

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.

уполонявесной!/ И вот певец елетает надомной, / Извуки надомной веселые летают!
(*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 и грудь мнѣ дует / Свежим воздухом весна* (*In my face and chest, Spring blows / With fresh air*) [12, p. 307]. The noun *весна* (*spring*) is used by N.M. Yazykov as a constituent part of comparisons that convey associations with youth, a surge of energy: *Когда вся живость наслаждений / Вославуграций и вина, / Свежа, роскошна, как весна, <...> Во мне могоучая кипела* (*When all the vividness of pleasures / For the glory of graces and wine / Fresh, luxurious, like spring, <... > a mighty one boiled in me*) [12, p. 214].

It is characteristic that the joy in spring is often associated with N.M. Yazykov with the Motherland: *Мой друг! Что может быть милей / Бесценного родного края? / Там солнце кажется светлей, / Там радостней весна золотая* (*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 хороша весна! Как я люблю ее / Здесь, в стороне моей родимой, / Где льется мирно и незримо / Мое привольное житье* (*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 Wildbad-Gastein resort, the poet fell into despondence and felt homesickness, which was probably partly caused by "угрюмой, осенней погодой" (*gloomy, autumn weather*) in those places [12, p. 379], this mood is reflected in the poem "Elegy": *О! Я бы рад отсель / Лететь, бежать, идти 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 всегдашняя 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, кому друзьями / Свою весну пропировать дано* (*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: *Дабудут же годы твои молодые / Прекрасны, какясныевешние дни!* (*Let your early years be / Beautiful, like serene vernal days!*) [12, p. 408]. The poet also associates youth with carelessness: *Моя беспечная весна / Промчалась* (*My careless spring / Flew swiftly by*) [12, p. 327], love time: *Иной, как соловей поет в затишье сада / Свою весну, свою любовь* (*And sing like a nightingale singing in the nook of the garden / Your spring, your love*) [12, p. 399], inspiration: *Поэтически-живая / Отцвела весна моя* (*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 (*Как рада девица-краса / Зимы веселому приходу* [12, p. 121] *How glad is the beauty of the girl / to winter's merry coming*), admire the

beauty of nature (*Какпомертвельеполяны / Зимароскошносеребрум [ibidem] Like lifeless glades / Winter is luxuriously silver*). In the poem “Winter has come”, the poet says that winter makes “девица-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 “дочерьюзимы” /the daughter of winter “знакомкой” /pal:Ивдруг, нежданнаяподнебесамиюга, / Лихаядочьзимы, знакомканаша, вьюга, / Которойпениеисладостноподчас / Нам, людямсеверным: баюкавшеенас, / 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 / Палящий, тихийлетнийдень (Shines like gold, breathes with heavy heat / A scorching quiet summer day)* [12, p. 389]; *Небознойно, воздухмутен (The sky is hot, the air is muddy)* [12, p. 351]. This time of the year does not inspire the poet: *Летнийжаркомнесуров; / Онпротивенмнеизмлада, / Он, томящийдоупада, / Рыжийврагмоихстихов (The heat of summer is harsh on me; / It has been disgusting to me ever since I was little)* [12, p. 351]; *Я, право, негожусялетом / Длявдохновенноготруда (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: Ивсёбожественноелето, / Котороеизрождает, / Какдрагоценность, перейдет, / ЗанеЯзыковымвоспето!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! (And 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: *Когданевеселоосеннийденьвзойдет / Ихмурится; когдаидождикливмялет, / Иснеглетит, какпух, иокназалекает (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, осенняяпогода, / Опятьрасплакаласьгаштейнскаяприрода, /*

*Иплачет, бедная, онаи ночьюидень;/ 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, / Илутуманныйдень, печаленисердцм, / Инегомидождемвокномоестучит Will autumn Aurora be clear, / Or a foggy day, sad and angry, / And it is knocking with snow and rain at my window [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, вешний, 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, лето красное! 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.

6 ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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