

EXPLICATION METHODS OF "NATURAL TIME" CATEGORY IN THE LITERARY TEXTS OF I.A.BUNIN

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ABSTRACT

The paper studies the features of structure, content and representation means of microfield "natural time" in individual style of I.A. Bunin. Complexes of individual-author's associations that reflect the features of aesthetic cognition of nature phenomena are revealed. Along with the traditional ideas about seasonal changes in nature, there are peculiar signs of the author's style, characterized by psycho-emotional coloring and figuratively descriptive attributes. The image of nature as a national constant of Russian culture is transformed by the author's consciousness, creatively reinterpreted and explicated in the I.A. Bunin texts not only in the form of direct nominations of nature realities, but also but also figurative, at the intersection of various lexical and semantic fields. 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.

Keywords: natural time, individual style, literary text, valency, ethnocultural specificity

INTRODUCTION

The consideration of the language system taking into account two fundamental categories – paradigmatics ("associations of similarity") and syntagmatics ("associations of contiguity") (J.A. Baudouin de Courtenay, V.A. Bogoroditsky, N.V. Krushevsky) acquires the special importance within the modern linguistics which highlights new paradigms of studying of the language and the speech: anthropocentric, cognitive and culturological ones. On the one hand the interest of the researcher is switching from the object of the knowledge to the subject, i.e. the person is analyzed in a language and the language is analyzed in a person, as, according to J.A. Baudouin de Courtenay, "the language exists only in individual brains, only in souls, only in mentality of the individuals making this language society" [1]. On the other hand, the world is perceived through the prism of the national language when the language acts as the spokesman of special national mentality [2], [3].

According to W. von Humboldt, it is not only the ethnos language in general, but also each human identity in aspect of his relation to the language can be considered as a special position in the vision of the world. Within a united linguistic view of the world

of the ethnos there is a number of individual linguistic views of the world. And they are implemented in the language personality [4], [5].

The actualization of such concepts as "linguistic view of the world" and "language personality" [6] contributed the activation of the functional and communicative approach and the double attention to the non-canonical sphere of communication – art speech, first of all, in its best matchless patterns as the text is optimal means to verbalize individual and author's meanings and it reflects features of national consciousness, national priorities fixed at the verbal level [7].

The consideration of the problem of semantics of the text with respect to the correspondence of common-language universals and national, cultural and personal components of contents and close examination of idiostyle of one of the acknowledged masters of the word – Ivan Alekseevich Bunin – is explained by the main task of our research, to identify esthetic and conceptual constants of the writer's vision of the world on the example of one of the most ancient layers of words – the lexical and semantic field "Nature" which takes an important place in the system of the writer's knowledge and ideas of the world.

The denoted range of questions has the common cultural importance as it concerns the facts that the level of ecological culture of the society through works of the Russian classics increases, humanistic relation to the nature by the modern person is educated, it is connected with the affirmation in people's consciousness of the nature as universal value, the restriction of the formed during the millennia inclination to material abundance, the improvement of human qualities, the development and the encouragement of the spiritual in its harmonious combination with material in each personality [8], [9].

The language of the works of I.A. Bunin which is an example of classical tradition is characterized by its high level of pictorialism, nobility and severity of form, accuracy and picturesqueness in the image of the nature which, according to Bunin scholars, is one of the major components making the writer's linguistic view of the world.

According to observations, the category of natural time explicated in the art texts of I.A. Bunin, is an important component of the writer's art world. The specific refraction of typical associations of the world of the nature, in particular, of the ideas of periodicity of time reflecting characteristics of ethnic and cultural comprehension of time are expressed in the contextual and stylistic use of these words in a figurative sense, in metaphors [10], [11], [12].

The etymology of the names denominating seasons in many respects indicates their correlation to the weather changes happening in the nature and also to the names of agricultural works. I. A. Afanasyev denotes that "the successive transformations of the nature and characteristic features of different seasons were not seen by ancient tribes as manifestation of natural laws, but were perceived as the action of animated hostile forces, their eternal fight among themselves, a celebration of one or another party. That is why seasons were not represented to our ancestors as abstract concepts, but the live embodiment of spontaneous gods and goddesses who alternately descend from heavens to the earth and arrange their domination on it" [13].

The lexicon under consideration is not a numerous one, but it differs by the regularity of its representation in art space of the works of I. A. Bunin, each lexeme is focused on a certain time plan connected with certain time or month of the year.

RESULTS

Words-denominations of seasons in I. A. Bunin's works have the following denotations: season means a period of time, an interval of time; season means the weather or natural phenomena typical for this time (winter is a cold, snowy season); season means the agricultural works which are performed at certain time (autumn is a season of harvest); season means the events which are taking place during this period (October is 1917 revolution); season means an emotional and age state of the person (of the character, of the author, e.g., the spring is associated with youth, flowering, time of hopes, dreams, while the autumn is associated with fading, senescence, old age, approach of the end of something) and, at last, figurative comprehension of seasons (season is an impersonated subject (the tsarevna-spring (*The tsarevna-spring is sleeping /In a snow-white sarcophagus ("For Spring-time")*), the tsarevitch April (*and the tsarevitch April will come / From far-away overseas countries ("For Spring-time")*), spring – the girl bride (*I dream of spring as the girl bride ("Away from dearest home..."*), autumn – the widow, the hostess of the wood (*And the autumn as the silent widow is entering its motley tower ("Falling Leaves")*), winter – the Frost (*«The Frost is wandering in foggy shine» («Snowstorm»).*).

Along with properly temporal word-forms in the language of the works of I. A. Bunin, improperly - temporal word-forms are also widely used, and among them we distinguish two main groups of names: 1) the names denominating the weather phenomena, accompanying each season, so-called "attributes of a verbal landscape" [14] (*snow, frost, blizzard, ice wind, etc.*); 2) the names of the holidays dated for certain dates or name-days, as a rule, being reference points in a prediction of changes in the nature and agricultural works.

Names of holidays are represented in I. A. Bunin's works in various significant, "holy" days relating to a certain period of year: *Christmas Eve (6 January)*, *Christmas (7 January)*, *New year (14 January)*, *Christmastide (7-18 January)*, *Epiphany (19 January)*, *Meeting of the Lord (15 February)*, *Low week, Holy Week (the last week before Easter)*, *Easter (the first Sunday after the vernal equinox)*, *Trinity (50-51 days from Easter)*, *Saint Elias Day (2 August)*, *Saint Peter Day (12 July)*, *Saint Procopius Day (21 July)*, *Saint Lawrence Day (3 August)*, *Holy protection (14 October)*, *Saint Nicholas Day (19 December, 22 May)*, etc.

I. A. Bunin's orientation to the names of the holidays for certain days of a month is a reflection of folk customs and habits, they act as the time reference points of the narration attaching prepositional and case forms to a certain interval or period of time: *In the spring of 1901 me and Kuprin were in Yalta <...> At Easter we came to her but did not find her at home ("About Chekhov")*; *On the Christmas Eve the teacher of a local school in Mozharovka, Nikolay Nilych Turbin, was exercising very reluctantly ("The Teacher")*.

I. A. Bunin's works are characterized not only by the temporal perspective of the text, its procedural character and dynamism, but also by the descriptive and pictorial function of seasons with their invariable attributes finding in his creative works rather laconic,

but surprisingly exact and sometimes unexpected figuration and comprehension. As "attributes" of the words with the semantics of "nature" which indirectly indicate seasons, it is possible to distinguish traditional elements of the landscape fixed in the consciousness of a Russian person and widely used in the descriptions of the nature by Bunin. Seasons in pictorial and descriptive contexts due to their thematic signs provide the adhesion of the corresponding semantic fragments and contribute to the consecutive transmission of the revolution of the seasons in the nature.

Each season in I. A. Bunin's works is characterized by a certain set of signs; their specification is given through them. So, the favourite Bunin's method in the description of the autumn is the transmission of coloring of trees: *A maple in the garden of Zhadov is blood orange, gingery dark red. The day before yesterday two or three maples and especially one little aspen in Skorodnoe were amazing: all the wood is still green – and suddenly you can see one tree entirely all in crimson-pink foliage with violet tone of blood <...> And what a wood on a hollow slope! Dry golden ink is erased with brown one: colour of maple ("Diaries").*

Improperly-temporal lexicon is most prone to the metaphORIZATION and figurativeness. I. A. Bunin reaches new art effects and reinforces pictorialism, transforming traditional for the Russian literature images: the effaced tropes join in new connections, combine with individual author's epithets: *Glasses of windows were from top to bottom fuzzy by hoarfrost and coloured by silver palm leaves, fancy ferns ("The Teacher").*

In I. A. Bunin's works the pictorialism in the descriptions of the nature is also carried out due to the amplification of qualitative semantics (winter – wintery – snow – snowy – white – snow-white, etc.). The more the associative chain extends, the more variously the metaphoric is represented that contributes to the figurative characteristics of season. At the same time the names-denominations of seasons become keywords in the descriptive contexts under consideration. At this level the various pictorial means join in (metaphorics, epithets, comparisons and others): *The visitor who had just come from Moscow, had a perfect sleep in a warm compartment behind which all night long one could see dense black-green fir forests, all in white sugar ("Fungi"); The gray-haired frosts powdered / The dark fir grove with the snow as with the fur, / All in hoarfrost spangles, like in diamonds, / Bending birches have dozed off...*

It is possible to notice the intersection between direct and figurative senses due to closely contacting words (e.g., *white snow* and *snow light*; *hoarfrost* and *chrysanthemums*): *This is an impenetrable snowstorm, the glasses of the windows are closed up with fresh, white snow, in the house the light is white and snowy ("Rusak");*

At the same time the snow is a sign not only of the winter, but in a figurative sense it can also be used when describing the spring (*snow – petals of flowers*): *The day was hot and silent. He was going in a transparent shadow of the path and he saw around himself curly snow-white branches. Pear-trees and apple-trees were all blossoming and falling, the dug-up earth under them all was covered with faded petals <...> And all the fragrant heat of this spring paradise drowsily and blissfully was buzzing because of the bees and bumblebees who were burying themselves in its honeyed curly snow ("Mitya's Love").*

CONCLUSION

Thus, the research of the microfield "Natural Time" in the art discourse of I. A. Bunin allowed finding various connotative and associative connections and meanings reflecting culturally and personally significant components of the content of units of this field. The specific character of the combinatorics of the language units in the discourse under analysis reveals the originality of the linguistic view of the world of the writer, is a distinctive actual index of this language personality and at the same time illustrates peculiar features of the Russian linguistic view of the world. The image of the nature as a national constant of the Russian culture is transformed by the author's consciousness, is creatively reinterpreted and explicated in I.A. Bunin's texts not only in the form of direct nominations of natural realities, but also of figurative ones, including those based on the intersection of various lexico-semantic fields.

ACKNOWLEDGEMENTS

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

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