

THE IDIOSTYLE OF I.A. BUNIN: EMOTIVE AND SEMANTIC DOMINANTS IN DESCRIPTION OF NATURAL PHENOMENA

Guzel M. Nurullina, Liliya Abrarovna Usmanova

Kazan Federal University, Kazan, Tatarstan (RUSSIA)

E-mails: nurullinagz@mail.ru, usmanova77@rambler.ru

DOI: 10.7813/jll.2016/7-3/36

Received: 12 Jul, 2016

Accepted: 20 Jun, 2016

ABSTRACT

In article are researched mechanisms of discourse syntagmatics of art word on material of works of I.A. Bunin, are considered problems connected to compatibility and combinatoric potential of lexical units, establishing of laws of their connections and also limitations of compatibility and its functions.

Studying of syntagmatic realizations is conducted on example of lexical unit "fog" in "interior" of its text embodiments, established its role in creation of author's value world picture, described interconnection with perceptive vocabulary, detected author's dominants of sensor perception of nature.

Research is built on synthesis of traditional and contemporary methods of analysis of discourse realization of art word: component, discourse-text analysis of names and also cognitive-hermeneutical analysis of text that allowed to detect correspondence existing between text units, information coded by them and mental structure or their elements standing behind this information via studying the nature of connections between them.

Authors are coming to a conclusion that in space of works of I.A. Bunin is represented complex highlighting of lexical unit "fog", at this it is not concluded in frames of word combination but comes out into more expanded context and received a spread nature.

Key words: emotive and semantic dominants, idiosstyle, discourse syntagmatics, text space

1. INTRODUCTION

In light of existing paradigm of contemporary linguistics aimed at studying of proportion of language and mentality, language and culture, formation and presentation of knowledge about the world in language semantics, a special importance receive issues of discourse realization of language allowing to detect peculiarities of world view of language personality, determine mechanisms of conceptualization, nature of individual style etc.

Orientation not only at language constants but also at speech embodiment of semantic, functional and ethnic-cultural aspects is dictated by desire to gain an insight to language processes of combination of language units and understand laws lying in the basis of these processes. L.V. Scherba already underlined the importance of studying "the rules of adding of senses giving not a sum of senses but new senses" and noted that these "rules are still insufficiently surveyed by scientists, unfortunately" [Scherba L.V. 1974: 24].

Studying of rules of interaction of senses in discourse is understood by us as determination of composition semantics of every complex sign of a language, i.e. characteristic of possible interaction of units inside of this sign or types of interactions of this sign with other signs in different constructions and arrangements, where a new, derived meaning is also a result of integration, alloy of compatible parts of separate meanings [Bierwisch M. 1983: 61-63].

This research was built relying on works of domestic and foreign linguists describing problems of compatibility of lexical units [Gak V.G. 1998; Losev A.F. 1982; Rakhilina E.S. 2000; Wierzbicka A. 1994; and others] and disclosing actual issues of theory of discourse and "language existence or personality" [Arutyunova N.D. 1999; Gasparoc B.M. 1996; Lakoff G., Johnson M. 1980; Fillmore J. 2010; Fauconnier G. 1994; Turner M. 1993 and others].

Regarding directly the subject of our research it should be noted that syntagmatics of art discourse is stipulated by special rules of building of text where semantic and syntagmatic elements turns out to be mutually reversible and where "fiction text acts both as aggregate of phrases and as phrase and as a word simultaneously <...> can segregate into signs and respectively organize syntagmatically. But it would not be a syntagmatics of a chain but a syntagmatics of hierarchy – signs would be connected as matryoshka dolls inserted into each other" [Lotman Yu. 1970: 34]. Caught in the space of art discourse, the word receives inexhaustible opportunities in realization of meanings and senses which is stipulated by washed boundaries of meaning in language and text. By virtue of individual-author interpretations of objective world, giving birth to "possible worlds", is opening the access to hidden opportunities of perception of objects and characteristics of all those events and phenomenon that constitutes the content of daily life of a man.

2. MATERIALS AND METHODS

As material for research of language items in "interior" of their discourse realizations **served fiction texts** of Ivan Alexeevich Bunin **who possess overenhanced sense of the world and peculiar world understanding, specific sense of nature, in description of which** is observed organic alloy of philosophic views of the author. "His innovativeness, one can say, hidden, unnoticeable for reader – in connections of words, in individual imagery, in linkage of voluminous sentences <...> into something seamless, corresponding to seamlessness of thought "going in two fluxes" and complexity, simultaneity of perception of properties of surrounding world (color, form of objects, smell, sound, tactical sensations, motion in space etc.)" [Krasnyanskii V., 2008: 11].

Orientation towards consideration of objects of syntagmatics in sphere of discursive expansion of speech had predetermined nature of interference of traditional and contemporary methods of research: methods of component and distributive-textual name analysis, allowing to detect the range of sense variations of language units; cognition-hermeneutical analysis of text, anticipating getting the insight into deep levels of author's intention, disclosure of implicit text content.

Actuality of research is stipulated not only by theoretical, ethnic-culture aspects but also by educational-pedagogic, because works of I.A. Bunin are included in educational standard of the Russian Federation and promote development of national self-identification of young generation [Nurullina G.M. 2014; Fedorova N.I., Fattakhova N.N. 2015; Yusupova Z.F. 2015 and others].

3. RESULTS

Lexical unit "fog" selected by us for analysis is the key word in art system of I.A. Bunin, because it is distinguished from the general raw of naming of atmosphere phenomena by quality composition and method of co-organization of meta-sense vectors. Realization of this lexical unit in texts of the writer "highlights" those structures of knowledge that are connected with conceptualization of reality and are the projection of his perception-mental activity.

Syncreticity observed in dictionary definitions of lexical unit *fog* allows to relate this noun to category of words of substantial-procedural semantic. Dictionary semantic of stated lexical unit is based on synonymic concepts *mist, blaze, blur, haze* [Alexandrova Z.E. 1969: 368]. Manifesting these meanings, Bunin's text extends their range, complementing and enriching it.

Substantial semantics of lexical unit *fog* is explicating in works of Bunin first of all in combinations with color names. Note that this lexical unit realized its valency in limits of substantive-attributive words combinations of binary and also extended nature, which allows author to implement additional nuances into described natural phenomenon: <...> *thin, shining by blue ether smoke of not already vaporized morning fog* ("The Life of Arseniev"); *Twilight March fog was drowsing over gray snows of field* ("By the Road"). Interaction of senses inside of statement leads to approaching and overlaying of semantics, effect of "piling on" the pressure.

Perceptive figurativeness as style dominant of Bunin's idiolect is disclosing on the level of wide light-color specter in description of the fog. In author's deflection the visual image of this atmosphere phenomenon has a multiplicity of "fixed" to its shades of white, and also of alternative colors, detecting individual world view of the writer. Bunin actively uses different color combinations, as an artist, mixing his paints.

Color variations are connected to formation of individual standard of perceptive property, expression of maximal or minimal degree realizes the semantics of intensity by cost of diverse level means of its expression:

- nominations of multiplicity of shades (*milky, milky-gray, milky-lead, milky-light-blue, milky-blue, gray-lead, slate-gray, winterly, silvery, light-blue, greenish-light-blue, azure, sky-blue, purple* etc.) - different degree of intensity (*light-white, hazy-milk, goldish, lilac, bluish* etc.): <...> **and as a stripe of smoke hangs milky-lead fog over forests** («New Road»); <...> **in a hazy-milk fog of distant ravines** ("At the Hamlet") etc. Special significance achieve individual author's color names stipulated by specificity of comprehension of nature of sensor process itself in Bunin's picture of the world: *On water-meadows a thin vapor shines golden...* ("Forest and clear azure sky looks...»); <...> **fog and water // Mixed in blue abysses** («Hellas»);

- use of degrees of comparison: **The veil of mists // in valleys and in meadows becoming whiter** ("The night gets pale") **Distant places in greenish-light-blue fog, dry, finest** ("Diaries");

- imagery based upon comparison, aimed at translation of subjective, author's sensations: **Just a fog, milky-blue, // As someone's meek sadness...** ("Motherland"); <...> **gray mane of fog, life-like, was slowly crawling the steamer** ("Fog");

- vocabulary with meaning "degree of mass density" (*thick, impenetrable, smoky, massive – light, transparent, fine, barely noticeable*): <...> **thickly lies the white fog, mixed with moonlight...** ("The Life of Arseniev"); <...> **fog, milky-gray, // Smoky, impenetrable** ("Venice");

- lexical repeats, by cost of which is observed crossing of direct and indirect meanings by cost of close contacting words: **White cold fog was flooding the river. White smoke was melting in sun rays over roofs of huts** ("The Teacher");

- expanded syntax constructions with qualitative-determination semantics. Semantics of intensity is translated by description by cost of content of subordinate part of complex sentence, both dictum and modus:

At the dawn of the first night we met a thick fog that closed horizons, hide masts in smoke and was slowly growing around us, fusing with gray sea and grey sky ("Fog").

Intensification quantitative semantics represented in frames of comparing construction is translated by description with relaying on situation of comparison and explicating seme 'related to motherland': *At distance, low on forest ravine, lies fog – so white and thick as somewhere in Nizhegorodskaya prov.* ("Diaries").

Bunin's unity of sensual perception of the world is traced in synaesthesia of perceptive sensation, creation of integral images, uniting lexical units of moduses of color, light, touch, smell: <...> *behind the vast plain, in milky light-blue dry fog* ("The Prince of Princes"); <...> *thickly lies white fog mixed with moonlight...* ("The Life of Arseniev"); *In silvery and moist fog* ("Falling Leaves" etc.

Along with disclosure of objective nature of atmospheric phenomenon, discursive syntagmatics reflects its interpretation by author. Color-light semantics is contextually expanding, becomes detailed and is played by cost of connection of emotional-estimation vocabulary: *White loose fog laid under the slope of fields, deathly bluish* ("The Last Rendes-Vous"); *Then the fog became a little lighter, evener, and this meant - more hopeless* ("Fog"); *Heavy fog was hiding Vesuvius up to its very bedding, graying low over the lead ripple of the sea* ("The Gentleman from San Francisco"). Semantic repeating observed in context, at the level of components of meaning, serves for amplification of certain (important for author) signs of depicted situations (attributive *heavy* in the last example, along with lexical units of context *graying low, lead ripple* are amplifying the sign "pressing" etc.). As we can see, the color semantics of lexical unit *fog* has brightly expressed axiological setting, at the level of context occurs actualization of value senses of the writer, inducing the conception of something negative, hiding a danger.

Functioning of color names in fiction discourse of Bunin allows to speak about the degree of importance in author's sensation of not only one or another color, a color of fog in particular, but of those characteristics of the world and world attitude that are fastened by color (harmony, joy of existence, anxiety, unclarity of senses, existential fear, mistake, enlightenment etc.) [Andramonova N.A., Usmanova L.A. 2014].

Globality of semantics of the researched word is disclosed by cost of correlation with concepts *death* and *eternity*, explicating the symbolical stratum of meaning. Association with death, end of the world gives birth to emotionally loaded images of perception of the surrounding world, specified by the author in frames of extended context: <...> *and wintery fog enthrones them, knowing that his time came, a long time when it seems that everything died out on the earth and morning will never come, and only fogs will grow, wrapping mountains, glorious in their midnight vigil* ("The Range").

In such organic convergence of two plans (objective and subjective) an important role is played by emotional-sense settings of the writer, expressed in texts of I.A. Bunin via emotive-estimation lexical units. Radius of action of negative axiological semantics of lexical unit *fog* is performed on phrase, fragment and general text levels, that is differentiating its significance in the text. Associative routes of this lexical unit in space of Bunin's texts highlight new, implicit senses, approaching tactile perception of the fog with the cold of Arctic, its emotional perception, connected with fear of impenetrable, unknown: *At night, in the fog, Nevkiy is dreadful. It's desolate, dead, the mist, fogging it, seems to be a part of that same Arctic mist that comes from there, where the world is ending, where is hiding something impenetrable for human mind and is called the Pole* ("Loopy Ears").

In major part of cultures the fog is the symbol of uncertainty and emblem of force that deceives and hides the truth from observer [Dictionary of symbols, 1999: 467]. Symbolics of the fog in cognominal story of Bunin fills this natural phenomenon by peculiar sense: on one side, it is a rippled state of a soul and unclarity of character's senses, engulfing him in the moment of coming trouble, obsession or mystic dream, inducing into borderline state and causing anxiety and fear, from another side it is a veil, hiding eternal truths from people, a curtain, behind which lies comprehension of sense of human existence: <...> *impenetrable thickness of the fog was already filling with a real twilight – dreary slate haze, behind which at two steps seemed to be the end of the world, dreadful desert of a space. <...> the fog wrapped as dream, dulling ear and eye; the steamer reminded the air ship, in font of eyes was a gray haze, on lashes — a cold spider web <...> something is fancied in mystery vastness of the fog... The fog was darkening more and more gloomily <...> The fog was closely standing around, and it was dreadful to look at it. <...> yellow moon oof late night, lowering to South, froze on pale curtain of mist <...> And something apocalyptic was in that circle... something unearthy, full of silent mystery, stood in cemetery silence <...>*

The fog is that situation that helps the character to understand that the life is not eternal and, sensing "impenetrable breath of the death" he feels love to the whole world and start to value the life. As this phenomenon is not lengthy, the fog can be counted the embodiment of passage from one state into another: *And for the first time it came to my mind that, maybe, that great that is usually called death, looked into my face this night and that for the first time I met it calmly and understood it the way a man should... <...> Both night and fog, it seemed to me, existed just for that purpose that I should love and value the morning even more* ("Fog").

4. CONCLUSIONS

Consideration of discursive valency of lexical unit *fog* in works of I.A. Bunin is the confirmation of his worlds about continuous unity of nature and man: *"...One cannot divide a man from nature, because every motion of the air is a motion of our life..."* ("Lika"). In text space of works of I.A. Bunin is usually represented

complex highlighting of lexical unit *fog*, at this it is not concluded in frames of word combination but comes out into more expanded context and received a spread nature. Art embodiment of such natural phenomenon as the fog demonstrates unity of conceptual and sensor in its comprehension, that is realized in text space of Bunin's works both by cost of direct (at-word) compatibility and by virtue of mediated compatibility of senses, distant connections.

5. RESUME

To specific devices of authors' translation of this natural phenomenon could be related synaesthesia of meanings, combining diversely directed characteristics of described phenomenon, and also axiological ambiguity of opposite estimations of this phenomenon.

Thanks

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES

1. Scherba L.V. On triple aspect of language phenomena and on experiment in linguistic study // Language system and speech activity. – L.: Science, 1974. – P. 24-39.
2. Worth D.S. The role of transformations in the definition of syntagmas in Russian and other Slavic languages // American contributions to the V International Congress of slavists. Sofia, 1963. The Hague, 1963.
3. Discussing frame semantics: The state of the art. An interview with Charles J. Fillmore. Review of cognitive linguistics. 2010. Vol. 8. No. 1.
4. Wierzbicka A. Semantics and epistemology: The meaning of evidentials in a cross-linguistic perspective // Language Sciences. 1994. Vol. 16, Issue 1. Pp.81-137.1.
5. Turner M. An image-schematic constraint on metaphor // Geiger R.A., Rudzka-Ostyn B. Conceptualizations and Mental Processing in Language. Mouton de Gruyter: - Berlin, New York, 1993.
6. Gak V.G. Language transformations. – M.: School "Languages of Russian culture", 1998. – 768 p.
7. Losev A.F. 1982. Sign. Symbol. Myth. – M.: Printing house of Moscow university – 480 p.
8. Rakhilina E.V. Cognitive analysis of subject names: Semantics and compatibility. – M.: Russian dictionaries, 2000. – 416 p.
9. Arutyunova N.D. Language and the world of a man. – M.: Languages of Russian culture, 1999. 896 p.
10. Gasparov B.M. Language. Memory. Image. – M.: New literature review, 1996. – 352 p.
11. Lakoff G., Johnson M. Metaphors We Live By. Chicago, University of Chicago Press, 1980.
12. Fauconnier G. Mental Spaces. – Cambridge. University Press, 1994.
13. Lotman Yu. Structure of fiction text. – M.: Art, 1970. – 384 p.
14. Krasnyanskii B. Dictionary of epithets of Ivan Bunin. – M.: Print house "Azbukovnik", 2008. – 778 p.
15. Nurullina G.M. Representation of the Gender Category in Russian Speech Practice: Psycholinguistic Aspect // Life Science Journal 2014; Volume 11(10), Pp. 620-622.
16. Fedorova N.I., Fattakhova N.N. Superstition and society// Social Sciences, Volume 10, Issue 4, 2015, Pp. 476-480.
17. Yusupova Z.F. Literary Text as a Unit of Culture in the Classes of Russian as a Second Language// Asian Social Science; Vol. 11, No. 6; 2015. Pp. 171-175.
18. Alexandrova Z.E. Dictionary of synonyms of Russian language / Edited by L.A. Cheshko. – M.: Sov. Encyclopaedia, 1969. – 600 p.
19. Andramonova N., Usmanova L. Ethnocultural Image Constants and their Discourse Literary Correlates // Journal of Language and Literature, ISSN: 2078-0303, Vol. 5. No. 4. 2014. Pp. 65-68.
20. Dictionary of symbols / Edited by N. Julien. – Ekaterinburg: Ural LTD, 1999. – 500 p.