

Synaesthesia In The Consciousness Of A Bilingual

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Abstract

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The article deals with one of the varieties of metaphor – synaesthesia which is used by the Kazakhstani Russian-speaking bilingual writer in creating literary images. The most frequent types of synaesthesia combinations are singled out here. On the basis of the analysis of images of language consciousness of A.Zhaksylykov attempt to define is made, whether the law of a generality of the big paradigms and identity of small paradigms of art-poetic images operates in various cultures.

The images created by synthetic means are the result of cognitive processing of socially significant information and the author's intention, as well as the phenomenon, fixing the dynamics of change and consciousness of society imposes special imprint on the linguistic picture of the world of the people in accordance with the changing features of his world view and outlook. Synesthesia of Kazakh bilingual - artistic means to create a holistic psychological portrait of the hero, for an understanding of the depth of the content of the novel.

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1. Introduction

In linguistics, synaesthesia is considered to be a linguistic universal, with the help of which communication of feelings and emotions is expressed in words (Belyaeva, 1989); “in literary criticism, synaesthesia represents specific figures of speech and stylistic figures relating to inter-sensitive transfers and comparisons” (Galeyev, 1998). We agree with A. N. Smolina (2009) who says that synaesthesia is “a kind of stylistic marker that opens to the reader the specifics of the world perception and attitudes of the writer and the poet, his vision of reality”. At the same time it should be noted that the phenomenon of the synaesthetic perception is that the impression corresponding to one sense organ

(hearing, sight, etc.) is followed by another, additional feeling characteristic of another modality. Scientists distinguish between various types of synaesthesia, first of all, by the nature of arising additional senses: optical or visual, acoustic or auditory, tactile or haptic, olfactory or audorative and gustative.

In science there has been a particular interest in this phenomenon – the “confusion of senses.” It is obvious that to a greater extent, this phenomenon is inherent in the literary verbal creativity – literature, where literary and expressive aspects of the language not only dominate the purely pragmatic, the rational, but perform a meaningful function in the long run. That is why literature, in the first place, is not a display of events, not a story about something where the language is only an aid, but a creation of new words and an aesthetic space of the language.

At the same time it should be noted that the word creation of a bilingual person, brought up in two cultures, may be of particular interest. As “in the basis of the world view and outlook of each nation there is its own system of substantive values, social stereotypes, cognitive schemes, human consciousness is always conditioned ethnically” (Leontiev, 2000). The anthropocentric nature of linguistic consciousness phenomenon is undeniable, as the mental structures do not exist independently, and the arising picture of the world includes actions and behavior of the subject. “The image of the world varies from one culture to another” (Leontiev, 1994), and therefore, there are no two absolutely identical ethnic-linguistic cultures and no two identical images of the world.

2. Problem statement

In the past two decades, a special interest of researchers has been attracted to the Russian language works of bicultural authors from the perspective of cognitive linguistics and psycholinguistics.

It is noteworthy that after the collapse of the Union and the formation on its basis of new states bilingualism phenomenon has not disappeared, indicating its rather persistent vitality, and we must accept this fact as an objective reality. In Soviet times, bilinguals were united by one ideology, which they reflected in their writings. In the former Soviet space they all indulge in history, traditions and mentality of their peoples which is objectively justified and requires scientific understanding. In the creative mind of the same creative person, views of the world in which we live, on the one hand, refract, on the other hand, exist in tandem.

Kazakh and Russian peoples are not just geographical neighbours, but are linked politically, economically, and their community has been reflected in the language, mentality, culture of communication. Natural bilinguals encounter a problem of “choosing their own shore”, involuntary domestic opposition of the two (Kazakh and Russian) non-native, but close worlds. A bilingual person organizes the content of their statements in accordance with their particular picture. “To live poetically on the boundary of two cultures and bilingualism – is always fruitful for the writer – who as a rule writes more often in one language, but has attitudes based on two layers – initially alien, but connecting and merging into the poet’s soul – they become both overlapping and, of course same, mutually enriching” (Kairbekov, 2008). This demonstrates the specificity of the human perception of the world, documented in speech and text.

Any analysis of a literary text fixes the representation of the content of cognitive processes of its

creator and reflects the state of their dynamic cognitive system in a given period of time. Verbal-cognitive activities, specifics of the structure of a bilingual consciousness can be seen in the works of the Kazakhstan Russian-speaking writer-bilingual, bright bicultural person A. Zhaksylykov. The subject of this article appears to be synaesthetic metaphors that create images of the linguistic consciousness.

3. Research methods

The methodological basis of research are philosophical provisions of phenomenon and essence, language and thought, consciousness and underconsciousness; provisions of culture and semiotics on projectivity of mental structures in the socio-cultural activities of the individual, stage system of the cultural development and distant community of associative thinking.

4. Research questions

Synaesthesia is one of the most vivid colors in the literary palette of the poet, the writer, but, surprisingly, the artist himself “does not notice” that fact, as we see it, – A. Zhaksylykov as well as M. Gorky, B. M. Galeyev wrote about. Apparently, they see, think and feel that way, it is their way of perceiving the world.

How, why, what for – are these synaesthesias in Zhaksylykov’s works? What is their point? What is the place they occupy in the system of his figurative means? What is the difference between a bilingual’s figurative means and synaesthesias of other monolinguals, in particular, Russian artists of the word? Of course, the issues raised cannot be resolved in a single article. Synaesthetic phenomena in A. Zhaksylykov’s texts sparked our interest, above all, as a magnificent natural “laboratory material” that helps to clarify the nature of synaesthesia and identify “what goes with what” in the audio-visual, tactile-audorative and other comparisons.

5. Purpose of the study

As part of the cultural paradigm of XX century, during the seventy years of the “cultural community united on the basis of the Russian language”, there began a “rapprochement of Russian and national cultures”, which contributed to the “unusual”, newly created written literature. “Belles-letters texts of writers-bilinguals in Russian were conveyed to the Russian culture ... filling the missing link in its development, namely, the portrayal of the literary image” from the point of view of the representative of a particular nationality (Bahtikireeva, 2009).

The study of synaesthesia which is characteristic of the language of a specific spatial and temporal level provides rich material for the study of the mentality of the respective writers and poets, and through them of the whole society at a given period of time. Disclosure of the psychological state of the character, his experiences and reflections by creating synaesthetic metaphors is based on the specifics of the linguistic consciousness of the author.

6. Findings

Synaesthetic associations can be quite bizarre, unpredictable and fantastic, even supernatural. However, the mechanism of the formation of all these “equivalents” has not yet been fully identified. Undoubtedly, speech synaesthetic metaphors, being unique and authored, are more expressive and create more brilliant and original images. Depending on what kind of inter-sensitive transfer underlies the synaesthetic figure we can distinguish its different types.

The most frequent in Zhaksylykov’s works is the visual type of synaesthesia, “*I laughed by **white quick words**...*”, but we should also note the visual-tactile type, “*They (the meadows) told me by **white fluffy lingering words**...*”, “*When **the moon** rises from the dark as **red painful** gaping I forgive...*” (Zhaksylykov, 2005).

Within one sentence the author paradoxically combines several experiences, and they are so recognizable, they plunge the reader directly into the environment of the character. These are visually-audorative combinations, “*It (the cow) is offended but its **eyes shine** and **smell** of milk*”, “***Red smelly disgusting words** of Munky caught up with me a moment before the stone Your mother is a whore...*”, and sometimes even visually-audorative-auditory, “*... we love sometimes... to be satisfied, like a character of a fairy tale, only by the **contemplation of smell and ringing***” (Zhaksylykov, 2005).

In some cases, the visual type of synaesthesia becomes a means of creating a bright image, performing not only the representational function, but creating a psychological portrait of the character, “*Your horse ... is out, caresses flowers with its wet **gray wise lips***”, “***With black impenetrable sparkling sadness rain** the eyes of the cow Maya...*”. *Gray lips* – the horse is old, but wise who is loved and appreciated by the father. The positive image of the horse shows the author’s attitude to its owner. Pets feel the state of the host and that is why the cow is sad with *black impenetrable sadness*.

In the description of the appearance, condition and behavior of the character the author often uses different types of synaesthetic combinations: visual, “*I lie, slander ... spy, snitch, hold on occasion on the throat, suck like a tick – and in all that my bottomless **black hatred** is seeking to escape*”, visual-tactile, “*... Your **eyes are black springs, boiling, tarred, nightly** ...*” (*boiling, i.e. hot*), audio-visual-tactile: “*... I see **screaming eyes** of a grinning face **seized** by the **flames** of the evil blood...*”, “*... I **touch** your cheeks wet with rain and wonder at the moonshiny warmth and **transparency** of the women’s **skin** ...*”, “*The **black cries** of the crow pour, whip, thrill ...*”, “*... that **night** flies out of the night as feathery, deep-eyed, **fluffy-noisy***” (Zhaksylykov, 2005).

The image of the space can also be characterized by the visual type of synaesthesia, “*The **morning** has fallen upon me like a **sparkling blue waterfall** ...*”, “***Blue** sleepy **wind** is raging underground*” (Zhaksylykov, 2005).

The audorative-tactile type is used by the author when displaying various experiences related to the reality around the character, “*I embrace the crumbling walls, I kiss the old **threshold overgrown with smells of the past***”, “***Smells wound, torment** the soul*”, “*The **smell** of the barn came densely over me, the harsh sheep dungy **stench** like a cloud **overwhelmed** the lungs and **became heavy** with sadness*” (Zhaksylykov, 2005).

The collected factual material gives reason to believe that combinations with tactile metaphors are used for simultaneous creation of the surrounding and a harmonious inner state of the character, for

example, audio-tactile type, “I distinctly **hear** their (of my wife’s steps) **dry knock**...” or audio-tactile-visual, “This **dead measured knock** removes outside the **hearing** and **shimmers** somewhere in the distance when you are completely satisfied and pleased with leaving the room”. Very unexpected, at first glance, seems to be the combination of the audio-tactile type, “The dog **barks in an ice-cold way**” (Zhaksylykov, 2005), however, we see that the author emphasizes the empathy, co-involvement, harmony of living beings, various phenomena of reality and states of the nature.

Thus, the “paradigm of the image – is an invariant of a number of similar images which consists of two stable meanings which are connected by identification or comparison ratios.” The left member of the paradigm – is something that can be identified, and the right member of the paradigm – is something with which there is a comparison (Pavlovich, 2004).

The more there are members of a paradigm, as the collected factual material shows, the deeper is the understanding of the image. And this understanding is not so much the basis for comparison (which can be absent), but is its paradigm. There are different types of paradigms (of names, actions, situations and mixed).

Data obtained in the analysis of A. Zhaksylykov’s novel allow us to agree with N.V. Pavlovich’s statement, that the most productive paradigms are name paradigms. Name paradigms of images created by Russian classics of the past three centuries have much in common with the images created by the Kazakh author. The minds of the Russian writers words actively created images: light – body, light – being, plant – body, light – instrument, plant – being, light – precious, plant – tissue, light – tissue, water – substance, water – being.

It was interesting to observe that in fact the same images are created by the Kazakh writer, only in a particular frame, with a kind of specific lexis. And, of course, there is a significant difference in the productivity of the created images. Obviously, the images created by A. Zhaksylykov (2005) are now more relevant, specific to this stage of history, for a given ethnic group, but it should be noted that they are clear to Russian readers, since such paradigms are found in their native literature.

Let us dwell a little more on the verbal images of the “mental” nominee. Thus, according to our collected data base, the most productive are the next big visual (optical) and acoustic or audio paradigms. The left member of the visual paradigm is lexical series: *memories, jealousy, suspicion, hell condition, sorrow*, and the right of the acoustic paradigm is lexical series: *blaze, mist, cloudy, darkness, dark oblivion, purple*. Such as: *But the lives of these people can be arranged differently, without sneering at them, without driving them into the **darkness of hell** ...* (Zhaksylykov, 2005; 309), *...cherish my grief and sunset happiness, spill enjoyment, **dark oblivion**, And you experienced an attack of the **blackest despair** in your live...* (Zhaksylykov, 2005: 97).

The left member of the acoustic paradigm is lexical series: *sleep, sleep, evil, happiness, laughter*, and the right of the acoustic paradigm is lexical series: *echo, whisper, sonorous, whispered, whistled, snuffled, stridently*. For example: *Baksy is asleep and in their **thick unlimited sleep** they catch, knit, **Evil is truly a whisper** of something alien which is present in a certain area as a syncretic being* (Zhaksylykov, 2005; 334), *In the depth of the memory there were melting **echoes of dreams*** (Zhaksylykov, 2005: 32), ***Happiness** of the ashy baby was large and **piercing**, it was bright as a day river backwater, populated with graylings and cheerful lapwings* (Zhaksylykov, 2005; 414), *In the pot*

of the wade there boiled time, faces flashed, gestures, and **jealousy and suspicion** were moving relentlessly like **crimson** ghosts, My drunken **delirium was noisy** in the straw, cuddled in corners, whistled through the cracks, and scuttled with fast shadows (Zhaksylykov, 2005; 35).

There are sensitive and audorative paradigms much less in the novel: *sticky fear, thick sleep, : I have a feeling that there, beyond the last limit, I will be **scared**; because here on earth, I did not win it, it failed in open its tenacious **sticky** jaws* (Zhaksylykov, 2005; 39), *Delighted you got up from the grass, plastered with strands and tissues of the **luscious sounds*** (Zhaksylykov, 2005; 205), *I am afraid that the thread that connects my head and the earth will break off and **memory** will completely break out of through blood and **nausea*** (Zhaksylykov, 2005: 45).

Gustative: *For many years, this **poisonous label** has been following me, and each time, remembering that night, I feel devastating **bitterness** and impotent rage* (Zhaksylykov, 2005: 35).

1	Visual (optical)	memories jealousy suspicion hell condition sorrow	blaze (mist, cloudy) purple darkness dark oblivion
2	Acoustic or audio	sleep sleep happiness evil laughter	echo whispered, whistled, snuffled stridently whisper sonorous
3	Tactile or sensitive	fear sleep	sticky thick
4	Osmatic or audorative	memories anger sounds	nausea bitterness luscious
5	Gustative	thought	bitter

The mental sphere of the author is marked very clearly in the text. For its verbal representation we have chosen particular language tools specific to a bicultural creative personality.

N.V. Pavlovich (2004) in his analysis of the images created by the Russian classical authors of the past three centuries, discovered the fact that in the literary-poetic images in addition to the unique there is something wonderful, in their kaleidoscopic diversity there is something unifying, “each poetic image does not exist by itself”. The scientist asks the question, “Really, why, despite all the uniqueness of imagery texts, do we still understand them? And why, despite all the differences, a common cultural space still exists”?

The associative organization of relations represents a model of storing knowledge in human memory. It means that there is a kind of paradigm of semantic relationships, and it is always in the conscience. The scientist makes the assumption that in a profound meaning of similar images there is an implemented law, rule, or, as he calls it, a paradigm, due to which there is still a common cultural space.

“To find a paradigm, to determine the invariants of the left and right members of (describe the relevant lexical groups), specify properties of the paradigm (how productive and sustainable it is), and most important – to understand its role among other paradigms – which means to describe a small semantic law in force in the language”, according to N.V. Pavlovich (2004).

In this article we intend to determine whether the law is valid in a different national literature.

Mental causes of many speech “violations”, “defections” that are not explained in the traditional classification, can be associated with the specificity of the native language.

Conclusions

Synaesthesia in its broadest sense is necessarily present in the work of any poet and many prose writers, with which they create their own unique aesthetic space. Images created by synaesthetic means are the result of a cognitive processing of socially significant information and the author’s intention, as well as a phenomenon that fixes the dynamics of changes in the consciousness of the society and imposes a special imprint on the linguistic picture of the world of that people in accordance with the changing features of their world view and outlook.

Thus, verbal synaesthesia is something much more than simple sensitive mismatching modal equivalents, expressed in the language. Synaesthetic manifestations in a Kazakh bilingual represent a literary means to create a holistic psychological portrait of the character that does not put up with the bourgeois view of life, full of materialism, faced with the destruction of the dream of a great purity as well as to understand the depth of the content of the novel.

It is possible that some of the phenomena observed today are short-lived, not fixed as a norm, but in this case, it is interesting and important to fix them and study at a certain stage of the development of the language, because each step in the transformation and change of the language deserves attention and study. It would be quite interesting to learn whether synaesthetic combinations have an ethnic character. Hopefully this will be the subject of further research.

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