

**KEY LEXEMES AND KEY CONCEPTS
OF METAPOETIC DISCOURSE OF G. APOLLINAIRE****R. V. Chvalun, lecture****Stavropol State Agrarian University, Stavropol, Russia**

Summary. This article gives an analysis of metapoetic discourse of G. Apollinaire in its development, we determined key lexemes which compose key concepts of metapoetic discourse, and it gives us an opportunity to disclose the intentions of the author concerning the creation of non-linear poetical texts (calligrammes).

Keywords: metapoetics; metapoetic discourse; key lexeme; key concept; art; poetry; calligramma.

Search of adequate ways of studying of language of poetry, the description of poetic system of prosaic, poetic and dramatic texts, idiostyle of the writer – one of the main problems in modern researches of the text. Comprehension of poetic system of a literary work it is appeal to statements of the author about language, about a creative method that, undoubtedly, approaches us to initial author's code. K. E. Stein gives the following definition of metapoetics: «**Metapoetics** is a poetics according to meta language (language-object is described with this language) and the metatext, poetics of self-interpretation by the author of his own or somebody's text. Thus, it is those texts in which the artist-creator acts as the researcher or the interpreter, entering dialogue with his own texts or texts of colleagues – other masters» [2, p. 21]. Stein defines two types of texts: the metatext «(the imply metapoetic text) – is the system of metaelements presented in the most poetic text, defining conditions, conventions, character of the message, and also comments to process of writing of this text, its genre, to a work form» [2, p. 19] and the metapoetic text: «The concept of the metapoetic text is broader. The metatext is in system of the poetic text, it is the metapoetic imply text. It is possible to explicate this text in order to obtain metapoetic data as it is in the text. And articles, essays, remarks on creativity, in this case poetic, treatises, re-

searches which the artist writes about his own creativity and creativity of other poets – this is actually metapoetic text as it contains the developed data on the text creativity» [2, p. 20].

When studying metapoetics of the author it is necessary to pay attention that it is closely connected with epistemology. «The literary text is included into coherent structure of ideas of the time, but also in many respects mediates it, concentrating the main informative tendencies and values. Thus existence of conceptual system which will force us to see a work of art at the same time both as internally structured and as being part of the bigger structured world – culture or its any part» [2, p. 41]. The metapoetics of the author has to be considered in interrelation with the main directions of his thought surrounding, then we will receive fuller picture of his metapoetic views on creativity, art and its role that is reflected in the key words of a metapoetic discourse – especially important and indicative words for a certain fragment of a discourse.

Profound changes in literature and art happened in the XX century, there were many new ideas, and literature radically separated from the previous period. Close interaction of different types and directions of art was defined by the spirit of that time.

Many writers and artists directed at the beginning of the century to Paris to



meet and discuss revolution in art and literature. Such meetings weren't in vain; among them G. Apollinaire's meetings with P. Picasso and R. Delaunay were special. Then Apollinaire starts working over studying of interaction, correlation of literature and other forms of art. Paris of the beginning of the XX century was flooded with writers and artists who united for new fulfillments. Thus, «belle-époque» can be called the era of changes. Not only rapid technical progress influenced all aspects of life, but also cultural and spiritual.

The simultaneity was a characteristic feature of that period, i. e. not consecutive evolution of ideas, but parallel, simultaneous development of essentially different art systems. The general tendency of time consisted in an art autonomy: «Max Jacob: «The value of a work of art is in itself, but not in alleged comparisons with reality» [3, p. 64]. Close interaction of the French artists and poets, art criticism, led to an interlacing of the French literature and plastic art.

Apollinaire was the critic of vanguard of that era, his articles were more and more printed in magazines *Les Poèmes de l'année, conférence, 1909., Les Poètes d'aujourd'hui, conférence, 1909., Le Théâtre italien, encyclopédie littéraire illustrée, 1910, La Peinture moderne, 1913., Méditations esthétiques. Les Peintres cubistes, 1913., L'Antitradition futuriste, manifeste synthèse, 1913. «L'Esprit nouveau et les poètes» 1918*. He paid special attention to any art events and was familiar with many artists.

Among all the artists Picasso was the most significant for Apollinaire, the poet writes about it: «Alors, sévèrement, il a **interrogé l'univers**. Il s'est habitué à l'immense lumière des profondeurs. Et parfois, **il n'a pas dédaigné** de confier à la clarté **des objets authentiques** une chanson de deux sous, un timbre-poste véritable, un morceau de toile cirée sur laquelle est **imprimée** la cannelure d'un siège» «Un Picasso étudie un objet comme

un chirurgien dissèque un cadavre» (So, he strictly asked the Universe. He got used to immense light of depths. And sometimes, he didn't neglect to get in touch with clarity (light) of original objects: the song worth two sous, postage stamp, and piece of an oilcloth with a print. ...The Picasso investigates object as the surgeon who dissects a dead body) [4, p. 22].

In Picasso's characteristic as artist Apollinaire uses the following key lexemes in a metaopetic discourse: interrogé (to ask), l'univers (Universe), il n'a pas dédaigné (not to neglect), des objets authentiques (original objects), étudier un objet (to investigate a subject). Thereby the author states both the attitude toward art and roles of the artist-creator in it, speaks about his tasks and the purposes, determining priorities of his activity.

Apollinaire considered Picasso not simply as artist and friend but as a creator of the art setting global tasks and working through usual things from all the Universe, everything that surrounded him became a subject of his creativity, not only oilcloths and stamps, but the Universe which he asked and investigated at the same time. The author compares Picasso to the surgeon dissects a dead body, and thus he draws parallels with the world of art in which the artist investigates (opens) a universe (a corpse of the person).

Apollinaire was fond of «l'art nègre» art which didn't adhere to norms of a classical esthetics. The constant exchange of ideas between artists marked attempts to association. Apollinaire writes about Georges Braque and his esthetic purpose and the creative act: *Ce peintre compose ses tableaux selon son souci absolu de pleine nouveauté, de pleine vérité. Et s'il s'appuie sur des moyens humains, sur des méthodes terrestres, c'est pour assurer la réalité de son lyrisme. Ses toiles ont l'unité qui les rend nécessaires.* (This artist makes the pictures according to the absolute care of the full novelty, the full truth. And if he leans on human means,



on terrestrial methods, it is to confirm reality of his lyricism. His pictures have a unity which does them necessary) [4, p. 112].

In the statement about Braque the author emphasizes exclusiveness and high mission of the artist, using key lexemes with strong semantics: *peintre* (artist), *nouveauté* (novelty), *vérité* (truth), *réalité* (reality), *lyrisme* (lyricism).

At the end of 1913 Apollinaire is engaged in new types of synthesis of arts and comes to creation of poems-conversations, synchronous poems, «calligrammes» or as he them called earlier «idéogrammes lyriques». «Calligrammes of Apollinaire represent a complex non-linear text... The semantics of calligrammes is ambiguous and it has at least two levels» [1, p. 220]. These poems reminded by the art form of desire of the author to connect a picturesque form and verbal expression. So, the first name of the collection of poems «Idéogrammes lyriques» put the lyrical value of works on the first place, showing communications between new lyricism and new painting: «C'est que chez Matisse l'expression plastique est un but, de même que pour le poète l'expression lyrique» (Plastic expression is the purpose exactly for Matisse, and for the poet – lyrical expression) [4, p. 100].

Apollinaire was completely absorbed by new means of enrichment of the art language, lyricism. For definition, so-called, new lyricism Apollinaire used many own terms, nonce words, such as: orphism, surrealism. So the term «orphism» relating both to poetry and to mysticism, was for the author, some kind of analog of the term «cubism»: *Orphisme ou surnaturalisme, c'est-à-dire un art qui n'est pas le naturalisme photographique uniquement et qui cependant soit la nature, même ce qu'on en voit et ce qu'elle contient, cette nature intérieure aux merveilles insoupçonnées, impondérables, impitoyables et joyeuses.* (Orphism or supernaturalism (supernatural), this art which isn't only photographic naturalism and the nature,

but that is possible to see in it and that it contains, this is internal nature in relation to unexpected miracles which are weightless, ruthless and joyful) [4, p. 989].

Apollinaire continued the searches new, surveying everything that happened in Paris at the beginning of the century. Apollinaire came to Marinetti's futurism and accepted it. He wanted innovations, something absolutely unlike the previous art, in fact, he wasn't a futurist, though took part in writing and release of the manifesto of this movement. Apollinaire adhered to the way, he experimented with creative style which «was inspired» and which all styles and genres at the same time influenced. In *Le Manifeste de l'Antitradition futuriste* (1913) Apollinaire insists on desire of the poet to take part in literature modernization, in finding of new means of poetry: «Ce moteur à toutes les tendances impressionnisme fauvisme cubisme expressionnisme pathétisme dramatisme orphisme paroxysme DYNAMISME PLASTIQUE MOTS EN LIBERTE INVENTION DES MOTS» (This engine in all tendencies impressionism a fauvism a cubism an expressionism pathetics dramatic nature an orphism a paroxysm PLASTIC DYNAMISM WORDS IN FREEDOM THE INVENTION OF WORDS) [4, p. 937–939].

Apollinaire speaks about poetry greatly, and characterizes it from the different points of view, Apollinaire's poetry is a poetry of today «*la poésie d'aujourd'hui*». The author uses a big range of the nominations for definition of this type of arts: «*lyrisme*» lyric poetry, «*l'expression lyrique*» the lyrical expression, «*le domaine*» the domain, «*l'imagination*» the imagination, «*les énormes espaces imaginatifs*» the infinite spaces of imagination, «*le domaine littéraire*» the literary domain, «*le vers libre*» the free verse, «*un libre essor au lyrisme*» a rapid growth of lyric poetry, «*le domaine de la forme*» the domain of a form, «*un lyrisme visuel*» a visual lyric poetry, «*des ouvrages*» works, «*une activité*



poétique toute nouvelle» absolutely new poetic activity, «*les expériences littéraires*» the literary experiments, «*un domaine de l'esprit nouveau*» a domain of new consciousness [6, p. 385–396]

We find various receptions of the nomination of the key concept «*poésie*» which express Apollinaire's relation to such wide term as poetry in metapoetic texts of the author and shows author's characteristics; Apollinaire's poetry is multifaceted, this is a comprehensive concept which includes both literature, and art, both consciousness, and culture, and progress. Use by the author of epithets in nominative combinations gives us wider picture of the concept «*poésie*» of Apollinaire's metapoetics. The author gives the positive characteristic of the concept «*poésie*», defining it as new, lyrical, literary, free, and visual.

The concept «*poète*» takes a special place both in metapoetic texts of the author, and in his life. Apollinaire himself was the poet therefore, it is necessary to pay attention to how the author treats this concept, how he nominates it, and what place does he give to the poet in life of all mankind. Nominative combinations of the concept «*poète*» are as follows: «*le peintre*» the artist, «*nos écrivains*» our writers, «*le poète d'aujourd'hui*» the poet of today, «*les hommes du beau*» the people of fine, «*les hommes du vrai*» the people of truth, «*les poètes modernes*» the modern poets, «*les poètes de la vérité toujours nouvelle*» the poets of always new truth, «*les inventeurs*» the inventors [6, p. 385–396].

Thus, the concept «*poète*» of Apollinaire's metapoetics covers a number of lexemes: artist, writer, poet, person, and inventor. The author uses the epithets containing as seme «*culture*» – fine, modernist (modern), and seme «*time*» – today, always, and seme «*reality*» – truthful, true.

The third key concept of metapoetics of Apollinaire is «*art*». Art from the point of view of Apollinaire penetrates human life, forms his personality, hav-

ing given him the true purpose, and having shown world around. In Apollinaire's metapoetics the concept «*art*» is nominated by means of the whole scattering of lexemes and lexical combinations: «*des objets authentiques*» original objects, «*la nouveauté*» the novelty, «*la vérité*» the truth, «*la réalité*» the reality, «*l'expression plastique*» the plastic expression, «*l'expression lyrique*» the lyrical expression, «*la nature*» the nature, «*cette nature intérieure aux merveilles insoupçonnées, impondérables, impitoyables et joyeuses*» this internal nature of unexpected, weightless, ruthless and joyful miracles, «*un univers*» the Universe, «*mouvement de la nature*» movement of the nature, «*les synthèses*» synthesis, «*l'inconnu*» unknown, «*la surprise*» the surprise, «*l'inattendu*» unexpected, «*le nouveau*» new, «*l'esprit nouveau*» the new consciousness, «*des explorations*» researches, «*les recherches*» searches [6, p. 385–396].

Thus, it is possible to call the concept «*art*» of Apollinaire's metapoetics rather extensive as it is expressed by the lexemes relating to different semantic groups, among them we emphasize the following

- 1) novelty, new, unknown, surprise, unexpected;
- 2) synthesis, search, research;
- 3) reality, truth, consciousness;
- 4) universe, nature;
- 5) expression, objects, movement.

Epithets which are used by the author, represent the main lines of art according to Apollinaire: *plastic and lyrical*, the poet used both painting, and literature in the works, the idea of synthesis of arts lies in his definition of the concept «*art*»; *unexpected, weightless, ruthless, joyful* – art comprehensive, inconsistent, the author gives it a positive assessment.

Thus, Apollinaire's metapoetics gives us an idea of internal work of the author on the works, and his views on the poetic word, a role of the poet in society,



the purpose and problems of poetry and art. Here we see the basic principles of poetry of Apollinaire, structure of the organization of a poetic and art material, interrelation of the key elements which are the center of metapoetics of the author, and the principles of creation of poetic texts of Apollinaire.

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