

POETICAL REDUPLICATIONS  
IN ALEXANDER VVEDENSKY'S FICTION

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*The article is devoted to the study of the poetics of reduplication in Alexander Vvedensky's fiction texts. The aim of this research is to analyse the functional range of reduplications at different textual levels, from the lexical to the thematic. Reduplication is understood as one of the most important tools of Vvedensky's linguopoetic experiment, aimed at the 'revision' of the ability of language to signify and represent the world and its basic semiotic principles. For Vvedensky, the non-normative punctuation of contact lexical reduplications creates prerequisites for perceiving repeated word forms as occasional homonyms, distinguishes the signified behind the signifier, and also problematizes the nature of poetic communication. On the grammatical level, reduplication creates tension between repeated grammar patterns and their lexical realisations, which allows Vvedensky to demonstrate the potential extensibility of syntactic models and make grammatical semantics a compensatory mechanism that fills the semantic void of the poetic utterance. Vvedensky's thematization of reduplication as the "doubling of the world" is a mirror, which deforms and transforms reality. Mirror semiosis illustrates the loss of iconicity by reduplication and, as a consequence, the impossibility to represent the object by its reflection. The authors conclude that on the level of vocabulary and grammar, reduplication creates dynamism in the verbal space of the text, activates its interpretation and thus creates the situation of gnoseological doubt in the adequacy of language as a means of representing the world. In the thematic field, it deprives the world of its self-identity since objects constantly multiply, lose their distinctiveness or, on the contrary, find meaning where it does not exist.*

**Keywords:** Alexander Vvedensky, reduplication, poetic repetition, linguistic experiment, poetic grammar

Leonid Lipavsky's *Conversations*, which can be considered a 1933–1934 chronicle of the creative reflections of OBERIU authors, contains Alexander Vvedensky's expressive comment prefacing his poem 'I regret that I'm not a beast':

This poem, unlike the others, I wrote over a long time, three days, weighing each word. Everything in it is meaningful to me, so one could even write a little treatise about it. It started when that thing about the eagle came into my head, that's what I wrote at your place the last time, do you remember? Then another variant appeared. I thought, why is always only one chosen, and included both. Writing about the hydrangea felt embarrassing; I even crossed it out initially. I wanted to end with the question: why am I not a seed. There are a lot of repeti-



tions here, but I think they're all necessary, if you look at them closely, they repeat in another way, they explain. And the "candle that is grass" and the "grass that is candle," all of that is personally significant to me (Lipavsky, 2011, p. 608).

This poem literally overabounds with reduplications of the negative attitudinal constructions 'I regret' (13 occurrences), 'I'm frightened/scared' (10), '[a]nd then there's this grudge that I bear' (3), 'I don't like' (3), 'I find it hard' (2). Of further interest are reduplications such as '[m]uch much better, believe me, / is a particle of day a unit of night', '[w]hat scares me is that I move / not the way that do bugs that are beetles' [мне страшно что я двигаюсь / не так как жуки жуки], 'I'm frightened that I'm not the grass that is grass, / I'm frightened that I'm not a candle. / I'm frightened that I'm not the candle that is grass'. The following metapoetic fragment provides somewhat of a common denominator for these reduplications: 'I'm frightened by the fact that when my glance / falls upon two of the same thing / I don't see how hard they are trying / to resemble each other. / I see the world askew / and hear the whispers of muffled lyres...' (Vvedensky, 2011, pp. 208–209)<sup>1</sup>. In the poem that can be read at the thematic level as a complaint about the imperfection of human nature (Lipavsky, 2011, p. 608), Vvedensky iconically represents a semiotic capitulation of the human striving to see the dissimilarity of referents behind the identity of signs, reference that are 'are trying [hard] to resemble each other' or, in other words, to reify Saussure's principle of value (*valeur*) where it cannot apply from the perspective of usual speech conventions.

The reduplications such as 'much much', 'bugs that are beetles' [жуки жуки], 'grass that is grass' can be considered occasional manifestations of reduplication, i. e., 'one of the crucial language mechanisms used for both form formation... and word formation' (Rozhanskii, 2011, p.12), or, when projected onto poetics, a stylistic/rhetorical device (Obshchaya ritorika, 1986, p. 103) cognate with anadiplosis and epanalepsis (Boychuk, 2014). As a review of studies into various forms and aspects of reduplications, offered in Svetlana Bukatnikova's doctoral thesis (Bukatnikova, 2017), demonstrates, this phenomenon at the interface of interests of specialists in literary studies and linguistics comprises an important part of the study of reduplications in literary and other texts. She emphasises that 'reduplication in a literary text is both a text-forming and stylistic device expressing the author's intentions' (Bukatnikova, 2017, p. 48). Moreover, the functional range of reduplication in a literary text embraces all linguistic levels and includes, as various studies have shown, up to 20 functions spanning text stylistics and grammar, as well as text production (Bukatnikova, 2017, pp. 60–61). Despite this poly-functionality of reduplication, there are reasons to believe, much in line with Rozhanskii's conclusions, that the functional and semantic core of reduplications is iconicity manifested in two basic patterns: multiplicity and similarity. '[T]he former determines the use of reduplication in expressing quantita-

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<sup>1</sup> All texts by A. Vvedensky are quoted from this edition, indicating titles and pages in parentheses. The author's spelling and punctuation are preserved in all citations (italics. – T. C., A. Ch.).



tive semantics: multiplicativity, iteration, distributivity, argumentation, etc. The latter pattern of iconicity primarily affects the way reduplication conveys the meaning of "being similar (but not identical) to X" (Rozhanskii, 2011, p. 57).

According to Aleksandr Kiklevich, "reduplication can be accompanied by differentiating between senses of the repeated words, i.e., their linguistic or occasional polysemy, the latter arising in speech". However, in most cases, "the structures of reduplication, as observations demonstrate, do not contain semantic component differentiation, either linguistic or occasional: behind word repetition, there is sense repetition" (Kiklevich, 2016, pp. 57–58). He continues, 'when none in a series of repeated elements contributes new content, the very fact of repeating the components of a message may be considered content-bearing' (ibid, p. 59). Here, it seems appropriate to cite Yuri Lotman's reflection on the nature of reduplication in a literary text and his commentary on Bulat Okudzhava's 'Song of the Soldier's Boots'. "The repetition of a word in a text, as a rule, does not mean the mechanical repetition of a concept. Most often it points to a more complex, albeit unified, semantic content. ...Thus, the duplication of the word does not imply the automatic duplication of the concept, but rather another new, complication of its content. ...the more exact the repetition, the greater the role of intonation in semantic differentiation, until it becomes the only distinctive feature in a chain of repeating words" (Lotman, 1998, pp. 131–132). These theses are of additional interest when applied to the persistent strategies of Vvedensky's poetic language, closely linked to repetitions of different levels and making use of reduplication mechanisms to a certain degree.

Vvedensky's penchant for repetitions is ambivalent: it is both a proof of the 'poverty of language', respect for which the poet demanded in 'A Certain Quantity of Conversations' and which has been often mentioned in the literature considering his oeuvre,<sup>2</sup> and an attempt to overcome this 'poverty' by deconstructing linguistic expression. Below, we will explore some reduplication-related poetic devices regularly employed by Vvedensky. Since the very concept of reduplication offers a broad spectrum of interpretations, the study examples will differ considerably, ranging from immediate successions (reduplication in a narrow sense) to motifs and images thematising repetition as a mechanism of text and meaning production (reduplication in a broad sense).

**Reduplication vs punctuation.** A distinct immediate succession device Vvedensky used from his early works is his outright refusal to use a hyphen or comma between the reduplicant and base, cf.:

<sup>2</sup> Cf. e.g.: "When one starts reading Vvedensky's poems, one cannot help but be surprised by the poverty of his language as far as special poetic means are concerned" (Gerasimova, 2011a, p. 17); "Vvedensky assumes that language is limited in its ability to depict the world, nor can it adequately express the essence of such processes as time, death, the human self, and the like" (Feshchenko, 2014); "The distressing and uncomfortable sensation we feel when reading Vvedensky's texts, which we most often explain as comic, as a parody of his poetry, is in fact a sense of the unspoken, the untellable nature of his poetry" (Kulik), etc.



(1) and surveyed surveyed / is the fence going round in circles [и озираем озираем / кругом идущий забор] (The nurturing of a soul [Воспитание души]), p. 46); willing willing to look at the dignitary [пожелая пожелая на сновника посмотреть] (Minin and Pozharsky [Минин и Пожарский, p. 59); riding riding a mare / I'm so scared scared scared [еду еду на коне / страшно страшно страшно мне] (Response from gods [Ответ богов], p. 79); look look look the moon's running / look look look look / ... / I'm sick sick as a child / ... / just as if needles needles [смотри смотри бежит луна / смотри смотри смотри смотри / ... / я болен болен как дитя / ... / ну прямо иголки иголки] (Больной который стал волной [The sick man who became a wave], pp. 84–86); he didn't take his eyes off far / from the ruddy face / and waited for the ring for days for days (Five or six [Пять или шесть], p. 94); and it speaks of sorrow sorrow / ... / and even the lady nun / is hooraying hooraying the bucket / ... / you don't you don't grief will remark / you don't say little bird [и говорит о горе горе / ... / и даже барыня монашка / ура ура кричит ведру / ... / ах что ты что ты горе скажет / ах что ты птичка говоришь] (Two little birds, grief, lion and night [Две птички, горе, лев и ночь], p. 97); I'm dying dying / and I'm bored and I'm mourning [умираю умираю / и скучаю и скорблю] (Battle [Битва], p. 120); think think think think / run around jump complain [думай думай думай думай / бегай прыгай и ворчи] (The demise of the sea [Кончина моря], p. 126); Much much better, believe me, / is a particle of day a unit of night. / ... / What scares me is that I move / not the way that do bugs that are beetles [жуки жуки] / or butterflies and baby strollers / and not the way that do bugs that are spiders. / I'm frightened that I'm not the grass that is grass, / I'm frightened that I'm not a candle. / I'm frightened that I'm not the candle that is grass ... (I regret that I'm not a beast... [Мне жалко что я не зверь...], pp. 208, 209), etc.

It is well known that, in the manuscripts of his poetic texts, Vvedensky used punctuation marks quite irregularly. Commenting on the textological aspects of publishing Vvedensky's poems, Anna Gerasimova links the poet's ostentatious punctuation 'anarchy' to the peculiarities of his creative practices: 'He would often, instead of the "correct" comma, put one in the previous or next gap between words, sometime in both. ...question marks in interrogative sentences are very rare, and this becomes part of the intonation, a speech characteristic' (Gerasimova, 2011b, p. 270). 'This type of punctuation gives an idea of the train of the poet's creative thought. Moreover, irregular punctuation marks are maintained in authorised typescripts' (Gerasimova, 2011a, p. 18). The absence of punctuation in reduplications is probably part of this general trend. Yet, some examples, give reasons for seeing a semantic play behind this phenomenon, a play stemming from the tension between successive lexeme doublets. The most obvious is the iconic intensification<sup>3</sup> of the named action or state: 'surveyed surveyed', 'riding riding', 'I'm scared scared scared', 'I'm sick sick', 'waited... for days for days', etc. Yet, some of these examples preclude such an interpretation: con-

<sup>3</sup> Cf. 'Using a word sign prolonged this way, the main iconic formula 'the more form, the more content' is implemented' [«При помощи удлинённого аким образом словесного знака реализуется основная иконическая формула больше формы – больше содержания»] (Rucielska, 2018, p. 95).



structions such as 'willing willing to look at the dignitary', 'just as needles needles',<sup>4</sup> 'I'm dying dying / and I'm bored and I'm mourning', 'I'm frightened that I'm not the grass that is grass' can hardly be interpreted as intensifying the base semantic property. On the other hand, the absence of a comma or hyphen in immediate successions provides grounds for interpreting consecutive word forms as occasional homonyms linked by syntagmatic relations and seeing behind the identity of signifiers the difference in the signified, e.g., the difference in grammatical homofoms or syntactic functions. Indicative of this phenomenon is the above excerpt from 'I regret that I'm not a beast', where the Russian grammar allows one to interpret the phrase 'much much better, believe me' [многим многим лучше, поверьте] as containing not only an adverb (much) but also the dative case of the pronoun *многие* [many] (cf. also *ну прямо иголки иголки* that may be seen as a phrase consisting of the singular nominative case and the plural genitive case). In *мне страшно что я не трава трава, / мне страшно что я не свеча. / Мне страшно что я не свеча трава* [I'm frightened that I'm not the grass that is grass, / I'm frightened that I'm not a candle / I'm frightened that I'm not the candle that is grass], there is a combination between the headwords and the homonymous attribute that is not in agreement. This combination is reinforced by the variation *трава трава / свеча трава* [grass that is grass/candle that is grass] (cf. *и говорит о горе горе* understood as an embedded homonymous construction (a) with an interjection and repeated address [and it says oh sorrow sorrow] or (b) arranged according to the predicate—object scheme [and it speaks of sorrow sorrow]). Therefore, reduplication complicated by the lack of normative punctuation, makes the text grammar more dynamic and creates the semantic situation where two similar things are 'trying [hard] to resemble each other], being distinguishable linguistic units.

Vvedensky employs a model similar to that used in the example from group (1) when dealing with formulas of appeal (2.1), including those expressed implicitly using imperative verbs (2.2):

2.1. falcon falcon / warrior of freedom / you flying the through vales of tears [кречет кречет / ратник воли / ты летящий сквозь юдоли] (Galushka [Галушка], p. 41); мама мама what a mixture / ... / fisher fisher drown your catch [мама мама что за смесь / ... / рыбак рыбак топи улов] (Minin and Pozharsky, pp. 59, 65); [Gods Gods to retreat / is what my head wants [Боги Боги удалиться / захотела голова] (Response from gods [Ответ богов], p. 78); oh sea sea / my huge motherland / said the night and squeaked [о море море / большая родина моя / сказала ночь и запищала] (Two little birds, grief, lion and night [Две птички, горе, лев и ночь], p. 98); the boat hops like a flea / its appendages are sore / O boat you are ill flom your feet to your throat [и лодка скачет как блоха / конечности болят у лодки / о лодка лодка ты плоха / ты вся больна от ног до глотки] (The mirror and the musician [Зеркало и музыкант], p. 100); God God have pity / good God on the precipice [Боже Боже по-

<sup>4</sup> 'There is a curious coincidence between these constructions and reduplications such as *девочка-девочка* [girly girl], *Москва-Москва* [more Moscow than Moscow] etc. that have gained popularity in colloquial language and the internet discourse of the past decade, see (Gilyarova, 2010).



жалей / Боже правый на скале] (Snow lies...[Снег лежит], p. 107); children people people children / all bend the knee to the diet / ... / bird bird / you're stupid [дети люди люди дети / все покорствуйте диете / ... / птица птица / ты глупа] (The saint and his subordinates [Святой и его подчиненные], p. 110); 'sea sea lady / you are our only hope / ... / dear sea sea / we cannot see anything except us [море море госпожа / на тебя одна надежда / ... / мы море море дорогое / понять не можем ничего] (The demise of the sea [Кончина моря], с. 127); Ye gods, I understood the horror of my sad condition [Боги, Боги, понял ужас / Состоянья моего] (God May Be Around [Кругом возможно Бог], p. 137); Margarita Margarita / quick open the door [Маргарита Маргарита, / дверь скорей отвори] (The witness and the rat [Очевидец и крыса], p. 205) etc.

2.2. believe believe / wadded death / believe pope's sails [верьте верьте / ваточной смерти / верьте папским парусам] (The Beginning of the Poem [Начало поэмы], p. 49); скажи скажи / хромое горе [say say / lame sorrow] (Two Little Birds, Lion and Night [Две птички, горе, лев и ночь], p. 98); Look at the massive undulation of the air. / Look we can see the neighbours' house. / Look, look, look, look all around us. / Look I clamber onto the windowsill, / Like a branch I stand on the windowsill [Смотри какой громадный воздух шевелится. / Смотри соседний виден дом. / Смотри, смотри, смотри, смотри кругом. / Смотри на подоконник я влезая, / на подоконник веткой становлюсь] (The Witness and the Rat [Очевидец и крыса], p. 205), etc.

The reduplicated address (usually doubled) can be classified as a widespread formula characteristic of both usual speech practices and poetic speech (see Olesik, Moiseeva, 2014). In this sense, even the absence of normative punctuation does not, as a rule, preclude the recognition of such construction in Vvedensky's texts as signals of speech dialogisation. For Vvedensky's artistic practices problematising the underlying mechanisms of communication (Druskin, 2011) and thus striving to create the semantic situation of 'zero communication' where 'the sender and receiver of the message ... is language itself or, more precisely, its various levels' and 'the author ... of the text and its reader are mere participants in this process of intralinguistic communication' (Feshchenko, 2009, p. 107), such 'intensification' of intratext dialogicity, or rather an illusion thereof, is an explainable and motivated phenomenon. As mentioned above, the absence of punctuation does not prevent one from reading constructions such as 'fisher fisher drown your catch', 'dear sea sea / we cannot see anything except us', etc. as syntactic addresses (to ensure this, Vvedensky often uses additional devices: pronouns or imperatives). Yet, placed in a context, these 'duplicated' addresses often misfire since are not further developed in the text and act as false signs devoid of their implied referents. Moreover, the appeals themselves are capable of easily changing their referents, as is the case in the construction 'children people people children / all bend the knee to the diet'. What is the referential essence of the address 'children' or 'people'? Are they any different from the addresses 'children people' and 'people children'? And, finally, do 'children people' differ from 'people children'? All these questions are essentially unanswerable. The deviant punctuation used by Vvedensky in reduplicated addresses is, as such, an iconic representation of communication breakdown, which the reader has to discern behind the ostentatious appeals of the poetic utterance.



**Reduplication and grammar: patterns.** In the simplest case, the poetics of reduplication embraces the field of immediate lexical succession. In Vvedensky's texts, it is richly manifested at the level of grammar, where the tension between the structure of the linguistic expression and its semantics (more precisely, the interpretational potential of the utterance) is taken to a different plane. The iconicity characteristic of reduplication acquires a new status here: it is linked to the poetic problematisation of identity/similarity between repeating grammatical 'quanta' and their lexical content.

The poetics of Vvedensky's grammatical repetition is cognate with the text production mechanism of the pattern. General approaches to the linguopoetic study of the pattern were described in our earlier work (Tsvigun, Chernyakov, 2019). Defining the pattern as a 'usual or occasional speech (syntactic morphological, etc.) model or scheme that is invariant by nature and acquires syntagmatic variation within a text' (ibid, p. 99), we assume that grammatical reduplication in a poetic text generates tension between grammatical and lexical semantics, i.e., the invariant of the grammatical model and the variation of its lexical expressions. For Vvedensky, whose attitude to the underlying linguistic structures was critical and disparaging, working with grammatical patterns became a powerful tool for the internal deconstruction of the utterance, as well as for the exposure of the potential 'elasticity' of syntactic models and their capacity to deplete meanings, cf.:

(3.1.) above everything, a stream flows / above everything, the east glows  
 [над всем возносится поток / над всем возносится восток] (Seventh poem  
 [Седьмое стихотворение], p. 72); Everything is reduced to ashes / Everything  
 falls apart in crashes / Before us, there's a pit / before us, there's the reason for it  
 [И все рассыпается в прах / И все рассыпается в трах / Перед нами пучина /  
 Перед нами причина] (Birds [Птицы] p. 75); how will we do without a mace?  
 /how will we do without a face? (Response from Gods [Ответ Богов] p. 78); a  
 spit into a green oak forest / a spit into green plants / ... / there was a gathering  
 of Cossacks / there was a gathering of insects / ... / where there is a chair a field  
 an aul / he danced and fell asleep [плевок в зеленые дубравы / плевок в зеле-  
 ные растения / ... / там собирались казаки / и собирались кусаки / ... / где  
 стул где поле где аул / он поплясал и он уснул] (The Sick Man who Became a  
 Wave [Больной который стал волной], pp. 85, 87); at times she sees a ventila-  
 tion window / and, in the window, an excellent flower / is blushing at a dream  
 like that / ... / at times they see a multitude / simple as an oar / ... / at times,  
 they see the tails of things / or may be events [то видит форточку она / и в  
 форточке цветок отличный / краснеет от такого сна / ... / то видят чис-  
 ленность они / простую как весло / ... / то видят хвостики вещей / то мо-  
 жет быть события] (Five or Six [Пять или шесть], p. 94–95); skies will come  
 and a battle / or we will come to be ourselves / ... / our thoughts our boats /  
 our gods / our aunts / our souls our breath / our goblets in them death / ... /  
 here's a candle snow / salt and mousetrap / for fun and pleasure (The Meaning  
 of the Sea [Значенье моря], pp. 122–123), etc.

Overall, the essence of such (linguo)poetic experiment can be described as follows: to what extent is an utterance (or its element) identical to itself? Is the isomorphism of its grammatical variants in conflict with the lexical layout of the text? When projected on formal synthesis, this can be construed as the tension between the syntactic model (phrases or sentences) and its



speech implementation if the latter deviates from the norm. The above examples, tending towards absurdity at the level of the general sense of the utterance but still grammatically correct, show how grammatical semantics may act as a compensatory mechanism sufficient to adequately replace lexical semantics.

In Vvedensky's poetry, experiments on the capacities of grammatical semantics become extravagant when the reduplication of a grammar pattern is achieved using tautological utterances or contains grammar deviations:

(3.2.) If I was born after all / the I was also born / If I'm a head after all / then I'm also a head / if I'm human after all / then I'm also human / If I'm a Pole after all / I'm a colonel and a Pole / if you're sparkling like a day / you'll fly away like a camomile / then you're also also sparkle / then you're also also crackle / ... / to agree or not / if yes then or no / to wonder or not / or yes then if no / I don't know if I / or I know if I [если я и родился / то я тоже родился / если я и голова / то я тоже голова / если я и человек / то я тоже человек / если я и есть поляк / я полковник и поляк / если ты как день блестяшь / как ромашка улетишь / то ты тоже тоже блеск / то ты тоже тоже треск / ... / соглашаться или нет / если да то или нет / удивляться или нет / или да то если нет / я не знаю если я / или знаю если я] (Five or Six [Пять или шесть], pp. 88, 93); Wherever I thought / Wherever I slept / I though nothing / I slept no one [И где бы я ни думал / И где бы я ни спал / Я ничего не думал / Я никого не спал] (Birds [Птицы], p. 75); the sunset's started / impoverished mediumed propertied / [начинается закат / беден среден и богат] (Response from Gods [Ответ богов], p. 79); 'twas hot and dark / 'twas boring and a window [было жарко и темно / было скучно и окно] (Tow Little Birds, Grief, Lion and Night [Две птички, горе, лев и ночь], p. 98), etc.

The serial utterance 'if I was born after all / I was also born ...', which represents thematically the crisis of linguistic expression of self-identification and reveals the essence of the personal pronoun 'I' understood as a referential variable, demonstrates by means of grammar the impossibility of a 'causal utterance', the depletion of cause-and-effect relationships. In the poem 'Five or Six', a further development of this 'revision of signifiers' is seen in the phrase 'if yes then or no', which is interference between a conjunction group with causal semantics (if ... then), the alternative conjunction 'or' and the affirmation/negation 'yes' or 'no'. The occasional logical operator, reduced to a pure grammatical substance, iconically expresses either the impossibility of disidentification of logical-mental procedures (causality, alternation, affirmation, negation) or their essential linguistic inexpressibility. Similarly, in constructions such as '*начинается закат / беден среден и богат*', '*было жарко и темно / было скучно и окно*', the 'equalising' linking semantics of series of coordinate constituents revises grammatical paradigms by producing the short form of the adjective *средний*, which does not exist in the language, or translates the noun '*окно*' into the category of adverbs.

**Reduplication as the theme: the mirror.** Overcoming the borders of a syntagma or utterance, Vvedensky transforms reduplication into an extensive complex of motifs. Vvedensky's creative philosophy draws on his belief that 'the world is shimmering' (Grey Notebook [Серая тетрадь], p. 177), and, in





this shimmering world, objects go beyond the boundaries of their identity and multiply time and time over. As a result, the referents can no longer be signified. Probably, that is why there are so many textual situations in Vvedensky's works where the singular and the plural are interchangeable and indistinguishable:

(4.1.) two little birds like one owl / were flying over a wide sea / and talked all about themselves [две птички как одна сова / летели над широким морем / и разговаривали о себе] (Two little birds, grief, lion and night [Две птички, горе, лев и ночь], p. 95); believed I am you (The Joyful Man Franz [Человек веселый Франц...], p. 104); no one knows who / two of us / are fighting / on this ferocious night / and howling / and blowing / and thinking / daughter [Неизвестно кто / мы двое / воюем / в свирепую ночь / и воюем / и дуем / и думаем / дочь] (Battle [Битва], p. 118); Are you a woman or a bird / ... / A crowd drags about. There are cows, otherwise / known as bulls, walking. / Cows / What are they gonna do here? / Otherwise known as bulls / They will slaughter, they will slaughter / ... / I'm standing just like myself, my shoulder propped against / the wall. Something is supposed to happen here. Let's say we're both / locked up. Neither knows or understands anything. We sit and wait. (God May Be around [Кругом возможно Бог], p. 132, 135, 158); A man bends my way / out of a man, / stares at me like an echo, / has a medal pinned on his back. [Guest on a Horse [Гость на коне], 181); Enter Lisa or Margarita. / One or the other. / What do I see. / What is this, an infernal conclave. / ... / Margarita or Lisa would you like some tea or a clock (Witness and The Rat [Очевидец и крыса], p. 200); We cultivated the flower of grief, / ourselves to ourselves forgave (Elegy [Элегия], p. 262); come here I / come to me I / it's hard without you / like for one to be without oneself / tell me I / what time is it / tell me I / who of us is I? (Fact, Theory and God [Факт, Теория и Бог], p. 116) etc.

An important tool Vvedensky uses for world multiplication is the mirror. When reflecting on the semiotic status of the mirror, Umberto Eco wrote that the mirrored image is not an icon but a double (Eco, 1999, p. 235), and this circumstance, he continues, makes it impossible for the mirror to produce signs. However, the very logic of poetic worlds imparts to the mirror a different functional ontology: 'An ordinary mirror as such... acts as the pronoun "I", showing the one who is looking in it. But this is, so to say, a different 'I', a doppelgänger 'I', 'I in another world', 'I as seen from the outside'. And the latter 'I' is ultimately 'he'. ... Thus, the ordinary mirror contains the possibility of moving to "another" world and following yourself in that world, whilst physically remaining in "this" one' (Zolyan, 1988, p. 37). Therefore, the topic of the mirror is indivisible in the dimensions of the poetic discourse from the problem of disidentification of 'I' and 'non' I, of 'this' and 'that' world.

What stands out in Vvedensky's works is not the occurrence of 'mirrors' in his texts but the rigid non-variation of the semantics of this motif/image: the mirror does not merely reflect objects in the world and double universes, but also inevitably distorts the reflected:

(4.2.) A room with a mirror. Before the mirror stands the musician Prokofiev  
In the mirror stands Ivan Ivanovich. / ... / in the glass scared and dense you  
have no substance you lack / depth like children like people like celestial hierar-



chies (The Mirror and The Musician [Зеркало и музыкант], pp. 99, 101); Nations. We poor fellow, poor pauper, / stare in the mirror where the earth / lies reflected like a serpentine snake (God May Be Around, [Кругом возможно Бог], p. 155); But let's look in the mirror at our mugs/ I'm quite moustached. And a bit red in the face from passion. / My eyes are glistening, and I'm trembling. / And you're beautiful and radiant. / And your breast's like two cauldrons, / we might as well be devils [Однако посмотрим в зеркало на наши рожи. / Довольно я усат. От страсти чуть-чуть красен. / Глаза блестят, я сам дрожу. / А ты красива и светла, / И грудь твоя как два котла, / возможно что мы черти] (Kupriyanov and Natasha [Куприянов и Наташа], p. 164); I headed for the mirror in dismay / and then it seemed that someone followed me. / The mirror showed Skvortzoff, he died eight years ago. / ... / They whispered, you are old and weak, / and it was then that I had my third apoplectic stroke. / I died (Four Descriptions [Четыре описания], pp.189–190); Enter Olga. She's undressing, must want to bathe. Two merchants are looking at her as if in the mirror. Two merchants. Look, look how changed I am. / Two merchants. Yes, yes. I'm totally unrecognisable. / ... / Two merchants. We thought you were a mirror. We were wrong. We apologise [Входит Ольга. Она раздевается, верно хочет купаться. Два купца смотрят на нее как в зеркало. Два купца. Гляди, гляди как я изменился. / Два купца. Да, да. Я совершенно не узнаваем. / ... / Два купца. Мы думали что ты зеркало. Мы ошиблись. Мы просим прощения] (A Certain Quantity of Conversations, or the Completely Altered Nightbook [Некоторое количество разговоров (или начисто переделанный темник). (A conversation between merchants and a bath attendant [Разговор купцов с банщиком], p. 235).

A mirror, which deforms and transforms being, testifies to the final split between references and signs resulting from reduplication. Mirror-centres semiosis is devoid of iconicity; it is meant to demonstrate that an object can't be represented by its reflection. At the level of individual lexical signs or grammatical patterns, reduplication added to the dynamism of the verbal space of texts and created the situation of epistemological doubt in the adequacy of language as a means to represent the world. But, when transferred into the realm of the topic, reduplication deprives the world of its identity to itself. Infinitely multiplied, the constituents of the world are no longer distinguishable and show significance where it is absent.

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The feature of Alexander Vvedensky's poetry that was analysed in this article should not be considered a unique phenomenon, at least when projected on the general principle of the poetics and artistic epistemology of the OBERIU. Most probably, it is a manifestation of OBERIU authors' general idea of being as an endless chain of repetitions where any distortion of seriality, any slight shift in the regular recurrence of facts may lead to superstitious fear:

Thirteen people allied to fight superstitions. They embarked on any business on the hardest of days, Monday, lit up a cigarette in a threesome, the third one necessarily using the same match. All the thirteen always gathered together, no more and no fewer. Once they gathered on Monday to fight superstitions, *and the thirteenth was missing. And instantly they were overwhelmed with superstitious fear.*



[Тринадцать человек организовали союз для борьбы с суевериями. Все дела они начинали в тяжелый день — понедельник, закуривали папиросу втроем и обязательно третий от той же спички. Собирались всегда все тринадцать вместе, не больше и не меньше. Однажды в понедельник они собрались для борьбы с суевериями, а тринадцатого нет. *И тогда они прониклись суеверным ужасом*] (Vvedensky, 1993, 2, p. 104, italics. — T. C., A. Ch.).

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## ПОЭТИЧЕСКИЕ РЕДУПЛИКАЦИИ АЛЕКСАНДРА ВВЕДЕНСКОГО

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Статья посвящена изучению «поэтики повтора» в художественных текстах Александра Введенского в аспекте использования автором языкового механизма редупликации. Целью предпринятого исследования стал анализ функционального диапазона редупликации на разных текстовых уровнях – от лексического до тематического. Редупликация осмысливается как один из важнейших инструментов осуществляемого Введенским лингвопоэтического эксперимента, направленного на «ревизию» способности языка к означиванию и репрезентации мира и его базовых семиотических принципов. Ненормативное пунктуационное оформление контактных лексических редупликаций создает у Введенского предпосылки для того, чтобы воспринимать повторяющиеся словосформы как окказиональные омонимы, усматривать за тождеством означающих различимые значаемые, а также проблематизирует природу поэтической коммуникации. На грамматическом уровне редупликация устанавливает напряжение между повторяющимися грамматическими паттернами и их лексическими реализациями, что позволяет Введенскому продемонстрировать потенциальную «растяжимость» синтаксических моделей, сделать грамматическую семантику компенсатор-



ным механизмом, восполняющим смысловую пустоту поэтического высказывания. Тематизация редупликации как «удвоения мира» связана у Введенского с мотивом зеркала, деформирующего и трансформирующего бытие; зеркальный семиозис иллюстрирует утрату редупликацией иконичности и, как следствие, невозможность репрезентировать объект его отражением. В результате проведенного исследования авторы приходят к выводу, что на уровне лексики и грамматики редупликация динамизирует вербальное пространство текста, активизирует процедуры его интерпретации и тем самым создает ситуацию «гносеологического сомнения» в адекватности языка как средства репрезентации мира, в то время как в области топике она лишает самоожесточенности сам мир, объекты которого, постоянно умножаясь, теряют свою различимость или, напротив, обнаруживают значимости там, где их нет.

**Ключевые слова:** Александр Введенский, редупликация, поэтический повтор, языковой эксперимент, поэтическая грамматика

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