

**SOME ASPECTS OF THE FRAME "TACTILITY" IN THE SENSORY PICTURE OF THE
WORLD I.A. BRODSKY**

Kasimov A.A

f.f.d., professor

Ferghana State University

Pulatova D

2nd year master's student, direction "Literary criticism"

Ferghana State University

Annotation: *The article is devoted to the functioning of lexemes associated with the perceptual category of tactility in the poetic work of I.A. Brodsky. The paper considers the concepts of "warmth"/"cold" as the dominant kinesthetic lexemes. The study of this area makes it possible to reveal not only the individuality of Brodsky's linguistic picture of the world, but also the patterns of the appearance of some antinomies in the language.*

Keywords: *tactility, sensory picture of the world, frame, concept, cognitive, perception, I. A. Brodsky.*

The frame "tactility" in the article is understood as a cognitive-propositional model of organizing knowledge about the stereotypical situation of tactility, which organizes a certain conceptual space underlying the meaning of the studied lexemes. By the situation of tactility we mean first of all, the complex perception by the body of mechanical, temperature, taste and olfactory effects with the help of receptors located in the muscles, tendons, joints, membranes of the tongue, nose and lips.

Ways of forming the frame "tactility" are two levels: object-oriented and subject-oriented. The first includes the presuppositions "contact", "movement", "use of tools", the second - signs that are based on the sensory experience of the subject. Consequently, the situation of tactility is very often associated with certain emotions. According to O.V. Fedotova, "a person's experience of certain feelings or emotions is reflected in the choice of a specific language unit representing the frame of tactility" [9, p. 9].

This frame is presented in the works of I.A. Brodsky is quite wide, and in poetic texts it is the bodily-sensual (tactile) slot that is more common. In the essay "Unsent Letter" Brodsky writes: "phonetics is the linguistic equivalent of touch, it is the sensual, or something, basis of the language ... "Wooden" conveys quality and texture through plasticity, stretching the sound both in time and in space" [3]. The olfactory slot interests Brodsky no less, but it does not manifest itself in poetry in the same way as in essayistic work. In an interview, the poet openly stated: "I have no philosophy, no principles, no convictions - I only have nerves. I'm just not capable of detailing my thoughts. I act in a

way like a dog (or better like a cat), and when I like something, I just sniff it, lick my lips, i.e. the main organ by which I am guided is the sense of smell ... "[8].

One of the most frequent lexemes with tactile semantics are the lexemes-concepts "warmth" and "cold". Let's list the associative series associated with the lexeme "cold": ice ("colorless ice surface" [4, p. 45]), time ("time looks with a certain coldness in the bone" [5, p. 80], "time is cold" [4, p. 75]), water ("who is lying on his back in a freezing stream" [2, p. 37], "we all stand together over a cold shiny river" [4, p. 20]), death ("how cold death is" [6, p. 5]), darkness ("there, in the cold darkness / there is someone crying" [2, p. 13]), Motherland ("cold Motherland" [2, p. 70], "into the depths of the cold state" [4, p. 31]), marble ("cold marble" [4, p. 65]), etc.

The following lexemes fall into the associative field of the lexeme "warmth": house ("it is warm in the corner" [5, p. 96], "sleeps in warmth under a canopy" [2, p. 156], "in a warm room without books" [2, 70]), parts of the body ("my fingers are warm, like June days" [2, p. 120], "warm whiteness of the forearm" [2, p. 76], "the only obstacle is a warm body" [4, p. 75]), sleep ("it's already starting to feel warmly sleepy" [2, p. 41]), air ("you drink warm air in sips" [2, p. 72], "the armchair stands and absorbs the warm air of the hallway" [2, p. 108]), objects ("a fabric that has absorbed the midday sun" [5, p. 18]), the sun ("squinting from a blinding sunbeam" [5, p. 65], "hot sun" [5, p. 78], "and we will fry oysters outside the threshold, / and eat sunny octopus" [5, p. 20], "much more sun than it should be" [2, p. 41]), etc.

Very often the lexemes "warmth" and "cold" are used in an antonymous context, and "cold" assessed by Brodsky in a positive way: "The cold brought me up and put a pen" [5, p. 94], "The North is an honest thing" [4, p. 76]. At the same time, the appearance of the lexemes "cold", "ice water", "snow", as a rule, in early poems, and this is especially evident in dedication poems ("A.A. Akhmatova", "Great Elegy to John Donne", "Poems on the death of T. Eliot"), accompanied by associates associated with death. In the early poem "You will ride in the dark" [2, p. 37] lexemes with the semantics of cold occur eight times (chilling, cold - 2 times, cold, frozen, draft, frozen - 2 times, etc.). Death is not perceived with a negative connotation, but, on the contrary, is for the lyrical hero a "return to the true self": "whoever kneels in the darkness by the beaver dams, / who looks at himself reflected in black water, / he returned to himself, who galloped over the hills in the dark" [2, p. 37].

The lexeme "warmth", on the contrary, appears in the early texts of I.A. Brodsky, as a rule, in a negative way. The concept of "warmth" is connected, first of all, with the withering of both the body and the soul ("Isaac and Abraham"). The concept of "passion" also falls into the semantic environment of the lexeme "warmth": "fire", "heat" are memories of a departed love. In the poem "Burning" [5, p. 60] due to visual and tactile lexemes, an image of "sizzling" passion is created: "Burning / winter evening. Firewood / on fire - / like a woman's head / on a windy clear day. / I peer into the fire. / In the

language of fire / "do not touch" is heard / and "me!" flashes / This makes it hot" [3, p. 60].

With the help of literally one comparison "hair is fire", an image of a red-haired girl is created, which in her memories stirs the soul of a lyrical hero. In the poem, the concept of "fire" (heat, passion) is presented explicitly with the help of associative lexemes: burning, day, golden, blindness, incinerate, hot, blaze, flame, incandescence, burnt, blaze, dance, smoke, coals, burn, which set plan of the past. The text is filled with dynamics due to a huge number of verbs, a narrow line and an accent line organization. The poem has a circular composition: the memories of the lyrical hero are "framed" by the conceptual image of winter. It occurs in the first line: "Winter evening. Firewood / engulfed in fire" - and at the end of the poem. When the feelings of the lyrical hero cool down, he returns to the present again: "You are the same as you were. / From fate, from housing / after you - ash, / dull coals, / cold, dawn, snowball, / dance of frozen rods. / And like a continuous burn - / the brain could not hold it" [5, p. 61]. The lexemes cold, dawn, burn, ash, frozen stand in contrast to the entire content of the poem. They implicitly set the plan of the present and at the same time bring in a positive connotation, as they "sober up" the thoughts of the lyrical hero.

Interesting, in our opinion, is the oxymoron combination that occurs in the middle of the text of the poem "Burning": "the flame of another winter." In general, oxymorons are a frequent occurrence in the poetry of Brodsky. Let us give additional examples of oxymoron combinations in the lexical pair "warmth"/"cold": "the gift, growing cold inside, exudes warmth" [4, p. 9], "cold fires of wastelands" [2, p. 37], "The more the blizzard rages over the roof, / the hotter the ideal / naked body demands" [4, p. 75]. These combinations unite the connotation of different polarities and complicate the semantic content of the concepts "warmth" / "cold".

Let us give additional examples when the concept of "warmth" appears with a negative assessment: "The only obstacle is a warm body" [4, p. 73], "squinting from the blinding sunbeam" [5, p. 109], "much more sun than it should be" [2, p. 41], "the sun rises from the east, / smiling slyly, / and look closely - cruelly" [5, p. 70]. Such an assessment is connected, as we see it, with the attitude of I.A. Brodsky to the category "time". The concept of "warmth" is overgrown with the lexical meaning "fragility", "ghostly", while "cold" acts as an "accumulating extensible beginning", associated with "eternity" ("dreams in the cold season are longer, more detailed" [4, p. 75]). Cold is able to slow down life, preserve space ("Cold appreciates space" [4, p. 76]). It is no coincidence that in Brodsky's poems it is with cold that the concept of time is associated: "Time is cold" [4, p. 75].

Let us turn to the later poems of I.A. Brodsky from the collection Urania. Let's compare two poetic texts: "Eclogue 4th (winter)" and "Eclogue 5th (summer)". It seems to us that these are the most significant poems in which the concepts of "warmth" and "cold" are presented through comparison. Note that in the later period of I.A. Brodsky, the

connotative coloring of these lexemes changes. This is expressed in the fact that it is rather difficult to unequivocally say whether the lyrical hero relates to them positively or negatively. Perception becomes deeper, more conceptual: the warm season is perceived with enthusiasm, this is evidenced by a large number of sentences in the 5th (summer) Eclogue [4, p. 78], accompanied by exclamatory intonation: "Again I hear you, mosquito song of summer!", "Oh reservoirs of summer!". In the poem there are many denominative sentences with nominative themes: "Stuffy July! An excess of green and blue!", "Summer! It's time for shirts to be released, "etc. The connotative coloring of the lexeme "warmth" becomes less rigid. Tactile epithets appear: "stuffy July", "sweaty ants"; metaphor-koppula: "life is the sum of small movements"; homogeneous nouns "heat and stupidity"; metaphors: "to torment the eye", "feeling of friction", "throws fingers on packs of jasmine banknotes", "glory to normal temperature! / ten degrees below the body", etc. But despite the pathetic and joyful mood of the poem, a comparison slips through: "the north is no worse." In general, a huge number of nominal sentences, enumerations of "charms" and attributes of summer creates a feeling of vanity, flickering, but at the same time, a large number of exclamatory sentences suggests that the lyric hero enthusiastically perceives this time of year. The contrast within the syntax, within the lexical series indicates the ambiguity of perception by I.A. Brodsky of the warm season. Rather, this indicates the emotionality of perception, the external side of everyday life, and not emotional experiences. It is no coincidence that he calls everything that surrounds him "beaten forms of being", i.e. the outer shell of the "essence of things".

The lexeme "cold" is presented in a completely different way in the poem "Eclogue 4th (winter)" [4, p. 73]. We list the language devices and lexical associative series used in this poetic text:

- metaphors: "dreams in the cold season are longer, more detailed", "hot coal smolders in the gray ashes of dawn", "cold appreciates space";
- kinesthetic metaphors: "a dry, condensed form of light is snow" (tactile and visual modes), "the ear involuntarily distinguishes the theme of glaciation" (auditory and tactile modes);
- koppula metaphors: "a strong frost is a revelation to the body about its coming glaciation", "time is cold", "the north is an honest thing";
- oxymoron metaphors: "time falling far below / zero burns your brain";
- comparison: "the more time, the colder", "I am strung in the cold, like a goose on a spit";
- two-focus comparison: "the more the blizzard rages over the roof, / the hotter the ideal / naked body demands";
- synecdoche: "cold flies from the sky on a parachute", etc.

In addition, the associative field of the concept "cold" includes the lexemes "Universe", "eternity", "Muse", "death", "stopped clock", etc. Thus, the potential of the

lexeme "cold" is much more extensive than the potential of the lexeme "heat". Its propositional core is the verbs "save", "accumulate", "slow down". The sharpness of perception of the lyrical hero is connected with the "cold": the attitude to creativity as more visible, clear, what remains after you; attitude towards death as a way of approaching eternity.

On the example of the implementation of the concepts "heat" and "cold", we have shown the importance of the frame "kinesthetic" in Brodsky's poetry. We note a number of other features of the implementation of this frame.

Very interesting, in our opinion, is the intersection of the lexeme "cold" with the concept of "water". Many researchers call I.A. Brodsky as a "water poet" or to some extent they talk about his "water worldview" [6]. The associative field "water" mainly includes lexemes with olfactory semantics: "those who are immortal smell / of algae, differing from people in general" [4, p. 66], "the smell of fresh fish" [5, p. 102], "the pungent smell of algae from the Osta" [2, p. 129], "This room smelled of rags and damp water" [4, p. 113]. The concept of "water" through the prism of the "tactility" frame is manifested in the following presuppositions: "There, under water, with a dry throat, / life suddenly seems short. / Under water, a person can only be a submarine", "Remember firmly: / only water, and it is one, / always and everywhere remains true / to itself - insensitive to metamorphoses, flat, / located where dry land / is no more" [4, p. 25], "But the water applauds, and the embankment is like frost, / settling on do-re-mi" [4, p. 64], "then they wander to the watering place to take a sip of the river / ripples of the herd of domes" [4, p. 116]. Undoubtedly, such an "aquatic" vision of the world is associated with biographical circumstances. Most of his life Brodsky lived abroad, traveled extensively in England and Italy. Venice became his favorite place. It is thanks to the water element (it becomes a connecting thread with the Motherland) that the poet sees Petersburg in Venice.

An interesting fact is that in Brodsky's poetry the lexical meaning of the seme "water" is sometimes transferred to the seme "air". In general, we can notice the technique of replacing the space of land and water space in two poems: "Lagoon" [5, p. 49] and "The Riddle of the Angel" [2, p. 76], in which all household items turn into living sea creatures and things related to the sea: a chandelier - a sea octopus, socks - a sea horse, a ladder - a ladder, etc. The meaning of "fluidity of water, elasticity of the surface" becomes the dominant sememe of the lexeme "air". Here are examples: "you drink warm air in sips" [2, p. 72], "this thickened air" [2, p. 76], "the air is either drunk / at a ninety degree angle, / or generously poured into a parallelepiped" [5, p. 77]. Sometimes the sememe "elasticity, density" introduces into the lexeme "air" the meaning of a solid object. Here are some examples: "air is elastic, like a lifeline" [2, p. 79], "Air, in essence, is a plateau" [4, p. 10], "embrace clean air" [4, p. 71], "the fan draws hot air" [5, p. 113], etc. In later works, the

concept of "air" becomes for Brodsky a kind of ideal space, a free entity that does not have barriers (see the poem "Autumn Cry of a Hawk").

In addition, the poet is interested in the position of the body in space, tangential actions. Sometimes in his poetry, the visual mode is replaced by a tactile "feeling" by the eyes of objects ("the eye feels that a thing is required" [4, p. 3]), which sometimes brings pain: "the view of the horizon acts like a knife" [5, p. 14], "the eye clogged with the horizon cries" [1, p. 5], "a black spotlight fills my eye sockets" [5, p. 32], "to torment the eye" [4, p. 79], "the eye sinks silently into the face of the plate" [5, p. 113], etc.

Another linguistic feature of the representation of the tactile mode of perception is the subjectivization of objective and abstract concepts through personification. As the researcher D. Olshansky notes, "Joseph Brodsky stubbornly tried to evaluate any situation from the point of view of a stone, a chair, an alarm clock, and finally, a corpse - in this sense, there is nothing dramatic in his death itself" [7]. Here are some examples: "the armchair stands and absorbs the warm air of the hallway" [2, p. 108], "time looks with a kind of coldness in the bone" [5, p. 80], "frost stretches into the hole" [2, p. 165], "there was frost at the entrance under the lantern" [2, p. 145], etc. In this case, subjectivity, transference, "giving back" of one's own sensations to objects (phenomena) acts as a form of mutual comprehension of the external world. From this it follows that the frame of tactility carries a special semantic load in the poetry of I.A. Brodsky.

Thus, the tactile component of the tactile frame appears quite regularly in Brodsky's poetic texts. As for the ol-factorial and gustoral slots, they usually appear in lexical combinations associated with the concept of "the world around us", and their appearance is not so frequent. They are mainly found in the associative field of lexemes "Christmas", "winter", "drinks", "body" and reinforce the semantic load of the main frames. Let us give examples of the lexical-semantic environment of the fields "Christmas": "it smells of sweet halvah" [2, p. 11], "the smell of vodka, needles and cod, / tangerines, cinnamon and apples" [1, p. eleven]; "winter": "Winter! I love your cranberry bitterness / for tea, saucers with tangerine slices, / your almonds with peanuts, two hundred grams" [4, p. 77]; "drinks": "he drinks his coffee - better than then, / and eats a bagel, perched in an armchair, / so tasty that the dead "Oh yes!" / would exclaim if they were resurrected" [2, p. 13]; "body": "The smell of an old body is sharper than its shape" [1, p. 115], "and the powder with sweat tickles the nostrils" [1, p. 114], etc.

So, the frame "tactility" in the sensory picture of the world by I.A. Brodsky manifests itself, first of all, in the antonymic pair "cold" / "heat", and the lexeme "cold" is associated with the abstract categories of "eternity", "time", with the manifestation of the essence of a thing, while the lexeme "warmth" is associated with the everyday world, with "momentary", small joys of life. This suggests that the poet sees the world ambivalently and reflects the inconsistency of life in his poems. Kinesthetic perception has a special

functional load in Brodsky's poetic texts, which is why the manifestation of this frame at the linguistic level is so diverse.

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