

"...I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this word."

("The Times")

". . . Are you Miss Melodrama?"

(The title of a psychological test,  
published in the "She" magazine)

"... I suspect that the Noes and Don't Knows would  
far outnumber the Yesses."

("The Spectator")

So far we have dealt with this very vivid and important expressive means and proved the existence of it in literature and even publicistics. And that, in its turn, proves the necessity of investigating proper names on different levels of the linguistic science.

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## **SYNTACTICAL MEANS OF IMAGE - CREATION**

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The phenomena of simile, metaphor can be introduced as the act of the second denomination. The cognizing of new things, facts of reality in terms of familiar ones speaks of the necessity of the human brain to find out the correlation of separate phenomena of reality and is the realization of one of the main characteristic and functional features of the cognitive structure of the human brain to relate things to each other intuitively but on the available feature. The second denomination is inherent in the nature of language in general and particularly to the poetic language. The poetic image as a structure includes the moment of denomination of the part of reality that is presented through it. In poetry the image is the generalized notion of the second denomination. The remarkable fact is that the image does not just name but gives the idea about the whole class of objects related to the depicted phenomenon. "... Every image recreates not merely an object but an object in the context of an experience, and thus an object as part of relationship. Relationship being in the very nature of metaphor, if... the universe is a body wherein... all things are members one of another, metaphor - a partial intuition of the whole world. Every poetic image, by revealing a tiny portion of this body, suggests its infinite extension" (Lewis 1947: 29).

As soon as the poetic image is realized in the process of correlation of words, a certain context is required to its actualization. The minimal context answering the necessary demand is the sentence. In other words, the structural form of the image has some syntactical construction as its basis. That's why we can logically assume that syntactical constructions are the verbalized concepts of correlations of things in reality.

Creating images the poet strives to evoke in the reader the images that moved him, the poet, to creation. But physically the poet is unable to take into consideration the individual experience of the reader, his certain knowledge about the fact depicted and his background to choose such words that will force the reader to react adequately on the poem. To control the process of the reader's perception of a poem, the poet is ought to use the only means available and common to him and the reader, and namely language models: "What may be controlled by poems, from the reader's point of view, is the cognitive experience of the patterns made by the words that are presented, for readers competent in the conventions appealed to by the patterns" (Gage 1981: 74). Such models are versatile syntactical constructions, parallelisms, metaphors, etc. They help the reader's brain to work in a certain order and on the principle of analogies. "... Analogies in literature are never just analogies. They are also words in a certain order, producing dynamic effects through their logical associations, through their syntax, and through all sorts of rhythmic, acoustic and mimetic qualities" (Gage 1947:75).

So, syntax is one of the components of the poetic text that helps the reader's brain to process the information in predictable way. That's why it is possible to say that syntax reflects the cognitive models of human brain. According to Kaznelson, the imagery information is the component of conceptual picture of reality of the poet and is a non-verbal means of thinking. Syntactical models materialize the imagery information and transform it into the verbal means of thinking and cognition.

On the basis of numerous hypotheses (conceptual metaphor, interference hypothesis and others) it was agreed to present the structure of the image as the unity of three components: tenor (X) vehicle (Y) and ground (Z). We'd like to add one more functional factor, that is worth of including to the image structure: it is a certain syntactical model that through it the tenor-vehicle relation is realized. In the image structure X is a representative of the poet's conceptual picture of reality, Y and Z - representatives of the poet's language picture of reality. And it is they that serve as the adapters of X representatives for the reader: supposingly the poet and the reader have different conceptual pictures

of reality. In that case Y and Z "translates" Xs for the reader as it was agreed that Y and Z are always of common knowledge of the poet and the reader. On this point syntactical constructions may be regarded as a necessary common environment for successful transforming the poet's Xs into the reader's ones.

It is worth mentioning here that his psychological type determines the poet's conceptual picture of reality. Consequently, syntactical constructions help to draw together two different psychological worlds, that of a poet and that of a reader. Despite the fact of individuality of every man, there are universals as for the human psychology too. The research works undertaken on this problem, by K. Jung prove the existence of the archetypes of images common for all humanity. The archetype serves as a guarantee of the adequate perception of a poem by the reader, as it is the sort of information that is stored by generations and inherited naturally by every man. "These archetypes he (K. Jung) describes as "psychic residua of numberless experiences of the same type", experiences which have happened not to the individual but to his ancestors, and of which the results are inherited in the structure of the brain, a priori determinants of individual experience" (Lewis 1947:141). "These archetypes cannot become active in a poem, except through the medium of the poet's personal vision..." (Lewis 1947:142).

As soon as for creation of a poem there required memory, experience and words, logically they are required for adequate perception of a poem too. To a certain degree common factors for the poet and the reader are words, language. Just to a certain degree because there too exist peculiar differences in background, cultural level, etc. In this sense syntactical constructions are those landmarks that lead the reader to deciphering of the poet's message. Experience is the variable that provides multiple readings of the poet's message despite the community of language and indivisibility of reality. Accordingly to K. Jung, memory can be subdivided into two types: the first relates to the experience and is the individual memory of a man, the second is the memory stored by generations, the information basis about the main universals. It is here that archetypes are contained. "For the poet and his reader, there are two kinds of memory. You have your personal memories of nature, for example... beneath those private memories... you have certain archetypal patterns of response to nature, inherited from numberless generations of ancestors..." (Lewis 1947:141).

We consider that if there are archetypes of images of certain things, objects, there should be archetypes of their relations, that are reflected by syntactical constructions. In this respect the main goal of our research work is to prove the thesis mentioned above by presenting

the classification of syntactical constructions based on the principle of reflected relations in which things stand in reality.

It should be mentioned here that the image as a structural unity is determined by two characteristics: a certain type of contradiction in which the two united in an image things stand, and a sort of identification of these things. In our case versatile syntactical constructions are presented as means of identification of things being united in the image. But one should not forget that identification could be too realized morphologically as well as phonetically. There are cases when syntactical models are perfectly guessed in on the first sight morphological means of identification. Consult such an example: a rose-yellow moon. The inherent quality of the tenor, the moon, is presented by the compound word, "rose-yellow", that can be unfolded into the "like "-model: a moon, yellow like rose. Probably, the next stage of "folding" of syntactical construction would be realized in "rose-moon" form.

The indirect presence of markers of time and place is characteristic of lyric. That's why the informativeness of a poetic text is concentrated in the nucleus of Zhabotinskaya's model:

such something acts

In this respect the relations of the things being united in the image are realized in three directions. The analogies between these things, presented by syntactical constructions, are held on object, property and action. These analogies are reflected in the classification representing different syntactical constructions as means of identifications of things in the image.

As a result of investigation there were determined certain conceptual types of relations of things in reality that are represented by syntactical constructions drawing things together in the image. So, syntax is a powerful means of rendering the real correlations of things in Nature, which proves the coherence of reality and correlation of all things and phenomena. Sure, the real correlations of things are not limited to the presented types. They are much more numerous. We suppose the existence of such correlations that can be presented as negation of things by each other, opposition and others that are subclasses of the presented ones. It is this thesis that is the further stage of our investigation.