

SYMBOLIC FEATURES OF SOMATIC CONCEPTS

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ABSTRACT: THE ARTICLE EXAMINES THE SYMBOLIC FEATURES IN THE STRUCTURE OF SOMATIC CONCEPTS AS UNITS OF SOMATIC CODE IN RUSSIAN AND ENGLISH CULTURES. ALONGSIDE THE LANGUAGE SEMANTICS, SOMATISMS ARE CHARACTERIZED BY CULTURAL SEMANTICS OF A CERTAIN SYMBOLIC SIGNIFICANCE. REGULARLY REPLACING CULTURAL SYMBOL IN THE DISCOURSE, SOMATISMS AS REPRESENTATIVES OF SYMBOLIC MEANINGS ARE SYMBOLS IN THEMSELVES. THE SYMBOL IS A PRODUCT OF HUMAN CONSCIOUSNESS. SINCE ANCIENT TIMES, PEOPLE HAVE RESORTED TO THE SYMBOLIZATION OF THE WORLD AROUND THEM, THUS, A SYMBOL IS A SPECIFIC ELEMENT OF ENCODING THE CULTURAL SPACE. THE STUDY IS BASED ON CONSTRUCTION WITH SOMATIC COMPONENTS COLLECTED FROM AUTHORITATIVE ENGLISH AND RUSSIAN DICTIONARIES AND NATIONAL CORPORA OF THE RUSSIAN AND ENGLISH LANGUAGES.

KEY WORDS: SOMATIC CULTURE CODE, SOMATISM, LINGUISTIC CULTURE, CULTURAL MEANING, CONCEPT, ETHNO-CULTURAL PECULIARITY, BODY METAPHOR, CONCEPTUAL FEATURES.

ALONG with the language semantics, somatisms are characterized by additional cultural semantics of a certain symbolic significance, established in world culture and reflected in the views of the national-cultural community. The symbol is a product of human consciousness. Since ancient times, people have resorted to the symbolization of the world around them, thus, a symbol is a specific element of the cultural space encoding. The given research is based on constructions with the lexemes denoting various somatic objects collected from authoritative English and Russian dictionaries and national corpora of the Russian and English languages. The study employs methods of conceptual analysis, a distributional method, comparative and contrastive methods, method of dictionary definitions analysis.

LINGUISTIC symbols are archetypal in nature. They combine different planes of reality into a coherent whole in the process of semantic activity in a particular culture [Maslova, 2001]. Metaphoric aspect, or the internal form of words, according to W. von Humboldt, releases the word sense from the boundaries of the formal linguistic meaning. Concept base of the linguistic sign is the meaning, and concept base of the symbol is an image; one can only see and understand the image when distracted from the language meaning, stepping out in a cultural context [Pimenova, 2007].

THE symbol has a rich implicational structure and infinite boundaries of semantic interpretations. The promising vision of the symbol in the context turns into a range of semantic variations. According to M. L. Kovshova, "symbols are signs selected in the process of perception and awareness of the world for a sustainable, regular objectivation of the values and content of culture, its main categories and meanings. [Kovshova, 2013, p. 216].

THE man begins encoding the cultural space through symbols with himself, that is why different somatisms function as symbols. The study of symbolic values of somatisms began with descriptions of sign language (language of gestures). G. E. Kreydlin calls gestures, which have independent lexical meaning and are able to convey meaning independently from the verbal context, emblems, or emblematic kinemes. Symbolic gestures, or symbols are among them [Kreydlin, 2001, p. 198]. G. E. Kreydlin believes that by analogy with the way non-sign behavior may become a milestone in the process of semiotization, emblematic gestures can transfer to another class under the influence of the process of symbolization, turning into gestures-icons, gestures-indexes and gestures-symbols. This process is reflected in language, for example in phraseological units that have a meaning derived from the meaning of a specific gesture, which is acquired by the gesture in the process of cultural evolution; for example, *ломать руки; стоять с протянутой рукой; приложить палец к губам; wring your hands; throw one's hands up; come/go cap in hand.*

THE symbolic function of kinetic idioms is connected with the symbolization of denotation, when "translated into the language of verbal signs, gesture symbolizes a certain state or action of a person" [Cherdantseva, 1988, p. 84]. According to T. Z. Cherdantseva, "the specificity of the language symbol consists in the motivation of the linguistic sign which is not associated with the transfer of meanings, as is typical for tropes, but rather with the worldview, background knowledge, pragmatics in the broad sense of the word" [Cherdantseva, 1988, p. 83]. According to the author, "a semantically neutral word component forms a kind of potential meaning, which we call a symbol, and which we previously called 'phraseologically conditioned meaning' as it is implemented in phraseological units. Such symbols could be called potential meanings of words" [Cherdantseva, 1988, p. 90]. For example, idioms with somatism *кровь* Z. Cherdantseva considers as a means of describing the internal processes of the human body associated with external stimuli. Symbolization consists in decoding external symptoms (complexion, in particular) in the space of cultural knowledge [Cherdantseva, 1988].

N. I. Cherkasova considers participation in the semantic paradigm to be the most important criterion of the symbolic nature of idiom components: *не покладая рук, чужими руками, набивать руку, руки отваливаются, приложить руку, иметь руку, связывать руки, протянуть руку, руки прочь, руки коротки, держать себя в руках, прибрать к рукам* etc. "Component with a symbolic interpretation selects a paradigm as its milieu, finding the properties of a symbol *sui generis* [Cherkasova, 1991, p. 96]. Cherkasova I. N. writes about the possibility of developing a symbol from a key metaphor (an image lying in the base of such an idiom, is schematized, the link with the meaning gets less organic) and points to the example of the paradigm with a component *нос* as a symbol of small distances: *не видеть дальше своего носа, перед носом, под носом, из-под носа* [Cherkasova, 1991, p. 97].

PARTS of the body, playing a symbolic role in mythopoetic worldview, act as a sample carrier of certain qualities that reflect the experience of people speaking the language. Thus, relevant to the Russian mentality, figurative meaning of the word *спина* as a symbol of labor and physical energy is recorded in a number of proverbs and expressions: *Работать не разгибая спины. Горбит спину. Ломать спину. Добывай всяк своим горбом. Живи всяк своим добром, да своим горбом. Достают хлеб горбом, достают и горлом. Горбок, а горбок, подай денег в оброк! От работы (от сохи) не будешь богат, а будешь горбат. Мужик не живет богат, а живет горбат. Всё вынес на своем хребте* [Dal'].

BACK "accepts a punishment" for misdemeanor of a person: *Руки виноваты, а спина отвечает. Была бы спина, найдется и вина. Вор не бывает богат, а бывает горбат. Спина-то наша, а воля-то ваша. Спина чешется. Нет мощны, так есть спина. Какова широка спина есть, столько ремня и ляжет [Dal']*. The Russian linguistic worldview is characterized by the presence of fixed expressions that describe the behavior of the person with a socially dependent status, such as *Тело Государево, душа Божья, а спина барская. У меня уж хрящи срослись, хребет не гнется. Барин говорит горлом, а мужик горбом, [Dal']*. Often *back* of the Russian people hurts because of work (*спина отваливается*), beating (*Хотя спинушка набита, Дак сударушка нажита; Хотя спинушка болит, Сударушка говорит, Вечерком ходить велит*), the weather (*Спина болит, погоду сулит*), bows (*Она за батюшку Богу молилася, Она сто поклон положила; Отъ того у нее спинушка заболела, Головушка заломила*), idleness (*Тут, поди молотить! - Спина болит. - Тут, поди вино пить! - Дай кафтанишко захватить! - Тут, поди молотить! - Брюхо болит. - Тут, пойдём пить! - Бабенка, подай шубенку!*) [Dal', FEL].

IN the English linguistic culture *back* symbolizes patience, diligence and ability to work: *put their back into it, break one's back, have a broad back [AHDEL]*. Ethnospecific for the English becomes a view of the back as the scope of debt and awareness of their own shortcomings: *be on sb's back, get sb off your back, a monkey on sb's back [AHDEL]*.

MANY English idioms mention the vulnerability of the back: *watch one's back with one's back up against the wall, stab one in the back, cover your back*. *Back* is also related to the idea of insincerity of relations, as recorded in a large group of English idioms: *be glad/happy/pleased etc. to see the back of sb/sth behind sb's back, turn your back on sb, when/while sb's back is turned, break sb's back [AHDEL]* (cf. *За спиной у кого-л. (чьей-л.) делать что-л., нож, удар в спину, повернуться спиной к кому-, чему-л.*).

BACK, or rather, a *spine*, is support, essence and is also a symbol of bravery and strength of character in both languages: *He could never have been a great man for his character was destitute of a backbone* (cf. *бесхребетный, становой хребет*). In both linguistic cultures *back* is perceived as reliable protection (*Жить (или сидеть, быть и т. п.) за чьей-л. спиной, за спиною, что за стеною; to back, to back up (I'll back you up in your demands)*). Somatism *shoulder-blade*, being a part of the *back*, carries a cultural meaning of vulnerability. "The juxtaposition of the front and back, the future and the past, maturity and immaturity, progress and regression confirm the superiority of the front side (sight, movement, initiative, courage) above the despised and embarrassing back - blind, all abandoned and forgotten" [Hennig, 2006, p. 149].

Класть (положить) на обе лопатки means to have floored (in the fight) (*Увидите, что я его через три минуты положу на обе лопатки. Kuprin*); and figuratively - *принудить кого-л. признать себя побежденным. (Теперь же всему району видно, что я Рагулина опережаю, можно сказать, кладу этого скрягу на обе лопатки. Babayev) [RNC]*. Unlike in Russian, in English, *shoulder-blade* has not received any significant cultural connotations. However, the semantics of coercion may be transferred to other somatisms: *stack one's opponent on his shoulders and be flat on one's back*.

THANKS to the ability to bend *neck* (*шея*) often symbolizes pride, stubbornness (*Но они и отцы наши упрямятствовали, и шею свою держали упруго, и не слушали заповедей Твоих (neh.9:16) [BBE]*), or obedience: "*Склонять/склонить, сгибать/согнуть и т.п. выю перед кем-л.*" (*Перед сатрапом горделивым Израиль выи не склонил. Pushkin*). *Гнуть шею (перед кем-л.)* – try to please, to curry favor. - *Неволя заставила его жениться,*

неволя заставила гнуть шею перед батюшкою, перед всем приходом (G. Uspensky) [Phraseology.ru]. The lexeme *yoke*, i.e. portion of a horse's harness worn on the neck, is not, strictly speaking, synonymous with the neck, but in its figurative sense is used to denote a liability, unpleasant worries (*у него хомут на шее; как хомут на шее; надел на себя хомут*).

THE given cultural meaning is associated with a number of proverbs and phraseological units with the component *neck*: *шея: навязать (посадить и т.п.) на шею (чью-л., кому-л.); навязаться на шею (чью-л., кому-л.); сесть на чью-л. шею, кому-л. на шею; сесть на чью-л. шею, кому-л. на шею; сидеть, быть и т.п. на шее у кого-л., на чьей-л. шее; сбросить (сбыть и т.п.) с шеи кого-л., что-л.; на свою шею (брать, взять и т.п.); надеть петлю на себя (или на шею кому); гиря (на шее); камень (жернов) на шее.*

ACCORDING to Brockhaus Biblical Encyclopedia, the yoke, which was put on the neck or on the back of the head was a symbol of submission (Deut. 28:48; Jer. 27:2; 28:14; Acts. 15:10): Cf: *Ведь если ставить это дело по-промышленному - огромные капиталы нужны. Вот и выходит, что найдем мы с тобой золото, а воспользуется нашей находкой какой-нибудь богатый промышленник, вроде Кузьмина, да нам же на шею ярмо и повесит.* (G. M. Markov) [RNC].

THE concept *neck/шея* appears in the proverb about marriage: *Муж - голова, жена - шея, куда захочет, туда и повернет.* This means that although the husband is the head of the house, the mistress is usually his wife. Where the neck (wife) wants to turn there the head (husband) is rotated, says the proverb.

THE *neck* is involved in many behavioral acts and various human actions. For example, the idiom *вешаться, бросаться и т.п. на шею кому-л.; виснуть, висеть и т.п. на шее у кого-л.* means 1) "to rush into the embrace, to hug someone. (usually on the neck)". 2) "to foist oneself on a man, persistently make bid for a man's sympathy (of a woman)".

BEING metonymically associated with these body parts, like neck and back, the *back of the head* is also given cultural semantics of vulnerability: *ударить по затылку, стрелять в затылок, пуля в затылок. В лагерях их встречали оркестром и перво-наперво вели в баню, на медосмотр к квалифицированным специалистам, которые поодиночке стреляли им в затылок.* [Vasil Bykov. Poor people (1998)] [RNC].

ENGLISH recorded the view of the *back of the head* as of a vulnerable part of the body in a phraseological unit *by the back of the neck. He grabbed me by the nape of the neck and told me not to turn around if I valued my life. I stood very still. If you do that again, I'll pick you up by the nape of the neck and throw you out the door* [BNC]. Compare with Russian idioms involving synonyms of the word *back of the head*, *схватить за шкуру (за загривок)*, which contain zoomorphic features.

THE image of the idiom *в затылке от затылок чесать* is based on the symbolization of the gesture: the man, scratching his head is, as a rule, experiencing a difficult situation, or expressing bewilderment, perplexity. *Крепко затылки чесали они: каждый подрядчику должен остался. (Некрасов.) Братья молча постояли /Да в затылке почесали. /— Спрос не грех. /Прости ты нас, /— Старший молвил поклонясь. (Pushkin.)* [RNC].

The Great Dictionary of Russian Proverbs fixes a few ironic usages of this somatism: *Искать на затылке виш* (carefully, but in vain to look for smth.) *Врозь затылком* (in different directions (to go)). *Стирать затылком наволочки* (laze, lie down in bed). *Бить*

по затылку бутылку за бутылкой (about a long, intense booze). *Показывать/ показать затылок* (to leave, to escape from) [GDRP].

THE *navel* of man, with its apparent insignificance, has however acquired a number of cultural associations and symbolic meanings. The ancients believed the navel to be the center of the human body, its middle. For example, the Vitruvian man - a picture drawn by Leonardo da Vinci, represents the body of a man placed in a circle and a square centered at the navel.

МЕТАФОРIC perception of the Earth as the body has led to the introduction of *the navel of the earth* - the cosmological concepts of the center of the world in various religious and mythological traditions. *Иерусалим есть пуп земли* (Jerusalem is the navel of the earth) [Dal']. An ironic idiom *пуп земли* is used about sb., smth., which is (or rather consider themselves) the center, the focus of smth, the most important thing (person) in the world [GDRP]. Figurative meaning "center" of the lexeme "navel" is recorded in many languages, including English and Russian.

THE main groups of cultural meanings represented by somatisms *teeth* and *зубы* are associated with age, the idea of vitality. For example, both languages have proverbs and idioms, which trace the associative relationship "teeth – age": *baby teeth, milk tooth* - young age; *to be long in the tooth, Съела бабушка зубы, а остались язык да губы. У него еще зубы не сменились.* The old people who lost teeth, lost power and were considered "weak" like a baby, Cf. English idioms *to look someone in the teeth*, i.e. to know its age; *we ate the teeth*, i.e. lived and gained life experience.

THE Russian mentality is characterized by the use of a lexeme «зубы» in a figurative meaning of life experience, acquisition of knowledge, skills, opinions. It is motivated and determined by a universal, probably the archetypal, metaphor likening perception to absorption of food, cf.: *впитывать знания, грызть гранит науки, пуд соли съест, собаку съест* etc. The given specific meaning is represented in various idioms: *пробовать на зуб, по зубам, не по зубам.* In English the use of the concept *teeth* is similar in meaning: *cut one's eyeteeth on.* The most obvious is connection of teeth with laughter: laughing man bares his teeth, hence *Полно зубы скалить!; И волк зубоскалит, да не смеется. Поднять кого на зубки. Попасть кому на зубы. На долгие зубы не натянешь короткую губу.*

BOTH in English, and Russian, teeth act as a symbol of aggression, weapons of attack or defense. Probably, we can here speak about a universal zoomorphic metaphor in which human behavior is likened to the behavior of animals, and, as we know, teeth in the animal world are the main weapon: *gnash one's teeth, to show/bare teeth, to fight tooth and nail; показать зубы, иметь зуб на кого-то, точить зубы на кого-то, вооружен до зубов.* By the way, teeth often serve as a standard measure (as, for example, in the latter phrase). This feature is universal, cf., for example in English: *to be armed to the teeth, fed up to the teeth, dressed to the teeth.* Somatism "tooth" is mentioned in the principle of Talion (biblical principle of sentencing for the crime, according to which punishment must reproduce the harm caused by the offence): *"око за око, зуб за зуб"; "An eye for an eye and a tooth for a tooth".*

THE value of the teeth is more relevant to the English mentality which is stressed in the expression *give one's eyeteeth* (lit. "to give everything for the sake of something"). In English, the teeth are associated with power, both human and inanimate: for example, the expression 'grit one's teeth' means to gather all the strength to overcome unpleasant situation. Or *'give teeth to sth'* - to do something effective, strong. The image of the destructive forces is represented, for example, in a metaphoric phrase, *the teeth of the blizzard.*

IN general, parameters of aesthetic evaluation of human teeth are universal; however, depending on sample perceptions in different cultures they may be differently assessed. Normally, teeth should have white, smooth surface, without defects, symmetrical shape and proportionate size: *У нее были большие серо-голубые глаза и чудесные ровные белые зубы, которые делали ее улыбку необычайно привлекательной* (N. Berberova) [RNC]. *His smile was attractive, Morton thought, with his mouth full and white even teeth* (R. Harrison) [BNC].

BEING infinitely reproducible in speech, the symbol marked in the language, exercises most effectively a mnemonic function of culture, reproducing a cultural sense in speech, not allowing it to disappear, developing and enriching its various shades of meaning in different speech practices. The concept of symbol as a sign of culture is closely linked to the notion of cultural code as a secondary sign system that has already been assigned its primary meaning, its secondary semiotization, and to the notion of cultural semantics.

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