

The Structure and Types of Poetic Symbols

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ABSTRACT: The structural features of symbols are complex, synthetic characters, unlike image-autology. In the image-tropa, the main meaning is in a state subordinate to the figurative meaning, i.e., the agent gives a certain signal to the referent, the remaining meaning of which is "off". The symbol is created by combining two equal meanings (agent and referent). That is, a symbolic relationship is established for the concrete and abstract concepts to represent each other. Therefore, the semantic diversity of the symbol is superior to that of the tropa. The article describes the structure of poetic symbols, the main semantic types and their transpositions.

KEYWORDS: symbol, metaphor, poetic, metonymy, speech, structure, type, synecdoche, agent, referent, stereotype.

INTRODUCTION

A symbol is a complex speech symbol in its purest form. Its signification contains at least two equal cores (intensive) - primary, literal, and secondary, transient. The figurative side of the symbol (literal meaning) is characterized by the obligatory generalized intensity of the concrete concept with it. In this case, as mentioned above, there is a second level of actualization of the content, which usually differs in terms of quality, acquires a general and abstract meaning. This meaning is largely clear and stable, and cannot be explained by the associativity and implicability of the intensity of a particular concept (image). It has the following characteristics: a) primary-archetypal, b) cultural-stereotypical, c) metaphysical (or in the breakdown of individual creativity, conceptual) and d) conditional-hypothetical.

In this case, the linguistic typology of the proposed symbols is based on the microsemantic structure, that is, the types of connections between the meanings in it are taken into account. Symbols share the main types of connection between metonymy and metaphorical tropes and meanings - implication and simulation. On this basis, it is expedient to divide the symbols into "metonymic" and "metaphorical". It should be noted that, unlike language tropes, which have the same type of connection between meanings, secondary symbolic meaning does not assimilate the primary hypersema of meaning (as in synecdoche) and does not disable (as in metonymy or metaphor), in which meanings have the same power.

The main part

The main types of symbols are among the meanings that are realized according to the sign of the microsemantic connection, which are metaphorical and metonymic symbols.

Metonymic symbols are divided into the following types:

1) Hypo-hyperonymic, for example, the word "harvest" is a symbol of work in R. Frost's "Mowing". The symbol is stamped on the title, however it can be derived at the title level using proposition reduction. The semantic connection in this symbol can be described as follows: mowing -> any kind of labor (hyperonymy: type-sex); then the character can also develop towards the specification: any kind of labor -> labor of the mind and spirit (hyponymy: appearance).

In hypo-hyperonymic symbols, the whole content of the direct meaning is transferred to the figurative meaning on the basis of its hyposema, including the concept of the relationship that binds the agent and the referent.

2) Spanish symbols such as synecdoche, for example, a lone castle on a plain, a church in the woods, are mentioned in U.H. Oden's Spain 1937 (The fortress like a motionless eagle eyeing the valley, / The chapel built in the forest...). The correct figurative meanings of the symbols are generalized at the level of content-oriented concepts, which in turn serve to characterize a clear solitary referent: [fortress -> strength, vigilance, bellicosity (metonymy: subject-character)] -> Spain (synecdoche: part-whole), [chapel in the forest -> deep innate religiousness.

In synecdochal symbols, the whole content of the direct meaning is included in the figurative sense as its hyposema, which also includes the concept of the relationship that binds the agent and the referent.

3) Metonymic stereotypes with strong and strong portable meaning implications. These symbols are based on the transfer of the agent's name to a character directly implied by the agent or to an object associated with the agent in an important relationship that constitutes a character referent. Agent and referent are direct or close predicates of each other.

For example, the rat is a stereotypical symbol of decline, disorder, and anger. We get a snippet of "The Fire Sermon" from T.S. Eliot's poem "The Waste Land": A rat crept softly through the vegetation / Dragging its slimy belly on the bank / While I was fishing in a dull canal / Musing upon the king my brother's wreck / And the king my death death before him. / White bodies naked on the low damp ground / And bones cast in a little dry garret, / Rattled by the rat's foot only, year to year.

Metonymic transposition is conditioned by the existing symbols for the concept of "rat": rat -> delapidated places, damage of foodstuffs, feeding on carrion, etc. (metonymy: subject-accompanying situations) -> decay, deterioration, decomposition (metonymy: situation-event). It should be noted that in this case, metonymy is combined with synesthesia, there is an agent connotation (rat - fear, disgust) and a substantial-sign exchange of the referent.

In metonymic symbols with strong and rigidly implicated meanings, the hyposemes of portable meaning intersect directly with the rigid or strong implications of meaning (its cultural stereotypical symbolic aura), where the correlation points become the main specifiers in the new meaning intensification of the first meaning.

4) Metonymic authorship with free implication of the figurative meaning is based on the transposition of the agent's name on the character or object implicitly implicated by the agent. It is

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connected to the agent by an indirect relationship, which forms the referent of the character. In this case, the agent and the referent are not direct or close predicates of each other. Such symbols imply the presence of several intermediate links, "intermediate" reference agents in transposition. For them, the characteristics of a true agent and referent are important or essential.

For example, the smell of freshly cut straw in K. Sandberg's "Population Drifts" expresses enthusiasm, thirst for life: new-mown hay smell and wind of the plain made / her a woman whose ribs had the power of the hills in them and her hands were tough for work and there / was passion for life in her womb / ... it is the new-mown hay smell calling / and the wind of the plain praying for them to come / back and take hold of life again with tough hands / and with passion.

The semantic connections in this symbol can be described as follows: new-mown hay smell -> mowing (metonymy: result-action) -> farmer's work (intermediate referent-agent) (hyperonymy: type-gender) -> strength and good health (metonymy: action-satellite characters and action-result) -> full-blooded life (metonymy: character-event).

The second symbol is a metaphorical stereotype: wind of the plain -> freedom and unrestrained energy -> full-blooded life.

In metonymic symbols with free authorial implication of implicit meaning (implication of insignificant signs of the agent), the correlation points corresponding to the hyposema of implicit meaning are directly determined in the weak implication of meaning (in the individual character of the author, "with symbolic variability").

5) Metonymic archetypal with free implication of figurative meaning. For example, the golden branch in U.B. Yets's "Sailing to Byzantium" symbolizes happiness and eternal life: Once out of nature I shall never take / My bodily form from any natural thing, / But such a form as Greek goldsmiths make / Of hammered gold and gold enameling / To keep a drowsy Emperor awake; / Or set upon a golden bough to sing / To lords and ladies of Byzantium / Of what is past, or passing, or to come.

The schematic connections in the symbol "Golden Branch - Happiness and Eternal Life" can be described as follows: golden bough -> "golden bough" broken off the Tree of Life which gives happiness and immortality to its owner (allusion to the myth) -> happiness and immortality (myth-metonymy: subject-character). The original meaning implicates the product with free probability.

The word forest also carries the archetypal character, a symbol of absence and death in R. Frost's Stopping by Woods on a Snowy Evening. «: The woods -> a strange world inhabited by dangerous creatures, the place for initiation [Biderman G. 1996], the path to the kingdom of the dead [MNM 1988] (metonymy: subject-character) -> death (metonymy: cause-effect, means-result). In this case, metonymy is combined with metaphor: the woods (agent) -> darkness, mystery, fear, enticing beauty (basis) -> death (referent).

In the case of free archetypal implications metonymic symbols (metonymic archetypal) in the figurative sense, the correlation points are defined in the free implication of the original literal meaning (in its archetypal symbolic aura), and they also correspond to the hyposema of the figurative meaning.

As can be seen, the semantic core of the literal and figurative meanings - the proximity of the intensities - varies in different metonymic symbols.

Metaphorical symbols are divided into:

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1) Synesthesia, for example, the symbolism of the rose garden ("the rose-garden") in T.S. Eliot's "Burnt Norton" means "love", "happiness": Footfalls echo in memory / Down the passage which we did not take / Towards the door we never opened / Into the rose-garden.

In this case, emotive synesthesia is evident: the sensory emotions are approached by a complex internal mental phenomenon similar to the emotional assessment. The schematic connections in this symbol can be described as follows: the rose-garden (agent) -> beauty and fragrance (basis) -> bliss -> love (referent).

The same group includes sound symbols.

In the case of synesthetic and sound symbols, the correlation points belong to the connotative component of the correct meaning or to the perception of the sound shell, which also corresponds to the hyposema of the figurative meaning.

For example, the generative function in the symbol "the rose-garden - love" is performed by the connotative semantics of the literal component "the rosegarden". It depends on the strong implication intensive connections. In the structure of the "love" symbol, which has a figurative meaning, these semantics are located in the immediate vicinity of the intensive, i.e., in the rigid implicational field.

2) Metaphorical stereotypes with a strong and powerful influence of figurative meaning. These characters are based on the transposition of the agent name to the referent due to the similarity of the main characters. In the process of transposition, the main and important features of the agent pass to the referent, and these features are also at the core of the referent's meaning or are important to him.

For example, in L.Maknis's "Train to Dublin" and "Trains in the Distance", the train appears as a symbol of time, as well as a symbol of fate (The train rhythm never relents, the telephone posts / Go striding backwards like the legs of time; .. (the chug ging wheels) brought us assurance and comfort all the same, / And in the early night they soothed us to sleep, / And the chain of the rolling wheels bound us in deep / Till all was broken by that menace from the sea, / The steel-bosomed siren calling bitterly).

The schematic relationships in this symbol can be described as follows: train (agent) -> motion (basis) -> time (referent); train (agent) -> passivity of passengers, dependence (asos) -> doom (referent). This character comes with a solid and strong implication of a portable meaning.

The stereotypical character also carries a metaphorical symbol in T.S. Eliot's "Four Quartets," "Light is a Divine Discovery," as well as the allegorical Ode to the Confederate Dead by A. Tate and Do Not Go Gentle Into That Good Night by D. Thomas. in the symbol "night - death" in the texts. In this case, the metaphor is combined with synesthesia, and there is an exchange of agent and referent connotations.

In metaphorical characters with a rigid and strong stereotypical effect of the figurative meaning, the points of interdependence of the two meanings correspond to the rigid and strong implications of the primary meaning, which also constitute the hyposema of the figurative meaning.

3) Metaphorical authorship where the figurative meaning is freely expressed. Conversion is based on the similarity of semantic properties that are not important for either the agent, the referent, or both. These characters offer an indirect transposition of the agent name to the referent: the transposition passes through intermediate links, "intermediate" referent-agents, for whom the real agent and referent characters are important or primary.

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For example, the "holy city of Byzantium" gives a symbol of paradise for U.B. Yeats (I have sailed the seas and come / To the holy city of Byzantium./O sages standing in God's holy fire / As in the gold mosaic of a wall, / Come from the holy fire, perne in a gyre, / And be the singing-masters of my soul./Consume my heart away; sick with desire / And fastened to a dying animal / It knows not what it is; and gather me / Into the artifice of eternity.)

For example, "Tides" in the work of M. Hemberdjer symbolizes the periodicity and periodicity of marine life:... I cursed the roundness of this earth, I raged / At every self-perpetuating motion, / Hated the sea, that basher of dumb rock / For all her factory of weeds and fishes, / The thumps, the thuds, the great reverberations— / Too much in rhythm; jarring, but by rote...

It should be noted that the ocean (sea) represents the archetype of chaos, the world before and after creation, the place where the gods live [MNM 1988], often symbolizing chaos, diversity, infinite time cycle, deep antiquity, the origin of life, destruction, death.

The schematic connection in the symbol "sea-time cycle" can be described as follows: the sea (agent) -> 1) tides and ebbs, to and fro, rhythmic movements and sounds; 2) alternation of production and destruction of living creatures (intermediate referent-agent) -> repetition, cycle (basis) -> cyclic time (referent).

Conclusion

In metaphorical characters, which is a free archetypal implication of the figurative meaning, the correlation points of the two meanings correspond to the free expression of the primary meaning, which also forms the hyposema of the figurative meaning.

In conclusion, it can be seen that the closeness of the intensifications of the direct and the figurative meaning in metaphorical characters also varies.

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