

LINGUISTIC REPRESENTATION OF THE CONCEPT OF "CRIMEA" IN MODERN POETIC DISCOURSE

Filshina Marina

Student, Belgorod State University, Russia, Belgorod

Prokopenko Julia

научный руководитель, Scientific supervisor, Associate Professor, Belgorod State University, Russia, Belgorod

Abstract. The article examines the image of Cimmeria as the spiritual homeland of M. A. Voloshin. Special attention is paid to the means of creating an image of the natural Crimea.

Keywords: Cimmeria, Crimea, image, nature.

M.A. Voloshin wrote: "Koktebel is the birthplace of my spirit" – this phrase is able to describe almost all of the poet's Crimean work. According to researcher L.P. Kremontsov, "M.A. Voloshin's mythopoetic worldview is connected with the experiences and spiritual image of the earth, which finds its symbolism in "landscape" lyrics, the main part of which falls on the first period of creativity". He is complemented by N.V. Belyaeva, arguing that the feature of Voloshin's lyrics is the close connection between poetry and painting (influenced by the passion for watercolor). Voloshin "captures not just the landscape, its exact image, but the face of our planet, exposing its mysterious connection with space" [1]. The poet strives to capture the moments of life in paint, words and sounds, that is, to visualize images. To this end, the author uses various stylistic techniques – comparisons, personification, metaphors and epithets.

The image of Cimmeria is one of the key images in the poetry of the Cimmerian hermit. It organically combines the themes of nature, history with the theme of man. According to E.Ya. Naidenova, the nature of the Eastern Crimea in poetry "is perceived as a perfect divine creation, filled with the beauty of lines, harmony and greatness" [3]. The most significant in this regard are the cycles "Cimmerian Twilight" (1907) and "Cimmerian Spring" (1910-1926).

M.A. Voloshin's Cimmeria is a "jagged crown" of rocks, wooded foothills, an ancient sea and an "ecstatically blue sky". These are the images that create "sad Cimmeria": "the soul of a longing wormwood", "broken wings", "the lands of the outcast frozen strength", "the deserted Cimmerian country".

According to A.S. Sirenko, before starting work, the poet-artist "peered into the landscape, studied the structure of hills and ravines, as if studying the face of the earth with its wrinkles and bends" [4]. In his poems, "the waves sob; the spray drops." / Wings of fog", "The Sea speaks with thousands of mouths", "The wind from the sky wipes away the flakes", and the clouds swirl "in the abysses of the green radiant deserts of sunrise". M.A. Voloshin, using personifications, literally makes the landscape come to life under his pen.

In almost every poem, drawing an image of the earth, "M.A. Voloshin tries to convey not only a visual impression, but also the unique Crimean smells" [7]: *"I partake of the bitter salt of a*

suffocating wave, / I will cover my gray forehead with chebre, mint and wormwood" ("I walk the mournful road..."), "And there is a smell of rotting herbs and iodine" ("He has soaked ancient gold and bile"), and sounds: "The deaf steppe rustles with dry linen and rye..." ("Thunderstorm"), "The sea makes a dull noise, developing ancient scrolls" ("Dark faces of spring"). It should be noted that wormwood is the most frequently repeated image in the poet's lyrics. According to A.G. According to Razumenskaya and N.S. Petrova, it is "an image of the earth that is detached from time and civilization, a symbol of overcoming time" [4], which combines the landscape and the "bitter smell of eternity":

O slave mother! On the breast of your desert

I bow in the midnight silence...

And the bitter smoke of the campfire, and the bitter spirit of wormwood,

And the bitterness of the waves will remain in me.

"Wormwood" [3]

The sea in M.A. Voloshin's lyrics is a powerful force: "the ancient sea, heaving its crests heavily, / Boils along the shoals of the humming shores" ("There was a sacred forest here..."), it "makes noise, spreading ancient scrolls / Along the desert sands" ("The faces of spring are dark..."). However, fatigue the terrible ocean overcomes: "The tired Ocean breathes heavily there" ("It has been filled with ancient gold and bile..."), "The voices of tired waves are becoming muffled" ("Odysseus in Cimmeria"). Using personification and metaphors, the poet creates an image of a majestic but burdened deity.

Mountains are an end-to-end image in the cycle of Cimmerian poems. The poet verbally "draws" with lines, depicting the "jagged wall" of Karadag, the "jagged rim" of the Rocky Mountains. The majestic "ridges of rocky ridges" that seem so far away in "in the murky haze," however, M.A. Voloshin once again resorts to personification, shows the image of powerful guards protecting Cimmeria: "The plain of waters sways widely, / Surrounded by a silver border" ("The plain of waters sways widely"), "In the wrinkle of the mountain, in the folds of embossed skins / The blue luster of the scales of the sea fades" ("Gray and low clouds are falling"), "Golden bullion rays / Foreheads are falling on the mountains" ("Heavy scrolls through the oblak").

The lyrical hero's gaze is attracted by the sky, but it is not cloudless, it is gloomy, almost always rainy: "It was revealed in the scrolls of clouds in the sky again" ("The bile of the saffron mist oozed"), "The wind wiped the flakes from the sky", "The masses of clouds pile up on the arches of blue days" ("Clouds"), "Having rolled the clouds into a tow and enveloped the mountain crevices, / The wind, sobbing, he spins thin threads of rain" ("The faces of spring are dark"), "The wind splashed rain from the clouds and rushes with fright" ("Thunderstorm"). A rainy sky looks like a crying person, so this state of the sky once again reminds us that Cimmeria is a sad country.

Thus, the image of Cimmeria gets its practically tangible, visible, unique and tangible embodiment through the landscape, smells and sounds peculiar to the eastern Crimea, and epithets and metaphors give the landscape visibility, picturesqueness and colorful depiction. Combining verbal and visible images, M.A. Voloshin "manifested himself in poetry as an artist, whose pictorial word helps to visualize the pictorial image of Cimmeria with its colorful and diverse means of artistic expression" [6].

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