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A POETIC FUNCTION IN AN EXPANDING CONTEXT:
TITLE — MONOVERSE — POLYTEXT
(ON THE EXAMPLE OF IVAN ZHDANOV'S POETRY)

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The article analyses the poetic function as a mechanism for the semantic and compositional structuring of the text. The research aims to study repetition and parallelism, expanding the context from the heading to the minimal text and the textual unity within a poetic book and forming micro- and metacycles with movable boundaries. The material of the research is Ivan Zhdanov's monoverses, which were considered both immanently and as part of the book. The main methods of research are semantic, contextual and distributive analysis. The author concludes that the heading, interpreting the text, sets its reference, and the monoverse is both a self-sufficient text and an aphoristic expression of many other texts in which the keywords forming it are found. They represent a synthetic proposition corresponding to the set of all poetic statements 'about the same'. The article also examines referential, semantic and compositional metatropes that combine texts into micro- and metacycles.

Keywords: poetic function, equivalence, selection and combination, monoverse, heading finals complex, boundaries of text unity

1. The poetic function and an expanding context:
approaches to a definition

Roman Jakobson's classical definition of the poetic function of language as '*project[ing] the principle of equivalence from the axis of selection to the axis of combination*' (Jakobson, 1987, p. 71) is a potential key to the specific message conveyed by a poetic text. This message is "virtually… a quasi-quoted discourse with all those peculiar, intricate problems which "speech within speech" offers to the linguist" (ibid, p. 85). For many years, one of these problems has been the description of the principles of poetic selection and combination (Maklakova, 2010), which are different from general linguistic ones.

In everyday speech, the axis of selection lies beyond the text, and the speaker uses each time only one variant from a set of equivalents. In poetic speech, as Jerzy Faryno argues cogently, the axis of selection and the set of equivalents must be derived (generated) from the referential meaning of the object of the utterance and the formal properties of its name (Faryno, 1987). As a rule, reference is determined either by the title pointing to a typical extralinguistic situation and the world of the text or by the first line introducing the theme, which Suren Zolyan and Mikhail Lotman define as a semantic complex formed at the intersection of the central images of a text and serving as a guideline for the search for interconnected references in a possible world created by the poet (Zolyan, Lotman, 1988). This way, the text trans-

forms into language. It is important to remember that, in predetermining this transformation, the poetic function virtually 'turns the linguistic sign inside out' (Faryno, 2004, p. 235), with the planes of content and expression changing places: 'the properties of the speech stream strive to take the place of the plane of content (what is communicated), whilst the plane of content strives to take the pace of the plane of expression (what communicates)' (ibid, p. 234). The former predetermines selections, the latter combination. Zolyan (2014) takes this idea further by proposing to distinguish between external (linguistic) and internal (superficial and embedded poetic) text semantics.

Identifying the textual paradigms of selection and combination is facilitated by reiteration. The repetition of elements intended by the author activates dominants in the reader's mind. According to Alexei Ukhtomsky (2002, p. 352—373), dominants are temporary governing centres of excitation in the cerebral cortex, linked to the cognitive and emotive standards underpinning the metaphorisation and verbalisation of the picture of the world. The dominants engage the mechanism of understanding of 'unfolding', which, as Tatyana Bazzhina notes, 'is predetermined by the unity of synthesis and analysis, when the transition occurs from analysing the structure and distinguishing building elements to synthesising a new structure, using the identified elements' (Bazzhina, 2007, p. 23). This way it becomes possible to describe the 'quasi-quoted discourse' in its preverbal form, that is, uncover the primal image, which, according to Zolyan and Mikhail Lotman (1988, p. 373—374), is a 'semantic anagram' possibly devoid of a correlate in the general linguistic system or of a concrete linguistic expression. Yet, this image may be 'reflected' intermittently, haphazardly in syntactically disconnected lexemes. However, due to repetition, a communicative act may occur without the meaning of the text being understood (Jakobson, 1987, p. 199; cf.: Zolyan, Lotman, 1988, p. 371; Norman, 2014). In such a case, the structures highlighted by repetition are perceived (Bernat, 2014) as 'the fluent language of hints and understatements', as Innokenty Annensky figuratively termed it.

What Jakobson called the 'capacity for reiteration whether immediate or delayed' leading to the 'reification of a poetic message and its constituents,… [the] conversion of a message into an enduring thing' (Jakobson, 1987, p. 195) brings to the fore the fluidity of the borders of a message constituted by reiterations within a single poem, cycle or book, as well as of the borders of the title-finale complex. Metacycles, which may ultimately cover a poet's whole oeuvre, become possible this way (Gorbacheva, Yumasheva, 1997; Chizhov, 2020). Such cases are apparently those of expanding context, which reveals correlatable selection and combination paradigms. The quasi-quoted discourse is conveyed here through a system of metatropes. Yuri Lotman groups under this umbrella term all the cases of 'iso-, homo- and homeomorphism' in the figurative representation of equal, similar and mutually consistent components of reality, which he considers beyond the framework of concrete trope models (Lotman, 1992). Natalya Fateeva gives a more specific definition of the metatrope, describing it as 'the deep functional-semantic patterns, which underlie concrete linguistic transformations at any text level, structure the author's world model' (Fateeva, 2003, p. 19), and highlight situational, conceptual, operational and compositional (ibid, p. 22) metatropes.

This study builds on the above theoretical premises.

2. Materials and methods

The starting point of this research is two monoverses from Ivan Zhdanov's books *Место земли* [The Place of Earth]: 'Лента Мёбиуса' [Möbius Strip] and 'Осень' [Autumn] (Zhdanov, 1991). These works were selected because monoverses, due to their minimality, are in constant contact with other texts (their own titles and other text units within various 'framework' structures), which has been conclusively demonstrated by Yuri Orlitskii (Orlitskii, 2002, p. 563—564 and following). Therefore, monoverses have the maximum capacity to unfold their semantics and structure. Both poems are conveniently titled: the title denotes an object, and the poem recreates a fragment of the poetic world corresponding to that object. At the same time, in interpreting the text, the title establishes its references, both external (by pointing to the ideas of the world shared by the author and the reader) and internal (by conveying a set of related meanings that determine the search for references in the possible world of the text). All this makes it possible to identify similar states of affairs in as broad a context as possible while defining the limits of the text's finale.

Let us consider Zhdanov's 'Möbius strip' and 'Autumn' both immanently and within the space of the unity of content and composition, employing the methods of semantic, contextual and distributive-statistical analysis.

3. 'Möbius strip' as a symbol of the poetic function

Zhdanov's monoverse 'Möbius strip', *Я нужен тебе для того, чтобы ты была мне нужна* [you need me so that I need you], has already drawn the attention of researchers. Lyudmila Zubova has examined it together with other pieces of modern poetry exploring the puzzling strip. She stresses the structural similarity between the poem chiasmus and the topological object (Zubova, 2012, p. 377). Dmitry Kuzmin sees in it not only the iconic image but also the idea of transition, transformation and reversibility in indivisible duality (Kuzmin, 2016, p. 370).

As a topological object, a Möbius *strip* (Russian: *лента*, or *петля* [loop], *кольцо* [ring], *лист* [sheet]) is a three-dimensional non-orientable surface with one side and a single boundary curve. It is a symbol of infinity and, as some scientific hypotheses claim, a model of the DNA structure and the universe. Each point of this surface can be connected with any other one without going beyond the boundaries of the strip. Moving along the strip launches the cycle of transitions from the outer to the inner surface and vice versa; cutting the strip produces new twists or linked strips. If one could walk this surface, when returning to the starting point of the journey, he or she would turn into his or her reflection. Physicists link the optical phenomenon of reflectivity to the Möbius strip-based transition in time, as a result of which a person encounters his or her doppelgänger.[1] These ideas are reflected in situation metatropes, referential-mental complexes serving as models for 'internal speech situations' when reality overlaps with imagination.

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[1] This definition of the Möbius strip and related representations is found in Wikipedia and other Wikimedia resources. URL: https://dic.academic.ru/dic.nsf/ruwiki/1005898.

This understanding of the geometric phenomenon is reflected in the senses of the lexemes constituting its nomination: *лента* ('something that extends, stretches as a long narrow strip / a closed-loop sheet capable of continuous movement'), *петля* ('movement along a closed or semi-closed curve/movement with turning upside downs and returning to the initial position'), *кольцо* ('something that forms a circle, having the shape of a closed line'), *лист* ('a thin sheet / a page and its reverse side').[2] These semantemes will be actualised in operational metatropes related to the 'memory' of words.

Therefore, the title is expressed by a nominating symbol that draws attention to a certain concept (Bernat, 2014, p. 29) and the symbolic meanings behind it, which, closely connected with the text of the monoverse, predetermine selection and combination. These symbolic meanings are those of the incessancy of cyclic transitions, reflectivity, coincidences and reflection in space and time, paradoxicality and the unity between the external and the internal.

First of all, the objects introduced in the poem (*ты* and *я*) are equivalent as regards the property of 'being in need of each other'; they are 'glued together' by the property of 'mutual dependence' derived from this equivalence in a reversible cause-effect structure resemblant of the *Möbius strip.* This can also be seen in the 'reflectivity' of the structure of predicative components characteristics of *я* and *ты: я нужен тебе* (P — Obj) ↔ *мне нужна* (Obj — P).

Correlated with the title, the structure of the monoverse is simultaneously a self-sufficient text and the 'blank' (Orlitskii, 2002, p. 565) finale: *была мне нужна.* Therefore, the message derived through interpretation is the quasi-statement: *Лента Мёбиуса* (S) *была мне нужна*(P). Moreover, the title may be considered the first line of the poem (Veselova, Orlitskii, 1998). In this case, the symbolic nomination in the title will occupy the position of an address: *Лента Мёбиуса, я нужен тебе для того, чтобы ты была мне нужна.* Then, a rhythmic paradox will occur as a 'side effect': on the one hand, the conversion of the title into the preposition of the text gives it the form of a stanza, signalling the poetic nature of the line following the title; on the other; it renders the monoverse into prose, neutralising its poetic meter (according to Orlitskii, it is caesura amphibrach). Thus the interpenetration and mutual transition between poem and prose are emphasised in the break between lines and words.[3] Finally, the monoverse can be viewed as an epigraph to another textual unit or a conglomerate of texts with an open border: in this case, the title marks the theme of the poetic utterance, whilst the epigraph line comprises its rhematic component, a thesis revealing the theme and guiding the search for repeated meanings.

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[2] Here and below, the semantisation of words and phrases is based on interpretations given in the online version of the *Great Explanatory Dictionary of the Russian Language* compiled by Sergey Kuznetsov (http://gramota.ru/slovari/info/bts/).

[3] The Möbius strip principle is also used in the transition from the poetic text to the prosaic text when dealing with a single theme, as seen in Zhdanov's books *Nerazmennoe nebo [Invconvertible sky]* (1990) and *Vozdukh i veter [Air and wind]* (2006), the latter also featuring a transition from the verbal code of the text to the visual code of the photographs.

The motif of 'reflectivity' linked to the 'Möbius strip' and corresponding to the structural 'complex multilevel symbol encompassing several elementary schemes' (Gorbacheva, Yumasheva, 1997, p. 36) is common to Zhdanov's oeuvre and widely described in the literature. We will limit ourselves to quoting only two texts equivalent to some degree to the study monoverse:

1. Расстояние между тобою и мной — это и есть ты.
И когда ты стоишь предо мной, рассуждая о том и о сем,
я как будто составлен тобой из осколков твоей немоты,
и ты смотришься в них и не видишь себя целиком.

<div align="right">(«Расстояние между тобою и мной…»)[4]</div>

2. Этот холм в степи, неумышленно голый…
Черепа из полыни, как стон простора,
выгоняют тропу, оглушают прелью.
И тропа просевает щебень до сора
и становится пылью, влекомой целью.
<…>
И тот же холм в степи, крутой и голый,
и та же тропа проступает в бурьяне
и, взбираясь по круче в тоске веселой,
растворяет щебень в сухом тумане.

<div align="right">(«Холмы»)[5]</div>

In the first case, the semantic and figurative equivalence between the monoverse and the title line of the other poem is apparent. Moreover, it creates a conceptual-situational metatrope. In the second case, there is a compositional metatrope: the circular composition of the text based on the principle of a Möbius strip and representing reflective referential situations, i. e., figurative equivalence manifested at the level of structure.

There are also correlations between the monoverse and the other texts where the idea of a Möbius *strip* is marked by the lexemes *круг* and *петля* synonymous with the basic metaphorical nomination.[6]

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[4] **1. *The distance between you and me is exactly what you are.***
And when you're standing in front of me, talking about this and that,
it's as if you're piecing me together from the shards of your voicelessness,
you're looking into them and can't see the whole of yourself.

<div align="center">('The distance between you and me…')</div>

[5] **2. *This hill in a steppe***, unintentionally barren…
The skulls of wormwood, like a moan of the expanse,
drive away a path, overwhelm with mustiness.
The path sieves chip stones until it's debris
and turns into dust drawn to the goal.
<…>
***And the same hill in a steppe**,* steep and barren,
and the very same path is showing through the weeds
and, running up the cliff, in its merry tedium,
dissolves chip stone in dry mist.

<div align="center">('Hills')</div>

[6] The root -*krug*- [circle] is one of the most frequently used in Zhdanov's book, occurring 50 times; the root -*petl*- [loop] occurs only four times.

In the poem 'Попробуй мне сказать, что я фантом…' [Try to tell me I'm a phantom] *время, завершая* **круг**, *вползает в* **лабиринт** *дактилотеки… время корчится* **петлей** *само в себе и путает события* [**time**, completing a **circle**, is crawling into the **labyrinth** of a dactylotheque … **time** is wriggling in a **loop** all on its own and misplacing the events].

In the poem 'Неразменное небо' [Inconvertible Sky], Zhdanov looks at the movement causing the circulation and mutual transformation of *earth* and *heaven*.

> И тогда *мы пойдем, соберемся и свяжемся в* **круг**,
> горизонт вызывая из мрака сплетения рук <…>.
> И по мере того, как *земля, расширяясь у ног,*
> *будет снова цвести* **пересверками быстрых дорог**,
> мы увидим, что **небо** *начнет проявляться и длиться,*
> <…>
> *мы увидим его и поймем, что и это* **порог**,[7]

in 'Пророки' [The Prophets], he scrutinises the reversibility of life and death:[8]

> Нас могут вспомнить небеса еще живые,
> нас долго не было, но *завершился* **круг**.
> *Мы вровень с теми, для которых мы вверху*
> *перед возможностью исчезнуть и продлиться…*[9]

Any poem conveying any seme belonging to the underlying image of the Möbius strip can form a metacycle with the study monoverse, thus manifesting the mobility of the title-finale complex of textual and contextual unity. The structuring conceptual metatropes, that is, stable cognitive-functional patterns forming and synthesising the reversible chains 'situation — image — word' are based on the properties of the paradoxical twisted strip, as noted by Zubova: its closed-loop nature and one-dimensionality condition of the transition of opposites into each other. 'Many oppositions (top — bottom, past — future, dynamics — statics, living — dead, cause — effect, agent — object, etc.) are eliminated' (Zubova, 2012, p. 376). Apparently, Zhdanov's 'Möbius strip' is both a metaphor of duality and an iconic image of the structure, which reflects the semantic biplanarity of the title (Kuzmin, 2016, p. 369). Yet, there seems to be a deeper meaning here: a Möbius strip is a nomination behind

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[7] And then *we will walk, come together and connect in a* **circle**, conjuring up
a horizon from the darkness of intertwined arms <...>. And as **dirt,** growing
wider at our feet, blossoms again with the **sparkling of swift roads**,
we will see the **sky** show up and continue,
<...>
we will see it and understand that it is yet another **threshold**.

[8] Biophysics claim that the structure of the Möbius strip provides a logical explanation for biological death: the self-intersections of the spiral result in self-destruction.

[9] We might be remembered by the still living heaven, we've been
absent for a while, but the **circle** *is now complete.*
We're level with those for whom we're above before
the possibility of vanishing and persevering...

which there is a complex split referent and a metaphor of poetic reiteration — a symbol of poetic function. And, as Faryno stresses, this function turns inside out the linguistic sign, the planes of expression and content, external and internal semantics, superficial and ingrained imagery, verse and prose.

4. 'Осень' as a propositional convolution of texts about 'one and the same thing'

In 'Место земли' [The Place of Earth], Zhdanov's monoverse 'Осень' [Autumn]. *Падая, тень дерева увлекает за собой листья* [Falling, the *shadow* of a tree entrains the leaves] is both a self-contained work and an aphoristic expression of the many other texts containing the forming keywords.

The title '*Осень*' is a situational metatrope comprising two possible 'readings' of the original referent situation: as we know (and as follows from the literal and figurative meanings of the lexeme corresponding to the title), *autumn* is the name of the season that replaces summer and precedes winter, as well as a metaphor for old age, a 'pre-death' state, a time of transition from life to non-existence. The title and the monoverse are closely linked in terms of content. This link is created by the image of trees losing their leaves, which is also present in the frame of an extralingual situation. The formal connection between the title and the monoverse comes from the semantic and phonetic correlation *осень — тень* [autumn — shadown], which re-etymologises the lexeme *осень <*jesenь* 'harvest, yield'. Here, rebracketing occurs: *о-сень* from *сень <*sьati* 'to shine', imparting to autumn the senses of being 'overshadowed' and 'illuminated'. The situational metatrop is transformed into a conceptual one, under the influence of the operative word appealing to the verbal memory.

In this case, the title also tends to merge with the text, but it has no effect on the structure of the free verse, rendering mutual transformations of verse and prose, as well as differences between them, irrelevant. Instead, a textual unit is formed, in which **Осень, падая, тень дерева увлекает за собой* [Autumn, falling is entrained by the shadow of a tree], and the word *листья* takes the place of the finale phrase. In this context, the potential fluidity of the borders of the title-finale complex makes it possible to freely combine lexemes according to the laws of semantic syntax. The semantemes '*падение*', '*тень*', '*дерево*', '*листья*' ['falling', 'shadow', 'tree' and 'leaves'] can be seen as elements of conjugated propositional structures corresponding to the underlying image. Some frames of the knowledge of the world are actualised at the same time: the *leaves of a tree* provide shade; the shade cast by a tree protects one from the sun; shadow lies on the ground, and leaves, which fall in autumn; finally, a *tree* and a *fall* evoke the association with the fall of Adam and Eve, who ate the forbidden fruit from the Tree of Knowledge.

The conceptual metatrope is a product of the polysemy of the lexemes whose meanings do not correspond to the semantic nodes in the poetic picture of the world: *падать* 'descend abruptly' / 'spread occupying certain space' / 'touch upon something' / 'stop developing, deteriorate' / 'drop oneself'; *тень* 'a place protected from sunlight' / 'reflection from an object illuminated from the other side' / 'the external reflection of an interior state' / 'a slight indication of something' / 'a vague outline' / 'obscurity, uncertainty'.

The presence of these semes in the superficial structures and the recurrent images of *leaves*, *falling leaves*, *a tree/trees* and *shadow*[10] make it possible to join the monoverse with other texts as 'saying one and the same thing'.

Before analysing how the semantic theme is developed in '*The Place of Earth*', it is necessary to remind oneself of Jakobson's vision of the diagnostic role of differences when establishing equivalences: "Any form of parallelism is an apportionment of invariants and variables. The stricter the distribution of the former, the greater the discernibility and effectiveness of the variations" (Jakobson, 1966, p. 399). Viewing the combination and variation techniques as the key structure of poetics of expressiveness, Alexander Zholkovsky propounds his own idea of the structure of a text as a result of reading invariant themes into local ones specific to a given text (Zholkovsky, 2005, p. 7—8). Below we will build on his understanding of the phenomena.

A text following a monoverse is perceived as its continuation:

ОСЕНЬ
Падая, *тень* дерева увлекает за собой листья.
* * *
Так *ночь* пришла, сближая все вокруг,
и, в собственные *тени* погружаясь,
ушли дома на дно прикосновений.
И бой часов был переплавлен в *тень*,
дающую немое представленье
о медленном смещенье расстояний…[11] —

тень, which is known to be capable of escaping the object, is the invariant synonymised with *ночь* [night], as both have the property of 'darkening'. Paronymic attraction transforms the invariant into *тень дня* [the shadow of day], explaining the *presence of extinguished light* in the text. The text also contains *тополь* [ash tree], *листва* [foliage] and *шелест* [rustle]. Manifestations of the internal in the external are also present (*Его превосходила глубина, он был внутри нее, как в оболочке* [The image of what ash tree was surpassed by the depth; the image was inside it as if in a shell]), along with the vertically arranged implicit (**падения* [fall] is hinted at through the description of the ash tree *moving upwards*) and opposite (**падению с небес на землю* [a fall from heaven to earth]). These thematic components are joined by rhematic elements changing the initial semantic configuration: the verbal images of explicit *fire* (gusty rustle reaches to the ear as *слог огня, пропавшего в огне* [the

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[10] These images are frequent and central to Zhdanov's oeuvre: ([falling] leaves are mentioned only in *Mesto zemli* [The place of Earth] 50 times; trees, 25 times; shadow, 32 times.

[11]   AUTUMN
Falling, the *shadow* of a tree entrains the leaves.
***
Thus, the *night* has fallen, bringing everything around it closer together, and, plunging into its own *shadows,*
homes have sunk to the bottom of caresses.
And the strike of the hour was smelted into a *shadow*
giving a silent idea
of a slow concoction of distances…

syllable of fire lost in fire]). The image is reinforced by the vision of flame-coloured foliage burning as a fire in the sun, as well as by implicatures associated with *foliage* (**реки, *запруды, берегов* [rivers, dams, banks]: *тополь… запружен очертаньем… выводил листву из берегов* [*the ash tree… has been dammed by an adumbration… causing the leaves to burst their banks.*

In the next text in the book, 'Дождя отвесная река'[A Steep River of Rain], there appears *отвесная река без берегов в пределах взгляда, впадая в шелест листопада* [within sight a steep bankless river flowing into the rustle of falling leaves] in the direction opposite to a *fall*: *лужи, полные водой, тянулись вверх* [puddles, full of water, were reaching upwards]. This text gradually merges into the neighbouring '*Поэма дождя*' [The Poem of Rain], where *в безлиственном лесу мир двоит* [in a leafless wood, the world is doubled], and *тень* [shadow] turns into *в день* [day]. *Рассвет* [dawn] and *отсветы солнца* [reflected sunlight] are mentioned as well; *shadows are cast not by object but by thoughts brought into the sunlight* (this shifts the focus to shadow as a manifestation of the internal in the external).

In the poem 'Взгляд' [Glance], the river cannot be discerned 'within sight' but is 'read into' the system of images as *a river of time*. The eyes are drawn to the *trees* and *foliage:*

> Был послан *взгляд — и дерево застыло…*
> <…>
> *Внутри деревьев падает листва*
> *на дно глазное, в ощущенье снега,*
> *где день и ночь зима, зима, зима.*
> <…>
> Там нет меня. *Над горизонтом слова*
> *взойдут деревья и к нему примерзнут —*
> я никогда их не смогу догнать.[12]

Irina Shestakova sees in these lines a reification of the 'phototelescopicity' of Zhdanov's view of the world: "[t]he seasonal features of autumn, a transitional period of the year, are described as snapshots taken during a photoshoot putting an end to any movement" (Shestakova, 2019, p. 93). Without rejecting this interpretation, we must note that the transition from implicitly present *осень* to *зима* [winter] occurs here at the superficial level. Thus, the text is operationally linked to the 'titular' monoverse, the former serving as the semantic development of the latter. Yet, what is more important is the contexts where *trees* appear. The mention of the *intactness of an icy-red* (frozen) apple calls to mind the forbidden fruit from the Tree of Knowledge, prompting one to put the situation on rewind to before the *Fall*. And the image of the one who '*играет в прятки сам с собою*' [plays hide-and-seek with themselves] and '*вернуть свой взгляд уже не в силах, / кто дереву не дал остаться прахом, / Иуды кровь почувствовав в стопе*' [is not able any more

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[12] A *glance* was sent – *and the tree has frozen…*
  <…>
  Inside the trees, leaves are falling to the fundus
  of the eye, amid the feeling of snow where the day and night
  are winter, winter, winter.
  <...>
  I'm absent there. *Above the horizon of the word, trees will grow*
  And freeze to it – I will never catch up with them.

to retract their glance, who did not let the tree remain dust and ashes, feeling Judas' blood in their foot] reminds one of the prayers in the Garden of Gethsemane before the atoning sacrifice. Therefore, the rhematic component consists of *дерево* [tree], *падение* [fall] and *слово* [word] (the pre-existent word, the word of prayer, the poetic word).[13]

In the poem 'Мелеют зеркала, и кукольные тени…' [Mirrors and dolls' shadows are growing shallow], *shadows* are *wading* the river of time, and *winter* is alluded to through the image of an *iced-over* river. *Mirrors* appear, which are *growing shallow,* along with *reflections* resemblant of *shades*. Another image, *жар руды* [the heat of ore], is associated with the *fire* burning in the previous texts.

The poem 'Портрет' [The Portrait] is a further development of the situation described in '*Осень*': *Падая, тень дерева увлекает за собой листья.* [Falling, the *shadow* of a tree entrains the leaves.] → *…голые смотрят деревья / на листья, упавшие в пруд* [naked, the trees are looking at the leaves that have fallen into a pond] (this fragment also has a connection to '[t]hus the *night* has fallen, bringing everything around it closer together…' as regards the *пруд — from запруда* [pond — dam] correlation. Again, one comes across the motif of the *mirror*, which first appeared in the previous text. Paronymic attraction, having linked *vetki* [branches] to *veter* [wind] (*Так в сумерки смотрят на ветви, / в неясное их колдовство, / чтоб кожей почувствовать ветер, / прохладную кожу его* [Thus one looks at branches, at their obscure sorcery, to feel the wind with one's skin, to feel the cool skin of wind] recursively brings back the *rustle of falling leaves in the twists of breeze,* evokes the *wind*, which *flutters whisper* [*шепот шевелит*] (with *foliage* falling into a *whisper*) or *brings silence from the shadow of steppe* [*из тени степной приносит молчанье*]. It also calls to mind *the wind of night, which reconciles glances and fills us up* [*примиряющий взгляды и наполняющий нас*] and other images from previous and following texts.

In the poem 'Стоишь одна у входа в этот лес…' [You're Standing Alone at the Gate to This Forest], *каждый лист — потомок ожиданий* [each leaf is a scion of expectations]. And this, once again, points to a change of seasons: *winter* has gone, and *spring, which is never explicitly mentioned, is approaching. The motifs of *rain* are also recurrent (*Лицо дождя, заплаканное в день, / когда он шел, теперь уж просветлело* [The face of rain, full of tears on the day it rained, has cleared up; *день* [day] also harbours *тень [shadow]), as well as those of *mirrors* (*Ты входишь в куб, зеркальный изнутри…* [You're entering a cube, all mirrored from inside). The echoes of the theme are followed by the rhematic component: *heart*.

In the text 'Такую ночь не выбирают…' [A Night Like This is Never Chosen], the rhematic lines are *реки жмутся к берегам… и небо меньше силуэта / дождя, прилипшего к ногам* [*rivers are snuggling against the banks … the sky is smaller than the outline of rain clinging to feet*]. These lines provide an antithesis to the *bankless river* and the steep river of rain. Apart from *night,* into which the *orphaned God enters* [*Бог-сирота вступает*] (the mention of God once again brings up the images of the Gardens of Eden and Gethsemane; it also evokes the idea of *soul, which tallies with *heart*. *Shadow is im-

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[13] These images, just as that of *falling leaves,* have the principal role in the 'linguistic theosophy' of metarealism (Severskaya, 2020).

plicitly present: *и не осталось в мире света* (and there's no light left in this world). There are distant mentions of *шум листвы полуистлевшей* [the rustle of foliage, half-smouldered to ashes] and *костер* [bonfire], which are linked together by the fact that fallen leaves are habitually burnt.

The poem 'Тихо сердце, как осень, горит…' [The heart's burning quietly, like autumn] brings together the images of *heart, fire (burning), fallen leaves, foliage, forest, rustle, talking, glance, mirror* and *reflections*, linking them to *autumn* within the macro- and microcosm:

> Тихо *сердце*, как *осень*, *горит*,
> словно *в красное зеркало леса*
> *загляделось*, не чувствуя веса,
> *с отраженьем своим говорит*.
> Тихо *сердце*, как *осень*, *горит*,
> словно *зеркало* рябью тревожит,
> словно *листья горящие* множит
> и *в лесном запустенье* царит.
>
> Что-то было и что-то прошло,
> только *сердце*, как *лес*, опустело,
> *наважденьем листвы прошумело*,
> *в листопаде замкнуло тепло*.
> Только *кто же войдет в этот лес*,
> наважденьем его заворожен,
> осторожно, *пока он возможен*
> *и пока он совсем не исчез*?[14]

In 'Плыли и мы в берегах…' [We too used to swim within the banks…], *потоки в берегах* [streams within the banks] are counterposed with *вода без берегов* [bankless water]; *листопад* [falling leaves] turns into *листодёр* [a wind stripping trees of leaves] (thus coercive and noncoercive alienation is placed into opposition). Yet the focus is the 'utterance' built on the images of *foliage* and *trees: …так расстается с листвой в безоружной печали / сад сокровенный, далекий, незримый, всевышний* [so a secret, distant, unseen, supreme garden bids farewell to leaves in unarmed sorrow]. The reader is once again plunged into the context of the Bible and the Gospel. This also holds for the poem 'The distance between you and me…', which is already familiar to us.

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[14] The *heart's burning quietly*, like *autumn, as if*
   it has been looking too long into the red mirror of the woods,
   having no notion of weight, *talking to its own reflection*.
   The *heart's burning quietly*, like *autumn,*
   as if it's disturbing a *mirror* with ripples, as if it's multiplying
   burning leaves and reigns
   over the desolation of the forest.

   Something has been, and something has passed, only the *heart*,
   Like the *forest* has gone empty, *has roared past* in *the phantasm of leaves,*
   has locked out warmth in the fallen leaves.
   But *who will enter this forest,*
   mesmerised by its phantasms, carefully, *as long*
   as they're possible
   and don't disappear completely?

In the text, *зеркало… разрывает себя на куски* [the mirror rips itself in shreds], *себя завершает в листве / горемычное древо тоски* [the sorrowful tree of tedium completes itself in the foliage], and *рай с шалашом догорает* [the heavens are burning down together with the love nest] as there is no smoke without a fire. In a profane interpretation, this is a dialogue with the lover; in a spiritual one, it is a conversation with God. The mentions of *resurrection* and *gestures of prayer* support the latter reading. Here, the point of reference split is the polysemic pragmatic variable *you*.

The coda in the development of the theme introduced in the monoverse 'Autumn' is the poem 'Собачий вальс' [*Flohwalzer*; literally: the waltz of the dogs]. The text mentions *a day in someone else's September* [*день в чужом сентябре*] (the dominant is *осень*), which is *no stronger than leaves of paper* [*не сильнее листвы и бумаги*] (the dominant is *лист*, and two senses of the lexeme are engaged here) and *will follow you like the shadow of a stray dog* [*увяжется тенью дворняги*] (the dominant is *тень-отражение* [shadow-reflection]). Later in the poem, *shadows will wriggle in a dog's play* [*тени зашевелятся собачьей игрой*], which may as well engage **стен**ы [walls], *смя***тенье** [confusion], *тяго***тенье** [gravitation] from other texts through etymologising phonetic repetition. *Flohwalzer* is a metaphor of the compulsive repetition of a simple tune, which resembles a dog chasing its own tail. In a broader interpretation, it is a metaphor of moving in a circle (*cf* the image of *reversible water* [*возвратной воды*]). The rhetorical question *Если бремя присутствия здесь нелегко, / не пустить ли нам волю по кругу?* [If the burden of being here's too great, why don't we hand freedom around?] acts as a reference to an influential text — Leonid Andreev's play *The Waltz of the Dogs*, which he called 'a poem of loneliness'. This question, albeit raised in the middle of the poem, is in effect the final phrase, whilst the title is associated with a 'blank finale'.

The above analysis of the development of the main theme and its motifs has shown that, for the study poems, many of which can be called 'statement texts', the monoverse serves as a contracted proportion corresponding to the set of all poetic utterances regarding 'one and the same thing'. Each text containing repetitions of keywords and concepts is linked to the others through predication. This relation can be marked and reinforced by paronymic attraction or root repetition. At the same time, the movement of meanings between the texts, accompanied by the transformation of the initial configuration, leads to the formation of a theme-rheme progression making a conglomerate of texts a cohesive semantic whole, a metacycle. The 'assembly guidelines' for a metacycle, which render this form unique, emerge under the influence of the poetic function (Radchuk, 2014, p. 13). The 'cyclicity' is a product of various 'frames', which Uspensky defines as functionally connected with an alternation between descriptions from without and from within, in other words, they are linked to the transition from an 'external' perspective to an internal one (Uspensky, 1995, p. 174). If the author separates a fragment of a narrative as a relatively independent text, 'the whole text of the narrative may consistently disintegrate into an aggregate of increasingly smaller microdescriptions, each organised according to the same principle (ibid, p. 191). The 'frames' of the title-finale complex are extremely fluid: any aphoristic line, any well-structured image corresponding to the reiterated semantic theme and the metatropes that shape semantic unities can be either the title or the finale. All this allows context to expand infinitely in innumerable directions.

5. Results and conclusions

The study has shown that the poetic function, which manifests itself in systemic reiterations and parallelisms in each concrete text or text conglomerate, such as books of poetry or the whole oeuvre of an author, is capable of creating infinitely expanding contexts. The constituting property of such contexts is semantic and/or structural equivalence. Despite the common postulate of a dramatic difference between poetry and metalanguage using sequences for building equivalences (rather than vice versa), one can see that the poetic function and ordering metastructures — metatropes and metacycles — make it possible to establish the isomorphism of sequences.

There are also interpersonal manifestations of the poetic function, found in both intertextual connections and metacycles, the latter emerging within reader-author sociolects. An aphoristic line from a favourite author may become the 'title' or 'finale' of the reader's text, which is linked to this line formally and semantically; reiterations create further connections here. To illustrate, consider hybrid texts published on LiveJournal, a social networking service, and 'co-authored' by Zhdanov: '***То, что снаружи крест, то изнутри окно***… Не мы выбираем жизнь, а жизнь выбирает нас. <…> Потому что *такая форма более внутри, чем снаружи*. А *искать форму снаружи — значит подгонять под ответ*' [What is a cross from the outside, is a window from the inside… But we choose life, and life chooses us. <...> Since this form is more on the inside than on the outside. And looking for the form on the outside means tampering with the question to make it fit the answer]; 'А вы *в первый класс поступаете*? В следующем году *первый класс учительница берет, которая мне очень нравится*… ***То, что снаружи крест, то изнутри — окно***'; [How do you get to Grade One? Next year's grade one teacher is the one I like a lot… What is a cross from the outside is a window from the inside]; '***То, что снаружи крест, то изнутри — окно.*** / Автор писал не про это, но, по-моему, / *к особому родительству можно приложить* / У меня аж мурашки по коже / *И какое окно! Высокое, аркой — и прямо в небо!*' [What is a cross from the outside is a window from the inside. The author meant something else, but, I think, it well applies to special parenthood. I'm getting goose bumps. And what a window! A tall, arched window reaching to the sky]. The poetic function erases the border between verse and prose (poetry is turned into prose or, on the contrary, imparts rhythm to the reader's prose), between poetic language and everyday speech. Moreover, a metatrope emerges, which turns the *cross* and the *window* into a metaphor or *life, school, parenthood* and, finally, the duality of form and content: similarity is induced, read into the sequences of utterances unconnected without the frames that hold them together.

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ПОЭТИЧЕСКАЯ ФУНКЦИЯ В РАСШИРЯЮЩЕМСЯ КОНТЕКСТЕ: ЗАГЛАВИЕ — МОНОСТИХ — ПОЛИТЕКСТ (НА ПРИМЕРЕ ТВОРЧЕСТВА И. ЖДАНОВА)

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Проанализирована поэтическая функция как механизм семантического и композиционного структурирования текста. Целью предпринятого исследования стало изучение повтора и параллелизма, расширяющего контекст от заглавия к тексту и текстовым единствам внутри поэтической книги и формирующего микро- и метациклы с подвижными границами. Материалом исследования стали моностихи И. Жданова, которые рассматривались как имманентно, так и в составе книги, и к которым применялись методы семантического, контекстуального и дистрибутивного анализа. Автор приходит к выводу, что заглавие, интерпретируя текст, задает его референцию, а моностих является одновременно и самодостаточным текстом, и афористичным выражением множества других текстов, в которых встречаются образующие его ключевые слова, представляя собой свернутую пропозицию, соответствующую множеству всех поэтических высказываний «о том же самом». Также рассмотрены метатропы, которые объединяют тексты в микро- и метациклы.

Ключевые слова: *поэтическая функция, эквивалентность, селекция и комбинация, моностих, заголовочно-финальный комплекс, границы текстового единства*

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