REPRESENTATION OF THE CONCEPT «SEASONS» IN THE POETRY BY N. M. YAZYKOV

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Abstract

The article deals with the analysis of the poetic works by N.M. Yazykov within the framework of cognitive linguistics. N. M. Yazykov is a poet of the epoch of romanticism, whose works remain insufficiently known. The verbalization of the concepts of the seasons in his works is investigated. In the process of investigation, the method of contextual analysis, the method of component analysis, the descriptive method, the method of interpretation of the literary text were used. The paper considers the use of lexemes зима, весна, лето, осень/ winter, spring, summer, autumn and the adjectives and adverbs derived from them, analyzes their compatibility. The presence of evaluative components in the structure of concepts has been established. Based on the frequency of use of these lexemes and the presence of emotional coloring, it has been concluded that the concepts “spring” and “winter” are especially important in N. M. Yazykov’s works. By means of comparative analysis it has been established that the concepts “spring” and “winter” are perceived by the poet in accordance with the traditions of Russian linguistic culture, the perception of the concept “autumn” corresponds to the traditions only partially, the perception of the concept “summer” has an occasional character. The concepts “spring” and “winter” are personified and symbolized. The analysis of the concepts that are significative for Russian culture contributes to the study of N.M. Yazykov’s linguistic worldview and Russian language world image.

Keywords: concept, seasons, winter, spring, summer, autumn, Yazykov.

1 INTRODUCTION

The cognitive trend having recently become popular in linguistics is concerned with language as the main means of expressing knowledge about the world. The key concept of cognitive linguistics – concept – has been featured in a huge amount of research. According to the capacious definition by Y.S. Stepanov, “concept is as if a clot of culture in the human mind” [1, p. 40]. The study of concepts seems to us especially productive on the basis of literary texts since each work embodies both the author’s individual way of cognizing the world and the worldview being characteristic of a particular culture.
The analysis of writers’ language is one of the main streams in modern linguistics, which is marked by many researchers [2–4]. Literary text should be considered in the unity of linguistic, psycholinguistic, psychological and literary aspects [5–7].

The concepts of seasons are part of the universal concept “time”. In T.V. Salashnik’s judgment, “the concepts of seasons fall into the category of cultural concepts. Being the units of national conceptual spheres, they accumulate the natural, geographical, domestic, religious and other features of each of the linguistic cultures” [8, p. 6–7]. Linguistic literature contains the studies of this concept in terms of traditional Russian linguistic culture [9], a comparative analysis of the concepts of seasons has been carried out on the basis of Russian and English languages [8], consideration is given to the conceptual sphere “seasons” in the works by Y. Levitan [10]. The purpose of this paper is to consider the concepts of seasons in the poetic texts by N.M. Yazykov, a contemporary and A.S. Pushkin’s friend. “Despite the unprecedented success of Pushkin, Yazykov managed to gain great fame for the umpteenth time. Everyone was struck by the original form and original content of Mr. Yazykov’s poetry, sonority, brightness, brilliance and energy of his verse,” wrote V.G. Belinsky in the article Russian Literature in 1844 [cit. by: 11, p. 5].

2 METHODS

The material for the study was the poems by N.M. Yazykov, references are given to Collected Poems [12]. In our work we also relied on Dictionary by N. M. Yazykov [13].

In the process of research, we used the following methods: the contextual analysis method, the component analysis method, the descriptive method, the method of interpreting literary text.

3 RESULTS AND DISCUSSION

The object of our study is the concepts “winter”, “spring”, “summer”, “autumn” in relation to the aspect of their functioning in N.M. Yazykov’s poetic works. The means of verbalization of these concepts are, first of all, the nouns (зима, весна, лето, осень/ winter, spring, summer, autumn), their derivatives: the adjectives (зимний, весенний, венский, летний, осенний/ winter, spring, vernal, summer, autumn), the adverbs (зимой, весной, летом, осенью, по-весеннему/ in winter, in spring, in autumn, as in spring and others), as well as the lexemes холод, мороз, жара, зной/cold, frost, heat, sultriness and others.

The concept “spring” is most abundantly embodied in N.M. Yazykov’s poems. According to the dictionary by N.M. Yazykov, the noun весна (spring) occurs in his work 27 times, the adjective весенний (spring)– 14 times, весеню (in spring)– 5 times[13, p. 24]. The main cognitive features of the concept “spring” are “the time of the year, season” and “the flowering (of nature, strength, life, youth)”. Spring in his poetry comes across as a wonderful time of the year, the joyous awakening of nature. The noun весна (spring) in the poetic texts by N.M. Yazykov is combined with such epithets as радостная, прекрасная, соблазнительная, златая (joyful, beautiful, seductive, golden), etc. In the poem “Spring” this time of year is presented both with the help of visual and tactile sensations (pictures of spring nature, breath of wind), and sound images (song of birds):

Цвететзеленыйлуг; чистейшийвоздухгорный
Проходайледостойнойживотворной
Струитсягрудью.
иполонявесной! / И в этот певчее лета тает нанырной, / Извуки нанорной веселье лепят в! / (Green meadow is in bloom; the purest mountain air / with the cool of the sweetness and the vivifying delight / Radiate into my chest, - and I am full of spring! / And then her singer is flying above me, / And the joyful sounds are above me!) [12, p. 378]. The refreshing feeling is created using devices, in particular, metonymy: Налицо грустная нить / Сезон осенней погоды / Весна в игре светелей, / Яхтой радостной весны златая (A friend of mine! What is better than / Beloved native land? / The sun seems brighter there, / The golden spring is more joyous there) [12, p. 58]. In the poem "To N.A. Yazykova", addressed to the wife of the poet’s brother, N.M. Yazykov writes: Как хорошо весна! Как я люблю её / Здесь, в стороне моей родной, / Где льется мирно и незримо / Мое привольное житие (How lovely spring is! How much I love it / Here, in my native country, / Where it runs peacefully and invisibly / My free and easy life) [12, p. 346]. While being under medical treatment abroad, in the Wild bad-Gastein resort, the poet fell into despondence and felt homesickness, which was probably partly caused by "тёплой, осенней погоды" (gloomy, autumn weather) in those places [12, p. 379], this mood is reflected in the poem “Elegy”: О! Я бы рад отсель / Лететь, быть вдали, / Дождь за тридевять земель, / И хлад, и зной, и дождь, и бурю побеждая / Туда, скорей туда, где, прелесть молодая, / Она господствует и всякий день видна: / Я думаю, что там вседневная весна! (Oh! I would be glad to move away / To fly, to run, to go miles and miles away, / Overcoming the coolness, the heat, the rain, and the storm, / There, hurry up to where the beauty is young, / It dominates and is visible every day: / I think that there is always spring!) [12, p. 379].

The word весна/ spring in the figurative meaning ‘flourishing, youth’, traditional for the poetry of romanticism, is repeatedly used by N.M. Yazykov: Блажен, комусдрузьями / Своевесенпропиороватъдано (Blessed is one who with his friends / given to revel in his spring)[12, p. 267]. The associations of youth with spring are not accidental: Дабудутяговвь тымолодые / Прекрасны, какясеньевенчийны! (Let your early years be / Beautiful, like sereneernal days!) [12, p. 408]. The poet also associates youth with carelessness: Моябеспечная весна / Промчалась (My careless spring / Flew swiftly by) [12, p. 327], love time: Иной, каксовоевестьязватъсесада / Своевесну, своьлюбовь (And sing like a nightingale singing in the nook of the garden / Your spring, your love) [12, p. 399], inspiration: Поэтически-живая / Отцелебивеснамая (Poetically alive / My spring has lost its bloom)[12, p. 410].

The concept “winter” is less frequent in the works by N.M. Yazykov. The noun зима/winter was used by the poet 22 times, the adjective зимний/ winter– 4, the verb зимовать/ to spend the winter– 2, зимовье/wintering– 1 = time [13, p. 38]. The analysis of the use of these lexemes in the poetic texts by N.M. Yazykov allows for the conclusion that the concept “winter” is presented ambiguously. On the one hand, winter is a severe season (лютая, губительная/ inclement, destructive), on the other hand, in winter one can have a jolly good time (Карлодадевиц–краса / Зимовьеселомумьприходу [12, p. 121] How glad is the beauty of the girl / to winter’s merry coming), admire the
beauty of nature (Квіткові неповторні / Зимові снігові блискучі [ibidem] Like lifeless glades / Winter is luxuriously silver). In the poem "Winter has come", the poet says that winter makes "девиця-краса" / the beauty of the girl (see above), the hunter, and the owner of the pothouse (winter is a profitable time for them) glad. The poet's evaluation of winter is ambivalent: (The severe cool of the winter is not a joy for the pupil of the muse / And not sweet for the ardent muse; < ... > But if the young man is told / By the soul and mind of the goddess / To glorify winter affairs, = / The poet comes to life joy / And, being inspired, exclaims: / “Winter has come! winter has come!”) [12, p. 122]. In the poem "Crossing the Alps in the Maritime Mountains", the poet calls the blizzard "дочерньозимы" /the daughter of winter “знакомкой” /pal:Издруг, нежданнаю,днебесамина, / Лихаядочьшмы, знакомканина, въюна, / Которойпениеисладостноподчас / Нам, людямсеверным: блюковавшенина, / Насвстретилавгорах, летая, распеваяAnd suddenly, unexpectedly under the skies of the south, / The dashing daughter of winter, our pal, blizzard, /The song of which is sweet at times / To us, the people of the north: cradling us, / met us in the mountains, flying, singing [12, p. 363]. As the scholars note, winter in the Russian linguistic world-image usually has pleasant associations, which “indicates a special attitude to this season in the Russian national consciousness” [8, p. 13]. The analysis of the use of lexemes representing the concept “winter” in the texts of N.M. Yazykov speaks to it in general.

The concept “summer” in the poetry by N. M. Yazykov is verbalized by the words лето/summer (8 times), летний /summer (7 times), летом/ in summer (3 times) [13, p. 44]. A sign of this concept is “time of the year, season”, and this sign is interpreted by the poet in a peculiar way. Firstly, the notions of sultriness and heat are associated with summer: Блеститкакзолото, тяжелымзноемдышит / Палитый, тихийлетнийдень (Shines like gold, breathes with heavy heat / A scorching quiet summer day) [12, p. 389]; Небоздымно, воздухмутен (The sky is hot, the air is muddy) [12, p. 351]. This time of the year does not inspire the poet: Летнийскоркомнесуров; / Онпротивенмнеизмлада / Ох, томящйдоупада, / Рыхйдворязмоксихтов (The heat of summer is harsh on me; / It has been disgusting to me ever since I was little) [12, p. 351]; Я, право, негодующиметом / Длявдохновенноноструда (I am really feeling useless in summer / to an inspired job) [12, p. 185]. But the summer receives an opposite evaluation, if it is filled with the events meaningful for the poet. So, the summer of 1826, when N.M. Yazykov became acquainted with A.S. Pushkin, was called божественным / divine: Ивсёбожественномелето, / Котороеизрадоваврод, / Какдрагоценность, перейдет, / Зане Языковымвымвоспето!And all the divine summer; / Which from generation to generation, / As a jewel, will pass, /has been poetized by Yazykov! [12, p. 238].

N. M. Yazykov represents the concept “autumn” by means of the lexemes осень / autumn (5 times), осенний / autumnal(7 times), осенью / in autumn (1 time) [13, p. 55]. This concept is much less meaningful for N.M. Yazykov than for A.S. Pushkin. Autumn in his poems is associated mainly with bad weather, rain, wind, cold, etc.: Иветеросеникачаеттемныйлес / Ивдруг, непогода, покой, осень (The wind of autumn is swaying the dark forest!) [12, p. 364]; It is no coincidence that a mood of sadness and gloom is associated with autumn: Когдапоследовосениденьвьдет / Ихмуриется; / Когдайождиклымает, / Иснеглетим, качку, воя, снегаетлетит (When a sad autumn day comes / And frowns; when it pours with rain / And flying snow covers the windows with fluff) [12, p. 358]. In the poem "Elegy", the poet contrasts his staying abroad with his living in homeland, where is “the everlasting spring” (see above): Опятьугрюмая, осенияпогода, / Опятьрасплакаласьгаштейнаоконродирав.
Иплачет, бедная, онаиночьидень;/ Нагорыналегланенастнойтучитень, / Инетисходуей! Душавомнеуныла (Again gloomy, autumn weather, / Again Gastein’s nature burst into tears, / And poor is she, cries, night and day; / A shadow of a rainy cloud fell over the mountains, / And there is no end to it! My soul is sad) [12, p. 378]. Autumn, as a rule, is pictured as rainy, wet. Only once does the poet mention “clear autumn Aurora”, but in the following lines he describes bad weather again: ВзойдетлияснаяосенняяАврора, / Илитуманныйдень, печаленисердит / Инетисходуей! / A shadow of a rainy cloud fell over the mountains, / And there is no end to it! My soul is sad) [12, p. 360]. However, it should be noted that most of these contexts relate to the poems written abroad, where the poet went away for treatment that was in vain, and besides, Yazykov was aching for home: Поражемнедомой… Россиядалека! (It’s time for me to go home … Russia is far away!) [ibid.].

4 SUMMARY

The concepts “winter”, “spring”, “summer”, “autumn” are some of the basic Russian national concepts and, along with other concepts, make up the Russian language world image. These concepts are verbalized through the nouns (зима, весна, лето, осень/ winter, spring, summer, autumn), the adjectives (зимний, весенний, летний, осенний/winter, spring, vernal, summer, autumn), the adverbs (зимой, весной, летом, осенью, по-весеннему/ in winter, in spring, in summer, in autumn, as in spring). The analysis of the contexts allows for the conclusion about the presence of emotional and evaluative constituents in the structure of these concepts. The most significant for N. M. Yazykov is the concept “spring”. It is associated with love-time, the nature bloom, inspiration, youth, which is traditional for Russian language consciousness. The opposite evaluation is characteristic of the concept “autumn”, however, it manifests itself mainly in his late works. The concept “winter” is distinguished by the ambivalence of evaluation, which is characteristic of poetry in general [8, p. 13]. Perception of the concept “summer” in the poems by N. M. Yazykov has an occasional character since summer takes on a negative evaluation, which has something in common with A. S. Pushkin’s perception of summer: Ох, летокрасное! / Любил бы я тебя, / Когда б не зной, да пыль, да комары, да мухи… (Oh, glorious summer! I would love you, / If it weren’t for heat, for dust, for mosquitoes, for flies …) However, the fullness of summer with the events to be important for the author of the poems changes the evaluation to the opposite.

5 CONCLUSIONS

The perception of the concepts of seasons in Yazykov’s poetry is diverse: the concepts “spring” and “winter” are perceived by him in accordance with the traditions of Russian culture, including Russian poetry, the perception of the concept “autumn” corresponds to the traditions only partially, the concept “summer” has an occasional character. The concepts “spring” and “winter” revealed the ability to personify and symbolize. The study of concepts that are significant for Russian culture contributes to the study of N.M. Yazykov’s linguistic worldview and Russian language world image.
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BIBLIOGRAPHY