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**THE DESTINY OF LANGUAGE IN
THE CONDITION OF EXILE
(approaches to the problem)**

The article deals with exile as existential condition in its relationship with the language and the poet as the keeper of language. Based on Joseph Brodsky's creative heritage, the author shows that exile for the poet is primarily expulsion from the native culture and the native language. The fate of exiled is not given to everybody. The exile is the ultimate lesson of linguistic humility. A person begins to feel himself «a grain of sand in the desert» and finds a special mode of measuring his creative powers - human infinity. Brodsky sees the fertile power of exile in an unprecedented and even lightning acceleration of professional escape into isolation, where a poet is left alone with the language. Moving forward through variety of language spheres and elements, the poet shows how things are there. In order to most closely reflect one or another state of the language, the poet's soul must fall into that state, be in this state and capture it, perhaps against the personal will, but by the language's will. The language is despotic; it prescribes what and how to speak. The poet's craft is to allow the language to speak on its own. There are four modes of exile: initial exile, the birth into the material world as payment for original sin; real belonging to the Jewish, to the nation-exiled (or conscious identification with the Jews); exile from the motherland, or socio-political exile; exile as natural and at the same time - metaphysical condition of the poet. These states strengthen each other. The poet-exiled passes the way from the condition of groundlessness, from the being, lost its meaning, to the being-fulfilled, found its meaning. This way lies through the language, as the necessary purgatory and the only salvation. The ill-fate, a blind trick of fate, through free existential choice, through acceptance of the exile as a punishment and at the same time - as Divine gift transfigures into the destiny, foresight and foreknowledge, both for the poet, and for the language. The destiny of the poet becomes the destiny of the language, and vice versa.

Keywords: *exile, language of the poet, mother tongue, existential choice, fate of the poet, fate of the language, destiny of the poet, destiny of the language.*

The beginning of each person's life is always connected with certain circumstances that are set from above. As soon as a person finds himself in the world, he (or she) thereby appears in the certain time, place, and epoch. We do not choose our parents, motherland, culture or language. Our life is to a greater

or lesser extent formed by forces, which are not subject to us. We agree with such state of affairs, take it for granted or oppose it, but in any case, we are compelled to reflect on this state of things one way or another. Death, loneliness, despair, anxiety, fear are rightly recognized as the main existential conditions of a human being. However, the feeling of these conditions as truly significant ones intensify, when there are some special, extreme circumstances, some fatal, inevitable and in fact irreversible life situation. In this case, it is about exile. Exile can be understood as one of the forms of punishment of citizens who for any reasons poses a threat to the state system. Then we can remember about the ostracism, known since antiquity. At the same time, the exile can also be understood as a particular existential condition, realized by the person. Before being expatriated, we are already expelled from non-being into being, from the condition of timelessness into the condition of time. Our staying in the world, in earthly life is already exile, and the earth itself, as M. Voloshin once said, is the «sacred land of exile» («Corona astralis»). So that a political expulsion can be added to the initial expulsion.

The fate of exiled is not given to everybody. Poets, philosophers, thinkers in this regard are the chosen ones. They are mocked, humiliated, forced to be silent, and if that is not enough, they are expatriated or simply exterminated. Once, Socrates was sentenced either to the death penalty or to the lifelong exile. The fate of an exile befell Ovid and Dante. Majority of Russian religious philosophes, poets and writers of the Silver Age were in voluntary or forced exile. Those, who remained in their homeland (M. Voloshin, P. Florensky, O. Mandelstam, A. Akhmatova, B. Pasternak, and many others), went into internal exile. E. Husserl, T. Mann, H. Hesse, W. Benjamin and so on and so on were exiles. The fate of exile also befell Joseph Brodsky. Having been forced to leave the Soviet Russia in June 1972, he nevermore returned to his native land.

A long-term stay in a foreign land, far from native places, from long-suffering native Leningrad, as the focus of the native and universal culture, the pain of separation from family and dearest friends - that was milieu in which the poet created his works. These life circumstances formed not only Brodsky's biography, but also the thematic perspective of his works. The exile and its comprehension were the main subject of the poet's long, essentially philosophical reflections in verse and prose. Beginning his way as «the poet in exile, he became the poet of exile» [4]. And it is already a different level and a different degree of spiritual identity of the person. The exile was not an end in itself for Brodsky. This existential state provided a fertile field for comprehending the language and the poet's craft: the language as poetic value, finding flesh in the space of the literature work, and at the same time - as metaphysical value, remaining always dark and inexhaustible in its depths. The exile as existential

state of the poet and the language in its relation to things, events, and to the world perception become those modes, from within which the poet identifies the lifeway as genuine and not genuine.

What is the exile as an existential condition in its relationship with the language and the poet, as the keeper of language? And what is the language in its relationship with exile, as an existential condition of the poet?

Finding himself in exile, Brodsky was not aiming for reproaching of his homeland, nor justifying and exalting of himself. He saw in this event a certain sacred meaning. «Decisions of this sort,- as he said,- are made in spheres enough high, almost seraphic ones» [2, p. 63]. However, it relieved the poet from neither homesickness, nor despair and fear of the unknown. Since Brodsky is, above all, a poet, he is profound concerned about his dwelling in another country and so immersing in another language environment. «I do not think that it can destroy the consciousness, but it can impede its work. Even not the presence of the different language environment, but the absence of the old one. In order to write in any language well, you need to hear it - in pubs, in trams, in a grocery store. I have not invented yet how to fight with it. However, I hope the language travels together with the person. And I hope I will deliver the Russian language to that place wherever I arrive myself. All, in the end, is in God's hands» [2, p. 71].

In that way Brodsky saw the fate of the language in 1972, at the very beginning of his forced wandering. There was still no large-scale and also deep understanding of the inseparable correlation between exile and language, which will come later and will be most clearly expressed in his speech «The condition we call exile» at the Wheatland Conference in Vienna in 1987. Therein Brodsky talks about what the exile teaches and how the poet should perceive its lessons.

First of all, the exile teaches us humility, and moreover - it is the ultimate lesson of this virtue. This refers to the linguistic humility because of the inevitable language barrier (at least at first). A person begins to feel himself «a grain of sand in the desert» and finds a special mode of measuring his creative powers - human infinity, not the works of fellow writers. Just out of human infinity the poet should speak, or else write. «...Exile,- insists Brodsky,- is a metaphysical condition. At least, it has a very strong, very clear metaphysical dimension...» [3]. Awareness of the metaphysics of his situation and the metaphysics of exile as such for the writer is a matter of great importance. This condition is not just awareness of the loss of the native ground under your feet, not just awareness of the loss of native streets and your native city. This is also the lifetime experience of the distracting from the sensual world in general, the experience of self-separation from oneself-empirical, the type of self-estrangement. It is a sort of exercise in dying and death, which for the poet, as

the keeper and parent of the sacred word, is no less significant than for the philosopher. Continuing this Platonic association, one can say that exile, as metaphysical condition, acts as a midwife of a poetic thought.

Brodsky sees the fertile power of exile in an unprecedented and even lightning acceleration of professional escape into isolation, into the absolute perspective, namely, into that particular mode of existence where a poet is left alone with the language. Being in ordinary circumstances, the poet would have to strive for this necessary mode of existence for lifelong. However, making all possible efforts, there is no guarantee that he will finally be there. While exile brings him to the desired point in one night.

For clearing of such an extraordinary event Brodsky resorts to the help of the following metaphor: «...to be an exiled writer is like being a dog or a man, hurtled into outer space in a capsule (more like a dog, of course, than a man, because they will never bother to retrieve you). And your capsule is your language. <...> For one in our profession, the condition we call exile is, first of all, a linguistic event: an exiled writer is thrust, or retreats, into his mother tongue. From being his, so to speak, sword, it turns into his shield, into his capsule. What started as a private intimate affair with the language, in exile becomes fate - even before it becomes an obsession or a duty» [3].

Long-term reflections on the language and the language itself in its poetic mode determined the poet's estranged view of the world around, society, his contemporaries and predecessors, and, finally, on himself as the executor of the main task of literature - to give to the person the true scale of what is happening without taking up a teacher's position. And the true scale of the happening can be given only through a really artistic work, through a really artistic word. And it became possible owing to the exile and more precisely - to that condition of exile, in which the poet, by the will of fate, ends up and in which he is capable to stay. Bad literature testifies to treachery both in relation to the mother tongue and in relation to the motherland and compatriots as to that special cultural space where your language lives and forms naturally.

When Brodsky was given the opportunity to address, as that is called, to *urbi et orbi*, he already speaks not only for himself, but also for his great teachers and predecessors. He mentions five names - Osip Mandelstam, Marina Tsvetaeva, Robert Frost, Anna Akhmatova, Wystan Auden [1, p. 44]. Their lives and deaths were different, but each of them can rightly be called an exiled. Marina Tsvetaeva holds a special place among the others because of her deep sense of exile as a necessary existential state of the poet, which is expressed since the 1920s in almost all of her works. Thus, in «The Poem of the End» she calls poets Jews («V sem khristianneyshem iz mirov / Poety - zhidy!»), and in the poem «Homesickness ...» proclaims a special status of the poetic language

as the language in which outcasts express themselves and which anyway nobody can understand («Ne obol'shchus' iazykom / Rodnym, yego prizyvom mlechnym. / Mne bezrazlichno - na kakom / Neponimayemoy byt' vstrechnym!»). In connection with the mentioned poets, it is possible to remember also Dante as a great poet-exiled. During his staying in Florence, Brodsky literally found himself in the mode of Dante, expelled from this city and experienced Dante's fate as his own one («December in Florence»).

Life experience of the poet-exiled, his long-term wanderings in the language universe, the native and the different others, show that the language reveals itself through various images. It is and the shield of the poet, and the preserving him capsule, and the mechanism of lightning acceleration of the thought and at the same time - that inexorable force, that dictator, who has unlimited power over the poet. Moving forward through variety of language spheres and elements, the poet fixes language life: shows how things are there. In order to most closely reflect one or another state of the language, the poet's soul must fall into that state, be in this state and capture it, perhaps against the personal will, but by the language's will. The language is despotic; it prescribes what and how to speak. And the poet's craft is to allow the language to speak on its own. As Brodsky said in his Nobel speech, «what in the vernacular is named the voice of the Muse is, in reality, the dictate of the language; the poet is «the means of the existence of language»; the poet falls into dependence on language as others fall into dependence on alcohol or drugs [1, pp. 52, 54].

Now it is possible to distinguish, at least, four modes of exile of the poet: initial exile, the birth into the material world as payment for original sin; real belonging to the Jewish, to the nation-exiled (or conscious identification with the Jews); exile from the motherland, or socio-political exile; exile as natural and at the same time - metaphysical condition of the poet. Being experienced by one person, these conditions strengthen each other. The poet-Jew by ethnic origin always feels more acutely the fatal homelessness and detachment. Therefore, the desire to find home in the language, in the poetic work is stronger. That poet actually has to build the home by the own language means. Building such home, the poet builds the own spiritual world, the rhythm of the soul, and so for the first time moves to the world and to himself as to the newfound sacred being. The world finds sense, starts being perceived as the only native Home through movement to it by means of language.

Since the exile is realized, cultivated and comprehended by the poet as the natural condition, so the poet acts as the language's servant, as that special point in being where the language finally finds itself in the sound, in the word, in the speech. The poet and the language finally overtake, comprehend and interpenetrate each other. As Brodsky says, the poet is reduced to pen's rustle

on the paper, to wedges and ringlets of the letters, to commas and full stops. In the end, only a part of the speech remains from the poet.

The poet-exiled passes the way from the condition of groundlessness, from the being, lost its meaning, to the being-fulfilled, found its meaning. And this way lies through the language, as the necessary purgatory and the only salvation. The ill-fate, a blind trick of fate, through free existential choice, through acceptance of the exile as a punishment and at the same time - as Divine gift transfigures into the destiny, foresight and foreknowledge [5], both for the poet, and for the language. The destiny of the poet becomes the destiny of the language, and vice versa.

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Олена Соболевська

ДОЛЯ МОВИ В ЕКЗИСТЕНЦІЇ ВИГНАННЯ

(на підступах до проблеми)

У статті розглядається вигнання як екзистенційний стан в його взаємозв'язку з мовою і поетом, як зберігачем мови. Грунтуючись на долі Йосипа Бродського, автор показує, що вигнання для поета – це перш за все вигнання з рідної культури і рідної мови. Опинившись у вигнанні, поет вибудовує свій дім засобами своєї мови і вперше рухається до всесвіту і самому собі як знову знайденому сакральному буттю. Вигнання, усвідомлене поетом як його природний і, разом з тим, необхідний метафізичний стан, виступає в якості повитухи поетичної думки.

Ключові слова: вигнання, мова поета, рідна мова, екзистенціальний вибір, доля (fate) поета, доля (fate) мови, призначення (destiny) поета, призначення (destiny) мови.

Елена Соболевская

СУДЬБА ЯЗЫКА В ЭКЗИСТЕНЦИИ ИЗГНАНИЯ

(на подступах к проблеме)

В статье рассматривается изгнание как экзистенциальное состояние в его взаимосвязи с языком и поэтом, как хранителем языка. Основываясь на судьбе Иосифа Бродского, автор показывает, что изгнание для поэта – это прежде всего изгнание из родной культуры и родного языка. Оказавшись в изгнании, поэт выстраивает свой дом средствами своего языка и впервые движется к миру и самому себе как вновь обретенному сакральному бытию. Изгнание, осознанное поэтом как его естественное и, вместе с тем, необходимое метафизическое состояние, выступает в качестве повитухи поэтической мысли.

Ключевые слова: изгнание, язык поэта, родной язык, экзистенциальный выбор, судьба (fate) поэта, судьба (fate) языка, предопределение (destiny) поэта, предопределение (destiny) языка.

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