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Wind's Element in the Artistic World of Ivan Bunin: Semantic Strategies and Dominants

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Abstract

The article considers the principles of systematization of the outer world in the author's individual consciousness of I.A. Bunin and presents the description of personal imaginative nominations of elemental phenomena of nature. The research is based on the synthesis of traditional and modern methods of analysis for realization of a literary word: component, discourse-text analysis of names, as well as cognitive-hermeneutic text analysis, which made it possible to set up a correspondence existing between the units of the text, the information coded by them and the mental structures behind this information, or their elements by studying the character of the connections between them. The analyzed ways of verbalization of the author's meanings at the level of contact and distant connections allow to reveal the cognitive-mental and emotive spheres of the writer's consciousness, and also to interpret the phenomenon of Bunin's Universe as a complex phenomenon that determines its uniqueness and originality in Russian literature. It is noted that the textual realization of words in literary discourse leads to the integration of various aspects of reality and recreates the author's perception of the world, based on the inseparable, interpenetrating unity of the objective and subjective, the logical and sensual, the rational and emotional. The presented paradigm of the images of wind elicits the properties of its prototype and explicates new properties and attributes of the denotation on the basis of its systemic and non-systemic relationships arisen in the author's consciousness. On the basis of the considered complex of associativesingsof the element of wind, the authors reveal Bunin's understanding of the semantic multidimensionality of being, the complexity and versatile relations between man and the world.

Keywords: Literary image, Archetypes, Associative potential, Author's meaning, Emotive dominants, Phenomenology of the context, World modeling, Cognitive structure.

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Introduction

Turn to the literary text as a product of the activity of creative consciousness and the “special modus of linguistic reality” makes it possible to regard it as a complex sign that expresses the writer’s knowledge of the surrounding world, embodied in his works as an individual author’s world image, and also to explain the features of the literary categorization of the world. In view of the fact that works of the writer, poet, along with his individual features, also contains national features determined by the national world view, his special Logos, the national literary tradition, we will concentrate on the consideration of linguistic units in the “interior” of their discursive realizations, which will allow to reveal the spectrum of unexposed properties, “secondary” signs of denotation, referring to complex conceptual and extended structures of knowledge, storing information about hidden links between the objects of the reality (Fillmore, 2010; Turner, 1993; Fauconnier, 1994).

Particular attention is deserved by a group of names that denote the phenomena of nature in the meaning of which the syncretism of objective and eventual semantics is implied. Research interest focuses on the names of atmospheric phenomena associated with the movement of air masses: a) the names with the meaning of process semantics, associated with the integral component of “movement” (wind and specific names of winds), and b) the names of process-material semantics with components of the meaning “process” and “substance” (complex natural phenomena associated with the movement of air masses).

It is of interest to identify the author’s priorities to figurative and axiological interpretations of the names of the lexico-semantic group “wind” and the words of complex semantics, as well as the description of the strategies for textual semantic variation of the words being researched ascending to the archetypes of thinking and concentrating knowledge of the surrounding world. The importance of studying this problem is due to the special significance of the element of the wind for a Russian, wind in his understanding is “the closest center of the elements ... it is an agent (теп), and a wizard, the all-knowing (вет) ... Russian people = ВЕТЕР: гуляет, гдеветер... егодушана распашку, широкая, стихия<воздух>внемизобильна» / WIND: walks, where is the wind ... it is open-hearted, wide, the element <air> is abundant in it” (Gachev, 2007). Wind in the Russian world-consciousness is a special element embodied in a multitude of folklore and literary images, with the help of which people from ancient times tried to learn the many-sided essence of this natural phenomenon.

We have studied 14 metonyms that belong to this LSG: the most frequent in our material is the hyperonym *wind* and the low-frequency specific names of winds (hyponyms), which reveal the dominant characteristic of the concepts: “temperature characteristics” - *hot wind*, *khamsin*, “environment of emergence” - *breeze*, *monsoon*, *mistral*, “vertical character of motion” - *whirlwind*, *tornado*, “intensity of manifestation” – *storm*, *hurricane*, *squall*; as well as the words denoting complex natural phenomena connected with the movement of air masses: *метель*, *вьюга*, *буран*, *blizzard*, *blizzard*, *snowstorms* that combine in their meaning “the strong wind that has a destructive character”, and the substantial component.

Materials and Methods

The material for studying was the literary and publicistic texts of **Ivan Alekseevich Bunin** (reasoning from the principle of unity and integrity of all his works), possessing an unusually keen sense perception of the world and a peculiar worldview, a special sense of nature, in the descriptions of which an organic fusion of the author’s philosophical views (pagan, pantheistic, Christian, Buddhist). Multidimensionality of the writer’s representations of natural elements is aimed at understanding the world from the standpoint of the unity of micro and macrocosm, the harmonic relationship of natural, cosmic elements and man.

Bunin's cosmic thinking leaves an imprint on the whole system of literary images of the writer, with the help of which the author seeks to comprehend the psychological, religious and social roots of human existence, to penetrate into the essence of objects and events taking place around them (Andramonova et al, 2014; Guzel & Liliya, 2016).

Understanding the literary text as a multidimensional semantic-cognitive structure predetermined the complex application of traditional and modern research methods. The use of component and distributive text analysis of names allowed to reveal a range of semantic variations of linguistic units and to simulate the supporting semantic components involved in the mechanism of "analogue reflection of the reality". On the basis of the cognitive-hermeneutic analysis of the text, an attempt was made to unravel the artistic expediency of the syntagmatic drawing of the literary text used by the writer, to reveal cognitive dominants - verbal mental formations that allow us to speak about the archetypal content of the models that realize associative-sensory images.

Results

The idea of the breath of the Universe, the theory of total unity in connection with the images of the first elements, is realized in Bunin's works in the form of the associative model **breathing-wind**, which represents the author's interpretation of the national model of perception of a natural phenomenon: ...
тем ветром,

*который прилетает к земле с огромных водных пространств и кажется их свежим дыханием/...
the wind that comes flying to the earth from vast water areas and seems to be their fresh breathing* ("In the Autumn"), etc. The image of wind - breathing of the Universe indicates the anthropo-cosmic orientation of Bunin's attitude, the cosmic nature of his consciousness, the wind in his works is the personification of the immensity and inexhaustibility of being, it has no restrictions, it is free in its movements, pervasive, it is the connecting force of space and time, introducing "a feeling of presence of an immense incomprehensible being beyond the limits of the aesthetic reality" (Slivitskaya, 2004: 60).

This view of everything, being a fundamental basis of Bunin's world, is manifested at all levels, in all aesthetic categories, it is especially closely connected with the theme of death, withdrawal, which speaks of the attitude towards the wind as a cosmic, higher force that unites everything into one: ...*этот ветер тоже она, уснувшая, это от нее веет этим неземным, чистым, как смерть, и ледяным дыханием / ... this wind, is she too, deceased, it is she from whom her comes this unearthly, pure, like death, and ice breath* ("To Your Fathers' Origins").

In the literary universe of Bunin, unity manifests itself in an endless variety, one phenomenon, an event spill over into another, and in this respect the writer is close to the Eastern traditions, according to which "things reach their maximum - and go to their opposite", achieving a state of complete peace, nirvana (Slivitskaya, 2004: 62-63): *Солнце, заходя, переходит в ветер; а вот что переходит умерший? / When the sun goes down, it passes into the wind; but what does the deceased pass into?* ("Brothers"). According to the model of Bunin's bipolarity, wind, which is the embodiment of life (breath is life), reaches its maximum and passes into its opposite - peace, non-existence, death.

Along with the anthropo-cosmic nature, Bunin's world view has an impress of mythological thinking based on anthropomorphism, humanizing the elements of air. Within the model **wind-living being** there reveals the dynamic nature of this element, capable of freely moving in space with varying degrees of intensity, etc. The metaphorical combinations with the verbs of movement and motion contribute to the emergence of the personified image of the natural element transmitting the author's attitudes of the world perception, among which the dominant is perceptual saturation (Meshcheryakovsa, 2011): *Ветер осенний в лесах подымается, / Шумно почащамидет, / Мертвые листья срывает весело /*

Вбешеной пляске несет / *The autumn wind is arising in the woods, / Going through the depth of the forest with noise, / Picking off dead leaves and enjoying/ Carrying them in furious dance* ("The autumn wind is arising in the woods ..."), etc.

Within the zoomorphic model **wind - bird** that develops the traditional concepts, the comparative constructions contribute to the convergence of different denotations on the basis of the generality of their functions. So, for example, the movement of the wind is likened by Bunin to the motion of a big bird's flock: *Вдруг ветер со всего громамахлопает дверь юв стени, какогромное стадоптиц, шумомисвистомпроноситсяпокрыше* ("Pines") / *Suddenly the wind slams the door to the wall with a swing and, like a huge flock of birds, rushes with a noise and whistle on the roof*. The model is realized thanks to the verbal predicates of the corresponding semantics (*налетел, прилетает, проносится, кружится*, etc.), as a rule, with a contextual build-up that allows us to expose the author's priorities in understanding the natural elements: *И вот, взатишьегробовом, / ВоссталаБурянадволнами, / Бледнеявгневероковом. / И, вспыхнув, взореорлиный / Отгрознойстрастипотемнел, / Иветербурноналетел, / Промчавшисьвморезыбьюдлинной. / Ивгорныхсоснах, межветвей,/ Завылввесельегорделивом...* («Storm»); *And now, in the deathly lull, / Arose the storm over the waves / Paling in anger fatal. / And, flushing up, its eagle eye / Has darkened with his terrible passion, / And the wind stormed, / Rushing into the sea, rippled it. / And in the mountain pines, between the boughs, / Howled in a majestic merriment...* In representing wind, the images of winged creatures convey its dynamics, intensity, swiftness, which contributes to the intensification, strengthening and creation of expression. It is symptomatic that in Bunin's description of the elements, the interaction of vocabulary with the meaning of sense perception is noted, complex synesthesia with the intersection of several senses at once (hearing - touch, hearing - sight, etc.) is observed. At the same time we see the correlation of perceptual characteristics with the emotionally-evaluative characteristics of the image of wind, which indicates that "I. A. Bunin synestically conceives the perceptual property also on the basis of the "idea of the whole", combining the perceptual, logical and aesthetic as the principle of depicting the world" (Meshcheryakova, 2011: 32).

The combination with the verbs of devastation and destruction explores the sense of intensity, a strong force influence, implicitly indicating the qualitative character "very strong". The combination is formed on the basis of the nominative meaning of the predicates *ломил, рвал, трепал, валил, свергал*, etc. with text enlarging, which leads to the metaphorization of the whole utterance: **Ветербушуетирветкрышу** ("In the Field"), etc. / **The wind rages and tears the roof**.

The author's individual thinking creates the images on the basis of a combination of different concepts that correspond to multi-row associations **wind-man** and **wind-bird**: **Ветервалскрупнойшумнойзыбьибрызги, налеталоткудапопало, свисталереяхигулкохлопалвнизупарусиновымитентами** ("Chang's Dreams"); **ветер – шаман, ветер – зверь**: *Атам, какбуйныйпляшамана,/ Ворвутсявголубуютайгу/ Ветрыизтундры, сокеана,/ Гудявкрутящемсяснегу/ Изавываявполезверем./ Ониразрушатстарыйтерем...* ("Falling Leaves"). **The wind tore from a large noisy swell of splashes, flew from horrible wherever, whistled in the rivers and loudly slammed underneath with the canvas tents; The wind is a shaman, the wind is a beast: And there, like the riotous dance of a shaman, / Will break into the naked taiga / The winds from the tundra, from the ocean, / Whistling in the spinning snow / And howling in the field by the beast. / They will destroy the old tower...**

Besides the marked directions of associative similarity, the group of names under study can also be subjected to the process of regular metaphorization on the basis of the presence of fluidity, which is due to the fact that the significance of the process in the semantics of the lexemes under consideration is complicated by the presence of a substantial content - air, which is the most mobile in the liquid state.

The associative **wind (blizzard) - water** is formed on the basis of the following features: 1) both the wind and water are movable elements; 2) through the semantics of the verb the meaning “the movement of matter in a certain aggregate state” is realized, the same “fluidity” as a property of the image of “wind – water” is actualized; 3) the associative perception of the image “wind – water” is interpreted as the interconnection of two elements - heavenly and earthly - and holds together the philosophical understanding of the world as a single living organism; 4) the image “wind – water” goes back to the Proto-Slavonic layer of mythological beliefs and is characterized as being set.

In the marked contexts, snowstorm is associated with liquid, water, sea, acquiring an additional seminal characteristic: “the ability to be in a liquid state”, hence there emerges a new state of air element as water - fluidity: *Анадбелым морем метели — два других, еще шире раскинутых, кровавых глаза; Арктуру Марс* («Birds of Heaven»); *Адальше мраки метель, метель... And over the white sea of snowstorm there are two other bloody eyes being even wider; Arcturus and Mars* (“Birds of Heaven”); *And then darkness and blizzard, blizzard ...* («In the Field»).

The presence of a substantial component in the semantics of the names of natural phenomena connected with the movement of air masses, contributes to their convergence at the associative level with the lexeme *дым /smoke*, which entails the actualization of the seme «заволакивающее, застилающее» / “enveloping, clouding”, as a rule, at the level of combinations *дым метели / вьюги, задымиться / smoke of blizzards / snowstorm, to smoke*, etc. The associative row **метель/вьюга – дым snowstorm / blizzard-smoke** reflects an expressive description of the air element, revealing another its feature, borrowed from the smoke – “distinguished by the dimming of the moving air mass”: *Заблудившийся путник надеждой крестился в такую пору, завидев в дыму метели торчащий из сугробов крест.../ A lost traveler made the sign of the cross over himself with the hope at such time, when he caught sight of a cross sticking out of the snowdrifts in the smoke of snowstorm ...* (“Epitaph”).

From the paradigm of the images of wind as a destructive element in the autobiographical notes of the writer, the combination “wind of the desert” acquires a symbolic meaning, correlating with the biblical plot about Job, who lost all his property and children because of “the great wind that arose from the desert and seized the four corners of the house that fell to the youths”. The image of the wind carrying death and destruction is transferred to the contemporary state of society by the writer, in the context of his reasoning, this image acquires the meaning of “degeneration” of internal vices or as the result of the inevitable forces of fate: *В конце девяностых годов ещене пришел, но уже чувствовался «большой ветер из пустыни»* («The Well of Days»); *Толстой сам призывал наконец призвал насвой «дом»* *инасамого себяэтом* *«великий ветер»тоже по воле Того,* *покорность Которому стала в некий срок альфа и омега всей его жизни* («Tolstoy’s Liberation»). *At the end of the nineties, there had not come “the big wind from the desert”, but one could feel it already* (“The Well of Days”); Tolstoy himself urged and finally had summoned this “great wind” to his “home” and to himself, too, according to the will of Those, the obedience to Whom became the alpha and the omega of his life in due course (“Tolstoy’s Liberation”).

Another specific feature of the Bunin’s sense of the air element is revealed in the correlation of wind with the social sphere, which determines the symbolic layer of consideration of the semantics of the lexeme *squall* (“a violent and sharp gust of wind, bringing a thundershower”) as a characteristic of the events of 1917 in Russia: *Этот шквал был Февральской революцией, тут даже и для Блока все-таки определились вскоре цвет и запах нового «шквала»* <...> *Когда «шквал» пришел, фрак достался Васье Жохову* («Hegel, a tailcoat, a snowstorm»). *This squall was the February revolution, and even then the color and smell of new “squall” were determined even for Blok.* <...> *When the “squall” came, the coat passed to Vaska Zhokhov* (“Hegel, a Tailcoat, a Snowstorm”). The image of

natural disaster that has its specific color and smell, “flown” or “come” to Russia, is understood in the light of this reading as a symbol of destruction, extermination, death, which took away everything that was dear to the writer.

Conclusion

Thus, as a result of the conducted research, we characterized the syntagmatic relations that explicated the cognitive-mental and emotive spheres of the author’s consciousness. The stereoscopic effect of the semantic structure of the studied lexemes, which reveal the uniqueness of perception of the surrounding world and at the same time their evaluation, is based on combining the common language and author’s individual meanings, subject-logical and emotional and evaluative meanings, material and event components. All these give rise to a multitude of semantic fields, the perception of which stimulates penetration into the Russian language not only on the logical-conceptual but also on the connotative-figurative levels (Andramonova et al., 2014; Guzel & Yusupova, 2016; Guzel et al., 2016; **Yusupova, 2016**; Svetlana & Elmira; 2016).

The considered models of elemental natural phenomena and the variants of their compositional-textual structuring and phenomenological intersection in the literary discourse of I.A. Bunin allow to conclude that anthropomorphic model of nature characteristic for this writer and wider on a broader scale - Slavic thinking, closely connected with personification, metaphorization of the surrounding world.

In summary, semiotic strategies of the author in the syntagmatic unfolding and associative representation of the studied lexemes recreate nonlinear and dynamic schemes of the development of thought, polyphonic senses and de-automatization of perception of reality (images of living beings, abstract images of destruction, death, decay, analogy with water elements, etc.).

The phenomenological attitude of Bunin about the inseparable unity of nature and man is realized in his pictures about the “semantic multidimensionality of being, in a thousand ways and variants of the parity and struggle of the common and separate, life and death” (Spivak, 2016: 216) and is a confirmation of the writer’s words about that “... *one cannot separate a person from nature, for every movement of the air is the movement of our own life ...*” (“Lika”).

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