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SUGGESTION IN A COMMUNICATIVE SYSTEM OF “THE LAY OF IGOR’S CAMPAIGN”

Abstract: The paper explores suggestiveness in a communicative system of “The Lay of Igor’s Campaign” including the analysis of the literary term “suggestion”, which characterizes poetic images and plots, literary techniques and motives. The suggestive image in literature makes the reader’s imagination work, poetically influencing him. The suggestiveness comes as a type of speech act in a communicative model of literary text. In the communication system of “The Lay of Igor’s Campaign”, the phenomenon of suggestiveness allows us to understand the relationship between the characters. In the monument under study performative-rhetorical speech genres of Christian discourse provide suggestiveness of the communicative phenomenon. Suggestiveness is not limited to the emotional “charging” of the text and hypnotic suggestion. Here the performative suggestion carries an ontological function of the ritual-magic word. Performative suggestion served as a communicative revelation involving the medieval addressee in an actual communicative event. Christological constructions and ecclesiastical pathos, as well as the end of the work concluding with a rhetorical formula “Amen” once again indicate that the rhetorical structure of the text is of a religious and magical nature. Since “The Lay of Igor’s Campaign” has a unique and complex communicative system, each group of poetic legends is organized in accordance with its form of expression and functions in a general structure of the author’s poetic world allowing his thoughts to penetrate the world of intention in the form of a plan.

Keywords: suggestion, Russian literature, “The Lay of Igor’s Campaign”, intention, speech act, communicative system.

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СУГГЕСТИЯ В КОММУНИКАТИВНОЙ СИСТЕМЕ «СЛОВА О ПОЛКУ ИГОРЕВЕ»

Аннотация: Статья посвящена суггестивности в коммуникативной системе в «Слове о полку Игореве». Дается анализ литературного термина «суггестия», который характеризует поэтические образы и сюжеты, литературные приемы и мотивы. Суггестивный образ в литературе заставляет работать воображение читателя, поэтически воздействуя на него. В статье суггестивность рассматривается как тип речевого акта в коммуникативной модели литературного текста. В коммуникативной системе «Слова о полку Игореве» феномен суггестивности позволяет нам понять отношения между персонажами. В «Слове о полку Игореве» перформативно-риторические речевые жанры христианского дискурса обеспечивают суггестивность коммуникативного явления. Суггестивность не ограничивается эмоциональной «зарядкой» текста и гипнотического внушения. Здесь перформативная суггестия несет онтологическую функцию ритуально-магического слова. Перформативная суггестия была коммуникативным откровением, вовлекающим средневекового адресата в актуальное коммуникативное событие. Христологические обороты и церковная патетика, а также окончание произведения риторической формулой «Аминь» еще раз свидетельствуют о том, что риторическая структура текста носит религиозно-магический характер. Поскольку «Слово о полку Игореве» обладает уникальной и сложной коммуникативной системой, каждая группа поэтических сказаний организована в соответствии со своей формой выражения и функциями в общей структуре поэтического мира автора. Это позволяет мысли автора проникнуть в мир интенции в виде замысла.

Ключевые слова: суггестия, русская литература, «Слово о полку Игореве», интенция, речевой акт, коммуникативная система.

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Recently, the term “suggestia” is widely used in linguistics, folklore and psychology. Most authors consider the terms “suggestion” and “insinuation” (especially in psychology) as synonymous, i.e. they are equated with the full content of the text infused with suggestion [12, p. 11].

There are different interpretations of the term “suggestia”, let’s look briefly at some of them. For the first time in the Suggestion event, I. P. Pavlov paid attention. I. P. Pavlov

presents impulse as a neurophysiological reality and believed that impulse is a simplified conditioned human reflex. Thus, the word is related to all external and internal stimuli that enter the cerebral hemispheres, signaling everything, replacing them, and therefore the body responds to certain stimuli [5, p. 72].

According to B. F. Porshnev's theory, at the beginning of human history, the first function of the word was associated with its suggestive effect. The emergence of the second signaling system and language is associated with the phenomenon of suggestion [9, p. 416–417]. According to the researcher, any speech addressed to another or others is an inspiration.

Y. T. Yudanova sees inspiration as “a specific communicative situation characterized by certain motives, goals, conditions, an arsenal of means (verbal and non-verbal), actions, operations, and outcomes” [16, p. 31]. In the researcher's conception, suggestion is based on the authority and power of the suggestor.

D. V. Candiba considers suggestion a phenomenon that underlies complex organized cosmic information processes [12, p. 11]. Although N. D. Subbotina accepts the connection of suggestion with information processes, but notes that only part of these processes is carried out through suggestion. According to him, suggestion is a special type of communication, one of the types of communication that does not exist in inanimate nature and exists only in society [12, p. 12].

M. P. Jeltukhina explains the phenomenon of suggestion as a complex of social and psychological acts directed at the addressee in order to change its neurophysiological dynamics [2].

I. Y. Cherepanova connects suggestion with institution and believes that suggest consists of means and techniques aimed at influencing the institution of personality (improvement of mood, mood, treatment, etc.) and postconsciousness (world of unconscious personality meanings) [14, p. 4–8].

In psychology, suggestion is considered as a process of influencing the mental sphere of the addressee. Turner writes that “perception is perceived as an irrational perception of the influence of one person on the social and emotional connections of others” [13, p. 23].

The present paper considers suggestion as a type of speech act in the communicative model of a literary text. In the communicative system of *The Song of Igor's Campaign*, the phenomenon of suggestivity allows us to understand the relationships between the characters.

The Song of Igor's Campaign has a unique and complex communication system. B. A. Parakhonsky writes: “*The Song of Igor's Campaign*” has several communicative systems, each of which is organized by its own form of expression and functions in the general structure of the poetic world of the author. The study of communicative relations revealed in the reality of this text allows the author's thought to penetrate into the world of intensities, and thus influences the restoration of the worldview of the 12 century in Russian culture” [7, p. 33].

The Christian and folklore codes that formed the communicative system in *The Song of Igor's Campaign* created a kind of “genre modality” (the term belongs to S. N. Broytman). According to researchers, several codes of tradition (written — oral, secular — religious, real — symbolic) are organically realized in the work: mourning — burial, synthesis of ceremonial intonation and Psalm phraseology and pathos at the intertextual level, repetitions — rafts, special sound effects, syntactic, infinitive constructions, parallels, imperatives, lyrical verses, landscape symbolism expanded the semantic-hermeneutic space of the work.

Dye's address, Slyatoslav's appeals to the princes, Yaroslavna's mourning can be characterized as a ritual exchange of information. Rhetorical appeals and questions are ritual in nature. Thus, the epic formula has a ritual origin in oral poetry, because the sound structure

distinguishes a word or concept that has the power of magic with the help of repetitions [3, p. 81].

In the poetic system of “The Song of Igor’s Campaign”, the genres of speech associated with the discourse of Christian rhetoric are fully consistent with the style program of ancient and medieval Russian art. The phenomenon of suggestion in the work is a direct result of the strong and productive influence of Orthodox rhetorical discourse. The Bible and the Psalms were not only an active stylistic component of medieval Russian artistic thought, but also effectively interfered with the semantics of folklore in church texts. The Italian Medievalist R. Piccio writes on this subject: “By referring to the context of the Bible, we can see the “spiritual” meaning of the text, because without it we see only the “historical”, i.e. literal and inferior “meaning of the text” [8, p. 435]. The influence of highly authoritative, sacred texts such as the Psalms and the Bible on the narrative, the idea of the work, as well as the existence of the subjective texts in it, in fact, changed the genre of the work as a whole.

In the communicative system of the work, Yaroslavna’s lament (monologue) is reminiscent of a spell-prayer text due to its artistic structure, system of images and rhythm. Giving the magical text in the context of a mourning ceremony stems from the notion of the magical effect on death, although the magical function gradually disappeared, but remains a rudiment in the mourning genre. In the Middle Ages, Russians believed in the power of the magic word. Belief in natural phenomena and beings was the basis of the ancient Slavic religious practice. Asking for help from the creatures of nature is to change the critical situation for the better. According to Y. I. Osetrov, the author told Yaroslavna a spell to help Igor return home safe and sound [4, p. 119]. V. P. Adrianova-Perets notes that the Yaroslavna lament combines two traditions — laments and sorcery [1].

The preservation of the elements of magic in funeral mourning and ceremonial folklore can be explained by the fact that from a formal point of view it is close to the song. Yaroslavna acts as a mediator between natural beings and Prince Igor. B. Sapunov considered that Yaroslavna’s lament “resembles the forms of a four-part spell. First, the beings of higher nature are addressed, their power is glorified, then a specific wish is made, and the conclusion of the text” [10, p. 232].

R. Jakobson notes in Yaroslavna’s poem that the “three addressees” correspond to the three world strata reflected in the cosmological tradition of the Indo-European peoples: the upper layer — the sky, the middle — between the earth and the sky, the lower — the earth [17, p. 31]. The rhythmic arrangement of the fragments also indicates the ceremonial nature of the text.

One of the important factors in the characterization of communicative events in the “The Song of Igor’s Campaign” is the chronotope. The main ritual place where the performable sacrificial act takes place is by the water (river), the walls of the city fortress. Yaroslavna goes to the bank of a steep river and addresses three sacred beings.

«Ярославна рано плацеть въ Путивль, на забраль, аркучи...» [11, p. 54].

Yaroslavna’s appeal to the three elements of nature — fire, sun (“Свѣтлое и тресвѣтлое солнце!”), Water, Dnieper river (“О Днепре Словутицю!”) And wind (“О, ветре, Ветрило!”) Consists of mythological performative imperatives. For example, in some parts of Russia, on Mitrofan evenings, after sunset, the elderly leave the house, wave to Yeli and call out to Yeli:

«Ветер — Ветрило! Из семерных братьев Ветровичей старший брат! Ты не дуйся, не плюй дождем с гимлого угла, не гони трясавице — огневиц из неруси на Русь! Ты не сули, не или — ка, Ветер — Ветрило, лютую болесть — помаху на православный

народ! Ты дуйка, из семерныхъ братьев старшой, теплым теплом, ты пролой — ка, Ветер — Ветрило, на рожь — матушку, на яровину — яровую, на поля, на лугат дожди теплые, к поре да ко времечку! Ты сослужи — ка, буйный, службу да всему царству христианскому; мужикам — пахарям на радость, малым ребятам на утеху, старикам со старухами на прокормление, а тебе, буйномуветру, над семерными братьями старшому — большому, на славу!» [15, p. 167].

“Wind — Sail! The elder brother of the seven brothers Vetrovich! Don’t sulk, don’t spit rain from the gimly corner, don’t drive the bogeyman — firecrackers from non-Russians to Russia! You did not promise, did not go — ка, Wind — Sail, fierce pain — wave to the Orthodox people! You are a duika, of the seven elder brothers, with warm warmth, you pass — ка, Wind — Sail, to rye — mother, to spring — spring, to fields, to meadows warm rains, by the time and by the time! You co-serve, violent, service to the whole Christian kingdom; for the peasants — for the joy of the plowmen, for the joy of the little guys, for the old men with the old women for feeding, and for you, the violent wind, over the seven brothers, the elder — for the big, for glory!”

Grand Duke Svyatoslav’s appeals to young princes also express the ideological position of a Christian leader. His appeal to the Orthodox princes takes place in the context of the idea that Russia is a Christian country. The unity and inviolability of the Russian land depended on the coming together of local, small princes. In medieval Russian thought, the princely power had a sacred status, the principality was also considered a service to God and had three functions — duty: 1) protection of the Russian land, the principality; 2) Christianity; 3) protection of the Orthodox people. The prince was accountable to Almighty God for his services to his people and country. The fact that the princes did not unite around righteous deeds created, so to speak, “communicative tension”.

What happened to Prince Igor is interpreted as a result of his ambition and arrogance. Ipatyev’s chronicle also shows that Igor, who lost his way, realized his sins before God: “Thus, on Holy Sunday, God made us angry, made us cry instead of sending us joy, and instead of sending us joy, we plunged into sorrow on the shores of Kyala. Did”. In this case, Igor said: “I remembered the sins before God, because I killed countless people in Christian lands, shed a lot of blood, showed no mercy to Christians, and attacked the town of Glebov in Pereyaslav’s neighborhood. Innocent Christians were in great distress at that time: fathers and mothers were separated from their children, girls were separated from their mothers, mothers and sisters <...> from captivity and pain. When the living died, they rejoiced that they had been martyred as holy martyrs in this remote corner; the old were killed, the young were cruelly slain, the men were slaughtered, and the honor of women was trampled. And I did all this”. Igor said: “Look, now God has punished me for my sins. God is angry with me and punishes me for the injustices I have committed <...> God! Punish me, but do not turn away from me forever” [6, p. 77–78].

In the communication model of The Song of Igor’s Campaign, a speech genre of Christian discourse, the “existence” and “breath” of repentance, is felt.

It was after Prince Igor’s repentance that God opened his way: “And little by little, hurry up Igor the prince from the field, do not leave in the Lord the righteous in the hand of the sinner <...>” («И по малех ускочи Игорьъ князь у полевецъне оставить во господь праведнаго в руку грешничу <...>») [6, p. 368].

In the chronicle, Igor’s repentance becomes a performative suggestive act: the prince escapes from captivity and goes directly to the sacred place — the temple of Prigoshia.

The work is completed with songs sung in honor of Christians — old and young princes. This was also due to the phenomenology of Christianity in the medieval Russian ethno-cultural system. “Song” is a widespread genre in the Psalms, Christian hymnography. In Russian, the word “песнь” includes such meanings as “singing” and “praise” (“благославить, слава”). In the Bible, the relationship between the addressee — the addressee — the one being praised (boasting) and the one praising (boasting) is reflected in the verb “bless”.

«Пьевше пьснь старымь княземь, а потомь молодымь пьти: слава Игорю Святъславличю, буй туру Всеволоду, Владимиру Игоревичу! Здравии князи и дружина, поборая за христьяны на погань пьлки! Княземь слава а дружинь аминь» [11, p. 58].

“The prince is old enough to drink, and then to the young to drink: glory to Igor Svyatoslavlich, buoy the round to Vsevolod, Vladimir Igorevich!

Hello princes and squads, fighting for the Christians for filthy pylki!

Glory to the prince and amen to the squads ”.

At the end of the “The Song of Igor’s Campaign”, this description consists of two clichés (“здрави” and “слава”).

The addressee, who praises the Russian princes, and the addressee, who are praised and prayed, are united in the same sacred situation, that is, they are reunited in a sacred place, presents them as Christian martyrs. The prince’s return is hailed as a triumph and good news for Christianity. The glorification of princes is also of a performative nature (performance is usually characteristic of acts of speech with a magical function: “word” is “deed”).

The performance of “Amen” brings a Christian atmosphere to the communicative situation. “Amen” is usually said when completing religious or magical texts. The sacred formula “Amen” is a performance confirmation of the chaos of the cosmos, the darkness of the Light, the victory of Christians over the infidels.

The Slava (слава) formula enhances the good news of the victory of light. Prince Igor’s image of Light in the “text of destiny” is a Christian light and a sign of salvation. Here the formulas “слава” and “здрави” act as a rhetorical figure (glory... health...). Rhythmic repetition is a characteristic feature of prayers. Rhythm forms the text of the prayer, helping the worshiper to concentrate on the meaning of the prayer. Rhythmic repetition ensures the unity of the glorifying subject with the glorified object within a text.

Thus, in The Song of Igor’s Campaign, communication is carried out through pronounced, readable words, performance genres (in the sense of M. M. Bakhtin) and symbolic acts. In the work, communication takes place as an imperative process, in which each “sender” wants to influence the “addressee”. It is the phenomenon of suggestion that determines the level of communication in the text.

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