

Poetic syntax as a form of representation of the author's worldview (on the materials of poetic works by K.L. Khetagurov and B.M. Gurdzhibekov)

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Abstract. The paper attempts to analyse the structural and syntactic means of organising a poetic text in relation to psychological abilities and worldviews of the artists of the word on the materials of the poetic works of the Ossetian poets of the late 19th – early 20th centuries, Kosta Khetagurov and Blashka Gurdzhibekov. The subject of the research is ellipsis and syntactic parallelism, considered as the key elements of the poets' individual styles that reflect the features of their worldviews and, accordingly, represent personal psychological characteristics of the poets. Based on the revealed tendency to use ellipsis together with the repeated syntactic constructions a conclusion has been drawn about the originality of the poets' individual styles and the possibility to syntactically reflect the specificity of their worldviews, which are determined by their psychological types.

1 Introduction

According to the results of scientific research carried out within the framework of cognitive grammar – an area of cognitive linguistics recently marked by intensive development, – the analysis of individual preferences in the field of text construction may indicate the features of the author's perception of the world. We are referring to the means of text syntax, which, coupled with the specificities of word usage, form the individual penmanship of an artist of the word. It is recognised that studying the features of the linguistic representation of the author's worldview at the level of constructing a literary text is among the most important tasks of modern cognitive science.

According to the famous Soviet linguist and literary critic G.O. Vinokur, the exploration of various types and methods of constructing a text cannot fail to attract those who want to see a reflection of the writer's inner world in his or her language, thus different constructions <...> may become associated with different psychologies" [1].

As is known, the author's worldview does not rest solely on the historical and philosophical basis of the conceptual worldview formed by the author by the time of creating a literary work, but also on the psychological conditioning of a particular personality [2].

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It should be noted that a number of personality typologies have been developed in psychology by now. When interpreting the results obtained in the course of our research, we rely on C.G. Jung's well-known personality types focused on the dichotomy "extraversion / introversion" [3].

G.O. Vinokur's idea that the language of the writer reflects their inner world, and the specificities of the text construction are associated with different psychological types of a creative personality – a linguist, echoes the viewpoint of the famous Russian philologist M.P. Brandes who specialised in the Germanic languages. The latter stresses that the writer's individual style representing his or her worldview is multi-layered. In her opinion, the author's individual style, along with the language level, has objective psychological and subjective psychological levels as well. The objective psychological level of a writer is based on such personal characteristics "as the type of his [the writer's] thinking and the type of imagination, which are of direct relevance to the design of the content" [4]. "Expressiveness and emotionality associated with the coordination of linguistic elements into an integral ensemble" [5] are underlying the subjective psychological level.

As for the linguistic level, it is at this level that the artist's own individual linguistic mastery of the word and his or her ability to employ expressive features of a language are manifested, enabling the reflection of the worldview as accurately as possible and conveying the originality of interpreting the world by a writer as by a linguistic personality.

According to M.P. Brandes, all three levels of the author's individual style are in close interaction with each other, thus constituting a single system. That is why an individual artistic style can be considered as a means of representing the author's individual worldview. The rhythmic and syntactic features of the free verse have been investigated in the poetic works of the English poet W.H. Auden. The analysis of the poet's works has driven the authors of the article to the conclusion about the unequal syntactic organisation of the free verse by W.H. Auden, as well as about the English free verse gradually becoming more "asyntactic", that is, less regular [6].

This article attempts to show how the structural and syntactic means of forming poetic discourse correlate with the specificities of the artist's individual style and worldview. In other words, we aim to describe how the syntactic means involved in the construction of a poetic text correspond to the features of the poetic perception of the world, based on the poet's subjective and personal ideas about the surrounding reality [7] and determined by his or her psychological type.

2 Materials and Methods

The poetic discourse in this study is represented by the verses of two outstanding Ossetian poets: Kosta Khetagurov and Blashka Gurdzhibekov, whose literary creativity marked the end of the 19th – the beginning of the 20th centuries. It is relevant to quote here T.K. Salbiev's opinion, "Despite steady interest of literary scholars in the poetic heritage of Kosta Khetagurov and their almost century-old efforts to study it, it is obvious today that this process is still far from complete" [8], expressed in one of his articles devoted to the works of Kosta Khetagurov.

We would like to add that Kosta Khetagurov's output as a poet seems to have been predominantly investigated from literary positions, which does not change nowadays. Against this background, there are relatively few works devoted to the features of the poet's language and style; accordingly, there are still fewer scholars and researchers trying to unravel the "magic" of K. Khetagurov's poetic word. As for the literary heritage of Blashka Gurdzhibekov, it is comparatively poorly studied from the point of view of both literary criticism and the syntactic organisation of the texts.

This paper aims to investigate the linguistic units that reflect the features of the worldviews of Kosta Khetagurov and Blashka Gurdzhibekov proceeding from the analysis of the syntax of their poetic texts. However, taking into account the limited length of a scientific article, we are going to consider only two syntactic devices – ellipsis and parallel constructions, or parallelism – as the key elements of the poets’ individual styles, reflecting the specificities of their worldviews and, accordingly, representing their personal psychological characteristics.

To meet the target, the results of scientific research in the field of psycholinguistics have been used as the initial basic provisions, confirming the legitimacy of studying the mental characteristics of a linguistic personality by his or her manifestations in speech based on the *introversion / extraversion* dichotomy.

E.A. Gorlo, inter alia, analysing verbal behaviour of linguistic personalities – Symbolist poets of the early 20th century, comes to the conclusion that linguistic units with a “high degree of development” are indicative of an extravert writer’s verbal behaviour. These include, according to the researcher’s viewpoint, “explanations, isolation, introductory words and constructions, participial and adverbial phrases, complicated sentences, subordinate clauses and speech figures of expansion” [9]. E.A. Gorlo also relates various types of repetitions and parallelisms to similar linguistic units.

As for the verbal behaviour of an introvert poet, it is turned, in contrast to the extravert, not “outward” (the term of C.G. Jung), i.e. to an external subject, but “inward”, i.e. on himself, and therefore, in E.A. Gorlo’s opinion, is distinguished by a “high degree of convolution” of the statement [9]. Such speech behaviour is characterised by linguistic units “with a high degree of convolution, which include one-member (single-nucleus) sentences, as well as figures entailing syntactical deficiency (asyndeton, aposiopesis, prosiopesis, ellipsis)” [9]. The researcher thus deduces that the dichotomy of “introverted / extraverted verbal behaviour” of the author of a poetic text corresponds to linguistic units with varying degrees of convolution / expansion [9].

Ellipsis is known from ancient rhetoric as a figure that produces the effect of “intellectual surprise” based on the contrast of syntax and semantics, which arises from the structural incompleteness of the statement and its openness to conjecture [10]. Structural incompleteness manifests itself both in a frequent loss of tactic (semantically empty) construction elements, for example, an auxiliary verb, and in the omission of meaningful lexical elements.

It should be noted that ellipsis that affects the length of the utterance by omitting some members of syntactic constructions in order to enhance the role of the others, belongs to traditional syntactic poetry devices actively used by poets to add to the expressiveness of the statement in a verse.

In poetry, the author expresses his personal emotions and experiences, which always have some undertones due to the limited volume of the work. In a compressed text in verse, ellipsis serves to “condense” the poetic expression, leaving room for the interpretation of the author’s intentions and thus performing a specific linguopoetic function in the verse.

Elliptical constructions, being a means of compressing the linguistic material, act as one of such syntactic devices and perform the function of creating expressive syntax in the works of Kosta Khetagurov and Blashka Gurdzhibekov, contributing to the “compression” and concentration of poetic information in the verse.

As for parallelism, it is, as is well-known, a universal principle of constructing a poetic text, providing, along with anaphoras, inversion and other means of forming a poetic utterance, the syntactic originality of poetic speech [11]. R. Jakobson also wrote that the principle of syntactic parallelism underlies the construction of a poetic text. Parallel syntax, being a repetition of the syntactic structure in the subsequent utterance, is closely related to the oral poetic tradition and reflects the author’s move towards the song-like form of poetry.

3 Results and Discussion

The analysis of the empirical material based on the poetic works belonging to the mature period of the poets' creativity clearly shows that the syntax of both poets is abundant with elliptical constructions, which very often represent repetitive syntactic structures, for instance:

*Мæ фысымтæ радæй,
Мæ хуыссæн – лыстæн,
Уæддæр-цц «дæ-дæ-дæй»
Куы низзарыдтæн!
Йæхицæн ныссæдзы
Æсхæлфындз цæвæг,
Уыгæрдæнтæ дасы, –
Йæ риуыгъд – бæрæг! [12]*

We can see that the first and second lines of the above excerpt from Kosta Khetagurov's verse, which consist of the two verse stanzas, are a construction of two parallel structures, forming a variable (incomplete) contact syntactic parallelism with discrepancy of syntactic functions constructed on the ellipsis [13]. In the first parallel structure the verbal part of the compound nominal predicate is omitted, namely, the linking verb "уæвын" ("to be") in the third person plural of the Past Indefinite Tense. In the second parallel structure a similar element is omitted – the linking verb уæвын ("to be") in the third person singular of the Past Indefinite tense.

The next stanza of the quoted poem by K. Khetagurov also combines both syntactic devices – parallelism and ellipsis:

*Нæ зымæг ингæн у, –
Йæ зæйтæ – нæ мæт;
Нæ фæззæг куыстæн у,
Нæ уалдзæг – дзæнæт. [12]*

A combination of ellipsis and syntactic parallelism is found in Blashka Gurdzhibekov's poem "Мæгургор" as well:

*Дуйне – æ бæстæ,
Жин цард – æ неун,
Лæдзæг – æ цæстæ,
Æвгъау – æ геун;
Рæдау – æ мадзал,
Йе 'знаг – цæлæмбуд;
Фæндон – æ адзал
Унги æнæ 'нгъуд... [14]*

The above passage evinces that B. Gurdzhibekov also prefers the use of truncated grammatical constructions, "leaving out" the verb "ун" ("to be") in the third person singular of the Present Indefinite Tense (in the form of "æй"). As shown by the materials of the research, the verbal part of the compound nominal predicate, expressed in Ossetian by the verb "ун" ("to be"), is most frequently omitted, of which B. Gurdzhibekov's verse "Сахи рæсугъд" is another example:

*Къупури – æ хъæстæ,
Æ цæсгон – сæмпæл;*

*Æ зурæ – дорфæрстæ,
Æ закъæ – хæмпæл... [15]*

It is noteworthy that within both idiolects there are verses, partially or even entirely based on a combination of the considered syntactic devices. For example, Kosta Khetagurov's poem "Кæмæн цы" consists of six parallel couplets, each representing a "bundle" of two elliptical constructions:

*Алы куыстæн – рад,
Дзидзидайæн – мад;
Хорз фыййауæн – фос,
Бирæ фосæн – хос.
Хоры кæндæн – зад,
Хоры хæрдæн – кад;
Сонт рæдыдæн – барст,
Хорз зæрдæйæн – уарзт.
Рагон мастæн – тад,
Загъдкъахæгæн – над;
Магусайæн – цæф,
Цырð лæптуйæн – кæф! [16]*

In each of the parallel structures the verb expressing modality is omitted (namely, the verb "хъæуын" – "to be required") and each couplet thus appears to be a combination of parallel elliptical structures with the same elliptical element.

The noted above observations have been confirmed by the analysis of Blashka Gurdzhibekov's works. In his poem "Абæрег" a tendency to use ellipsis together with syntactic parallelism is observed:

*Æфсатий фондс – мæ хъæруйнаг,
Мæ кегъæре – мæ цæсгон.
Æппæлуйнаг – мæ хъæрæймаг,
Æппæлуйнаг – мæ кæсгон... [14]*

In the cited above verse the verb "ун" ("to be") in the third person singular of the Present Indefinite Tense is subjected to elliptical compression as in the works by K. Khetagurov.

In the first line of the quoted below stanza from B. Gurdzhibekov's poem "Мæзур уосгор", the adverb of time "уæд" ("then") is omitted, while in the second line – the verb "ун" ("to be") in the third person singular of the Present Indefinite Tense:

*Ку нæ дæ уинон – жин мин æй,
Уомæй жиндæр – ку уинон... [14]*

Consequently, ellipsis, resulting from the transformation of the syntactical structure, can be considered as a feature of individual styles of Kosta Khetagurov and Blashka Gurdzhibekov, indicating their tendency to introverted verbal behaviour. On the other hand, the poets' move towards the use of syntactic parallelism, supported as a rule by anaphoric repetition, makes it possible to single out extraverted elements in their behaviour.

Both in the works of Kosta Khetagurov and in the works of Blashka Gurdzhibekov the omission of an element is graphically denoted at the level of text organisation with the help

of a dash. A high degree of expression in poetic text is achieved with the repeated use of the considered syntactical devices.

4 Conclusions

The observations made at this stage of the study can be summarised as follows.

1. The conducted research suggests that one of the characteristic features of the individual styles of Kosta Khetagurov and Blashka Gurdzhibekov is the use of elliptical constructions together with parallel syntactic structures. The combination of opposite syntactic devices of organising a poetic statement from the point of view of the distinction between “inwardness / outwardness” and, respectively, contradictory from the position of “introversion / extraversion” dichotomy, indicates the presence of introverted and extraverted features of verbal behaviour of their psychological types.

2. On the one hand, both artists of the word use elliptical constructions, i.e. linguistic units with a high degree of compression, which demonstrates their aspiration “inward” and their focus on themselves, and attributes to their propensity for introverted verbal behaviour. On the other hand, the poets use various types of repetitions and parallelisms related to linguistic units with a “high degree of development”, which reflects their ability to establish contacts with the outside world, i.e. indicate extraverted verbal behaviour.

3. The results obtained in the course of a comparative analysis of the poetic works testify to the presence of a certain similarity in the individual styles of the two Ossetian poets, which manifests itself at the syntactic level of the poetic text and is traced, firstly, in the tendency to use elliptical structures and, secondly, in the employment of repetitions. This observation mirrors the versatility of their inner worlds and the contradictory natures of the wordsmiths.

To sum up, the generalisation resulting from the conducted study claims the status of preliminary conclusions and need further empirical confirmation based on the analysis of a more extensive factual material.

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