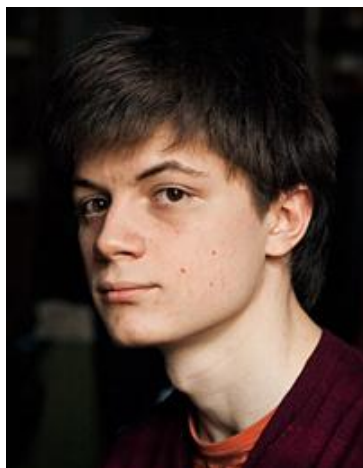


## FUNCTIONING OF BODILY IMAGES IN IVAN SOKOLOV'S POETRY



### Introduction

In modern poetry, much attention is paid to the body and corporeality. The body is the intermediary between the world and the picture of the world. Moreover, the main mechanisms of this mediation in poetic language are connected with bodily images. Therefore, the Body image is an important element of the literary text.

### Detailed Analysis

Bodily images are integral parts of Ivan Sokolov's poetics. We have identified the features of bodily image functioning in Ivan Sokolov's poetry:

1. Bodily images actively function in texts with a love theme. The most pronounced erotic aspect is love of the body. Lyrical subjects' bodies connect and penetrate each other. In this case, the bodies are not perceived as separate, but as a whole:

*and that's when // your fingers will pass / like sand through mine ...*

(“Crimson Petals Mint Middle”)

2. Bodily images are integral elements of texts with existential problems and the problem of the relationship between “Me” and “Another.” Loneliness, a sense of instability, dissatisfaction with existence, cold are synonymous with the lyric subject's life:

*the cold brought me up and put in a rib,  
suppressing the exhalation and inhalation...*

(“Cut My Child”)

3. Characteristic techniques of I. Sokolov's poetry are the displacement of the external world. So the lily-of-the-valley has the body in the poem “Lily-of-the-Valley, Sweet One”:

*Who dressed you in costumes  
From Crimson and Carmine,  
By ordering the servants to do something  
Should I banish you to the garden of earth?*

Also in I. Sokolov's poetry there are examples of the objectification of the body. The body of the character Jack is a house in which the furniture is internal organs in the poem “D Means Home”:

*the porch spreads out into the pancreas  
thoughts drift on the stove...  
the shutters barely contain the relentless pulse of the wall clock.*

In this way the body turns out to be interesting not on its own but in connection with the outside world.

4. Corporeality is closely related to the problem of death. Death in Sokolov's poetry is interpreted in different ways:

1) death as a release from imposed social, cultural, religious attitudes, as an exit to the unconscious space.

The lyric subject perceives life as a series of conventions imposed on him in the poem "I Want to Leave". Therefore, he seeks to overcome the threshold of consciousness:

*I want to leave  
today, now, this minute  
far, beyond the edge of the planet, beyond the edge of life,  
where is the horizon line as a stage of the Unconscious...*

2) death as the way to the world of true things:

*I'm hungry for death as an unseen reality  
("Elegy")*

3) death on the border with life.

In some cases, the lyric subject states his own death:

*Yesterday / I died  
("The Abyss of Heaven")*

5. The body in Sokolov's poetry is characterized by variability.

Body change can be understood as a natural biological process inherent in all living bodies on a biological and physiological level:

*mummy my cells do multiply by division  
no dear just in the morning  
you're always not the one who went to bed the night before.  
("The Cedar rosemary lemongrass")*

The body can change in the process of fantasizing. This process is transmitted in the poem "Sky. Plane. Boy":

*A plane is flying in the sky  
I hug it  
I'm turning into him  
we become ice.*

The lyric hero falls into a state of sleep, and metamorphoses begin to occur with his body in the poem "Ode to the Night" («...the sorcerer's holiday ship / me – the night moth – / its fragrant handful carefully grabs, / transporting to other valleys...»).

The body of the lyric subject can change when the lyric subject enters the mythological space. At the same time, there are mythological stories, for example, about Horon, Oedipus the king. The biblical story of Noah's ark takes the hero to a metaphysical space where he strives for unity with God:

*O God, take me into the ark, naked  
I would like to have drunk monkeys,  
stoned snakes, hysterical swallows...  
one calm, warm night  
they'd let me go down with you...*

(“Ode to the Night”).

6. Bodily images play an important role in shaping the motive of creativity and self-referential utterance.

Palate, lips are organs involved in the generation of speech. It appears in the “Abyss of Heaven”:

*There is no stop here and I sing  
And I sing with such force  
To the sky became the sky to the lips  
Cracked like pink clay.*

I. Sokolov shows how the poet thinks, how an artistic image is formed in the poet’s mind based on the events of the real world in the poem “Ice Fetters the Vertebrae”:

*when the night light goes out and the nightgown falls to the floor,  
frothing at the feet of the goddess...  
we are moved by love, we are moved by the call of flesh and blood, –  
this is what the poet was thinking when he spoke of the sea...*

### **Conclusion**

In this way with the help of bodily images in I. Sokolov’ poetry subjectivity is formed, the relationship of the subject with the world is built and the artistic world model of the poetic text is formed. The body is an instrument of utterance and the lyrical subject’s way to exist in the poetic world.