

LEXICAL EXTERIORIZATION OF POETIC SILENCE IN THE ENGLISH LITERARY DISCOURSE

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This article deals with the different ways of exteriorization of poetic silence in the English literary discourse. Modern linguistics tendency characterized by wide interest to the problems of silence in non-verbal communication. One should noted that such communication is connected with verbal one. Lifeless nature and its symbols on the field of the English literary discourse have the ability to transform in real producers of poetic silence. Verbal-poetic image of silence is a complex, dynamic and linguo-cognitive construction, which is characterised by incorporation of different types of knowledge: basic, stereotypical and individual, that is connected with the phenomenon of silence in the English literary discourse. Different lexical units play an important role in developing and building such phenomenon. The importance of this units to poetic silence is verified by lexicographic and illustrative material. Dominant and peripheral verbal markers actualize poetic silence with the help of nature and its symbols characterizing by metaphoric and personification nature.

Key words: Nature Silence, verbal-poetic image of silence, verbal markers of poetic silence, silent effect.

The central problem of modern linguistics considers the categorization of human experience, range of units on the vector "mind (consciousness) - language - representation - conceptualization - categorization - perception," i.e, comprehension of the language as a special cognitive abilities [1, p. 25].

Literary discourse is marked by wide amplitude of scientific experiments in which poetic image is general and substantial. Poetic images concern man, nature, individual phenomena, which form the cultural space mediating between the individual and society. Creating poetic images is the process and the result of the interaction of various poetic means. Previous linguistic studies revealed a number of structural and semantic characteristics (R. J. Jakobson, N.V. Pavlovich, A. P. Kwiatkowskii), characterized by artistic interpretation of the real and the unreal worlds through the prism of poetic image (V. V. Vinogradov, U. S. Stepanov, N. V. Sluhai). Silence as a universal non-verbal phenomenon correlates with verbal markers. L. Schwartz notes that a key point of this phenomenon concerns both operation and understanding. Thus he distinguishes the following types of silence: *empty* and *full silence* [2]. In his turn, F. Bock identifies three types of cultural differences of silence: 1) "*mere quiet*" of nature and death, 2) *the functional silence*, and 3) *the expressive silence* [3].

Human silence is prior to Nature Silence of secondary, metaphoric relations [4]. Poetic silence as non-verbal act, is characterized by anthropocentricity by means of communication and personification. Range of Nature's non-verbal reactions are wide enough and belong to different range of Human's feelings, e.g:

- the language of body, e.g.: *And sent soft waters murmuring by; / Thus quietly thy summer goes, / Thy days declining to repose* [5, p. 11];

- touching, kiss, e.g.: *'O gentle wind, that bloweth south, / From where my Love repairth, / Convey a kiss frae his dear mouth / And tell me how he fareth!* [6, p. 498]; *Come o'er the eastern hills, and let our winds / Kiss thy perfumed garments; let us taste / Thy morn and evening breath; scatter thy pearls / Upon our lovesick land that mourns for thee* [6, p. 584];

- cry, laugh, e.g.: *GATHER ye rose-buds while ye may, / Old Time is still a-flying: / And this same flower that smiles to-day, / To-morrow will be dying.* [7, p. 335];

- different shades of voice, e.g.: *What though in solemn silence all / Move round the dark terrestrial ball; / What though nor real voice nor sound / Amidst their radiant orbs be found?* [7, p. 400].

The article focuses on the artistic images, correlated with the personages, thematic concepts (global images), verbal-poetic images [8] and verbal symbols. Verbal-poetic image of silence is a complex, dynamic and linguo-cognitive construction, which is characterised by incorporation of different types of knowledge: basic, stereotypical and individual, that is connected with the phenomenon of silence in the English literary discourse. In this regard, **the aim** of this paper to investigate verbal-poetic images of silence as they are. Then we are to do with the following **tasks**: 1) to study the process of generation new meanings of silence; 2) to identify different aspects and ways of formation of such images in the English literary discourse. The present research is done from the perspectives of the modern trends of linguistics, thus, **the subject** of our investigation is poetic silence and **the object** is the verbal exteriorization of such image in the English literary discourse. **Actuality and topicality** of the paper consist in objectivity of poetic image phenomenon, which is grounded on the personification and methaphoric usage in poetic endozone. The item is not adequately investigated so far and it is the focus of our paper. The **empiric facts** are extracted from the English poetry.

Methods applied in the paper are of complex nature, they are content / component / distribution / discursive / onthognoseological.

The English literary discourse is kind of a field for artistic communication is the process of interaction between the author and the readers on the basis of direct or inverse relationships. Central producer of poetic silence is Nature, auxiliary components are nature's phenomena (earthly, celestial, aerial), objects of fauna, man and God.

Poetry language differs from that of the prose texts: the author chooses those lexical elements which more expressively convey his thoughts and mood. It is considered relevant to use a wide range of nominative units as neutral and connotative to create the effect of imagery. Silent effect (the term of A. D. Belova), is interpreted on vertical and linear vectors of the poetic texts [9].

The semantic structure of the word *silence* is represented in the lexicographic definitions: **Silence** – 1) (n): a) *not a speaking or making any noise, an abstaining from replying to a speech or letter, b) taciturnity, c) a not betraying of some confidence, deliberate or accidental failure to mention something,*

d) *stillness, quiet, oblivion;*

2) (v): a) *to cause to be quiet, to quiet, b) to compel to stop expressing an opinion, c) to knock out* [10, p. 926].

The absolute silence of nature in poetic texts, indicated by the initial zero seme silence, which most often is the noun, напр.: 3) *There is silence: the dead leaves / Fall and rustle and are still; / Beats no flail upon the sheaves, / Comes no murmur from the mill...* [11, p. 278].

We know that the central unit is a derivative word, which consists of a base unit and word-formative one [12], in our case, this basic element is a morpheme silence-, epidegmatic trends of which are apparent in the following dictionary definitions:

1. *Silenced, that has been reduced or put to silence; spec. forbidden to preach or hold services on account of refusal to comply with some order;*

2. *Silencer, one who, or that which, silences; a conclusive argument or retort; a peace of mechanism attached to a motor vehicle and used to silence or reduce the sound naturally caused by its working;*

3. *Silencing, the action of the verb in various senses;*

4. *Silencing, that reduces to silence;*

5. *Silency, rare silence;*

6. *Silent, keeping or maintaining silence' refraining from speech or utterance; speechless; mute, dumb. Also, taciturn, reticent, reserved;*

7. *Siential, rare. Accompanied by, connected with silence;*

8. *Silentiary*, [ad. late L. *silentiari-us*, f. L. *silentium*];
 9. *Silentious*, [Cf. late L. *silentiosus*, It. *Silenzioso*, Sp. and Pg. *silencioso*, F. *silecieux*] given to silence;
 10. *Silentish*, somewhat that silent;
 11. *Silently*, in a silent manner, without speaking; in silence; without noise or commotion, noiselessly, quietly; without mention or noise;
 12. *Silentness*, maintenance of silence; avoidance of speech or utterance; reticence; speechlessness [13, p. 43].

Poetic images of silence are considered as complex language units turning the different side in the mental process and actualizing their different properties altogether. Word silence traditionally used in the form of a noun, e.g.: *How calm it was!—the silence there* [6, p. 846]; *There was silence deep as death* (779); *In secret we met: In silence I grieve* (6, p. 788); *WHEN we two parted / In silence and tears* [6, p. 787]; *Sent up, in silence, from among the trees!* (6, p. 635); *In the waning of the day, / Of the slowly hushing gale / Cease in silence all its quivering replies* [14, p. 51]; *Where eternal silence for ever reigns* [14, p. 56]; *But how the chill, sad silence is unbroken* [14, p. 66]. The word *silence* is usually used without any descriptive elements, i.e. absolute silence is an important peculiarity of Nature (**Nature**→**Silence**), but the compatibility of *silence* with different Nature's phenomenon is characterized by low usage (2,9%) and connected with the Possessive Case), e.g.: *In a cavernous, swung / Wave's silence, wept white angelus knells* [15, p. 414].

Using the word *silent* is important because of expressive and stylistic peculiarities of poetic silence. The main meaning is disclosed in dictionary definitions, e.g.: *Silent (adv) – making no sound, free from sound, not accompanied by audible speech or sound, taciturn, speaking little, so smooth in action as to make scarcely any sound, (of a letter or group of letters) written but not pronounced, uninformative, withholding information, (of a motion picture) without any sound track, (of a volcano) inactive but not extinct* [10, p. 926].

In contrast to *silence*, which is of universal nature, *silent* emphasizes its compatibility with different Nature's symbols, such as: *earthly (earth, field; water, ocean, stream, river, waterfall, sea, wave; tree, flower, grass)*, e.g.: *To that silent isle, which lies* [6, p. 840]; *And smiled upon the silent sea*, (6, p. 844); *celestial (sky, heavens; the Moon; the Sun; stars)*, e.g.: *When you die, the silent Moon* (6, p. 848-849); or combination, when symbols characterize place or time, e.g.: *Went too, too near the silent creek at night* [14, p. 37].

Investigating the verbal marker *silent*, we found a lot of elements which correlates with absolute silence in English literary discourse, e.g.: *silent – calm, hushed, mute, noiseless, peaceful, placid, quiescent, quiet, reserved, reticent, secretive, still, taciturn, tight-lipped, tranquil, uncommunicative* [10, p. 1-54].

In dictionary definitions verbal markers *calm* as *silence* are characterized by the meanings dealing with both humans and nature, e.g.: *Calm – 1) (adj) (of the sea) still, without rough motion, (of a person) unruffled, unexcited, unperturbed, (of a person) placid, impudent, brazen; 2) (n) a period of serenity, a windless period, a motionless, undisturbed state, an ominous and uneasy peace; 3) (v) to soothe, pacify, to become calm, to calm down, to regain emotional self-control after anger* [10, p. 139-140]. Synonyms: *alleviate, appease, assuage, lull, pacify, placate, quell, quiet, relieve, satisfy, soothe, tranquilize; collected, composed, cool, dispassionate, peaceful, placid, quiet, sedate, self-possessed, serene, still, tranquil, undisturbed, unperturbed* [10, p. 15].

The realization of Nature Silence is comprehensive in a), b), c) definitions:

- a) *(of the sea) still, without rough motion*, where *calm* is an adjective;
 b) *a period of serenity, a windless period, a motionless, undisturbed state, an ominous and uneasy peace*, where *calm* is a noun;
 c) *to soothe, pacify, to become calm, to calm down*, where *calm* is a verb.

The word *calm* is often used as adjective (43%) and noun (30%), which correlates with earthly symbols, such as *water, ocean, stream, river, waterfall, sea, wave*, e.g.: adj: *A calm sea like an azure mirror* [14, p. 21]; *Till the calm rivers, lakes, and seas* [6, p. 853]; *But the sea looks so calm* [5, p. 902]; noun: *Than calm in waters seen!* [6, p. 847]; *In grassy*

calm the waters sleep [16, p. 201]. In contrast to definitions in dictionary the marker *calm* correlates with representatives of **flora** (*tree, flower, grass*), e.g.: *The tree that erewhile was so calm* [14, p. 46]; **sky elements** (*the sun, the moon*); e.g.: *But now the sun is rising calm and bright* [6, p. 658]; *Lo, the most excellent sun so calm and haughty*, (5, p. 175); *Calm as a quite sky that locked to be* [5, p. 215]; **aerial symbols** (*wind, air*), e.g.: *A calm wind blows that raised the trees like hair* [15, p. 212]. The most beautiful is the usage of *calm* for day and night changes, e.g.: *CALME was the day* [7, p. 229]; *But let the night be calme, and quietsome* [7, p. 242]; *'Twas night, calm night, the moon was high* [6, p. 695]; *SWEET day, so cool, so calm, so bright!* [7, p. 342].

One should note that *calm as silence* (**Calm**→**Silence**) has the tendency of authentic implementation of the absolute silence, e.g.: *Nor echoes near nor sounds afar / Disturb the calm prevailing* [14, p. 49]. To intensify the image of poetic silence, poet may use another verbal markers for creation of absolute silence in nature, e.g.: *By a silent tide of calm* [14, p. 63]; *This heath, this calm and quiet scene* [6, p. 672]; *The silent calm of the grave is there* [14, p. 238], such adjectives as *silent* and *quiet*, are used in contact model, for intensification poetic impact.

Epidigmatic tendency of morpheme *calm-*, is represented in the model, e.g.: *We feel a calmness over deep* [14, p. 49-50]; *And look, how calmly in yon radiant wave* [16, p. 222]; *Till the stars of heaven fell calmly away* [6, p. 763].

Having compared *quiet* with another dominant verbal markers, we found a lot of meanings dealing with **Nature Silence** and **Homo Silence**, e.g.: *Quiet* – 1) (n) *silence, stillness, repose*; 2) (adj) *peaceful, calm, and undisturbed, noiseless, not speaking at all, making little sound, having little volume of sound, (of a person or the mind) free from anguish, worry, (of people) having a gentle, reserved manner, (of colors) soft, unobtrusive, (of feeling) private, interior, tranquil, free from social pressures, (of a social function) informal, attended by few people*; 3) (v) *to make quiet, to soothe, to become quiet*.

Quietude (n) – *stillness, calm*. [10, p. 819].

Quiet in contrast to *calm*, has the meaning of ‘not speaking’: *silence, stillness, repose*, and then of ‘not doing’: *peaceful, calm, and undisturbed, noiseless, not speaking at all, making little sound, having little volume of sound*. Lexeme *quiet* is used as noun, adjective and correlates with **earthly symbols**, e.g.: *like painted glass lying beneath a quiet lake* [5, p. 416]; *And slept in many a crystal pool / For quiet contemplation:* [6, p. 632]; **celestial**, e.g.: *To mingle with the quiet of her sky* [6, p. 794]; and with day and night changes, e.g.: *Has planted quiet in the night* [17, p. 43].

Epidigmatic tendency of the same *quiet* is disclosed by complex analyses of the illustrative material. The main nominations are derived from the primary morpheme *quiet-*, with the main meaning which is connected with Nature Silence, e.g.: *Look how white everything is, how quiet* [18, p. 470], → *Such songs have power to quit* [5, p. 65], → *For three days more in dreadful quietude* [17, p. 30], → *Thus quietly thy summer goes* [5, p. 11], → *The inviolable quietness* [6, p. 846].

While interpreting the phenomenon of silence on the material of Russian N. D. Arutunova assumed that silence may be associated with the death, but speaking may be associated with the life [19, p. 423]. If we analyze the English poems, it will be clear that such verbal markers as *still, stillness* correlate with **Homo Silence** and are used in the meaning of death, e.g.: *Lucklessly she must lie patient / And the vaulting bird be still* [15, p. 284]; *I / Must lie / Still as stone* [15, p. 351], but *still nature* is also correlates with death, e.g.: *“No water so still as the dead fountains of Versailles”* [5, p. 372].

As for lifeless nature, it can verbalize Nature Silence with the help of human markers of silence such as: *stillness, still*: *Still* – 1) (adj) *having no motion, (of a beverage) not effervescing, making or having no sound, complete silence, a static photograph*; 2) (adv) *at a given time just as before it, even now, even, without sound or movement, yet, nevertheless*, 3) (v) *to quiet, to make silent, to satisfy or appease, to become motionless or silent* [10, p. 974]. Synonyms: *hushed, inaudible, inert, motionless, mum, mute, noiseless,*

quiet, quiescent, soundless, stagnant, stationary, undisturbed, unruffled; calm, gentle, meek, mild, passive, peaceful, patient, placid, silent, tranquil [10, p. t57].

The image of poetic silence can be objectivized by verbal marker *still* and defined as: (adj) *having no motion, making or having no sound, complete silence*; (v) *to quiet, to make silent, to satisfy or appease, to become motionless or silent*.

Silent effect, which is produced by **Nature**, can be realized with the help of descriptive units with the central verbal marker *stillness*, напр.: *We're very quiet. / It's peaceful sitting here, not speaking, / the composition fixed, the road turning suddenly dark, / the air going cool, here and there the rocks shining and glittering — / it's this stillness that we both love. / The love of form is a love of endings* [5, p. 992].

Using descriptive units, which are connected with **Homo** and **Nature Silence** (*We're very quiet* → *It's peaceful sitting here* → *not speaking* → *it's this stillness*), poet creates the image of poetic silence, which exists not only independently but in combination with another blocks, conveying the silent effect.

Complex analysis of the illustrative material gives us the ability to find the main peculiarity of verbal marker *still*, which is connected with **earthly** and **aerial symbols**: *air wind, waves of the sea, water*, e.g.: *As much still air as wind* [5, p. 800]; *night air still and the rocks / Warm. Sky over endless mountains* [5, p. 882]; *Through high still air* [5; 883]; *When the sun is out and the wind is still* [5, p. 231]; *without words; as, in a still air* [5, p. 417]; *Our sudden palaces in the still air* [17, p. 453]; *Like green waves on the sea, / As still as in the silent deep* [6, p. 846]; *But now they drift on the still water* [17, p. 127]; *The charmed ocean's pausing, / The waves lie still and gleaming* [6, p. 788]. In last example author uses another verbal marker *pause*, which is more connected with **Homo Silence** than **Nature Silence**. The main definition of this marker is: *Pause – 1) (n) a short period of time when sound, motion or activity stops before starting again, (mus) the lengthening of a note or the mark, to cause someone to hesitate or think again before talking action; 2) (v) to make a pause, to hesitate, to stop* [10, p. 737]. Synonyms: *delay, demur, desist, doubt, falter, halt, hesitate, intermit, stop, vacillate, waver, wait; break, cessation, discontinuance, hesitation, intermission, interruption, lull, recess, suspension* [10, p. t42]. Such characteristics as *to make a pause, to hesitate, to stop*, belong to humans, but author, with the help of poetic imagery, provides nature with it, e.g.: *The breezes pause and die, / Letting the rose-leaves fall: / But the solemn oak-tree sigheth, Thick-leaved, ambrosial* [20, p. 37].

The usage of *pause* gives the dominant marker *still* the new meaning for more expressive understanding the image of absolute silence.

The image of poetic silence is perceived at different levels of human feelings. Synesthesia (from the Greek word *synaesthesia* «take and feel together») is a universal phenomenon in poetic text [21, p. 40-44], which is grounded on combination of different senses (sight, listening, touch, taste and smell). The verbal marker *stillness* plays an important role during the realization of this phenomenon in English belle-lettre discourse, e.g.: *As I stand at the wood's edge, / Watching the darkness, listening / To the stillness, a small owl / Comes to the branch above me* [5, p. 494].

Among such dominant verbal markers of poetic silence as *silence, still, calm, quiet* and their derivatives, we distinguished those which exist on the periphery of the semantic field. Their presence clearly relates to the analysed definitions from the dictionaries and English poems. So among those that are open to creation of poetic images of silence are: *noiseless, soundless, mute, to hush, peaceful*, and their derivatives.

Here are the main definitions, which were found in dictionaries and connected with **Nature Silence**:

Noiseless (adj) – having or making no noise [22];

Mute – 1) (adj) not speaking, not uttering a sound, permanently unable to utter meaning-full speech, unable to make vocal sounds, expressed by non-vocal means, (law) refusing to plead, (of a letter) not pronounced though written, (of a consonant) produced with momentary complete closure of the breath passage, (of hounds) not giving tongue; 2) (n) a person who cannot speak, (phon) a stop, a clip clamped on the bridge of a stringed

instrument to deaden the resonance of the strings, a pad or cone-shaped piece of metal or other material inserted in the bell of a wind. Muted (v) – to deaden or soften the sound [10, p. 659]. Synonyms: calm, dumb, gagged, hushed, inarticulate, inaudible, noiseless, peaceful, quiet, silent, soundless, speechless, still, taciturn, tranquil, voiceless [10, p. 138].

Peaceful (adj) – calm, quiet, untroubled, undisturbed by noise, worries, fears; not warlike or violent, not giving to fighting or quarreling [22].

Peace – (n) the condition that exists when nations or other groups are not fighting, the ending of a state of war, the treaty that marks the end of war, friendly relations between individuals, untroubled by disputes, freedom from noise, worries, troubles, fears. **At peace** – in a state of peace, friendliness or calm. **To hold (keep) one's peace** – to be silent [10, p. 738].

Speechless (adj) – without the ability to speak, temporarily unable to speak because of some emotional shock or injury, silent [10, p. 954].

Soundless (adj) – without sound; silent, quiet [22].

Hush – to make silent or quiet; to calm; soothe [22].

The research of these definitions revealed that these verbal markers as dominant markers correlating both with **Homo Silence** and **Nature Silence**.

According to empiric material, non-dominant verbal markers which correlate with **earthly symbols** (earth, mountains, flora) are: *soundless, voiceless, speechless*, e.g.: *And soundless meets the grass . . .* [5, p. 381]; *Lost Echo sits amid the voiceless mountains*, (6, p. 860); *When the soundless earth is muffled* [6, p. 871].

Verbal marker *peaceful*, may correlate not only with **earthly symbols** (water), e.g.: *And haply from this crystal pool / Now peaceful as the morning* [6, p. 630], but also with **aerial symbols** (air), e.g.: *Regained cool peaceful air in wonder —* [23, p. 19], **celestial** (sky), e.g.: *Little peaceful heavens in the bosom of earth* [6, p. 761], and day and night changes which can be realized implicitly, e.g.: *Poor peace as the sun sets* [15, p. 8], and explicitly, e.g.: *The busy day, the peaceful night* [6, p. 504].

Verbal marker *to mute* is used in poems in the form of verb and correlates with **aerial symbols** (air), e.g.: *Mute was the music of the air* [7, p. 461], and **celestial** (sky), e.g.: *That makes the heavens be mute* [6, p. 693].

Verbal marker *hush* is synonym to verbal marker *mute* and it has the universal meaning of absolute Nature Silence (**Hush**→**Nature**), e.g.: *Vacant as Libya. All is hushed near by* [5, p. 155].

Conclusion

The man can speak and can be silent, but nature symbols can be only silent. The English literary discourse became the field on which nature and human characteristics must be changed. The creator – poet, with the help of imagine and own intentions can breathe life into lifeless nature symbols. That's why, symbols which were lifeless in our life, may become communicators in poetry.

The poetic image as an object of study of linguistics have been developed over centuries. In the English literary discourse, Nature and its symbols become the main producers of poetic silence. Such symbols must be divided into separate groups - Earthly, Aerial and Celestial. Each group is characterized by a unique ability to use verbal code denoting poetic silence, and different degrees of integration in English literary discourse. Besides this, we investigate the capability of these verbal markers to connect. Such connection can lead to an absolute silence phenomenon. Silence, as a component of non-verbal communication, has already evoked a special research interest. The English literary discourse, as an empirical base, is quite important due to existence of communicative silence and a lot of situations which corresponds silent narrator interpretation. Communicative silence varies by their producers to - **Homo Silence** and **Nature Silence**. Analyzing the Ukrainian definitions of silence, it is clear that silence – is a purely human category, but in literary discourse, such silence may have nature characteristic.

Lexical level of creation the poetic image of silence is represented by base verbal markers that belong to semantic space of silence. Having studied the definitions, the

dominant verbal markers were found, they are: *silence, calm, quiet, still*. Such markers are ready for creating new derivatives and meanings. Each verbal marker correlates with different Nature's symbols and takes part in creation of poetic image of silence. Besides dominant symbols, we found non-dominant, which exist on the periphery of semantic space of silence, they are: (*noiseless, mute, hush, peaceful, speechless, and soundless*), but all these markers have the ability to create the absolute silence.

The prospect of research consists in further investigation of lexical verbal markers of poetic images of silence in the English literary discourse.

ЛЕКСИЧНА ЕКСТЕОРИЗАЦІЯ ПОЕТИЧНОГО МОВЧАННЯ В АНГЛОМОВНОМУ ХУДОЖНЬОМУ ДИСКУРСІ

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У статті розглядаються способи екстеоризації поетичного мовчання на матеріалі англomовного художнього дискурсу. Сучасний вектор лінгвістичного інтересу спрямований на дослідження місця мовчання в невербальній комунікації, яка в більшості випадків тісно пов'язана з вербальною. Природа та її символи на тлі англomовного художнього дискурсу перетворюються з неживих об'єктів пейзажної лірики на повноцінних продуцентів поетичного мовчання. Словесно-поетичний образ мовчання представлений в якості динамічної та складної одиниці, в процесі творення якої залучені лексичні елементи зазначеної мовної системи. Приналежність цих елементів до вербалізаторів поетичного мовчання верифікується лексикографічними джерелами та ілюстративним матеріалом. Домінантні та периферійні вербалізатори актуалізують поетичне мовчання шляхом залучення природи та її символів, що характеризуються метафоричністю та персоніфікацією.

Ключові слова: природне мовчання, словесно-поетичний образ мовчання, вербалізатори поетичного мовчання, силенціальний ефект.

ЛЕКСИЧЕСКАЯ ЭКСТЕОРИЗАЦИЯ ПОЭТИЧЕСКОГО МОЛЧАНИЯ В АНГЛОЯЗЫЧНОМ ХУДОЖЕСТВЕННОМ ДИСКУРСЕ

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В статье рассматриваются способы экстеоризации поэтического молчания в англоязычном художественном дискурсе. Современный вектор лингвистического интереса направлен, в первую очередь, на изучение места молчания в невербальной коммуникации, которая, в большинстве своем, очень тесно связана с вербальной. Природа и ее символы на фоне англоязычного художественного дискурса перевоплощаются из неживых объектов пейзажной лирики в полноценных продуцентов поэтического молчания. В нашей работе словесно-поэтический образ молчания представлен в качестве динамичной и сложной единицы, для образования которой необходим целый арсенал лексических элементов определенной языковой системы. Принадлежность этих элементов к вербализаторам поэтического молчания верифицируется лексикографическими и эмпирическими источниками. Доминантные и периферийные вербализаторы актуализируют поэтическое молчание при помощи природы и ее символов, которые характеризуются метафоричностью и персонификацией.

Ключевые слова: природное молчание, словесно-поэтический образ молчания, вербализаторы поэтического молчания, силенциальный эффект.

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