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**SUPPLEMENTARY STUDIES OF PHOSEMANTICS FOR FOREIGN
STUDENTS IN THE PROCESS OF THE RUSSIAN LANGUAGE
LEARNING**

At the turn of the 20th and 21st centuries globalization finds expression in the dialogical interaction of cultures, or rather, in the polylogical one because today in a human being as a carrier of cultures and languages there is a multiplicity of wearable and expressed information.

In this work, we propose as additional work with foreign students studying the Russian language in the form of a scientific circle, studying the phenomenon of “zvukotsvet” (the term and methodology of A. P. Zhuravlev [3]) on the material of Russian poetry, fiction or advertising texts.

Let us analyze the poem “И небо и серое море...” by V. Bryusov [2, p. 155], who proceeded from the idea of “synthesis” of cultures and traditions, from the point of view of phonetic means of expressing symbolic content.

According to V. N. Toporov, there are two types of description of the “marine” complex: the first refers to the “romantic version”, and the second, “unconventional” type, is of a special nature. Its sign is the “marine” code of the “non-marine” message, which is expressed in the description not of the sea itself, but of something else, “for which the sea serves only as a description form” [5, p.577–578].

An example of such a transmission of the “principle of the elements”, which tells about the person and the world around us, the chosen poem can serve. Note that the sea symbolizes the “heart” of a person as a center of feelings and emotions, and “thoughts” – it is written in all three stanzas. At the sound-color level, this is confirmed by the excess of the normal rate of letters У + Ю and И, which “color” the poem in blue tones. Let us analyze the first stanza: *И небо и серое море Уходят в немую безбрежность. Так в сердце и радость и горе Сливаются в тихую нежность.* Just as the sea contains a storm, calm,

chaos, harmony, the heart contains the whole world of human emotions, which is clearly reflected in the color sound of the analyzed stanza (we speak about a complex unit of a letter and a sound after A. Zhuravlev's methodology): the first and second "sea" lines are characterized by the excess of the norm of "blue" И 3.6 times and the "blue-purple-blue" У+Ю 4.3 times, the "green" Э + Е 2.4 times on average. Compared with the "sea" lines about the "heart" which are marked not only by a significant increase in the share of "blue" И (2.5 times and the sound-letters У+Ю by 3 times), but also by the presence of "red" А + Я, taking third place among the manifesting colors that implicate the element of fire, the world of earthly feelings and emotions.

According to the dictionary of symbols of H. Kerlot, the blue color is interpreted as "personification of the vertical, designation of height and depth (blue sky above and blue sea below)" [4, p.552].

Let's continue our research of the second stanza: *Другим – бушевания бури И яростный рокот прибоя. С тобой – бесконечность лазури И ясные краски покоя.* In the second stanza above, the continuation of the color incarnation of the theme of fire in the first two lines describing the "furious roar of the surf" is noted, which is explicated by a slight excess of the norm of the letters А + Я 1.1 times, the color dominant remains blue in all its variety of shades: the appearance of red intersperses creates purple waves.

In the mentioned "Dictionary of Symbols" by H. Kerlot, "violet color is associated with nostalgia and memory (as it is a shift of blue (meaning commitment) and red (passion)). The purity of color always corresponds to the purity of symbolic meaning. In this regard, elementary colors will correspond to elementary emotions, while secondary colors will express more complex symbols" [4, p.160].

The third stanza is represented by dominant dark blue tones with yellow-green gaps: *На отмель идут неизбежно И гаснут покорные волны. Так думы с безбрежностью нежной Встречают твой образ безмолвный.* A similar situation is observed with the transition of color from the last lines of the

previous stanza to the next (so red appeared at the end of the first stanza and was developed in the second, having culminated in the last line and dissolving in blue to get purple):

An analysis of the coloring of the poem allows us to trace the dynamics of color distribution across the lines: before us black and white string. The color expression of the symbolic content of this last line of the poem brings us back to the symbolist “werewolf image”, which A. Bely described as a combination of “heterogeneous together” [1, p.71].

Thus, the study of the phenomenon of “sound-coloring” in the process of teaching foreign students the Russian language can contribute to a more effective immersion in the cultural environment of the language studied and the formation of a scientific approach to the texts studied.

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