

CIRCUMLOCUTION AND SELF-DESCRIPTION IN LYRICS:
THE CASE OF D. G. ROSSETTI

Автодескриптивні засоби властиві ліричній ідіоматиці і виявляються як епіфеномени. Завдяки їм вибудовуються особливі переліки та словосполучення – часткові синоніми (партоніми), в тому числі парні синоніми (гендіадес), та вузли з доповнювальними (комплетивними) зв'язками. Часткова номінація в перифрастичних зворотах позначає окремі значущі деталі та відхиляється від основного значення слів, відсилаючи до загадок, що вимагають відгадування.

Ключові слова: часткова номінація, часткові синоніми, деталь, ідіома, мотив, перифрастика.

Автодескриптивные средства свойственны лирической идиоматике и обнаруживаются как эпифеномен. Благодаря им выявляются особые списки и словосочетания – частичные синонимы (партонимы), в том числе парные синонимы (гендиадес), и узлы с дополнительными (комплетивными) связями. Частичная номинация в перифрастических оборотах обозначает отдельные значимые детали и отклоняется от прямого значения слов, отсылая к загадкам, требующим решения.

Ключевые слова: частичная номинация, частичные синонимы, детали, идиома, мотив, перифрастика.

Self-descriptive devices are inherently found in idioms of lyrics and reveal themselves as an epiphenomenon. Due to them the locutions and registers are to be detected including partial synonyms (partonyms), paired situational synonyms among them, and nods with completive joints. Partial denotations in circumlocutions designate separate meaningful details and deviate from verbal proper sense referring to puzzles to be solved.

Key words: partial denotation, partial synonyms, detail, idiom, motif, circumlocution.

The conceptualistic approach that has recently won a favourable place in humanities' researches is now calling forth serious objections. V.V. Lewitzki, for instance, points out the arbitrariness of the very definition of concept so that "the researcher can give the name of concept to all he takes for granted" [1: 179]. The refutation of conceptualism was already undertaken by P. Coffey who had underlined the unfitness of colloquial language's concepts to be correctly presented. This obstacle for scientific admissibility was known for ages and reflected in such paradoxes as "the Heap" (it is impossible to decide how many grains make a heap) [8: 305]. Another cause for concept's vulnerability follows from the circumstance that "the thoughts that make up our knowledge ... may be perfectly consistent with one another ... and may nevertheless be all false" [7: 20]. In other words it is conceptualistic restriction of mental space and its

seclusion that presupposes the generation of erroneous concepts of chimerical character. It is also to be mentioned here that such criticism has been continued and developed by G. Spaeth who has shown also the contradictions between immanent mental nature of concepts and their determination on the existential grounds that must include them [5: 318].

Similar objections remain relevant also as far as the recently appeared book by Yu.S. Stepanov is concerned where the author considers separately the concepts of artificial scientific humanitarian language as a kind of linguistic superstructure so that they resemble “parts of an imaginary bilingual dictionary where the contrasted terms belong each to different branches of humanities” [2: 27]. In its turn concepts in artistic language are to be seen almost only as “the hues of national use” [2: 96] but in this sense they are merely mingled with idioms. Another suggestion consists of intrusion of visionary interpretation in purely verbal stuff in the manner of hieroglyphics or baroque emblems where visual row served to elucidate words [2: 64]. Meanwhile it were here to bear in mind that **idioms** are of much a wider scope of use than the concepts (as treated above), their semantic shifts including both lexical (potential) meaning and actual sense as singular points of contents.

An important objection to conceptualism gives the study of poetic language. It is lyrical verses that are peculiar not so much for relativistic subjective attitude as for their avoidance of the designation of totality and of unequivocal conclusion. Instead of the substitution of the total with the partial (*pars pro toto*) in synecdoche (especially in hyperbole in dramatic texts) there prevail **partial denotations** that complement each other (*pars pro parte*) in lyrics. It is the dominant role of circumlocutions as the devices of partial denotation that unite dramatic and lyrical kinds of poetry. The distinctive feature of lyrics is to be seen in the absence of explicit conclusions and explanation of the presented subject and of its totality (whereas in drama such a totality is a necessity evoking the importance of synecdoche). As a consequence we have no certain concepts in lyrics: one may only suggest conjectures as to the inferences from a verse and guess the verbal stuff do designate such contents. Thus a series of details arises that enable reader to make own inferences as to the deep contents and the sense of tropes.

These inferences ensuing from a lyrical text are to be compared to the so called *exponibilia* in mediaeval logics i.e. to possible conclusions of the statements. The text itself may be regarded in its turn as a counterpart to plain definition of the topics discussed there that is as a so called exposition where these topics are expounded through detailed descriptions without generalized theses. As to the concepts they remain unknown and aren't admissible for direct designation being only the task for conjectures. The same remark concerns the frames as the device of describing concepts as objects through their attributes as variables in an abstract space (the so called slots). The number of a frame's slots remains rigid and restricted while any image doesn't admit such restrictions. Besides, it is still necessary to prove the existence of an object described with such attributes [6].

In contrast to the “mixture” of heterogeneous voices in drama (that has been revealed still in the ancient world and designated as the Greek κρᾶσις) lyrical verse is peculiar for its homogeneity. It creates favourable conditions for the study of **partial synonyms**, the so called paronyms that denote those things that participate in the described situation [3] and thus are elements of circumlocution. It is to underline here that one deals with the idioms applied in their very special figurative sense due to which they can be united in such a row – and not with concepts. Reduced to minimal scope of a pair of words such rows of partial synonyms coincide

with situational synonyms (rhetoric figure called in Greek as *hendiadyoin*, literally “*bifurcation, bisection*”). Together with such structure resembling registers (such as enumerations or zeugmatic clauses) circumlocutions are also to be regarded as the “expansions” of key-word (L. Tesniere’s nod and taxis, O. Jespersen’s nexus and junction) as the sources for idioms.

Both these “registers” (including minimal situational paired synonyms) and “excessences” (upon the key-word of idiom) imply the self-description of a text. Such an implied procedure of self-description is of a primeval importance for a lyrical motif which doesn’t present contents designated through the direct meanings of its verbal vehicles. Vice versa this designation is to be conceived as a simile to a folklore riddle. The motif indicates the existence of something hidden behind the surface of verbal stuff thus designating mystery and provoking reader’s imagination to solve the presented puzzle. In its turn attempts to find something behind lyrical motifs can by no means have an outlook of constructing a superstructure. Rather it must go about the emergence of an **epiphenomenon** that accompanies the developing of verbal tissue similar to that of reconstructing a plot from a narrative. The study of such self-descriptive verbal rows have been already undertaken in folklore in the substance of substance of lyrical songs [13: 19]

Of a special value for the demonstration of the importance of self-descriptive means of lyrics would be the analysis of sonnets as an extremely succinct form of verse. As a bright example for this purpose such a literary monument as “The House of Life” of Dante Gabriel Rossetti (a collection of a hundred and one sonnets together with introductory verse a dozen of songs written in 1870-s) may well serve. Written in concordance with the principles of “pure poetry” (represented especially with the French “*l’art pour l’art*” doctrine) these verses are especially demonstrative for the importance of immanent semantic processes. The cycle was conceived primarily as the glorification of the poet’s wife: he has married Elizabeth Siddall in 1860 and in 1862 she already died [12: 24], so the cycle was tragically converted into the requiem after her death comparable to famous A. Tennyson’s “In memoriam”. It resulted in a scrutinized elaboration of verbal stuff. Both initial (poet’s wife still alive) and posthumous versions were published in Germany due to the efforts of the poet’s friend Fr. Hueffer.

Meanwhile one encounters the overestimation of the fact that the poet has chosen the occupation of a painter. It was already W.Pater who had found Rossetti’s verses “profoundly visionary” [4: 60] and such appreciations became traditional. At the same time an admission is made that “paradoxically the substantial picturesque element at Dante Gabriel Rossetti as a genuine painter is lesser than at ... Keats” [4: 41]. Moreover it is known poet’s specific “conception” defined as an “intuitive apprehension of a future poetic work before its being written down” and expressed usually in prosaic summaries; it has been given to such “conceptions” the names of “the mental cartooning” or “fundamental brainwork” [4: 44]. Another premeditated statement to be mentioned here originates from an influential Victorian essayist R. Buchanan deemed Rossetti together with Swinburne as “fleshly school of poetry” in opposite to “transcendental purity” of Keats and Wordsworth [10: 34] Such a statement gave rise to further viewpoints, where in D.G. Rossetti’s verses the ides is seen that “Eros or sensual love might be redemptive – might somehow overcome the power of Time” [9: 50] making thus up a kind of “erotic eucharist” inherited from Rossetti to Swinburne. We’ll try to show that both visionary and purely erotic approaches would ignore the inner core of the poetry and would substitute it with arbitrary inferences of speculative nature. This core is determined with the verbal tissue

of the verses that is much richer and prolific than such precocious artificial generalizations. It is the properties of verbal stuff itself and its self-descriptive devices that are to be taken into consideration first of all.

The eloquent details gain importance over judgements of abstract and general nature in these verses. Very persuasive in this respect are sonnets 19 (“Silent noon”) and 20 (“Gracious moonlight”) that depict the scenery of Love. The first of them begins with the depiction of the poet’s sweetheart whose “*hands lie open in the long fresh grass*” in a summer day’s noontide. This detail serves in creating the picture of repose. In its turn her “*finger-points*” are compared to “*rosy blooms*” – the simile referring to Homer’s well known constant epithet of the morning star. As a key idiom can be regarded “*billowing skies that scatter and amass / All round our nest*”. Here the interplay of double meaning of the verb “billow” referring to the movement of the waves of liquid substance serves to conceive heaven as a source of enlivening rain/ To heavenly forces refers also the simile indicating that “*the dragon-fly / Hangs like a blue thread loosened from the sky*”. Thus “sky” appears here in double connection with “billowing” and with “thread”. A similar duplicity demonstrates also the idea of temporality when idioms “*winged hour*” and “*hour glass*” refer to well known images of speed and frailty of time. The already mentioned details of body are complemented with the image of “*clasping hearts*”. A very expressive pair of antonyms is presented in the expression “*the pasture gleams and glooms*” stressing the ambiguity of scenery. And the last line (“*twofold silence was the song of love*”) where “silence” is equated with “song” (the simile being reinforced with alliteration) refers also to the “*visible silence*” of previous stanza thus widening the image of taciturn voice. All in all one can trace some verbal rows piercing the entire tissue of the sonnet; they refer to body (hand, finger, heart), heaven, time, landscape, utterances (the image of eloquent silence). Each partial denotation irradiates a whole net of references designating much more than its immediate meaning.

In the next sonnet traditional lunar imagery with its constant feminine connections serves to celebrate the poet’s sweetheart. The moonlight becomes the ground for the simile of Her “*lambent grace*” that is here contrasted with the poet’s “*drear desire*”. The moon “*gathers and garners ... penetrative loveliness*” thus becoming a repository for the passion of love. This pair of alliterated situational synonyms acquires symbolic sense that determines their transfiguration from purely pragmatic designations to symbolic actions. While mentioning “*cloud above and wave below*” the author presents “*cloud-rapt car*” and the feeling of rapture that represents clouds not as the opponents of moon but as the suitors of the “*queen Dian*” issuing thus a hint to ancient paganism. This ancient goddess was known as a hunter and the author makes her in the last line “*chase night’s gloom*” to compare to his sweetheart who expurgates “*the spirit’s grief*”. One ought to remark here that the verb chase being synonym to hunt bears at the same time the sense of “engraving” or “coining” so that the mentioned “gloom” can acquire shape under moon’s beams. As a result a pair of situational synonyms “gloom” and “grief” arises that give grounds to conceive nocturnal light as a spiritual enlightenment. Again the self-descriptive implications result in much richer utterances than a pure common comparison of a sweetheart to the moon of usual allegories.

In “The Hill Summit” (70) a narration is presented about the poet climbing the hill in a summer day. It is “*a fiery bush with coruscating hair*” that lures him, such a vegetative symbol being for ages known as a designation of feminine nature. The hill itself being “*altar ... for*

vesper-song” and the poet treating himself as “*belated worshiper*” who “*loitered in the vale too long*”, all the picture indicates very clearly the allusion to Biblical motifs (Mount Sinai, Prodigious Son). Meanwhile the self-description of the cited plot precludes its exhaustion with such allusions. Such evening ascent of the hill brings a reward to “*see ... the last bird fly into the last light*”. It is obvious that it doesn’t go here about the pleasures of observing sunset as such, so that the hint concerns a life’s terminal affairs. Besides, there is still a forthcoming necessity for the wanderer to “*tread downward through the sloping shade / And travel the bewildered tracks*”. Thus the opposition of “*altar*” and “*bush*” versus “*slopes (sloping shades)*” and “*tracks*” emerges that makes the initial allusion much more sophisticated. Neither bird nor vale or other words mentioned in the verse are to be taken with their proper sense. Instead each of them refers to other parts of the picture implying the necessity of pondering upon the puzzle presented.

In “*Arduour and Memory*” (54) one encounters the enumeration of the circumstances that are especially favourable for the exposition of a passion (as the title of the verse implies): these are “*the cuckoo-throb*” and “*the heartbeat*” put together as situational synonyms indicating thus a generalized meaning of trepidation as well; then follows “*the rosebud’s blush*” contrasted with “*the full-eyed fair unblushing rose*” that refers to the concluding lines where “*the rose-tree’s verdure left alone / Will flush all ruddy*” in spite of hostile vicissitudes when “*the wind swoops onward brandishing the light*”. In its turn this hostile wind is contrasted to “*the furtive flickering streams to light*” of morn and spring from the preceding lines. Thus a system of antithetical images arises. Wind is opposed to stream; its violent pressure (*swooping*) suppresses the initial trepidation associated with the images of *throbbing* and *flickering*. At the same time the image of rose turns out to become independent of such interplay of the opposed forces: its independence is also expressly supported with the means of alliterated similitude (with that of inner rhyme) of the acts of *blushing* and *flushing* (*ruddy*). It is obvious that it doesn’t go about something like vegetation or aerial processes: the subject of the sonnet is overtly of psychological nature glorifying a soul’s firmness. The last line contrasting “*ditties ... and dirges infinite*” confirms the reference to soul that remains indifferent towards the vicissitudes. Thus the contents of lyrical verse aren’t called overtly: they are to be suggested through the mentioned motifs and interpreted to a surmised degree of certitude. As a whole such a conjecture concerning the sense of a verse remains a puzzle for the readers. The poet mentions also the “*valorous lusts of morn*” that approach passion as the supposed principal subject of the verse. Meanwhile such partial denominations give no hint as to the preference of this or that puzzle’s solution. All the conjectures about the contents suggested above aren’t mentioned in the verse: they serve only as implications from the overtly described images, and it is only such self-descriptive means – such as rose, wind, stream, lust, morn etc. in our case – that delineate the imaginative scope of the text. Moreover, such inferences as to the principal or central idea are of no importance, the most essential remaining those rich images that discover their particular properties within the verse’s tissue. One observes intent avoidance of designation of any general conclusion. Even the constancy of soul can be only guessed. Instead, all lexical units taken in their figurative sense make up a specific series (situational synonyms) of partial denotations that encircle some mystery and give a hint to it.

A persuasive example of the elusiveness of verbal proper sense demonstrates the sonnet “*Nuptial sleep*” included only in the previous version of the cycle [11: 193] and excluded in

the posthumous edition. Here follows an enumeration of sincere erotic details such as “*long kiss severed*”, “*bosoms sundered*”, “*flagged pulses*”, “*mouths fawned*” The sensuality of the last verb “fawn” becomes reinforced due to the coexistence of the meaning of “giving birth to a calf or a cub” together with “cherishing”. Yet they don’t impart vividness to the picture of “*sweet smart*” only. Rather they complement the whole nocturnal scenery where the “*souls*” and not bodies of the couple “*sank*” and “*swam up*”. The simile of liquid substance is supported with the motif of rain mentioned in the lines where “*drops are shed / From sparkling eaves when all the storm has fled*”. Meanwhile the interplay of meanings here also does take place: eaves designate not only “roof edge” but also (obsolete use) “eye’s lids” and sparkling can refer to eyes, so that the whole may be understood as referring to body (drops of tears) as well. The liquid simile are mentioned again at the end of the verse with the “*gleams / Of watered light*” that together with “*new woods and streams*” awaken the lover. Thus at least two rows of partial synonyms can be traced on the foundation of self-descriptive devices, the first referring to body, the second to liquid element and bodily movement within. The details evoke visible images bearing meaningfulness that can by no way be exhausted with any plain explanation.

It is still to add that often the core of the idioms coined in a sonnet is marked with a rare word or expression (the so called hapax), especially of obsolete use and with various different meanings. For instance the obsolete verb to vie denoting rivalry is used in “Beauty’s Pageant” (17) for presenting as counterparts where “... *glory of change ... can vie with ... moods of varying grace*”. In “The Morrow’s Message” it is obsolete malison instead of modern consecration that has been attributed to invocation: “*Mother of many malisons, o Earth...!*”. In both examples it is also the alliterated pairs (glory and grace, malisons’ mother) that are enabled with such verbal preference. A pair of the kind is coined in the line “*Shadows and shoals that edge eternity*” from a tragic sonnet “Through Death to Love” (41). The meaningfulness of such a pair is stressed due to the fact that shoal together with the designation of bottom has also the sense of “flock, herd, crowd”.

The above cited samples give grounds for the statement that self-descriptive devices are inherent for circumlocution in lyrics. They enable the detecting of idioms and the revealing of the latent sense not only of the figurative meaning but also of the references generated within partial denotations. The net of such references turns out to become much richer than the superficially suspected contents of a verse.

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КОМУНІКАТИВНА СТРАТЕГІЯ У ФАХОВОМУ МОВЛЕННІ ЛІКАРЯ

Стаття присвячена проблемі функціонування однієї із комунікативних стратегій у фаховому мовленні лікаря. Проаналізовано способи реалізації цієї стратегії у процесі спілкування лікаря з пацієнтом.

Ключові слова: мовлення, стратегія, комунікація, діагностування, фаховий.

Статья посвящена проблеме функционирования одной из коммуникативных стратегий в профессиональной речи врача. Проанализированы способы реализации этой стратегии в процессе общения врача с пациентом.

Ключевые слова: речь, стратегия, коммуникация, диагностирование, профессиональный.

This article is devoted to the problem of the functioning of one of the communication strategies in professional medical speech. It analyzes ways to implement this strategy in the process of communicative interaction between doctor and patient.

Key words: broadcasting, strategy, communication, diagnosis, professional.

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