

THE SYNESTHESIA AS THE COMPONENT OF AESTHETIC COMMUNICATIONS
IN FIGURATIVE CONTEXTS SEMANTICALLY CONNECTED WITH MUSIC

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The paper studies the phenomenon of synesthesia as an aesthetic category, adopted in Philosophy and Psycholinguistics, and as an aesthetic component of figurative contexts, semantically connected with a sphere of music in Hoffmann, Bulgakov and Skskind's novels. The synesthesia is realized as implementation of an interperceptual associative thinking, connected with the category of an artistic aesthetic perception. The term "aesthetic synesthesia" is used as the definition for intermodal sensations verbalized by the language of a literary work.

Keywords: synesthesia, aesthetics, art, association, perception, worldview.

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The category of "aesthetic", closely related to the conception of "art", appeared from the philosophical world outlook and maintained an inclination to "the perception in art" as one of its basic invariable characteristics. The aesthetics of the Hellenism epoch was based on the growing influence of sensual-irrational tendencies in art. The main subject of the study of medieval aesthetics became a super-sensual world wherewith the concept of beauty and aesthetic pleasure can be defined more precisely. Having transformed during the Renaissance, the anthropo-aesthetic consciousness universalized a centric concept of "perception" as a psychological state of the person perceiving a work of art. The XVII-XVIII centuries again brought human attention to the irrational sensory-psychological perception in discourses about the art, which was solved by the association. The schools of thought studying such category of "aesthetic" as the aesthetic subjectivism and the aesthetics within the framework of the English empirical psychology appeared during that period. The XIX-XX centuries were marked by overstepping the limits of the philosophical aesthetics, moving towards the natural sciences and emergence of metaphysical aesthetic conceptions: aesthetics "in-sensation", spiritual aesthetic synthesis, phenomenological and semantic aesthetics.

The aesthetic facts were interpreted by the language of physical phenomena in their aggregate. The conversion to the cognition and an assessment of aesthetic things was outlined by means of the irrational submodal perception with distortion of the previous original

shape of artwork's existence, where a determinative harmonious part was assigned for the content or the language fact in the institutionalization of the literary work.

The persistence models of "aesthetic" are developed on the basis of manifestations of irregularity and nonisomorphy in the art. New informational approach to the creative work psychology is used within the framework of the empirical aesthetics (G.A. Golitsyn, L.Ya. Dortman, D.A. Leontiev, V.M. Petrov, V.P. Ryzhov).

In that way the sensory associations and perceptions had been forming the aesthetic category for a long time. With the world development speeding up, the models of human perception evolved in the direction of deepening of the sensory image and multidimensionality, and "of acquisition of information about a phenomenon and an object according to projections in different spaces" by means of art form associativity. [Ryzhov, 1997: 75].

All the aforesaid makes it possible to regard the phenomenon of synesthesia or "a creative realization of associative thinking that presents a psychophysical universal basis for interperceptual interactions in the art" as an aesthetic category. [Prokofieva, 2007: 40]

The synesthesia has psychological, physiological and linguistic characteristics. An interpretation of this phenomenon from different standpoints follows from the diversity of synesthetic connections. The definition of the synesthesia is accepted in the psychology as a condition by which the sense experience, connected with one modality, appears under the

influence of another modality, or as "a process of superposition of different representative systems, characterized by such occurrences as "visual-perceptual chains" (in which the person puts out his sensations of what he sees) and "audio-perceptual chains" (in which the person gets his sensations of what he hears). Two of any sensory modalities can be connected with each other". [Shewchuk, 2008: 122-123].

A.R. Luriya considers the synesthesia as a physiological mechanism of sensation emergence in one modality in response to a signal in another modality. Therefore the synesthesia is represented as an actual mixed sensation or a secondary sensation of another modality. E.Yu. Artemieva and V.F. Petrenko understand synesthesia as the psychological mechanism of mutual translation from one modality into another, or as the mechanism of categorization having a defined extramodal structure, organizing object images of the surrounding world and forming an individual's subjective space. A tentative assessment of the perceptual objects relying on certain common factors that have an emotive nature can be realized with the help of such mechanism. We should note Petrenko's idea that scientifically proves a synthetic nature of the world image construction. He also draws a conclusion about a single method of assessment structuring in accordance with an object, despite the defined modality what is an evidence of existence of single semantic coordinates of the subjective experience, revealing the mechanisms preserving its unity (synesthesia and the metaphorical transfer). [Petrenko, 1988] L.P. Prokofieva shares his opinion, having included

associativity of a synesthetical type into the classical common patterns of the associative perception types, as a complex world reflection. [Prokofieva, 2007: 12]. In her monograph the “synesthesia” phenomenon is described as a beam of different modal associations and as a manner of a mental world organization. Such associative sensations are produced into the sensitive-associative-figurative space of the text.

Researchers in the field of the philosophical aesthetics B.M. Galeev and I.L. Vanechkina interpret the synesthesia as a natural conscious ability to correlate with different modal objects, the interperceptual association, produced in the culture and determined by the society. Besides, the conceptions of universal synesthetical regularities acquired by people in the process of socialization in the way of a specified cultural context, as well as individual synesthetic regularities acquired by means of the personal experience and having the distinctiveness are discriminated.

The work of art represents intellectual and material values in the context of the defined culture. And if synesthesia is understood as an isolated case of the synthesis being grown out of the syncretism of a human spiritual world, in this case any text becomes the synesthetical one through olfactory, gustatory, tactile, visual and audio communication. “Any culture develops the technological system for information transmission of intellectual values. It reproduces ideal absolutes of its time through the system of rites and rituals, visual and audio systems. An artist recreates these ideal values of the culture by means of their reproduction and transformation.” [Yakovlev, 1992: 3]

The worldview of the writer is developed from a great number of cooperating components that represent an integral system. It is reproduced in the form of a polymodal mosaic of sounds, colours, smells, tactile and visual sensations in the perception of the reader. So the synesthetical worldview of the writer is reconstructed and represented as “a fragment of his common poetic worldview; a full personal presentation about the world of sound and color, reflected in the idiosyncrasy; as a system of proper aesthetic senses, revealed in the

process of an artistic communication.” [Prokofieva, 2007: 229].

The writer’s aspiration for the search for nonverbal means of emotional expression leads to the adoption of figurative methods from other fields of art. This makes it possible to project an actuality of another type into the work of art. The interpenetration of musical, literary, theatrical, artistic and pictorial elements interweaved between each other and the accepted ties, but with the predominance of modality of the defined type, can be found in the works of many writers-synesthetists, for example, E.T.A. Hoffmann and M.A. Bulgakov. Contrary to the prevailing “synesthesia of arts”, a specific perceptual reproduction of the reality is caused by adjacent olfactory and musical visuoauditory associations in the novel “Perfume: The Story of a Murderer” by Patrick Süskind.

The aesthetic synesthesia, being realized by the author’s thinking through the prism of musical art, is a special way of perception of the world in the context of the writer’s creative work. So the artistic worldview is represented with the help of explicit and implicit musical associations. It is mediated by Hoffmann’s metaphorical comprehension being above all the expression of the individual-author’s one: “*Mir war’s, ich wandele in einem herrlichen Garten, in dem unter dichtem dunklem Gebüsch Nachtviolen und Rosen durcheinander blühten und ihr süßes Aroma in die Lüfte streuten. Ein wunderbarer Schimmer, wie Mondesglanz, ging auf in Ton und Gesang, und wie er die Bäume, die Blumen mit goldnem Strahl berührte, bebten sie vor Entzücken, und die Büsche säuselten, und die Quellen flüsterten in leisen sehnsüchtigen Seufzern. Da gewahrte ich aber, dass ich selbst der Gesang sei, der durch den Garten ziehe, doch so wie der Glanz der Töne verbleiche, müsse ich auch vergehen in schmerzlicher Wehmut!*” [Hoffmann, 1990: 204]. The harmonization or the ties between synesthetic associations such as visual, olfactory and acoustic can be observed in Hoffmann’s detailed metaphorical images.

The nomination “musical sound” or the nomination with the second sense “musical sound” is caused by

the following types of sensations in Hoffmann’s work:

1. tactile sensation and audio modality: „*sanfte, leise Musik*“, „*zarte Melodie*“, „*harter Ton*“, „*rührender Ton*“;

2. taste sense and audio modality: „*süße Musik*“, „*bitter Ton*“, „*kätzliche Süßigkeit des Andantes*“, „*süßlispelnder Ton*“;

3. pain sense and audio modality: „*das Herz durchschneidender Ton*“, „*wehmutigster Ton*“, „*der Brust durchschneidender Ton*“, „*ihr Choral zerreißt die menschliche Brust*“;

4. visual sensation and audio modality: „*wie der Glanz der Töne verbleiche*“, „*hell und klar hinströmenden Melodie*“, „*anlockender Ton*“, „*schrecklicher Ton*“;

5. visual auditory sense and audio modality: „*die gewaltigen Töne*“, „*ertönte die Wetterharfe wie dumpfes, fernes Glockengeläute*“, „*in dem brausenden Strom der Akkorde*“, „*der Pralltriller*“, „*leise beginnend, brauste der Gesang stärker und mächtiger*“;

6. sense of emotional perception and audio modality: „*im wehmütigen Adagio*“, „*klägliche Melodie*“, „*wilde, unruhige Akkorde durcheinander aufführen aus ihrer wunden Brust*“, „*tröstende Melodie*“, „*fromme Musik*“;

7. sensation of motion and audio modality: „*hell und klar hinströmenden Melodie*“, „*schwammen die Töne deines tief ins Herz dringenden Liedes herüber*“, „*die himmlischen Rouladen gingen glanzvoll aus unserm Innern heraus*“, „*schwankender Ton*“.

These examples demonstrate the associativity of the sound with emotive and psychophysiological characteristics.

Bulgakov’s use of the musical sound or the action in the direct nominative meaning is represented in the constructions that are built on metonymical patterns with grotesque in conjunction with verbs emphasizing a degree of sound intensity in the following contexts. These verbs are correlated semantically with other fields of activity. The sounds evoke:

1. kinesthetic and vibratory senses: „*вырвался и полетел громовой виртуозный вальс*“, „*сыплющийся в переулке вальс*“, „*хор начал разрастаться*“, „*обрушился рев труб*“, „*оркестр окатывал звуками*“,

“музыка ударила”, “(звуковая) волна толкнула”, “загремела песня”, “гремел джаз”, “полонез дул в спину”;

2. auditory sense and audio modality: “музыкально мурлыкал”, “вырвался хрипый рев полонеза”, “бальный звук”, “слабые звуки труб”, “переулоч огласился песней”, “звуки фокстрота”, “малопонятные, полуслепые, но разудалые слова этого марша”, “звуки немного фальшивых труб”, “под звуки праздной шатающейся гармоникой”;

3. sense of emotional perception and audio modality: “звучание унылого турецкого барабана”, “со звуками назойливого патефона”, “что-то коротко и весело прокричавшая труба”, “жалобный вой рояля”, “доносились зудящая веселенькая мелодия”.

Implicit emergences of the synesthesia are observed in the use of author’s allusions and in the musical quotations that organize intertextual connections. Associative compositions such as personage allusions are generally connected with the musical (acoustic) ones form of the synesthesia. Proper names are ordinary components of Bulgakov’s poetics, its system of signs. They have a particular sound and letter structure, the particular semantic pattern and a communicative function; they carry secondary meanings, contain associative references, reminiscence and sometimes cryptography.

A wide selection of musical lexis in the novels of the authors under study lets us include them into special genre of a musical novel. The masterful use of the whole richness of the musical terms is dictated not only by the selection of the particular artistic method, but the aesthetic principles, connecting with the world of music, where writers and their characters live, where they try to immerse the reader. Thereupon, in the novels “The Life and Opinions of the Tomcat Murr” and “The Master and Margarita” a figurative layer plays the main role, making it possible to reproduce musical impressions of the author by means of combination of the musical terms with the special epithets, apt metaphors, figurative similes and metonymies as well. Common musical conceptions are significant in these constructions, representing authors’ and

their characters’ expression of ideas and perceptions.

One of the transmission forms of associative information is the verbal rhinesthesia in the language of the novel “Perfume: The Story of a Murderer” by Patrick Süskind. The smell is the main component of different associations and the primary source of the world conception. Jean-Baptiste Grenouille’s world is weaved with smells that give rise to adjacent association – a form, a colour, a visual and tactile image of an object or a living creature. „*Andrerseits hätte die gängige Sprache schon bald nicht mehr ausgereicht, all jene Dinge zu bezeichnen, die er als **olfaktorische** Begriffe in sich versammelt hatte. Bald **roch** er nicht mehr bloß Holz, sondern Holzsorten, Ahornholz, Eichenholz, Kiefernholz, Ulmenholz, Birnbaumholz, altes, junges, morsches, modriges, moosiges Holz, ja sogar einzelne Holzscheite, Holzsplitter und Holzbrösel - und **roch** sie als so deutlich unterschiedene Gegenstände, wie andre Leute sie nicht mit Augen hätten unterscheiden können.*“ [Süskind, 1995: 24]

The main character is kinesthet, receiving some information through the perception of the surrounding world, seeking to translate images into a smell language and trying to smell everything and stick it in his mind, using intuition as principal instrument for the information processing. “*Am ehesten war seine Begabung vielleicht der eines **musikalischen** Wunderkindes vergleichbar, das den **Melodien** und **Harmonien** das Alphabet der einzelnen **Töne** abgelauscht hatte und nun selbst vollkommen neue **Melodien** und **Harmonien** komponierte - mit dem Unterschied freilich, dass **das Alphabet der Gerüche** ungleich größer und differenzierter war als das der **Töne**, und mit dem Unterschied ferner, dass sich die schöpferische Tätigkeit des Wunderkinds Grenouille allein in seinem Innern abspielte und von niemandem wahrgenommen werden konnte als nur von ihm selbst.*“ [Süskind, 1995: 25].

The world harmony of a composed music is associatively transferred to the harmony of the world of smells, where any smell is a note; its combination is a piece of music or the art of perfumes. The creation of an ideal-harmonious smell is

related to a musical work composing. The author creates his polyphony of smells in the novel following the rules of the highest ideal world of musical art. The verbalization of smells occurs through the metaphorical composites, such as author’s neologisms, represented as associative arrays: *Unauffälligkeitsgeruch, Geruch des Wasserteppiches, Duftfaden, Geruchssatz, Geruchsgebäude, Geruchsaura.*

So, the synesthetic associativity with the reflective musical-acoustic and visual modalities appears in the novels “The Life and Opinions of the Tomcat Murr”, “The Master and Margarita” and the associativity with reflective kinesthetic modality - in the novel “Perfume: The Story of a Murderer”.

The synesthesia as a component of an aesthetic communication becomes apparent in figurative contexts, where the authors use the following types of stylistic devices and expressive means:

Hoffmann and Bulgakov comprehend the phenomena of the surrounding world with the help of synesthetical musical and colour-visual images. The individual-specific traits are reflected in frequency of lexemes used, characterizing the musical sounding and being defined with the mixed submodal perception (acoustic, visual, kinesthetic) on the conceptual level. Synesthetic acoustic images, semantically connected with classical music, prevail in Hoffmann’s figurative contexts. The aesthetic comprehension of the world through the language of art and associations, closely related to it, is natural for the writers-synesthetists like Bulgakov and Hoffmann. The concept of “art” verbalized in their texts expresses the central idea of harmonicity of the art world and the desire to improve life disharmony through the instrumentality of art. In so doing conceptions “music, painting, literature” are meaningful for an artistic worldview of writers. A classical music is interpreted in the semantic space of Hoffmann’s figurative contexts. The instrumental music is processed in Bulgakov’s ones. The contexts are mediated by the professional activity of these writers, who have a certain attitude towards the world of art, and by individual associations and contexts traditional for each national culture (the phenomenon of the classical music and

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Stylistic devices and expressive means	Induced association		
	“The Life and Opinions of the Tomcat Murr”	“The Master and Margarita”	“Perfume: The Story of a Murderer”
metaphor	musical-acoustic, colour-visual	acoustic, colour-visual, kinesthetic	kinesthetic, musical, colour-visual
metonymy	musical-acoustic, kinesthetic, visual	acoustic, colour-visual, kinesthetic	kinesthetic, colour-visual
personification	musical-acoustic, colour-visual	acoustic, visual	kinesthetic, visual
simile	musical-acoustic, visual	colour-visual	kinesthetic, colour-visual
opposition	musical-acoustic, visual	colour-visual	kinesthetic, visual
epithet	musical-acoustic, visual	colour, visual	kinesthetic, colour-visual
detailed associative metaphorical images	musical-acoustic, colour-visual, tactile, kinesthetic	colour-visual, acoustic	kinesthetic, colour-visual
image-simbol	visual	colour-visual	visual, kinesthetic
onomatopoeia	-	musical-acoustic,	-
quotation allusion	musical, cultural, literary	musical, cultural, literary, colour	visual, kinesthetic

bell-ringing, typical for German culture and the phenomenon of a song natural for the Russian culture).

Süskind's novel abounds in kinesthetic associations, based on the contiguity of olfactory, auditory, acoustic, visual modalities. The conception of “the art of perfumes” as the harmony of aromas, organized in accordance with laws of musical harmony, becomes the main category of the writer's world outlook. The notion of music as the auditory art is the secondary one. Musical nominations verbalize smell; stylistic devices and expressive means intensify interspecific associations, combining concepts of different semantical spheres. Associative correlations between smell and musical sound, smell and colour, reminiscence, symbolical implication of colour perception become significant in this aspect.

The more synesthetic a literary work is, the greater it is, according to B. Galeev. The synesthesia is a specific way of information coding. The aesthetic synesthesia is verbalized by the language of a literary work through figurative speech and stylistic mechanisms, the components of which get the ability to combine with each other on the basis of interspecific or sometimes adjacent associations. It objectifies aesthetic ideals of native speakers and makes

it possible to reconstruct the writer's conceptual worldview.

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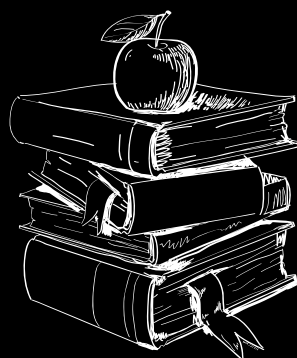
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