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LEXICAL AND SEMANTIC SYNESTHESIA AS A MEANS OF IMPRESSIONISTIC IMAGERY

Impressionism as “the best-known and, paradoxically, the least understood movement in the history of art” (Richard Bretell), nowadays is regarded as a type of artistic thinking that emerges in the periods of crisis in culture and society. Best known in art, it did not develop into a specific literary style, but was used as a method, a technique in the works of many early XX century writers, including V. Woolf, J. Conrad, K. Mansfield, and is manifested in the strengthening of the pictorial principle, metaphorical style, in an almost poetic rhythm, and in a special type of synesthetic imagery.

This paper aims to examine peculiarities of the linguistic presentation of the impressionist outlook in synesthetic constructions, define and analyze their types, and clarify how synesthesia contributes in creating specific impressionistic imagery. The research is based on the *methodology* of intermediality with the application of traditional descriptive linguistic research methods of distributional, componential, contextual and interpretive analysis.

By its psychological nature, synesthesia is defined as a phenomenon in which sensations of one modality are assessed and described in terms of another sensory system. Our appeal to the phenomenon of synesthesia reflects the tendency of modern linguistics towards intermedial studies and new poly-paradigmatic approach to the linguistic research.

Taking into account the specifics of the impressionistic texts, we identify simple and complex synesthetic nominations, and also consider a semantic typology, which is based on the semantics of a word and the direction of metaphorical transfer. The collected linguistic material was used to build lexico-semantic classification of synesthesia and helped to make conclusions about specific features of impressionist language which is motivated by the impressionist worldview.

Keywords: impressionism, synesthesia, V. Woolf, K. Mansfield, J. Conrad, intermediality

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ЛЕКСИКО-СЕМАНТИЧНА СИНЕСТЕЗІЯ ЯК ЗАСІБ ІМПРЕСІОНІСТИЧНОГО ЗОБРАЖЕННЯ

Імпресіонізм як «найвідоміший і, як це не парадоксально, найменш зрозумілий напрям в історії мистецтва» (Річард Бретелл), в сучасній науці розглядається як тип художнього мислення, що виникає в період кризи культури та суспільства. Добре відомий у художньому мистецтві, він не розвинувся в окремий літературний стиль, а використовувався як метод, прийом у творчості багатьох письменників початку XX століття, зокрема в прозі В. Вульф, Дж. Конрада, К. Менсфілд, і проявився у посиленні образотворчого начала, метафоричності стилю, в майже поетичному ритмі, в особливому типі синестетичної образності.

Метою статті є дослідити особливості мовної презентації імпресіоністичного світогляду в синестетичних конструкціях, визначити й проаналізувати їх види, а також з'ясувати, як синестезія сприяє створенню своєрідних імпресіоністичних образів. Дослідження базується на *методології* інтермедіальності із застосуванням традиційних дескриптивних лінгвістичних методів дослідження, дистрибутивного, компонентного, контекстуального та інтерпретаційного аналізу.

За своєю психологічною природою синестезія визначається як явище, при якому відчуття однієї модальності оцінюються й описуються з точки зору іншої сенсорної системи. Наше звернення до феномену синестезії відображає тенденцію сучасної філологічної науки до інтермедіальності та нового полі-парадигмального підходу до лінгвістичних досліджень.

У ході аналізу мовного матеріалу було виділено прості та складні синестетичні номінації, а також розглянуто семантичну типологію синестезій, яка базується на семантиці слова та напрямі метафоричного переносу. Зібраний лінгвістичний матеріал був використаний для побудови лексико-семантичної класифікації синестезії та допоміг зробити висновки про особливості мови імпресіоністів як такої, що вмотивована імпресіоністичним світоглядом.

Ключові слова: імпресіонізм, синестезія, В. Вульф, К. Менсфілд, Дж. Конрад, інтермедіальність

Theoretical linguistics is constantly expanding its horizons and creating new fields of research. The change of scientific paradigms in the early XXI century linguistics brought to life a number of new concepts. The language itself began to be regarded as a dynamic symbolic system, the understanding of which is closely related to non-linguistic knowledge from the fields of science and culture. An example of such research may be seen in the study of literary-artistic movements which have an obvious tendency to the synthesis of arts. The complexity of a new research object has caused a move towards interdisciplinarity and a poly-paradigmatic approach to linguistic studies.

One of such literary-artistic schools in which an artistic whole is formed under the influence of various semiotic systems – verbal (literature) and visual (art), is impressionism. This movement is rather hard to define and there are various approaches to its understanding. In the narrow sense, impressionism refers to a group of French artists – participants of 1874-1886 exhibitions, including Claude Monet, Edgar Degas, Pierre Renoir, Camille Pissarro, Alfred Sisley and Berthe Morisot. In a broader sense, it is defined as an aesthetic movement that started in art but also extended to literature, sculpture and music. It is based on a specific type of artistic thinking that becomes dominant in crucial moments of social and cultural crisis. And the second part of the XIX century certainly bespoke of turbulent changes in the development of West-European society, in the words of Oswald Spengler – of its decline (Spengler, 1991), the consequences of which would be reflected in the two world wars.

The complexity of the new artistic movement, probably the first one to rebel against the tradition of mimesis in art, made its prominent critic, Richard Brettell, write about impressionism as «the best-known and, paradoxically, the least understood movement in the history of art» (Brettell, 1999, p. 15). One of the least examined spheres of its research is verbal manifestations of impressionism and analysis of the linguistic means of creating impressionistic effects.

In spite of earlier skeptical views on this school outside painting, contemporary scholars acknowledge literary impressionism and even regard it as a fundamental antecedent of literary modernism. Thus, Max Saunders states, «the recent rehabilitation of the concept of literary Impressionism identifies a category that can help explain the transition from late nineteenth-century realist or aesthetic writing to early twentieth-century modernism» and that stretches “from Flaubert in the mid-nineteenth century to modernists like James Joyce, Ezra Pound, and Ernest Hemingway» (Saunders, 2006, p. 206). Many European and American authors of the late XIX – early XX century are

renowned for experimenting with the notions of impression and the use of impressionistic techniques in their writings.

Analysis of the verbal component of literary and artistic movements presents a significant interest for linguists because their texts demonstrate a specific experiment with the language, a certain competition and an attempt to interact with the languages of other semiotic systems (Pradivlianna, 2010, p. 256). In this interaction, the language demonstrates its great flexibility, an unsurpassable potential to encompass 'alien' concepts and introduce new ideas in ways previously regarded as incompatible with the linguistic expression. The impressionistic worldview with its focus on subjective impressions, experiences and moods manifested itself in literature in the reconstruction of a multimodal, sensory world, in new elements of pictorial organization, in the poetry of the accidental, the dominance of the lyrical element, emotionally charged, sublime perception of nature and in a specific synesthetic imagery.

The paper aims to examine the peculiarities of the linguistic presentation of an impressionist outlook in synesthetic constructions, define and analyze their types, and clarify how synesthesia contributes to creating peculiar impressionistic imagery. By analyzing the features of the linguistic expression of the impressionistic worldview we will look at the means and techniques of how the artistic impressionist ideas are "coded" in literary works.

The research is based on the *methodology* of intermediality, which emerged in the second part of the XX century and has become especially relevant in contemporary linguistic research due to the tendency towards an interdisciplinary approach. The intermediality is understood as a specific form of dialogue of cultures, and it manifests itself in works that assimilate the characteristics of texts of other arts. In a narrow sense intermedial connections denote a special type of intra-textual relationships, based on the interaction of artistic codes of various types of arts. Therefore, the methodology of intermediality can serve as a basis for comparing paintings and literary works, the interaction between which is especially interesting to observe, since spatial and temporal arts have a great potential to illustrate and complement each other.

Though the research is performed within the framework of an interdisciplinary approach (bordering on literature, linguistics, and art studies) it is mostly based on the use of the traditional descriptive linguistic *research methods* of distributional, componential, contextual, and interpretive analysis.

The impressionistic effect is embodied in linguistic structures on different levels: sound symbolism, onomatopoeia, construction of poetic works in accordance with musical principles at the phonetic level; at the lexical level, researchers note the techniques of color and light painting, the prevalence of the connotative component over the denotative one in the semantics of a word, high associativity, polysemy, increased number of metaphoric expressions and unusual comparisons, abundance of emotionally and expressively colored vocabulary, which, altogether, is always motivated by an impressionistic context. The entire system of artistic and linguistic techniques strives to capture the momentary mood and shades of subjective perception,

impressions, mobility, and variability usual in artistic impressionism, which ultimately leads to the enrichment of the expressiveness of the language.

The impressionistic tendency in English literature is particularly vivid in the works of many early XX century writers. It may be observed in the stories of Katherine Mansfield in the desire to recreate a multimodal world, in a constant search for means of rendering impressions and feelings, in a synesthetic imagery. Joseph Conrad creates entire canvases filled with color and light. His prose is distinguished by metaphorical style, a special, almost poetic rhythm, subjective manner of depiction which betrays the author's desire to make the reader "see" and "hear" what is being narrated (Saunders, 2006, p. 206). Ronald Carter and John McRae believe that it was the impressionistic technique that made Virginia Woolf famous (Carter & John McRae, 1996, p. 167). What she has in common with the impressionists is the desire to free the novel/story from the tyranny of plot (Saunders, 2006, p. 209), constant search for means of rendering impressions (ibid., p. 207).

Numerous synesthetic analogies in the prose of these writers become one of the indications of impressionistic prose.

Synesthesia is a term of Greek origin and it means 'joint perception'. Often used in psychology, it signifies «an extraordinary perceptual phenomenon, in which individuals experience unusual percepts elicited by the activation of an unrelated sensory modality or by a cognitive process» (Safran & Sanda, 2015, p. 36). Linguistic dictionaries define synesthesia as «a link between sound and the other senses, such as a sound evoking a particular colour or smell for a given speaker» (Brown & Miller, 2013, p. 430), «<...> reflected in expressions in which one element is used in a metaphorical sense» (Bussmann, 2006, p. 1194). It is «an artistic technique, a combination of different, sometimes distant associations in one trope. It is caused by a natural property of a person to simultaneously experience impressions received from several sense organs, which leads to the synthesis of several sensations» (Hrom'iaka et al., p. 625). Some synesthetic phrases are used in everyday language and have long been considered the norm (*loud tie, you are so sweet, sweet smell, soft music, soft light, bright sound, sharp voice*).

Whereas in real life «most studies of synesthesia have documented its unidirectional nature» (Anaki & Henik, 2017, p. 141), in a fictional text, a verbal image can have any modality and can create multiple figurative associations (often of a very complex nature) based on color, smell, sound, thus becoming a means of aesthetic influence, creating a holistic artistic image: «*it was so delicious to hear her*» (WD, p. 25), «*a roughness in her voice like a grasshopper's, which rasped his spine deliciously*» (WD, p.13). This «synesthetic potential» of the language is widely used by many writers, whose impressionistic worldview, its transitional and metaphorical nature motivated numerous color, sound and plastic analogies. For example, a synesthetic detail in a portrait: «*Everything about her was sweet, pale, like honey. You would not have been surprised to see a bee caught in the tangles of that yellow hair*» (WS, p. 279) – where the epithet *sweet* and comparison *like honey* not only complement

the image of a yellow-haired girl, but also explicate the excessive sense of sweetness and describe her overly sweet, amiable character.

One of the most common classifications of synesthesia focuses on the model of synesthetic transfer. This typology is called lexical-semantic. It is based on the lexical meaning of the word and the rules of its semantic and grammatical compatibility. Combinations of words of perceptions (associated with human sight, hearing, smell, taste, or touch) form 20 types of intersensory connections. For example, visual-auditory synesthesia in *blue bells*, or auditory-visual analogy in *loud tie*.

In the works of the writers under discussion, lexico-semantic synesthesia manifests itself at the levels of *composite words, phrases, and text fragments*. Therefore, we distinguish simple and complex synesthetic nominations, by simple meaning composites and two-term phrases («*the delicious scent (of lilac)*» (WD, p.12)), and by complex – phrases, sentences, and micro-contexts with components of different sensory semantics or with elements of emotional-evaluative connotation («*her soft, fat chuckle sounded like a purr*» (M, p. 27)).

Having analyzed 165 examples of synesthesia in the texts of these writers, we identify 12 models of intersensory transfers (out of 20 possible in the language). The most common are tactile-visual (59) and visual-auditory (42) analogies:

tactile-visual: «*big, soft eyes*» (CL, p. 279), «*...and her face, swollen too, tries an oily smile*» (M, p. 57); «*the smooth pink folds of flower*» (WS, p. 94);

visual-auditory: «*...muttered the manager darkly*» (CH, p. 108), «*dark flutter of the leaves*» (WD, p. 35), «*A perfect fountain of bubbling notes shook from the barrel-organ, round, bright notes, carelessly scattered*» (M, p. 80).

A few examples of other modalities:

gustatory-visual: «*it was all so delicious – the silver, the chairs; all so delicious!*» (WD, p. 44); gustatory- tactile: «*The fresh air was so delicious* » (WD, p. 152); gustatory-auditory: «*But it was so delicious to hear her say that...* » (WD, p. 25);

visual-tactile: «*...air heavy and solid like water*» (WS, p. 298); tactile-auditory: «*a velvety bass voice*» (M, p. 4); tactile-olfactory: «*sharp smell of the sea*» (M, p. 3).

In the texts under study, no analogies with the reference to taste component were found. This can obviously be explained by the fact that this perception does not occupy a dominant position in the impressionistic description. The same is true as regards synesthesia in which the metaphorical component is represented by the olfactory perception. In the literary text we came across only one example of an olfactory-visual analogy: «*Darkness oozed out from between the trees...the darkness scented and poisonous of impenetrable forests*» (CL, p. 275).

Simple synesthetic analogies, which are the majority in the texts of the mentioned writers (110 of 165), are often found in the following grammatic models:

a noun with a dependent adjective: «*milky scent of ripe grass*» (M, p. 32), «*the age of silent sunrise*» (WD, p. 50);

verb-adverbial combinations: «*every flower seems to burn by itself, softly, purely in the misty beds*» (WD, p. 7), «*long they look and deeply*» (WS, p. 123);

word combinations with a preposition: «*sweetness of her voice*» (CL, p. 274), «*softness of the distances*» (WD, p. 44), «*outline... soft with the light*» (WD, p. 36).

Simple synesthetic nominations still play a very important aesthetic role in the text as they render artistic details to the portraits or landscape depictions which are reminiscent of the works of impressionist painters themselves. These might be color or light/shade 'strokes' like in «*heavy shadows*» (CL, p. 295), «*leaf...with soft gold*» (WD, p. 76), or synesthetic metaphors, in which the basis for combining lexemes is the similar emotional impact that they produce: «*cool brown light*» (WS, p. 94), «*a wave rolls beneath the blue bells*» (WS, p. 142), «*oily voice*» (WS, p. 209).

More complex are syncretic epithets. Let's look at an example: «*About half-past seven the **pitchy obscurity** round us turned a ghastly grey*» (CN, p. 53). An adjective *pitchy* has in its semantic composition both visual (*very dark*) and tactile (*dense*) sensory semes (*pitch* – a thick black sticky substance). Syncretic word-combination *pitchy obscurity* creates a holistic sensual image, and in the context of *turned a ghastly gray* accurately reproduces the transition from a *pitchy* night to dawn and, at the same time, shows the emotional state of the author.

Complex synesthesia is realized in sensory micro-contexts that combine the impressions of different perceptual analyzers, close to the realistic understanding of nature, city, and human in all the diversity of their sensory manifestations. For example: «*And now a great expanse of **white vapor** covered the land; it **flowed cold and gray** in the darkness, eddied in **noiseless whirls** round the tree-trunks*» (CL, p. 293). The visual image of fog (*white vapor*) is complemented by a tactile sensation (*cold*), as well as a sound one (*noiseless whirls*).

Synesthesia in such micro-contexts is often complicated by comparisons: «*And she seemed at that moment to be sitting on the grass beside the mysteriously **Black Sea, black as velvet**, and rippling against the banks in **silent, velvet waves***» (WS, p. 135) – synesthetic comparison of the *black sea* with *velvet*, in which the lexeme *velvet* actualizes tactile semantics (*velvet* – cloth that is very soft on one side and smooth on the other), not only enhances the coloristic seme in the name of the sea, but also emphasizes the sensual (in this case, visual-auditory-tactile) perception. Visual sensations are supplemented by acoustic, olfactory, and tactile ones and create the effect of integrity of perception of reality, the impression of presence.

One more example: «*the **sky**...arched high above the ship, vibrating and pale, like an immense **dome of steel**, resonant with the **deep voice** of freshening gales*» (CN, p. 47). The visual image of the sky in the shape of an arch is complemented by a sound – the deep voice of the storm, resonating from the steel dome of the sky (*dome of steel*), thus adding the impression of the sky which is full of sound.

These are synthesized contexts, when sounds are described through visual images, or vice versa, when, in search of the right word to convey mood, any perceptual impression, the author finds it in images of a completely different modality. For example:

darkness materializes and becomes solid: «*It was dark on the Old Wharf, very dark; all seemed carved out of **solid darkness***» (WS, p. 260);

sounds materialize and are represented through visual images: «*The dusk was repeating them in a whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind*» (CH, p. 157). This synthesis of 'musical' and 'pictorial', when a sound image is created through a visual one, is a characteristic feature of the poetics of artistic impressionism, which focuses on the visual representation of the world.

Conclusion. Thus, the method of impressionistic writing became one of the most important techniques in the fiction of K. Mansfield, V. Woolf, J. Conrad, who make extensive use of light and color vocabulary, lexemes of different sensory perceptions to create a compound sensuous world, subjectively experienced by the characters of their prose.

In impressionistic texts, synesthesia becomes an important stylistic device that creates metaphorical images of complex sensory character. Some of them remind the artistic strokes of paint, others – build holistic pictures-microcontexts, woven from visual, auditory, tactile and other sensations.

These texts may seem mere copies of impressionistic artists' paintings. However, literary impressionism, experimenting with the language, went far beyond simple imitating. External sensory sensation stimulates a complex of internal experiences, impressions, and memories. In the early XX century, they found their way into the texts and became a significant part of new prose that focused on a person's psychology and his inner experiences rather than on his place in a realistic social hierarchy, thus showing the way to new themes and concepts which will become prominent in the literature of the rest of the XX century.

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ABBREVIATIONS

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- M – Mansfield, Katherine. (2006). The Collected Stories of Katherine Mansfield. With an Introduction by Stephen Arkin. GB, Wordsworth Classics. 664 p.
- WD – Woolf, Virginia. (1993). Mrs. Dalloway. Introduction by Nadia Fusini. London, David Campbell Publishers Ltd. 220 p.
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ВИКОРИСТАННЯ ЦИФРОВИХ ТЕХНОЛОГІЙ У ПРОФЕСІЙНО ОРІЄНТОВАНОМУ АНГЛОМОВНОМУ СПІЛКУВАННІ МАЙБУТНІХ УЧИТЕЛІВ МАТЕМАТИКИ