The metaphorical image of a person in the Russian prose during the first half of the XX Century

La imagen metafórica de una persona en la prosa rusa durante la primera mitad del siglo XX

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ABSTRACT

The originality of the author's individual metaphor in the Russian prose during the first half of the XX century was researched in the article. The specific of the metaphorical description of the inner world of a person and his social existence were considered in the works of I. A. Bunin, V. V. Nabokov, M. M. Prishvin, I. S. Shmelev.

Keywords: literary text, Russian prose, XX century, metaphor, metaphorical image

RESUMEN

En el artículo se investigó la originalidad de la metáfora individual del autor en la prosa rusa durante la primera mitad del siglo XX. Lo específico de la descripción metafórica del mundo interior de una persona y su existencia social se consideraron en las obras de I. A. Bunin, V. V. Nabokov, M. M. Prishvin, I. S. Shmelev.

Palabras clave: texto literario, prosa rusa, siglo XX, metáfora, imagen metafórica.

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Introduction

In modern humanitarian science, a metaphor is considered not only as an ornamental decoration, obligatory for a literary text, but also as the most important means of the world and a person description and author conceptualisation: "this is not just an artistic means or a feature of style, it is a special paradigm of thinking" [8]. Metaphorization plays a special role in the creative understanding of being, possessing tremendous potential in the "record" of the semantics of words and its figurative-semantic increment. The metaphor, being the most important element of works of fiction, actualizes distant and unobvious associative connections in the reader's mind, allows for many individual interpretations [1] and conveys the author's vision of reality, acting as the means of imaginative representation of the writer's worldview system.

Problem formulation

One of the main directions in a literary text study, in our opinion, is the analysis of the metaphorical system presented in it. Let us analyze the features of the individual author's metaphor, which allows one to consider the known through the already known and to interpret the known well at first glance through non-traditional comparisons, in the prose texts of the 20th century classics: I.A. Bunin, V.V. Nabokov, M.M. Prishvin, I. S. Shmelyov.

Main part

In Russian prose of the first half of the 20th century, the model of metaphorical transfer of physical characteristics of material objects the state of the human inner world has high productivity. In accordance with it, sensory phenomena are interpreted by referring to such external characteristics of objects as shape, size, structure, density, temperature, color, smell, etc. Symbolic binary oppositions are expressed in the metaphorical units presented below that express stereotypical ideas about the various properties of objective realities that are especially significant in the process of human interaction with the surrounding world.

1. Warm / hot - cold: He remained cold [3, V. 2, p. 197]; The one who has good nerves will win. What about our brother? At first, how hotly we take, and then into the bushes, well, we are tired of him, they say [2, V. 4, p. 476]; The chill of vigorous life-giving pride [3, V. 3, p. 60].

2. Sweet - bitter: The secret that was beating sweetly in her strived outside ... [7,9]; In order to preserve the memory of this hour better, I find a bitter joy to write about it in a book which is so often in front of my eyes [2].

3. Light - dark: A word lives, burns, glows in every soul [5]; She ... didn't answer right away that she was happy and loved him very much, but their happiness was "dark", and she does not dare to look at the light of God, she is very ashamed [7].

4. Clear - vague: He looked at her confusedly: she was so simple, clear, affectionate, and trusting [7]; With a vague, revengeful thought [3]; With vague sadness [Ibid., p. 287].

5. Pure - dirty: She remained the same, attracting by the purity emanating from her and this indefinable femininity [7]; It is dirty to invent [2].

6. Light - heavy: I fell to her, and it became easy for me, as if she had forgiven [7]; He avoided even the slightest separation [2].

7. Sharp/prickly - blunt: I looked at him calmly and stupidly [2]; All his <Martyn — A. Ch.> feelings were sharpened [3]; The joy is sharp and prickly [5].

8. Soft - hard: The father Nicephorus had soft, thoughtful eyes [7]; ... This external improvement is a complete trifle, of course, in comparison with an internal one, similar to installing a lever that raises a stagnant past to re-evaluate it in the light of the future. Without this firm place, the writer is simply a chatterbox without mind [5].

A peculiar modification of this metaphorical model can be considered such a model as the change in the physical characteristics of objects → the changes that occur in the inner world of a person. The internal form of most of these metaphorical words reflects the associations between various changes in objects that occur spontaneously or under the influence of external factors, and the emergence and development of a person's emotional reactions: He was not drunk, but he could not be called sober either. Apparently, his thirst passed away, but everything in him was twisted, shaken by a hurricane, thoughts wandered, searched for their homes and found ruins [3]; When I

arrived in Baturino, my mother even threw up her hands, seeing my thinness and the expression of tired eyes [2].

The metaphor is actively involved in the processes of text generation, forming the composition, the ideological content, and the style of works. The use of metaphorical nominations leads to the diversity of meanings, allows to connect the author's intention and national-cultural traditions. So, in order to characterize the polysyllabic inner world of a man, the use of "fiery" vocabulary is traditional for Slavic culture. "Both soul and life, and private manifestations of life: hunger, thirst, desire, love, sadness, joy, anger were presented to the people and depicted in language as fire" [8,10,11]. Russian prose of the first half of the 20th century offers a whole series of metaphorical words - the nominations of fire, processes and products associated with it - which reflect the national and cultural originality of human states, feelings and thought description: Martyn saw the lights running in her eyes [3]; Fire of the soul [5]; She was in awe, flushed with shame, and lights were flashing in her eyes [7]; I ...burned with indignation [2]; The ruby intoxication of sin [3].

The semantics of the lexeme "fire" in Christian culture has a dual nature: it is considered both destructive and purifying power. In the works by Ivan Bunin, fire, as a rule, appears as a terrible force, the fire element carries death in itself, sows evil, giving rise to an apocalyptic perception of life in a person. This is especially pronounced, for example, in the story "Devouring Fire", where the narrator details the cremation of the young heroine. The semantics of the image are expanded to the extreme due to metaphorical components that convey the state of a person experiencing fear of death and suffering from the sense of being transience. But in Mikhail Prishvin's prose, the metaphorical image of fire has positive connotations characterizing the abstract concepts of the emotional, psychological and intellectual and spiritual life of a person: Woe, accumulating in one soul more and more, may flare up like hay on some beautiful day, and may burn with the fire of extraordinary joy [5]; Oh my God! What joy the old woman had from my words! And this was not the former joy, but pure folklore, or calm fire at the site of the past struggle [5]. Fire can also serve as the designation of the origins unifying people - self-sacrifice, love, kindness [6]: There are people around me who have thrown all their best into a common fire, so that it burns for everyone, and what can I say if I covered my light with my palms and carry it and save it for a while when everything burns out, goes out, and it will be necessary to light a new fire on the earth [5].

The use of metaphorical models in Russian literature of the first half of the 20th century, in which the sensual manifestations of a person are interpreted by referring to the external and internal characteristics of objects, is conditioned by the specificity of the national-cultural context, the peculiarities of the Russian language consciousness and the personal picture of the author world. In the examples considered, the basis of semantic derivation logic is the transformation of figurative representations of feelings, emotions, and experiences in Russian culture. The writers emphasize such an important property of the human inner world as its effect on all aspects of human life: physiological, mental, private and social.

The following metaphorical vectors can be used to characterize figuratively the existence of a person in society: in a figurative sense, a person can move forward or retreat, find his own path or "go with the flow: "As a writer, it's the most expensive thing for me - to feel the time, roll like a drop along a thread of time and not fall at the end" [5]. In the secondary meanings of a number of words, provided that they have a regular polysemy, the differential and associative features that are inherent in the word in its primary meaning are usually preserved (albeit in a slightly different form). This allows you to reproduce more accurately the specifics of the changes occurring with a person. For example, in the context discussed above, the semantic signs "speed", "lightness", "roundness" are very significant for a metaphorical word, creating an aesthetic sensation necessary for the author, establishing close ties with linguistic semantic traditions.

Social life, its most diverse spheres and manifestations in the Russian language picture of the world, have various geomorphic and biomorphic features. The social being of a person in the Russian prose of the first half of the 20th century is often described using the names of the earth surface and landscape: I look at the rye and see the field of new people ... I just really want to rise higher myself and witness the victory of our cause throughout the human field [5]; the names associated with the body of water or water flows: Pedestrians avoid the middle of the boulevard for some reason, preferring to flow along the windows [3]; In Monte Carlo, where the most selective society flocks during this period [2]; the names of the plant world: Humans are the leaves from the entire human tree [5,12,13].

Often, the metaphorical image of a person in the Russian literature of the first half of the 20th century is associated with the acquisition of an evaluation function by the lexemes, dating back to Orthodox ideas, to gospel parables: I read today about the ways the sower sowed one seed on good ground, and the other on stony ground. Reading these words, while people were leaving us for the greatest war, I understood these people as seeds ... And now I have the following question: can I, like in the story about the sower, neglect the weed seeds? After all, then, as a chronicler, I will tear myself away from the truth of life if I do not say anything about weeds [5].

A multidimensional image of the world unfolds in the art space of Russian literature of the first half of the 20th century, revealing a complex system of relations between a man and nature, a man and society, a man and history,

a man and language, a man and the Creator. The key means by which aesthetic and worldview problems are solved in the texts by I.A. Bunin, V.V. Nabokov, M.M. Prishvin, I.S. Shmelyov, is an individual author's metaphor in our opinion. It becomes a universal way of a person's image creation, realistic, often naturalistic and at the same time possessing a powerful mythological subtext and philosophical content. The semantics of metaphor in the works by I.A. Bunin, V.V. Nabokov, M.M. Prishvin, I.S. Shmelyov is based on national archetypes and normal constants, of course, but at the same time it finds a huge aesthetic and semantic resource to go beyond the logical and rational description of a person and mental traditions that have developed in Russian culture.

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