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A STUDY OF METAPHOR IN PROGRESS. POETRY OF JOSEPH BRODSKY

Для поэта любая вера, любая
система - дело выбора метафор,
то есть языка.

Бродский[1]

If we had the dictionaries of metaphors of all the leading poets, or even a few, what new insights would we gain into their poetry and the nature of the trope itself? Firstly, we would be in a better position to resolve problems of individual style and tradition, to establish a poet's literary genesis. The systematic study of all metaphors of a given poet at a grammatical level - the method persued in this article - permits comparison of a metaphor's structure with its varying functions. It provides us with the most adequate account of the correlation between the grammar and the semantics of metaphor. As a result a better understanding of how reality is conceived by means of metaphor can be gained. At last, perhaps, "the scandal of metaphor"[2] could be unravelled.

This article is based on a major study of all Brodsky's metaphors, taken from all his published poetic works. Each metaphor has been considered on three levels: a) its grammatical structure; b) its semantics; c) its part in the conceptual organization of the poet's world.

In order to trace the poetic tradition which Brodsky develops and to establish the extent of his departure from it, his metaphor have been compared with the metaphors of 10 Russian poets.[3] The result of my investigation show that, contrary to the common assumption, Brodsky has a greater stylistic affinity with Tsvetaeva and Khlebnikov than with Mandelshtam or Akhmatova.

On the semantic level the examination of all Brodsky's metaphors brings into clear focus the inadequacies of many modern theories of metaphor. His metaphors are not necessarily based on

the principle of similarity. Two more semantic types of metaphors need to be added to the traditional metaphors of substitution and comparison: metaphors of attribution[4] and metaphors of identification. The following working definition of metaphor may be suggested: metaphor represents a specific transformation of meaning, based either on an actual similarity or supposed analogy of two described objects. It may, however, arise from the arbitrary attribution of the qualities of one object to another or from the assumed identity between the objects.

The present article is mainly an attempt to reconstruct Brodsky's poetic world. By describing and analysing each of the four proposed semantic types of his metaphors I intend to identify a unifying principle of organisation which runs through the entire metaphoric system of his poetry. The large volume of material restricts my attention to exclusive consideration of metaphor amongst all other structural elements of Brodsky's poetics. Moreover, it has to be recognised that selection of metaphor is governed not only by the theme of the poem; it is also dependent on metre, genre, rhyme, stylistic environment and, finally, on the correspondence and intermingling of metaphor with other tropes and figures of speech such as, in particular, metonymy and simile.

By concentrating attention on systematic study of one trope, ie. metaphor, we shall be able to comprehend its internal system of relations and functioning in the context of the poet's complete work, thereby penetrating a miasma of associations in a search for a model of Brodsky's poetic world. Such an approach allows us to ask whether poetic language is able to create its own reality by means of metaphoric transferences and what types of interrelation exist between the poetic world and the real world.

Brodsky himself clearly defines the path along which the metaphor travels as the vectors of the entire poem's development:

> There are two elements which constitute a metaphor: the object of description (the "tenor", as I.A.Richards called it), and the object to which the first is imagistically, or simply grammatically, allied (the "vehicle"). The implication which the second part usually contains provides the writer with possibility of virtually endless development. This is the way a poem works.[5]

METAPHORS OF SUBSTITUTION

In metaphors of substitution the described object (phenomenon) is not named, but substituted in its entirety. Many call these metaphors "pure metaphors" (W.Weststeijn, 1983), or "simple replacement" (Ch.Brooke-Rose, 1958), others, after Aristotle, term them "enigmatic metaphors" (Yu.Levin, 1965), while some include them under the class of periphrases (M.Kreps, 1984).[6] Although, the very nature of synonymic substitution (replacement of one word by another) as a device appears to link periphrasis to metaphors of substitution, it must be agreed, as V.P.Grigor'ev comments, "the principle of periphrasis lies at the basis of any metaphor".[7] The fact that metaphors of substitution tend to involve an image distinguishes them from periphrasis.

Metaphors of substitution, in Ch.Brooke-Rose's opinion, depend greatly on the context, since they are formed on the principle of a "hidden comparison". Thus, Brooke-Rose enumerates the purely grammatical means by which the significance of metaphors of substitution is disambiguated.[8] Due to the absence of articles in the Russian language, demonstrative and possessive pronouns take on the function of explaining the specificity of these metaphors:

> Но *этот груз* тебя не пустит ввысь,
> откуда этот мир - лишь сотня башен С.и п., 134

"Etot gruz" - "this burden", here, is a metaphor of substitution for the thoughts and feelings of John Donne, which is clear from the preceeding lines:

> Здесь я одна скорблю в небесной выси
> о том, что создала своим трудом
> тяжелые, как цепи, чувства, мысли.
> Ты *с этим грузом* мог вершить полет
> среди страстей, среди грехов и выше. С. и п., 134

The presence of a simile "feelings and thoughts as heavy as stark chains" is able to clarify a metaphor of substitution to a greater extent than a demonstrative pronoun can. In all probability, the limited capacity of anaphoric pronouns to express the specificity of metaphors of substitution explains their infrequent usage by Brodsky (in all, 2%).

Metaphors of substitution carrying an adjective, on the other hand, have a much increased capacity to detach themselves from the described object while, at the same time, pointing to

their connection:

> Настоящий конец войны - это на тонкой спинке
> венского стула платье одной блондинки
> да крылатый полет *серебристой жужжащей пули*,
> уносящей жизни на Юг в июле. Ч.р., 85

Here "the humming silver bullet" stands for an aeroplane; elsewhere, "mechanical elephant" stands for a Soviet tank in Afghanistan and "stone nest" represents Florence. Similar metaphors of substitution, lacking an additional adjective, would be difficult to interpret. Frequently, the adjectives have been formed from the nouns which are substituted by metaphor: "brick backbone" - walls of a brick house; "stone needle" - obelisk.

Metaphors of substitution including an attributive syntagma make up 55% of all Brodsky's metaphors of this type. The following tendency can be observed: the more the distance between metaphor and the depicted object increases, the greater the degree of grammatical and contextual support that is required for the metaphoric formation:

> Не отдернуть руки, не избежать ожога,
> измеряя градус угла чужого
> в геометрии бедных, чей треугольник кратный
> увенчан *пыльной слезой стоваттной*. Н.с.к А., 106

The adjective "stovatnyi" - 100 W - implies that "dusty teardrop" stands for an electric lamp.

The position of the attributive may be occupied by a participle phrase:

> Тебе, когда мой голос отзвучит
> настолько, что ни отклика, ни эха,
> а в памяти - улыбку заключит
> *затянутая воздухом прореха*, Н.с.к А., 45

Thus, "a slit stitched up by air" is a metaphor of substitution for a mouth as another genitive link metaphor from the same year (1964) demonstrates:

> Бормочет предо мной вода,
> и тянется мороз в *прорезу рта*. Н.с.к А., 53

The abilities of metaphors of substitution to transform meanings clearly increases when they are expressed by a generative syntagma: "a crowd of zeros" - eternity; "a charge of classical case-shot" - a sonnet. But not all of them are constructed according to the principle of comparison: some are built on the principle of attribution ("the face of a plate" - a clock), while other metaphors are based on the principle of identification:

лишь то, что за спиною
у них не дни
с постелью на двоих,
не сны дремучи,
не прошлое – но *тучи*
сестер твоих! Ч.р., 38

"Clouds of your sisters", in the context of the poem "The Butterfly", stands for non-existence, which is identified with the butterfly: "you are akin to nothingness". It is interesting that a similar genitive metaphor can be found in Khlebnikov's poetry:

Ведь нечто – тяжесть, сила, долг, работа, труд,
А ничто – пух, перья, нежность, дым,
Объема ящик, полный пустоты,
То ящик бабочек и лени и любви.
И *тучею крылатых ничего*, нема и грустных ни
Откроется мешок молчанья, 3, 146-147

It looks as if Khlebnikov's butterflies and moths flew over to Brodsky's poetry and settled on the very edge of existence and nothingness.

As in the attributive syntagma, one component of the genitive syntagma, frequently the second one in the genitive case, contains the key to interpretation: " lisa temnoty" - "the fox of darkness"; "glashatai stuzhi" - "the cold's town-crier". Both components of the genitive metaphor may have an epithet, either logical or metaphoric, which serves to simplify their intelligibility considerably:

Но *еловая готика русских равнин* поглощает ответ,
С.и п., 86

However, the meaning of several genitive metaphors of substitution is only illuminated with the aid of a context which is larger than that of a single poem:

В нашей твердости толка
больше нету. *В чести*
одаренность осколка
жизнь сосуда вести. О.в п., 95

A synonym for this "fragment" can be found in the twelfth of the "Roman Elegies":

Я был в Риме. Был залит светом. Так,
как только может мечтать *обломок!*

The reduction of the lyrical "I", in these metaphors of substitution to a non-human condition (oveshchestvlenie) correspond to an identical metaphor in Baratynsky's poem:

Предрассудок! он *обломок*
Давней *правды*. Храм упал;
А руин его потомок
Языка не разгадал.

It has been noted that many of Brodsky's metaphors either attribute human qualities to the inanimate world (odukhotvoryayut) or attribute inanimate properties to the animate world (oveshchestvlyayut). These two functions include the abstraction of concrete things, by attributing the capacity for logical thought to things, and the concretisation of abstract concepts. It may be that these functions form the basic principle for the organisation of all semantic types of Brodsky's metaphors, "enabling semantic classes to polarise and combine in higher classes".[9]

For the purpose of revealing such a single organisational principle of metaphors of the substitutional type, it will be prudent to compare them with the most nearly related type - metaphors in apposition. In the appositional structure, the nominal function of the metaphor is weakened, insofar as the parallel usage of direct and implicative appellation is made evident. This allows the poet not only to compare but also to place in opposition and even identify the most distantly related phenomena of reality without risking obscurity in the metaphor's meaning. Thus, a quite arbitrary identification of melancholy and repose with two horsmen would otherwise be difficult to comprehend in a metaphor of substitution:

> По сельской дороге в холодной пыли,
> под черными соснами, в комьях земли,
> два всадника скачут над бледной рекой,
> два всадника скачут: тоска и покой. С.и п., 110

There are several metaphors of this type: "vinograd - akrobat ot toski" (the grape - an acrobat through sorrow); "pyl' - zagar epokh" (dust - the sunburn of epochs); "Sever - pastukh i seyatel'" (the North - shepherd and sower).

Since the poet himself is part of his poetic world, it is worth-while to consider the figurative means by which the lyrical "I" is constituted. In metaphors of substitution we find the following: "contemporary Orpheus"; "a singer" - "pesnopevets"; "ne soshedshii s uma, ne umolkshii" - "not out of his mind, not fallen silent"; "novyi Gogol'" - "a new Gogol'"; "bezvestnyi Gefest" - "an unknown Hephestus"; "novyi Dant" - "a new Dante". Such tropes, establishing an equality between the "I" and the major historical figures, always carry an ironical nuance which

is significantly increased in appositional metaphors:

Я - один из глухих, облысевших, угрюмых послов
второсортной державы, К.п.э., 58

The irony is deepened when it is revealed that not only the great power to which the poet belongs, but also the era in which he is condemned to live, is second-rate:

Гражданин второсортной эпохи, гордо
признаю я товаром второго сорта
свои лучшие мысли и дням грядущим
я дарю их как опыт борьбы с удушьем. К.п.э., 107

This conception of the double mediocrity of country and epoch is present even in the earliest poems:

Прости меня - поэта, человека -
о, краткий Бог убожества всего,
как грешного или как сына века,
всего верней - как пасынка его. С.и п., 22

The substitution of the cliched metaphor "son of the era" by "stepson of the era" echoes Mandel'shtam. Several years later, Brodsky replaced the synonymical phrase "son of the fatherland" with "stepson of the empire", adding the epithet "dikaya" - "wild" to the word "derzhava" - empire:

Я, пасынок державы дикой
с разбитой мордой,
другой, не менее великой,

приемыш гордый, - Я пил из этого фонтана...

Brodsky justifies this not particularly original form of relation with the native empire in the context of exile. He selects intentionally degrading metaphors to stand for his own personality as if wishing to anticipate the criticism of sarcastic readers and literary functionaries of the Empire:

... я, прячущий во рту
развалины почище Парфенона,
шпион, лазутчик, пятая колонна
гнилой цивилизации - в быту
профессор красноречья - я жил Ч.р., 28

However, the humiliation of the lyrical "I" in these metaphors should not lead to the conclusion that Brodsky, referring to himself as a "singer of nonsense, superfluous thoughts and broken lines", is unaware of his own value. As A.Losev has already commented, "completely serious and profound comparisons of his personal fate to the fate of Dante and even Christ are characteristic of his poetry".[10] And he correctly observes, that these comparisons contain no trace of an egocentric mania of

greatness: "the serious and almost pious attitude of the poet to another Joseph Brodsky expresses his conception of the poet's mission as a votary of the muse and performer of God's will whose fate is unravelled in the form of the Christian mystery or Dante's tragedy of the Titans". (10, 309).

The poet's consciousness of his own personality is no less important than his conceptualisation of the world. Indeed, A. Potebnya considered these two processes to be indivisibly interconnected.[11] Poets have always used metaphors as a mask for their "I", whether this is the romantic "egoistic sublime" or the "le Narcisse exhaussé" of the Symbolists' or, finally, the "pluralis majestatis" of the Futurists dreaming of their convergence with a class (Mayakovsky) or with the entire world (Khlebnikov).

Brodsky's attitude to his own work is no less ambivalent than his self-image. On the one hand, we find a complete alienation from the written work:

Теперь отбой
и невдомек
зачем так много черного на белом?
Гортань исходит грифелем и мелом,
и в ней комок. К.п.э., 67

Thus, "black on white" stands for the poem's manuscript, as if black letters on white sheets of paper bore no relation to the Muse and language itself. The throat is filled not with song and music, but with "slate and chalk". A similar reification (oveshchestvlenie) of inspiration and talent appears earlier:

... сумма страданий дает абсурд.
Этот абсурд обладает телом.
И да маячит его сосуд
чем-то черным на чем-то белом. К.п.э., 33

But, on the other hand, the sorrowful and grateful attitude of the poet towards his gift may be observed:

И нежности приют
и грусти вестник,
нарушивший уют,
любви провозник -
с пушинкой над губой
стихотворенье -
пусть радует собой
хотя бы зренье. Н.с.к А., 42

In both cases, metaphors of substitution for poetry, the process of creation and the poet as creator are far removed from traditional poetic phraseology, although the "divine" essence of

creativity is not held in any doubt. Instead of Pushkian periphrases such as "son of the bold Muses", "one of Phoebus darlings", "favorite of the Muses and Graces", "spoilt child of gods", Brodsky presents us with the following metaphors for the poet's identity: "stepson of a wild Empire", "an absolute nobody", "a man in a cape", "a spy and informer". Instead of the Castillian Spring, Brodsky introduces the humble metonymy "Castilian dampness"; instead of the usual classical model expressed by the "lyre" metaphors, Brodsky speaks of a "barbed-wire" lyre and a "borzoi-script, thicker than treacle".

Finally, Brodsky's appositional metaphors create a relation of identity between lyrical "I" and poem:

Навряд ли я,
бормочущий комок
слов, чуждых цвету,
вообразить бы эту
палитру смог. Ч.р., 33

Here, the genitive metaphor "komok slov" - "bundle of words", appears in apposition to the "I", thereby seeming to reduce both the "I" and his language to a non-human state while the attributive metaphor "bormochushchii" - "mumbling" simultaneously raises the "bundle of words" to the semantic level of living creatures.

The poets identification of himself with language in metaphors reflects the degree of his dependence on language. Brodsky constantly emphasises that language is not the poet's tool, on the contrary, "the poet is the implement in the hand of language".[12]

It was Khlebnikov who first amongst Russian poets established an identity between the poet and language and between language and reality. As a poet-linguist, Khlebnikov created a "grandiose linguistic Utopia",[13] termed as an "imaginary philology" by V.P.Grigor'ev.[14] Brodsky's comments on his own attitude to language link him with this approach: "In my case, if I were to begin the creation of some form of theology, I think it would be a theology of language. In this sense, the word is really something sacred for me". (12)

But while Brodsky continues to write this theology into his poetry, he, like Khlebnikov, has placed language at the centre of his world-view. Confirmation of this aligment between the two poets can be found in Brodsky's many statements about language,

in one of which he puts his world-view in a relation of direct dependence on language: "I see with my naked eyes, as it were, that my field of activity, or rather, how I interpret it on paper, is not determined by my attitude to reality and so on. Rather, the reverse holds true: my attitude to reality is determined by language. In this sense, I can say that existence does determine consciousness, if I understand existence to mean not myself, but language". (15)

While interpretation of Brodsky's metaphors of all semantic types is in progress, it is nonetheless important to realise that "language" implies not only the poet and poetry; it also stands for Russia ("there the crowd speak in the tongue of a man who is departed thence"), for the Russian people (see his early poem "Glagoly" - "Verbs"), for people in general ("What is left of a man amounts to a part. To his spoken part. To a part of speech and even for God Himself. It is precisely the presence of the latter which distinguishes Brodsky's Christian consciousness from the heathen world-view of Khlebnikov.

It can be seen from a limited quantity of metaphors of substitution and metaphors in apposition how various categories of meanings are gathered into a complex of several semantic fields either by repetition of the metaphor or its variant or by repetition of one component of the metaphor. Thus, the metaphoric epithet "provolochnyi" provides a link between the "barbed wire lyre" (the lyre of the imprisoned poet), "barbed-wire Ravena" (the town of Dante's exile) and the "barbed wire cosmos", which may represent a place of universal exile.

It is possible, therefore, to isolate constantly repeated metaphoric transformations of reality and identify the principles of these transformations. This permits more adequate analysis of the conceptual functions these metaphors perform. We can not fail to notice that Brodsky often concretises abstract categories of our world experience: "cloth, material, thread, needle" and "sewn up" represent human existence in "Elegy for John Donne"; a fast moving train in the poem "Isaak and Abraham" stands for time: "Besshumnyi poezd mchitsya skvoz' polya". And later, another variant of this metaphor appears: "an insane locomotive". Indeed, all manmade means for the representation of time turn out to be fruitful material for the creation of yet more metaphors on the theme of time - one of the most central

in Brodsky's poetry. Ordinary watches, thus, give rise to a number of associations such as "circle", "plate" and "dish":

Дух-исцелитель!
Я из *бездонных мозеровских блюд*
так нахлебался варева минут
и римских литер, К.п.э., 64

These metaphors frequently include an epithet with the prefix "bez" (bezumnyi lokomotiv, besshumnyi poezd, bezdonnych mozerovskikh blyud) which serves to intensify our awareness of the endlessness of time. This is one of the many means, however, by which the reader is confronted with this theme:

Никто меня, я думаю, не ждет
ни здесь, ни *за пределами тарелки,*
заполненной цифирью. Анекдот! О.в п., 200

The realisation of conceptualisation of time in Brodsky's metaphors is intimately connected with themes of life and death. This link is forged with particular clarity by the image of scissors cutting through emptiness. In the final Roman Elegy, where this image appears not the first time, all metaphors of substitution - the poet as a fragment of Empire; light and faith as a golden 5 kopeck piece; death as darkness and emptiness - are similarly endowed with the property of concretness:

... и за стрекот ножниц, уже кроящих
мне пустоту, раз она - Твоя.

... На сетчатке моей - золотой пятак.
Хватит на всю длину потемок.

The genesis of the metaphor "scissors" goes back to the poem "1972", where, interestingly, it also appears in a religious context which subdues its ominous image:

Бей в барабан о своем доверии
к ножницам, в коих судьба материи
скрыта. Только размер потери и
делает смертного равным Богу. Ч.р., 27

It reappears in "20 Sonnets to Mary Stewart" ("the clanking of scissors, a sensation of sudden chilliness") and in "A Cape Cod Lullaby" where it is juxtaposed with a semantic chain of metaphors for life: "kaftan", "thread" and "needle".

In order to understand how metaphor allows Brodsky to reexamine a series of philosophical and religious problems we must have a closer look at the remaining semantic types of this trope.

METAPHORS OF COMPARISON

These metaphors are the most widespread and traditional types of metaphor. They are expressed in the widest range of grammatical structures and are capable of combining any lexicon: "a necklace of words" - "biser slov"; "day unfolds" - "raspuskaetsya den'"; "spilling the ache of one's soul" - "raspleskivaya bol' svoei dushi"; "Time is a wave, but Space, a whale" - "Vremya - volna, a Prostranstvo - kit".

When one component of the metaphor expresses an abstract concept, the other component, as a rule, makes the abstraction concrete, giving rise to a visual similarity: "neschastiya po sledu posylaya" - "putting misfortune on the trail" (like a dog); "sshit' svoeyu plot'yu, sshit' rasluku" - "to sew up by one's flesh, to sew up separation" (like a torn garment). But by no means all metaphors of comparison may be adequately translated into simile: "pamyatnik lzhi" - "a monument to lies"; "yazychkom nebytiya" - "a tongue of non-existence".

By regular comparison of human life in its emotional and intellectual aspects with the world of things, Brodsky tends to render emotions and abstract concepts in concrete forms: "na stenu budushchego" - "on the wall of future"; "fonar' pechali" - "The street lamp of sorrow". In his search for hidden correspondence between material and spiritual worlds Brodsky tends to reify the latter: "klinopis' myslei" (The cuneiform of thoughts); "V bol'shikh amfiteatrakh odinochestv" (in the vast amphitheatres of loneliness). External similarities are often ignored as irrelevant when seeking after the inner essence of two described phenomena: "suchki kalendarya i ziferblata" - (the twigs of calendar and clockface); "pyl' bezumiya" - (the dust of madness); "na krai pamyati" - (on the edge of memory).

The most frequently used grammatical structure of such metaphors is the genitive syntagma. It appears in Brodsky's metaphors of comparison three times more often than attributive and five times more frequently than the noun predicative syntagma; it gives way only to the verbal metaphors (twice as prevalent as the genitive syntagma). The multiplicity of functions performed by the genitive case, in Yu.Levin's view,[16] explains why genitive metaphors are so widely used in Russian poetry. It is

this fact that permits the genitive syntagma to provide a grammatical structure for all metaphorical transformations - substitution, comparison, attribution and identification. Notwithstanding this apparently obvious quality of the genitive case's grammatical and semantical role, analysis of this form of the Russian metaphor has tended to regard semantic purpose as belonging exclusively to the comparative function.[17]

A comparative analysis of the genitive metaphors of four poets (Baratynsky, Khlebnikov, Akhmatova and Brodsky) gives conclusive evidence on the frequency of their usage: in Baratynsky's work they are 46 times more frequent than metaphor-copula; in Khlebnikov, I managed to count more than 2.000 of these metaphors (four times more than his record quantity of copulae metaphors). In Akhmatova's case, it is possible to give a more exact percentage for the quantity of genitive metaphors as against four other grammatical types: 4,5% metaphors-copula; 4% metaphors with an instrumental predicate; 21% genitive metaphors and 70,5% verbal metaphors.

The first, rather obvious peculiarity that attracts our attention is the large number of "poetical" metaphors amongst the genitive metaphors of Baratynsky and Akhmatova which emphasises the well-established character of this widely used grammatical construction: "buri sveta" - storms of the world; "serdza zhar" - heat of the heart; "ogon' zhelanja" - flame of desire (Baratynsky); "volny fimiama" - waves of incense; "volny griv" - waves of (horses') manes; "zhar lyubvi" - heat of love (Akhmatova). Although less frequent similar poetic cliches can be found in Khlebnikov's work: "sny bytiya" - dreams of existence; "udar sud'by" - blow of fate; "tucha strel" - a cloud of arrows. Brodsky, too, has a few of them: "gruz neba" - burden of the sky; "niti dozhdya" - threads of rain; "yazyk svechi" - a tongue of the candle. Each poet renews this poetic phraseology in his/her own way. Baratynsky, for instance, replaces the cliche of everyday language "doroga zhizni" - road of life - with the phrase "progony zhizni" - "cattle tracks of life"; Khlebnikov, in place of "semya istiny" - seed of truth ("seeds of the future", in Akhmatova) inserts the phrase "zerna istiny" - grains of truth; in place of the cliche "yazyk bez kostei" (a tongue

without bones) he gives us a fresh metaphor "den' bez kostei" - day without bones. Besides the replacement of one element of a cliched genitive metaphor with a new component, Brodsky adds an attribute to one component of the metaphor, which is a well established device for the renewal of poetic phraseology in the genitive structure: "yazvitel'nykh stikhov kakoi-to zlobnyi zhar" - malicious heatedness of bitter poems (Baratynsky); "v molitve toskuyushchei skripki" - in the prayer of the sorrowful violin (Akhmatova). The metaphorical epithet may also create a double metaphor: "gost' beloi nishchety" - a guest of white poverty: "v girlyande kamennykh podrug" - "in a garland of stone friends" (Brodsky).

Far more than other poets, Khlebnikov is prone to develop his genitive metaphors with a second genitive, complicating their construction with inversion: "Na shestviya sudeb pyaty" - on the heel of the fate's procession; "na rubezhakh sud'by mezhi" - on the edge of fate's boundaries. He does not flinch to introduce a triple genitive: "I zastegivayu perchatku stoletii zaponkoi peremeny znaka" - I fasten the glove of centuries with the cuffink of the sign's alteration. Brodsky uses this device infrequently: "prevrashchen'e bumagi v kozla otpushchen'ya obid" (the transformation of paper into a scapegoat of ingures). Khlebnikov's distinctive creation of metaphors on phonetic principles is not characteristic of Brodsky's poetry. Yet he has a greater affinity with Khlebnikov than with any other poet as far as the transformation of meaning in genitive metaphors is concerned. While the inanimatisation of the living world and concretisation of abstract concepts is not characteristic of Akhmatova and Baratynsky's poetry, Brodsky and Khlebnikov "materialise" (oveshchestvlyayut) everything: "S vyasankoi zhalob i nevzgod" - with a bundle of complaints and misfortunes (Khlebnikov); "pered izgorodju dnei" - before the garden fence of days; "ot lakomogo kuska pamyati" - from a sweet piece of memory; "kraya mestoimenii" - the edges of pronouns (Brodsky). They both depersonify man: "Lyudi my il' kopja roka Vse v odnoi i toi ruke" (whether human or spears of destiny we are in one and the same hand), Khlebnikov; "v myagkoi gline vozlyublennykh" (in the soft clay of our loved ones), Brodsky.

In spite of variedness of analogical modes which find continual development in Brodsky's poetry, it is possible to discover a single principle of organisation in his metaphors of comparison. This principle is the reification (opredmechivanie) of human emotions, of humanity itself, its rational capabilities and its language:

> ... и при слове "грядущее" из русского языка
> выбегают мыши и всей оравой
> отгрызают от лакомого *куска*
> *памяти*, что твой сыр дырявой. Ч.р., 95

The metaphor "dyryavaya pamyat'" (porous memory), commonly encountered in everyday language, is here renewed by its comparison with cheese and by the genitive metaphor assigning concrete qualities to an abstract concept (by analogy with a piece of cheese) "a piece of memory".

The interaction of metaphors of comparison with similes appears, by all accounts, to be a characteristic quality of a metaphor of this particular semantic type rather than being a feature of a poet's idiostyle. The tendency of such poets as Mayakovsky, Khlebnikov, Pasternak, and Tsvetaeva to attach similes to metaphors of comparison seems to be caused by their striving towards the fusion of far removed concepts. Cases of this type are only rarely met in Akhmatova's poetry: "Na pozornom pomostje bedy, Kak pod tronnym stoyu baldakhinom" (On the shameful scaffold of woe, I stand as if beneath a regal canopy). Although I have not analysed Mandel'shtam's genitive metaphors, similes appear frequently in conjunction with his metaphors-copula: "Yazyk bulyzhnika mne golubya ponyatnei, Zdes' kamni - golubi, doma kak golubyatni" (the language of cobblestones is clearer to me than the language of doves; here, the stones are doves and the houses, dovecotes). All these poets' works are characterised by a large quantity of metaphorical comparisons; Brodsky is no exception: "stervyatnik - kak ieroglif padali v burom tekste avtostrady" (a vulture like a hieroglyphic carrion in the brown text of a highway). The transference from abstract to concrete is also typical for his similes:

> Это сковывало разговоры; смех
> громко скрипел, оставляя следы, как снег,
> опушавший изморосью, точно хвою, края
> местоимений и превращавший "я"
> в кристалл, отливавший твердою бирюзой,
> но таявший после твоей слезой. Н.с.к А., 139

Laughter is compared with snow, which freezes both laughter and speech ("edges of pronouns") and transforms the "I" into a crystal; the "I" here is simultaneously a part of speech (pronoun) and a person. In addition reification of the "I" is produced in the rhyme-metaphors "kraya/ya", "biryuzoi/slezoi". The latter may be found in an earlier poem "Pesenka" as a metaphor in apposition:

А у меня - слеза,
жидкая бирюза,
просыхает под утро. Н.с.к А., 8

The repetitive frequency of analogies with language (with individual words, letters, graphological marks and grammatical categories) is such that these analogies can and should serve as key elements in our interpretation of Brodsky's poetic world. Due to their lack of metaphoric ambiguity, similes express the author's perception of the world more directly than metaphors. Thus, an improved accuracy in recognition of parallelism of meanings and lexical-thematical relatedness of metaphor and simile will increase the reliability of our understanding of metaphor's burden of conceptual content. Here are some examples of the comparison of the world with language: "Na ploshchadyakh, kak "proshchai" shirokikh, v ulizakh uzkikh, kak zvuk "lyublyu"" (On squares broad as the word "farewell", in streets narrow like "I love"); "sad gust, kak tesno nabrannoe "ж"" (The garden is dense like a tightly set "zh"); "i uliza vdaleke suzhaetsya v bukvu "y"", kak lizo k podborodku" (and the distant street narrows into the letter "u", like a face falling into its chin); "Kak ty zhil v eti gody?" - "Kak bukva "r" in "oro". ("How did you live in these years?" "Like the letter "g" in "ogo"). The letter "r" in the interjection "oro" is, of course, pronounced as the sound [ɦ] which is not represented by a letter in the Russian language. Similarly, Brodsky, as a poet, does not exist in official Russian/Soviet literature. Many of his "linguistic" similes and metaphors are motivated, on one hand, by his "theology of language", on the other, by the fate of the poet in exile:

Можно сказать уверенно:
здесь и скончаю я дни, теряя
волосы, зубы, глаголы, суффиксы. Ч.р., 26

Severed from his linguistic milieu, Brodsky seems to survive thanks to language alone, as many of his metaphors demonstrate:

"gde khuzhe myshi glodal petit rodnogo slovarya" (where I, worse than a mouse, gnawed the brevier of the native vocabulary); "sledui - ne priblizhayas' za verenizei liter, stoyashchikh v ocheredi za smyslom" (follow - not too near! - a trail of letters, which stand in line for meaning); "i v etoi bashne, v pravnucke vavilionskoi, v bashne slov, vse vremya nedostroennoi noi ty krov naiti ne dash mne" (you will not let me find a shelter in this tower, in the Babylonian great-grand-daughter, the tower of words, continually unfinished).

In this analysis of the analogy between the world and language, the parallels between Brodsky and Khlebnikov's poetry are striking:

> Ты поворачиваешь страницы книги той,
> Чей почерк - росчерки пера морей.
> Чернилами служили люди,
> Расстрел царя был знаком восклицанья.
> Победа войск служила запятой,
> А толпы - многоточия. 5, 26

"Graphic" images of this type are often encountered in Brodsky's poetry: "i fonari goryat nad nami, kak vosklizatel'nye znaki nochi" (and the streetlights burn above us, like the exclamation marks of night), "vse visnet na kryukakh svoikh voprosov" (everything hangs on the hooks of its questions), "fonari obryvayutsya, kak beloe mnogotochije" (the streetlamps stop suddenly, like white dots), "iz kostelov bredut, khoronya zapyatye svechek v skobkakh ladonei" (from the churches they wander, protecting the commas of candles in the brackets of their palms), "suprotiv drug druga stoyali, topcha rosu, tochno dlinnye strochki eshche ne zakrytoi knigi, armii, zanyatye igroi" (armies on manoeuvres stood opposite one another, trampling the dew like the long lines of a book about to close).

Attractive as it may be to extralexical repetitions of tropes and figures of speech from the texts of these poets, it is still more important to understand the significance of lexical-thematic similarities. In both poets' work, language in all its aspects undergoes the same semantic transformations as those performed upon man and things. Man is often substituted or compared with parts of speech and letters of the alphabeth: "I lizo v potemkakh, slovami naruzhu" (and a face in darkness, with words on the outside), "on sut' nashe "domoi", vosvoyasi vernuvshiisya slog" (the returned syllable is our "come home").

Metaphors of attribution, which are considered in greater detail below, ascribe to language qualities which it properly does not possess, "lish cherep umnogo slova" (the mere skull of a wise word), "ustalymi slovami propoet" (shall resound with weary words) - Khlebnikov; "zakhlyobyvayushcheesya "eshche"! i beshennoe "pusti"!" (the breathless "more" and the enraged "let go") - Brodsky. In metaphors of identification humanity is equated with language and language, in turn, is equated with things:

"Названия - защита от вещей".
"От смысла жизни". "В некотором смысле".

"Но ежели взглянуть со стороны,
то можно, в общем, сделать замечанье:
и слово - вещь. Тогда мы спасены!" О.в п., 205

Khlebnikov's poetry, in fact, could be seen as a dialogue with language, if not the monologue of language itself. How else we are to describe the monologue of Zangezi, the poet's alter ego? For Brodsky, "the poet is an instrument in language's arms";[15] "Poetry is the highest form of language"[18] so that the poet perfects language "using language's own means".[5] As "all corners of the earth come to a kingdom of ice", so all basic existential categories in Brodsky's poetry are reduced to linguistic categories, including man himself:

От всего человека вам остается часть
речи. Часть речи вообще. Часть речи. Ч.р., 95

The comparison of language to a "kingdom of ice" is by no means accidental. Language, like man, exists in time and realises itself in the sphere of time. If "time is a coldness" (vremya est' kholod"), then there exists a "winter of things" (zima veshchei") and a "north of language":

У языка есть полюс,
Север, где снег сквозит
сквозь эльзевир; где голос
флага не водрузит. Н.с.к А., 112

In Brodsky's poetry, language, the words of language, its sounds and grammatical categories become not only object-like but also animated in metaphors of attribution, losing their signifying content in the process: "nad ulybkoi proshedshego vremeni" (over the smile of the past tense), "s khmurym tvoim domosedstvom podlezhashchego" (with the grim domesticity of your grammatical subject), "lyubov' zvuka k smyslu" (the love of

sounds for meaning), "i sbivaetsya russkii yazyk, bormocha v protokol" (and Russian language contradicts itself, muttering in protocol).

METAPHORS OF ATTRIBUTION

The dominant principle of this semantic type is the transference of human characteristics to the entire, non-human world (nature, things and abstract concepts). Despite the widespread tendency to classify these metaphors as an independent trope (personification), the simple fact that personification is characteristic of all tropes means that its classification as a separate trope introduces an additional complication into an already complex theory of metaphor.

In Brodsky's metaphoric system, metaphors of attribution play a leading role, their function to the animate the "dead" world is in opposition to the reduction of the living world to the status of things.Beginning with the earlist poems (including the love poetry), things and objects proliferate in Brodsky's poetry with frightening insistence. The poems often derive their dramatic character from the grammatical structures of the metaphors and, in particular, from the emphasis verbal metaphors put on the activeness of things. This factor tends to have more force than the inherent drama in the lyrical subject: "zhelezo krysh na vyzvetshikh domakh volnuetsya, gotovyas' k snegopadam" (the iron of the rooves above faded houses is agitated, anticipating a snowfall), "glyadyat shkafy na khlyupayushchii sad, ot strakha stvorki myslenno suzhayut" (the cupboards look into the miry garden, their leaves mentally narrow in fear).

Innumerable verbal metaphors (89% of all metaphors of attribution) make objects the major active characters in Brodsky's poetry. Objects are able to observe people:

Только дверной проем
знает: двое, войдя сюда,
вышли назад втроем. Н.с. к А., 96

and one another:

Знающий цену себе квадрад,
видя вещей разброд,
не оплакивает утрат;
ровно наоборот:
празднует прямоту угла,
желтую рвань газет,
мусор, будучи догола,
до обоев раздет. Н.с. к А., 96

Genitive and attributive metaphors play their part, too, in the process of personification of things: "profil' stula" (the profile of a chair), "s oshchushcheniem kabluka" (with a sense of a heel), "shcherbatye, no ne myslyashchie sebya v profil', obsharpannye fasady" (not seeing themselves in profile, the chipped, dilapidated facades).

What does this world of objects signify? What lies behind it? "Nothing", replies E.Limonov, for whom the poetry of Brosky is reminiscent of a "catalogue of objects".[19] Two other Russian poets have detected organic links with Acmeism in Brodsky's "predmetnost'" - "concreteness". Thus, L.Losev speaks of the "acmeist quality" of Brodsky's work,[20] while Yu. Kublanovsky comments on his "acmeist intentness and gravity".[21] Against that it may be said that such poetic qualities are achieved to no less an extent in Tsvetaeva's poetry with its "verblessness" and in Khlebnikov's work at the price of the nouns dominance. There are more than 500 metaphors copula and more than 2000 genitive metaphors in the latter's poetry. The corresponding figures for Akhmatova are about 50 and just over 200. The semantic function of Brodsky's "concreteness" argues against its direct lineage from Acmeist poetics. Objects in Brodsky's poetry rarely serve to reflect the psychological condition of the lyrical hero; instead, they live their own lives, "which is not ours to understand". The poet, in turn, strives to understand this mode of existence. Using metaphor as both telescope and stereoscope, Brodsky perceives objects from the object's point of view, as the following lines demonstrate: "S tochki zreniya vozdukha, krai zemli vsyudu" (from the air's point of view, the earth's brink is everywhere); "s tochki zreniya vremeni, net "togda": est' tol'ko "tam"" (from the time's point of view, there is no "than", there is only "there").

It is precisely "the point of view of time" (the most remote conceivable) that permits the poet to attribute the properties of man's entire intellectual and spiritual experience to the inanimate world and thereby create a new layer of meaning. "From the point of view of time", objects may manifest themselves as representatives of eternity; the rhyming of these two concepts "veshchnost'/vechnost'", therefore, is clearly not arbitrary:

Молчанье - это будущее слов,
уже пожравших гласными всю вещность,
страшащуюся собственных углов;
волна, перекрывающая вечность. О.в п., 206

Indeed, it appears to suggest a solution to the enigma of "objectness" (veshchnost'). L.Losev has perceived an analogous conceptual role for Brodsky's veshchnost'; he emphasises, however, that the activeness of objects in Brodsky's work is deceptive. In fact, it is the eternal life enjoyed by objects that man finds disconcerting: "The eternal life of things is an imaginary life: it is the essence of the march of time".[20] Memory also turns up in the wake of objects, representing the past:

С точки зрения времени, нет "тогда":
есть только "там". И "там", напрягая взор,
память бродит по комнатам в сумерках, точно вор,
шаря в шкафах, роняя на пол роман,
запуская руку к себе в карман. Н.с.к А., 140

The personification of objects by metaphors of attribution revives memory's time-worn dereliction. And it is notable that such words as "town", "house", "room" regularly appear amongst the realia of the past life in these metaphors: "Dom sogret' poryvalsya svoei spinoi samuyu zimu i razvodil zvety" (The house endeavoured to warm up winter with its back, and cultivated flowers), "Teper' menya tam net. Oznachennoi propazhe divyatsya, mozhet byt', lish vazy v Ermitazhe" (I no longer live there. Perhaps only the vases in the Hermitage are amazed at the aforesaid loss).

When things begin to lose their profiles as a dual result of the "winter of objects" and memory's leakiness, the past shows us time "in pure form" (i.e. we do not participate in it) and in the images of "nothing" and "nowhere". The latter categories substitute time, non-existence and exile: "Zimnii vecher s vinom v nigde" (A winter evening with wine in nowhere), "Niotkuda s lyubovju" (From nowhere with love), "sovershennyi nikto, chelovek v plashche, poteryavshii pamyat', otchizny, syna" (An absolute nobody, a man in a cape who has lost his memory, native land and son).

Objects participate in the development of two central themes in Brodsky's poetry - in themes of time and alienation.[22] While Time is subjected to concretisation in metaphors of substitution and comparison ("zabivaya gvozdi v proshedshee, v nasto-

yashchee, v budushchee vremya" - driving nails into the past, present and future time); in metaphors of attribution, as L. Losev comments, "it is mythologised":[23]

а Время
взирает с неким ужасом в кости
на циферблат колониальной лавки, Ч.р., 29

покамест Время
варварским взглядом обводит форум. Р.э., 2

It is interesting that Brodsky's metaphors most often deal with two components of the three aspects of time - the past and the future. In the rare cases when the present is mentioned, it is either transformed into the past as, for example, in the poem "Soho":

И подковы сивки или каурки
в настоящем прошедшем, даже достигнув цели,
не оставляли следов на снегу. Как лошади карусели.

В Англии

or its illusionary nature is emphasised by an ironic context:

Негашеная известь зимних пространств, свой корм
подбирая с пустынных пригородных платформ,
оставляла на них под тяжестью хвойных лап
настоящее в черном пальто, чей драп,
предохранял там *от будущего и от*
прошлого лучше, чем дымным стеклом - буфет.
Н.с.к А., 140

The unreality of the present is conveyed here by enjambement "ot budushchego i ot / proshlogo" which foregrounds the artificiality of divisions between past and future. At one extremity both lead away into eternity and at the other, they hit the present. This conception, it seems clear, originates the comparison of the present with a prison:

вне
похожих на тюрьму
с его удушьем
минувшего с грядущим, Ч.р., 36

In whatever direction the door of the present is opened it is always leads into eternity, darkness and nothingness:

Жизнь моя затянулась. Холод похож на холод,
время - на время. Единственная преграда -
теплое тело. Упрямое, как ослица,
стоит оно между нами, поднявши ворот,
как пограничник держась приклада,
грядущему не позволяя слиться
с прошлым. Эклога 4-я (зимняя)

Here again, the duration of the present is no greater than the length of the interval between two stanzas. This stylistic observation confronts us with one of Brodsky's characteristic paradoxes, where time is present by virtue of its absence. If the past no longer exists, the future is not yet realised and the present is not recognised, we are entitled to ask where time may be found. The answer is given in Brodsky's metaphors: time occurs in us and in objects surrounding us, since it is an attribute of existence. And as far as the poet is concerned time is in his poetry, in its rhythm, in its caesuras.[24]

The intricacy of Brodsky's interpretation of the theme of time is due to its close, interrelated connections with other themes such as death, human existence, love, creativity and language:

древней Римской дороги, всеми забытой в Риме.
Вычитая из меньшего большее - из человека Время,
получаешь в остатке слова, выделяющиеся на белом
фоне отчетливей, чем удается телом
это сделать при жизни, даже сказав "лови!"

Что источник любви превращает в объект любви.

В Англии

By rhyming "time" with "Rome", Brodsky combines the ontological aspect of time with the historical and religious. The Roman Empire's conversion to Christianity and world-wide propagation of the faith, in this view, was a genuine victory for the idea of the soul's immortality over time's power. Thus, the rhyme "v Rime / Vremya" can be regarded as metaphorical; it also converts the following rhymes "na belom / telom" (ie. the body prevents the convergence of the past with the future) and "lovi / lyubvi" into metaphoric rhymes. The latter rhyme is notable for its appearance in the poem "York" (dedicated to W.H.Auden) where it functions as an emulative reference to Auden's rhyme: "Diaghilev / have / love".[25]

On one hand, Brodsky is acutely conscious of time's invincibility. Being without beginning and without end, it brings everything on earth and in the universe towards death:

В космосе самый глубокий выдох
не гарантирует вдоха, уход - возврата.
Время есть мясо немой Вселенной.
Там ничего не тикает. Даже вылав
из космического аппарата,

ничего не поймаете: ни фокстрота,
ни Ярославны, хоть на Путивль настроясь.
Вас убивает на внеземной орбите
отнюдь не отсутствие кислорода,
но избыток Времени в чистом, то есть
без примеси нашей жизни виде.

Эклога 4-я (зимняя)

On the other hand, a part of speech survives a human life so that "from great things, the words of a language remain" (Ч.р., 109). Time, which changes the body into a "naked object" and deprives objects (as attributes of time itself) of "distinguishing features", is itself powerless before the word. The word for Brodsky is the lever on which he raises the "universe on its horns". It is also a fulcrum. As the material, means and goal of poetry, the word becomes the bearer of the spiritual content of human life. Hence, the lines: "No my zhivy, pokamest est' proshchenje i shrift" (But as long as forgiveness and print endure, we are alive). In view of this, the comparison of poetry with time is particularly interesting:

Наследство дней не упрекнет в банкротстве
семейство Муз. При всем своем сиротстве,
поэзия основана на сходстве
бегущих вдаль однообразных дней. О.в л., 139

Considered in the context of the poem "Verses on the Death of T.S.Eliot", this comparison treats immortality as something to be achieved by means of faith and creativity.

The poetic word is also capable of predicting the future and travelling into it:

кириллица, грешным делом,
разбредясь по прописи вкривь ли, вкось ли,
знает больше, чем та сивилла,
о грядущем. О том, как чернеть на белом,
покуда белое есть, и после.

Эклога 4-я (зимняя)

As is frequently the case, Brodsky's poetic works are illuminated by his work in prose. In the article, written in honour of Virgil, Brodsky argues: "The sad thing about Jesus Christ is that he never read the Latin poets. In theory, he should have known the language, since he lived in what was at that time the Roman Empire. So he had a chance. On the other hand, Pontius Pilate never read much poetry either. Had he done so, and had he read, in particular, Virgil's Eclogues (which were published a good seventy years before the events in Jerusalem), he'd surely have paid closer attention to the story Jesus was telling. Pilate might have recognised in the man brought before him

somebody whose arrival was prophesised, as some scholars think, by Virgil in the Fourth Eclogue on his Bucolics. At any rate, the knowledge of this poem could have compounded Pilate's doubts enough to spare the man. Alternatively, Jesus, had he known the poem, could have built a better case for himself".[26]

Conceptualisation of the word by metaphorical means begins in the earliest poems and frequently involves the simultaneous use of two opposite functions of metaphors - personification and concretisation (oveshchestvleniya). The most bold and original cases may be found in the philosophical poema "Gorbunov and Gorchakov":

"И вот его сказал уткнулся в берег".
"И собственный сказал толкнул в лицо,
вернувшись вспять".

"И вот уже сказал почти вокзал".

"Сказал исчез". "Сказал пришел к перрону".
"И он сказал". "Но раз сказал - предмет,
то также относиться должно к он'у". О.в п., 189

Brodsky's letters and, in his view, the letters of any language, stands in eternal expectation of meaning, as Soviet citizens must stand in line for the rudimentary necessities of their existence. "Vsevidyashchee oko slov" (The all-seeing eye of words) perceives and cognizes "with a greater reach than that of the body" and the physical eye, "moving forward begins to send back everything that it absorbs". Such is the nature of a theology of language in poetry. The Word is no less mythologised in Brodsky's work than Time:

и в горячей
полости горла холодным перлом
перекатывается Гораций.
Я не воздвиг уходящей к тучам
каменной вещи для их остраски.
О своем - и о любом - грядущем
я узнал у буквы, у черной краски. Р.э., 5

The simile "kholodnym perlom" (the cold pearl), the metonymy (Horace standing for his poetry), the metaphor of substitution "ukhodyashchaya k tucham kamennaya veshch" which implies Horace's and Pushkin's poems "The monument", the metaphor of attribution "I uznal u bukvy" (I have found out from a letter) and the semantically charged rhymes "goryachei/Gorazii", "k tucham/gryadushchem" all serve to emphasise the all-powerfulness of the word. "The desire to be at one with God, as with the landscape", therefore, can only be achieved in language.

By a series of metaphors, both, the word of God and the human word are transformed into the poetic word - a gift which may be offered up in return to the creator.

However, despite the religious conception of the Word in Brodsky's poetry, this paradigm is complicated by the fact that the word, like man, is also susceptible to alienation. Like Platonov,[27] Brodsky speaks of the language which has become a victim of the grandiose social Utopia:

> Знаешь, все, кто далече,
> по ком голосит тоска, -
> жертвы законов речи,
> запятых, языка. Н.с. к А., 111

Introduction of the word as a fourth and equal member of the classical triad "Spirit - Man - Thing", therefore, neutralizes opposition within it. The identification of man with the word and a thing is one of the principal functions of the metaphors of the fourth semantic type.

METAPHORS OF IDENTIFICATION

The constant grammatical structure of these metaphors is their distinctive formal feature. They are exclusively expressed by means of a noun in the nominative case serving as a predicate. In this semantic type the object described is named and directly identified with another object, also present in the metaphor, according to the formula "A is B":

> *Время* есть *холод*. Всякое тело, рано
> или поздно, становится пищею телескопа,
> остывает, удаляется от светила.
>
> Эклога 4-я (зимняя)

These metaphors do not compare but rather equate the subject with the predicate: "i slovo - veshch" (and the word is a thing, too), "nazvaniya - zashchita ot veshchei" (a name is a protection against things), "vozdukh - veshch yazyka" (air is a thing of language). Such metaphors should be distinguished from metaphors of comparison which are formulated by an analogous grammatical structure: "Vremya - volna, a Prostranstvo - kit" (Time is a wave, But Space, a whale), "More, madam, eto chja-to rech" (The sea, madam, is someone's speech). It is possible to suggest some distinguishing features of metaphors of identification.

On the grammatical level:

1. Repetition of conjunction "i" (and) in the copula: "nam ne legko: ved' my i plot' i ten' odnovremenno, vmeste ten' i svet" (it is hard for us, since we are both flesh and shadow, both shadow and light).
2. Additional sentences of cause and effect, explaining the reasons for identification and signalling the degree of deformation in the principle of similarity, upon which metaphors of comparison are constructed. These are accompanied, in their turn, by a supplementary sentence or comparative phrase.
3. Choice of "pure" conjunctions - "est', sut', eto, eto est', eto to zhe chto" which contain a nuance of conditionality points to various degrees of identification:

> Сильный мороз суть откровение телу
> о его грядущей температуре
>
> либо - вздох Земли о ее богатом
> галлактическом прошлом, о злом морозе.
>
> Эклога 4-я (зимняя)

4. The combination of verb and conjunction "i est'" and a phrase "v sushchnosti" (in essence, or as a matter of fact) may empasise a relation of identification:

> Пространство – вещь.
> Время же, в сущности, мысль о вещи. Ч.р., 106

At a lexical level, the distinction between these two semantic types of Brodsky's metaphors is created by their tendency to compose varying combinations of "abstract/concrete" oppositions. Metaphors of comparison usually appeal to senses and they often contain an image, a concrete object. Metaphors of identification, on the contrary, are based on the logic of discourse, rather than on the visual similarities of certain realiae. They can include two abstract concepts without difficulty: "Molchanje - eto budushchee dnei" (Silence is the future of days), "Vremya est' kholod" (Time is cold), "Siritstvo zvuka, Tomas, est' rech" (The orphanhood of sound, Thomas, is speech).

Dealing mainly with ideas, metaphors of identification include such speculative categories as "forma", "metod", "povod", "mekhanizm", "zalog", "sledstvie": "Zhizn' - forma vremeni" (Life is a form of time), "Postoyanstvo takogo rodstva -

osnovnoi mekhanizm Rozhdestva" (In the constancy of this relation is the basic mechanics of Christmas), "Lyubov' est' predislovie k razluke" (Love is prelude to separation).

The fundamental reason for a division of metaphors copula into two independent semantic types arose from the observation that analogies are drawn between profound, essential features and qualities of depicted objects in the majority of Brodsky's metaphors of this grammatical structure. Analogies based on external similarities of colour and texture, for example, are less frequent. They can be seen as two different types of perception of the world: imaginative and concrete (metaphors of comparison) and conceptual and abstract (metaphors of identification). The latter are unpacked by means of logical inference rather than by visual recognition. By positing an equality between the most essential characteristics of subject and predicate, these metaphors seem to be more fundamentally related to the nature of truth than other semantic types. To the greatest possible extent, they appear to fulfill the function of establishing the identity of an object, as well as having the structure of a scientific definition:

"И смерть его - единственная вещь
двузначная". "И, стало быть, синоним". О.в.п., 205

Ибо пыль - это плоть
времени; плоть и кровь. К.п.э., 110

человек есть конец самого себя
и вдается во Время. Ч.р., 109

These metaphors did not appear in Brodsky's poetry straight away; a majority of copula metaphors in the first period (1958-1964) belong to metaphors of comparison. In the second period (1964-72), they begin to appear regularly and are particularly numerous in the poema "Gorbunov and Gorchakov":

Молчанье - это будущее дней,
катящихся навстречу нашей речи,

Молчанье есть грядущее любви;

Молчанье - настоящее для тех,
кто жил до нас. О.в п., 206

They clearly predominate over metaphors of comparison in the third period, reflecting the poet's intention to characterise the depicted object from several points of view and thereby discover its most essential features:

Местность, где я нахожусь, есть пик
как бы горы. Дальше - воздух, Хронос.
Сохрани эту речь; ибо рай - тупик.
Мыс, впадающий в море. Конус.
Нос железного корабля.
Но не крикнуть "Земля"! Ч.р., 108

If this metaphor of identity between "paradise" and a "dead end" is accompanied by metaphors comparing the former with concrete objects "a cape, a cone, a steelship bow", it only serves to demonstrate the inadequacy of similarity as a mood of description in this case: "One can't shout "Land"!"

"Equivalence is not lifeless identity", writes Yu. Lotman, "that is why it implies dissimilarity. Similar levels organize dissimilar ones by establishing relations of similarity".[28] The mood of comprehension of this similarity in metaphors of identification is logical, speculative and independent of the poetic image. Definition of an abstract concept by another abstraction compels Brodsky to seek assistance in the construction of double and triple metaphors and in the introduction of other tropes, in particular, metonymy.

Там, наверху...
услышь одно: благодарю за то, что
ты отнял все, чем на своем веку
владел я. Ибо *созданное прочно,*
продукт труда
есть *пища вора* и *прообраз Рая,*
верней - *добыча времени*: теряя
пусть навсегда

что-либо, ты
не смей кричать о преданной надежде:
то Времени, невидимые прежде,
в вещах черты
вдруг проступают, и теснится грудь К.п.э., 65-65

Brodsky's drive to think things to their limit results in a relatively large quantity of definitial metaphors:

Жизнь - форма времени. Ч.р., 106

Звук - форма продолжения тишины. О.в п., 125

Грядущее есть форма тьмы,
сравнимая с ночным покоем. К.п.э., 76

Но даже мысль о - как это! - бессмертьи
есть мысль об одиночестве, мой друг. К.п.э., 65

Indeed it seems that metaphors of identification themselves forced Brodsky to arrive at the conclusion that "any idea, thought out to its logical end, turns out to be a nightmare".[1]

Поскольку боль - не нарушенье правил:
страданье есть
способность тел
и человек есть испытатель боли. К.п.э., 63

In such metaphors associations of similarity give way to relations of cause and effect, of space and time, in other words, metaphor approximates metonymny:

Одиночество учит сути вещей, ибо суть их то же
одиночество. Кожа спины благодарна коже
спинки кресла за чувство прохлады. Ч.р., 111

An amalgamation of tropes is sustained by metonymic principle of cohesion of ideas in the poem. The repetition of such words as "odinochestvo" (solitude), "kozha" (skin), "spina" (back) creates an illusion of analogy. In actual fact, these and the following metaphors are what G.Genette calles "diegetic" metaphors[29] in which "the selection of the vehicle is dictated by the proximity of a detail that happens to be present in the narrative context".[30]

Prof. Etkind in his analysis of "the conflict between syntax and rhythm"has already noticed the ironic relation between Brodsky's prosaic speech and the fabric of his verse, and he emphased his affinity with Tsvetaeva in this respect.[31] What is at issue here is the relation between the metaphorical nature of lyrical verse and the metonymic principle of prose. The further Brodsky moves away from himself - towards the metonymic pole of language - the more need there is for compensation, whether by strict meter and precise rhymes or by way of saturating his verse with metaphors. If in his early period there is not more than one metaphor for every four lines, in the second period there is one metaphor for every three lines, and in the last period - one metaphor for every two lines. The energy of the verse slackens as the density of metaphors diminishes e.g. in such narrative poems as "Homage to Yalta" or "The New Jules Verne".

The "deformation" of the nature of metaphor can be explained by three factors: 1. by the poet's view of the word and his ability to inscribe it into the very grammar of his metaphor; 2. by the degree of his dependence on language: the diversity of the spoken Russian language is conveyed by the poet in the lexical and semantic aspects of his metaphors; 3. by his links

with the tradition and the degree to which he departs from the poetic tradition.

Metonymical metaphors can be found in Pasternak's[32] and Khlebnikov's poetry. In Khlebnikov's metaphors all combinatory restrictions are lifted: everything possesses reason, consequently, everything is mortal:

> Я верю: разум мировой
> Земного много шире мозга
> И через невод человека и камней
> Единою течет рекой. 1. 302

When Khlebnikov personifies the inanimate world, he does not only attribute human feelings and actions to it; external human features are also imputed: "lob neba" (the forehead of the sky), "k visku vselennoi" (to the temple of the universe), "volosami sinikh rek" (by the hair of blue rivers). The same mechanism applies in his treatment of abstract concepts: "I lyudi speshno muyut dushi v prachechnoi I speshno perekrashivayut sovestei mordy" (And people hastily cleane their souls in laundries and hastily paint the faces of conscience).

Similarly, Brodsky uses parts of human body as components of metaphors: "I sokhnut vodorosli na zatylke ploskom valuna" (The seaweed is drying on the flat occiput of a boulder), "po skule derevyannogo doma" (accross the cheek-bone of a wooden house). Depersonification of human beings also occurs at the level of parts of the body: "S zatverdevshim pod orekh mozgom" (with a brain hardened as a nut), "zheltaya nezabutka mozga krivit moi rot" (The yellow forget-me-not of a brain twists my mouth).

Here, we are not simply witnessing the metonymic depiction of human beings; we are also seeing the metaphoric transformation of part of the body into the plane of objects achieve the alienation of the most inalienable appurtenances: brain, thoughts, consciousness, creativity and language - given to man:

> Человек превращается в шорох пера по бумаге, в кольца, петли, клинышки букв и, потому что скользко, в запятые и точки. Ч.р., 112

The full identification of self with language and of existence with writing unites Brodsky and Khlebnikov. For both poets the prosopopeia of language as a verbal-phonetic phenomenon is logically embodied in all semantic types of their metaphors; concretisation of language is no less logically realised. The

desire to comprehend the ontological essence of language motivated these processes.

The very grammatical structure of metaphors of identification is exceptionally well suited to Brodsky's paradoxical cast of mind. Only four of the eleven poets analysed use metaphor copula as willingly as Brodsky does (for whom they comprise 2,5% of all his metaphors): Khlebnikov, Mayakovsky and Tsvetaeva. But none of these poets, with the exception of Khlebnikov, are accustomed to adopt the copula metaphor in order to generate logical definitions of basic categories of existence:

> Жизнь - форма времени. Карп и лещ -
> сгустки его. И товар похлеще -
> сгустки. Включая волну и твердь
> суши. Включая смерть. Ч.р., 106

Not only human life ("tovar pokhleshche") but also the life of the planet and death itself are included within the orbit of Brodsky's observations. It seems, moreover, that these observations are conducted from the point of view of time: "dal'she nekuda", as the poet said, "Dal'she ryad zvezd. I oni goryat". (there is no further way to go. Elsewhere there is only a series of stars. And they are burning away).

This unique sense of distance permits Brodsky to achieve an unlimited defamiliarisation of meaning in his metaphors in order to reinterpret some of the most fundamental existential situations as well as to create essentially new types of metaphors in Russian poetry.

The poetic world of Brodsky designed as it is on a metaphorical model, has a tangible objective quality. This is achieved by various kinds of alienation of meaning in the trope.

Brodsky, in pursuit of an answer to the question what time does to man, equates the material with the ideal, man with both thing and language, language with spirit and time.

For Brodsky, it seems, the opening sentences of the Gospel of St. John ("In the beginning of the Word, and the Word was with God, and the Word was God") have a force which is not metaphorical, but axiomatic. In the end, too, there will be the Word; it will not simply be an alienated part of speech or grammatical abstraction, but will also represent memory, the past and its history and, finally, creativity as the source of immortality:

> Но мы живы, покамест
> есть прощенье и шрифт. Н.с.к А., 113

N o t e s

1. Joseph BRODSKY, seminar "W.H.Auden as a Modern Poet", at Keele University, 1 May, 1985.

2. In Umberto Eco's opinion, "... of the thousand and thousand of pages written about metaphor, few add anything of substance to the first two or three fundamental concepts stated by Aristotle". "The Scandal of Metaphor, Metaphorology and Semiotics", in: *Poetics Today*, v. 4, No. 2, 1983, 217-8.

3. Brodsky's metaphors are taken from the following collections of his verse:
   С. и п. - *Стихотворения и поэмы*, Inter-Language Literary Associates, U.S.A., 1965.
   О.в п. - *Остановка в пустыне*, Chekhov Press, New York, 1970
   К.П.э. - *Конец прекрасной эпохи*, Ardis, Ann Arbor, Michigan, 1977
   Ч.р. - *Часть речи*, Ardis, Ann Arbor, Michigan 1977
   В А. - *В Англии*, Ardis, Ann Arbor, Michigan 1977
   Р.э. - *Римские элегии*, Russica Publishers, New York, 1982
   Н.с.к А. - *Новые стансы к Августе*, Ardis, Ann Arbor, 1983

   List of the poems published in the Russian periodicals:

   The first period (1958 - May 1964)

1.	Дойти не томом, не домом...	*Грани*, № 58, 1965
2.	Стихи о принятии мира	- " -
3.	Земля	- " -
4.	Стук	*Грани*, № 68, 1969
5.	Июльское интермеццо	- " -
6.	Стихи об испанце	*Грани*, № 70, 1969
7.	Одиночество	*Новый журнал*, № 98, 1970
8.	Лети отсюда, белый мотылек	*Эхо*, № 1, 1978
9.	Пограничной водой...	- " -
10.	Нет, Филомела, прости	- " -
11.	Камерная музыка:	- " -
	В одиночке при ходьбе плечо	- " -
12.	В феврале далеко до весны	- " -
13.	В одиночке желание спать	- " -
14.	Сквозь намордник пройдя	- " -
15.	Зофья	*Эхо*, № 3, 1978.

   The second period (May 1964 - June 1972)

16.	Сонет (Прислушиваясь к грозным)	*Эхо*, № 1, 1978
17.	В деревне, затерявшейся	- " -
18.	Сокол ясный, головы	- " -
19.	Сонет (Ты, Муза, недоверчивая)	- " -
20.	Последнее письмо Овидия в Рим	- " -
21.	Ночь. Камера. Волчок	- " -
22.	Колючей проволоки лира	*Эхо*, № 1, 1978
23.	Октябрь - месяц грусти	- " -
24.	Ноябрьским днем, когда	- " -
25.	По холмам поднебесья	*Воздушные пути*, 5, 1967
26.	Менуэт	*ВРХД*, № 123, 1977
27.	Осень. Оголенность тополей	*Время и мы*, № 17, 1977
28.	Памяти проф. Браудо	- " -
29.	Шепчу "прощай" неведомо кому	- " -
30.	Страх	- " -
31.	Коньяк в графине	- " -

32.	С красавицей налаживая связь	*Время и мы*, № 17, 1977
33.	Осень в Норенской	*Континент*, 14, 1977

The third period (from June 1972 - Dec. 1984)

34.	Шорох акаций	*Континент*, 14, 1977
35.	Письма династии Минь	- " -
36.	Развивая Платона	- " -
37.	Осенний крик ястреба	*Лит. сб. Руссика*, 1981
38.	Новый Жуль Верн	*ВРХД*, № 122, 1977
39.	Дни расплетают тряпочку	*Альм. Часть речи*, № 1
40.	Как давно я топчу	- " -
41.	Восходящее желтое солнце	- " -
42.	Полярный исследователь	- " -
43.	Полдень в комнате	*ВРХД*, № 126, 1978
44.	Я пил из этого фонтана	*Эхо*, № 4, 1980
45.	Сан-Пьетро	*Континент*, 18, 1978
46.	Время подсчета цыплят	- " -
47.	Шведская музыка	- " -
48.	Ода весне	- " -
49.	Эклога 4-я (зимняя)	*Континент*, 26, 1980
50.	Стихи о зимней кампании	- " - 29, 1981
51.	Эклога 5-я: летняя	- " - 30, 1981
52.	Пятая годовщина	- " - 36, 1983
53.	Вашингтон	- " - - " -
54.	Первый день нечетного года	- " - - " -
55.	Литовский ноктюрн	- " - 40, 1984

Metaphors of ten Russian poets are taken from the following collections:

Г.Р.ДЕРЖАВИН, *Стихотворения*, Б-ка поэта, Большая серия, Л. 1933

Г.Р.ДЕРЖАВИН, *Стихотворения*, Гос. изд., Худ. лит., М. 1958

Е.А.БАРАТЫНСКИЙ, *Стихотворения. Поэмы*, Наука, М. 1982

К.БАЛЬМОНТ, *Избранное*, Худ. лит., М. 1983

А.БЛОК, *Стихотворения*, Б-ка поэта, Большая серия, Л. 1955

В.ХЛЕБНИКОВ, *Собрание сочинений в пяти томах* под редакцией Ю.Тынянова и Н.Степанова в переиздании В.Маркова, включающем "Неизданные произведения" под ред. Н.Харджиева и Т.Грица, München 1968-71

В.МАЯКОВСКИЙ, *Полное собрание сочинений в 13-и томах*, М. 1955-1966

Б.ПАСТЕРНАК, *Собрание сочинений в трех томах* под редакцией Г.П.Струве и Б.А.Филиппова, Ann Arbor, The University of Michigan Press, 1961

М.ЦВЕТАЕВА, *Стихотворения и поэмы в пяти томах*, тт 1-4, Russica, New York 1980-83

О.МАНДЕЛЬШТАМ, *Собрание сочинений в трех томах*, Международное литературное содружество 1967-69; 4-й дополнительный том, Ymca-Press, Paris 1983

А.АХМАТОВА, *Сочинения т. 1 и т. 2*, Международное лит. содружество 1967-68; *т. 3*, Ymca-Press, Paris 1983

4. The term "metaphor of attribution" has been borrowed from the work of Yu.Levin. In his article "Structura Russkoi metaphory" he distinguishes between three types of metaphor: metaphore of comparison; the "enigmatic" metaphor, a type corresponding to the traditional metaphor of substitution or "pure metaphor"; and, finally, metaphors "attributing properties of another object to the depicted object". This

classification is made "according to the mode in which the principle of comparison is realised". *Trudy po znakovym sistemam*, 2, Tartu 1965, 204.

My suggested classification differs from Levin's in two ways. Firstly, an additional type of metaphor (identification), which Levin unaccountably omits, is included. Secondly, new principles for the formation of metaphors are consicered. Metaphors of attribution, in my view, are rarely based on the principle of comparison; instead, they are built on the principle of an analogy between the inanimate with the living or on the even more arbitrary analogy of the living with the inanimate.

5. J.BRODSKY, "On Cavafy's Side", in: *The New York Rivew*, Febr. 17, 1977, 32.

6. W.G.WESTSTEIJN, *Velimir Chlebnikov and the Development of Poetical Language in Russian Symbolism and Futurism*, Rodopi 1983; Михаил КРЕПС, *О поэзии Иосифа Бродского*, Ardis, Ann Arbor, Michigan 1984, 55-69.

7. В.П.ГРИГОРЬЕВ, *Поэт и слово. Опыт словаря*, Наука, М. 1975, 70.

8. Christine BROOKE-ROSE, *A Grammar of Metaphor*, London 1958, 70.

9. И.П.СМИРНОВ, *Художественный смысл и эволюция поэтических систем*, Наука, М. 1977, 85.

10. А.ЛОСЕВ, "Ниоткуда с любовью: заметки о стихах Бродского", в: *Континент*, № 14, 1977, 308.

11. А.А.ПОТЕБНЯ, *Из записок по теории словесности*, Харьков 1905, 25.

12. И.БРОДСКИЙ, Интервью для газеты *Русская мысль*, 3 февраля 1983, 9.

13. В.ГОФМАН, глава "Языковое новаторство Хлебникова", в кн.: *Язык литературы*, Л, ГИХЛ, 1936, 221.

14. В.П.ГРИГОРЬЕВ, *Грамматика идиостиля*, Наука, М. 1983, 58.

15. J.BRODSKY, from the unpublished interview to D.Savitsky, 1983, New York.

16. Ю.ЛЕВИН, "Русская метафора: синтез, семантика, трансформации", в: *Труды по знаковым системам*, Тарту, 4, 1967, 298.

17. In the Soviet Union several work on genitive metaphors have recently appeared. See, for instance, Х.Д.ЛЕЭМЕТС, "Структура и функции именной метафоры типа $N^{и}N^{р}$ в языке произведений А.А.Бестужева-Марлинского", в: *Труди по русской и славянской филологии*, 23, серия лингвистическая, Тарту 1975. Leemets considers that the "noun metaphor $N^{g}N^{g}$ represents a semantic synthesis of a comparison based on a relation of propotion", p. 221. V.P.GRIGORJEV dedicates an entire chapter to "Metaphors of Comparison" in the book *Poetika Slova*, Nauka, M. 1979, in which genitive metaphors alone are discussed.

18. И.БРОДСКИЙ, Предисловие "Поэт и проза", в кн.: Марина ЦВЕТАЕВА, *Избранная проза в двух томах*, Russica, N.Y., 12.

19. Э.ЛИМОНОВ, "Поэт-бухгалтер", в: *Мулета*, Семейный альбом, Вып. А-1984, Париж.

20. L.LOSEV, A paper "Poetry of Joseph Brodsky's", given at SSEES, 30 march, 1984, London.

21. Ю.КУБЛАНОВСКИЙ, "На пределе лиризма", *Русская мысль*, № 3477, 11 августа 1983 года.

22. The theme of alienation is discussed in my article "The 'strange' theme in J.Brodsky's poetry", in: *Essays in Poetics*, v. 4, No. 1, 1979, 35-54.

23. Лев ЛОСЕВ, "Иронический монумент: пьеса Иосифа Бродского 'Мрамор'", *Русская мысль*, № 3521, 14 июня 1984 г., 10.

24. Brodsky in his essay on Mandel'shtam writes: "It is better, then, to speak not about the theme of Time in Mandel'shtam's poetry, but about the presence of Time itself, both as the entity and the Theme, if only because Time has its seat within a poem anyway, and it is a caesura". Osip MANDELSTAM, *50 Poems*, tr. by B. Meares, Persea Books, New York 1977, 8.

25. I have twice had the opportunity to hear Brodsky's lectures on the poetry of W.H.Auden (Ann arbor, 1980; Keele, May, 1985). Analysing Auden's poem "September 1, 1939", Brodsky commented on the difficulties faced by a contemporary poet, writing in any European language, in the search for an original, semantically charged rhyme for the word "love". Brodsky argued that Auden found such a rhyme in the lines quoted below.

> What mad Nijinsky wrote
> About Diaghilev
> Is true of normal heart;
> For the error bred in the bone
> Of each woman and each man
> Graves what it cannot have,
> Not universal love
> But to be loved alone.

He omitted to mention, however, that Auden emphasised the unattainability of his and any other ideal by separating the rhyme "Diaghilev/love" by four lines.

26. J.BRODSKY, "Virgil: Older than Christianity, a Poet for the New Age", in: *Vogue*, Oct. 1981, 179.

27. See BRODSKY's Introduction to A.PLATONOV's *The Foundation Pit*, Ann Arbor, Michigan 1973, ix-xii.

28. Yu.LOTMAN, *Structura khudoshestvennogo teksta*, Brown University Slavic Reprint IX, 1971, 104.

29. Gérard GENETTE, "Metonymie chez Proust", in: *Figures III*, Paris 1972, 48. English translation by Alan SHERIDAN, "Proust and Indirect Language", in:G.GENETTE, *Figures of Literary Discourse*, Blackwell, Oxford 1982.

30. Paul de MANN, *Allegories of Reading*, Yale Un-ty Press, 1979, 60.

31. Ефим ЭТКИНД, *Материя стиха*, Paris, Institut D'études Slaves.

32. See Boris PASTERNAK, *Colloque de Cerisy-la-Salle*, Paris, Institut D'études Slaves, 1979. Milan DJURCINOV, *Антиномия "Романтизм - Реализм" в поэтике Пастернака*, 96.
See also А.К.ЖОЛКОВСКИЙ, Ю.К.ЩЕГЛОВ, "Поэтика выразительности",

in: *Wiener Slawist. Almanach*, Sonderband 2, Wien 1980. In Zholkovsky's opinion, the amalgamation of metaphoric and metonymic principles in a characteristic feature of Pasternak's trops, p. 238.

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