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**THE ROLE OF HYDRONYMS IN THE MANIFESTATION
OF THE SYMBOLISM OF POETIC TEXTS**

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Abstract

The article is devoted to the study of water symbolism in the poetic texts of the Silver age of the Russian poetry. The question of what is *the semantics* interested philosophers, linguists, psychologists since ancient times. The points of view of scientists on the theory of semantics and archetype are different and diverse. Most scientists agree that the archetype is an archaic phenomenon, so it appears in myths and folklore. Attention is paid to the distinction between linguistic and artistic metaphors-archetypes. The article studies the question of the semantics of water space in the poetic text. Water metaphors in lyrical texts of the Silver age literature, interaction and connection of water images with ancient texts are analyzed. Traditional rhymes (*вода – беда, море – зоре*, etc.) that incorporate structural and semantic options have become the point of the research.

Keywords

Meaning – Metaphor – Semantics – Symbol – Traditional rhyme

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Introduction

Metaphors play an important role in language and speech, bringing unusual meanings and form new concepts. The characteristics of the objects, which are indicated by metaphors, are very specific. It can belong to a variety of common ideas about the world and life of native speakers, mythology, culture, religion. For example, in Buddhism, *water* symbolizes an insurmountable obstacle ("crossing the stream" in the Buddhist Canon means overcoming the world of illusions and achieving enlightenment). In Judaism, the Torah is compared to water, because it attracts all the thirsty, spreads around the world, serves as a source of life, descends from heaven, and renews the soul. Christian christening is a rite of purification, renewal and sanctification of the soul and body. In Islam, water is a symbol of life. In folk performances water is divided into living and dead. Living water is the water of heaven, carrying life, fertile; dead water is the water of caves, underground kingdom (the opposition of the top and bottom as life and death), poisonous, destructive.

Methods

The methods used in the research are descriptive, comparative, contextual, lexical and semantic analysis, and the method of component analysis.

The aim of the present work is the study of the symbolism of water in the texts of poetry of the Silver age, the functioning of members of the lexical-semantic group *water* in the poetry of the Silver age, the analysis of ancient metaphors meanings.

The actuality of this work can be explained by great interest of studying the functioning of hydronyms in the poetry of the Silver age.

Results and discusión

Metaphor attracts attention of many scientists in connection with the study of symbolism. A great number of articles are written about the symbolism and the metaphor¹. Some scientists also write about the semantics of the artistic image in poetry².

Metaphor, mainly, brings to the text integrity, imagery, because it is closely related to the cultural-specific models³. *Language* metaphor is spontaneous, inherent in the very nature of language and is studied in linguistics as a complex problem related to different

¹ B. G. Bochina & O. V. Starostina, "Metaphor of water in the silver age poetry", *Journal of Language and Literature*, Vol: 7 num 3 (2016): 104-108 y I. C. Safin; E. I. Kolosova & T. A. Gimranova, "Interpretation of an Epoch in the Novel" the Big Green Tent" by L. Ulitskaya: Linguistic-Cultural Analysis of Verbal Lexicon", *Journal of History Culture and Art Research*, Vol: 6 num 5 (2017): 116-121.

² A. Wierzbicka, *Semantics: Primes and Universals* (Oxford: Oxford University Press, 1996); A. Wierzbicka, *Cross-cultural Pragmatics* (Berlin: Mouton de Gruyter, 1991); E. G. Shtyrlina & M. Y. Antropova, "Semantics of the artistic image of the moon in K. Balmont's poetry". *Amazonia Investiga*, num 7 Vol: 13 (2018): 233-238; V. Apparova; T. Bochina J. & Jing, "Stylistic Devices of Contrast in Poetry of Alexander Pushkin and Evgeny Baratynsky", *Journal of Language and Literature*, Vol: 7 num 1 (2016): 194-198 y E. Spiridonov, "Structural-semantic characteristics of eugen. popov's new coined words", *Ad Alta-Journal of Interdisciplinary Research*, Vol: 7 num 2 (2017): 196-199.

³ I. Loewenberg, "Identifying metaphors", *Foundations of Language*, num 11 (1975): 315–338.

specialties: lexicology, semasiology, nomination theory, and psycholinguistics. At the synchronic level, it is the artistic metaphor that is a powerful source of language development. An archetype is close to the concept of the language metaphor. First of all, this phenomenon is clearly represented in prose and poetic texts. *Artistic metaphor* also includes a variety of characteristics (individual and creative nature, belonging to a particular type of tropes, originality). It is multidimensional; it is notable for novelty, originality. Artistic metaphor moves the subject beyond its standard native speaker's perception by giving additional, often unusual meanings.

The definition and manifestation of the symbol as the object of nature, in which people have always believed, became the basis of the poetic text; usually it is endowed with constant unchanging values. For example, the image of water means, first of all, life and life-giving moisture. Examples can be found in the poems of the Silver age poetry: *Распласталась в небе птица, / Лень в долину мне спуститься, / Где протек ручеек. / Кто же даст воды напиться?* [Кузмин]; *Захочешь пить — там есть вода такая / Из курдского источника Арзни, / Хорошая, колючая, сухая / И самая правдивая вода.* [Мандельштам] etc. (here and further all examples are taken from <http://www.ruscorpora.ru/>)

The second meaning which is realized by the poets of the Silver age in their works is the water as an independent upon human being element of the universe. The correlation of this element with three other elements becomes very interesting in this aspect: *У меня не выяснены счеты / С пламенем, и ветром, и водой...* [Ахматова]; *Животные земли, огней. / И воздуха, и вод, / Стихий четыре: север, юг, / И запад, и восток* [Кузмин]; *Не различить / горизонта слитого. / Небо, / воздух, / вода — / воедино! / И в этой / синеве — / последняя битва* [Маяковский] etc.

Figurative metaphors are most interesting from the point of view of analysis, perception of the reader. The fact is that the reader fills the areas of semantic uncertainty, based on his life experience, formed within the framework of his culture. This process can be considered as semantic interference. This effect is achieved by figurative metaphors-archetypes: *Я твоих печальнее отречий / И черней твоих не видел вод, / на твоём линияло-ветхом небе / Желтых туч томит меня развод* [Анненский]; *Когда вода — широкий камень, / Широкий пол из снега, / Мы говорили это лед. / Лед — белый лист воды* [Хлебников]; *В Океане / Расплавленных почек; Разлилась волна злорадства* [Пастернак] *Стояли холода, и шел «Тристан» / В оркестре пело раненое море* [Кузмин]; *В голове болотный бродит омут, И на сердце изморозь и мгла* [Есенин]; *Меня, как реку, / Суровая эпоха повернула* [Ахматова] etc. The authors give a deep meaning to these metaphors dealing with water; give familiar objects and concepts unusual meanings, forcing the reader to be an active participant.

In figurative metaphors hydronyms are often reinterpreted as figurative- symbolic. The researchers of Russian proverbs and sayings noted that "a separate field in the proverbial space of the Russian language is formed by the texts that contain rhymes *беда — вода, горе — море, кручина — пучина*", while "rhyme becomes structural-semantic invariant of a number of sayings and pairs of rhymes become variants of the same semantic invariant of the motive (compare: the connection of water and sea with negative nature in the mythology of the Slavs)"⁴.

⁴ Ya. I. Gin, Notes on the Russian Proverbial Space. Text ethnolinguistics: Semiotics of small forms of folklore (Moscu: 1988), 141.

This structural-semantic invariant occurs in A. A. Akhmatov's poetry more than ten times. It can be noticed in the traditional pairing of water and trouble: *Осторожно подступает, / Как журчание воды, / К уху жарко приникает / Черный шепоток беды* [Ахматова]; *С Новым годом! С новым горем! / Вот он пляшет, озорник, / Над Балтийским дымным морем, / Кривоног, горбат и дик* [Ахматова]. It is seen in the actualization, repeated variation of the theme of grief-trouble-death-water: *Была над нами, как звезда над морем, / Ища лучом девятый смертный вал, / Ты называл ее бедой и горем, / А радостью ни разу не назвал* [Ахматова]. And it can be observed in further development of the traditional rhymes, enriching them with new structural and semantic options (*морскою – тоскою, река – тоска*): *От звонкой минуты пред бурей морскою / Оно наливается мутной тоскою* [Ахматова]; *А после она выплывает, / Как труп на весенней реке, / Но матери сын не узнает, / И внук отвернется в тоске* [Ахматова].

Let's study the beginning of the "Initiation" that opens the Requiem cycle: *Пред этим горем гнутся горы, / Не течет великая река, Но крепки тюремные затворы, / А за ними "каторжные норы" / И смертельная тоска* [Ахматова]. In these lines as in a drop of dew the richness of the conceptual sphere of A.A. Akhmatova, her emotional and associative memory is reflected. Traditional folk rhyme is the pair of *горы – горе*, as a symbol of grief-trouble and the image of the flowing water associated with it. In addition to it, in folk beliefs both water space and mountains were conceptualized as the boundary between this and that world, the home of evil forces, on the one hand, and the souls of the dead – on the other. In the final part of "Requiem" A. A. Akhmatova again returns to the theme of water-river-tears (compare: river seen in dream will bring tears in reality), when she writes about a possible monument to herself, installed near the prison gate: *И пусть с неподвижных и бронзовых век, / Как слезы, струится подтаявший снег, / И голубь тюремный пусть гулит вдали, / И тихо идут по Неве корабли* [Ахматова]. Thus, the traditional folk rhyme concentrates the main theme of one of the most tragic poetic cycles of A. A. Akhmatova. The symbolism of water as a dangerous space is particularly evident in these examples. Mythological understanding of water as a foreign and dangerous space, its negative symbolism gave rise to synonymous rhymes, in which the words of the lexical-semantic group "water" are consistently correlated with synonyms of *grief-misfortune-longing*. The same meaning of water we meet in the following poem written by M. Kuzmin: *Хвост. Удар. Ещё! Не переспорим! / О, чудовище! нажрися горем! / Выше! Выше! Умер? Нет?.. / Что за теплый тихий свет? / Прямо к солнцу выблеван я морем* [Кузмин]. The negative attitude to the water space is reflected not only in the rhyming vertical, but also in the horizontal structure of M. A. Kuzmin's poems. The water often is associated with the disappearance, fear, anxiety, death. For example, *Нету слов, одни улыбки, / Нет луны, горит звезда – / Измененья и ошибки / Протекают, как вода* (the idea of changeability, fluidity); *«Друг, ты знаешь ли дорогу? / Не боишься ль гор и вод?» / – Успокой, мой друг, тревогу: / Прямо нас звезда ведет; Взойдя на ближнюю ступень... / Но ярости пугаясь вод, / Я не дерзал смотреть обратно; / Казалось, смерть в пучине ждет, / Казалось, - гибель – неотвратна* [Кузмин]. Our ancestors "thought that water space separates people from the world of the dead, we can conclude it from those remnants of pagan antiquity, which are preserved among common people, as well as in spiritual poems and apocrypha. So, Russian people still believe in the water space surrounding the land of the dead"⁵.

⁵ A. N. Sobolev, *Mythology of the Slavs. The Underworld according to the Old Russian ideas (Literary and historical experience in the study of the Old Russian national outlook)* SPb. 2000.

Summary

Figurativeness (continuity of image and meaning), the presence of different interpretations, a kind of diffusivity of meaning, the actualization of archetypes can be found in any text due to metaphor. In this case, the metaphor is close to the *symbol*, but it differs from the symbol because it is related to the real world only through imagination. As for the symbol, it encloses transcendental meanings that take us outside the reality.

Conclusions

The existence of linguistic and artistic metaphor is undeniable. These two types of metaphors coexist and complement each other, and sometimes there is a leveling of signs of both linguistic and artistic metaphors, a kind of changing of the meaning of a word. However, if the language metaphor (including archetypes) can be independent, the individual author's metaphor can be realized only in the context. In lyrics, in the field of literature based on the unconscious, where the author's belonging to a particular cultural environment, its customs and traditions becomes an important factor.

Traditional (proverbial) rhymes, which are based on symbols existing in the minds of native speakers, were also referred to figurative metaphors. We can meet symbols not only in poetic texts, but also in proverbs and sayings, from there they "move" to the content of poems (often to rhyming vertical).

"Rhymes perform not only mnemonic and aesthetic functions, but also make an important contribution to the figurative and semantic content. F. I. Buslaev's thesis that the proverb was created by mutual forces of sounds and thought that "the idea of the proverb, arising in the imagination of the people together with sounds, constantly submits to their structure and harmony" gained classical popularity. And the emphasis in this thesis of the outstanding philologist of the past should be made not on what subordinates and what obeys, but on the harmonious combination of formal and substantive sides of the "building material" of the proverb. Thus, the harmony of proverbs is the choice of words according to aesthetic requirements of style, their harmony and size, and reason is its correspondence, to the expressed idea, to the reality. The unity of sound and meaning aspects can be vividly observed in the so-called "simple, or traditional, rhymes".

Symbols exist in poetry, as the knowledge of the world and human self-knowledge is impossible without metaphorical thinking, we learn being only through metaphor.

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