imagination and encourages participation in the construction of the text’s meaning. Carrying a syntactic construction over to the next line breaks the linear flow of the phrase, whilst leaving it grammatically open, which psychologically holds the reader’s attention and heightens emotional perception.

Thus, in the poetic fragment “зукав бентежно й чисто / перший сніг, / а ти йому повірити не міг...” (called out restlessly and purely / the first snow, / yet you could not believe it...) [Krupka, 2024, p. 12] enjambment functions as a complex cognitive-emotional strategy that goes beyond a simple rhythmic shift. In the poetic lines cited, we observe a combined form of carryover, where features of rejet (between the first and second lines) and isolating enjambment (the separation of the image of snow into a standalone line) are combined.

An analysis of the first line *зүгав бентежно й чисто* (called out restlessly and purely) reveals a state of syntactic incompleteness that corresponds to the definition of a prospective Enjambment. As E. Delente points out, this type of carryover is “already foreshadowed at the end of the first line” [Delente, 2024, p. 45], since the verb *зүгав* (called out) grammatically requires a subject. This creates a situation of “frustrated anticipation” in the reader’s receptive mind [Jakobson, 1960, p. 363], where a pause at the end of a line triggers intensive cognitive processing. Instead of forming a coherent image instantly, the reader is compelled to focus their attention on the adverbs *бентежно* (restlessly) and *чисто* (purely), which, through the use of carryover, create a sense of emotional momentum. The emotional setting (*бентежність* [restlessness], *чистота* [purity]) fills the mind before the denotation (*сніг* [snow]) itself appears.

The second line *непууї сніг* (the first snow) is a syntactic breakpoint, yet the graphic separation transforms it into an isolating enjambment. Placing a phrase on a separate line creates what R. Tsur calls a “rhythmic performance,” in which “continuity (the link to the verb) and discontinuity (the graphic pause) are perceived simultaneously” [Tsur & Gafni, 2018, p. 10]. This technique enhances the semantic weight of the image: the snow emerges as a self-contained voice that interrupts the linearity of time, rather than merely as a meteorological phenomenon.

From a cognitive perspective, the delay in the realisation of the image leads to an increase in the “processing cost.” Experimental studies by R. Koops van ’t Jagt demonstrate that “readers spend more time processing enjambed lines... which indicates intensive cognitive effort involved in integrating meanings” [Koops van ’t Jagt et al., 2014, p. 3]. In V. Krupka’s poetry, this extra time is spent dwelling on the pause between the action (*зүгав called out*) and its source (*непууї сніг the first snow*), which creates an effect of deferred meaning. The reader is in a state of cognitive tension, which is only resolved at the moment the second line is visually perceived.

Furthermore, moving on to the third line *а ти йому новіпуми не міг...* (yet you could not believe it...) through the contrasting conjunction *а* (the coordinating conjunction yet) creates a situation of “engaging ambiguity” [Sclama, 2011, p. 11]. Thanks to the enjambment, the previous line —*непууї сніг* (the first snow) —hangs for a moment between two contexts: it serves as the conclusion of the preceding phrase and, at the same time, as the object of doubt in the following one. This captures the psychological state of the speaker—their inability to immediately integrate this natural phenomenon (*чистий зүк снізү* [the pure colling out of snow]) into their own belief system.

Hence, the enjambment in this passage is not a random technical device. It functions as a mechanism of the text’s gestalt quality [Tsur, Gafni, 2018, p. 8], where the disruption of the syntactic structure allows the author to direct the reader’s attention, first immersing them in an emotional atmosphere, and then focusing them on a key image through the intellectual effort of overcoming the pause. Thanks to this structure, the image of snow takes on a sacred resonance, as it is born in the space between the lines, in the zone of the reader’s active imagination.

In the passage *і починалась віра з ноти до, / і світ зростає із усміху / Господнього* (faith began with the note C, / and the world grew from the smile / of the Lord) [Krupka, 2024, p. 13] we observe a classical structure of *rejet*, which transforms into an isolated enjambment due to the final adjective being placed on a separate line. This technique creates a distinctive architecture of meaning, where the syntactic break becomes a tool for theological and metaphysical emphasis.

From the perspective of formal poetics, such a shift breaks the direct attributive link between the noun *усміху* (smile) and its modifier *Господнього* (of the Lord). As A. Rastar notes, citing B. ten Brink, enjambment is “an indispensable means of animating poetic speech and avoiding monotony” [Rastar, 2017, p. 84]. In this context, “animation” occurs through the creation of a cognitive vacuum: the reader perceives the image of a smile as such, yet its meaning remains open until the transition to the next line. This pause enlivens perception, compelling the reader to linger for a moment in a state of pure contemplation of the image of a smile as the very foundation of the world.

E. Delente notes that “a pause at the end of a line is a pause in processing,” which instructs the mind “to process the unfolding of the discourse in stages: first what precedes the pause, and then what follows it” [Delente, 2024, p. 51]. In the example under consideration, this step-by-step progression models the process of spiritual enlightenment. The first stage—*і світ зростає із усміху* (and the world grew from the smile) —sets the overall emotional tone of light and warmth. The second stage—the appearance of the word *Господнього* (of the Lord) —identifies the source of this light. The isolation of the adjective (the modifier of a noun phrase in English equivalent) creates an effect of retrospective realisation: the word that follows the pause, by completing the sentence, elevates the entire preceding context.

R. Tsur and C. Gafni note that when a syntactic unit and a line of verse do not coincide, a weak gestalt emerges, which is usually associated with the emotional quality of the text, in contrast to strong gestalts, which are perceived as rational [Tsur, Gafni, 2018, p. 13]. The gap between the smile and its source undermines the rational logic of the sentence, shifting the emphasis to the realm of emotional experience. The word *Господнього* (*of the Lord*), placed in a prominent position (at the beginning of the line and in isolation), acquires the status of a semantic dominant. It ceases to be merely a grammatical object and becomes a final chord that evokes a subconscious resonance. This cognitive focus is significantly reinforced by the author's unique graphic strategy, which is evident in the distinctive visual layout of the entire collection. V. Krupka deliberately refrains from using capital letters in accordance with standard conventions, omitting them even at the start of new sentences or poetic lines. The only graphic exception in the entire text of *Axis* is the lexemes "God," "Lord" and related concepts. This selective capitalisation creates an effect of absolute visual focus: the word *Господнього* (*of the Lord*) becomes the sole beacon of light in a deliberately muted, monochrome syntactic space.

The cognitive mechanism of the anticipation zone, as studied by R. Koops van 't Jagt and her colleagues, serves in this passage to maximise the reader's integrative effort. Their experiments demonstrate that "the layout of the text on the page influences the extent of integrative processes" [Koops van 't Jagt et al., 2014, p. 2]. Since the line ends with a noun that requires clarification, the brain engages in intense predictive activity. However, in the case of V. Krupka, this prediction is deliberately slowed down by the author to ensure a deeper immersion. The effect of deferred meaning in the lines cited serves to ensure that the reader does not merely read the attribution of the smile to the Lord, but feels it as the result of intellectual and prayerful effort, having bridged the graphic and syntactic distance between the noun and the adjective (between the head noun and the modifier of a noun phrase in English equivalent).

Thus, enjambment in this poem functions as a means of transitioning from a linear description to a vertical meaning. It creates a rhythmic profile in which each word carries significantly greater semantic weight due to its position within the carryover, transforming the act of reading into an act of co-creating a spiritual space.

In the passage "*і шукати у кухлику з часм в'юнкого тепла, / а в сотворенні вірша – не знаємий це / часопростір*" (*and seek in a teacup for twisting warmth, / while in the making of a poem—an as yet unknown / spacetime*) [Krupka, 2024, p. 25] Enjambment is a fundamental means of modelling the cognitive process of creative exploration. Moving the key concept of *часопростір* (*spacetime*) to the next line creates a situation which A. Rastar describes as "introducing complexity into the poem and its external lexical form" [Rastar, 2017, p. 84]. Such deliberate destruction of the linear syntactic structure forces the reader to undergo an intellectual effort that mirrors the very act of co-creating the poem.

O. Karimova notes that Enjambment is used to "maintain tension and continuity as the narrative unfolds" [Karimova, 2025, p. 192]. In V. Krupka's poetry, this sense of tension reaches its peak at the end of the second line (*не знаємий це [an as yet unknown]*), where the syntactic incompleteness provokes intellectual disorientation. The reader's consciousness enters a realm of the "unknown," which correlates perfectly with the semantics of the fragment.

E. Delente interprets such cases as manifestations of a "phase shift," in which the final element functions as a delayed object [Delente, 2024, p. 54, 60]. This shift recreates the experience of discovery for the reader: the term *часопростір* (*spacetime*) appears precisely at the moment when cognitive anticipation reaches its limit. This delay in resolution can be described as a way of lending a physically tangible weight to an abstract concept. The reader encounters a new concept after a pause, which gives the word the status of a discovery, an object that has just emerged from nothingness.

From a psycholinguistic perspective, this disconnect triggers the mechanisms described in the research of R. Coops van 't Jagt: "the integration of linguistic information from a written stimulus is a far more complex process than is generally assumed" [Koops van 't Jagt et al., 2014, p. 25]. In this context, it is the line of verse, rather than the sentence, that becomes the "organising element" which defines the points of integration of meanings. The isolation of the word *часопростір* (*spacetime*) compels the reader's mind to undertake an intense synthesis, where the prior sensation of gentle warmth from everyday life (*кухлик чаю [a teacup]*) is combined with the vast category of existence by bridging the void between the lines.

This supports the argument put forward by N. Mykhalchuk et al. that the semantic understanding of poetry is based on “synthesis, the creation of new meaning” [Mykhalchuk et al., 2021, p. 143]. In V. Krupka’s work, enjambment transforms reading into an act of active co-creation, where “intellectual non-saying” becomes a zone of freedom in which the reader independently fills the pause with their own anticipation of *не знаємий ще* (*as yet unknown*) space. Thus, the author’s strategy lies in using syntactic breaks as a cognitive lever that shifts attention from the linear text to a profound experience of the poem’s metaphysical essence.

In the passage *ти, що пізнала, / як проростає трава, / як перероджує глупе шукання / страху* (you, who have learnt, / how grass sprouts, / how foolish seeking / fear [Krupka, 2024, p. 40] Enjambment becomes a tool for radically altering the rhythmic profile of a poem, transforming the linear unfolding of thought into a process of dramatic realisation through fear.

In these lines, we observe the operation of a mechanism that D. Wesling describes as “grammatical dissection”: one part of the scissors (metre) cuts through the other part (grammar) at the point of greatest semantic tension [Wesling, 1996]. The gap between “шуканням” (seeking) and “страхом” (fear) creates a situation where, at the grammatical level, the syntactic unit corresponds to a “word,” whilst at the metrical level it corresponds to a “line.” This results in the final word of fear taking on excessive semantic weight, becoming the intonational and emotional centre of the entire fragment.

From the perspective of E. Delente’s temporal approach, this carryover is classified as a prospective enjambment, since the incompleteness of *глупе шукання* (*foolish seeking*) construction is entirely predictable at the end of the third line [Delente, 2024, p. 45]. However, the author deliberately exploits this predictability to create a cognitive delay. For a moment, the reader is left in a state of “глупого шукання” (foolish seeking) —the pause at the end of the line forces them to physically sense the duration of this search before their eye jumps to the denouement on the next line.

R. Tsur notes that such divergent structures generate “a psychological atmosphere of uncertainty and a lack of clear direction” [Tsur, Gafni, 2018, p. 13]. In V. Krupka’s work, this perfectly captures the very essence of fear: it has no clear boundaries but arises from the void of the pause between the lines and fills the reader’s consciousness with its “insignificance” (with a lower-case “i”) and, at the same time, its inevitability (through isolation).

Experimental data from R. Koops van ‘t Jagt show that when reading such constructions, “integration processes are more intense at the boundaries of words and sentences” [Koops van ‘t Jagt et al., 2014, p. 6]. In this instance, the lexeme *страху* (fear) becomes the point at which the reader’s mind is compelled to instantly integrate all previous experience of contemplation (*як проростає трава* [*how grass sprouts*]) with a sudden realisation of an inner crisis. The effect of deferred meaning here acts as a cognitive shock: initially, the reader is immersed in an idyllic picture of the organic world, but the enjambment of fear abruptly returns them to the psychological reality of the subject.

As the analysis shows, enjambment in this passage functions as a means of controlling emotional intensity. The author uses the visual architecture of the text to transform fear from a denotation into an immediate reading experience. Through its graphic isolation, the word *страх* (*fear*) becomes a shadow object, which proves to be the true culmination of any cognition.

Overall, an analysis of the instances of the Enjambment, rejet type, found in the collection *Axis* suggests that Viktor Krupka actively and deliberately employs this technique as a means of structuring the poetic expression aesthetically and psychologically. Syntactic carryover, in the form of rejet, is not merely a rhythmic and compositional device, but also a psychopoetic tool that influences the reader’s inner speech, particularly through the effects of pause, understatement, foreboding and gradual emotional unfolding. In this context, rejet emerges as a key cognitive-communicative mechanism within contemporary poetic dynamics. At the same time, as D. Skolnik Weisberg notes, “our inability (or unwillingness) to consider overly implausible possibilities keeps the planning process within the bounds of realism, which makes it useful” [Skolnick Weisberg, 2014, p. 103]. This statement relates to the characteristics of poetic perception, where enjambment, by defying syntactic and rhythmic expectations, forces the reader to navigate between familiar perceptions and new, unexpected textual structures.

In the poetic structure of Viktor Krupka’s poetry, contre-rejet is a device for situational emotional concentration—a syntactically significant component is placed at the end of a verse line, whilst the main phrase unfolds in the next line, creating an effect of forced pausing, cognitive tension and emotional anticipation. This type of Enjambment causes a delay in syntactic comprehension, activates the reader’s inner speech and allows the poem’s semantics to unfold in the form of a gradual grasp of the image.

Thus, in the passage “*тобі спросоння – його позір. / чийсь розмови немовби ближче, / якраз навпроти / твого прозріння... того, якого / ти так просив*” (as you wake—his gaze. / someone’s conversations seem closer, / right opposite / your epiphany ... the one / you so earnestly sought) [Krupka, 2024, p. 16] enjambment of the contre-rejet type is a mechanism of phase shift that radically alters the dynamics of textual perception. According to E. Delente’s temporal approach, the contre-rejet functions in this context as a foreshadowing: a short group of words appears “earlier than expected,” creating an effect of psychological acceleration that is interrupted by a graphic pause [Delente, 2024, p. 46, 59]. The adverbial construction “*якраз навпроти*” (right opposite) is, by its very nature, relative—it requires a spatial reference point. By placing it at the end of a line, the author creates a state of “semantic suspension,” in which the reader is compelled to focus their attention on the very fact of the contrast or proximity before discovering to what exactly this reference point belongs. In such a homogeneous graphic space, any syntactic break becomes as noticeable as possible. As A. Rastar notes, enjambment “adds complexity to the poem and its surface lexical appearance” [Rastar, 2017, p. 84]. In V. Krupka’s work, this complexity evokes a state of “half-sleep” —a blurring of the boundaries between external sound (*чийсь розмови* [someone’s conversations]) and an internal state (*прозріння* [epiphany]).

From a cognitive perspective, delaying the resolution on the word *прозріння* (epiphany) activates the parafoveal processing mechanisms described by R. Coops van ’t Jagt and her colleagues: the reader “looks before leaping” [Coops van ’t Jagt et al., 2014, p. 1]. The recipient’s eye subconsciously prepares to move on to the next line, where the answer awaits. This process of “leaping” mirrors the act of prayer or an intellectual breakthrough: from a concrete spatial *навпроти* (opposite) to a metaphysical *прозріння* (epiphany). Such a structure transforms abstract anticipation into a physically perceptible pause, filled with reflective tension.

Furthermore, the use of an ellipsis after the word *прозріння* (epiphany) and the subsequent clarification *того, якого / ти так просив* (the one / you so earnestly sought) creates a situation of “engaging ambiguity.” Through enjambment, the word *прозріння* (epiphany) finds itself in a position of weak gestalt, which, according to R. Tsur, always “conveys an emotional quality,” since the rational logic of the sentence gives way to an affective atmosphere of uncertainty [Tsur, Gafni, 2018, p. 13]. As the phrase is completed, the reader experiences a gradual, almost painful realisation that the long-awaited epiphany has finally come to lie *якраз навпроти* (right opposite).

In the poetic lines, “*і сонце вечорів / у віру запросило і у працю*” (and the sun of the evenings / has invited us to faith and to labour) [Krupka, 2024, p. 17] we observe the effect of a prospective enjambment, where the visual separation of the image of *сонця вечорів* (the sun of the evenings) into the first line transforms it into an independent, contemplative unit, paving the way for a metaphysical turn. According to A. Rastar, enjambment is “an indispensable technique for bringing poetic speech to life” [Rastar, 2017, p. 84]. In this instance, the animation arises because the natural image of the evening sun is momentarily detached from its grammatical function. E. Delente notes that the pause at the end of a line instructs the mind to “process the unfolding discourse in stages: first what precedes the pause, and then what follows it” [Delente, 2024, p. 51]. The first stage of processing captures only the physical light of the evening, creating what R. Tsur calls an “emotional quality” by softening the rational gestalt of the phrase [Tsur, Gafni, 2018, p. 8].

The transition to the next line—*у віру запросило* (has invited us to faith) —radically shifts the semantic register: from a landscape sketch to a sacred act. This “phase shift” creates an effect of “deferred meaning.” From the perspective of cognitive linguistics, as represented by R. Coops van ’t Jagt and her colleagues, the reader’s brain expends additional resources on integrating natural (*сонце* [sun]) and spiritual (*віра* [faith]) contexts, since “the graphic layout of the text influences the degree of integrative processes” [Coops van ’t Jagt et al., 2014, p. 2]. Thanks to the enjambment, the act of “inviting us to faith” is perceived as an unexpected revelation that arises precisely in the space between the lines.

This structure of the passage creates the aforementioned situation of “engaging ambiguity” [Scelama, 2011, p. 11]: *сонце вечорів* (the sun of the evenings) briefly becomes a symbol in its own right of the cycle’s conclusion, before becoming the subject of an active spiritual transformation. This allows the reader to sense what H. Hussein describes as “the rhythmic tension that arises when a poet pauses before finishing a sentence” [Hussein et al., 2018, p. 329].

The very architecture of the enjambment in this example models a movement from external contemplation to inner dedication. By delaying the syntactic resolution, the author compels the reader

to journey from passive observation of nature to an active spiritual choice (*праці* [labour]), transforming the act of reading into an experience of a personal “invitation” into a higher dimension of being.

In the phrase “*тільки пам'ять / зазнимкує і вип'є пожадливими устами / час води і чуття...*” (only memory / captures and drinks in with eager lips / the time of water and sensation...) [Krupka, 2024, p. 31] the use of a contre-rejet enjambment (where the subject *тільки пам'ять* (only memory) is set off in a separate line) becomes a key mechanism for transforming a mental category into a physically perceptible, almost biological force.

From the perspective of cognitive psychology of reading, this visual organisation of the text dictates a specific strategy for integrating meaning. Researchers argue that “in poetry, the line is the organising element and is perhaps far more important than the sentence, unlike in prose texts” [Koops van 't Jagt et al., 2014, p. 25]. By isolating *пам'ять* (memory), V. Krupka compels the reader to perceive this line as an autonomous “unit of interpretation,” in which the restrictive particle *тільки* (restrictive adverb *only*) radically excludes all other possible subjects of action, focusing attention on the existential solitude of memory.

E. Delente interprets such a pause at the end of a line as “a signal to the reader that it is time to process the verbal chain that is the line” [Delente, 2024, p. 50]. In this case, the chain consists of just two words, resulting in an extremely high density of semantic processing. The reader does not merely register the word *пам'ять* (memory); they experience its duration in time until the eye makes a sort of leap to the next line. This visual pause transforms memory into a self-sufficient entity, endowed with a will of its own.

The subsequent shift to the second line (*зазнимкує і вип'є пожадливими устами* [captures and drinks in with eager lips]) creates what H. Hussein and B. Meyer-Zickendick call “the tension of deferred meaning”: “this delay in meaning creates tension when the poet pauses before concluding the sentence...” [Hussein et al., 2018, p. 329]. The tension arises from the stark contrast between abstract memory and purely physical, physiological actions (*вип'є устами* [drinks in with eager lips]). In these lines of poetry, enjambment acts as a bridge linking the metaphysical with the somatic, providing memory with “an almost physical thirst.”

Furthermore, the absence of capitalisation at the start of the second line (*зазнимкує* [captures]), which is characteristic of V. Krupka's idiosyncratic style, reinforces the effect of “emotional inertia.” Since the capital letter in the collection is reserved exclusively for sacred concepts, the lower-case letter in the word *зазнимкує* [captures] renders this action an intimate, almost private matter for the subject understatement. As N. Sclama points out, this structure makes it possible to “engage ambiguity” [Sclama, 2011], where memory is perceived both as a mechanical recording device (*зазнимкує* [captures]) and as a living organism that seeks to absorb (*вип'є* [drinks]).

R. Tsur and C. Gafni point out that the emotional qualities of poetry are often “regional qualities” that apply to the passage as a whole, rather than to its individual parts [Tsur, Gafni, 2018, p. 8]. In the passage under consideration, it is the enjambment that synthesises these parts into a coherent psychopoetic image: the isolation of memory creates an intellectual focus, whilst the delay in the predicates ensures a subsequent emotional outburst. Thus, the enjambment in this passage, through the breaking of the sentence, models the structure of affective experience. Through the pause and the specific graphic layout, the author compels the reader to feel the weight of memory as the sole surviving subject, whose longing for “the time of water and sensation” becomes palpable precisely because of the syntactic and graphic distance.

In this miniature *краще б / не чекав і меж-поранень* [better / not to have waited, and between wounds] [Krupka, 2024, p. 66], we observe an instance of an extremely tense, rigid enjambment that borders on a lexical break. The separation of the particle *б* [b] from the verb with which it forms the grammatical unity of the subjunctive mood serves as a radical means of depicting the psychological breakdown and post-traumatic state of the lyrical subject.

According to the classification by H. Hussein and his co-authors, this type of carryover “actually interrupts the flow of the verse and its reading,” as it breaks the most stable syntactic links [Hussein et al., 2018, p. 330]. The particle *б* [b], left at the end of the first line, becomes a “suspended” emotional implication. The reader focuses on the very modality of desire or regret (*краще б ...* [better...]), but the object of this feeling remains hidden behind the graphic boundary. This creates an effect of intonational inhibition, which mirrors the inner indecision of a person who has experienced trauma.

E. Delente notes that a pause at the end of a line serves as a signal for “retrospective evaluation” [Delente, 2024, p. 53]. In this passage, the pause following the letter *б* [b] causes the reader to linger

for a moment in a state of virtual possibility that has not yet been realised. This phase delay removes the linear momentum from the sentence, replacing it with a state of weak gestalt. According to R. Tsur and C. Gafni, rather than providing rational clarity, such divergent structures “create a psychological atmosphere of uncertainty and a lack of a clear objective” [Tsur, Gafni, 2018, p. 13], which is a characteristic feature of a disoriented mind.

From a cognitive perspective, such a disconnect significantly increases the “processing cost” of the text. Experiments by R. Coops van 't Jagt demonstrate that readers require more time to integrate meanings when confronted with a mismatch between the visual layout of the poetic text and its syntactic structure [Koops van 't Jagt et al., 2014, p. 2]. In V. Krupka's work, this extra processing time becomes a space for reflection: the gap between the particle and the verb becomes a visual metaphor for the “distance” between the desired (*краще б [better]*) and the actual (*не чекав [not to have waited]*).

The author's use of the hyphenated neologism *меж-поранень [mezhp-oranen' / between wounds]* lends the passage an added poignancy. The stylistic strategy of omitting capital letters (even in reflexive addresses) and minimalist punctuation creates the effect of raw, “stripped-back” speech. As N. Sclama notes, such a structure allows “engaging ambiguity” [Sclama, 2011, p. 11]: For a moment, the letter *б [b]* becomes a self-contained symbol of the unfulfilled, whilst the next line is a stark acknowledgement of pain. Thus, enjambment in this example functions as a psychopoetic code for trauma. By forcibly separating grammatically linked elements, the author compels the reader to experience “internal dissonance” not as an abstract idea, but as the direct experience of the text's laboured, fragmented breath. This transforms linguistic innovation into a tool for profound empathy, where every graphic pause becomes a barrier that the recipient's consciousness painfully overcomes.

As the above analysis demonstrates, in Viktor Krupka's poetry, the contre-rejet functions as a syntactic and psychological device that stimulates internal dialogue, emotional focus, a shift in intonation and a delayed comprehension of meaning, whilst simultaneously slowing the rhythm and drawing the reader into a realm of the half-sensed and intuitive. This functionality of enjambment intensifies the emotional experience of reading, transforming it into a gradual psycho-emotional immersion into the depths of the lyrical subject.

In the structure of Viktor Krupka's poetic language, particular attention should be paid to the weak enjambment, which is characterised by a smooth, imperceptible transition of the syntactic structure between lines without disrupting the intonational integrity. Unlike the contrasting rejet or contre-rejet, this type of carryover does not create a pause or intonational tension, but ensures the continuity of meaning, which blends organically with the rhythm of internal speech.

From the perspective of temporal linguistics, as represented by E. Delente, weak Enjambment corresponds to the “prospective processing” model, in which the first line functions as a “provisional unit”: it may be extended, but does not evoke a strong sense of incompleteness or “frustrated expectation” [Delente, 2024, p. 61]. From a psychopoetic perspective, this kind of transference acts as a mechanism of emotional inertia, allowing the reader to gently immerse themselves in the poetic consciousness without the “cognitive jolts” characteristic of more rigid forms of carryover.

This effect is clearly evident in the example “*росли і зникали, самі себе малювали / чудні, не свої мимовільності снів і рук*” (*they grew and vanished, drawing themselves / strange, not their own involuntariness of dreams and hands*) [Krupka, 2024, p. 10]. In the lines quoted above, we see what H. Hussein and B. Meyer-Zickendick describe as a “soft enjambment,” which “does not disrupt the flow of the stanza and allows the verse to sound natural” [Hussein et al., 2018, p. 329]. There is a break between the predicate group (*малювали [drawing]*) and its object (*мимовільності [involuntariness]*), yet thanks to the semantic richness of the first line, this transition is perceived not as a syntactic error but as a breathing space necessary for the image to unfold.

As A. Rastar points out, this technique achieves a perfect balance between “movement and stillness” [Rastar, 2017, p. 83]. A slight carryover does not disrupt the integrity of the phrase, but due to the graphic fragmentation, it creates an effect of “diffused vision.” The image of the dream and the hand becomes both visual and tactile, which corresponds to R. Tsur's concept of “showing” emotion through structure: the fluidity of the lines mirrors the fluidity of the dream. Thanks to the absence of a sharp break, the reader remains in a state that R. Tsur calls “sustained perception,” where the emotional quality of the text arises not from conflict, but from harmonious continuity [Tsur, Gafni, 2018, p. 13].

It is in this context that the psychopoetic composition of the lines unfolds *мовчання півнів / десь на поверхні останніх снів [the silence of roosters / somewhere on the surface of the last dreams]*

[Krupka, 2024, p. 16], and a weak enjambment serves as the structural counterpart to the transition from reality to a dream. This passage exemplifies what J. Shipley describes as “the transfer of meaning and grammatical forms beyond the confines of the line” [Shipley, 1970], ensuring a continuous flow of poetic narrative. From the perspective of the visual architecture of the text, the lines cited illustrate the thesis that “poetry is language in lines” [Koops van ‘t Jagt et al., 2014, p. 4]. In V. Krupka’s work, the very act of dividing the text into lines in the absence of syntactic breaks creates a distinctive rhythmic pattern which does not distort the sentence but merely marks its temporal boundaries. This enables the reader to engage in a “genre-specific interpretation” of the text, perceiving the image of silence as a dynamic process of immersion.

The absence of end-of-line punctuation at the end of a line allows this technique to be classified as a running line [Rastar, 2017, p. 85]. This structure creates an effect of a transparent boundary: meaning “slips” from the first line into the second, mimicking the process of falling asleep, where the sounds of the real world (*нівні* [roosters]) gradually lose their clarity and transform into images from the subconscious (*сну* [dreams]).

According to the concept put forward by R. Wellek and O. Warren, a poetic work is “ontologically incomplete” until it is realised in a specific performance [Wellek, Warren, 1949]. In the example under consideration, the weak Enjambment affords the reader considerable “scope for freedom” in terms of intonation: since the syntax does not dictate a strict pause, the reader can independently regulate the duration of the pause, merging *мовчання* (silence) and *поверхню снів* (the surface of the dreams) into a single emotional horizon. This transforms the act of reading into a process of co-creation, where the form of the poem helps to verbalise the liminal state between reality and illusion. The use of weak carryover in this passage supports the view that lineation in free verse is “not a coincidence, but the poet’s choice” [Rastar, 2017, p. 84]. V. Krupka takes the path of least syntactic resistance, using graphic fluidity to heighten the intimacy and fragility of the moment when external noise finally dissolves into inner silence.

In the fragment “*але тебе немає, ти деінде / з обличчям, до якого... мов до болю*” (but you are not here, you are elsewhere / with a face to which... as to pain) [Krupka, 2024, p. 20]. A weak enjambment is a device for “conveying emotion through structure, rather than simply describing it” [Tsur & Gafni, 2018, p. 8].

The visual division of the phrase across lines creates a distinctive psycho-poetic effect, which O. Karimova describes as “a sense of flow and inevitability” [Karimova, 2025, p. 192]. Since the syntactic structure remains relatively fluid, this embodies E. Delente’s concept of discourse unfolding as “a succession of take-offs and landings” [Delente, 2024, p. 61]. In this context, the line boundary serves merely as a soft marker in the “processing of complex, temporally structured sequences” [Delente, 2024, p. 16].

From the perspective of cognitive processing, this structure of the phrase contradicts the “immediacy hypothesis,” according to which the brain attempts to integrate the meaning of a word immediately upon perceiving it [Koops van ‘t Jagt et al., 2014, p. 25]. For V. Krupka, on the contrary, “the line is the organising element, far more important than the sentence” [Koops van ‘t Jagt et al., 2014, p. 25]. This allows the author to “stretch out” the emotion of loss over time, without creating a sharp conflict between metre and syntax. This “oscillating fluctuation” in the text leads to the formation of a weak gestalt, which, according to R. Tsur, “usually exhibits an emotional quality” [Tsur, Gafni, 2018, p. 13]. The use of a weak enjambment, combined with the author’s ellipsis, creates a “psychological atmosphere of uncertainty, a lack of a clear objective and a distinct direction” [Tsur, Gafni, 2018, p. 13].

It is precisely this atmosphere that creates the effect of “unspoken silence.” Through the absence of capital letters and the blurring of boundaries between *деінде* (elsewhere) and *обличчям* (a face) via punctuation, enjambment ensures the continuous “animation of poetic language and the avoidance of monotony” [Rastar, 2017, p. 84].

Therefore, in this example, enjambment functions as a means of emotional prolongation. The author uses the poem’s graphic structure to transform the description of pain into a continuous process of experiencing it, where each line is merely another step in the unfolding space of lyrical memory.

In a number of texts, such as “*йому й наосліп знати / те, що приходить і проходить повз...*” (for him, even blind, to know / that which comes and passes by...) [Krupka, 2024, p. 35] or “*годинник не любить чекати. йому навздогін / спішив...*” (the clock does not like to wait. in pursuit of it / he

hurried...) [Krupka, 2024, p. 43], The transition from one line to the next is not marked by a logical or intonational pause—this is a deliberate poetic “slip” that recreates the state of involuntary inner thought typical of the lyrical hero’s psycho-emotional speech.

An even deeper cognitive effect can be observed in the passage “розмовляти з деревами, / бо з перелітними птахами не вмію...” (to speak with trees, / because I do not know how to speak with migratory birds...) [Krupka, 2024, p. 29], where the slight shift not only preserves the continuity of intonation but also creates a semi-declarative tone characteristic of intimate conversation or an inner monologue. The lines do not separate, but unfold the psychological reality of the protagonist, who is in a state of fragile discovery.

Structures such as the following “окраєць хліба лишу на хустині / моїм усім тривогам непочатим...” (I will leave a crust of bread on the kerchief / for all my anxieties still unbegun...) [Krupka, 2024, p. 51] work in a similar way, where emotional intensity unfolds through the gradual accumulation of images, psychologically evoking a sense of trust, vulnerability and gentle longing.

As the analysed examples demonstrate, the weak enjambment in Viktor Krupka’s poetry serves an emotionally fluid, introspective function. It weaves the lines into a cohesive inner experience, creating a poetic fabric that mirrors the rhythm of mental life. In this context, enjambment functions as a cognitive-affective technique of poetic speech, activating the effects of “subdued emotion,” “complementing thought” and “aesthetic silence”—both on the part of the speaker and the reader.

In Viktor Krupka’s poetry, isolating enjambment is a highly expressive stylistic device with a distinct psychopoetic function. This refers to instances where a single word or a short fragment of a phrase is set apart as a separate line of verse, whilst retaining its syntactic dependence on the context. Such isolation fulfils a cognitive-emotional function: it compels the reader to pause, to “hear” the word as an internal pause, an echo, the affective core of the poetic experience.

Thus, in the fragment “легенько так... / легесенько приліг. / неначе перепрошував. / неначе / й не прагнув зовсім” (so lightly... / he lay down so gently. / as if apologising. / as if / he had not desired it at all) [Krupka, 2024, p. 92] We see a masterful use of the isolating enjambment combined with anaphoric repetition. The placement of the comparative particle *неначе* (as if) in a separate line, and its position as the final element of the preceding line, create an effect of “rhythmic rupture,” which conveys the extreme fragility of the emotional state.

A. Rastar, in analysing the nature of verse carryovers, notes that they are “fundamental elements that distinguish poetry from prose” [Rastar, 2017, p. 84]. In this example, V. Krupka uses Enjambment to emphasise this distinction: by breaking up the phrase *неначе / й не прагнув* (as if / he had not desired it), the author brings the speech to life, giving it the characteristics of laboured, interrupted breathing. The deliberate “slipping” between lines recreates the state of involuntary inner thought, where each *неначе* (as if) becomes a separate moment of hesitation.

From the perspective of temporal dynamics, as explored by E. Delente, the isolated *неначе* (as if) seems to serve as “a signal to process what precedes the pause, without knowing what will follow it” [Delente, 2024, p. 45]. This structure compels the reader to fixate on the very modality of doubt. The reader falls into a trap of “uncertainty”, as the comparative construction remains open-ended, provoking what R. Tsur calls a “rhythmic performance”: a situation in which the continuity of meaning struggles against the discontinuity of form [Tsur, Gafni, 2018, p. 10].

According to R. Coops van ’t Jagt’s hypotheses, cognitive processing of this fragment triggers the “forward acceleration strategy” [Coops van ’t Jagt et al., 2014, p. 6]. The reader, upon encountering what appears to be a solitary *неначе* (as if), is compelled to move on to the next line more quickly, hoping that the problem of semantic incompleteness will be resolved later. However, the author, through the use of ellipses and short sentences, repeatedly interrupts this flow, creating an atmosphere of “intellectual ambiguity.”

As we can see, enjambment in the passage under consideration functions as a means of disrupting the linear flow of the narrative. The author uses a graphic break to verbalise what cannot be expressed directly—the fragility of human intention and the uncertainty of existence—transforming the “waiting zone” between the lines into a space for the reader’s existential reflection.

In the following example “видовжуєш найщасливішу мить, / прознавши / ранку тайну безборонну...” (you prolong the happiest moment, / having learned / the morning’s invulnerable secret...) [Krupka, 2024, p. 11] we observe the effect of a radical isolating enjambment. Moving the adverbial phrase *прознавши* (having learnt) into a separate short line transforms the grammatical unit into an independent object of reception, which radically alters the temporal dynamics of the text.

According to E. Delente's research, this technique has a clear functional purpose: "the element appears detached so that it can be highlighted and brought into focus" [Delente, 2024, p. 55]. For V. Krupka, this "focusing" serves as a means of halting the temporal flow of the verse, where "a pause at the end of a line helps to establish the line as an autonomous unit" [Delente, 2024, p. 52]. Thanks to this autonomy, the act of realisation (*прознавши [having learnt]*) takes on exceptional psychological significance, becoming the point at which the lyrical subject's consciousness literally "hangs" in the moment of realisation.

From a cognitive perspective, this graphic strategy ensures what R. Coops van 't Jagt refers to as "the prominence of the foregrounded elements of the poem" [Koops van 't Jagt, 2014, p. 5]. Isolating a single word forces the reader's brain to engage in intensive cognitive processing, as "the layout of the text influences the extent to which integration processes take place" [Koops van 't Jagt et al., 2014, p. 2]. The reader is compelled to reconcile the notion of *мить (moment)* with the *тайною (secret)* that follows through a prolonged intellectual pause, which creates the effect of a physical "stretching out" of the happiness described in the first line.

Such a destruction of linear syntactic integrity leads to the formation of what is known as a weak gestalt. As R. Tsur and C. Gafni note, unlike rational and logically complete structures, such forms "typically exhibit an emotional quality" [Tsur, Gafni, 2018, p. 13]. In V. Krupka's work, this emotional gestalt allows the temporal boundaries of discovery to be blurred: through its graphic isolation, the word *прознавши (having learnt)* ceases to be merely a link in a chain of actions and becomes a state that exists beyond time, encompassing both past experience and the present event. As H. Hussein and B. Meyer-Zickendick argue, "the delay in meaning creates tension when the poet pauses before finishing a sentence" [Hussein et al., 2018, p. 329]. In the passage under consideration, this tension serves as a tool for subtle psychological modelling: the reader experiences the pause as a moment of intense concentration before the semantic content of the next line is revealed (*ранку тайну безборонну [the morning's invulnerable secret]*). Thus, the isolating enjambment in this example functions as a means of controlling the reader's internal chronotope. The author uses the visual architecture of the poem to transform the act of "recognition" into an event that takes place "here and now" in the reader's mind, ending each word with the status of an existential revelation.

In the fragment "*сонце вечірнє спиналось на плечі, / слухало / вільне мереживо досі неспинної зру*" (*the evening sun was stopping on the shoulder, / listening / to the free lace of a still-unceasing game*) [Krupka, 2024, p. 14] an isolating enjambment is employed, which transforms the verb *слухало (listening)* into the central focal point of poetic reflection. According to A. Rastar, citing B. ten Brink, this technique is an indispensable means of enlivening poetic speech and avoiding monotony [Rastar, 2017, p. 84]. In V. Krupka's work, this animation reaches the level of animating nature: through the graphic emphasis on the verb, the sun takes on the characteristics of a sentient being whose activity is centred on the act of perception.

E. Delente notes that a pause at the end of a line is a sign of the mental processes the reader must go through [Delente, 2024, p. 56]. The isolation of the word *слухало (listening)* compels the reader's mind to perform a specific cognitive task—to establish a state of complete silence and attention, necessary for the transition to the next image. In the fragment above, the pause at the end of the line can be interpreted as a signal to process what precedes the pause, without knowing what will follow it [Delente, 2024, p. 1]. This creates a kind of mood pause, where the very act of listening becomes more important than what is actually being heard.

From the perspective of cognitive poetics, as developed by R. Tsur and C. Gafni, the emotional qualities of poetry cannot be reduced to semantic analysis; rather, they arise from the interplay between sound structure (versification), syntactic structure and meaning [Tsur, Gafni, 2018, p. 1]. In this passage, the hypnotic effect arises precisely at the intersection of syntactic incompleteness and graphic isolation. This makes it possible to identify what researchers refer to as regional qualities—properties of the entire poetic fragment, rather than just its individual parts [Tsur, Gafni, 2018, p. 8].

As H. Hussein and his co-authors note, the vocal recitation of poetry can break the text down into metrical units and even highlight conflicts between metrical units and syntactic units [Hussein et al., 2018, p. 1]. In Krupka's work, this conflict between a coherent phrase and its fragmented visual representation evokes the physical sensation of a pause in breathing. This confirms R. Coops van 't Jagt's view that readers possess structural knowledge of the genre, specifically regarding the typical appearance and characteristic line breaks in a poem, and that this knowledge influences

reading processes specific to that particular genre [Koops van 't Jagt et al., 2014, p. 26]. Thanks to its distinctive visual structure, the reader instantly recognises this scene as a metaphysical event that takes the narrative beyond the confines of linear time. Thus, enjambment in this example serves as a device for controlling the intensity of contemplation. The author uses the graphic space to create an acoustic effect of concentration, where each word, left alone with a pause, becomes a portal into the work's profound psychological reality.

In the excerpt *a сад / от-от / прозріє й полетить* (*and the garden / at any moment / will perceive and fly*) [Krupka, 2024, c. 27] The isolation of the exclamation *от-от* (adverbial phrase in English equivalent *at any moment*) creates an effect of anticipation as a physical sensation, where the syntactic pause becomes an emotional fluctuation. Isolation helps the reader to enter into that tremulous inner readiness which precedes “perception” and “flight” —the psychological and metaphysical categories of poetic consciousness.

In the lines of a poem “*а ще навіжений, / сліпий, / посивілий од снів?*” (*and still mad, / blind, / grey-haired from dreams?*) [Krupka, 2024, p. 63] the use of isolating enjambment transforms a list of adjectives into a series of distinct cognitive events. As A. Rastar notes, Enjambment adds complexity to the verse and its external lexical form, effectively organising or, conversely, disrupting the sentence structure to achieve an artistic effect [Rastar, 2017, p. 84]. In V. Krupka's poetry, this break models a state of spiritual disintegration: each characteristic of the subject emerges as a separate, painful realisation that disrupts the linearity of self-perception.

E. Delente notes that a pause at the end of a line has a retrospective effect, marking the end of the line and ensuring its autonomy [Delente, 2024, p. 9]. Thanks to this autonomy, the words *сліпий* (*blind*) and *носивілуї* (*grey-haired*) cease to be part of the familiar list and become independent units of experience. The reader is forced to process each symptom separately, which intensifies the sense of emotional disorientation discussed in the study. This corresponds to the thesis of R. Tsur and C. Gafni that, whilst narrative is unavoidable in literature, in some cases the text also demonstrates the perceptual structure of emotion [Tsur, Gafni, 2018, p. 8]. In the excerpt given, the structure of the verse reflects its deviation from the norm due to the fragmentation of its graphic form.

From the perspective of cognitive processing, this structure of the fragment activates the mechanisms described by R. Coops van 't Jagt. She notes that when reading poetic fragments, readers use paraphrased information to guide their eye movements, and semantic incompleteness can be recognised even before the eyes actually fixate on the last word in the line [Koops van 't Jagt et al., 2014, p. 25]. The recipient seems to foresee the next sign of alienation (blindness or greying) in advance, creating a sense of the inevitability of a spiritual shift.

Since the syntactic unit and the line of verse do not coincide, a particular tension arises. R. Tsur and C. Gafni argue that strong gestalts are usually perceived as rational, whereas weak gestalts typically exhibit an emotional quality [Tsur, Gafni, 2018, p. 13]. In V. Krupka's work, the fragmentation of the list creates precisely such a weak gestalt, where the emotional content (fear, a sense of not knowing oneself) takes precedence over the logical sequence of the description. Each pause at the end of a line becomes a moment of inner stillness, where the subject seems to gaze upon their own alienated qualities, unable to integrate them into a coherent image of the “self.”

As the above analysis shows, enjambment in this example serves as a means of verbalising an internal fracture. The author uses the physical separation of words to transform the description of a state into a process that the reader directly experiences, where each line break acts as a marker of cognitive and emotional disorientation.

Isolation also serves as a means of creating an intimate discourse, as in “*і тільки тоді шепотілося / ненароком, / як пізні лелеки вертали...*” (“*and only then it was whispered / by chance, / as the late storks returned...*”) [Krupka, 2024, p. 59]. The word *ненароком* (*by chance*) functions here as an emotional bridge between the inner and outer worlds, slowing the pace and enhancing the sense of trust and openness. Thus, the isolating enjambment in Viktor Krupka's work serves as a device for creating intimacy in speech, rhythmic contemplation and a cognitive pause, compelling the reader to experience each word as an event within their inner world. Its function is not dramatisation, but the delicate acoustics of a spiritual silence in which emotional mood, reflection and the inner fluctuations of consciousness are verbalised. We may conclude that a deep understanding of a literary text involves identifying its semantic structure and central themes; the relationship between elements of the external and internal structure helps the reader to grasp the author's train of thought as the text's theme unfolds;

a deep semantic analysis involves examining and correlating the modes of expression of the reflective (analysis of stylistic and linguistic devices) and normative aspects of the information (correlating the author's text with the reader's own thoughts, knowledge and feelings, establishing connections between them, and ensuring a deeper understanding of the text) [Cheng, Zhang, Wu, Liu, Li, 2016]. The use of such in-depth semantic analysis, which takes stylistic and linguistic devices into account, is particularly important when studying isolating Enjambment, as it requires the reader to engage in active reflection and to relate the text to their own inner world in order to fully comprehend it.

In Viktor Krupka's poetry collection *Axis*, combined Enjambment emerges as a multi-layered stylistic and psycho-poetic structure that combines various types of verse carryover—rejet, contre-rejet, isolating, and weak—within a single syntactic construction or poetic situation. Its use expands the rhythmic and syntactic arsenal of the poem, intensifies the internal tension and polyphony of the lyrical consciousness, and also emphasises the fragmentation and plasticity of the poetic experience.

For instance, in a fragment “*забрів у літуння, в течію повільну / і час не час, / а драговиння, / хміль*” (he wandered into summering, into a slow current / and time is not time, / but a marsh, / hops) [Krupka, 2024, p. 35] the poet combines enjambment (carrying a phrase from one line to the start of the next), isolated enjambment (the word *хміль* (*hops*) is placed on its own line) and a slight break between *і час не час* (*and time is not time*) and the following lines. In a psychopoetic sense, this structure mimics the fluid flow of consciousness, where images of *драговиння* (*marsh*), *хмелю* (*hops*), *часу* (*time*) do not form a logical sequence, but emerge from the subconscious as an associative stream in which time dissolves, loses its boundaries, and the lyrical subject dissolves into a prolonged journey into the depths of their own being. This way of constructing a sentence encourages the reader to think flexibly, allowing them to freely model the content and explore different perspectives on its meaning [Beck, Harris, 2022].

In the poetic fragment “*далеко днині до своїх сумнів, / хоча вже й сну / тонкі, / прозорі, / тлінні...*” (far is the day from its consciences, / though already the dreams are / thin, / transparent, / mortal...) [Krupka, 2024, p. 49] The combined enjambment serves as a tool for creating a complex psychological atmosphere, in which the regional qualities of the poetic passage (the properties of the whole, rather than its parts) transform a rational description into a state of emotional intensity [Tsur, Gafni, 2018, p. 8]. In these lines, we observe a combination of the contre-rejet and the repeated isolation of adjectives, which fundamentally alters the way linguistic information is integrated.

The beginning of the second line (*хоча вже й сну* [*though already the dreams are*]) serves as the point at which the lineation of free verse is a conscious choice on the part of the poet [Koops van 't Jagt et al., 2014, p. 4]. By leaving the noun *сну* (*dreams*) at the edge of the lines, the author creates what O. Karimova describes as a means of setting the mood and initiating a distinctive rhythm [Karimova, 2025, p. 192]. This creates a transitional zone where the reader subconsciously prepares to receive the characteristics of this image, yet instead of a linear list, encounters a radical fragmentation of form.

The further isolation of the epithets *тонкі* (*thin*), *прозорі* (*transparent*), *тлінні* (*mortal*) embodies E. Delente's concept of the unfolding of discourse as a succession of steps and pauses [Delente, 2024, p. 17]. Every adjective placed on a separate line becomes an unexpected grammatical element, which is only perceived when the new line is visually registered [Delente, 2024, p. 1]. This structure disrupts the usual sentence structure [Rastar, 2017, p. 84], forcing the reader's brain to process each aspect of sleep as a distinct existential event.

From the perspective of cognitive processing, this passage illustrates a marked conflict between the syntactic properties of the text and its visual-spatial representation [Koops van 't Jagt et al., 2014, p. 4]. Each word—*тонкі* (*thin*), *прозорі* (*transparent*), *тлінні* (*mortal*)—takes on the status of an autonomous unit of interpretation, making it possible to achieve a unique combination of movement and stillness [Rastar, 2017, p. 83]. The poem moves vertically, yet emotionally anchors itself at every point of isolation, intensifying the sense of the lyrical subject's identity “dissolving.”

The use of lower-case letters at the start of these isolated lines renders the boundaries between them semantically permeable, creating a psychological atmosphere of uncertainty and a lack of clear direction [Tsur, Gafni, 2018, p. 13]. This perfectly captures the nature of the dreamscape: the image is not presented as a whole; it flickers and breaks down into separate sensations. The conflict between metrical and syntactic units in Krupka's work does not lead to a breakdown of meaning; on the contrary, it becomes the very form through which it is expressed [Hussein et al., 2018, p. 1].

Consequently, the combined enjambment in this passage functions as a strategy of reflective whispering. By superimposing different types of carryover, the author compels the reader to undergo a gradual immersion into an intimate space, where every graphic pause becomes a moment of losing rational control and a transition into the realm of pure, fragile experience.

In the fragment “*вже й луни – друга ти / «ти мій! ти мій!» – / у мить / і неосяжний / сон- / це- / cxid*” (*already even the echo — another you / “you are mine! you are mine!” — / in an instant / and immeasurable / sun- / rise*) [Krupka, 2024, p. 110] we observe an extreme degree of discursive fragmentation, where Enjambment is transformed into a radical tool for deconstructing language in order to simulate a moment of existential insight.

The most striking feature in these lines is the breaking down of the word *сонцесхід* (*sontseskhid / sunrise*) into individual morphemes, which corresponds to the definition of a strict enjambment. As H. Hussein and B. Meyer-Zickendick point out, this technique “does indeed interrupt the flow of the verse and its reading,” particularly when it “splits a word within a line” [Hussein et al., 2018, p. 330]. In Krupka’s work, this fragmentation ceases to be a purely graphic experiment and becomes a “psychopoetic modelling of the process”, in which each part of the word—*сон* (*son*), *це* (*tse*), *cxid* (*skhid*) (*rendered into English as sun- rise*)—is born in the lyrical subject’s consciousness as a distinct flash of realisation.

From the perspective of E. Delente’s temporal dynamics, this structure creates a series of “pauses in processing” [Delente, 2024, p. 51]. Consequently, every line in this passage—from the exclamation to the structure of the word—is perceived as a distinct stage of anticipatory expectation. The reader does not merely see the word *сонцесхід* (*sontseskhid / sunrise*); they are compelled to piece together its meaning through three pauses, which mirror the laboured breathing and the “emotional pressure” from which the thought emerges.

This results in the formation of an extremely weak gestalt. R. Tsur and C. Gafni note that such divergent structures, where syntax and the poetic line are in conflict, “generate a psychological atmosphere of uncertainty, a lack of a clear objective and a distinct direction” [Tsur, Gafni, 2018, p. 13]. In the example under consideration, this atmosphere of “uncertainty” serves to convey the metaphor of immensity: the light of the sunrise is so powerful that language is unable to capture it in its entirety, breaking it down into fragments.

The cognitive complexity of the text is also confirmed by R. Coops van ‘t Jagt’s concept of “processing cost.” It emphasises that “in poetry, lineation in free verse is not a coincidence, but a choice made by the poet” [Koops van ‘t Jagt et al., 2014, p. 4]. Krupka’s deliberate choice of ultra-short lines forces the reader’s brain to engage in intensive “cognitive work to integrate meanings” [Koops van ‘t Jagt et al., 2014, p. 3]. The exclamations *ти мій! ти мій!* (*you are mine! you are mine!*) and the isolated *у мить* (*in an instant*) create an emotional springboard for the word’s final “ascent,” where the text’s graphic design transforms into a map of inner intensity.

Moreover, this architectural structure makes it possible to create a “rhythmic performance” in which “continuity and discontinuity are perceived simultaneously” [Tsur, Gafni, 2018, p. 10]. At the same time, the reader recognises the broken word and experiences its fracture as a physical obstacle. This brings about “the animation of poetic speech” [Rastar, 2017, p. 84] at the deepest level: the word comes to life because it is not presented ready-made but is “constructed” through the reader’s efforts in the real time of reading.

In this way, the combined enjambment in this passage functions as a strategy for verbalising a liminal state. The author uses a visual fragmentation of the image of the day to convey an “inner emotional fragmentation,” where every hyphen between the syllables of the word *сонцесхід* (*sunrise*) becomes a boundary between the darkness of night and the light of new awareness.

In poetic lines “*чекають на тишу, / щоби по тому і нас, це дитинних, навчити / віри і споминів зрячих, / довершених, / інших*” (*waiting for silence, / so that afterward they may teach us, still childlike, / the faith and memories of the seeing, / the perfect, / the other*) [Krupka, 2024, p. 58] the combined nature of enjambment serves as a tool for the gradual semantic crystallisation of a memory image. The initial shift (*rejet*) between the first and the second lines triggers what E. Delente describes as the prospective phase of anticipation, in which the reader, perceiving syntactic incompleteness, prepares for the appearance of the object of the action (what exactly is to be taught) [Delente, 2024, p. 1].

The further development of the structure through the triple classification of adjectives—*зрячих* (*the seeing*), *довершених* (*the perfect*), *інших* (*the other*)—demonstrates the unique influence of visual

organisation on the processes of perception. As R. Koops van 't Jagt and her colleagues note, the integration of linguistic information in poetry is characterised by the fact that the line itself is an organisational element far more important than the sentence [Koops van 't Jagt et al., 2014, p. 25]. In V. Krupka's work, each such line-word becomes an autonomous cognitive event, compelling the reader's brain to work intensively to process every individual aspect of the memories.

This systematic fragmentation creates an effect that H. Hussein and B. Meyer-Zickendick refer to as rhythmic tension, arising from the deliberate delay in the conclusion of a phrase [Hussein et al., 2018, p. 329]. Instead of a rapid, linear enumeration of features, the listener experiences a series of pauses, each of which, according to A. Rastar, helps to enliven the poetic discourse and avoid monotony [Rastar, 2017, p. 84]. It is precisely this slow pace that allows us to put into words the process of constructing an image in our minds, where every word, left alone with a pause, takes on a physically palpable weight.

From the perspective of cognitive poetics, the use of combined metaphor here serves as an example of conveying emotion through textual structure. R. Tsur and C. Gafni argue that this approach enables the text to reflect the perceptual structure of emotion or irony [Tsur, Gafni, 2018, p. 8]. The fragmentation of the descriptions of memories mirrors the workings of memory, which reconstructs the past not as a coherent whole, but by isolating key meaningful characteristics. In this way, the syntactic break serves as a signal for the reader to pause in a state of anticipation and to integrate every detail as deeply as possible into their own receptive consciousness. Thus, enjambment in this passage serves as a strategy for the gradual unfolding of meaning. The author uses the graphic highlighting of adjectives to transform the description of memory into an act of actively living it, where the pause at the end of the line functions as a necessary space for reflective immersion and a profound understanding of every word.

The above confirms that the combined enjambment in Viktor Krupka's poems serves as a stylistic polyphony, in which psycho-emotional states unfold like a mosaic of voices, shadows, memories and dreams. Within this structural richness, the reader enters the expansive space of the poetic psyche, where meaning is not formed through the accumulation of rhythmic, emotional and imagery-laden layers. Enjambment emerges not only as a syntactic tool, but also as an aesthetic strategy for verbalising inner experience.

Conclusions

Summarising the findings of this study of enjambment in Viktor Krupka's poetry, we may conclude that syntactic carryover in his work emerges as a systematic cognitive-poetic strategy that models complex emotional and cognitive processes. The scientific novelty of the study lies in moving away from a purely formal description of verse carryover as a metrical irregularity in favour of interpreting it as a tool for managing integrative processes in the recipient's consciousness.

The author's proposed classification, which synthesises classical types (*rejet*, *contre-rejet*) and extended forms (weak, isolating, combined), plays a key role in deciphering the architectonics of modern free verse. The role of this classification lies in its ability to elucidate the psychopoetic nature of pauses: the weak enjambment is defined as a mechanism for ensuring emotional inertia and the continuity of the inner monologue; the isolating type is identified as a "cognitive pause," creating an effect of sacralisation of individual lexemes (particularly in the context of the author's specific visual poetic design and selective capitalisation); combined forms are interpreted as a means of modelling a fragmented, post-traumatic consciousness.

It has been proved that the advantage of the new typology lies in its ability to describe the "processing cost" of a text for the reader. Through the formation of "zones of expectation," "phase shifts" and "weak gestalts," the author transforms the act of reading into an active process of co-creating meaning, where a syntactic break becomes a signal for intense intellectual reflection. Enjambment in Viktor Krupka's collection *Axis* functions as a means of verbalising "shadow" speech, enabling the conveyance of liminal states of being—from meditative reverie to existential insight. Thus, the typology presented here allows us to establish a link between form and the subject's psycho-emotional state. Different types of enjambment correlate with different modes of experience: from relative wholeness (weak type) through intense concentration (isolated) to fragmentation and internal division (combined), enhancing the psycho-poetic diagnosis of the text, transforming enjambment from a syntactic feature of the verse into an analytical tool that allows for a deeper interpretation of the structure of consciousness, the dynamics of meaning and the mechanisms of reception of poetic texts.

Hence, the developed framework enables us to consider syntactic innovations as a fundamental mechanism for the aesthetic organisation of experience. This opens up new perspectives for the psychostylistic analysis of contemporary poetry, where the interplay between the visual layout of the text, the author's punctuation and syntactic fragmentation shapes a new quality of poetic resonance.

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Enjambment as a Cognitive-Poetic Strategy: A Psychostylistic Analysis of Viktor Krupka's Poetry

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Modern linguistic studies are increasingly departing from the view of language as a purely instrumental system, focusing instead on its role as a formative factor in consciousness and the self-identity of the individual. This article presents a comprehensive psychostylistic analysis of the typology and functional characteristics of enjambment (verse carryover) within Viktor Krupka's poetry collection *Axis (Vis')*. The relevance of this research stems from the necessity to explicate the relationship between formal verse structures and the cognitive-emotional states of the subject in contemporary Ukrainian lyric poetry. The study is grounded in the premise that psychopoetic intentions facilitate a departure from mere technical prosody, framing enjambment as a sophisticated instrument for modeling fragmented consciousness and a mechanism for verbalising "impossible" or "non-factual" experiences.

The aim of our study is to identify the types, functions and psychopoetic effects of enjambment in V. Krupka's collection *Axis (Vis')* and to analyse the specific features of its use as a cognitive-stylistic device.

The methodological framework integrates formal-grammatical, structural-semantic, and psychopoetic approaches, enabling the interpretation of enjambment as a means of attention management and a tool for generating semantic multi-layeredness ("engaging ambiguity"). The scholarly novelty of the research lies in the introduction of an updated classification of enjambment types, encompassing classic forms (*rejet*, *contre-rejet*) and extended modifications (*weak*, *isolating*, *combined*), which are relevant to the architecture of contemporary free verse. The proposed approach facilitates the analysis of enjambment as a "rhythmic performance" in which the continuity of sense and the discontinuity of form are perceived by the reader simultaneously.

Particular attention is devoted to the functional load of various enjambment types. It is established that *weak enjambment* functions as a mechanism of emotional inertia, ensuring the fluidity of internal monologue and the soft immersion of the recipient into poetic consciousness without sharp cognitive pauses. Conversely, *isolating enjambment* acts as a "cognitive stop," compelling the reader to focus on the affective core of a single word. This effect is critically amplified by the author's unique visuospatial organization (*layout*): the consistent rejection of capitalisation (except for the theonyms *God* and *Lord*), which visually sacralises specific lexemes and transforms every graphic pause into an act of identifying spiritual meanings.

Within a cognitive-temporal framework, it is demonstrated that the use of enjambment creates "phase shifts," "zones of expectation," and "weak gestalts," all of which increase the reader's integrative effort during text perception. Enjambment is characterised as a strategy of "engaging ambiguity," where a word at the line boundary momentarily belongs to multiple contexts. *Combined forms* of carryover allow the author to model states of psychological breakdown and post-traumatic reflection, transforming the syntactic rupture into a visual metaphor for internal distance.

The study's findings confirm that enjambment in Krupka's work constitutes a systematic cognitive-poetic strategy that animates poetic speech and transforms the act of reading into an active process of co-

creating the artistic world. The developed methodological toolkit enables a deeper analysis of the rhythmic and emotional fabric of contemporary poetry, opening new possibilities for investigating the interaction between poetic form and the cognitive processing of meaning within psycholinguistic and receptive dimensions.

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