SEMANTICS AND FIGURATIVE POTENTIAL OF THE LEXEME DREAM

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Abstract :The article concerns the investigation of lexeme *dream* functioning in a poetic discourse. The study of the word under consideration has been done in the context of interdisciplinary problem of aesthetics of linguistic units that has evident actuality from the point of view of description of semantic-stylistic resources of lexical and grammatical means of the Russian language. Our paper aims at analyzing the meaning and the figurative potential of the lexeme *dream*, used in poetic works. The following research methods were used as basic: descriptive-analytical, distributive, semantic-stylistic, quantitative. The material for analysis are the texts of poetic works of 19-20 centuries retrieved from the National corpus of the Russian language. The novelty of the work is the complex studying the semantics and image-associative potentials of the word *dream*, being in the text as an object and figure of comparison. The most voluminous types of figurative paradigms by quantitative parameter has been revealed and analyzed. Five invertible figurative models, that is, the paradigms in which the lexeme *dream* is capable of replacing the position of both the left and the right elements. The obtained results can be used in studying human perception of the world in the categories and forms of the Russian language, when making comparative investigations in this area, and also in further developing the problem of literary communication.

Keywords: poetic text, aesthetics of linguistic units, semantics of the lexeme *dream*, the conception of paradigmaticalness of imagery, figurative paradigm.

1 Introduction

Designation of senses, mental constructs constitute the most important layer of the vocabulary of poetic work, playing in it quite often the role of key words. It is these lexical units that contain not only logical but aesthetic information about inner world of a lyric character, rendering the complex of various figurative associations and evaluations. Good many publications concern the analysis of words belonging to the designated layer of vocabulary (for example: (Douglas-Cowie 2003; Ververidis 2006; Jaywant 2012; Balahur 2014)). The noun *мечта / dream* which possesses a high frequency of usage in poetic works gravitating towards different developments in literature belongs to such lexical units. But the complex analysis of figurative features of this lexical unit implying the coverage of extensive empirical material has not been carried out yet, which prompted our resorting to the topic to be highlighted. Thus, the actuality of our work is determined by insufficient coverage of semantics and functioning of the lexeme *dream* in poetic discourse. This is essential for filling in the lacunas relating to scientific conceptions of verbalization of different aspects of psychic activity of man, of the stereotypes of mental perception of the reality.

The purpose of our paper is the analysis of the meaning and figurative potential of the lexeme *мечта /dream* used in poetic works. The research novelty is the study of semantics and figurative and associative potentials of this word being represented in the text as an object and way of comparison.

2 Methods and Materials

The following methods of linguistic research were used as the basic ones: descriptive-analytical, distributive, semantic-stylistic and quantitative. The material for analysis were the texts of poetic works of 19th-20th centuries retrieved from the National corpus of the Russian language. The total volume of the card system was more than 1200 text examples.

3 The Analysis of Semantics and Figurative Potential of the Lexeme *Мечта / Dream*

The study of language behavior of the lexeme *dream* was in the context of the problem of aesthetics of language units. Despite a quantity of works dealing with this problem, it has not received a generally accepted treatment yet. We believe that it is reasonable to keep to broad approach stipulating for orientation to metacategory of the aesthetic when studying the aesthetics of linguistic units. The aesthetic resources are possessed by those language means that can exert an aesthetic effect on a person as the addressee. The aesthetic potentials are realized in a large measure, as is well known, in the sphere of literary word. The essence of the effect of language means used in the text of literary work consists in that the reader, when familiarizing with the work of literary art, experiences mental delight, that is, aesthetically-rational experience, the basis of which is the aesthetic pleasure, the play of emotional strengths, the feeling of joy, complete existence.

The study of aesthetic influence of linguistic units can be carried out according on a number of lines. We decided to make the analysis of functioning of the lexeme *мечта /dream* within the framework of investigation of figurativeness of linguistic means as one of the priority lines of describing the aesthetics of language and speech.

Let us first take notice of studying the semantics of this linguistic unit. The familiarization with lexicographical sources shows that the word *dream* is a polysemant. But its semantic structure is reflected equally not in all books of reference (see, for example: (The Dictionary of Modern … 1957; Ozhegov 1985; Great Explanatory … 2000; Ozhegov, Shvedova 2007)). The dictionary definitions represented in the Dictionary of Modern Russian Literary Language and in Great Explanatory Dictionary of the Russian Language edited by S. A. Kuznetsov have strong resemblance. From our point of view, the most appropriate is the definition of semantics of word which the latter edition gives. According to the authors of this dictionary, the lexeme *мечта / dream* has the following meanings: 1. Mental image of something, the conception of something, fervently desired. 2. The object of desire, yearning; wishful thinking. 3. Of something that is unreal, unattainable. 4. The process of creation of conceptions of something desired, would-be or non-existent, fantastic in imagination (Great Explanatory … 2000: 539). The analysis of the poetic texts shows that the most frequently studied lexeme is used in the first (a) and the second (b) dictionary meanings. The given further examples support this conclusion: a) *Миг – и исчезла* мечта*, сон дорогой и заветный.* (Ellis. «Монсальват» / "Monsalvat"); b) *Ах, Греция!* Мечта *души моей!* (S.Yesenin. «Греция» / "Greece").

Within the framework of the posed problem, of special interest are those cases of functioning of the lexeme *мечта / dream*, which allow to realize its figurative potencies. The study of figurative features of linguistic units, as is well known, makes up one of the actively developed areas of scientific researches not only in linguistics but in related scientific fields – semiotics, study of literature, study of art. The issues concerning the description of the category of image, figurative features of linguistic units, are highlighted in a number of publications (Potsebnya 1997; Bochina 2016; Sadrieva 2016; Nagumanova 2017). The linguistic literature presents different approaches to the analysis of the problem. When considering the figurativeness of the lexeme *мечта / dream,* we relied on those works which develop the idea of invariance, or paradigmaticalness, poetic image. The invariant of an image is an intricate sense being formed as a result of comparing certain notions. Multitude of images in which the invariant is realized is suggested calling a paradigm (model) of images (Pavlovich 1995: 13, 48). Each figurative model singles out two main elements: X, or left member of paradigm (the object of comparing), and Y, right member of paradigm (the image of comparing).

The analysis of Russian poetic works of the 19th-20th centuries with orientation towards this conception showed that the lexeme *мечта / dream* is in the position of both the left and the right member of a figurative paradigm representing an element of lexical row, correlated with the concept "mental". Let us consider the part of our language material where this word is in the position of the left member of paradigm (X), denoting the object of comparing. The analysis and systematization of the text examples allowed to reveal the following most extensional types of paradigms.

1. The study of rather significant part of illustrative material allows to single out the paradigm that generalizes the cases of combination of the lexeme *мечта / dream* with the names of beings that amount about to 23 % of the total number of examples. The most voluminous is the corpus of examples which represents the personification of the noun under consideration. Often and often a personified name is used in creating a female image, which is determined by belonging of the lexical units replacing the left and right elements of the paradigm to the group of feminine noun. Feminization of the noun *dream* is in many respects ensured thanks to the means of literary context, that is, the usage: a) feminine nouns (*дева/virgin*, *невеста/bride*, *женщина/woman*, *царица/tsarina*, *волшебница / enchantress* and others), the semantics of which contains denotative component of grammatical meaning of the gender pointing to the sex of the designated person: *И не знаешь, что* мечта *твоя, / Как* невеста *медлит за порогом / Твоего земного бытия.* (D.Klenovsky. «Плачешь ты и просишь ты о многом…» / "You are crying and asking for many things"); b) the masculine substantive the meaning of which contain the seme of the sex: *Ну разве может людям быть близка /* Мечта *твоя, такая молодая, / Заснувшая в объятьях* старика... (M.Svetlov. «Живешь ты, ничего не ожидая…» "You live without expecting anything…"); c) the words reflecting the appearance of the female: *И вот к крыльцу коня подводит грум, / И вот* Мечта – *с хлыстом и в* амазонке. (V.Bryusov. «Охота за кабаном»/ "Hunting for Wild Boar"); d) the verbs characterizing the traditionally existing division of men's and women's labor: *В чертоге, где* прядет *моя мечта, / Сплетаются несчетные покои* (K.Balmont. «Чертог»/ "Palace").

Much more seldom on purpose of personification of the lexeme under study the masculine nouns of the type of *зодчий / architect* are used. In a number of cases the lexeme *dream* approaches with the bestial nouns, at the same time the potentials of the words connected with the creation of the image of a bird is more often realized.

The analysis of language material enables to conclude: image invariant characteristic for this model is formed thanks to comparing the concept "mental" and "being".

2. The following paradigm embraces the cases of using the lexeme dream (9,8% of linguistic material), when it approaches to abstract nouns which are the designations of the states, feelings, the results of sense-and-rational activity: *dream, pleasure, faith, love, suffering* and so on. Let us cite one of the text examples: *В уединении забудусь ли порою, / Ресницы ли* мечта *смежает мне, как* сон, */ Ты, ты опять в дали стоишь передо мною...* (A.Fet. «Неотразимый образ»/ "Irresistible Image"). The connection between the members of this model can be represented as the relations between two rows of lexical units belonging to the sphere of mental.

3. Fragmentation of one more paradigm is determined by the combination of the lexeme *dream* with the names of the objects that emit light: *sun, moon, star, etc.* (6% of the examples). For examples: *...Неясная, как* солнце *сквозь туман, /* Мечта *проникла в бедные кварталы...* (M.Tsetlin. «Айседора»/ "Aisedora"). The invariant of this and other images is reflected by the model "mental → light".

4. The relation between the word under consideration and the lexical units substituting the position of the right member of the following paradigm can be represented as "mental →plant" (about 4% of the examples): *Прекрасной* лилией *была моя* мечта... (T.Shchepkina-Kupernik. «Мечта» / "Dream").

5. The fragments of the texts in which the lexeme *dream* approaches to the words being included in the concept "space" (3,6% of uses) have been revealed. In most cases one uses the lexemes *туман/mist*, *дым/smoke*, *небо/sky*, belonging to the variant of this concept, – the semantic zone "air space": Мечта *... / Светла, как радужный* туман... (K.Fofanov. «Истина» / "Truth"). As a rule, weak indirect comparison of the concepts is observed in the usage of the word *sky* in the poetic text. That is why, for example, dream is not the sky but the daughter of the heavens: *...радость дни его цветами усыпала, / Надежда сладкая пред юношей летала, / И, дочь благих* небес, *лелеяла* мечта. (A.Khomyakov. «Бессмертие вождя: «Как быстро облака несутся в высотах…» / "Immortality of the leader:" How quickly the clouds are rushing in the heights ...").

6. A number of cases of functioning of the lexeme *dream* affords ground for differentiating a model the right member of which is represented by the words *музыка/music*, *симфония/symphony*, *голос/voice*, relating to the concept «звук» / "sound"(3,4% of uses). For example: *С тех пор, мечта, ты стала* музыкой... (S.Parnok. «Ты помнишь коридорчик узенький…» / "Do you remember the narrow corridor…").

7. An isolated paradigm is created by the cases of using the word *dream* in combination with the names of vehicles *челн/dugout*, *галера/galley* (about 3% of language material): Мечта *плывет, как легкая* галера... (I.Severyanin. «Хабанера» / "Habanera"). In some fragments of the poetic texts the figurative potentials of the lexeme are exposed mainly at the expense of using the verbs of motion like *перенесет*, *привезла*.

Finishing the study of the empirical material in which the lexeme *dream* fills in the position for the left element of the model, it should be said that it realizes different dictionary meanings. It is important to note that in many cases. Namely, when this lexeme is deliberately getting closer with the words being included into the notions "being", "light", "plant", and "mental", there is an expansion of its semantics not only in terms of formation of figurativeness, but when expressing the value attitude of the author of the work towards the designated.

Let us proceed to the analysis of the examples where the lexeme *dream* is the right member of the paradigm (Y), or the image of comparing. The most voluminous among these models are the following types.

1. The correlation between the left and right elements of one of the paradigms can be formulated as "creature → mental" «существо → ментальное» (8,7% of the examples). The lexical row representing the object of comparing is demonstrated by the lexical units *девочка/girl*, *монахиня/nun*, *девушка Зара/girl Zara*, *Параша/Parasha*, *поэт/poet*, etc. For example: Девочка *далекая, / Спи,* мечта *моя!* (V. Bryusov. «Колыбельная песня»/ "Lull"). In addition to common nouns and personal names, in the position of the left member of the model the pronouns of the second person *ты* and *вы* are: *Из волны зеленой вышла* ты, *стыдливая, / И воздушна, как* мечта... (D.Merezhkovsky. «Гимн красоте» / "The Hymn to Beauty").

2. In the following type of the paradigm the word *dream* is getting closer with the lexical units *любовь / love*, *дума / mediation*, *желанье / desire*, *блаженство / felicity*, *счастие / happiness*, belonging to the concept "mental" (7,7% of the language material). It should be noted that among the designations for feelings, states of mind, being in a position of the left member of the paradigm, the most used is the word *любовь / love*: *...Любовь – ребяческая шалость, / Иль только* сон, мечта *– не знаю...* (G.Glinka. «Овес» / "Oats").

3. The analysis of the other part of the examples (their quantity is more than 7%) allows to summarize the relations between the

elements of this model as "space → mental". The position of the left element of the paradigm is replaced mainly by the lexemes that characterize the space of the earth: *Россия / Russia*, *Греция / Greece*, *Москва / Moscow*, *зданья buildings*. Let us instantiate the mentioned: *Как хорошо, что где-то есть* Россия*, / Моя* мечта*, прибежище мое!* (D.Samoilov. «Бабельсберг» / "Babelsberg").

4. One more model is formed by the cases of functioning of the considered lexeme, when it is combined with the words *голос / voice*, *песнь / song* and so on, included in the concept "sound" (about 5% of the cases): *…Звучал мне* голос *твой отрадный, как* мечта... (M.Lermontov. «Из-под таинственной холодной полумаски…» "From under the mysterious cold half-mask ...").

5. Within the following paradigm the object of comparing is represented by the lexical units *жизнь / life*, *прошлое / the past*, *юность / youth*, which are included into the concept "existential" (4,7% of uses): *Вы думаете оба, / Что* жизнь – *какая-то воздушная* мечта... (D.Merezhkovsky. «Семейная идиллия» / "Family Idyll").

6. The part of the analyzed material forms the model "plant → mental" (4,3% of the examples). At the same time, the concept "plant" is represented by the lexemes *вишня / cherry*, *сосны / pines*, *цветок / a flower* and others, for example: Сосны, сосны *над тихой дюной / Чистые, гордые, как его* мечта. (E.Guro. «Вот и лег утихший, хороший…»).

If to bring into correlation the observations on the second part of language material (where the noun *dream* acts as the way of comparison) with the results of the analysis of semantics of this lexeme, one can conclude: in many cases it is used in the second mentioned dictionary meanings 'an object of desire, yearning'. The peculiarity of functioning of the lexeme *мечта / dream*, realizing its figurative potentials in the position of the right element of the paradigm is proved by   a good many cases of its relation with the proper nouns: a) anthroponyms (*Parasha*) and b) toponyms (*Moscow*).

4 Summary

The complex study of the functioning the lexeme *мечта /dream* in poetic works of 19th-20th centuries makes it possible to summarize the following. This word is a polysemant, most frequently realizing its two dictionary meanings in the poetic discourse: 'an object of desire, yearning' and 'mental image of something'. The peculiarity of using the lexeme *мечта / dream* in poetic works is exposed especially vividly in the analysis of its figurative potentials, which was carried out with respect to the conception of paradigmaticalness paradigmatic feature of the literary image.

5 Conclusion

The results of the research show that this lexical unit possesses a broad figurative potential being as an object and an image of comparing. The character of realization of figurative potentials of this word used as the object of comparing allows to reveal seven the most voluminous types of paradigms in quantitative parameter: "mental → being", "mental → mental", "mental → plant", "mental → space", "mental → sound", "mental → /light", "mental → transport". The first five of the mentioned paradigms are reversible, since the models in which the word *dream* replaces the position of the right element has been discovered. It is indicative of stability of the figurative relations of the lexeme *мечта / dream*, which are represented owing to its getting closer with the names of living objects, the denominations of sense and rational sphere of man, the designations of plants, sounds and special objects.

The obtained conclusions may be used in studying human perception of the world in the categories and forms of the Russian language, in comparative researches in this area, as well

ass in further development of the problem of literary communication.

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