

## THE FUNCTIONAL-SEMANTIC FEATURES OF THE LEXEM "A STAR" IN THE POETIC LANGUAGE OF K. D. BALMONT

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**Abstract.** The article is devoted to the analysis of the functional and semantic features of the lexeme "a star" in the poetic language of K. D. Balmont. The article deals with the poetical and semantic realization of the image of a star, describes the features of the objectification of its symbolic and figurative-associative attributes. The author's individual semantic filling of the "star" lexeme in the idiolect of K. D. Balmont is in the sphere of the analysis. As a result of the research, the specificity of the functioning and representation of the lexeme in the poet's works is determined, the authors of the article took into account the uniqueness of its semantic volume. Balmont a special esthetic and symbolic content representing the author's world view (the embodiment of the world of "ideal entities", the manifestation of the divine principle, the link between the earthly and supernal worlds, the source of light, hope and love, the standard of comparison in the image of the beloved created by the poet, etc.)

**Keywords:** semantic features, semantic realization, manifestation of the divine principle.

### 1 Introduction

The study of the mechanism of linguistic embodiment of reality in a poetic text from the point of view of the individual author's perception of the world has been a relevant direction of modern linguistics (Patridge, 1976; Tarabaeva & Alefirenko 2017; Panteleev & Kuleshova 2014). The study of the functioning of lexical units in the poetic speech of a particular author, identifying their semantic features, characterizing the figurative potential that reveals the specifics of the writer's worldview, allow to recreate certain fragments of the picture of the world of a particular linguistic personality, to present the originality of its idiosyncrasy.

The artistic system of one of the most talented representatives of the Silver Age, K. D. Balmont is bright, original and specific. The work of this great poet is distinguished by an impressionistic style of imagery, acute subjectivism, mythological subtext, an orientation towards the sensuous-emotional sphere, and prohibitive associativity. The artistic space of the works of K. D. Balmont is a complex system of interconnected symbols, many of which belong to the field of metaphysical understanding of existence.

The system elements of the artistic world of K. D. Balmont become the names of the heavenly bodies, bearing in the texts of the poet a special semantic and artistic load. The lexeme "star", which is characterized by a rich philosophical and symbolic content, is of special significance in the poetic language of K. D. Balmont.

### 2 Materials And Methods

The material of the study is the poetic texts by K. Balmont.

In the study, the following practical material analysis and methods were used: contextual analysis of literary text, literary interpretation, continuous sampling, descriptive analysis.

### 3 Results And Discussion

The star is an integral part of the celestial space along with the Sun and the Moon, which occupy an important place in the philosophical-panteistic concept of the world created by K. D. Balmont (Shtyrlina & Antropova 2018). The astral images are symbols in the work of the poet, which reflect the phenomena of ontological character and act as the direct voice of the "other" world sought by the lyrical hero.

As it is well known, K. D. Balmont reflects the concept of romantic dual world in the lyrics, according to which human life varies between the poles of the real and the ideal of existence and non-existence (Serebriakova, 2009). Signs of the heavenly world (the sun, the moon, stars) become the favorite images of the poet,

to which he relates throughout his entire work and with which he associates ideas about the true, transcendence and ideal. Heavenly bodies not infrequently become the central images of the works of K.D. Balmont. The poet often writes their names with a capital letter, demonstrating their importance and value in the poetic model of the world he creates: *Восходящее Солнце, умирающий Месяц, // Каждый день я люблю вас и жду // Но сильнее, чем Месяц, и нежнее, чем Солнце // Я люблю Золотую Звезду. // Ту звезду золотую, что мерцает стыдливо // В предрассветной мистической мгле, // И в молчании вечернем, холодна и прекрасна, // Посылает сияние Земле. // Тем, кто днем утомился и враждой и заботой, // Этот блеск о любви говорит, // Для того, кто во мраке тосковал беспросветно, // Он с высот упованьем горит. // Оттого так люблю я ту Звезду-Чаровницу: // Я живу между ночью и днем. // От нее мое сердце научилось брезжить // Не победным, но нежным озем (Rising Sun, dying Month, // Every day I love you and wait // But stronger than the Month, and more tender than the Sun // I love the Golden Star. // That golden star which twinkles shyly // In the pre-dawn mystical darkness, // And in the evening's silence, cold and beautiful, // It sends light to the Earth. // Those who got tired during the day with hostility and care, // This shine speaks about love, // For the someone who in the darkness pined hopelessly, // He burns with hope from heights. // Because I just love that Star- Enchantress: // I live between night and day, // From her my heart learned to glimmer // Not victorious, but delicate fire) (Balmont, "Rising Sun, dying Month ..." 2019). The image of a star in the above poetic context is closely related to the semantics of light, expressed through a large number of light designations ("twinkle", "shine", "burn", "dazzle", "fire"). The lyrical hero feels the discrepancy between the earthly and celestial worlds ("darkness", "hopelessness" of earthly life are contrasted with "brilliance", "shine" coming from the heights), but the line between them is thin: the beauty of the heavenly world descends on the earthly world, bringing light of otherness into people's souls. Thus, a star radiating light sends its shine to people for whom it becomes a messenger of love and hope.*

The abundance of light designations, that characterize the image of a star, is used by K. D. Balmont in his other works: *Прекрасен лик звезды с прозрачным взором, // Когда она, не рдея, не скорбя, // И зная только Небо и себя, // Струит лучи нетающим узором, // Среди дальних звезд, поющих светлым хором. // Но как она светлей самой себя, // Когда, воспламененным метеором, // Огни лучей стремительно дробя, // Горит – пред смертью, падает – любя! (Beautiful star's face with a transparent gaze, // When she, not blushing, not grieving, // And knowing only Sky and herself, // stream rays with nonmelting patterns, // among distant stars, singing in bright chorus. // But how is she brighter than herself, // When, by an ignited meteor, // Fires of the rays are rapidly crushing, // Burns - before death, goes down - loving!) (Balmont, "Brighter than myself" 2019). In the quoted poetic passage, the author, using a variety of tropic means, draws the image of a star at the time of its fall on the earth, focusing on the brightness of the light emitted by it. The Light-denotating vocabulary is used in the very title of the poem – "Brighter than myself" – which represents a semantically atypical model of a comparative degree, where the one and the same object (star) acts as an indicator and benchmark. Interestingly, the lyric of K.D. Balmont is characterized by the anthropomorphic image of a star, which the poet animates, gives the ability to experience the same feelings and emotions as people. In this regard, it is noticeable that the moment of the fall of a star is accompanied in the works of the poet by a description of the star's feelings (for example, see the above context: "... falling – loving!"). The transition from the heavenly to the earthly space is described by Balmont as seduction (see lexemes "seduced", "like an angel criminally in love"), succumbing to the extent to which the star undergoes changes (see "shone more clearly", "burnt", "burned down", "burning, "blushed"), which lead it to death: *Золотая звезда над Землю в пространстве летела, // И с Лазури на сонную Землю упала захотела. //**

Обольстилась она голубыми земными цветами, // Изумрудной травой и шуршащими в полночь листьями. // И, раскинувши путь золотой по Лазури бездонной, // Полетела как ангел – как ангел преступно- // влюбленный. // Чем быстрее улетала она, тем блистала яснее, // И горела, сгорала, в восторге любви пламеня. // И, зардевшись блаженством, она уступила бессилью, // И, Земли не коснувшись, рассыпалась ярко пылью (The Golden star above the Earth flew in the space, // And from the Azure to the sleepy Earth, it wanted to fall. // It was seduced by the blue earthy colors, // The Emerald grass and rustling leaves at midnight. // And, cast the golden path by the bottomless Azure, // Flew like an angel - like an angel criminally // in love. // The sooner it flew away, the clearer it sparkled, // And it burnt, burned down, thrilled by the burning/ flame of love. // And, blushed with bliss, it gave way to impotence, // And, without touching the Earth, fell apart with bright dust) (Balmont, "Golden Star"2019). The used impersonation technique allows K.D. Balmont to create in his works the image of a star, different from a special emotional and expressive coloring (Bakhshandeh et al, 2015: Peranginangin et al, 2019).

The kingdom of the stars, the heavenly height aligns the poet with the ideal world, with the world of harmony and beauty: "In Balmont's poetry, the images of the heavenly height, stars become symbols of the ideal world. The image of the sky is not located in the artistic world in relation to the opposition to the image of the earth, since the earthly is also often deified by the poet. But the sky is the final goal to which the lyrical hero strives – to achieve a world of harmony and purity" (Zenzina et al 2004). The lyrical hero K. D. Balmont is focused on the heavenly beauty, giving birth to faith in his soul in the realization of a miracle and in the fulfillment of a dream: *Любовь есть свет, что сходит к нам оттуда, // Из царства звезд, с лазурной высоты, // Она в нас будит жажду чуда. // И красоты <...> И, если дух людской пронизан светом, // Что шлет ему небесная звезда, // Он жадно мчится за ответом, // Туда, туда (Love is the light that comes off to us from there, // From the kingdom of the stars, from the azure height, // She/it awakens in us a thirst for miracle. // And beauty <...> And, if the human spirit is riddled by light, // What does the heavenly star send to him, // He avidly sweeps for an answer, // There, there)* (Balmont, "Italian Flower"2019). Such concepts as "beauty", "light", "purity", "height" become in Balmont's poetic language the markers of a perfect world, the personification of a supermundane existence, in which a person finds peace and tranquility: *Вдали от Земли, беспокойной и мглистой, // В пределах бездонной, немой чистоты, // Я выстроил замок воздушно-лучистый, // Воздушно-лучистый Дворец Красоты. <...> Я полон в том замке немым упоеньем, // Немым упоеньем бесстрастной звезды. // Со мною беседуют Гении Света, // Прозрачные тучки со мной говорят, // И звезды родные огнями привета, // Огнями привета горят и горят (Away from the Earth, uneasy and hazy, // within the bottomless, mute purity, // I built an air-radiant lock, // Air-radiant Palace of Beauty. <...> I am filled with mute ecstasy in that lock, // Mute ecstasy of a passionless star. // Geniuses of Light talk to me, // Transparent clouds speak to me, // And native stars with lights of greetings, // Lights of greetings are burning and burning)* (Balmont, "Away from the Earth").

In the work of K.D. Balmont, the image of water (pond, lake, river, sea) turns out to be directly linked with the image of a star: *Дрожит в углубленной лазури звезда, // Лучи устремив с вышины, // Ответного шарой играет вода, // Неверная зыбь глубины (Shivers in the deep azure star, // Rays directed from the height, // Response by chara plays water, // Wrong swell depths)* (Balmont, "Swell Pupils"). The reflection of the heavenly height in the water surface gives birth to the idea of merging heavenly and earthly in the artistic world of K.D. Balmont, which represents a peculiar transition to a unified existence, a macrocosm, embodying philosophy of unity: *Какая грусть в прозрачности Небес, // В бездонности с единственной звездой. // Изваян, отодвинут в Вечность лес, // Удвоенный глубокою водою (What sadness in the transparency of Heaven, // In the bottomlessness with a single Star. // Izvayan, move*

*back into the Eternity of the woods, // Doubled by deep water)* (Balmont, "Crystal air"). The height and depth in the texts of the poet act as intertwining beginnings, "parameters of the invisible world", "qualities of a specially spiritualized existence" (Petrova, 1999). The immensity of height and the bottomlessness of depth characterize such general attribute of the world as vastness: *Все мне грезится Море да Небо глубокое, // Бесконечная грусть, безграничная даль, // Трепетание звезд, их мерцанье стоокое, // Догорающих тучек немая печаль (Everything I dream of is Sea and deep Sky, // Endless sadness, boundless distance, // Flutter of the stars, their hundred-eyed twinkling, // The burning-down clouds mute sadness)* (Balmont, "Everything I dream of is Sea and deep Sky ..."). It is interesting to note that creating in his works the image of stars, the poet often has resorted to using the tropical means of water semantics: *В Море вспыхнул светлый мост, // Ярко дышат брызги звезд In the Sea flashed the bright bridge, // vividly breathe splatters of stars* (Balmont, "Month Charms"); *Над болотом позабытым брошен мост, // За болотом позабытым брызги звезд (Over the swampland the forgotten abandoned bridge, // Behind the swampland forgotten splatters of stars)* (Balmont, "Over the swampland").

The image of a star in the lyrics of K. D. Balmont can also be interpreted through religious themes (poems "Star in the desert", "Qur'an", "Response", "Soft air", etc.). For example, the shining of the stars is the glorification of God: *Звезды золотые блещут без конца // Звезды прославляют Господа Творца (Gold stars shine endlessly // Stars glorify the Lord Creator)* (Balmont, "The Milky Way") or *Чтоб славу Господа непогранный сберечь, // Восславить Господа должны Его создания. // Все от Него – и жизнь, и смерть. // У ног Его легли, простерлись бездны, // О помыслах Его вещает громко твердь, // Во славу дел Его сияет звездный (To preserve the downtrodden glory of God, // God should be glorified by His creations. // Everything from Him – life and death. // At His feet lay down, extended the abyss, // The firmament prophesies loudly about His thoughts, // For the glory of His deeds shines the Starlight)* (Balmont, "On the Psalm 18th "). The star in the poet's texts often acts as a symbol of the divine, its peculiar manifestation: *О, только бы знать, что могу я молиться, // Что можно молиться, кому я молюсь! <...> Но только бы верить всегда, // Но только бы видеть из бездны преступной, // Что там, надо мной, в высоте недоступной, // Горит – и не меркнет Звезда! (Oh, just to know that I can pray, // What can I pray for, to whom do I pray! <...> But just to believe always, // But just to see from the criminal abyss, // What is there, over me, in the inaccessible height, // Burns - and the Star does not fade!)* (Balmont, "Oh, just to know that I can pray ...").

The rapprochement of the image of the star and the beloved seems to us traditional in the work of K. D. Balmont (Shitova, 2003). The image of the woman is quite often poeticized by Balmont, she is likened to a star and as a source of light is contrasted to earthly darkness: *Ты вся – безмолвие несчастья, // Случайный свет во мгле земной, // Неизъясненность сладострастия, // Еще не познанного мной <...> Не знаю, смерть ли ты неожиданная, // Иль нерожденная звезда, // Но буду ждать тебя, желанная, // Я буду ждать тебя всегда (You are all - the silence of misfortune, // Random light in the earthly darkness, // Uncertainty of voluptuousness, // Not known by me yet <...> I don't know whether you death are unexpected, // Ile the unborn star, // But I will wait for you, desired, // I will always wait for you)* (Balmont, "I will wait"). In the poet's texts, the lexeme "star" is characterized by an atypical usage: it is combined with adjectivities characterizing the image of the woman, her nature: *Ты была как оазис в пустыне, // Ты мерцала стыдливой звездой, // Ты Луною зажглась золотой, // И тебе, недоступной богине, // Отдавал я мечту за мечтой (You were like an oasis in the desert, // You twinkled shy star, // You Moon lit up gold, // And to you, distant goddess, // I gave my dream for a dream)* (Balmont, "Oasis"). The poetic comparisons used by the poet in the above passage emphasize the sublime image of the chosen one, entailing the lyrical hero with her unattainability and inaccessibility: *Ты казалась мне высшим пределом, // За который нельзя перейти (I found you a high limit, // which cannot be crossed).*

#### 4 Summary

Therefore, the lexeme "star", actualizing the direct nominative meaning, that K. D. Balmont has in the poetic language about a particular artistic and symbolic content, representing the author's world view (the expression of a world of "ideal entities", the manifestation of a divine beginning, a link between the earthly and heavenly worlds, a source of light, hope and love, the standard of comparison in the image created by the beloved poet, etc.).

#### 5 Conclusions

The studied lexical unit acquires in the poet's texts multiple semantic increments not only within the context of a separate work, but also K. D. Balmont's poetry as a whole (philosophical-pantheistic concept of the world, a romantic model of dual world, philosophy of unity and so forth).

#### Acknowledgements

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

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**Primary Paper Section:** A

**Secondary Paper Section:** AI, AJ