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«BLIZZARD» EXPERIENCE AND CULTURAL REPRESENTATION

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ABSTRACT

A lot of Russian culture texts uses the artistic situation of a raging blizzard as a plot outline during the description of a border situation in the existential sense of the word, forcing people to rethink not only the significance of a natural phenomenon event, but also the value component of their own worldview. A powerful element synonymous to a fate reflected in the Russian cultural tradition with a multiple echo in Russian regenerate an original mythological idea of a sinister evil spirit, which sent this test, in a deep reflection about the fate of a man emerging, however, in a typical household situation (a blizzard in the central Russia is not a unique phenomenon). The article deals with the communication reference of a blizzard phenomenon in the field of language, literature (immanent and projection analysis of a literary text) and its audio-visual representation. The reference links between the central text of the study and a wide range of Russian culture works is established by interpreting the key phenomenon of the "blizzard". The results of the performed analysis expand the understanding of this cultural phenomenon in an axiological aspect.

An irrational blizzard element according to some view is turned as an artistic whole into the phenomenon which is important in cognitive terms, which bears more than a personal character and renewable repeatedly in the cultural discourse. Thus it is significant at the level of a cross-cultural communication for an adequate perception and understanding of cultural phenomena in general. The process of cultural phenomenon reception is represented as a relatively closed loop of a blizzard perception, which consists of lexical interpretation stages, the work with an artistic image in a text, as well as access to the intertextual level of analysis - the reconstruction of the means of other types of arts (film adaptation). The result of the developed method is the focus on the cultural component of the phenomenon on the basis of its internal structure opening and an unpredictable variability of the reception and reconstruction in the discourse.

Key words: the phenomenon of "blizzard"; referential relations; linguistic representation; projection analysis; audiovisual reconstruction

1. INTRODUCTION

The situation of cultural globalization states the issue of your own identity preservation and representation for every culture. The trends of cultural self-awareness are approved, the verges of unique linguistic and cultural views of the world are outlined to demonstrate it for an external recipient in order to attract the attention and the resources needed for further development. Another important factor which may be considered is the potential enclosed in the semiotics of the culture key concepts of culture and its phenomena that shape a cultural and symbolic sphere of this cultural whole.

The aim of our research is to discover the cultural and symbolic capital of the "blizzard" phenomenon enclosed in various options of this image representation in culture.

A blizzard and a blizzard covers the Russian cultural space for more than two centuries: we may speak about a symbolic blizzard space in Russian poetry (starting with the magic and demonic blizzard of P. Vyazemsky "Blizzard", the mystics of V.A. Zhukovsky (the ballad "Svetlana") and A.S. Pushkin ("Demons"), and a century later, including its irrational reincarnation by A. Bely ("The goblet of blizzards"), Alexander Blok ("Twelve"), Marina Tsvetaeva (the verse drama "Blizzard") and others). The phenomenon of "blizzard" invades the plot of the whole layer of prose texts in classical Russian literature (A.S. Pushkin "Blizzard", N.v. Gogol "The Night before Christmas", Fyodor Dostoevsky "Demons", L.N. Tolstoy "War and Peace", I. Shmelev "The voice in the night", M.A. Bulgakov "The White Guard", I. Babel "Red Cavalry", B. Pasternak "Blizzard" and others). Within these two types of artistic speech structure the curious reference links are established - "blizzard" epigraphs, enclosing Russian literature in the symbolic space of an element (the epigraph from "The Captain's Daughter" by A.S. Pushkin to "The White Guard" by M.A. Bulgakov, the Pushkin's lines in the epigraph to F.M. Dostoevsky "Demons" FM Dostoevsky, A.S. Pushkin an epigraph from V.A. Zhukovsky "Svetlana" for his story "Blizzard" and, finally, "Sorokin wants to join this chain of outstretched arms" [1], which selects the quatrain by Alexander Blok as the epigraph for his "Blizzard").

The space of natural phenomena language incarnation manifested in the transference of snow by a strong wind, as well as the interaction space of "blizzard" phenomenon with the body of Russian culture texts is very extensive, and when you work with concrete blizzard "experience" one should pay attention to the inherent properties of an atmospheric phenomena reconstruction in terms of an artistic whole.

In this study, we focus on the reference links of B.L. Pasternak's poem "Winter Night", included in the cycle of poems by Yuri Zhivago, included in the novel "Doctor Zhivago" (1945-1955). The palette of a winter bad weather language representation, especially the creation of artistic images, as well as expansion of understanding the image boundaries created by the author of the poem due to their correlation with the prosaic part of the novel, and an audio-visual representation (the only Russian film adaptation of the novel by Boris Pasternak in 2005, directed by A. Proshkin) - all this is interesting from an addressee initiation point of view to the cultural meanings of the blizzard phenomenon and the awareness of the specified phenomenon cultural code by the external recipient.

2. MATERIALS AND METHODS

The empirical study material is based on the reference links of the poetic text by B.L. Pasternak "Winter Night", which is one of Yuri Zhivago's poems, included in the seventeenth part of the novel "Doctor Zhivago". The "blizzard" phenomenon made the basis of reference relationship establishment between a literary text of a small genre and different works of Russian culture from different historical periods.

The main method used in the study is the hermeneutical method, combined with a comprehensive descriptive analysis of a text assuming the constant output in the continuity of cultural tradition (by G. Gadamer [2]), which is especially important for the interpretation of a particular blizzard cultural phenomenon embodiment in the declared aspect. Besides, the research tools were manifested by an introspective method, the elements of a composition and a motivic analysis, the biographical method allowing reveal accurately the meaning of a work created by an author, as well as the method of intertextual analysis, opening the way for the identification of intertextual relations and the consideration of possible semantic transformations and the variety of "blizzard" phenomenon functions.

3. RESULTS

In this text B. Pasternak considers a filigree artistic reconstruction of a real meteorological phenomenon as an interesting one. The elements of nature, on the one hand, and the openness to the projection analysis of the content in its entirety of meanings as in "Doctor Zhivago" novel, and in a broader context. Besides, the formal harmony and clarity inherent to a poem, offers the opportunities for an artistic interpretation of a text in an audiovisual format of a movie (episode of a serial movie "Doctor Zhivago", where the heroine Ch. Khamatova reads this text).

The contrasting image structure of "Winter Night" is determined primarily by the opposition of a blizzard and a burning candle set in the first stanza. The classical clear human metaphor of a living human soul is the refrain of the poetic text - "A candle was burning.." [3] and is often perceived as the only meaningful way of an analyzed text, aided by its repeatability, and brightness, the clarity of an image. In this study, we would like to draw your attention to the principles of this contrast, when the refrain reinforces like fans the flames of a burning candle up to the seventh stanza, where the use of a spoken word with the diminutive suffix -k- diminishes the size of an object and stresses it over time ("The candle was blown" [4] - the emphasis added), while for the description of the element outside the author uses a much more rich palette of linguistic resources ("Snowflakes were swarming from the yard..."; "The blizzard was decorating the glass /Circles and arrows."; "And everything was lost in a snowy darkness, / Grey and white"[5]). Of course, the candle image significant on a symbolic and a composite level is almost stable. The contrast is enhanced due to the metamorphoses of a raging blizzard which prevails outside in the first three stanzas of the poem. Pasternak makes a filigree use of the lexical and grammatical language features full potential to engage a reader and dive into the atmosphere of the bad weather in winter. In the first stanza of the poem an impersonal verb form "Melo" is preferred. It is repeated twice, on the one hand, increases the intensity of the meteorological phenomena observed through the window, and stresses such an important feature of the snow stream action as the lack of space visibility in general and the difficulty to monitor the acceleration zone - the place from which the snow is transported. In other words, during the active steps of the blizzard the snow transfer is performed regardless of the source of action - hence is the form "melo". On the other hand - on the syntactic level the act refrain ("melo, melo" [6]) is opposed to the fact of refrain ("A candle was burning on the table / A candle was burning" [7]). It is worth noting that the are of the blizzard is expanded immensely ("throughout the land into all coasts" [8] - the emphasis added); in this case the grammatical forms emphasize the meteorological aspects of the phenomenon (the conditions of reduced visibility, creating the feeling of infinity and the phenomenon absoluteness). In our opinion the author does not separate the word "land" and the word "coasts" by a comma, as he shifts the boundaries of phenomena beyond the earth and the universe (Pasternak tend to feel himself as the part of cosmos). Further, the function of an acting subject is performed by a blizzard and its attributes ("The flakes swarmed", "The blizzard decorated" [9]), actualizing the motive of retrospection (memories about a contrast summer period ("As midgets are swarming in the summer" [10]); the modeling of figures from snow - typical winter games for children ("...I was modeling circles and arrows on the glass" [11])). Returning to the accuracy of the reconstruction of such a phenomenon as a blizzard, it is worth noting that the chaotic motion of snow particles, accented by the comparison with midges (See above) and the bizarre shapes created ("circles and arrows"), the process of their connection ("the flakes were swarming", "was decorating on the glass") correspond to the typical methods of blizzard snowflakes motion (attraction, saltation and flurries). It must be noted that due to the amazing mastery of the word Boris Pasternak manages to perform a chaotic motion of a snow mass and make the direction and point to the swiftness of its flight, marking only its form (swarm), thus making the image more visible and more convex. We would like to note that drawing the form of snow ("flakes") lexically and grammatically, the author points out the exact temperature of the air outside the room, which is close to 00. In the sixth and eighth stanza the author returns to the image of a blizzard. Thus, the sixth stanza describes a snowy haze, usually completing a blizzard, and in the last stanza the regularity of such a phenomena as the storm is provided by the imperfect verb "melo", which actualizes the meaning of regularity due to the time characteristics of "every now and then". An amazing accuracy of the phenomenon recreation by the means of an artistic expression that could not be the aim of the poet, is complemented by the sound records of mentioned verses describing a blizzard on e-o-e-o, that complements the accurate picture of the bad weather by sounds.

The projection analysis of the poem in the first place, within the framework of a novel, takes us back to the contrast of the candle and the blizzard image. Again, the image of a blizzard in the poem is inextricably linked with the image of a candle burning at the window, inasmuch as it reinforces the sense of the image, which plays such an important role in the novel closing the ring of the path predestined to the title hero. A young Zhivago sees this candle in Kamergersky, where he "drew attention to the black melted hole in the ice build-up of one of the windows. The candle light was shining through this hole and penetrated into the street with almost a conscious look like the flame was spying the riders and was waiting for someone. "The candle was burning on the table. A candle was burning..." - Yura whispered to himself the beginning of something vague and unformed, hoping that the continuation will come by itself, without a force" [12]. The same candle will flash in the memories of Lara, near the body of Yuri Zhivago, when she "could not remember in despair, except for the candle burning on the windowsill, and a thawed circle in the icy crust of glass. Could she think that a dead man lying here on the table saw this hole passing through the street, and drew the attention to the candle? What's with that flame seen outside - "The candle was burning on the table, the candle was burning" - did his destiny come into his life?" [13]. Of course, the leitmotif of a burning candle prevails over the blizzard; it is worth mentioning that during the first years of work on the novel (approximately it was

spring 1947) Boris Pasternak planned to call it "A burning candle". It is worth noting that when Yuri saw the candle in the window he was waiting "that the continuation will come by itself, without a force", the author stops him by his next short and succinct sentence: "It was not coming" [14]. This quote emphasizes that according to our profound conviction, the importance of a candle being described on the contrast with the blizzard, and all the depth and metaphoricity of the blizzard, despite such a literal reproduction of its physical experience in the poem. In isolation from the candle the blizzard image is presented independently in the plot of the novel, but the writer does not attempt to evaluate this phenomenon ethically. However, the following argument from Zhivago-Pasternak is much more perspective: "... He imagines the story and what is called the course of history not in a classic way, he sees it is like the life of flora. In winter the bare twigs of deciduous forest under the snow are thin and pitiful as the hairs on a senile wart. During a spring period the wood is transformed in a few days, rising to the clouds. People may get lost and hide in its leafy jungle. This transformation is achieved by the movement, exceeding the movement of animals for its superior swiftness, because an animal does not grow as fast as a plant, and which could not be observed. Wood does not move, we can not cover it and waylay for a change of places. We always find it still. And the same immobility is shown by the life of society, the history ever growing, ever-changing and not observable in its transformations" [15]. This quote brings us to the problem of the meaning interpretation in the terms of the poem "Winter Night" creation period. The exact date of the poem creation is unknown. A number of researchers considers it was created during the winter of 1946. The other versions may deem advisable to talk about the period of 1954-1955 as the period of the novel completion. One thing is certain, the life of an individual, the history of mankind, according to Pasternak, is like a blizzard, tossing, but rushing into the cosmos space, covered by the element for us. We would like to emphasize that the lack of a visible path for a poet, the impossibility of knowing what lies ahead is not something terrible. On the contrary, this fact creates an intrigue and the expectation of a miracle, a magic and a sentimental mood inherent to the phenomenon of wonder. It's not an accident that "Two shoes fell / on the floor with a thud. / And tears of wax were dripping from the lamp on a dress" [16], which is reminiscent of a fairy tale and makes the visible things the audible ones.

The contrast description of life in the poem is quite obvious (verses 1-3, 6,8 - the description of the blizzard) and life (verses 4, 5, 7), which co-exist and complement each other. The most specific things, as we have seen above, their description, presenting the image of a blizzard, entering into the world of poetry, get a figure of speech and become the embodiment / personification of the eternal, immutable truths. A. Sinyavsky believes that "Pasternak was fascinated by the task to recreate a comprehensive atmosphere of being, to convey the poet's "sense of shortness with the universe" [17]; the same idea regarding Pasternak's poetry is continued by A. Jacobson: "the lyrical narrative is not developed sequentially, from the phenomenon to the phenomenon, but jumps "over the barriers", tending to a broad sketchiness, to a wide depiction of the whole" [18]. Thus, the poem "Winter Night" shows the ordinary and very specific (blizzard) which reveals significant and eternal (the post-war, the post apocalyptic world). With the help of allegory and the transfer of value the chaos of life is embodied in the form of a blizzard, an all-inclusive, an unlimited one ("throughout the whole land, into all coasts"). The interpretation of the poem meaning in terms of its creation dates/era is the world after the World War II which lets talk about the transcendental senses, due to the historical experience of the creator. The projection analysis deepens the understanding of Pasternak's text meaning, adding that concrete art content, which was mentioned above, with new meanings.

Concluding the conversation about the boundaries of interpretation concerning the phenomenon of a blizzard in B.L. Pasternak's poem "Winter Night", we turn to the example of an audiovisual reception and the reconstruction of the original text meanings in a single Russian film adaptation of the novel - the serial film of 2005 directed by A. Proshkin [19]. Despite the previous screen incarnations this work is primarily characterized by the inclusion of a novel poetic element in the whole screen. We believe that this is due to the fact that the text interpreters of "Doctor Zhivago" were the people who were in the same cultural field as the poet. The poems included by B. Pasternak in the text of the novel as the seventeenth part of the second book, i.e. the poems closing the novel, are scattered along the audiovisual narration in the movie and are read alternately by different characters. The poem "Winter Night" is read by the actress Chulpan Hammatova, acting as Lara. In this case we are dealing with an artistic interpretation of the "Winter Night" poem text. The text of Boris Pasternak is shown unchanged. According to the audio record of an original poem text skillfully implemented by the author, its rhythm and repeats explicating a real sound and rhythmic pattern of a natural phenomenon, the creators of the audiovisual variant interpret the sound-rhythm-meaning series proposed by the author of the poem like a lullaby - a special genre, popular in a folk poetry [20]. The author's text played according the novel adaptation creators concept in order to lull a child is "not only the cultural code bringing a vital amount of information for a baby, but also a versatile therapeutic tool determining a child's health during his whole life" [21]. The reading of B. Pasternak's poem in whisper spreads its semantic boundaries. Thus, the presentation of the textual material corresponds to the majority of the lullaby genre canons - rhythm, repetitions, and the system of images. The result of such an interpretation of the author's text is the creation of an invisible but a powerful image of the creature - the Blizzard, which comes alive in the third stanza. It is worth noting that a lullaby at the level of exposure is a "short personal myth", a "psychotherapeutic metaphor immersing a developing child's brain in a trance state" [22], which corresponds to the atmosphere created by the author, and the internal content of Pasternak's poem. The visual adaptation covering a sounding original text is not related to the image system of the poem directly: the winter landscape outside the window is quite clear. There are three persons in the house (Lara with her daughter and Yuri), the camera movement is directed indoors, the hero and the heroine with the child are in different parts of the room; the camera lens encompasses a lot of details of various qualities like the chronicles in the Pasternak's works: household items (the boots, the toy near the piano, the lamp, the stove, the stand lamp, the rug, the valenki, the cloth, etc.), the everyday gestures of the characters (animated movements of the child before a bedtime, the mother stroking and patting making to soothe a child, the tracking of fire burning in the stove, the boots carelessly thrown on the floor, the covering, etc.), the night gown of all three. A. Proshkin using the visual supports immerses a viewer in the reality where the novel characters are situated. B. Pasternak's text, accumulating the energy of philosophical and love poetry in the film interpretation by Ch. Khamatova being read by a bareheaded woman in a night dress and boots on bare feet, sitting at the bedside of the child on the wooden floor, acquires the features of ritualism (the conspiracy, the easiness of the repeated play) and being the "element of a hypertext allows you to create the associative links due to which a new image is developed, a new text as any coherent sign complex" [23], directing our associations in the past - to the "king of the Forest» by V.A. Zhukovsky and A.S. Pushkin's nurse. Thus, we believe that the author of B.L. Pasternak's novel adaptation tends to point to the national cultural codes, the eternal and immutable ones.

4. CONCLUSIONS

The selection of a key text for the analysis of the "blizzard" phenomenon within the declared aspect was determined by a number of linguistic, culturological and axiological reasons and the individual semantic motivation. The purpose of the meanings decoding in this case is the analysis of the individual author features of the world vision and the design of the text reality in the poem "Winter Night" by connecting an extra-linguistic phenomenon with the language representation, from the language analysis (using it), the realization of the artistic images potential to the projection one ("how"). We are deeply convinced that the "blizzard" experience in this text is of interest from the point of view of the "blizzard" phenomenon language representation study, the peculiarities of the poem artistic images (an immanent analysis), as well as the inclusion of the poem in the text of the novel, and, finally, from the perspective of the "blizzard" experience marking as the chaos of the Russian language picture of the world. The article deals with the reference blizzard phenomenon links in the field of language, literature (the immanent and projection analysis of the text) and the audio-visual representation. The reference relationships are indicative for the contextological description of a blizzard as the poetic symbol in Boris Pasternak's language (where the blizzard becomes a symbol of a man's vitality, a symbol of his movement and dynamics) and the code key in the Russian poetic picture. The performed study is also interesting from the point of view of the formation of the so-called compositional analysis, especially because it provides the audiovisual data. The results of the performed analysis are expanding a reader's idea about this cultural phenomenon in the axiological aspect. Due to the intertextuality the analysis may show that such origin values as time, space, life, death, war, peace, good, evil, love, etc. may be transmitted through the symbol of "blizzard". The performed research helps the recipient to get a greater understanding in this matter and a deeper understanding of himself.

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