

Armine KHACHATRYAN
Yerevan State University

VERBAL SYNAESTHESIA IN A LITERARY POETIC TEXT

Synaesthesia is a genuine perceptual phenomenon and may provide a window into perception, thought and language. In the paper an attempt is made to show, that verbal synaesthesia in poetic text is understood as co-experience of a reader with the author based on the inner-sensitive associations of multi-sensible verbal units (words, phoneme, rhyme, alliteration, etc.). The paper focuses on the aspect of verbal synaesthesia in E.A.Poe's poems. The complex analysis of textual associative connections, that were stimulated with the help of phonetic structure of the Poe's poetic text, revealed that synaesthesia is closely connected with the specific character of the author's idiostyle.

Key words: *synaesthesia, sound symbolism, onomatopoeia, alliteration, rhythm, rhyme, idiostyle*

The analysis of the text on the basis of its sound-imaginative associations has become possible due to comparison, combining and linking of such sciences as linguistics, psychology, art criticism, anthropology and others, which allow to reveal the hidden semantics of a literary text.

The text of art is the unity of system and individual factors. It embraces the reflection of objective world and author's interpretation of this world. The poetic text forms a special structure of the text at phonetic, lexical and grammatical level. To depict artistic reality the author uses numerous means of individualization such as: tropes, stylistic figures, sound effects which are emotionally marked and not used in common language practice.

Individuality is one of the determinant factors of the poetic text. It always reflects personality of its creator who has his own vocabulary, grammar and pragmatic features.

Author's perception of the world, influence on aesthetic transformation of the language result in appearing the notion of "idiostyle¹".

The choice of E.Poe's poem is explained by his unique idiostyle. The essential elements of his poetic style are: brevity, the value of the poem *per se*, the main purpose of the poem, the creation of supernatural beauty; the theme and the tone of poetic style and poetic structure; the rhythmic creation of beauty.

In the paper we try to analyze the verbal synaesthesia² in E. Poe's poems.

Language is antonymous by its essence, as on the one hand, it has some ready structural organization, the rules of which cannot be changed by a person independently, on the other hand, the elements of personal, individual uniqueness are brought into language of literary text by the author. It is very important to have balance between generally accepted forms of the language and the author's

experiments. In the language verbal synaesthesia deals with such complicated unit as word, which functions as a sign in a huge semantic system.

The phenomenon of synaesthesia has been known since XIX century and the interest towards it doesn't weaken. There is not a single opinion about the nature and technique of synaesthesia, which is explained by the fact, that it is the object of investigation of many disciplines: psychology, aesthetics, literary science, linguistics, anthropology, semantics. Synaesthesia means "joined sense" (Greek syn. together, aesthesis-sensation), but in the science this word usually denotes multi-sensible links. These multi-sensible associations can be caused by analogy, likeness, ambiguity of a verbal sign (word, sound, rhythm, rhyme, alliteration, onomatopoeia) with some other senses: colour music, taste, mood, etc.

The analysis of poetical works shows that the masters of the word use the main strategy of aesthetics – that is the harmony of form and meaning, the unity of content and sound form. The sound form of a word arises not only physically, but also by psycho-physical effort. The sound form of a word, its acoustic potentialities approach language to music. Due to the fact that in the language the musical expressive elements cooperate with the elements of direct meaning and sense, the verbal synaesthesia approaches to musical one. Such qualities of poetry as rhythm, melody, tone, metre, rhyme, alliteration, repetition of syntactical structure are certainly musical signs, which give aesthetic colouring to the literary language. Synaesthetic experiences of a recipient play an important role in the process of interpretation of a literary text. Russian scholar B.Galeev writes, that "the display of latent synaesthesias of phonic origin in the creation of any poet or many writers is inevitable" /Galeev, 2002: 144/.

Verbal synaesthesia in the literary text is viewed by us as co-experience of a reader with the author based on the inter-sensitive associations of multi-sensible verbal units as words, phoneme, rhythm, rhyme, alliteration, etc. In verbal synaesthesia there is a direct association with colour, smell and sound. It is very often expressed by sounds or phonemes, phonostems, alliteration, etc., which can create images, musicality of the text and make the so-called latent or hidden synaesthesia. E.g.

*And the silken sad, uncertain, rustling
Of each purple curtain.... E.Poe (Raven)*

The repetition of the sound [s] creates not only the image of rustling curtains, but also the feeling of something mysterious, unpleasant expectations.

Synaesthesia is closely connected with the specific character of the author's idiostyle, which is revealed by the complex analysis of textual associative connections and associating tendencies, that were stimulated with the help of phonetic structure of the author's poetic text.

In his famous poem "The Bells", E. Poe widely uses verbal synaesthesia and depicts symbolically human's life – birth, love, tragedy, and death.

The poem consists of four parts each of which has its own key. The different kinds of bells symbolize different periods and events in the life of human being. *Silver bells-birth; golden bells-love, marriage; brazen bells-some tragedy; iron bells-death.*

“The Bells” is inter-sensitive association of one phenomenon with the others. These associations are accompanied by the sounds of these different bells.

The sound verbal synaesthesia which makes the musicality of the poem is created by the genius technique of the poet, who uses many phonetic devices as accompaniment to the thought and content.

In the I stanza, where the poet speaks about the birth of a person, he uses many onomatopoeic words like “*jingling, tinkling, twinkle, tintinnabulation*”, the repetition of a diphthong [ai] “*time*”, “*rhyme*”, creates the effect of happy and joyous melody. This feeling is intensified by the rhyme “*bells-wells*”.

*Hear the sledges with the bells -
Silver bells!
What a world of merriment their melody foretells!
How they **tinkle, tinkle, tinkle,**
In the icy air of night!
While the stars that over **sprinkle**
All the heavens seem to **twinkle**
With a crystalline delight;
Keeping **time, time, time,**
In a sort of Runic rhyme,
To the **tintinnabulation** that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells -
From the **jingling** and the **tinkling** of the bells.*

In the II stanza we hear very solemn music in the repetition of the sound [ou] *molten, golden, notes, floats, gloats* and at the same time it is combined with the repetition of phonosteme [ls] in the rhymes.

Wells** – **swells** – **dwells** – **tells** – **impels-bells-cells

*Hear the mellow wedding **bells** -
Golden **bells!**
What a world of happiness their harmony foret**ells!**
Through the balmy air of night
How they ring out their delight!....
Oh, from out the sounding **cells**
What a gush of euphony voluminosly we**lls!**
How it sw**ells!**
How it dw**ells***

On the Future! -how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells -
To the rhyming and the chiming of the bells!

All these verbal synaesthesias create association with solemn, wedding music.

In the III stanza, describing the hard times in a person's life, E. Poe gives preference to consonants and thus the accompaniment becomes very rigid. Phonostems [st], [skr], [ʃr] and onomatopoeic words *terror*, *turbulence*, *scream*, *shriek*, *clang*, *clash*, *roar*, *jangle*, *wrangle* create the music full of horror, pain and alarm.

*Hear the loud alarum bells -
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire, ...
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells ...*

In the IV stanza, which speaks about the end of life, we hear the music full of melancholy, calmness and monotony. Here the musicality is achieved by the repetition of the sound [o:] *thought*, *monody*, *compels*, *groan*, *monotone*, *roll*, *toll*.

Hear the tolling of the bells -
 Iron bells!

What a world of solemn thought their monody compels!....
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan....
 All alone,
 And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone -
 And their king it is who tolls;-
 And he rolls, rolls, rolls,
Rolls...
 And his merry bosom swells...
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the pæan of the bells-
 Of the bells:-
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells,
 Of the bells, bells, bells -
 To the sobbing of the bells;
 Keeping time, time, time,....
 In a happy Runic rhyme,
 To the rolling of the bells,
 Of the bells, bells, bells -
 To the tolling of the bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells -
 To the moaning and the groaning of the bells

“The Bells” also has a refrain which reminds a ballad. The musicality is achieved by the repetition of the word “bells” and expression “Runic rhyme”. As an evidence to musicality of this poem, is the fact that “The Bells” inspired the Russian composer S. Rachmaninov to create the musical composition for orchestra and chorus.

The connection of verbal synaesthesia with the unconscious can be the reason, that subjective, individual synaesthesia of this or that author finds response among readers.

The verbal synaesthesia influences upon the aesthetic perception of the literary work and takes part in the creation of a literary image thus intensifying the emotional influence upon the reader.

NOTES

1. “Idiostyle is said to be a communicative and apprehended-sensual direction act, an individual language, author’s view outlook, manner of thinking, and philosophic cognition synthesis. The theory of literature considers the idiostyle as inner text forming dominants that define author’s constants. They also determine works’ appearance in that but not other order. Individual style is defined by work of art proper place in genealogical macro system as well as in cases, sub cases, types, genres, varieties of all types at all levels. So, idiostyle is the base of synthesis with the help of which the work of art nature can be expressed”. URL: <http://advancedscience.org/2011/1/2011-01-01-025.pdf>
2. Синестезия в искусстве слова связана с переносом значения в иную чувственную модальность. В художественном тексте синестезия основана на ассоциативном мышлении и переносе чувства ассоциации – звуков, цвета, запаха, зрения – на соответствующий образный язык. Все эти межчувственные связи между ассоциациями и их выражением в слове составляют основу вербальной синестезии /Хачатрян, 2013: 68/.

REFERENCE

1. Jakobson R. *Essays de linguistica general*. Barcelona, 1975.
2. Lenhard C. *Musical Influence on American Poetry*. Athens, 1962.
3. Poe E.A. *Prose and Poetry*. Moscow, 1983.
4. Poe E.A. *The Philosophy of Composition*. Prose and Poetry. M., 1983.
5. Poe E.A. *The Poetic Principle*. Prose and Poetry. M., 1983.
6. Галеев Б.М. Художники слова о поэтической синестезии // Электр. ресурс: http://synesthesia.prometheus.kai.ru/hudojSlov_r.htm
7. Прокофьева Л.П. Прикладные программы анализа фоносемантической структуры текста (игры разума или полезная в хозяйстве вещь?) // Электр. ресурс: www.dialog-21.ru/dialog2006/materials/pdf/ProkofevaL
8. Галеев Б. О синестезии романтизма: поэзия и музыка // Мир романтизма, вып. 6 (30): Материалы межд. конф. Тверь: Изд-во ТГУ, 2002.
9. Хачатрян А.А. Вербализация художественного танатологического концепта в идиостиле Эдгара По. Дисс. ... канд. филол. наук. Ереван, 2013.

Ա. ԽԱՉԱՏՐՅԱՆ – Խոսքային սինեսթեզիան չափածո խոսքում. – Վերջին տասնամյակներում հնչյունային խորհրդանշայնությունը լեզվաբանության և մասնավորապես հնչունաբանական ոճագիտության արդիական ոլորտներից մեկն է: Բազմաթիվ կարծիքներ կան հնչյունների կրկնությունից առաջացած խորհրդանշանային պատկերների վերաբերյալ: Որոշ գիտնականների համաձայն՝ հնչյունային խորհրդանշայնությունը հիմնված է մի զգացմունքից մյուսի դրափոխության, այն է՝ սինեսթեզիայի վրա: Այնուամենայնիվ ընդհանուր կարծիք չկա սինեսթեզիայի մեխանիզմի բնույթի վերաբերյալ: Դա բացատրվում է նրանով, որ սինեսթեզիան տարբեր գիտակարգերի՝ հոգեբանության, բարոյագիտության, գրականագիտության, լեզվաբանության, մարդաբանության, իմաստաբանության ուսումնասիրության առարկան է:

Խոսքի միջոցով արտահայտվող սինեսթեզիան առընչվում է այնպիսի բարդ միավորների հետ, ինչպիսիք են հնչույթը, բաղաձայնույթը, ռիթմը, հանգը, բնաձայնությունը, որոնք իմաստային հսկայական համակարգում գործում են որպես նշաններ: Հոդվածում դիտարկվում են խոսքի միջոցով արտահայտվող սինեսթեզիայի առանձնահատկությունները գեղարվեստական տեսքում:

Բանալի բառեր. սինեսթեզիա, հնչյունային խորհրդանշայնություն, բաղաձայնույթ, ռիթմ, հանգ, բնաձայնությունը, անհատական ոճ

А. ХАЧАТРИАН – Вербальная синестезия в литературном тексте. – Вопрос о природе звуко­символизма остается на протяжении последних десятилетий актуальным и спорным. Существует много мнений о причинах его возникновения. Согласно некоторым ученым, звуко­символизм основан на транспозиции одного ощущения на другое, т.е. на синестезии. Это объясняется и тем фактом, что синестезия является объектом исследования многих наук: психологии, эстетики, литературоведения, лингвистики, антропологии, семантики и т.д.

Вербализованная синестезия выражается такими сложными экспрессивными средствами языка как фонемы, аллитерация, ритм, рифма, оно­мато­пея, которые функционируют как знаки в огромной семантической системе. В данной статье рассматриваются особенности вербализованной синестезии в художественном поэтическом тексте.

Ключевые слова: синестезия, звуко­символизм, оно­мато­пея, ритм, рифма, аллитерация, идиостиль