

IMAGINATIVE POTENTIAL OF THE LEXEME ПАМЯТЬ /MEMORY (BASED ON RUSSIAN POETRY)

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Abstract. The article is devoted to the analysis and description of the imaginative potential of the lexeme *память /memory*. The research is proved to be actual because the functioning of the lexeme associated with important cognitive process of a person is revealed. The purpose of the article is to analyze the imaginative potential of the lexeme *память /memory* met in poetry of the XIX – XXI centuries. During the research, the following methods were used: descriptive-analytical, semantic-stylistic, distributive. The material for the study was the poetic works of Russian authors. The source for the collection and systematization of linguistic material was the «National Corpus of the Russian Language» (<http://ruscorpora.ru/search-poetic.html>). The research is carried out in line with those linguistic works where the idea of artistic image invariance is developed. Examples with the lexeme *память /memory* referring to the «mental» concept and occupying left / right member position were investigated. The analysis shows that the lexeme *память /memory* functioning, has a significant imaginative potential in Russian poetry. As a result of the research, imaginative paradigms were revealed, where the lexeme *память /memory* is used as an object of comparison and as an image of comparison. It is determined that in the left member position the lexeme *память /memory* often converges with lexical units forming concepts of «being», «space», «plant», «substance», «light» and «water». Occupying the right member position, the lexeme *память /memory* is often combined with words related to the semantic zones «existential», «mental», «space», «being» and «plant». Reversibility models were distinguished. The convergence criteria for lexical units occupying the right / left member position in the imaginative paradigms were established..

Keywords: poetic text, lexeme *память /memory*, imagery of the word, image invariance, imaginative paradigm.

1. Introduction

The study of the artistic image as a special way of knowing and reflecting reality is one of the most important directions in describing the aesthetics of linguistic units used in texts, along with an analysis of their role in ideological and artistic basis of the literary, its genre peculiarity, composition, etc. [Hayrutdinova 2016: 32]. Many recent studies are devoted to artistic image categories of linguistic means (see, for example: [Bochina 2016; Fiedler 2010; Gibbs 2001; Johnson 1979; Sadrieva 2016; Schäffner 2004; Quiroz, Juan Silva, et al. 2018; Tendahl 2008]). At the same time, there are a number of issues that need further development. Thus, imaginative potential of lexical units belonging to the semantic zone «mental» have not yet been fully studied: nominations of mental constructs, feelings, emotional states. The lexeme *память /memory* belongs to these lexemes.

The memory as a person's ability to preserve what is perceived is explored by different specialists. For linguists, this problem is considered in the studies of nomination issues, the language model of the world, genre features of artistic works. So, O.V. Shatalova considers the originality of the representation of the concept *память /memory* in elegies of the first third of the XIX century [Shatalova 2005]. Analysis of this concept on the material of the works of N. Gumilev and A. Akhmatova was carried out by S.M. Karpenko [Karpenko 2014]. The description of English word-concept *memory* in the axiological plan was implemented on the basis of the works of Steve Watson [Kumar, A., & Saxena, K. K. 2017; Voronova 2017].

2. Materials and methods

The aim of this paper is to analyze imaginative potential of the lexeme *память /memory* functioning in Russian poetry. The following methods were used: descriptive-analytical, semantic-stylistic, distributive, quantitative. The material for study was the poetic works of the XIX – XXI centuries. The source for the collection and systematization of linguistic material was the «National Corpus of the Russian Language» [National]. The total sample size was about one thousand seven hundred text examples.

It is known that there are many approaches study artistic image: in connection with artistic comprehension method of reality, in connection with the semantics of linguistic units and with the composition organization of a literary work, etc. Our research was conducted in the mainstream of those works where artistic image invariance is developed. According to N.V.Pavlovich, every image belongs to a similar group of mental constructs united by one invariant. An image invariant is understood as a complex meaning arising from the comparison of certain concepts. Many images with one realized invariant is proposed to be called the paradigm of images [Pavlovich 1995: 13, 48]. In each imaginative paradigm there are two basic elements: X, or the left member of the model (object of comparison) and Y, or the right member of the model (image of comparison).

3. Results

The examples with the lexeme *память /memory* as an object of comparison and as an image of comparison were analyzed in order to reveal its imaginative potential.

First we analyzed examples with the lexeme *память /memory* referring to the «mental» concept and occupying the left member position were considered. The study of poetic texts made it possible to reveal the following most voluminous models of this type.

1. A group of examples where the lexeme *память /memory* approaches the words denoting a being quantitatively dominates. Most of this material is represented by contexts where the personification of the noun is noted. A few examples of feminization has been discovered due to its combination with feminine nouns, containing the denotative element of the grammatical meaning of the genus: *maid, seamstress, housekeeper, skier, swine, sorceress*. For example: ... *and I think, looking at the autumn, I: / the soul is a workshop of tired ones, in which memory is first seamstress ...* (A.Prismanova, «Snake»); *Only in a sleepless night – in the night of struggle and discord - / The memory-sorceress descends into the soul sometimes...* (N.Minsky, «White Nights, Second Night»).

At the same time there are a lot of poetic texts where the lexeme *память /memory* approaches masculine nouns *chief, witness, executioner, torturer, sorcerer, coherent*: *Forget about the past, only breathe in the future, - / Memory is an executioner of the heart, an evil tormentor of the soul.* (D.Ratgauz, «Forget about the past ...»). In some examples the image is formed due to the combination of the lexeme *память /memory* with animal nominations (for example, *a hen*).

2. The next model is highlighted as a result of the analysis of the intentional convergence of the lexeme *память /memory* with the words referring to the «space» concept. Among these substances are two main groups of lexical units denoting: a) the terrestrial space and b) the air space. The first group is more numerous and includes the designations of the earth's space (*meadow, courtyard*) and the names of the buildings or their parts (*house, tower, shop, temple, chamber*). It may be explained by the fact that *memory* able to contain the former impressions in the form of sensations, images, frames, etc. In case of imaginative comprehension, *memory* will undoubtedly be associated with objects possessing spatial parameters and capable of containing some subjects, other, smaller objects. Here are some examples from verse texts: *In the memory, / days and week, / as a dumpling machine / loaded with the cargo / roll in the yard / Tenth October.* (N.Aseev, «Tenth October»); *In spite of frantic alarms, / you, the wild and fragrant place, / you, as a rose given me by God, / sparkle in the temple of memory! ..* (V.Nabokov, «Crimea»). The second group of words is formed by nouns acting as an image of comparison *clouds, fog, smoke, sky*, for example: *But still the memory, / Which trembles like a morning mist - / It sailed forever over the gloomy houses ...* (B.Kedrin, «The Bridge Ekaterinoslav»).

3. In a number of cases, the lexeme *память /memory* is combined with the words *forest, bush, ivy, trunk, hollow, nutlet*, included in the concept of «plant». For example: *I'm overgrowing with my memory, / so the wood is becoming an wasteland.* (D.Samoilov, «Memory»).

4. The functioning the lexeme *память /memory* allows us to distinguish one more type when it approaches nouns denoting substances, materials: *glass, asphalt, coal, chalk, gilding*. For example: *The memory is obscured glass, / The green of Kupala confers...* (N.Klyuev, «Rus-Kitezh»); *Now, when, as a chalk from a blackboard, / the old memory is pouring down from me, / I'm composing new formulas / memories ...* (B.Slutsky, «Boasting in Memory»). It seems that within this paradigm examples of intentional combination of the lexeme *память /memory* with food products nominations can be considered, for example: *Memory is a remainder of salt. / Everything will evaporate, it remains.* (B.Slutsky, «Boasting of Memory»).

5. The examples of intentional combination of the lexeme *память /memory* with nouns *sun, moon, ray, lamp, candle* referring to the concept of «light» are considered. These facts can be regarded as an implementation of the language aesthetic function and as an artistic method to demonstrate the author's emotional-value relationship to his inner world and surrounding reality. For example: *Your dreams are penetrated by that memory, / as the evening forest is penetrated by fading sun* (V.Ivanov, «Sufi's singer»); *As in those happy years, in silence / you will touch me with your weather-beaten hand / And you will extinguish my memory as a candle* (R.Ivnev, «Station Serpukhov»).

6. A special group is made up of examples where the lexeme *память /memory* approaches the words *river, lakes, spring, wave, stream*, entering into the concept of «water». To a certain extent, it is explained by reflective properties of memory: as a smooth water surface able to reflect and to reproduce visual images. Here are some examples from the poetic texts: *That's the river of memory. Bend over the waters - / And you will see the twins of your living ...* (V.Ivanov, «Trees»); *In the lakes of my memory / Again, the underwater Kitezh is buzzing ...* (M.Voloshin, «Letter»).

Thus, it has been established that the lexeme *память /memory* as a subject of comparison often converges with lexical units belonging to concepts of «being», «space», «plant», «substance», «light», «water». These paradigms are characterized by the greatest stability as the lexeme *память /memory* approaches the words included in concepts of «being», «space». Less voluminous paradigms are revealed where the right member is replaced by lexical units related to the concepts «information», «mental», «sound», «container», «object».

Second we analyzed the following quantitatively significant types of models where the lexeme *память /memory* replaces the right member position.

1. The largest paradigm is formed by those contexts where the left member of the model is represented by lexical units *year, day, night, childhood, youth, life, age* etc., which are included in the concept of «existential». Let us

cite fragments of texts that support this thesis: *Sacred memory of past years / it will be alive in a new feat!* (A. Tvardovsky, «*Their Memory*»); *Under the inverted wing only the night / runs along overturned bushes, / the night is insistent as a memory of the past - / as a memory of something silent but still living.* (I. Brodsky, «*Malinovka*»).

2. In the next paradigm, the subject of comparison is represented by the words *image, joy, sadness, anxiety, grief, pain* related to the concept of «mental»: *And the heart is destined to protect, / As a memory of another fatherland, - / Your image, dear forever ...* (A. Blok, «*Angry gaze of colorless eyes ...*»).

3. A particular model is formed by those contexts where the object of comparison is represented by lexical units *earth, homeland, mountain, road, bridge, arch*, forming the concept of «space», namely «terrestrial space», for example: *So the earth disappears behind the stern, / Memory of the shore fidelity* (E. Polonskaya, «*Stars and deck of a ship ...*»); *In the corner of a distant park, / The sun is brightly lit, / The marble arch drowns, - / It is a memory of lush old time ...* (V. Bryusov, «*Marble Arch*»).

4. In a number of cases, the lexeme *память / memory* acting as an image of comparison, approaches the words denoting a being. First of all, they include the nominations of people, namely the gnomic nouns *beauty, the daughter*, the anthroponym *Agalton*, a noun *legless*. Let's confirm by illustrative material: *Oh, my beauty, <...> my love, my life, / my memories, my dream, / my memory.* (G. Obolduyev, «*To Me neither Suddenly, nor Slowly ...*»). In addition to nouns, the left element of the paradigm can be represented by personal pronouns, among which personal pronoun of first person singular pointing to the lyric hero is the most frequent: *At the mound of the common grave / I stand quietly as memory, / I squeeze my civil cap / in my stiff fingers* (Ya. Smelyakov, «*At the mound of a common grave ...*»). In a few examples, the position of the left member of the paradigm is replaced by the animal nominations (*cockatoo*).

5. The volumetric model is formed by text examples where the subject of comparison is represented by the words *tree, flower, carnation, ear*, related to the concept of «plant». For example: *... But every spike grows for us / <...> / all the memory of close comrades / who didn't return from the war.* (A. Tvardovsky, «*Some alive in this brief life is to living ones...*»).

As the analysis of the second part of the linguistic material has shown, among the paradigms where the lexeme *память / memory* acts as the image of comparison, two models are the most significant by their quantitative parameter: «existential» → «memory» and «mental» → «memory». In this case, the largest number of examples includes the first paradigm, it also dominates all the models considered in this article.

Some of the examples are distributed between less voluminous models, where the subject of comparison is represented by the words entering into the concepts «*substance*», «*information*», «*sound*», «*organ*», «*object*».

The definition of these paradigms is of great scientific interest because they possess the property of reversibility (when there is a paradigm $Y \rightarrow X$ in the presence of the model $X \rightarrow Y$). If we consider the most significant models, only three of them are characterized by the reversibility property. These three paradigms are highlighted on the basis of an analysis of contexts where the lexeme *память / memory* is combined with words related to the concepts of «being», «space» and «plant». The convergence of lexical units in these models is based on the desire of the human consciousness to animate non-living objects and phenomena of reality. Common features of compared denotatas include spatial parameters, the ability to change the magnitude, volume, their structure, inclusion in the cultural and historical context.

4. Discussion

Analysis of poetic works showed that the lexeme *память / memory* has a significant imaginative potential. This lexeme reveals imaginative-associative links with the words of various semantic spheres – names of beings, plants, substances, spatial objects, light sources, time intervals, mental entities, which clearly characterizes the perception of the corresponding phenomenon by representatives of the Russian ethnos, language representation. A promising direction for further research may be a comparative study of the imaginative possibilities of the lexeme *память / memory* and its lexical equivalents on the material of several languages.

5. Conclusions

Thus, a comprehensive study of the imaginative possibilities of the lexeme *память / memory* in a poetry allows us to make the following conclusions. As a subject of comparison, this lexical unit is used in the following 6 most voluminous paradigms: «*memory*» → «*being*», «*memory*» → «*space*», «*memory*» → «*plant*», «*memory*» → «*substance*», «*memory*» → «*light*», «*memory*» → «*water*». In this case, the greatest number of examples is presented by first two models. Replacing the position of the right member of the paradigm, the lexeme *память / memory* is often combined with words related to the five semantic zones: «*existential*», «*mental*», «*space*», «*being*» and «*plant*». The most significant are the «*existential* → *memory*» and «*mental* → *memory*» models. The image of lexical units is investigated on the bases of the concept of image invariance. It is important to determine the range of paradigms possessing the property of reversibility. As a result of the analysis it is established that three analyzed paradigms are characterized the property of reversibility where the lexeme *память / memory* approaches the words included in the concepts of «*being*», «*space*» and «*plant*».

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