

Artículo de investigación

POETIC UNDERSTANDING AS THE INITIAL INPUT OF BEING-IN-THE-WORLD**LA COMPRENSIÓN POÉTICA COMO EL INGRESO INICIAL DE SER EL MUNDO EN EL MUNDO
ENTENDIMIENTO POÉTICO COMO ENTRADA INICIAL DE SER-NO-MUNDO**

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Comprehension of modern poetic phenomena is based on Heidegger's fundamental ontology and Gadamer's hermeneutics. The rhythm of poetry cuts through the inner space of a thing, as agitated movements cut through the air, and almost every poetic line exists in its own special inclination, which makes the poems become voluminous. The composition of words in poetry is shifted and relabeled as if over tightened by a single rhythmic impulse, which also changes the state of literature. The initial occurrence of being-in-the-world through poetic understanding – these are the word-whistlers and word-spells from which verses are created, can be formed (and are added) into meaningful phrases, but their nature remains the same: mental and impulsive, in fact, pre-speech. According to Heidegger, Poetry is regarded as the initial mode of realization of the language. The essence of language – speech – permeates all existentials (being-preunderstanding, mood), in its original mode, speech is revealed in the self-pronunciation of being-in-the-world, that is, in finding the word-in-being-in-the-world. Since the pronunciation of meaning in words occurs simultaneously with understanding, poetic pronunciation is the place for the most complete manifestation of meaning in language.

Resumen

La comprensión de los fenómenos poéticos modernos se basa en la ontología fundamental de Heidegger y la hermenéutica de Gadamer. El ritmo de la poesía atraviesa el espacio interior de una cosa, como movimientos agitados cortan el aire, y casi todas las líneas poéticas existen en su propia inclinación especial, lo que hace que los poemas se vuelvan voluminosos. La composición de las palabras en la poesía se desplaza y se vuelve a etiquetar como si estuviera más apretada por un solo impulso rítmico, que también cambia el estado de la literatura. La aparición inicial del ser en el mundo a través de la comprensión poética: estos son los silbadores de palabras y los hechizos de palabras a partir de los cuales se crean los versos, se pueden formar (y agregar) en frases significativas, pero su naturaleza sigue siendo la misma: Mental e impulsivo, de hecho, pre-discurso. Según Heidegger, la poesía es considerada como el modo inicial de realización del lenguaje. La esencia del lenguaje, el habla, impregna todos los existenciales (ser un pre-entendimiento, estado de ánimo), en su modo original, el habla se revela en la auto-pronunciación de ser-en-el-mundo, es decir, en encontrar la palabra-in estar en el mundo Dado que la pronunciación del significado en palabras ocurre simultáneamente

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Keywords: poetic phenomenon, language, facet of the above, relativity of literary and anthropological, fundamental ontology, figure of the Other, voice of being, poetic understanding, poetry.

con la comprensión, la pronunciación poética es el lugar para la manifestación más completa del significado en el lenguaje.

Palabras claves: fenómeno poético, lenguaje, faceta de lo anterior, relatividad de lo literario y antropológico, ontología fundamental, figura del Otro, voz del ser, comprensión poética, poesía.

Resumo

A compreensão dos fenômenos poéticos modernos baseia-se na ontologia fundamental de Heidegger e na hermenêutica de Gadamer. O ritmo da poesia corta o espaço interior de uma coisa, enquanto movimentos agitados atravessam o ar, e quase todas as linhas poéticas existem em sua própria inclinação especial, o que faz com que os poemas se tornem volumosos. A composição das palavras na poesia é deslocada e rotulada como se fosse apertada por um único impulso rítmico, que também muda o estado da literatura. A ocorrência inicial do ser-no-mundo através da compreensão poética - estes são os assobiadores de palavras e os feitiços de palavras dos quais os versos são criados, podem ser formados (e adicionados) em frases significativas, mas sua natureza permanece a mesma: mental e impulsivo, de fato, pré-fala. Segundo Heidegger, a Poesia é considerada o modo inicial de realização da linguagem. A essência da linguagem - fala - permeia todos os existenciais (estar-pre-entendimento, humor), em seu modo original, a fala é revelada na auto-pronúncia do ser-no-mundo, ou seja, em encontrar a palavra-in-the-word. estar-no-mundo. Como a pronúncia do significado em palavras ocorre simultaneamente à compreensão, a pronúncia poética é o lugar para a mais completa manifestação de significado na linguagem.

Palavras-chave: fenômeno poético, linguagem, faceta do exposto, relatividade da ontologia literária e antropológica, fundamental, figura do Outro, voz do ser, compreensão poética, poesia.

Introduction

Being is the eternal theme of philosophy, between the eternal mystery of the essence of man and his everyday and theoretical success. Being as an incomplete, constantly renewable, unequal to itself, dynamic, becoming an event in each new meeting of equivalent consciousnesses, and uncompromising in any rationalistic structures, is the subject of interest not only of philosophy, but also of poetry. The participant in the event creates reality through his actions and interpretations. No less actively creates this reality of the poet. The world is exteralized primarily by means of a language, mainly of a natural language. Language represents categories for interpreting phenomena. Due to this, it is in language that the world is objectified for its own, language, carriers. Own way of being speech – poetry. The identification of innocence in fundamental ontology in the most general sense can be described as the phenomenon of a new and non-seizing cash. In poetry, this is expressed in the fact that the meaning of the poem is not in a specific text, but between the lines, in the integrity of the text. Our understanding of the poetic is defined through the terms of the poetic understanding and the poetic act.

Revised literature.

The idea of writing the article arose on the basis of studying the problem of understanding in Hegel, Heidegger, Gadamer. In the tendency of rapprochement of philosophical thought and problems of understanding, interpretation, poetics of the text, it is very important to transform hermeneutics from the theory of interpretation of written monuments in search of their “truth” into “fulfillment of being” (according to M. Heidegger), from the method of humanitarian sciences to a kind of ontology (according to G. Gadamer). The appeal of Heidegger, in the mainstream of phenomenology dealing with ontological problems, to the question of the “origins of artistic creation” has become very significant for the history of culture in general. A few years after the release of the work "Being and Time", he wonders about the essence of art, creativity, truth, tech. Heidegger justifies the idea that “the artistic creation reveals the existence of things in its inherent way. In creation, this disclosure-discovery, that is, the truth of being, is accomplished. In a work of art, the truth of things is placed in creation.” Art is such a position of truth in creation” (Heidegger, 1993, pp.280-281), moreover – “art is the

formation and accomplishment of truth”, it gives it “to expire”, shedding “the truth of existence in creation”. The basis of culture is the word, the text in a broad sense. Poets, whose work is permissible to speak in the context of the proposed concept of poetic ontology, give a conceptual meaning to the creative ability of language. The paradox of artistic, in particular, poetic language is that thought, being expressed in a figurative and metaphorical form, acquires plasticity and depth, which it lacks in the form of a conceptual one – in the language of science and philosophy. Possession of the word world is the key to the formation of the world of thought, and therefore, a prerequisite not only for expressiveness, but also for the content of philosophy. The discovery by poetry of the possibilities of words and concepts can be taken into account directly or indirectly in philosophical theoretical work. Poetry is the knowledge that does not yet separate the universal from its living existence in a separate, does not oppose the law and the phenomenon, the purpose and means, so that then rationally combine them together, but comprehends one thing in another and through the other, noted V.F. Hegel (Hegel, 1968-1971, vol.3, p.342-349). And one should not think that poetry only figuratively expresses some content already known in its universality. The poetic style is conditionally set aside from any interaction with an alien word, from any consideration of an alien word. Language in the poetic work itself as undoubted, indisputable and comprehensive. The language of the poetic genre is “the one and only Ptolemaic world, outside of which there is nothing and nothing necessary” (Bakhtin, 1975, p.98-99).

Methodology.

In modern Russian-language poetry, two directions emerged: classical (regular verse) poetry and modern (vers libre; "actual texts"). Therefore, speaking of contemporary Russian-language poetry, critics identify two of its negative aspects: on the one hand, the repetition of the poetic form, on the other, destroying the form as such, the desire for bare originality, making the poem similar to prose (Abdullaev, 2013). The literary critic Yevgeny Abdullaev writes that for the past decades Russian-language poetry has been busy not delimiting phenomena and trends within it, but determining where the line between it and others lies: poetry as a goal (lyrics) is contrasted by critics and authors – poetry-means (children's poetry, bard song); professional poetry is opposed to formulaic poetry / graphomania; finally, poetry as such is

opposed to prose (Abdullaev, 2013). The fact that the question of self-determination of poetry is acutely heard from within itself testifies to the urgent need to reevaluate modern poetic phenomena.

The purpose of the study is to substantiate the need to reassess modern poetic phenomena on the basis of the theory of the poetic act.

A common idea of modern Russian-language literary studies is that the phenomena of current poetry stem from the development of Joseph Brodsky – his prosaization of poetry and bringing the image of a romantic hero to the limit (Dashevsky, 2012). The main philosophical thought of Brodsky himself was the idea that the poet was leading the language. It is not the poet who creates the language, but the language itself guides the poet, creating himself through him (Brodsky, 1987). As poetry is created on the verge of what has been said (what Hans-Georg Gadamer writes about: “the design of the poetic language depends on the paths that were previously trodden” (Gadamer, 1991)) and the ineffable that it brings into the language; it turns out that a truly poetic attitude towards language is a search for a way out of what is already in language (Brodsky, 1979). Language is an actor of poetic revelations. Thus, Brodsky's philosophical stance opposes the literary stance of critics: not following a single poet's way of speaking is the cause of the current state of poetry, but the way of the language self-evident in poetic understandings.

Pierre Bourdieu argues that the peculiarity of the field of literature is that everyone who enters it separates the literary from other things, thereby making it clear that his work belongs to literature, while others do not (Bourdieu, 2000). Such a relativity of literature is related to the relativity of the anthropological. Poetic is a particular literary case, therefore, what poetry is, is due to how a person understands himself. The dynamics of poetic thought is determined by the attitude of the poet to the poetic one; in view of this, it seems necessary to develop a terminological apparatus based on the idea of a new self-emerging one. The idea that the poem is surprising and exalting is due to the fact that something new appears in it, previously not spoken out, follows from Brodsky's thought – but first appeared in the thought of Martin Heidegger's poetry. Therefore, it seems to us necessary to use fundamental-ontological terminology. Dasein throwing himself on the possibility of self-pronunciation of being-in-the-world (life (Herrmann, 2001)) is always new, since it is different from the inner-

world being, that is, woven into the integrity of references. Speech is equal to the original with the main existential Dasein (being-at, mood, understanding).

Results and Discussion.

The idea of the proposed article is connected with the question of the truth of poetic knowledge of the world. Is it legitimate to consider the work of verbal art to be true if the conformity or inadequacy of its objects and phenomena is not provable logically? The study of poetry in the humanities with particular clarity reveals and sharpens the topical issues of the complementarity of the theory of knowledge and the theory of being. Modern scientific knowledge is dominated by gnoseological approaches to creative activity. The epistemological turn in philosophy is characterized by the transfer of truth from the sphere of being to the sphere of thinking and understanding of the mind, not as a sublime mode of being, but as a cognizing subject who opposes intelligible objects. Eliminating the subject of creativity, the science of versification puts the consciousness of the author into dependence on his class position, on cultural values, on unconscious layers of the psyche and on a priori forms of language and text.

Replacing the task of understanding the phenomenon of poetry (that is, what is poetry itself in itself) with the task of identifying the numerous modes of its existence (that is, how it is), scientific poetics and theories of poetry are disintegrated and not quite adequate to poem in his own integrity. With the departure of the ontological horizon of understanding poetry as a phenomenon of being and with the dehumanization of art, artistic language is studied outside the categories of truth and falsity; the correspondence of the poetic text to the state of things in science is unreliable. The truth of knowledge becomes the prerogative of scientists of various unrepresented branches; it is established as the adequacy and verifiability of their metalinguistic judgments to the determined correspondences between a linguistic verse passage and other intelligible objects. The epistemological plurality that has developed in modern humanitarian knowledge about creativity requires integrating concretization and finding an ontological basis, to which a certain set of abstract truths of knowledge versification in science goes. Explication of the ontological foundation, as well as identification of the key features of its variation in epistemology, is a relevant and necessary condition in the

implementation of the first steps to concretizing knowledge about the prereflective truth of poetry. The world of poetry, no matter how many contradictions and conflicts a poet has revealed in it, is always illuminated by a single and indisputable word, which is perceived as undoubted. There is a feeling that the transformation of the word takes place in a poetic context. Poetry is an intellectual movement of a feeling, which becomes an experience, then a text and, finally, a space of human realization: thus, individual sensory experience becomes a culture. Poetry is a kind of self-sufficient non-verbal essence in the physical embodiment. Out of sensuality, man finds himself more and more in this space; the creation comes true as a "body of meaning" (Bakhtin), comes true in the text and as a text. Language reveals the depth and potency that are essential for man, as befits an aesthetic subject. It is always in motion, because both an object in the process of creation, and the poet himself, his worldview, means of expression are created. This world is comprehensive and real, not only as the reality of another consciousness. It achieves a combination of distant, supernatural activity of the author and his eventful, holistic being. The identification of meanings, words, sentences, texts and what corresponds to them in objective reality, the idea of a person as a certain meaning-making force has received the greatest distribution among other areas of culture in art and above all in poetry. The understanding of poetry seems to be the disclosure of the meaning contained in it before, beyond and regardless of attempts to bring meaning to it, regardless of any its understanding (or misunderstanding) by the subject.

The question of how the understanding of the poet takes place is not fully developed by Heidegger. In the works of the thinker there is no assessment of contemporary approaches to the phenomenon of poetry and how they influence the movement of poetic thought itself. The term von Herrmann's "poezing" captures the process of creating a poetic utterance as a specific existential. According to Heidegger, one of the main existentialists of Dasein is understanding, that is, "throwing oneself at a certain opportunity," leading to "articulating meaning" (Heidegger, 2003). Articulation is the ontological definition of speech – the essence of language. Hence, the ontological significance of the poetic way of being – poetry (the term introduced by von Herrmann, by analogy with Heidegger exponency (Herrmann, 2001)) is visible. The fundamental ontology of a language developed by von Herrmann does not answer the question about the ontological basis of the specifics of

modern poetry. However, the poetic understanding is not identical to the disclosure of the existential of understanding as such. According to Heidegger, poetry is the original (Eigentliche) modus of language realization. The essence of language – speech – permeates all existentials (being-at, understanding, mood), since their disclosure is carried out in articulation. But in its original mode, speech is revealed in the self-speaking of being-in-the-world, that is, in the finding of being-in-the-world word. As the pronunciation of meaning in words occurs simultaneously with understanding, poetic pronunciation is the place for the most complete manifestation of meaning in language. In this case, we can say that poetic understanding is the initial throwing oneself at the possibility of self-speaking meaning (being-in-the-world); or: the initial occurrence of being (-in-the-world) in existence (words). A poetic statement is self-spoken (Herrmann, 2001) and therefore named being-in-the-world. In terms of the openness of Dasein, the attitude to the world in the original sense is built from the future, since there is an actualization of "its very possibility", that is, death. However, as the connection of poetic understanding with being-to-death and conscience also seems to require specification, further disclosure of the rush to the future requires the development of the concept of a poetic act.

According to von Hermann, in any existentialization of Dasein, one way or another, the existential of being-with-another (Mitsein) is realized. Mitsein is a potential or actual being with everything together (mit) with another Dasein, which is the "semantic dimension" "in any of my relationships" (Herrmann, 2001, p.90). The meaning of the openness of the poetic Dasein can be articulated due to the conditionality of speaking by the very possibility of hearing it to others.

The process of poetic understanding is shaped into a result in a poetic statement. If the term "poetic understanding" records the process of creating a poetic work by a poet, then a poetic act is the realization of Mitsein's poetic utterance between the poet and the reader. Poetic understanding and reading are the moments of the poetic act, in which the existential of Mitsein (of being-with the Other) is opened in a special way. Osip Mandelstam writes that the poet refers to a distant interlocutor, whom he will never meet in reality (Mandelstam, 2010). The specificity of Mitsein poetic understanding is that the poet does not address the reader as if he was already present, but creates it: he writes about what the

reader will become in the future, having understood the poetic statement. Appeal – to the other interlocutor, in the ordinary turned out to be in the position of being-in-existence. But the poetic statement, as opposed to ordinary speaking, is non-communicative. At the time of writing, the poet does not know his statement and does not send him to anyone. Pronouncing the New is tantamount to stopping the existentialization in a non-initial mode by understanding. In the sense that a poetic act is an exercise in the (spoken) language of opportunity, the poet and the reader are equal to the poetic statement. When a poet moves away from what is written and is surprised by him, he is a reader. The poet creates a Dasein-future, by which you can see things in a new way. You can become them by understanding the statement. It can be said that poetic understanding is speaking from the future, and reading is hearing this speaking and, thus, actualizing oneself from the future.

An ontologically poetic act is presented as hearing, which is not identical to auditory perception. Heidegger says that we hear something because we understand this, and it is not vice versa (Heidegger, 2003). Therefore, hearing as the ontology of a poetic act is an understanding of the poet and an understanding of the reader, following the first. The poet's understanding is listening to a tale – the voice of being itself (Herrmann, 2001), since his own mood (Stimmung) sets him more accurately than the non-poetic Dasein (Herrmann, 2001). In this sense, it makes sense to compare hearing with obedience (being). But it is already present in it – as a distant interlocutor – reader. The reader's understanding is listening to another being-in-the-world through saying the Other (Herrmann, 2001, p.127). Von Hermann writes: "the poet is able to give a sign to the thinker" (Herrmann, 2001, p.120), and cites as an example Heidegger himself, in reading Hölderlin, who is able to hear the meaning of the poem thanks to silence. Listening to the speech of the Other (poet), the reader shares the poetic being-in-the-world, because: "He who is able to be silent, and, moreover, at the right moment, he is able ... to really hear the Other" (Herrmann, 2001, p.133-134). In this sense, the poet is the medium of the voice of being.

When the reader postpones the simple interpretations of the statement and listens to the words, his attitude to the world undergoes changes, because poetry: "... doesn't just give feelings, but is embedded in the reader's life" (Herrmann, 2001, p.128). Embedding into the life of Dasein the understanding of the Other is

tantamount to avoiding the usual attitude towards things, opening up “unprecedented vastness” in what would seem to be usual (Heidegger, 1993). Due to the fact that when we read poetry, we become silent, that is, we stop talking, poetry disturbs the reliability of “tranquility in the ordinary” and makes us think (Heidegger, 2003). Therefore, the poetic statement in the poetic act hails Dasein from him. The hailed one looks back at himself – from this time on, according to the poetically discovered and divided being-in-the-world of the poet, his relations with the world are changing. Thus, the poetic act as a special case of the opening of the poet and the reader by Dasein als Mitsein opposes the mode of everyday life, which implies the passage past and the manipulation of reality (Herrmann, 2001, p.128).

Thus, the Mitsein reader and the poet are mutually condemning in a circle that has, if presented graphically, two inputs. On the one hand, the way the poet enters this circle: the poet’s listening to being-in-the-world; on the other hand, the way the reader enters this circle: his hearing of being-in-the-other world. The poet enters this circle at the moment of poetic understanding, because the reader thanks to the inter existential relationship between the poet and him is already in poet’s creation, as the Other, looking in the same direction. The reader enters this circle, silencing and thereby listening to the statement, listened to as the poet speech of being – by giving the thing that hurt the poet to touch him.

However, the starting point of the poetic act is the reader from the future – the distant interlocutor – to whom the poet addresses, but at the same time not addressing anyone, as in the present, available – distant, distant, interlocutor – no. The poetic utterance calls things not the old names, but pointing to the “here” of its correlation with being-in-the-world by finding relevance for the present. This occurs through the action on the basis of which any poetic device is built up – the transfer of meaning from one to another, which makes it possible to disidentify something and its usual context with which it merges. In this sense, the world belongs to the poetic expression, and not to the world (Gadamer, 1991). Thus, thanks to a special, more complex compared to ordinary speaking form, the whole verse turns out to be a mystery (Kozlova, 2014, pp.9-23), implies a plurality of understandings, and at the same time, the only true one. To reach it for the reader is to understand the old, the habitual, in a new way, transforming under the influence of a poetic utterance.

As the temporality of poetry as the original mode of speaking is built from the future, the poet at the time of his understanding builds a distant interlocutor as an opportunity for Dasein, who completely understood the poetic utterance.

For example, Dante’s poem about Amor in his “New Life” for the first time highlights the image of Amor the accomplice instead of the terrible, fatal Amor Guido Kavalikatti (Dante, 2012). We read the story of the hero, saddened by the parting with her beloved, about meeting Amor, who offered him a cunning plan to withhold tender feelings (Dante, 2012). Instead of cruelty and fatality inherent in Amora Kavalikatti, in this poem, the god of love acquires the ability to be the joy and helpmate of the shelter of love feelings from the public. In this case, the poet literally refers to God. The poet points out: here (das Da) are the outlines of love feeling. And these outlines are not only new to young Danteans, in principle, because they are open to understanding love in world history due to naming in the language. Both Amor are marked with one word: “Amor”, but what happens ontologically in Dante’s poem is the discovery of a new opportunity for love, integrity (being-in the poet’s world), which has spoken itself into the integrity of poetic utterance, makes it possible to understand what Dante’s poem in question. The new name of love is the whole verse. Dante’s gaze on love hopes that there is someone who will also react to love, and when he finds his reader, a new facet of love is highlighted for another Dasein. But the new Amor Dante can appear for the reader only due to the fact that the poetic statement is addressed to a distant interlocutor. In this way, the basis of the poetic act of exactly poetic understanding, that is, words-from-the-future, is a distant interlocutor – the possibility of Dasein who understood the statement.

Since the poetic act – the creation by the poet of a distant interlocutor as a Dasein opportunity and the embodiment of it by the reader – defines the poetic, speaking of the ontology of modern poetry, the question should not be raised about its “prosaization” and attempts of lyrical poetry to resist it; not about the young poets to experiment and confront this old poets, who are committed to the traditional, regular verse, but about the ability or poetry to lose its ability to innovate. The word of critics “prosaization” is all the more untenable, as prose may be a statement that gives rise as a result of its hearing by the reader of a new possibility of being-in-the-world. And prose can be poetic.

The philosopher and literary critic Yevgeny Abdullaev, speaking of the prosaization of poetry, sees the reason for this phenomenon in the desire of the poets of recent decades to introduce the figure of the Other and his view, either in the noted part or in the quotation (Abdullaev, 2013). That is, in his opinion, the simplification of the form is necessary for modern poets in order to stop concentrating on themselves and see the Other in its openness with metaphors that can be interpreted only as an intimate speech, to give the Other a word. In this case, "prosaization" should rather be understood as a striving for communication.

The same position is by Gregory Dashevsky. According to his understanding, the appeal of romantic poets to an intimate and personal beginning in conditions when the reader intuitively waits not for "samples of cultural and correct speech", but speaking the unexpected and relevant, turned out to be non-functional (Dashevsky, 2012). Classical versification with all its metaphors, rhythms, allusionally referring to what has already been said, turned out to be on an equal footing with everyday chatter. Both that and another – "speech is not with others", never leading to an unexpected outcome, not surprising, and therefore not allowing a new opportunity to come true. In this, the anthropological setting of romanticism, whose subject concentrates on itself and in itself is seen by the whole world, has revealed its poetic-political inconsistency. In contrast, the free-lance poet speaks with the intonation of the speaker in public. He exposes habitual, ordinary things in a different light, in a new way, and thereby alienates them. Thus, "foreignness" in this poetry characterizes not only public, but also intimate-personal.

The poet and literary critic Dmitry Prigov, in his programmatic article "What you need to know," speaks about the flow of conceptualism to which he, as a poet, belongs, that it refuses the romantic, confessional image of the poet, which until recently was considered the only possible one. The poet no longer conducts a monologue, like an actor on the stage, as was the case with romantic poetry – now he is rather a director present at every point of a theatrical act that brings together in the space of one poem several cultural languages (for example, grassroots and political, scientific and stilted) (Prigov, 1995). The consciousness of such a poet, as well as a supporter of topical poetry, whose foundations are not too different from conceptualism, is not autonomously subjective, but vibrating, due to which the reader does not understand whether the

poet looks at what he is talking about seriously or irony. The purpose of converting language contexts in one text is to demonstrate their insolency. Thus, Prigov believes that in conceptualism and actual poetry, the Other, who is given the right to speak in verse, is introduced with the aim of exposing it.

In this case, the direction of the new poetry should be understood as a tendency to search for new points of contact with the Other. First, using the details of everyday life instead of metaphors, you can show the image of the Other – instead of the traditional lyricism of confessional poetry (Abdullaev, 2013). Secondly, a verse like a speaker's speech can make the reader look at ordinary things from a new angle, alienate them. Thirdly, such a technique as dialogue allows you to enter the speech of the Other and bring together two languages in a conversation / dispute – the narrator and his interlocutor or the character recalled by him.

The following tendency can be traced: the modern poet speaks, addressing not to the distant interlocutor, but to the neighbour – to the public, which must be shocked by unexpected detail, a strange angle of the usual situation, an unusual combination of language contexts. Surprise for the sake of surprise does not lead to a new language. The difference is that the text of Mandelstam tends to itself and surprises insofar as we peer into it, and the texts of conceptualists are surprised because this is their goal. Since supporters of new trends agree that the simplest definition of poetry consists in the ability to do something new, that is, in running into the future (Heidegger, 2003), it turns out that if the syllabic-tonic verbalization has exhausted its potential and if the image of the hero speaking to himself, in the conditions of the reader's new worldview (Dashevsky, 2012) is not consistent, classical poetry as poetry is exposed as impossible as a speech, giving self-talk to being. That is, the pathos of the new poetry is an attempt of poetry to preserve its ontological essence. The play of these verses for surprises is nothing more than a striving for the New, repelling from the old, syllabic-tonic poetry.

However, striving for novelty due to the destruction of a complex form, conceptualism and actual poetry lose their permeation of the verse by strict necessity, its subordination is intact, at the text level expressed in the extreme tension of words or even signs, each of which is appropriate in a classic text. It was precisely by unraveling this whole, given by the form, before listening to, in essence – recreating the poetic

utterance – the reader became the distant interlocutor of the poet, the possibility of Dasein, cast in the understanding of the poet. Thus, while the reader of classic poems was understanding Dasein – like Münchhausen, launching himself on the Moon, into the future; the reader of the new poetry is Dasein-speaking, listening in the present and having no opportunity to move other than walking by the hand with the poet on the ground. It does not create, forcing to understand, but speak to him directly in order to surprise. Such an attitude towards the interlocutor is an attitude towards him as to the inner world, that is, exhausted by existing being. The Mitsein modus of the poetic act of poetry by virtue of the destruction of the form in it coincides with the everyday.

Thus, both classical and “prose” current poetry – both do not fall under the traditional concept of poetry. In his paper “Living a Man,” Heidegger showed a departure from the poetic dwelling of the Greeks as a result of abandoning their understanding of the truth. Without giving in to the new due to the technical attitude to the language – treating it as a medium for transmitting information, we thereby live non-poetic, that is, poetically in the mode of withdrawal (Heidegger, 1995). Continuing the line charted by Heidegger, one should understand the two possibilities of poetry outlined above as a specific mode of poetry – neopoetry.

Conclusion. This article substantiates the need to reassess modern poetic phenomena based on the theory of the poetic act. A new interpretation of Heidegger's idea that poetry is a way of being speech, in which it is revealed in its original way, is proposed. Poetic understanding is the initial entry of being-in-the-world into a spoken word (poetic utterance). A poem (poetic utterance) is speech that has entered its intraworld mode of being, words in its original way. A poetic act is the realization of Mitsein's poetic utterance between the poet and the reader, that is, on the one hand, the poet creates an interlocutor in the realization of understanding as a Dasein opportunity, on the other hand, in the implementation of understanding embodies this possibility.

Two main lines of today's Russian-language poetry: regular verse and vers libre – were considered in the context of modernity. Criticism of these two lines was outlined in the context of the theory of the poetic act. On the one hand, a regular verse turns out to be unable to speak new (being), on the other hand, the vers libre version of conceptualism and actual poetry appeals to the

Other not as a distant interlocutor, but as a neighbour, and therefore does not allow the transcendence to go beyond the ordinary. The term neopoetry was proposed for the naming of the designated phenomena.

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