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JOSEPH BRODSKY'S *ПРЕДСТАВЛЕНИЕ*:
AT THE CROSSROADS OF POETRY AND PHOTOGRAPHY

“Literature and Photography have been crossing each other’s representational borders ever since Edgar Allan Poe acclaimed the invention of the daguerreotype in his essays of 1840” — states Marsha Bryant in her “Introduction” to *Phototextuality. Reading Photographs and Literature* (Bryant 11). For over 150 years of common history both arts have stayed in a close relationship.

Many writers have tried their hand at photography since its very beginning, among the most recognizable are: Lewis Carrol, Jack London, Conan Doyle, Victor Hugo, August Strindberg, Emil Zola, Leonid Andreyev and Wystan H. Auden. On the other hand, several well-known photographers (Andre Kertesz, Laszlo Maholy-Nagy, Walker Evans) aspired to be writers and they were quite successful. Numerous poets and novelist (Constantine Cavafy, Rainer Maria Rilke, Thomas Hardy, Marianne Moore, Elizabeth Bishop and Seamus Heaney) were inspired by photographs. There are many examples of a writer–photographer collaborations. Often writers provided captions for already made photographs, in other cases photographs have been used to illustrate pieces of literature. Many artists also tried to mix both media. Photographers Gordon Parks and Minor White wrote poetry to accompany their pictures.

Juxtapositions between literature and photography have already been examined in numerous publications that have researched the diverse types of relations between pictorial and verbal ways of artistic expression. With the purpose to describe the new phenomenon the hybrid term “photo-text” has emerged, but its definition remains vague and wide. Marsha Bryant explains “photo-text” as a book “composed of photographs and words” (Bryant 11). As indicated by Jefferson Hunter, the name “photo-text” “covers a range of authorial situations: writer and photographer working together and so literally collaborating; writer and photographer brought together by an editor; writer captioning, introducing, linking, or otherwise meditating on already published photographs; and photographer illustrating an already published text (Hunter 39).

The majority of researchers on photography agree that photographs are honest and provide the “true information”. “Photography has the unappealing reputation of being the most realistic, therefore facile, of mimetic arts”, utters Susan Sontag (51), Barthes names photography “a certificate of presence” (87), Burger calls it a “trace of a subject” (Burger, *About Looking* 54). This is probably the reason why a bulk of “photo-texts” consists of documentary works, with a principal informative role.

Among the best known “photo-texts” are the works by American photographers-documentarists: Walker Evans, Wright Morris, Margaret Bourke-White and Dorothea Lange. The addition of captions, even those written by famous writers, sometimes ironic (like in the case of war photographs by Barber or Stallings), sometimes socially involved (like in the case of Paul Taylor’s captions to Dorothea Lange’s work), does not dispute the central role of photography in these “photo-texts” — they remain photo-albums, which tell their stories “showing” pictures with comments. In most of the above examples textuality is only a complementary component.

I am not going to analyze this kind of “photo-text” — it belongs to the art of photography. I am not either interested in the other extremity of the photography-literature relationship: works of fiction simply illustrated by isolated photographs. In these case pictures take only the role of visual captions, comments, which has been traditionally played by painted or drawn images. Although there are some significant exemplars of the pictures’ influence on reading of the particular text (Hawthorne: *The Marble Faun*, see: *Sweet*), the role of them remains passive and decorative. My subject is a “photo-text” where both literature and photography create a new esthetical value, in which neither pictorial nor verbal element takes privileged position.

Probably one of the best models of such a work can be found in the collaborative work of James Agee and Walker Evans, a book entitled *Let us now Praise Famous Men* or in publications of John Berger, sometimes teamed up with the photographer Jean Mohr. There is also one Russian text that can be recognized as a photo-text — Joseph Brodsky’s poem *Представление* published with Oleg Smirnov’s photographs.

It is well known that Brodsky, son of a professional photographer, was accustomed to art, which was a vital and influential part of his everyday life. Not only was the poet a superior amateur photographer but he occasionally earned his living through photography. In his essays he often declares his fascination with seeing:

Visual aspects of life, I am afraid, ways mattered to me more than its content. For instance, I fell in love with a photograph of Samuel Beckett long before I’d read a line of his (*Less than One*, 22).

The same absorption with the images of writers’ faces can be found in such essays as *Altra Ego* and *To Please a Shadow*. The very first lure for Venice also came to

Brodsky from photographs, what is declared in the texts *Water Mark* and *The Spoils of War*.

Photography is present in Brodsky's work both thematically and on the level of composition. Brodsky constructs his own "verbal photographs" (first he used this category toward one stanza of W. H. Auden's *September 1, 1939*, see: *On "September 1, 1939" by W. H. Auden* 339), and uses photography's a priori elegiac meaning to evoke elegiac ambience of his texts.

Written in the year 1987 *Представление* could be called one of the more difficult and enigmatic of Brodsky's works. The poem consists of 16 stanzas. The 15 stanzas are built of 12 verses each, organized as six 8-foot trochaic lines + two 4-foot trochaic lines with catalexis + four 4-foot regular trochaic lines. The last 16th stanza contains two additional 4-foot trochaic lines. This unusual prosody makes the poem very regular, melodic and dynamic.

It is very hard to classify *Представление* as either a lyrical or a narrative poem. The poem's lyrical subject, or a narrator (he calls himself the director of the show) remains hidden behind the presented world and, while giving an account of the situation, does not reveal himself, nor does he express his emotion or opinions directly. There is neither a "story" nor a plot of regular narration in the text. The key to the composition of *Представление* seems to lie in the title, which means, among the other connotations, a performance or a presentation (Campbell).

Brodsky's *Представление* could be seen as a parade, at this point it resembles his very early poem *Шествие*. The actors of the scene might be divided into three groups: spectators at the parade, marching individuals, and an anonymous watching crowd. Both the walking and the observing characters are very briefly portrayed which makes them appear grotesque and improbable. The first stanza is dedicated to the description of the VIPs:

Председатель Совнаркома, Наркомпроса, Мининдела!
 Эта местность мне знакома, как окраина Китая!
 Эта личность мне знакома! Знак допроса вместо тела.
 Многогочие шинели. Вместо мозга — запятая.
 Вместо горла — темный вечер. Вместо буркал — знак деленья.
 Вот и вышел человек, представитель населенья.

The metonymic expressions used in the depiction of the characters turn them not into people of flesh and blood, but rather into embodied functions – presidents of "Совнарком", "Наркомпрос", "Мининдел" — of departments of the early Soviet government (1920s and 30s). By having no individual names, faces, even real bodies, which are replaced by punctuation marks: comas, suspension points, dividing points, they personify bureaucracy and the dehumanized, brutal order of the state. This meaning is further stressed by in the expression "знак допроса", which works on the similarity between the words "допрос" and "вопрос", what

is untranslatable into English. Допрос means in this case an interrogation which usually asks a lot of questions. In this case the function of the investigator totally overpowered the character's nature, hence replacing his human body (Campbell).

The following stanzas, organized on the principle of a compositional parallel, present the other actors of the procession. Introduced always by in the first line of every stanza by the word "входит"/"входят" appear one by one: "Пушкин в летнем шлеме", "Тоголь в бескозырке", "Лев Толстой в пижаме", "пара Александров под конвоем Николаши", "Герцен с Огаревым", "Сталин с Джугашвили", "Заграница, с запрещенным полушарьем", "Мысли о Грядущем, в гимнастерках цвета хаки", "некто православный", "Мысли о Минувшем, все одеты как попало", "строим пионеры", "Лебедь с Отраженьем", "Мусор с криком: „Хватит!", "Вечер в Настоящем".

The combination of historical characters from different epochs (sometimes with their doubles — Stalin accompanied by Dzugashvili) with personified spatial and time description or abstract ideas make the parade bizarre and surreal. Although the juxtaposition of un-matching elements seems to be a major compositional rule of the poem, its foremost character remains undoubtedly its language.

The speech of the lyrical subject/narrator of the poem is supplemented by the chorus of voices of anonymous characters of the text, which gives the poem the polyphonic character. The lines of the characters are presented directly, given in quotation marks, without the narrator's comments. The first stanza, which was partly presented above ends with the chorus of unrecognizable voices:

Вот и вышел гражданин,
достающий из штанин.

"А почему та радиоло?"
"Кто такой Савонарола?"
"Вероятно, сокращенье".
"Где сортир, прошу прощенья?"

The voices of the lyrical "I", characters called by their names and the lines of the anonymous representatives of the crowd appears on the same level of the text, but they do not provide a dialog or a conversation and seem to remain without any connection between one another. The characters neither listen to each other nor pay attention to each other's words, but they seem to speak different languages, and this makes the communication impossible.

A comparison of the frequency of appearing of the functional styles in *Представление* shows domination of the colloquial language and slang. Expressions like "параша", "лажа", "быдло", "уйти налево", "довели страну до ручки" appear in the poem at least twenty times. They are juxtaposed with the archaic language: "дева", "лобзать", "резон" (at least 7 examples), clerical

expressions: “личность”, “следствие” (2 cases), words of high style: “чужбина”, “кончина” (2 examples), words taken from the other languages (“Савонарола”, “парубки”). Fragments taken from the folk music or imitating chastushkas structure (“У попа была собака”, “Ой ты участь”) are put next to quotations from the Soviet propaganda texts and mass songs: “По Европе бродят нары”, “Пролетарии всех стран”, “Не задушишь, не убьешь”.

The predominance of colloquial language with elements of slang is confirmed by allowing the anonymous voices of the poem to speak independently. Their lines are given in quotation and they take four verses of every 12-verse stanza. The style of the speech of the mob has its influence on the style of the whole text. Although Brodsky generally did not avoid everyday language in his writing, *Представление* is without doubt an example of the lowest style ever used in the poet’s work. Even fragments taken from the high style of speech or the pompous style of propaganda come down or they are ridiculed as they clash with everyday language. This happens to the famous watch phrase “Пролетарии всех стран, соединяйтесь!” which, in Brodsky’s version, gets the new, ironic form: “Пролетарии всех стран маршируют в ресторан.”

Historical characters, sometimes of great importance to Russian history and culture appear in the poem undergoing the same process. Pushkin, Gogol, Tolstoy, Herzen are brought down from their pedestals, they wear casual clothes and they are usually juxtaposed with objects of everyday life. The verse which portrays Pushkin holding a cigarette is followed by the lines of a train whose wheels are compared to the slices of a fatty sausage. Wearing a sailor’s hat Gogol introduces the passage on the lack of products in the Soviet stores (products are replaced by rats). All characters seem to be affected by the Soviet reality, with its esthetical ugliness and moral decay. Even the seemingly optimistic entry of a group of children turns to be a dark recollection of the Stalinist days:

Входят строем пионеры, кто — с моделью из фанеры,
кто — с написанным вручную содержательным
доносом.

Reading of *Представление* does not only demand an excellent understanding of the Russian language with its various styles and contexts, both in synchronic and diachronic dimensions, but it also requires an expert knowledge of Russian literature.

The poem seems to be woven from quotations. There are nearly 30 intertexts interspersed into the poem. The range of used texts covers the history of Russian literature from the 12th century until the present day. Among them are: *Слово о Полку Игореве*, texts by Pushkin, Nekrasov, Akhmatova, Chukovsky, Esenin, Mayakovsky, Chekhov, Gorki and Tolstoy, but the main archetext of *Пред-*

ставление is, undoubtedly, *Двенадцать* by Alexander Blok, hinted at in Brodsky's piece at least ten times.

Like *Двенадцать*, *Представление* is a carnival text. Time and space undergo disruption. Characters of different historic times appear together. The distance between them and the mob is shrunk. However the major feeling that emerges from the text of *Представление* is a sense of constant fear and a premonition of death.

The poem is filled with expressions that suggest terror: Kremlin appears as a zone in miniature, young pioneers bring a not only a plywood model, but also a handwritten denunciation, a door to a citizen's apartment does not demand the password "sesame" to allow the strangers in, even the cruiser Aurora is meditating before a coming terror. The vocabulary of the text is overflowing with military words such as cannon balls, bomber, nuclear bomb, trigger.

The picture of terror that emerges from the poem stays in sharp contradiction with the low style of text, built of colloquial expressions, fragments of folk songs, children's rhymes, which is, undoubtedly one of the characteristics of the carnival poetics. The mix of sadness and cheerfulness, mourning and celebration gets its shape in the fragment of the song from the 9th stanza, which depicts symbolic laugh through tears and carnival dance on a grave:

Они пляшут и танцуют: "Мы вояки-забияки!
Русский с немцем лягут рядом; например,
под Сталинградом".

This picture of a modern Balthazar's feast brings into spectrum the metaphor of the Empire which is one of the key ideas of Brodsky's writing. Brodsky's Empire usually wears a Roman costume, which makes the environment of any place presented as an Empire classically beautiful, filled up with colonnades, statues and fountains. The presented world of *Представление* does not fit this description. However there are still some imperial characteristics preserved, like the military attire both of the people and of the landscape and the overwhelming fear of power of the state. The poem depicts a world of ruins, deconstructed, weakened; an Empire at its last stage.

The deconstruction of the Empire not only goes on the level of the presented world, but is also seen on the level of the text's composition. The mob which in a typical "imperial" text of Brodsky is presented as silent and "backing off," in *Представление* speaks with its own voice. However there is no harbinger of revolution in its speeches, but only concern about everyday survival. Brodsky's *Представление* presents the triumph of *homo sovieticus*, with his/her scruffy appearance and customs, repellent language, violent nature and unpredictability.

In the year 1999 *Представление* was published by the publishing house of Новое Литературное Обозрение accompanied by 143 pictures taken by Oleg

Smirnov and one by Marina Makagonova. Oleg Smirnov is a professional photographer and has been a freelance photojournalist in Afghanistan, Lithuania, Nagorno-Karabakh, South Ossetia, Gagauzia and Chechnya. His works are mainly dedicated to the terror of war (*The Caucasus Cross* 1997), the social landscape of the late Soviet Union and changes in Russia after the fall of the USSR (*The World of Soviet Man* 1994, *New Russians and Not-so-New Russians* 2000). Before working with Brodsky he cooperated with other Russian writers: Olga Bergholts (1985) and Piotr Vail, Alexander Genis (1997). Not only is he an author of the photographic part of *Представление* but he has also written a foreword to the book, comments to his pictures, as well preparing the edition of the photo-text.

Published with the Smirnov's pictures *Представление* grows from about four pages of printing to 280 pages of a solid book. The verses are published in big type, next to the images, and are printed on the opposite page or, in the case the picture takes two pages — underneath.

The pictures were taken between 1976 and 1999, with the bulk of them dating to the 80s and early 90s. The major topic of the images is war, mainly in the Caucasus, but also in Moscow during the unrest of the early 90s. They reflect the damages of war: destroyed cities (Moscow aflame, ruined Grozny), deserted houses, military objects, but the bulk of the photographs is dedicated to the human faces.

Many of Smirnov's portraits present people in extreme situation: soldiers in actions, civilians running during bombing, the wounded and the disabled, the dead. Their faces indicate fear, pain, sadness, sometimes cruelty. It is striking that the images taken of the people who are in everyday situation do not differ from those in the "war zones".

The civilians from Smirnov's pictures seem to be in a battle of some kind. They storm stores, they play war (during the army's anniversary celebration), they participate in the mass marches (the May 1st parade), they mourn dead soldiers. Their faces show the same spectrum of emotion as the images of those being involved in active war. The drunken worker from the provincial factory shows the same depressed look as the deputy commander in chief in Chechnya (compare pictures 4 and 11). The Russian soldiers, drinking their last tea before action or those stuck in the tank in Chechnya have the same desperate expression as the young people gathered at the burial ceremony in Lithuania after the Soviet intervention in 1991 (138 and 72). People presented in the pictures are miserable and somehow repulsive, especially women, who appear mainly in the role of lascivious sexual objects (15, 33, 95, 121). Even children are not innocent in these pictures: they are interested in weapons (pictures from the Museum of the Soviet Army and South Osetia, 100) and they play cruel games (a boy hanging himself/ being hung by someone else for fun, 101).

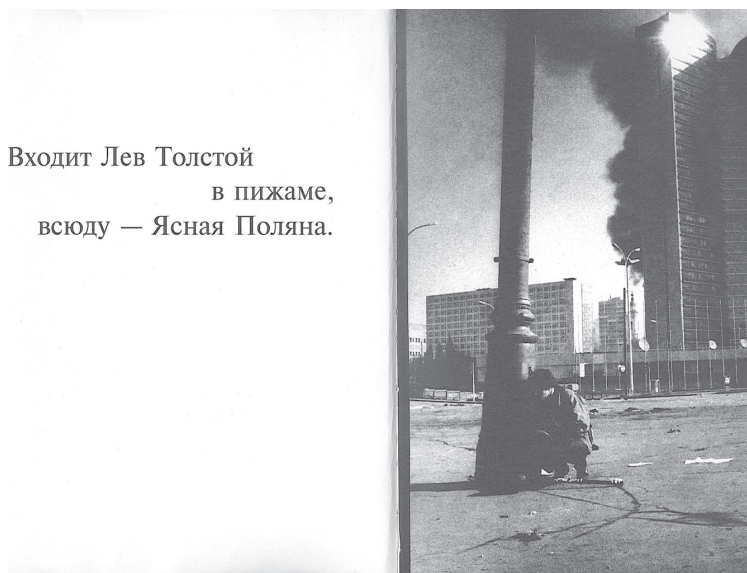
The black and white photographs provoke a strong emotional reaction of the reader/viewer, who is stricken by the powerful images. They "feel the sight by

force" (Barthes 91). The act of seeing is natural and somehow involuntary; reading demands attention, time and intellectual commitment. However, the emotional engagement of the reader/viewer is followed by the cognitive curiosity to find out more about the pictures. The photographer fulfils this desire by adding factual data in the catalogue at the end of the book. There is always information about the time and place where every picture was taken. Sometimes the basic record is supplemented by more specific information. Although the majority of the images are anonymous, some of them present people called by their names or nicknames. It is also mentioned if a particular picture was taken as the result of a portrayed person's request.

It looks like the photographer behaves in a way that runs against the photographic rule of non-intervention. Smirnov is obviously deeply engaged with his subjects. He includes his own personal information (129) in the commentary. Sometimes his comments are not only factual but subjective in an ironic way (59). It would be derogatory to call him an illustrator of *Представление*. More likely the photographer brings to the poem his own explanation, which gives Brodsky's text a more particular meaning. Metaphorical text gets visual interpretation brought to it by both pictures and comments to them. A good example is provided by the beginning of the 4th stanza, dedicated to Lev Tolstoy.

Tolstoy in Brodsky's text appears in his pajamas on the background of Yasnaya Poliana, which implicates an idyllic picture of harmony, peace and quiet. On the corresponding picture by Smirnov there is a man squatting next to the lamp post, obviously during the bombing of the city (there is a burning building in the background) (see: picture 1).

Входит Лев Толстой
в пижаме,
всюду — Ясная Поляна.



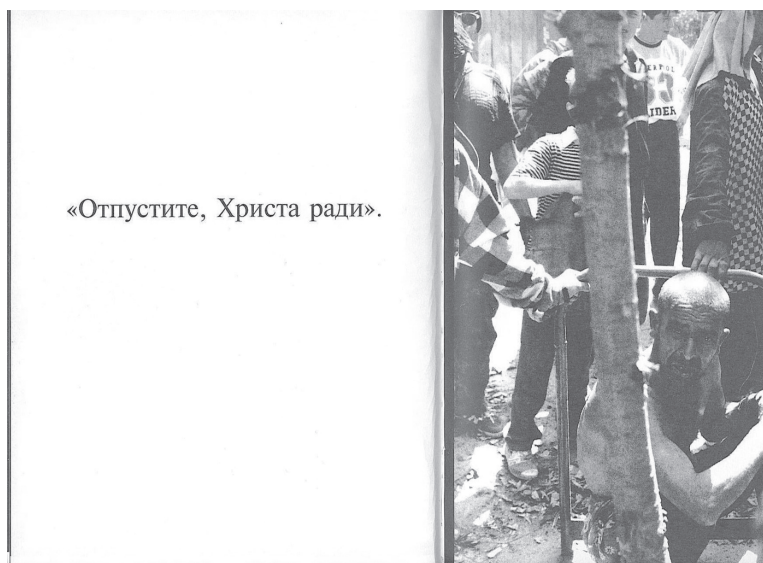
The reader can learn more about the situation from Smirnov's commentary:

Москва. Площадь перед Белым Домом. 4 октября 1993 года. 9 часов 30 минут. Откуда стреляют — неясно, так как со всех сторон — эхо от домов. В столб попадают постоянно, он звенит. Фотограф, спрятавшийся за ним, решил, что какому-то стрелку-энтузиасту необходимо угробить именно его. Однако остался жив.

In this way the scene, which in Brodsky's text does not have anything to do with war, gains new meaning appropriate to Smirnov's experience.

The process of interpretation in *Представление* works both ways: from pictures to text and from text to pictures. The poem makes the images of real people shown in real situations achieve universal meaning. Photography, which is metonymic by its very nature, through its interaction with the text acquires renewed verbal significance on a more abstract, metaphorical level.

Put into the poem Smirnov's images turn from being the photojournalist's material into the works of art and their major function switches from informational to esthetical. The direct representation between a photograph and its object is disrupted. Photography, which usually combines the characteristics of both iconic and indexical sign, gains here its symbolic dimension. A good example is provided by the photograph number 129 (see: picture 2).



It shows a desperate, half-naked man surrounded by the angry mob. His face reflects fear and anxiety. Smirnov's commentary provides very specific information that includes not only the factual data about the actual image, but also gives the "preaction" and "postaction" of the picture:

Чечня. Грозный. Улица Гудермеская. 28 августа 1996 года — мой день рождения совпал с днем смерти этого бедняги, которого угораздило угнать машину у местного авторитета. Беднягу поймали дети, привели, он не сопротивлялся. С него сорвали рубаху, потом били по голове номером от машины, хотели расстрелять сразу, у ближайшего забора, но хозяйка дома запретила осквернять ее забор. Тогда его отвели в развалины и зарезали кухонным ножом.

This, extremely long comment stands in contrast with the fragment of the Brodsky's poem, that is put next to it, which is a quoted sentence: „Отпустите, Христа ради”. While the photographer's 3rd person narration provides the factual data, Brodsky's verses bring the emotional conclusion. The quoted sentence does not even seem to belong to the narrator of the poem, more likely they are the words of the man shown on the picture, the words that could be spoken in the shown situation. While “put to use” (Scott 10) within the esthetical context the photograph loses its particularized meaning, characteristic to the documentary photography. The man presented on the image is no longer a victim of the specific mob in Grozny on August 28, 1996, but a symbol of the universal victim of violence, who hopelessly asks for mercy in the name of God.

In his fundamental work on photography titled *Camera Lucida* Barthes describes two aspects of photography: *studium* and *punctum*. Simplifying, *studium* is always given in a photograph, it belongs to its code, as he says, “what a photograph is about”. *Punctum* is vague. It is a detail of the picture that has to be found by a viewer. It is neither general nor universal, but it depends on individual experience and sensitivity of the one who looks. There could be a different *punctum* for different viewers of the same picture. Comparing two types of texts given in *Представление* and their relation to the images leads one to the conclusion that the photographer's comments deliver a recognition of the *studium*, while Brodsky's verses point to the *punctum*. Picture number 70 is accompanied by the following caption: Чечня. Май 1995. Ичхой-Юрт. Один из прилетевших снарядов не разорвался. Бойцы пошли его подрывать, нести заставили чеченца (See: picture 3, p. 46). Thanks to this comment the viewer/reader knows what exactly s/he watches. Brodsky's lines are much more laconic and blurred here. They say: “Был всю жизнь простым рабочим”. The viewer/reader is not provided with the information, who of the five men depicted on the photograph is a simple worker. The only hint we receive in the process of his recognition is the *punctum* of the image: toil worn hands of the Chechen carrying the missile: this makes him the most probable hero of both the picture and the verses.

Not only does the addition of photographs change the meaning of separate verses and scenes of *Представление*, but it also alternates the interpretation of the poem as a whole. As was mentioned above *Представление* could be recognized as one of Brodsky's “imperial” texts. Smirnov's photographs filled the world of Empire with “the others”, national minorities within the former Soviet Union and nowadays within Russia; this changes the “imperial” text into a “postcolonial” text.



As is described by Ewa Thompson, there are a very few texts in or about Russian literature that deal with the problem of colonialism. There has been a long tradition of Russian writers presenting conquered lands from the Russian point of view, through the Russian eyes (See: Thompson, especially Chapter 1: The Problem). Thanks to Smirnov's images, *Представление* presents the whole gallery of peoples of the Caucasus struggling because of their contact with the Empire. They are portrayed on the pictures and they have given their voices to the poem. The victims are allowed to speak out. Their presence devalues and deconstructs the Russian colonial texts, which have been amply produced since the 19th century.

From the time of its invention the camera has served as a tool of the colonizer, recording the route of European expansion in the late 19th century. In *Представление* photography plays the opposite role. It changes an enigmatic and vague poem into a text that is engaged socially and politically, with an easily perceived anti-war and anti-colonial message. As is stated by Susan Sontag:

An event known through photographs certainly becomes more real than it would have been if one had never seen the photographs — think of Vietnam war. (For a counter-example, think of the Gulag Archipelago, of which we have no photographs) (20).

Представление published with Smirnov's photographs gives proof to the charges about Russian colonialism, it says "that-has-been" (Barthes 77). At the same time the literary text changes the photo-reporter's work into the work of art with a universal message. By reflecting upon the terror of the Caucasian war

Представление not only speaks out in the name of the Caucasus people but also in the name of all victims of any Empire, in the Past, Present and Future.

It is because *Представление* is mainly a text on Memory, on preserving remembrance.

Глаз не в силах увеличить шесть-на-девять
тех кто умер —

utters the narrator in the last stanza, bringing into the poem the “memorial” meaning of photography, given in metonymic expression 6/9.

The memorial significance of photography seems to be obvious and it is wildly recognized. John Berger articulates such characteristics of photography and makes them relate to poetry:

Among the ancient Greeks, Memory was the mother of all the Muses, and perhaps most closely associated with the practice of poetry. [...] The Muse of photography is not one of Memory's daughters, but Memory herself. Both the photograph and the remembered depend upon and equally oppose the passing time. Both preserve moments, and propose their own form of simultaneity, in which all their images can coexist (*Another way of telling* 280).

In this interpretation both photography and poetry fight time disrupting its linear flow. In the general context of Brodsky's work, photography could be recognized through its similarity to water. According to Piotr Fast, water, thanks to its reflecting ability mirrors time (39). By preserving images of the moment it fights the inexorable march of time and creates alternative, timeless reality. Photography also deconstructs linearity of time taking pictures out of continuity and putting them into other contexts, that, again, generate optional existence for live and still nature present and immortalized in the pictures.

There is a strong paradox in photography's nature. On the one hand it seems to be a powerful tool of memory, it preserves moments from being forgotten (from disappearing). On the other hand photography evokes death, suggests passing away, fading in time. Fighting time, it reminds us about its power and supremacy. Barthes, while writing of photography, wrote an elegy to his mother in which he called photography “flat Death” (92). Strangely enough, things commemorated on photographs seem to point to their mortality. “All photographs are memento mori”, states Susan Sontag (15).

Представление is both a pictorial and a textual portrait of death. Many of Smirnov's photographs present the dead. But even if there had been no pictures added to the poem it still would have been a text concentrated on a certain death: the downfall of Communism and its imperial aspirations. On this level *Представление* once again recalls Blok's *Двенадцать*. While being a text that describes the collapse of the system and its ideas, it starts a dialog with the text that proclaimed their beginning. The poem, written in 1987, and published in the analyzed shape in 1999, seems to say “that-has-been” and must not be forgotten.

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Joanna Madloch

ПРЕДСТАВЛЕНИЕ JOSIFA BRODSKIEGO:
NA SKRZYŻOWANIU POEZJI I FOTOGRAFII

Streszczenie

Artykuł stanowi analizę poematu Josifa Brodskiego *Представление*, wydane w formie ilustrowanej zdjęciami Olega Smirnowa, rosyjskiego korespondenta wojennego. Autorka traktuje utwór jako „foto-tekst”, w którym strona werbalna i obrazowa dopełniają się wzajemnie tworząc nową jakość estetyczną i generując nowe znaczenia i interpretacje tekstu, pojmowanego jako całość.

Obejmując stylistyczne i intertekstualne konteksty poematu (Błok, Majakowski, Achmatowa, Puszkina), analiza prowadzi do wniosków o dialogicznym charakterze tekstu, w którym, w omawianej formie „foto-tekstu”, strona plastyczna (fotografie) wchodzi w dialog z warstwą werbalną (tekst poematu). Zdjęcia, których znakomita większość jest poświęcona konfliktom zbrojnym z udziałem ZSSR i Rosji nadają enigmatycznemu tekstowi znaczenie antywojenne i antyimperialne, pozwalając na jego interpretację w kategoriach badań postkolonialnych.

Иоанна Мадльох

ПРЕДСТАВЛЕНИЕ ИОСИФА БРОДСКОГО:
НА ПЕРЕКРЕСТКЕ ПОЭЗИИ И ФОТОГРАФИИ

Резюме

Статья анализирует поэму Иосифа Бродского *Представление* изданную в форме иллюстрированной фотографией известного военного корреспондента Олега Смирнова. Главное внимание автор обращает на факт, что вербальная и образная стороны «фото-текста» дополняют друг друга, образуя новую эстетическую ценность и придавая тексту новое значение и интерпретацию.

Дополнение текста снимками, которых большинство посвящено войне с участием советских и российских солдат, позволяет на ее интерпретацию в категориях теории постколониализма.