

A RENEWAL OF THE LANGUAGE OF LITERARY COMMUNICATION

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Abstract

The present study is limited to the effort of communication science to understand, theorize and generically integrate different types of communication that are being renewed. Literary communication is among the most dynamic and effervescent types of communication. It frequently renews its language and its inner thematic curves. As a study material, a volume of poetry is taken that tries to integrate, mainly, the language of computers and, secondarily, elements of AI.

Keywords: communication, meaning, discourse, language, AI

1. Introduction

Mircea L. Nincu's ninth volume of poetry, "Shutdown postponed" (Craiova, Editura Aius, 2026), is remarkable, above all, for its digital modulation of the theme and for its language populated with computer terms. "Of the three possible behaviors of lyric poetry – that of sensitivity, contemplation, metamorphosis – in modern poetry, Hugo Friedrich showed in *Structura liricii moderne* (Bucharest, EPLU, 1969), the last one dominates both in terms of the world and the language" (Friedrich, 1969, p. 12).

2. Language and communication

The lyrical universe and the language of Mircea L. Nincu's book seem to be generated and set in motion by a poetics of the digital and a metaphysics of the extra-human. In the volume's subtitle, the author refers to the verses as "Lyric exercises – an archaeology of the post-human (texts supported by the gaze)". An interesting poetic art is the poem *Imaginary*; here it is noted that "Poetry/ is a cluster of virtual starlings,/ running in loops and rotations,/ merged with token flows,/ without a cloud to store/ everything that pulsates in me:/ the unseen with which,/ anyway,/ it will synchronize." Such a generic belief allows the attraction into the discourse of productive thinking of irradiating vocabulary, such as digital, virtual, fractal, code, network, simulation algorithm, software, script, server, firewall, hot-spot, processor, scanning. It seems that new existences enter the verses. If we understand ontology as a picture of existences, then we could say that we are not dealing with the inclusion of words in the vocabulary of poetry, but with the opening of the door for the creation of a new ontology, a new picture of existences. We see in the poem's frame "digital shadows" (p. 7), "digital hoops" (p. 10), "digital stars" (p. 13), "digital sky" (p. 5 and p. 20), "digital apple" (p. 86), "digital scrum" (p. 129), etc.

The lyrical situation on which the volume is built is that the poetic self lives in the network, in flows, dominated by algorithms, being partly an informational entity. The self has computer behavior and computer suffering. The world of computers infuses the world of people. The condition of the lyrical self is that of a "data node". In the poem *Expansion*, the lyrical subject sees himself caught in a network of affective and symbolic connections: "I felt like a data node,/almost ready to be downloaded/ (...)/ And,/ between us,/ from our gazes,/ a thin transmission strip grew.(...) Two worlds/ that learn to be one". The senses metamorphose and can even perceive "my digital perfume" (p. 34). Nature has not disappeared. It is digitally re-semantized. The sky, the rain, the tree are digitally impregnated: "The sky is a point that rotates/ in the network,/ dancing alongside another node" (*Initiation*); "If the sky were to blink/ the rain of pixels would stop" (*Digital Sky*); "On your altar I will place digital twigs,/ fragments of biocode collected from the body/ of virtual trees" (*Plasmă*); "digital tree" (p. 60). The well-known caterpillar-butterfly metamorphosis is reinterpreted in a technological key. The suggestion is that biological becoming is doubled by an informational becoming: "And,/ drawing me empty,/ let me blink-waste,/ full of long expectations/ of the digital butterfly in the caterpillar" (*Subflux*).

Perhaps the best poem in the volume is *Restore point*. Here the human exceeds the informational: "I wish my life,/ as it was recorded,/ to be read/ in the same resolution/ in which it was lived./ Not to be re-rendered/ from derivative interpretations". A crisis of the fragmented man, of the questioned identity, can be avoided: "I wish that,/ seen as an object and event,/ almost invisible in the general archive,/ I could relaunch myself, fragment, replicate,/ simulate, dream, duplicate/ and,/ in the end,/ to exit the system/ without anyone/ - minor user or supreme administrator -/ being able to reconstruct the final story". This self-care and self-identity-oriented self is

an element of a lyrical universe in which “Shadows of digital voivodes,/ simulated kings,/ avatar emperors,/ algorithm poets,/ code painters,/ nanite sculptors,/ AI theologians,/ bit philosophers” appear (Contact). The still human identity is protected by a house under the irradiation of digitalization: “My house exists in a virtual field/ where codes chirp in the evening,/ algorithms bark,/ and the moon simulates dances through the stars” (Personal container).

3. Conclusion

The great achievement of this book is the sometimes abrupt integration of artificial intelligence, of computational processors into the lyrical imaginary. At the same time, we can highlight as a special idea a hybridization of the standard literary language with the computer language. Sometimes, in poetry, technical language appears as uneven, precipitous. However, if everyday life has its poetry, then today's language must also access the lyric. In this direction, Mircea L. Nincu shows himself to be a trailblazer. In “Shutdown postponed”, Mircea L. Nincu gives rise to an uneven poetics of the digital. Natural existence is reinterpreted in terms of informational process and filtered through concepts of information technology. There is a beginning of fusion between the organic and the artificial, between the metaphysical and the technological. The constructed universe is precipitous, yet maintaining a coherence that gives hope that the non-human will be integrated into the human, as in the excellent poems *Restore point* and *Personal container*. Many of the uses of the word “digital” are earned for poetry. This adjective is raised from the level of lexical ornament to that of a structuring principle. This book brings in poetry a reflection on the human condition in a world assaulted (not yet dominated) by technology. Identity, memory, spirituality are redefined in terms of current ontology, code, flow, simulation. The volume of poetry “Shutdown postponed” shows that the essence of the human has not died out, is not controlled by technology. The man we know moves on.

4. BIBLIOGRAPHY

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