

THE POETIC TEXT AS A FORM OF LANGUAGE OBJECTIFICATION OF THE SEMANTIC SPHERE OF THE WORD-PAINTER

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Abstract: *The article is devoted to the problem of interpretation of a poetic text. The article reveals the notions "the semantic sphere of personality", "semantic formations", "cognitive situation", notes the features of the poetic text as a model of the world. The means of the language representation of the motif "house" in Ivan Bunin's poetic speech are analyzed, which allows to define the dynamic actual textual content that determines the structural and denotative content of the cognitive situations described by the poet. It is concluded that in the author's consciousness and the poetry of I. Bunin, the motif of the house intersects with the motives of separation, death, homelessness. The research will become an important part of the scientific understanding of the phenomenon of the house in the cognitive and psycholinguistic aspects.*

Keywords: language personality, categorization of the world, semantic sphere, semantic formations, poetic text, cognitive situation.

The house is one of the most important cultural, mental, language constants in the Russian national and artistic conceptospheres. The analysis of I. Bunin's poetic texts makes it possible to reveal the features of the interpretation of this concept by speakers, its text associations that structure the microfield "house". The motif of the house has already been studied in linguistic and literary studies¹. However, from the standpoint of understanding the word as a dynamic, "living" knowledge reflecting the peculiarities of I. Bunin's semantic sphere and determining the specificity of vertical and horizontal links of the text and its meaning, the "house" lexeme is described for the first time, what determines the relevance of the work.

¹ M.S. Anisimova, *Mythologeme "house" and its artistic embodiment in the autobiographical prose of the first wave of Russian emigration: on the example of novels by I.S. Shmeleva "The Summer of the Lord" and M. A. Osorgina "The Times"*, Nizhny Novgorod State Pedagogical University, Nizhny Novgorod, 2007; S.M. Bogatova, *The concept of "home" as a means of exploring the artistic picture of the world by Virginia Woolf*, Omsk State University named after F.M. Dostoevsky, Omsk, 2006; M.V. Galaeva, *The image of "home" in the poetry of Anna Akhmatova*, Russian University of Peoples' Friendship, Moscow, 2004; E.N. Kiryanova, *The phenomenon of the house in the early lyrics of Marina Tsvetaeva*, Moscow City Pedagogical University, Moscow, 2012; O.A. Feshchenko, *Concept House in the art picture of the world M.I. Tsvetaeva*, Novosibirsk State Pedagogical University, Novosibirsk, 2005.

The problems of the interpretation of the artistic text, the study of the ways of "manifestation" of the author in the semantic field of the work, the means of the linguistic signification of meanings, the in-text "interaction" between the author and the reader are actual problems of modern philology, for the text is now interpreted as:

- Art model of the author's world²;
- the result of the "work" of the author's consciousness³;
- a means of objectifying author's personal meanings⁴.

Categorizing the real world, i.e. "segmenting" it, a person carries out the process of "signifying" realities. Thus, categorization is an important component of cognitive functions. However, in the human mind, not only the objective reality is reflected, but also the relations that link it to the world. Their representation in consciousness creates a "subjective reality" that organizes the inner world and the activities of the individual. It is about the semantic sphere of personality⁵, the content of which is the value, meaningful orientations of a person, forming his spiritually-moral core⁶.

V. C. Vilyunas⁷ in his work speaks about "semantic formations" – mental formations borned by human activity. In them "in a specific form is reflected the biased, individualized attitude of the subject to the world"⁸. In the semantic sphere of personality, psychologists distinguish:

² L.O. Butakova, *Author's consciousness as the basic category of the text: the cognitive aspect*, Omsk State University named after F.M. Dostoevsky, Omsk, 2001; O.V. Chetverikova, *Signs of authorship as a means of verbal manifestation of the semantic sphere of the creative language personality*, RIO AGPA, Armavir, 2013; P. Stockwell, *Cognitive poetics: An introduction*, Routledge, London, 2005.

³ G.D. Gachev, *The content of artistic forms. Epos. Lyrics. Theater*, Moscow State University, Moscow, 2008; T.A. Van Dijk, W. Kintsch, *Strategies of Discourse Comprehension*, Academic Press, New York, 1983.

⁴ Zh.N. Maslova, *Poetic picture of the world and its representation in the language*, Tambov State University named after G.R. Derzhavin, Tambov, 2011; G.A. Miller, "On knowing a word", in *Annual Review of Psychology*, 1999, vol. 50, no. 1, p. 1-19; O.V. Chetverikova, *Signs of authorship as a means of verbal manifestation of the semantic sphere of the creative language personality*, RIO AGPA, Armavir, 2013.

⁵ M.S. Yanitsky, A.V. Gray, "Basic methodological approaches to the study of the value-semantic sphere of the individual", in *Bulletin of the Kemerovo State University of Culture and Arts*, 2012, vol. 19, no. 1, p. 82-97.

⁶ A.M. Lamminpiya, O.V. Zashirinskaia, Y.E. Shelepin, "Psychophysiological analysis of the reading and text understanding", in *Fiziologĭia cheloveka*, 2015, vol. 41, no. 2, p. 23-28; A.M. Lamminpiya, O.V. Zashirinskaia, Y.E. Shelepin, "Psychophysiological analysis of text reading and understanding", in *Human Physiology*, 2015, vol. 41, no. 2, p. 130-134.

⁷ V.K. Vilyunas, *Psychology of emotional phenomena*, Moscow State University, Moscow, 1976.

⁸ A.G. Asmolov, *Activity and installation*, Moscow State University, Moscow, 1979.

- general semantic orientations (world outlook, self-awareness of the individual, system of dominant motives and values);
- Private semantic education (attitudes, specific motives, feelings);
- and actual semantic content (situational, express personal meaning in the directly experienced form).

They form three levels of the semantic sphere of personality. Semantic formations "are formed in the individual life of the subject, carry the subjective attitude of the individual to various objects <...> become simultaneously emotionally-valued and effective formations"⁹. The definition of the general meaning of one's life, the attitude to the world, to other people and to oneself forms the nucleus of an individual who manifests himself in different types of activity in accordance with his own sense-life orientiers.

The plane of relationships "personality-consciousness" is represented in the works of many researchers¹⁰. Their research has shown that "... already individually taken meaning, if it expresses one or another personal meaning, acquires in the consciousness the semantic components that are not supposed by the dictionary meaning of the word. The different are emotional tone (the affective component of meaning) and the features of opposing meaning to other meanings are also different"¹¹. Scientists talk about semantic constructs as a form of existence of a personal sense in consciousness. Unlike personal constructs in the understanding of J. Kelly¹², semantic constructs are not primary in relation to personal senses, but, on the contrary, are derived from them. Thus, the concept of the semantic sphere, the semantic formations of the personality reveals the connection of the personality psychology with the main problems of ethics, axiology, philosophy and can be applied in the study of the problems of cognitive and creative psychology, in the description on the basis of analysis of the author's works of means of linguistic representation

⁹ E.E. Nasinovskaya, *Methods of studying the motivation of the individual*, Moscow State University, Moscow, 1988.

¹⁰ I.Yu. Tokareva, "Cultural and linguistic competence of the individual in a number of related abilities", in *Language and Culture*, 2010, vol. 4, no. 12, p. 72-76; I. Semetsky, *Re-symbolization of the self: human development and tarot hermenentic*, SensePublishers, Rotterdam, 2010; V.V. Stolin, *The problem of self-awareness of the individual from the viewpoint of the theory of the activity of A.N. Leontief*, Moscow State University, Moscow, 1983.

¹¹ V.V. Stolin, *The problem of self-awareness of the individual from the viewpoint of the theory of the activity of A.N. Leontief*, Moscow State University, Moscow, 1983.

¹² G. Kelly, "A brief introduction to personal construct theory", in *Perspectives in personal construct theory*, 1970, vol. 1, p. 1-29.

of text meanings and axiological attitudes creative personality, by their objective significance being an attribute of culture¹³.

Poetic text in the context of its impact on the reader's semantic sphere

The poetic text is regarded by us as a landmark situation, where implicit connections arise between the elements, as the realization of the cognitive image of the situation created by discourse-cognitive speech activity, having aesthetic significance and influencing the reader's semantic scope¹⁴. Signs of the language objectify in the text elements of the author's semantic sphere. Consequently, the semiotic plan of the text is a phenomenon both epistemological and artistic-aesthetic. In speech, language units perform a communicative and pragmatic function, because the search for and combination of the signs of language is produced by the subject of speech with reliance on personal cognitive experience, when the facts of the external and internal world are translated into cogitative categories. The word is thus a cognitive structure that fixes and stores knowledge.

The existence of the cognitive framework that guides the semantic development of the text is explained by the influence of the original design, the cognitive properties of the verbal sign. To the textual cognitive situation is attributed subjectively significant signs that arose as a result of imposing on the objective world of authorial value positions, what stipulates the choice and use of linguistic units that provide the architectonics of the text, its figurative structure and meanings.

In the poet's consciousness, the form of the text exists in the form of metro- and rhythmic matrices¹⁵, and the dominant sense contains a special type of image based on what lies behind the word in the artist's mind, what associations it engenders in it and how it binds with the

¹³ E.L. Hasanov, V.D. Panachev, V.P. Starostin, A.G. Pudov, "Innovative approach to the research of some characteristics of choir scenes as culturology issue", in *Astra Salvensis*, 2018, vol. 6, no. 1, p. 749-759; L.T. Kaliakbarova, E.T. Usenbaev, A.S. Kosanova, A.M. Jumagaliyeva, S.S. Janseitova, "The synthesis of the integrative and form-building possibilities of expressive means of music, painting and poetry", in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 589-602.

¹⁴ O.V. Chetverikova, *Signs of authorship as a means of verbal manifestation of the semantic sphere of the creative language personality*, RIO AGPA, Armavir, 2013.

¹⁵ Yu.A. Leshchenko, "Metro-rhythmic parameters in the function of transmission of emotional state (on the basis of modern German lyrics)", in *Bulletin of Voronezh State University. Series: Linguistics and Intercultural Communication*, 2013, vol. 1, p. 103-105.

described object, phenomenon. The main function of language signs in a poetic text – through a real pronounced and perceived sound / graphic complex (expression plan) and to be a means of denoting the actual meaning (content plan). Consequently, language units are signals that stimulate "the mental impulses that cause" lyrical emotions "and actualize" certain quanta of knowledge in the consciousness of the addressee"¹⁶. The systemic meaning of the word in the poetic text is undergoes the creative rethinking and functions like an element of speech, textual system, the features of which are due to the author's motives as "reflexes of the goal," value orientations. Paradigmatic and syntagmatic connections and keyword relations of the text with other words form semantic fields reflecting the semantic deploy of the lexeme, its role in signifying the aspects of the author's worldview. The word, explicating the results of the author's cognitive-affective activity, is the exponent of the artist's "living", actual knowledge and "meaningful experiences," what provides access to a single information, semantic and emotional-imaginative base of the creative personality. Individually specified by the author of speech, the textual connections of the word allow him to be a representative of the author's cognitive (mental) structures.

The text as a secondary modeling device "highlights" and "directs" the model properties of the word, and it models the semiotic, cognitive, semantic and "material" spheres of the text and simultaneously – their own. This approach suggests the identification of the relationship of the linguistic sign with the cognitive structures, with the image of the author's world, with the semiotic structure of the text in a whole, with the cognitive, communicative, semantic subsystems of the conceptual system of the artist of the word. Let us note that at the base of any manipulations with the signs of the language are laying common, typical cognitive-semiotic processes caused by the specificity of reflection by the consciousness of reality, the process of cognition, the cognitive polyfunctionality of the signs of the language, "connecting" the reader and to the associative field of the author of the work, and to the cultural field of mankind.

Analysis of the author's language representations the motives of the house in the poetic speech of I. Bunin

¹⁶ N.S. Bolotnova, "Emotional reactions in the structure of the associative field of the text: the psycholinguistic aspect", in *Emotional code of the language and its implementation*, 2003, vol. 1, p. 134-138.

On the example of the analysis of author's language representations of the motive of the house in the poetry of I. Bunin, we identify those actual meanings that reveal the features of the poet's semantic sphere. In the "Dictionary of the Russian language" the lexeme "house" is fixed in the following meanings:

- a building, an edifice intended for housing, to accommodate various institutions and enterprises;
- residential premises, apartment, housing;
- family, people living together as a single farm;
- dynasty, reigning clan;
- cultural and educational, scientific, public government institution, as well as the building in which it is located;
- institution, enterprise (outdated)¹⁷.

In European languages, words with the root * dom- inherited the Greek basis domus and denote "something of their own, mastered". Entering to the binary opposition "his – a stranger", the house is opposed to the outside world as something defending, native. G.D. Gachev¹⁸ emphasizes that "the house is built as a scheme of what a person sees around himself, as he understands the world".

In the lyrics of I. Bunin, the concept of "house" is denoted by the lexeme "house", which the poet has as the dominant of the following synonymic series: house – peasant's house – hut – mazanka – terem – log-house – homestead: Here and at home. A white, clear month – / Against my white mazanka ("Warm night, a mountain path"); It's dark in a district tiny hut... Darkly in a district tiny log cabin. ("Lace"); The farmstead was keeping an autumn silence. // The whole house was dead in midnight silence ("I woke up suddenly..."). Expanding their usual meanings, the nomination "house" and its equivalents function as representatives of the interconnection of the inner world of Bunin's hero, the objective world and the world of nature. In this case, the nomination "house" in I. Bunin is included in the syntactic connection with the lexemes of the evaluation character, explaining the speaker's attitude to the topic of speech. So, a house in which harmony reigns, where friends and relatives gather, is filled with poet's sounds, light, native smells. The markers of the emotional sphere of the hero are predicates "I love", "I do admire", adverbs "cheerfully", "softly", "good", "joyfully", "sweetly" etc.: I love colored windows / And the twilight from the century-old lindens, / gray cocoon

¹⁷ S. Ozhegov, *Dictionary of the Russian language*, Mir i Obrazovanie, Moscow, 2008.

¹⁸ G.D. Gachev, *The content of artistic forms. Epos. Lyrics. Theater*, Moscow State University, Moscow, 2008.

of the ringing chandelier / And squeaks of the rotten floorboards ("I love colored glass windows"); And the wind airs the garden, and gently blows through the windows / With the warms of the April days... ("I meet it alone..."). In the poem "Fragment" I. Bunin speaks of the house as a protective space: outside the windows of the house – cold, wind, and the house is cozy and warm: The wind is raging... Doors on the balcony / Already sealed for the winter for a long time/ / Double frames, melted stoves – / Everything protects the dilapidated house from the cold... The image of the house is not too detailed; in the foreground are objects denoted by words united by the body 'heat' and associated with concepts that are sent to categories of spiritual order. The lyrical hero is immersed in the contemplation of the surrounding world and at the same time – in meditation about himself: manor is asleep yet... In the garden it's still dark, / Matte-green poplar is standing still <...> And, in the house of silence without breaking / I quietly go out the door to the balcony / And I am quietly expecting bright sunrise... ("The night is becoming pale...").

A home is a place where a person is not alone, where he takes the strength to live. In the poem "Without words, we are forever saying goodbye to you..." the hero languishes: he parted with his beloved, who returned to his "house", i.e. in the world familiar to her, where everything is beauty and harmony: Your house is white under the roof of the native, / Nightingales is sing so sonorous in the spring... The hero's world is loneliness and suffering. His house is far away, and there is no return to it. The emotive dominant is represented in the text by the nominations "suffering", "longing": I am separated from you by misery and anguish, / And my house is far away, and there is no return for me...

The Important meaning in the lyrics of I. Bunin is the description of the space adjacent to the house. So, the poet often uses in his poems florism (garden, fir, maple, linden, birch, poplar, bird-cherry, cherry, nasturtium, roses, gillyflowers, asters, etc.) that reveal the characteristics of the hero's worldview and are the representatives of his psychological space, of his inward "I" personage: Above the garden the clouds frown, stand / A quiet garden is filled with spring dampness ("What a warm and dark dawn!"); Around the house backwoods and wildfowl. Are maples and aspens there, / Shelters of turtledove, canker-rose, spindle... // And in the house is junk, decay: everywhere cobwebs, / All the doors are locked... ("To the living room, through the garden..."). In the poem "are running, running the sheets of an open book" panoramic descriptions of their native expanses with their breadth and multicolour (Running, the poplars are streaming to the sky, The groves and fields are blown out by the wind,

The river lit up like gold), the abundance of sunlight (In the hot light are fun and dry, / the lilacs are shimmering with foliage under the windows) adjoins the space of the landlord's house, courtyard: The landlord stood up and, closing the windows, / is looking to the south... // But the rain cloud / Has already passed. Again, peace and laziness <...> Shouting rooster; into the nettles beyond a hen / in a hurry a dozen yellowish chickens...

The theme of the destruction of the old way of life of the local nobility determines the appearance in the poems of I. Bunin of the nostalgic emotional component, objectified by the lexemes "desolation", "harpsichords", "dark," "sadly":... And the harpsichords were darkening by the wall. // I touched them – and sad in the silence / There sound came from ("Desolation"). The former poetry of noble nests lives only in the memory of the lyrical hero, changing before his eyes to pictures of abandonment and decay. The house is collapsing, the house, in which the native voices no longer sound, is characterized by I. Bunin, who was very worried about impoverishment, the disintegration of the unhurried manor life of the nobility, the lexemes "silent", "deserted", "grave". The house is old, pathetic, dark; the rooms "become rigid into silence"; the "dead knock of the clock" is heard. The motif of the house in the context intersects with the motive of death, what is found and in other poems of the poet: The master has died, the house is hammered, / The vitriol blossoms on the windows, / The shed has become overgrown with nettles ("Eve"); I grew up here. But he looks out from the window /The decayed garden. Decay hovers above the house, /And sparingly in it flickers a spark ("Desolation"); The dilapidated house was silent, like in a grave ("A cat in the nettles behind the house lived"). The motif of the lost house also sounds in the poems written by I. Bunin before leaving abroad and in emigration. Thus, in the poem "The Beast Has a Hole," the nomination "house" is included in the syntactic construction with the attributive concrete "house of hare", i.e. another's house. The phrase "hired house" becomes in the context of the work a component of the synonymic series, which includes words with the same "housing of animals and birds" (burrow – nest – house), what serves to identify the motive of homelessness: The beast has a hole, the bird has a nest. How my heart beats, sadly and loudly, / When I enter, blessing oneself, into someone else's hackney house, / With my old wallet!

In I. Bunin's lyrics, the nomination "house" is overgrows contextually the "increments of meaning" and participates in the objectification of the author's intention.

Poetic text is the result of the aesthetically directed cognitive activity of the author, is an integral emotive-informative-figurative communicative system, a model of the relation of the artist of the word to the world that arose as a result of his perceptually cognitive-affective activity and verbally manifests the author's point of view on the world and manifesting features of the semantic sphere of the creative personality, aspects of its worldview and value orientations. The semantic analysis of the poetic text allows the researcher to get an idea of the specifics of compositional and semiotic strategies of the author, explicating the features of the author's interpretation of cultural constants (concepts), the conceptual content of the poetic text, its meanings.

The author's thesaurus, its subject line, "highlights" the artist's attitude to the realities of actuality. Identifying the key words in the process of interpreting the text and defining the range of their text associates allows to reveal the peculiarities of the semantic deployment of the lexeme, to establish how the thought and the word are correlated, to gain access to the semantic sphere of the creative personality. In the author's consciousness and the poetic speech of I. Bunin, the motif of the house intersects with the motives of separation, death, homelessness. The research will become an important part of the scientific understanding of the phenomenon of the house in the cognitive and psycholinguistic aspects.