

TSVETAEVA'S SIMULTANEOUS POETICS IN THE CONTEXT OF AVANT-GARDE ARTISTIC EXPERIMENTS

The article views the phenomenon of simultaneity as a feature of Tsvetaeva's poetics in its links with the Russian avant-garde experiments, where it has got the name of "sdvigologhia" («shiftology»). The shift of poetics in Tsvetaeva's poetry can be seen at composition, lexical, semantic and syntactic levels. Special attention is paid to the role of "hyphen poetics" and its varieties in simultaneous perception of the world. The author proves that so called binocular principle of creation of the whole out of separate fragments makes Tsvetaeva's agglutinative metaphor an important feature of the avant-garde play strategy. Two random images being combined interfere with each other which results in redistribution of their inherent features, thus, creating a new meaning. Tsvetaeva's hyphen metaphor creates a non-linear, complicated dimension of the text representing a micro-model of the world with its multi-vector concepts.

The article establishes the vectors of convergence between Tsvetaeva's simultaneous poetics and P.Filonov's artistic pursuits (e.g. formulary approach to express a primary form, to find a word primary meaning, to extract its mythological core and plastic texture).

Simultaneity is a term not commonly used in literary criticism, it is more commonly used either in relation to the performing arts (cinema, theater, the visual arts) where it means the combination of different phenomena belonging to different dimensions on the same spatial or temporal stage. In regards to the Russian avant-garde the phenomenon of simultaneity is associated with the concept of "shiftology" as a distinctive feature of the avant-garde poetics (or replaces it). Avant-garde shiftology stipulates the specific nature of its transformation at the composite, lexical-semantic, syntactic levels, in many of aspects prepared by the modernist poetics with its special perception of the world, attention to the vital and unconscious side of the consciousness, going beyond the anthropocentric model of the world.

The poetic «shiftology» in the works of Marina Tsvetaeva is of particular scientific interest, as it seems to be focused more on the visual aesthetics of the avant-garde with its synthesis of differently oriented semantic and spatial-temporal parameters in the form of fusions and semantic contaminations.