

LINGUISTIC MEANS WITH THE SEMANTICS OF PERCEPTION AND THEIR ROLE IN THE FORMATION OF KEY POETIC IMAGES (IN WORKS BY RUSSIAN, CZECH AND SPANISH SYMBOLISTS)

L.B. Kryukova

Tomsk State University (Tomsk, Russian Federation)
E-mail: Larisa@seversk.tomsknet.ru

Abstract. Perceptiveness is one of the key representative features of images-symbols in the poetry of European and Russian Symbolists. The inner state of the poet, their feelings and emotions, reflections on the problems of life and image of the world (real or illusory) are verbalised by linguistic means with the semantics of sense perception. Perceptiveness of images allows the author to expressively and emotionally convey the basic idea of the poetic work and reflect their vision of the world. Due to different context accretions, traditional images-symbols acquire individual content within the poetic text.

Keywords: Perceptiveness; symbolism; visual image; linguistic means of expression; author's world view; poetic text.

Perception is the basis of world cognition, its interpretation and categorisation. Linguistic units with the semantics of perception (from Lat. *perception*) are represented on different levels of the linguistic system. The complexity and diversity of this phenomenon has led to different approaches to its study. Cognitive linguistics studies perception as the interaction of linguistic and mental structures, and as the expression of various meanings. In semantic research proper linguists are focused on the implementation of a universal model of perception in different types of discourse, as well as on the identification of the national and individual features of its representation. In communicative stylistics perception is treated as a mechanism to regulate the interaction of the author and the addressee, etc. [1].

This paper studies linguistic units with the semantics of perception and their role in the formation of key poetic images in works by Symbolist poets. The stated problem involves integration of various approaches, yet the main research method is the linguistic analysis of the text (lexical and elements of syntactic levels).

Symbolism as an art movement is one of the dominant stages in the development of 20th-century art. The *problem of perception* becomes central to the Symbolists who followed the thesis by Arthur Schopenhauer, "The world is my representation" [2]. What is important in the artistic work is not the objective reality, but the attitude to it. When verbalised in the work of art, colours and sounds become symbols that characterise certain mental states [3]. *Sensuality* is regarded as one of the key features of the new poetry. Perceptiveness is the speech and language interpretation of

how a person observes or otherwise cognises the surrounding world [4: 277], which along with metaphoricity is an important constituent of the artistic image [5: 124].

It is the works by the Symbolists that are marked by abundance of synaesthesia (from Greek *synaesthesia* –mixed feelings). For instance, “Na menya ustalym likom / Gyanesh, promolchish. / **Zolotoye** nebo **krikom** / **Ostro vzrezhet** strizh” (A. Bely “Ty”) [6]; “V garmonii dali pogaslo bezumiye. / **Pomerkli akkordy** vostorzhennykh liniy. / I **temnyye zvuki** spustilis ugryumo, / I vyplyl **napev temno-siniy**” (V. Bryusov “Saga”) [7]; “I v istome zamiranya / Ikh vershiny v sladkom sne / **Slyshat lunnoye siyanye**, / slyshat veter v tishine” (K. Balmont “Lunnyy svet”) [8].

Symbolism as a phenomenon of European culture has a common source. So, it is quite natural that individual artistic images demonstrate formal resemblance in the works of such famous Symbolists as Antonio Machado, Otokar Březina and Vladimir Solovyov. Each poet seeks to fill the traditional image with its own content, i.e. to reflect in poetry both the inner state of his own soul, the attitude to the reality, and his philosophy of life.

Perceptiveness is a key representative feature of images-symbols in the poetry of Spanish, Czech and Russian Symbolists, as indicated by the linguistic means with the semantics of various types of perception (colour, light, sound, tactile) [9, 10]. The paper contains the linguistic analysis of the lexical and syntactic units modelling the author's world view in the poetic texts by A. Machado, O. Březina and V. Solovyov. The supporting examples are excerpts from poems by Russian Symbolists A. Blok, V. Bryusov, K. Balmont, A. Bely who were influenced by the philosophical ideas and artistic concepts of the authors under analysis [11]. The focus is on the linguistic means verbalising the images of **nature, time, beauty, and way**.

The Spanish Symbolist Antonio Machado published a collection of poems “*Soledades, galerías y otros poemas*” in 1903 [12]. The collection is a typical modernist work of the early 20th century, devoted to lost youth, life dissatisfaction, sadness, dreaming – the feelings that the poet experienced in the given period of his artistic work. The idea of absolute loneliness is expressed through the image of nature in the forever elusive and changing time [9: 387]. For instance, loneliness and death are depicted as a desert and a wizen / broken tree, “*Yo **he visto** mi alma en sueños... / Era un **desierto llano** / y un **árbol seco y roto** / hacia **camino blanco**...*” (A. Machado “*Soledades, galerías y otros poemas*”). The word combination *an endless desert (desierto llano)* is evident of the visual perception, while a *wizen broken tree (árbol seco y roto)* indicates indirect tactility. The poetic metaphor in both cases is based on perception.

The founder and theoretician of Russian Symbolism Vladimir Solovyov [13] creates the images of a desert and an abyss that evoke the feeling of loneliness, hopelessness and despair. He sees the entire human life as a *lifeless desert* one has to live in. The poet seeks to find his way to the ascent, “Ne sred zHITEYSKOY **mertvennoy pustyni**, / Ne na rasputye prazdnykh dum i slov / Nayti nam put k utrachennoy svyatye, / Napast na sled poteryannykh bogov” (V. Solovyov “Ot plameni strastey”). The semantics of perception in the word combination **mertvennaya pustynya** (deathly desert, i.e. lifeless, with no motion [14]) is not obvious when out of context, though within the whole work it is directly connected with senses, and visual perception in particular (*nayti put* (to find a way), *napast na sled* (to track)).

Desert as a symbol of loneliness is represented in the poems by A. Blok [15], “Ty otoshla, i ya v **pustyne** / K pesku **goryachemu** prinik. / No slova gordogo otnye / Ne mozhet vymolvit yazyk” (A. Blok “Ty otoshla, i ya v pustyne...”). The perceptive component of the traditional image is verbalised by the whole phrase – *K pesku goryachemu prinik*, where both the predicate and the qualifier are expressed by the lexical units with tactile semantics (*priniknyt* – to huddle up, nestle against smb./smth [14]).

Otokar Březina, the Czech Symbolist, shows loneliness though the image of an *abyss*. His poem “*Ruce. Hudba slepců*” [16] conveys the feeling of deep isolation and hopelessness, birth and death, the eternal cycle, “*Ohnivě propasti země, noční blankytné smrti, / kvetoucí v kosmickém mravu hvězdnými asfodely, / a všechno, co myšlenku hrůzou a závratí jímá / a čeho osleplé pohledy neviděly*” (O. Březina “*Ruce. Hudba slepců*”). The title of the poem “*Hudba slepců*” is a synaesthetic combination (visual / auditory senses), while in the body of the poem visual perception (or lack of it) predominates – *blinded eyes do not see the abyss of death* that reigns by the Universal Law.

Through natural scenery Symbolists describe the inner state of mind and profound emotional experience rather than the outer, real and familiar world which is the space for living. *Beauty* is one of the basic principles that transform and enlighten the human life on Earth. This image is represented through the description of a *garden* and *park*, “I v **zelenom sadu** u tsaritsy moyey / Roz i liliy **krasa rastsvela**, / I v **prozrachnoy** volne **serebristyy** ruchey / Lovit **otblek** kudrey i chela” (V. Solovyov “U tsaritsy moyey”); “Gde podstupayet k moryu **sad**, / Ya znayu grot uyeдинenny: / Tam **shepchet dreml'yushchiy kaskad**, / Tam **prud nedvizhim polusonnyy**” (V. Bryusov “Gde podstupayet k moryu sad...”). In these examples the image is represented through the lexical units with the semantics of visual perception, mostly used as the qualifier: *zelenyy* (green), *prozrachnyy* (clear), *serebristyy* (silver), *nedvizhim* (motionless)...

A similar picture can be found in Březina's poem, "*Zahrady zimní viděl jsem, haluze rozkvetlé v křišťály, / jak právě rozžaté lustry ještě se houpaly, duhami zahrály; / jak ledové palmy na oknech tajemství, mrazivým světlem ozářené / a jako zahrady kosmu přiblížené, rozjiskřené a otevřené*" (O. Březina "Ruce. Prolog"). The predicate is expressed by a basic verb of visual perception *to see*, with both the subject and the object on the explicit level of the phrase (*Zahrady zimní viděl jsem*). Verbalised light images enhance visual perception: *diamonds lit by the freezing light*.

The Spanish poet also describes the metaphorical reflection on emotional experiences. This reflection takes place in the garden (*parque*) where poets like crying, "*Te he visto, por el parque ceniciento / que los poetas aman / para llorar, como una noble sombra vagar, envuelto en tu levita larga*" (A. Machado "A un viejo..."). As the previous poem, this one also verbalises the basic model of the phrase with the visual semantics – *Te he visto* (I saw you). The words *ceniciento* (dark) and *sombra* (shadow) enhance the visual component of the image.

Day and night are represented in the context of images of nature. It is the linguistic means with the semantics of visual perception that describe the transition from day to night, "Vzglyani, kak shir nebes **prozrachna i bledna**, / Kak tyanutsya luchy v sadu polurazdetom... / O, chto za chudnyy chas mezh **sumrakom i svetom**, / Chto za svyataya tishina!" (V. Solovyov "Vzglyani, kak shir nebes prozrachna i bledna"); "**Bezdonnost sumraka**, nerazreshennost sna, / Iz **uglya chernogo – rozhdeniye almaza**. / Nam pravda kazhdyy raz – sverkhchuvstvenno dana, / Kogda my vstupim v luch svyashchennogo ekstaza" (K. Balmont "Put pravdy"). *Bezdonnost sumraka* (abysmal gloom) is nothing but a synaesthetic combination (the combination of visual and auditory senses). Linguistically the semantics of perception is represented on the level of phrases as well: contrast of phenomena (attributes) – *gloom / light, black coal / diamond*, and their juxtaposition – *clear and pale*.

In Otokar Březina's works the insight into the spirit of nature is represented through the image of the **all-illuminating light**. For instance, in the poem "Příroda" the repeated adjective *většího* (bigger) enhances the visual image, "*Oblaky setměly západní slunce. A duše má ptala se větrů: / Jsou to oblaky přicházející nebo odcházející?... / Světlo umírá jenom příchodem ještě většího světla, ještě většího, většího světla*" (O. Březina "Příroda"). The word **light** is simultaneously used in two meanings – daylight and enlightenment [10: 13].

Light and **sun** are the dominant images in the poem by A. Machado "El viajero". The interrogative structure and obvious metaphoricality demonstrate the complexity and ambiguity of the image created [9], "*¿Sonríe el sol de oro / de la tierra de un sueño no encontrada; / y ve su nave hender el mar sonoro, de viento y luz la blanca vela hinchada?*"

(A. Machado “*El viajero*”). The poet inquires whether the *golden sun* of that *undiscovered mysterious land smiles*. It is important for him to know if the *wanderer sees his boat (his way)*. The predicates *sonríe* (smiles) and *ve* (sees), the attributes *oro* (golden), *sonoro* (sounding), *blanca* (white) contribute to the creation and perception of the key images of the *sun (sol)* and *light (luz)*.

Way (road) is traditionally perceived as the symbol of search for the sense of human existence. The analysis of the perceptive component of this image shows that the poets use a wide range of linguistic means representing various types of sense perception, as, for instance, in V. Solovyov's poem, “Byl truden **dolgiy put**. Khot **voskhishchala vzory** / Poroy **prirody divnoy blagodat**, / No nepristupnyye **krugom sdvigalis gory**, / I grud ustala, yedva mogla dyshat” (V. Solovyov “Byl truden gorniy put”).

The image of **road** in A. Machado's poetry is complicated by the image of **river**. The *road* along the *river (camino en la ribera)* means motion and eternal changing, “*He vuelto a ver los álamos dorados, / álamos del camino en la ribera / del Duero, entre San Polo y San Saturio: / tras las murallas viejas...*” (A. Machado “*A vuelto a ver...*”). The predicative component is represented by the construction with a basic verb of visual perception *vuelto a ver* (saw again), and the qualifier – by the adjective *dorados* (golden) with the semantics of light and colour.

In O. Březina's poetry the idea of spiritual search is connected with motion and flight, which enhances the metaphorical image of **way** (view from the above), “*Jen němé vedro tvé spravedlnosti sálá jak brázdy jich letu / nad nivami a nad staveništi a nad cestami, kde bílé kameny svítí / jak řečiště ohně a kde jak náměsíční plíží se vojska*” (O. Březina “*Ruce. Vedra*”). There are no basic verbs of visual perception in the phrase, but one of the predicates is expressed by the word *svítí* (*shines*) which refers to the group of verbs with the semantics of light manifestation (*to shine* means “to radiate, glitter, reflect light” [14]). The word combinations *bílé kameny* (white stones) and *řečiště ohně* (fiery river bed) are used as the object and basis for perception of the image in the poem.

The linguistic analysis of the poetic texts shows that mostly expressed in the Symbolist poetry are linguistic units with the semantics of **light** and **colour** (regardless of the language).

For instance, in V. Solovyov's poetry the concept of light is represented by common words that become “contextually loaded” due their specific lexical compatibility. The analysis of artistic images shows that the use of lexical units, such as **light**, **sun**, **ray**, **glow**, and **fire**, is associated with God's manifestation and is based on the existing religious and symbolic tradition. The use of words **gleam**, **glitter**, **azure**, **gold**, and **silver** represents the Divine and the image of Sophia [17: 52], “*Vsya v lazuri segodnya yavilas / Predo mnoyu tsaritsa moya, – / Serdtse sladkim vostorgom zabilos,*

/ I v luchakh voskhodyashchego dnya / Tikhim **svetom** dusha **zasvetilas**, / A vdali, dogoraya, dymilos / Zloye **plamya** zemnogo ognya” (V. Solovyov “Vsya v lazuri...”).

In the Symbolist poetry words meaning light and colour are an important means of image development and artistic expression. Widely used are the oppositions of **light** and **dark**, **black** and **white**, **day** and **night** (see above).

Light is shown through colour. For instance, V. Solovyov depicts the transition from the light rainbow colours (*bely* (white), *zolotoy* (golden), *lazurny* (azure), *zhemchuzhny* (pearl)) through the saturated tints (*purpurnyy* (magenta), *alyy* (scarlet), *goluboy* (light blue), *siniy* (navy blue), *izumrudnyy* (emerald green)) to the darkest and faded ones (*sedoy* (grey), *cherny* (black)). The words *bely*, *zolotoy*, *lazurny*, *goluboy* are the attributes of the divine world filled with light and spirit. The dark colours are used for the figurative description of the earthly reality [18: 526], “Golos otchizny v volshebnykh rechakh, / V svete lazurnykh ochey, / Otblesk otchizny v efirnykh luchakh, / V zolote chudnykh kudrey” (V. Solovyov “Blizko, daleko...”).

In O. Březina's poetry Heaven is represented through the traditional image of a **light garden**. The great saints invisible to ordinary mortals are merciful to human souls from time immemorial, “Pro **neviditelnou** přítomnost velkých a svatých našeho rodu, / kteří jdou mezi námi v zahradách světla / a z dálky všech věků hovoří k našim duším / milostiplní, / sladko je žítí!” (O. Březina “Kolozpěv srdcí”).

The analysis of the few lexical means with the semantics of perception in the context of the work suggests that the word *neviditelnou* (invisible) and *světla* (light) are contextual synonyms.

The image of a plant that makes its way into the rocks and shadows symbolically reveals the desire of the human thirsting for the distant **light** (*light* means enlightenment). **White shadow** and **clear days** are the images that in A. Machado's poetry are connected with the hope of the human who is eager to feel and live the *holy hour*, “Con las órbitas huecas de sus ojos / ha visto cómo pasan / las blancas sombras, en los claros días, / las blancas sombras de las horas santas” (A. Machado “Crece en la plaza en sombra...”). The linguistic units with the semantics of visual perception can be regarded as figurative and expressive means verbalising the basic idea of the poem (the repeated word combination *blancas sombras* (white shadow) and its juxtaposition within a single phrase with the word combination *claros días* (clear days)).

The poet of loneliness, Otokar Březina, reflected much on the polarity of his soul. In his works the traditional images-symbols of **day** and **night**, **light** and **darkness**, **desert** and **green garden** form the meaning, but they do not constitute the semantic core of the poem. The perceptive images as a part of Březina's complex metaphor help the reader to feel and understand the

complex inner world of the poet [10: 16]. The interpenetration of linguistic units and visual, auditory and tactile semantics can be seen in the poem "Jarní noc", "*Však jejich ruce duchové k hvězdám se rozpjaly, / miliony duší na zemi a ve všech světech objaly / a dlouhý oddech radostných procitnutí, / sváteční vření věčného města, / duchovných křídel šumění, hra větrů v mystickém osení, / orchestrů neviditelných zapění, / zdvihlo se v taktu jejich tajuplného gesta*" (O. Březina "Jarní noc"). The dynamic character of the images of the joy and mystery of a spring night is expressed by words with tactile semantics: *se rozpjaly* (to spread), *objaly* (to embrace), *gesta* (gesture). The auditory perception is expressed by such words as *šum* (noise), *zpěv* (singing), *takt* (tact), *vření* (whirl), *oddech* (exhale). Visual senses are formed by the word *neviditelných* (invisible) which indicates the unearthly game of spring mystical intoxication.

The main task of the linguistic analysis of a literary text is "the study of linguistic means of different levels in the literary text from the functionally aesthetic point of view and in terms of their compliance with the author's intent and individual style of writing" [19: 38]. Thus, in the conclusion it is necessary to emphasise the functional load of the linguistic units under study as well as their ability to form the semantics of perception in the text as a whole.

Linguistic units with the semantics of perception, when used in the poetic text, contribute to expressing the main idea of the work. They also help to form the emotional, thematic, plot and compositional levels of the text. The inner world (inner voice, inner ear) is modelled on the basis of outer feelings. The emotional and intellectual spheres are interpreted through the situation of sense perception [20: 190].

In his poetry O. Březina aggravates the conflict between dreams and reality which is connected with the subjective vision and inner experiences. The ideas expressed in his poetry are polar: charm and depression permeate all poet's works, which is expressed linguistically in contrasting *light* and *darkness*, *day* and *night*, *paradise (garden)* and *abyss*. The composition complexity is based on the overlapping and interpenetrating of perceptive metaphors (including synaesthetic combinations).

In V. Solovyov's poetry the conventional religious and mystical symbols conceal the deep world of feelings and experiences of the poet. The mystical vision of St. Sophia awoke Solovyov's interest in philosophical search, the result of which he sought to convey through poetry. The seemingly simple structure of the metaphor and the abundant perceptive images conceal Solovyov's complex philosophical views. Verbalisation of the main idea is logically represented by lexical and syntactic units with the semantics of *light* and *colour*.

For Antonio Machado, poetry is an opportunity to express the dynamics of human development as well as the endless search and motion. He believes that the most important in the poem is the intimate inner

experience of the poet based on the perception of the outer and inner realities rather than form and sound. Machado's poetry is abundant with common images-symbols, linguistically represented by words of sense perception: *road, light, source, evening*, etc. Due to context accretions the linguistic units under study acquire individual content (for instance, the *white* colour can reflect both purity and death).

Thus, this linguistic analysis (including elements of linguistic and poetic text analysis) shows that the images-symbols representing the inner state of the poet, his feelings, emotions, reflections on existence are verbalised through predominantly linguistic units with the semantics of perception (mainly visual). The future research is connected with the study of these linguistic units in the stylistic aspect, which will require a more detailed analysis of the perception model appropriate for each of the languages, as well as with the description of the mechanisms of perceptive image formation in various literary movements.

Literature

1. 2013. *Interpretational problems of linguistics: types of perception and their linguistic realization*. Interuniversity collection of scientific works, Novosibirsk: NSPU.
2. SCHOPENHAUER, A., 1992. *Collected Works*. 5 vols. Tr. by Yu.I. Eichenwald. Ed. by Yu.N. Popov. Moscow: Publishing house "Moscovskiy Klub".
3. BLINOV, I., 1980. *Synesthesia in Russian Symbolist poetry. Problem of complexity studying of art creativity*. Kazan, pp. 119-124.
4. BONDARKO, A., 2004. *On perceptiveness. Concealed meanings: Word. Text. Culture*. Collection of articles in honor of N.D. Arutyunova. Moscow: Publishing house "Yaziki slavyanskoy kultury", pp. 276-282.
5. VALGINA, N., 2004. *Theory of the text*. Moscow: Publishing house "Logos".
6. BELY, A., 1994. *Collected works in 8 vols*. Moscow: Publishing house "Respublika".
7. BRYUSOV, V., 1973. *Collected works in 7 vols*. Moscow: Publishing house "Khudozhestvennaya literatura".
8. BALMONT, K., 2003. *Selected works*. Moscow: Publishing house "Eksmo".
9. KORYCHANKOVA, S., 2011. *Common sources of selected images of Spanish and Russian Symbolism. Investigaciones comparadas ruso-españolas: aspectos teóricos y metodológicos*. Universidad de Granada: Jizo Ediciones, Granada, pp. 386-391.
10. KORYCHANKOVA, S. and KRYUKOVA, L., 2012. *Linguistic model of perception in original and translation texts (Russian and Czech poetry of the early 20th century)*. Text. Book. Publishing. (1), pp. 12-17.
11. BALMONT, K., 2012. *Poet kristallicheskiy: Otokar Březina [The crystal poet: Otokar Březina]. Otokar Březina. Stroiteli Khrama [Temple Builders]*. Collected works, Saint-Petersburg: Izdatelstvo im. N.I. Novikova, pp. 439-448.
12. MACHADO, A., 2006. *Soledades, galerías y otros poemas*. Madrid: Cátedra.
13. SOLOVYOV, V., 1994. *Readings about Bogochelovechestve. Articles. Poems. From "Three conversations"*. Saint-Petersburg: Publishing house "Khudozhestvennaya literatura".
14. 1999. *The Russian language dictionary in 4 vols*. RAS, Institute for Linguistic Studies, Moscow: Publishing house "Russky yazyk", "Poligrafresursy".
15. BLOK, A., 2009. *Collected works in 6 vols*. Moscow: Publishing house "Terra-Knizhny Klub".
16. BREZINA, O., 2008. *Ruce*. Brno: Tribun EU.

17. KORYCHANKOVA, S., 2006. *Semantic variations of the images of St. Sophia in the poetry of Vladimir Solovyov*. Przegląd Rusycystyczny, Katowice: Polskie towarzystwo rusycystyczne, XXVIII, 3/115, pp. 49-59.
18. KORYCHANKOVA, S., 2007. *The concept of God and its realization in the poetry of V. Solovyov*. Acta facultatis Philosophicae Universitatis Prešovensis Hľadanie ekvivalentosti III. Prešov: Prešovská Univerzita v Prešove Filozofická fakulta, pp. 520-531.
19. BOLOTNOVA, N., 2001. Philological analysis of the text. Part 1. *Textbook for philologists*. Tomsk: TSPU.
20. DEMESHKINA, T. (ed.), VERKHOTUROVA, N., KRYUKOVA, I. and KRYUKOVA, N., 2006. *Linguistic modeling of the situation of perception in regional and all-Russian discourses*, Tomsk: TSU.