Cultural Code in Poetic Text of the XX Century

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Abstract: The importance of a cultural code in the poetic text of the XX century is revealed in the article; the interrelations between culture concept sphere, the poetic text and language consciousness of a creative person are established.

Key words: Poetic text · Cultural code · Poetic style

INTRODUCTION

The concepts of individual style, style of directions, epochal style are widely used as the utterances in Russian literature and art criticism. In all cases, we are talking about the manifestation of a certain consistency of formal meaningful attributes prevailed in the work of artists of different ages. An actual question is the next: what role does cultural code perform in the formation of styles?

The dynamics of writer’s individual style operates inside the literary language of the era. The fundamental features of the writer’s personality (style, language) are projected on the national literary language and become the components of literary language universal system.

The gap contacts between the general and the individual leads to an understanding of art as denying (even it is a creative denying) of all that had been “worked out” until the appearance of a bright individuality. M. Dufren believed that the artist constantly rejects the rules putting a code into action in his epoch, even if he recognizes their authority: they control what the others have done, because they were the others [1].

The concept of cultural code in relation to the text was developed by many scientists. R. Barthes noted that the text was netted with an unimaginable number of cultural codes, in which existence the author of the text, as a rule, doesn't give himself the report and which unconsciously get into the text besides the author’s consciousness. Due to Barthes’s cultural code it is “intertwining of many needed citations”, the “mirage” woven from a variety of structures [2].

Yu.M. Lotman, as well as R. Barthes, considered cultural code as the space opened for knowledge. Both researchers have a concept of a cultural code, but this is treated in a different way. According to Lotman’s point of view the cultural code is the peculiar “filter” correlating possible and valid behavior plots of members in this social group [3]. In J. Faryno's works [4] it is proved that the text doesn’t only transfer the information put in it from the outside, but also transforms the messages and develops new information.

In our researches the text is considered in a combination and interaction with its cultural context that allows to reconstruct a man thinking and his inner world. In a number of our works we have already substantiated the basic key statements connected with studying of poetic style and have proved that there is the system of meaningfulness defined the principles of selection and combinations in poetic work as a verse and lexical material aimed at the personal sense formation [5]. The meaningfulness of cultural code in poetic text of the XX century is showed in this work and the need to detect the interrelations between cultural code of the era, a poetic text and the language consciousness of a creative personality is confirmed.

Problem Definition: On the basis of the developed techniques for system analysis the author in his research assumes that there is a certain constructive, structure-forming principle (a cultural code, a creative dominant) which is shown at all levels of art system.

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Poetic speech bears the impress of the major author's installations and, besides, is defined by a cultural code of an era. The style of poetic speech of the certain author, as well as the style of the direction which the poet adjoins, has the general system of regularities which can be understood as manifestation of cultural code unity. Detection of communications between a cultural code of an era and verse culture of the XX century is the main objective of this research.

RESULTS AND DISCUSSING

A poetic speech was always realized as a special version of natural speech and as a part of poetic language, always had its specific characteristics and signs in all spheres and sides of the structure-rhyme-phonetic, lexicological and phraseological, syntactic.

Poetic speech is deeply getting to everyday discourse. At the present stage, we can certainly say that it became a full part of mass culture and stopped performing exclusively aesthetic function. Poetic speech is a phenomenon of culture and generates a special cultural field with its generally accepted conventions, signs, mythologems, symbols. Poetic sphere influences on the thinking (rational impact), on feelings (emotional impact) and on the way of life (association with a lyrical hero)- that is, on those areas which A. Wierzbicka calls in aggregate "the culture in the broad sense of the word" and offers to identify the keywords of a specific cultural epoch. The main characteristics which influenced on possibility to refer the word to key ones, A. Wierzbicka calls a cultural readiness and frequency [6].

We believe that the identification of the key words of poetic texts and their interaction with the rhyme organization caused by verse culture of certain time will help us to find and consider that cultural field, which is formed by the means of era cultural code.

What underlies in the background of the cultural code formed poetic styles? Let's agree with A. Wierzbicka who claims that it is historically inherited model of the values embodied in symbols; system of the inherited representations expressed in the form of symbols by means of which people communicate between each other and on the basis of which their life attitudes are developing [7].

Poetic speech is extremely conditional. And the addressee of poetic speech understand the conditionality of used language, meter, rhyme, verse combination etc. Speech activity suggests that we dismember the world, organize it into utterances and distribute the values in that way and not another, because we are parties of an agreement prescribed systematization.

The question about the correlation of language, literature and style in different epochs was solved in different way. Classic poetry was perceived as more decorated option of prose. In the modern poetry, researchers began to discover such quality, which made it possible to speak about its new essence, reflected in the specific properties of world-generating order (R. Barthes, J. Faryno, Yu. Lotman).

We recognize that there is a certain constructive, structure-forming principle (a creative dominant) which is shown at all levels of art system. The art text is investigated with attraction of these various sciences-literary criticism, cultural science, philosophy, esthetics, psychology, theory of systems, semiotics, linguistics. As the poetic text can be considered as a complex semiotic structure, it is possible to define the not only the role of its separate elements, but also their relations with each other and with a structural whole of all text and with higher-level systems. Such approach allows to consider poetic text as a holistic formation of interrelated elements, located on different levels and provides the capability to detect paradigmatic (links siblings) and syntagmatic (establishing of links between levels) relations.

Rhyme-intonation structure of poetic speech is the product of creative transformation of national language and all essential characteristics can't and shouldn't be considered neither only as narrow-speech ones, nor as exclusively above-speech and extra-speech ones. Raising the question about versified style, we pointed out the question about the methods of holistic unity organization, which interact with a variety of components that gives the unique combinations integrated on the level of verse and correlated with non-versified components. Because of its specific ways of the organization poetic speech allows the poet to open additional meanings in the word, to express personal sense in interaction of the verse and language beginnings. Poetic speech captures the author's vision of the world, the author's conceptual system. Verse form by itself occurs to be significant and represents the system of language and rhythmic means for the expression of artistic intention. The prosody always looked for interrelations between a metrics and thematic range in the poetry, tried to reveal the steadiest metric-semantic stereotypes accompanied by rhythmic-syntactic...
stereotypes; to define communication of meter with the nature of poet creative activity. This material gets more credible persuasiveness when the interaction between the word and the rhyme organization of the text is opened.

Rhythm is a significant component of work; it is represented by a speech stream that dismembers it according to the laws caused by specifics of the poetic text and an author's task. The rhythm of poetic speech predetermines the perception of the poetic text as the system of the dividedness born at the most deep level of verbal thinking. Creating determined system of dividedness, forming the language and verse correlations, the poet motivates these correlations by a personal sense. The personal sense in poetic speech is created by the secondary organization of the isolated segments. The isolated segments enter new communications with each other and create new systemacy. In application of the personal relation to the world as the whole to poetic speech is fixed by the system of dividedness and promotion in this system of subjective significance.

If we consider the style as a system consisted of several interconnected and interdependent layers, so, probably, the widest and most inclusive thing will be the style of the epoch or epoch-making style.

Being guided by N. Chomsky's (N. Chomsky) theory, it is possible to point out a deep, “generative” layer of style, connecting it with representation about “praphenomenon” of culture – the intonation that lies at the heart of modern cultural statement. “Generative” stylistic layer is associated with the style of national culture (base generated layer) which allows to distinguish the stylistic hallmarks of Russian art works from others. A good interpreter of poems retains a national color of the original, for stylistic national community is not limited to the language and effects rhythmic-intonational and thematic originality of artistic culture.

Despite the pricipled difference between two poetic brands they were formed in the XX century which incorporated common characteristics of style dominant determined epoch-making style each in its own way. We are talking here about repeatedly marked currents in Russian poetry. The first one is the group of authors whose creativity is focused on classical poetry; the second is determined by the poets who focus on innovative, modernist direction in art. Distinctive peculiarity of each represented group is related to a classical verse. Some of them continue supporting a classical tradition, the other group “makes a start” from them. But both of them (who more who less) find themselves under the power of the main tendency of the time- freedom from any of the canons and prohibitions.

In any social society there are the moments, when there are some active and transformative processes, taking economic, political, social spheres and resolutely changing living conditions of people. These transformations move by this way in the cultural sphere, which significantly changes under the influence of several factors. In the XX century in the socio-cultural space of Russia there were many transformations of social consciousness with the change of cultural and vital values. It was reflected in all aspects of life, including culture of verses. The transformation of culture verse forms reflected the challenges of the XX century.

The cultural code of epoch in general culture determines that general in verse culture that is shown irrespective of this or that author’s degree of originality. The style of poetic speech is the way of a concrete implementation of language units in the system of verse formants, directed to the reflection of author’s worldview that made by a real system of importance, formed in a verse culture of determined period. Poetic speech is rather strongly regulated speech (with meter, way of rhyming, strophics, specifics of syntactic constructions) and manifestation of the individual and author's beginning in it assumes a well-known limitation.

Individual poetic styles reflect the transformations of a word and a verse in aesthetically significant elements. Poetic speech detects some typological measure-more common positions of poetic styles, which are disproportionately targeted (in comparison with prosaic written text) on display of uniformity, general trends in the development of the verse in a certain epoch. The cultural code of poetic speech is a limit set generalization of various verse forms, which orientation (classical or modern) is chosen by the author.

**CONCLUSION**

Understanding that all represented material can cause the other interpretations, nevertheless, the author hopes that attempt to involve formal and substantial verse components in the culturological analysis, to designate their world-establishing functions, dynamics of the transformations conditioned by socio-cultural changes, will allow to detect dominant signs of cultural codes in any poetic epochs.
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