



Examining the Characteristics of English Language Literature at Visual and Linguistic Levels

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Abstract

This piece investigates the peculiarities of Mayakovsky's early literary universe. The research focuses on the figurative and linguistic levels of English texts that have been versified. The study concentrated on the linguistic and figurative levels of poetry texts. Researchers can both identify the uniqueness of the author's creative world and place the poet's work within the general English context of the literary process of the period under study by combining historical-literary and structural-semantic research methods. Thus, the authors of the article conclude that the breakup of the inflexible link between a word's form and semantics is what distinguishes Mayakovsky's poetic language from other forms of language. The word's soundographic structure, which compels the reader to view it as a physical object, rather than language's ability to communicate ideas through communication, is highlighted by the use of a "difficult" artistic form, the word's free division into distinct segments, and the unique quality of the imagery. The writers of the piece clarify that Mayakovsky's universe is a dynamic one that is always changing, affecting not only the external world but also the lyrical hero. Direct transformation of the lyrical hero becomes commonplace, in addition to the method of metaphor realization, which allows individual components of the integral image of the lyrical hero to have an independent character.

Keywords: English Language; Linguistic; Soundographic Structure.

1. Introduction

The aesthetics of futurism have an impact on Mayakovsky's literary universe, making it more inventive. The aesthetic program of modernism and avant-garde movement stands in sharp contrast to classical aesthetics, which is grounded in the Aristotelian concept of mimesis. The predominance of the life structure principle is an attempt to overcome the "art - life" opposition. The modernist and akademist movements in English literature, which represent modernism, are focused on two different aspects of life: the collection of cultural English texts from the past that serve as a prism through which life can be modeled, or the musical element as a universal means of transfiguring reality. The avant-garde proclaims the necessity of creating a radically new kind of culture; as a result, traditional culture begins to break apart and takes on a stable orientation toward non-cultural models (primitive, children's thinking, folklore, etc.). Creating a unique artistic language turns into a universal method of creating one's own distinct culture (Mayakovsky 1955).

The prevailing belief that has developed over the past 20 years in many contexts of teaching and learning language and literature is that "literary" texts are socially, culturally, and historically variable, that they should be defined as a component of institutionalized social processes, and that they are discourses that, rather than existing in isolation from other discourses, share traits with them. This awareness of continuity and discontinuity in degrees of literariness across discourse types has been reinforced by recent work on creativity and language play (Crystal 1998; Cook 1994; Carter 2004; Pope 1995). One result has been the inclusion of a much wider range of texts and text-types in language curricula for learners of first, second, or foreign languages. This allows literary texts to be studied alongside advertisements, newspaper articles, magazines, lyrics from popular songs, web narratives (blogs), online discourse, and the many multimodal texts to which we have grown accustomed (Carter, 2007).

2. Literature Review

The field of literary and cultural theory has seen a boom in the last 20 years, which has given researchers a solid foundation on which to examine the connection between language, literature, and education. Literary theory has covered a wide range of subjects, such as the nature of an author's intentions, the characteristics of reader responses and how to measure them, and the unique textuality of a literary work. The selection of literary texts for study has been the subject of ongoing theorization, which has had a significant impact on literature education and its interactions with language classrooms. On the one hand, there is the widely held belief (still held worldwide) that studying English literature is limited to studying a small group of outstanding authors whose analysis of the human condition is deemed enduringly serious.

However, some hold the opinion that the definition of literature is arbitrary and that assigning values to texts is a temporary process that depends on the values prevalent at the time (Stockwell, 2002). Definitions of what literature is and is not, therefore, intrinsically linked to how tastes and assessments evolve during the canon formation process. In this sense, definitions of literary language and literature are either functional, defining the particular and changing conditions under which texts are deemed literary and the purposes for which they are and can be employed, or ontological, defining an essential, timeless quality of what literary language or literature is. These definitions accept or reject the idea of a canon. Exam boards, syllabus designers, and instructors of specific courses design texts that are "set" for study; publishing houses then classify these works as canonical or "classic" texts, and this entire process can help define what constitutes literature (Hodge 1990).

Therefore, there is some validity to Roland Barthes' claim that "literature is what gets taught." In fact, when national curricula are being developed and definitions of what makes up a national heritage are being prioritized, the idea of a canon of great literary texts is most problematic. For instance, in many English-language learning environments, the prevalence of a native English writer's version of the language may have something to do with the influential roles held by graduates of specific educational institutions who serve on exam committees, choose textbooks for students to study, or develop national curricula. Circularity of this kind inevitably shapes interpretations of the constitution of a national literary heritage, which is then incorporated into educational contexts.

3. Methodology

This paper is the continuation of several works by the authors' collective that examine Silver Age English poetry patterns (Afanasev et al., 2020). Researchers are able to both pinpoint the uniqueness of the poet's creative world and place the poet's work within the larger framework of the literary process of the time period they are studying by combining historical-literary and structural-semantic research methods.

4. Results

According to Vasilyev, "the culture which is produced with the aid of such a language has no task to reflect life, to reproduce its processes, or to comprehend them." It creates its own reality, whose mode of existence derives from the creative endeavors of a creator who produces a symbol-sign rather than an image-symbol, as well as from the aesthetic qualities of an artistic image—that is, from the universal nature of art (Afanasev et al., 2019). Put another way, what makes avant-garde poetry unique is not so much the extension of its creative expressiveness as it is the dismantling of conventional language and turning it into a mechanism for modeling reality rather than a tool for describing it. This is accomplished by converting linguistic elements into units that correspond to the realities of the outside world. This is typically made possible by the widespread use of linguistic "zaum" (Afanasev et al., 2019). Instead of continuing in the same path, Mayakovsky chooses to break the strong connection that exists between a word's semantics and form.

Instead of emphasizing the communicative function of language as a means of transmitting information, the use of a "complicated" art form that realizes one of the points of the Futurists' first manifesto, as well as the free division of the word into separate segments in an arbitrary order, and a special character of figurativeness, highlight the sound structure of the word that causes us to perceive it as a physical object. Such a word "now should not be understood, but contemplated or viewed," according to J. Faryno. It is comparable to the subject of cubist paintings in that it portrays an object that is completely objective because it is seen from all angles at once (Ismagilova et al., 2020). As a result, language experiments become less valuable in and of themselves and are perceived as a means of changing the way the world is structured. As a result, the opening free combination of multiple words, "street," "through," and "lift," in the verse "From

Street to Street," creates a fresh perspective on the surroundings. In Mayakovsky's literary universe, the linguistic changes evoke an aggressive civilization devouring a lower culture, which is given the status of an authentic value. Reification of metaphor characterizes Mayakovsky's works because it eliminates the possibility of employing figurative senses and meanings due to the desire to identify the linguistic form with the object it denotes. As a result, the world loses its layers, and everything abstract becomes concrete. In 2020, Vishnyakova et al.

Mayakovsky's world is therefore one that is constantly changing, transforming not only the surrounding realities but also the very lyrical hero. The line that divides a lyrical figure from the object and material world is traditionally broken in post-symbolist aesthetics: "He <hero - A.A., T.B., D.S.> is primarily a physical object." Additionally, it is susceptible to internal metamorphosis as a physical object. (Faryno). A direct transformation of the lyrical hero is a common scenario, in addition to the use of metaphor, which enables the individual parts of a whole image of the lyrical hero ("A Cloud in Pants") to have an independent character. The poet sees the world's inflexible internal structure as something dead, inert, and opposed to life, and the infinite transformation of the hero and the world as the seed for the destruction of hierarchical, cause-and-effect, and symbolic connections that construct a traditional picture of the world. In connection with this, themes of God-fighting are emerging, symbolizing the defeat of an antiquated worldview and the awakening of the romantic opposition between the "Self" and the "Crowd."

Generally speaking, Mayakovsky's early lyrics are distinguished by an entirely non-conventional resolution to the "hero – crowd" conflict. The poet rejects the dichotomy between the high and the low; instead, he presents a statement of the movements of the lyrical Self's world, showing how the strict hierarchy of the crowd's world and the possibility of penetration of the high or mysterious beginning in the low context can coexist. This contrast is best expressed in the poem "А вы могли бы?" Lotman analyzes the poem "And Could You?" and finds that all of the nominal vocabulary can be simply separated into two categories: words that convey brightness, strangeness, and singularity are in one group, while words that are common, material, everyday vocabulary are in the other. Each of these groups has a customary meaning based on the traditional antithesis of "poetic" and "non-poetic." In Mayakovsky's poetry, "The Violin – a Little Bit Nervous," there is an associative approximation of the lyrical hero with the image of Pierrot. Mayakovsky incorporates an obscure quotation from Blok's "The Puppet Show" into his work. The desire to destroy is determined by the epatage and paradoxical nature of the lyrical hero, which are revealed in his learned role as the clown/figilante: "After certain number of years/ - in a word, I won't survive/ will I die of hunger/ will I be at a gunpoint/ I, a professor, red-haired today will be taught to the very last note / how,/ when,/ where." For futuristic poetry, the lyrical hero as a clown is a sufficiently stable representation. In Mayakovsky's lyrics, this hypostasis serves two purposes: it highlights the crowd's perception of the hero and, simultaneously, the imaginative potential of the lyrical Self. It also highlights the narrow-mindedness of common sense.

The two declarative designations of the suffering position—which identify the lyrical hero with the overall condition of the world—and the demonstration of the suffering position of laughter—with which the lyrical hero also identifies himself—make up the lyrical hero's sacrificial position. The universality of the first variant is linked to both the state of the lower world in general and the prevalence of war themes, which are understood as a natural expression of external aggression directed primarily at the poet. The traditional worldview, which is primarily organized around the image of the crowd, either relates to traditional art or high culture, or to the level of the household. Consequently, there is a clear decline in both situations. On the other hand, an image of the underclass is highlighted, usually through the use of an urban motif. The city or street emerges as the form that best expresses the "struggle connection" of all things. When describing them, Mayakovsky places particular emphasis on physical, physiological aspects that enable the separation of the material/object and the human, which in turn encourages the lyrical Self's intimacy with them. The hero and the city/street share a violent situation in which they both end up as victims. Violence against the city/street is typically depicted as prostituting ("A bald lantern/ is voluptuously removing / from the street/ a black stocking"); "And then - having crumpled up the lanterns' blankets/ - / the night has fallen in love, being lewd and drunken/ and behind the suns of the streets / a shabby, flabby moon/ no one wanted/ was waddling"); and crucifixion is frequently used in relation to the lyrical hero (Nurutdinova et al., 2020).

5. Discussion

By creating a two-part image of the lyrical Self, one can transcend the victim's circumstances and create a new worldview. In this instance, the hypostasis of a hun/barbarian and the poet hidden behind a clown mask are activated. The emergence of the oppositions "grayness - brightness," "wealth - poverty," "dumbness - sound," and "physical - emotional"

is the poet's hypostasis. The first aspect of each describes the conventional world; the second is the realm of the lyrical hero's soul, which possesses the creative force to transform the material world. The classic romantic opposition between north and south reveals brightness as a sign of the lyrical Self: the hero identifies with exotic images, while the outside world appears gray and impersonal. The display of the lyrical hero's wealth, which is predicated on his command of language, contrasts with the brightness of his world. This impression stems from a futuristic reading of the word as a tool for the framework of existence. Mayakovsky linked poetry to the material world in his early lyrics, saying, "I give you poems, cheerful as bi-ba-bo/ and sharp and necessary as toothpicks!" In order to reveal the hidden essence of phenomena, the poet rejects a Symbolist interpretation of the word. However, this Acmeist pathos of silence as the creative element's concentration is out of character for him.

Another characteristic that characterizes the lower world's state of suffering is muteness. The poet says, "People are frightened - there is not chewed cry with legs shaking out of my mouth. / But they won't blame me, but they won't fly at me. / They will cover my path, like a prophet's one, with flowers, / All those with their noses down know: / I am your poet." As a result, changing silence is necessary. However, the idea that the lyrical hero is one of the lower world's elements hinders the development of a specific role for the creator, the demiurge. As a result, muteness is overcome by identifying a new kind of culture in which commonplace objects, like a drainpipe or a letter, are given the ability to produce music. Regarding the hero himself, his identification with or proximity to a musical instrument, as well as the development of the poetics of a scream, as defined by K. Chukovsky, satisfy his desire to eradicate dumbness. This is the exact aim of the appeal rhetorical constructions.

Ultimately, the active incorporation of the emotional component is what transforms the world, which is why the most common image is one of lips with phrases like "Take That!", "For You!", "Hymn to Dinner," etc. The hypostasis of the hun/barbarians is also attributed with the creative beginning. In this instance, the concept of world transformation is different, though, as the hun/barbarian aims to overthrow the established order and restore his own aggressiveness to it. Usually, a romantic scenario serves as the foundation for this hypothesis, which is interpreted as a specific manifestation of the world's overall suffering imbalance. This means that his rejection stems from a broken relationship or the death of a loved one. This is linked to the development of an enduring theme of disdain for women. In addition, there is a basic equation that relates the hun/barbarian to the poet's hypostasis, allowing us to redirect aggressive energy into a creative transformation channel. Furthermore, the emphasized anti-aestheticism of Mayakovsky's early lyrics is motivated by this identification.

6. Conclusions

In Mayakovsky's literature, the world is always changing and undergoing transformations, affecting not only the surrounding realities but also the lyrical hero. Post-symbolist aesthetics traditionally aims to eliminate the gap between the lyrical hero and the objective, material world around him: "He <hero - AA, T.B., D.S.> is primarily a physical object ("meat", "lips", "lump", a specific person Vladimir Mayakovsky with a specific address). Additionally, it is susceptible to internal transformations as a physical object." The scenario of the lyrical hero's direct transformation becomes commonplace in addition to the metaphor realization technique, which enables the individual components of the integral image of the lyrical hero to be given an independent character. The poet realizes the rigid internal structure of the traditional picture of the world as dead, stagnant, opposing life, and the infinite transformations of the hero and the world result in the destruction of these connections—hierarchical, causal, and symbolic. This has to do with the romantic opposition "I am the crowd" coming into play and the emergence of God-fighting motives as a symbol of the world's transformation from the old model.

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