PECULIARITIES OF A VERBAL REPRESENTATION OF A CONCEPTUAL LANGUAGE IMAGE "NIGHT" IN THE POETIC TEXTS OF AFANASY AFANASYEVICH FET

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Abstract

Purpose: This study was conducted in the framework of the anthropocentric direction with elements of the cognitive approach. Based on the concept of Yuriy M. Lotman, who asserts that a literary text is a model of reality, it verbally represents real components that structure the real world and ideal components. The purpose of this article is to identify the characteristics of the representation of the linguistic image of the concept "night" in the poetry of Afanasy A. Feta as a fragment of the Russian language picture of the world.

Methodology: For this purpose, the extralinguistic conditions of the formation of the discursive space of Afanasy A. Fet's poetic texts are analyzed. The theoretical literature on the picture of the world and the poetic text are studied. The peculiarities of the linguistic concept image as a complex and multidimensional education are revealed. The paper also reveals the method of continuous sampling on the material of collections of poems by Afanasy A. Fet compiled a card index of poems about the night (187 poetic texts).

Result: The rating of the frequency of language units is determined: night, moon, star, dawn; the ways of representing the linguistic image-concept "night" through the prism of the author purely individual consciousness have been revealed. The peculiarities of the verbalization of the linguistic image of the concept "night" in the composition of graphic-expressive means are determined. The study made it possible to conclude the picture of the world of the poet Afanasy A. Fet is a unique version of the individual picture of the world that has enriched the "concept-sphere" of the Russian language. The individual picture of the world of the lyrics is presented in his poetic texts, the complexity of the study of which lies in the fact that they are pointed out such features as emotionality, fragmentation, phatic imagery.

Applications: This research can be used for universities, teachers, and students.

Novelty/Originality: In this research, the model of Peculiarities of a Verbal Representation of a Conceptual Language Image "Night" in the Poetic Texts of Afanasy Afanasyevich Fet is presented in a comprehensive and complete manner.

Keywords: Conceptual Language Image, Poetic Text, Representation, Anthropocentrism, Night, Means of Expression.

INTRODUCTION

It is well- known that artistic and poetic texts are objects of linguistic research, as a result of which a new direction of linguistics has emerged - cognitive poetics. The study of artistic (poetic) text within the framework of the theory of cognitive poetics also implies a clarification of the specifics of its nature. It can be stated that the artistic text is a specific concept in relation to the text. The tradition of studying an artistic text in Russian observation is represented by the works of Mikhail M. Bakhtina, Viktor V. Vinogradov, Boris A. Larin, Aleksandr M. Peshkovsky, A.A. Potebni, Vladimir Ya. Propp, Yuriy N. Tynyanov, Lev V. Scherba, Roman O. Jacobson and others. In these works, the text is considered in its relationship with the author, the reader with another text or culture. Accordingly, one can speak of a number of formed approaches to the study of a literary text. The main ones are the anthropocentric, intertextual and cultural studies approaches.

The difficulty of studying, in particular, poetic texts lies in the fact that such features as emotionality, fragmentation, phatic imagery are pointed in them. In the study, it is necessary to take into account that the specificity of the poetic text is characterized by the fact that the meaning does not follow directly from the content, but reflects the specificity of artistic thinking, the main feature of which is figurativeness.

Currently, one of the trends of linguistic anthropology is actively developing - anthropocentric semantics, whose objects of study are linguistic representations of semantic universals, which in their totality represent a multidimensional, hierarchical, complex in nature formation, which is called the linguistic world picture. To designate objects of anthropocentric semantics, which are fragments of the linguistic picture of the world, linguistic scholars use different terms: concept, language image, language image-concept. These terms are not synonymous.

The concept of "linguistic image" is associated with the concept of "concept". The language representation of the concept is carried out using meaningful language units. Their search and description is the task of anthropocentric semantics. If the concept - "everything that the individual knows, assumes, thinks about the reality of the surrounding reality", the linguistic image is the objectification by means of language (linguistic signs and their combinations) of knowledge, ideas, opinions about this reality. Consequently, when the linguistic image of an object or phenomenon of reality is analyzed, then, first of

all, the linguistic embodiment of the semantic universal (mental essence) - the concept is investigated. Linguists come to the conclusion that the terms concept and language image are not synonymous, because the concepts they designate are not identified, but only intersect: since one of the main characteristics of the concept is the ability of the mental entity to be displayed in the language, it can be said that the concept includes in itself the concept of "linguistic image"; in turn, speaking of the linguistic image, we mean the mapping in the language of the semantic universal, fixed in the human mind, therefore, the notion "linguistic image" implies the assertion of the existence of a mental entity as an object of conceptualization (categorization), the process and results of which are displayed in language (Villalobos Antúnez, 2015; Laamena et al., 2018; Suleri & Cavagnaro, 2016).

METHODS

The main methods of work are a descriptive method, method of analysis of dictionary definitions, quantitative method, component analysis method.

The theoretical and methodological basis of this study is the position of anthropocentric, intertextual and culturological approaches to the study of literary texts, linguistic anthropology (Nikitina), scientific and theoretical developments of linguists Ekaterina G. Shtyrlinoy. (Shtyrlina, 2018)

RESULTS AND DISCUSSION

The image of the night and the nightly thoughts and feelings prompted by it are reflected in many beautiful poems of Russian poets. Although all poets have their own perception of the night, it can be noted that for the most part, the night was for poets the most fertile time of day for their thoughts about the meaning of life, their place in it, the awakening of various memories, especially their loved ones.

The image of the night was worshiped by many poets of the nineteenth century. The image of the night occupies a large place in the poetry of Afanasy A. Feta, the singer of nature and love, a supporter of idealistic philosophy. It was at night that he created many of his wonderful poems, dreamed, recalled his tragic love with Maria Lazich; pondered about life, progress, beauty, art, the "poverty of the word", etc.

Afanasy A. Fet is deservedly and widely known as a subtle lyricist, a sensitive artist who created vivid, unforgettable pictures of nature, reflecting the most complex experiences of the human soul. The feta-lyric were not interested in the social and political problems of our time, for which he, as a representative of "pure art," was condemned and ridiculed by revolutionary democratic literary figures. The main themes for the poet were "eternal" themes: nature, love, beauty.

Let us consider the language image-concept "night" in the discursive space of Afanasy A. Fet's poetic texts.

The structure of the image-concept "night" includes the base layer, which represents the nuclear component (concept), and the periphery (figurative implementations of the concept in speech activity).

To characterize the nuclear components of the concept, let us turn to the lexical meaning of the word "night" in the explanatory dictionaries of Sergey I. Ozhegov, Vladimir I. Dal:

NIGHT (noun) - part of the day from evening to morning. Polar night (Part of the year beyond the Arctic Circle, during which the sun does not rise). Go tonight (at night). Deep night. For the night (before going to bed). Goodnight! (wish to sleep well) (Ozhegov, 2008, p. 409).

NIGHT 1. The time when the sun is under the horizon. eg. Siberian rivers flowed at night. 2. Darkness, darkness, darkness, darkness, darkness, darkness. Eg. In the closet night, without a candle cannot see. In our forest, the night is night. 3. Ignorance, ignorance of truths and good; spiritual darkness. Eg. These people, mind, and heart, lives in the night. Deaf night. 4. Midnight. It was a full night, between dusk and dawn. Eg. The night is courtyard, it is getting dark (Dal, 2014; Al-Qayoudhi et al, 2017).

Thus, the conceptual core of the image-concept "night" in the discursive space of Afanasy A. Feta's poetic texts are characterized by the following basic features: 1) "part of the day from sunset to sunrise"; 2) "darkness, darkness"; 3) "the color of the night, black".

SUMMARY

To state a special meaning of the language image-concept "night" in Afanasy A. Fet's poetic texts, it is necessary to analyze the frequency of not only the analyzed concept-image but also those lexemes that clarify it.

Based on the collection of poems by Afanasy A. Fet, 187 poems with the "night" component were selected, including 90 poems with the star component, 64 - the dawn, 54 - the moon, 32 - a month, since, as a rule, the language image-concept "night" in A. Feta's poetic texts, the stars (114), moon (79), dawn (66), month (38) are clarified by lexemes: gentle, amber dawn, bright dawn, spring dawn, golden month, month mirror, month vernal, midnight month , moon mirror, full moon, moonlight, moonlight, distant stars, clean stars, golden stars, star choir.

Thus, based on these arguments, we can conclude that the language image-concept "night" in Afanasy A. Fet's poetry is associated with the lexemes star, dawn, moon, month. By the number of Afanasy A. Fet's poems about the night, the most

frequent is the linguistic image-concept "night". The lexeme "star" is second only to the image-concept "night" in its representation in "night poetry". The lexeme" the moon" takes the third place, the dawn is the fourth place in the number of word usage in the "night" poetry of the lyrics. The least used lexeme is a month.

Table 1: Lexemes used in Afanasy A. Fet's poetic texts

Lexemes	Number of Usage of the Lexemes			
	Total number	Number of Nouns	Number of Adjectives	Number of Adverbs
night	291	197	72	22
star	114	100	14	–
dawn	77	63	3	11
moon	79	61	18	–
month	38	38	–	–

It can be stated that the "night" poetry of Afanasy A. Fet, as in the Russian romantic tradition, represents a systemic community of works, the integrity of which is ensured not only by the overnight denotation of the "night", but also by a special "night" consciousness that determines the author's attitude to reality and the way of its comprehension and reflection. In particular, the subtexts in Afanasy A. Fet's poetry are the lexemes such as a star, the dawn, the moon, a month.

Consequently, in the discursive space of Afanasy A.Fet's poetic texts, the nuclear concept of the linguistic image-concept "night" possesses such basic features as, firstly, "part of the day from a sunset to a sunrise", secondly, "darkness, darkness", thirdly, "the color of the night, black."

It should be noted that in the poetry of Afanasy A.Fet the most important lexemes associated with the image-concept "night" are the star, dawn, moon, and month.

The study of the texts of the poems by Afanasy A. Fet led to the conclusion that the poet interpreted the meaning of the image of the concept "night" in many different ways and vividly showed his figurative and symbolic meanings. In particular, the language image-concept "night" is verbalized in the composition of such graphic-expressive means as personification, epithet, metaphor, lexical repetition.

1. Impersonation. It is important to note that the author's "night" changes over time. In his early poems, the night is full of love. The poet described the landscape only in the form of a beautiful, quiet, gentle night. And in the last years of his creative work, the language image of the "night" of the poet has a philosophical tone. Night allows the poet to reflect on the meaning of life.

   Under Afanasy A. Feta's gaze, nature seems to come alive, personified, moving with human feelings and emotions: in his poems "flowers look wistfully in love", the rose "smiled strangely", "grass in sobs", willow "friendly with painful dreams", stars pray, "And the pond is dreaming, and the poplar is dozing sleepy." For Feta, nature is rather a part of his own self, a source of inspiration and a background for his feelings and experiences. The lyrical emotion of the poet seems to spread in nature, filling the world with his feelings and experiences. The poet seems to erase the line between the inner and outer worlds.

2. The epithet. To ascertain what particular importance is the image-concept of "night" in the poetry of Afaanasy A. Fet, we analyzed its frequency. Among 187 poems related to the image-concept "night", we identified 35 epithets (secret, clear, mysterious, dawnless, kind, harsh, May, northern, moonlight, cold, baptismal, Christmas, Christmas, silent, starry, bright , autumn, cloudless, sleepless, spring, late, fragrant, fertile, azure, silver, cool, silent, fearful, silver, winter, summer, black, dark, sweet, new), determining the unit being analyzed. The most frequent are silent (5), sleepless (5), star (4), cold (3), northern (2), May (2), moon (2), fragrant (2), azure (2), silver (2).

An interesting fact is that among the 35 definitions there are both relative and qualitative adjectives.

In our opinion, the statistical data are sufficiently convincing, it can be concluded that for the poet the language image-concept "night" is primarily determined by the epithets silent, sleepless and star.

3. Lexical repetition. The repetition of the same word or phrase deepens the content and emotional potential of the text by concentrating the words with the same root. In this case, the repetition emphasizes the beauty and magic of the night.

Thus, pictorial and expressive means play an important role in the verbalization of the linguistic image of the concept of "night" in the poetry of Afanasy A. Fet. Through personification, epithet, lexical repetition, metaphor, etc. Afanasy A. Fet draws a stereoscopic world in which the vibrations in nature and in the poet's, the soul is subtly captured.

CONCLUSIONS

According to Lyubov V. Tikhomirova: "night" poetry in the Russian romantic tradition represents the systemic community of works that took shape during the eighteenth centuries of the 19th century, the integrity of which is ensured not only by the overnight denotation of "night". By a special mode of consciousness determining the attitude of the author to reality

and the way of its comprehension and reflection. "Night" poetry, composing from a number of subordinate subordinates that form a single semantic field, acts as a kind of "synthetic supertext", which makes "a breakthrough into the symbolic and providential" (Tikhomirova, 2010; Khorrami et al, 2015; Piteira et al, 2018).

The image of the concept of "night" by Afanasy A. Fet occupies an important place in Russian literature. A star, dawn, the moon and a month are the main components of the language image of the concept "night". With the help of a number of figurative and expressive means, the lyricist writes a wonderful natural picture in front of the reader, conveying an indestructible, all-encompassing beauty and author's deep philosophical reflection.

Such a study of the methods of verbalization of the author's world perception in poetic discourse expands the concept of universal and unique ways of representing the category of perception in the language as a whole.

In addition, given that the creative person himself invests different meanings in one or another linguistic concept image, trying to convey a certain emotional value relationship, it can be stated that Afanasy A. Fet's poetic texts are presented as "real" representatives of the real world in the form of lexical units (a star, the moon, a dawn, a month) and representatives of the "world of ideas" - abstract concepts that do not exist in the material world (loneliness, longing, solitude, consolation, shelter, harmony, etc.).

ACKNOWLEDGMENT

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