

УДК 82-1/-29:341.322.6

## Repressive Poetics: Genesis and Representativeness

**Yuri V. Sobolev<sup>a\*</sup>, Elena N. Victoruk<sup>b</sup> and  
Victor L. Kruglov<sup>a</sup>**

<sup>a</sup> *Siberian State Technological University  
82 Mira, 660049 Krasnoyarsk, Russia,*

<sup>b</sup> *Krasnoyarsk State Academy of Music and Theatre  
22 Lenina st., 660049 Krasnoyarsk, Russia <sup>1</sup>*

Received 28.05.2010, received in revised form 4.06.2010, accepted 18.06.2010

*The article “Repressive poetics: genesis and representativeness” overlooks the phenomenon of repressive poetics as well as its key components and features of functioning in the modern society. Special degree of attention is paid to historical and philosophical understanding of poetics as a cultural phenomenon, for what in particular ideas of Plato, Aristotle and Heidegger are being considered. Besides, the article analyzes a whole block of linguistic and philosophical concepts regarding the phenomenon of imagery as an immanent quality of poetics. The article offers conceptual definition of “repressive poetics” and “repressive imagery” and illustrates representativeness of repressive poetics in the modern culture through the example of urban myth.*

*Keywords: repressive poetics, poetic, a repressive image, image, phenomenon, simulacr, dialogism, monologism, representativeness, urban myth, myth, stereotyping, repressive dialogue, modern culture.*

### Introduction

The topicality of the research of modern phenomena “poetic” (poetics in a broad sense – as ποίησις, «poesis» – creativity, creation, activity) is caused by the difficult processes occurring in modern culture on a boundary of centuries. It is connected with a problem of definition of those phenomena of culture which are sometimes perceived as «original» poetics. The condition of modern culture represents the original dualistic picture: on the one hand, it is attempt to keep those cultural traditions which define more than one century the consciousness of the whole generations, on the other hand, it is observed the steady tendency of new socio-cultural bases’ search,

allowing to be beyond the developed stereotypes, to rethink and change ethical, cognitive models. The tendency of specification fixed in the modern world and expansions of traditional definitions’ senses, more and more distinctly are shown at the idea of representation of a globalized society as spaces of the every possible ideological masks hiding behind self senses, which are distinct from representative.

The research urgency is caused by the threat of poetic’s transformation in “other”, in the tool of copying and reproduction instead of creativity, in a way of manipulation and suppression (reprisal) instead of free self-expression (expression), in mono-logicity instead of dialogue. Not in the

\* Corresponding author E-mail address: [ysob@mail.ru](mailto:ysob@mail.ru)

<sup>1</sup> © Siberian Federal University. All rights reserved

last instance the phenomenon of repressiveness is connected with such phenomena as mass character, culture's mosaicity, stereotypeness of person's cognitive and behavioral installations. In this connection, it is actual seen the analysis of the poetic image as means of formation, the imposing and fastening of stereotypes of mass consciousness by means of the reference to various cultural codes in poetic images.

Repressive images in modern culture are the social fact requiring a philosophical reflexion and the objective scientific analysis as well. More or less, these images are both the tool of vital space's registration of the modern person, and the influence mechanism on its consciousness and behavior. At the same time, repressive poetic images form a picture of the daily world and a public life, representing itself as socio-cultural representatives.

The topicality of the researched problem is connected with changes which occur in the most important spheres of a society's spiritual life, namely in ideology sphere. The ideological information is often poeticized, thus behind its neutrality set "programming" senses are disappeared, which are formed in the poetic images.

Besides, there is a question of a repressive poetics' phenomenon in a globalized postindustrial society. It is enough difficult to predict the consequences of Ordinary's poetization, which occur in the most various areas of a life: in an imperious discourse, in media culture, in advertising, in art and science, and also in various spheres of spiritual practice (modern funeral ceremonies, modern folklore). But it is an essential problem of philosophy of culture as the reflexion, carrying out not only gnosiological, but also predicted and heuristic functions.

The urgency of a problem of repressive poetics is obvious not only in cultural, sociopolitical, communicative, but in gnoseological aspect as

well. The analysis socio-cultural representative of repressive poetics brings an attention to the question: whether the poetics as "not-true", traditionally understood as «the higher form of any language», as «speaking the truth» (M. Heidegger) is possible.

### Point

Research of a problem field of poetics in philosophy of the twentieth century is one of the main and actual one. It is enough to recollect such West European thinkers as J.-P. Sartre, M. Fuko, M. Heidegger, R. Bart, G. Bataj, L. Vitginshtein, J. Delez, J. Derrida, Y. Kristeva. At the philosophy of our country the most brightly this problem is presented in the creativity of M. Bakhtin, V. Bibler, P. Gurevich, A. Losev, M. Mamardashvili.

The studying and judgment of poetics as cultural phenomenon throughout the whole development of philosophical thought (and not only philosophical) since antiquity and till now can be reduced to two positions:

1. The poetics is understood as praxis, in other words, the essence and value of a poetic phenomenon is reduced to its practical, structural (and even to utilitarian) value;
2. The poetics is comprehended as an ontological category, as an extra rational (and frequently as sacral) phenomenon. We will consider some positions characterizing the most brightly offered positions.

For the first time the poetics becomes a subject of the special analysis, as it is known, at Plato's works. The great antique classic was also the first who has seen in a phenomenon of poetics the danger, having subjected to criticism poetics and poets in his work "The State". According to Plato, poetics and imitative arts have the special function which is different from manufacture of material subjects and practical value. Specifying in a significant role of poetics in formation of

moral qualities of the person, the philosopher at the same time, names it «a double-edged sword», because in contemplate-platonic sense the poetics is on other part of the eidoses' world, so it does not promote true comprehension.

Aristotle, who has dispersed from the teacher in basic ontological dispute, saw in poetics the positive gnosiological function rejected by Plato. So, the highest appointment of poetics Aristotle saw in the world cognition, because it cognizes the person – the highest creation of the Nature. The original poetics is expressed in the informative, research function of imagination and is different from the other arts. The ultimate aim of this poetics is the practical one (*Praxis*), improving influence on the person.

The existential sight at M. Heidegger's poetics in «the Source of art creation» allows to define it as «the most outstanding art», having explained this position with the simple reason: «Any art in intrinsic sense is a poem (*Dichtung*)». Heidegger's poetics is the art's essence and the essence, the beginning of which is the true statement in the world of essence. The philosopher wrote: «initially the Truth affirmed or arranged as poetry» [8. P. 266]. The poetics sets the ontological character «in its opened pureness», being «not dissolved and inexplicable».

Since French «damned poets» (P. Verlaine, T. Korber, S. Mallarme, A. Rembo) the mission of poetics is considerably reconsidered: poetics should not describe and learn, but it should comprise something over real. Such consideration of poetics «on the inside» transforms it into a certain kind of sacral action, where every poetic image is the act of secret's emanation, demanding maximum attention, and transformation of the spectator into the participator, «observer». «The poetry is a transfer by means of the human language returned to its substantive rhythm, the secret sense of all aspects of existence: it presents with authenticity our stay on the Earth

and is a unique spiritual task» [1. P. 236]. The poet is thought as the intermediary between people and secrets of the Universe. Opening a veil of Transcendental, the poet by means of words-symbols foresees one or another reality. Considering poetics as some substantial secret, «damned poets» try to return to it a former sacral sense. The figure of the poet is assimilated to a priest, and a poem is assimilated to a spell.

However, both the first, and the second positions specified above, are appealed to such general categories as creativity, image and language. No discussion about poetics and phenomenon of poetic can have sense without that clearing that lies in the basis of any poetic, and an art act, without clearing of key concept «image».

The mechanism of transfer of a subject or event «from the external world into internal» and on the contrary, «covering and enduring it from within», is a major principle of poetics which can be designated as an expression (from Latin- «*expressio*») – expressiveness; the force of display (images, feelings, experiences). As any poetic creativity is the language of images, the poetic sense (code) aspires to its «impression», to the expression through the poetic image. That's why it is necessary to notice that any original poetic image is expressive (the sense is expressed and opened by means of image)<sup>1</sup>.

In philosophical and linguistic approaches to a poetics phenomenon, the concept of an image is used, therefore as any «product, in which the image is essentially necessary for value, is a poetic product » [6. P. 124].

«The repressive poetics» is a new, independent concept. However in the history of culture it is possible to meet elements of that preceded this phenomenon. It is a question about any (not

<sup>1</sup> According to this logic, repressiveness defines a semantic secrecy, inexpressiveness, unconformity of the content to the form, falsity.

hidden) properties of poetics which take place in the history of the world culture (as the symbolic of the primitive people, dialectics of sophists, Socrates). A problem of repressive poetics is a problem of the semantic maintenance of poetics (within the limits of two offered positions' ratio). What is the sense of poetics? What sense poetics should be filled with? What substantial sense should be that to become poetics? In this case the issue of form is important, because the form is the «substantial» main property of poetics. Can poetics be shapeless? Because it is traditionally considered, that the sense deprived of the form is deprived poetry too.

As the genetic basis of repressive poetics it is offered to consider a phenomenon of simulacr<sup>1</sup>.

It is a question of a problem of the original and speculative image (sense), designated still Plato who wrote that any creativity postpones the person far from understanding of the truth, because any art creation will be «a copy of copy». For a designation of this concept Plato entered the term «simulacrum».

The French philosopher G. Delez characterized simulacr as one of the image's types which even if "they apply on something (for object, quality etc.), they do it secretly, being covered with aggression, using an insinuation, overthrow, acting "against the father" and skirting the Idea itself. Simulacrs are the applicants which do not have the bases, hiding carefully the absence of similarities and bearing an internal imbalance" [4. P. 229]. Simulacrs create effect of depth and scale, and for the observer it is difficult to manage because he deals with the similarity, visibility. The observer himself becomes a part simulacr of which is deformed depending on the observer's point of view. Simulacr carries away with use

of its own convergence. Delez called simulacr «imperious» phantom. «Simulation bears with itself the power making an effect» [3. P. 237].

The reference to simulacr is necessary for a designation of the general important property – the nature of simulation. It is possible to put in one number with simulacr a repressive image as a basis of repressive poetics, having allocated as the distinctive characteristic of the first one its repressive nature. Thus, it is necessary to underline that the repressive image possesses all properties of simulacr, but thus this image is differing and original, due to the poetic nature lying in its basis (a poetic (art) image). In other words, not every simulacr is a repressive image, while the repressive image possesses all properties of simulacr.

The repressive image at the context of our research is defined as an extra – rational, metaphorical way of reality's reflexion, contrary to "expressional" way characterized by properties of "not-openness" (isolation on itself), monologism, falsity.

According to it, under repressive poetics it is understood the various phenomena in the culture, the essential feature of which is the poeticized form at "not-poetic" maintenance.

Representativeness of repressive poetics finds out itself in all spheres of culture. Repressive poetics, being a reality part (realities of imperious system), is perceived by the person as «especially indicative subject of things' system» (authorities) (M. Fuko), as any image intended for not transitive reading. There is an identification of ideological model to an existing reality, and the repressive poetics creates the sensation of a direct communication.

### Example

Among other social phenomena of repressive poetics it is possible to allocate a city myth (a city legend), as one of the kinds of

<sup>1</sup> In philosophical tradition there are some concepts related to «simulacr»: «the transformed form» (K. Marx), «absent structure» (U. Eko), «an aeriform image», «shapeless» (R. Krauss), etc.

modern folklore, and as one of manifestations of repressive poetics through a verbal poetic image. The myth is mainly verbal product and A. Potebnja marked «from two kinds of verbal products – poetry and prose – it concerns the first» [7. P. 225]. The myth and poetics are the phenomena of one order, and the only thing that distinguishes them; it is «time of occurrence». And the first factor uniting them is a rapprochement of an image and meaning.

Therefore, in this case, it is logical to offer such definition as a repressive myth, understanding poetry as the figurativeness in a word.

A city myth (English urban myth) is a modern version of a myth, the short true story basing on the modern technical and public reality, usually mentioning deep problems and fears of a modern society. Plausibility of a city legend is based on the necessity of special knowledge for its analysis and check. Its difference from a joke consists in that comic loading (even if it is present) is not a main aim of a story, from rumour it differs from that point that it is not adhered to concrete persons and places and can happen everywhere. It is usually retold as a story which has happened with any person connected with a story-teller, a brother, a friend, a friend's friend, a distant relative etc., thus the story-teller insists on their validity of which it is already impossible to make sure [2].

In foreign study of folklore and anthropology a stereotypic narrative, occurring in a postindustrial society, can be called as a modern legend (contemporary legend). For twenty years there is a scientific organization on its studying (International Society for Contemporary Legend Research) at the University of Sheffield. In spite of that fact that the science of our country has begun to study the modern city folklore poetics only for the last ten years, its studying is spent in the same paradigm, as foreign researches. However it is necessary to mention the researches

of our country, connected with such names as M. Bakhtin, B. Gasparov, Y. Lotman, A. Potebnja, V. Propp, B. Uspenskij.

Researchers consider that city myths are the stories based on modernized fairy tales and legends which exist already for hundreds years. The classical plot is transferred on modern conditions. The knight on a white steed is replaced with the successful businessman on the prestigious car, and the Cinderella is replaced with a poor, but nice saleswoman.

As a rule, the city myth mentions such classical themes as love, death, illness, war or area of the mysterious.

It is necessary to notice that any narrative (a myth, a legend, a tale, a joke etc.) is the most widespread form of verbal interpersonal dialogue. To the story-teller, wishing to divide this or that experience with the interlocutor through the statement, the dialogical mechanisms in language and tradition are given. Without skills of creation and understanding of the text, within the limits of these systems a dialogue is doomed to failure. Thus, narrative is a concentrate of “the general knowledge” in various spheres – stereotypic situations, topics, dialogical matrixes and a narration, the decision of social, psychological and communicative problems.

Any city myth can be considered as the set of three components: as the material object (the verbal text), as the act of the dialogue (the story-teller and the listener with his own purposes and problems), and as the informative certificate. The basic distinctive sign of all city myths is a stereotype of all three components. Stereotype of the maintenance is most accurately shown in such narratives. Semantics of a city legend can be characterized as prevalence of the general over particular, a stereotype over the information. Therefore, we can say that the city myth represents the verbal form of translation of the general knowledge. According to V. Propp, the

last one is the quality of the folklore statement. Besides, a city legend, being folklore poetics, is adequate to such qualities as repeatability, variability, anonymity.

Narratives' repetition is a precondition of their existence and distribution. As a preamble is a reference to its constant reproduction, such as «My friend told to me...», «My acquaintance spoke that ...» and so on. Thus, even in the absence of material fixings of the same text in different situations, it is possible to speak about its repeatability. Variability of the text is a consequence of its spontaneous reproduction. It can be traced in the presence of records of oral conversation and written texts. Anonymity of the text is consistently realized in oral stories. The authorship of authentic stories as though belongs to the life. In narrative it can be noticed the manifestation not of the authorship factor, but "possessiveness", by means of references to a certain "primary" story-teller, a friend, a colleague, and others. Such references, also as the reference to the known participants, serve the increase of a myth's authoritativeness and a designation of the story-teller's relation to the text.

These qualities are inherent in any folk narrative, but it is impossible to say the same about author's poetics which owing to this condition (authorship) cannot be variable and repetitive (in other case, it will be plagiarism). But repeatability, variability and anonymity should not be understood in the form of direct repressive mechanisms, but as accompanying, strengthening repressive effect. And as directly repressive bases in city narrative it is possible to allocate a false, «absent» image, false event (event as a unit for definition of all narratives). The event can be also any infringement of a normal tide of life. For the oral story it is significant the events' inability of a life and text event, because the text "has assume" the right of naming event as event. «Before the event has not received the name, it

cannot be identified as an event », – Y. Lotman marked, specifying that event is «a crossing of the semantic unit» [5. P. 231]. Only the event of such legends stands out for true.

The event, got in the poetic form of narrative, is based on the same components. In other words, the subjects of city repressive myths are formed by principles: either «pleasures», or «fear» (fright). And, between the first and the second one there is no clear differentiation, because people can get pleasure even with a small portion of poetic adrenaline. As well as the media discourse, a city myth characterizes universality which can be understood as availability. The event (plot) underlying in the base of narrative is clear to everybody, that's why the distribution of a city legend does not meet obstacles in the form of national or social borders. As well as the ability to deliver "pleasure" with pseudo-reliability of a poetic image, its interpretation, and, the idea of the myth which cannot be rejected as illogical cognitive construction, because it is difficult to part with a poetic image as any beautiful legend or dream. As is generally known the person often sees and hears those things that he wishes to see and hear, almost any repressive image, lying in the basis of a city repressive myth.

### Resume

During the research of essence, a role and functions of repressive poetics in the modern culture we had been received the following results:

1. The basic characteristics of repressive poetics are analyzed, and intrinsic features of a repressive image and mechanisms of its functioning, such as dialogism – monologism, stereotyping, repressiveness, simulation are defined;

2. Independent concepts «repressive poetics», «a repressive image», «repressive dialogue» and also the substantial definition

are given to the following concepts: «repressive poetics», «a repressive image» and «repressive dialogue»;

3. The analysis of repressive poetics' representatives in the modern culture is carried out on the example of the power's discourse, media culture, advertising, modern funeral

ceremony, modern folklore. Negative and positive functional characteristics of repressive poetics are defined.

4. Philosophical aspects of repressive poetics as necessary conditions for theoretical and practical definition of repressive poetics in modern culture are revealed.

### References

1. P. Verlaine, A. Rimbaud, S. Mallarme, *Poems, poetry* (Moscow: RIPOL CLASSIC, 1998), in Russian.
2. The city legend, *Wikipedia* ([http://ru.wikipedia.org/wiki/- 56k](http://ru.wikipedia.org/wiki/-56k)) in Russian.
3. J. Delez, *The Logic of sense* (Moscow: Publishing centre "Academy", 1995), in Russian.
4. J. Delez, «Plato and simulac»? *The NewLiterary Review*, 5 (1993). 45–56.
5. Y. M. Lotman, *About poets and poetry: the analysis of the poetic text. Articles and researches. Notes. Reviews. Performances* (St. Peterburg: Art, 1996), in Russian.
6. A.A. Potebnja, *From the notes in literature theory. Theoretical poetics* (Moscow: Science, 1990), in Russian.
7. A.A. Potebnja, *Word and myth* (Moscow: Science, 1989), in Russian.
8. M. Heidegger, «The source of art creation». *Works and reflexions of different years* (Moscow: Gnosis, 1993), in Russian.

## Репрессивная поэтика: генезис и репрезентативность

Ю.В. Соболев<sup>а</sup>,

Е.Н. Викторук<sup>б</sup>, В.Л. Круглов<sup>а</sup>

<sup>а</sup> Сибирский государственный технологический университет,  
Россия 660049, Красноярск, пр. Мира, 82

<sup>б</sup> Красноярская государственная академия музыки и театра,  
Россия 660049, Красноярск, ул. Ленина, 22

---

В статье «Репрессивная поэтика: генезис и репрезентативность» рассматривается феномен репрессивной поэтики, его ключевые компоненты и особенности функционирования в современном социуме. Особое внимание уделяется историко-философскому осмыслению поэтики как культурного феномена (в частности, рассматриваются идеи Платона, Аристотеля, Хайдеггера) и, кроме того, анализируется ряд лингвистических и философских концепций феномена образа как имманентного свойства поэтики. Предлагается понятийное определение «репрессивной поэтики» и «репрессивного образа». Репрезентативность репрессивной поэтики в современной культуре иллюстрируется на примере городского мифа.

Ключевые слова: репрессивная поэтика, поэтика, репрессивный образ, феномен, симулякр, диалогизм, монологизм, репрезентация, городской миф, миф, стереотип, репрессивный диалог, современная культура.

---