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## REPRESENTATION OF THE SPACE IN THE EARLY XX CENTURY POETIC DISCOURSE

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### ABSTRACT

The outer space as a significant fragment of the Russian poetic world vision received artistic interpretation in various forms of art, in the genres of folklore, myths, legends, scientific knowledge, as well as in literature reflecting the peculiarities of the author's individual perception. Analysis of the representatives of outer space in the poetic texts of the authors representing different literary directions (K. Balmont – impressionism, V. Bryusov, M. Voloshin – symbolism, N. Gumilev – acmeism) allowed to present a holistic impression of the image of outer space in the poetry of a certain period of time. The Space in the poetic discourse of the early XX century is synthetic, it is created by a comprehensive perception of reality in which the second plan is forming on the basis of perceptual data (especially on the visual impressions) reinterpreted in the literary texts. The Space is characterized by integrity which is defined by a set of external characteristics of primary images and associative usages of the secondary images in the works of poets of the early XX century. A characteristic feature of the image of space is its generality, when each of the components of the celestial sphere presented in all its specificity (the image of the Sun, the sky, a star, the Moon, the rain, the dawn etc.) however perceived as part of the cosmos.

**Key words:** poetic discourse, outer space, nomination, representatives, topic group, primary sensing image, secondary reconceived images, simile, personification, metaphor

### 1. INTRODUCTION

Studying the mechanism of linguistic implementation of reality from the point of view of the author's world perception is of immediate interest to contemporary linguistics. The poetic world model drawn by poets is diverse and has a number of unique characteristics revealing the national mentality and culture due to the author's individual style of interpreting the external world images in texts.

The study of the author's individual perception and world vision is an up-to-date sector in contemporary development of linguistics which reflects the specifics of verbal and figurative representation of the external world in a text, as shown in the works by G. Vinokur [1], V. Vinogradov [2], V. Grigoryev [3], N. Kozhevnikova [4], N. Turanina [5, 6], V. Kharchenko [7], as well as by a number of foreign scholars, including D. Qian [8], Yeshayahu Shen [9], J. Nicol [10], R. Corrigan [11- 12], T. Tinkham [13], Z. Ahmadi [14]. The timeliness of this article is defined by its link with the current trends in linguistic studies, the conceptualization of a significant element of Russian linguistic world image, as well as by identifying the frame of units which nominate the outer space in the poetry of various literary schools (impressionism, symbolism, acmeism) which enables a representation of objective image of the outer space in the early XX century poetry.

### 2. METHODS

The methods are connected with the specifics of the material and the objectives of the research. The following methods and techniques of research have been applied: a descriptive method (in collecting, primary analysis and describing the data and their properties), fragments of a field approach (in the course of finding general laws and revealing the specific characteristics of describing space in the works by early XX century poets within the semantic field of "space", as well as elements of the component analysis (studying the content plane of the lexical units, which are used to nominate space in early XX century poetry, with the purpose to decompose the lexical meaning into minimal semantic components), and contextual analysis (studying the specific features of the contexts which include representatives of the "Space" concept).

### 3. MAIN PART

The poetic world model drawn by poets is diverse and has a number of unique characteristics revealing the national mentality and culture due to the author's individual style of interpreting the external world images in texts. An outer space, as an important fragment of a national world vision has a special significance for all the native speakers as a whole and for individual linguistic personality, as evidenced by the persistent attention of the poets to the outer space as an integral part of nature, spiritual and moral potential of the individual, as well as the presence of the cosmic nominations in various genres of folklore (in proverbs, sayings, riddles, superstitions), in idioms, thus forming the total image of the Space in the national linguistic picture of the world. Space items representing Space in the poetic discourse of the early XX century and transmitting the relationship of traditional (folk) and poetic (the author's individual) perception have special aesthetic sense-specific semantic and expressive meaning.

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The outer space in the poetry of early XX century is analyzed as nominated with the help of a wide range of media, both in their direct and indirect meaning, with a variety of characteristics and links. A direct explication of space-related lexical items representing the Space in the works by the authors under study is of interest for the purpose of identifying systemic relationship and systemic structure of the vocabulary. The naming units representing Space in the poetic language of the XX century which are connected with the imagery of the language, i.e., those used in their indirect meaning enable to identify a wide range of speech figures which reflect and interpret the outer space in texts. The outer space connected with the direct way of reflecting the realia denoted by the word is build up with linear primary images which reflect the phenomena and objects of the external world, while the rethinking of the space image in a literary work is based on the parallel between the cognized phenomena and their assimilation. Such transformations and interaction of primary images result in secondary images having bilateral conceptual structure.

The representatives of Space in the poetry of the early XX century include a wide range of lexical units in their direct and indirect meaning connected semantically and structurally and belonging to three topical groups: "Generic space terms", "Celestial bodies", "Celestial vault". Depicting the images of celestial bodies has culturological markers, as shown by synonymic relations. Quite often folk images of the outer space do not correspond to the poet's individual perception. As a result, the XX century poetry is abundant with ambivalent images of the outer space.

The images of the space representing the cosmic space are ambivalent and are represented as follows [10]:

1) Primary sensual images which emerge due to sense perception enabling to notice the physical characteristics of the images (presence / absence, appearance: shape, size, colour and light, location, amount, tactual perception, the sound, the smell, the taste parameters). As a rule, primary space images are represented in poetry in their direct meaning.

2) Secondary reconceived images actualized with the help of words used in their indirect meaning as part of stylistic devices (similes, personification, metaphor etc).

The perceptive component of the Space image represented by the conceptualization of the physical properties of celestial bodies is based on different perceptual fields, owing to which the primary visual and sensual images in the XX century poetry are analyzed with perception modes taken into account: vision (visual images), tactual sense (tactile images), hearing (sound images), the sense of smell (smell images), the sense of taste (taste images). Such approach to analyzing the visual and sensual images of space in a single system combining all the components of primary perception reflects the objective integral holistic picture of the outer space in poetry. Visual images of space in the poems by the early XX century authors under study are most abundant, they encompass about 85% of the contexts and are represented by the following submodes: presence / absence of celestial bodies; the object appearance (its shape, size, colour and light); celestial body movement; the number of celestial bodies in the outer space. The pragmatic component of artistic cognition of space in the XX century poetry is based on the perceptive images of space. In this study the pragmatic component is considered as an evaluative one which reflects the author's subjective vision of space as compared to the idealized normative world view. The pragmatic information is explicated in texts with the help of esthetic and emotional evaluation [9].

Secondary images of space acting as a way to create a poetic worldview and based on the search for similarities and assimilation of the phenomena cognized, function as part of speech figures, with simile, personification and metaphor prevailing.

Image similarities in the XX century poetry are most often based on the visual similarity of images (the sky = blue, turquoise) or on folk ideas (the Sun = blood, the Sun = a sphere), but it is unexpected associations that are of special interest, which render the author's individual understanding of Space (K. Balmont: stars = holes, words = clouds; V. Bryusov: the Moon = the eye, svetlitsa (old Russian word for "a room", approximately: "a light room") = the Sun; M. Voloshin: space = a stocking, the face = the Moon; N. Gumilev: the Moon = the Hell, a bridge = the Moon). Space lexis function as part of similes which enables figurative comparisons of the objects and the reality based on different criteria.

Personification as the main speech figure in the XX century poetry is of especial importance in the poets' world vision. The images of space (the Sun, the Moon, the sky, a cloud, a ray, dawn) are personified and ascribed the characteristics of live beings such as the ability to speak, to feel, to worry. Personifying verbs (as well as verb forms) divided into five groups based on semantic characteristics: verbs of speaking, verbs denoting the emotional state, verbs of visual perception, stative verbs, verbs of motion.

Metaphor is of interest as a means of reflecting the artistic and poetic world vision, for the choice of the lexical units involved in the metaphorization, which results in transforming the semantics of the lexis and new meanings emerging, depends on the values of the early XX century poets. The metaphor model is made up by two components: the metaphorized one – a space-related naming unit, and the non-metaphorized one which defines the link between the space objects with the external world realia, revealing the laws of metaphoric paradigm building and functioning. To build up a metaphoric meaning in a text, the characteristics of an object class are selected, their compatibility with other classes being used as the criteria. The analysis of the correlation of the metaphorized and the non-metaphorized components which stress the wide range of the author's associations enabled to find out the main ways of metaphorization of space-related lexis as is shown in the paradigms of the metaphorized images in the XX century poetry.

Building the metaphoric space images is possible due to various connotations based on perceptive (most often visual) characteristics. The transformed meaning emerges in metaphoric contexts through the actualization of "colour", "light" and "shape" senses.

#### 4. CONCLUSION

The Space, with an intersensory perception thereof in the XX century poetry, in its unity of perception data and use of associations, is a crucial component of the national poetic world vision. The outer space is cognized by the poets representing different literary schools (impressionism, symbolism, acmeism), in terms of the conventional world vision, on the one hand, and in terms of the author's individual poetic understanding of space, on the other hand.

The perceptive images of the outer space which represent an integral system in the whole of visual, tactile, sound, smell and taste parameters enable to find out the specific features and laws of sense perception of the outer space by the early XX century poets, as well as by linguistic personalities.

A particular role in the individual style of each author under study belongs to the reconceived secondary images of Space, which function as part of simile, personification, metaphor, as these images enable to identify the specifics of the author's individual world vision. Unusual image similarities make it possible to understand the priorities of the XX century poets in their description of the outer space.

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## 5. RESULTS

Studying the image of the outer space makes it possible to provide a linguistic description of lexical units representing Space, as well as of other images of the external world in the prose and poetry of late XX – early XXI century. A lexicographic study of lexical units from the point of view of space perception by the contemporary linguistic personality is of high priority.

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