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## Metaphorical Interpretation of Genesis in M. M. Prishvin's Works

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### Abstract

This article explores the originality of M.M. Prishvin's metaphor in his own works. The main directions of metaphorization, forming the figurative and semantic basis of the artistic method and the philosophy of the writer, are considered. The role of metaphor in creation of the author's image of the world, representing the dialectical tropocentric system of relations between form and content, refracted in various aspects of the existence of the text is defined. It is shown that a metaphorical understanding of being forms the author's image of the world, on the one hand, and realistic and even naturalistic, on the other hand, having a powerful mythological overtones and deep philosophical content. The main method by which the outstanding Russian writer of the first half of the XX century solves epistemological, ethical, aesthetic, and ideological tasks in the prose texts of various genres, is a metaphor. Analysis of the prose of M.M. Prishvin allows us to assert that in the work of the writer metaphor forms the semantic core of the author's rhetoric and characteristics, composition and system of images. In the works of M.M. Prishvin, both large and small forms of metaphor, form a unified system that interacts with all elements of the text and represents the figurative and semantic framework of the author's thoughts. The individual-author's metaphor becomes for the writer a universal tool of knowledge, thanks to which an aesthetic synthesis of various spheres of being is carried out: natively-natural, social-human, spiritual-metaphysical.

**Keywords:** Metaphor, Literary text, M.M. Prishvin, Genesis.

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## Introduction

A unique image of the world unfolds before the philologist exploring M.M. Prishvin's works, 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 main method by which an outstanding Russian writer of the first half of the 20th century solves epistemological, ethical, aesthetic and ideological tasks in the prosaic texts of various genres is the author's metaphor in our opinion.

The author's, or occasional metaphor, in contrast to the usual one, or linguistic one, expands the limits of the standard perception of reality by an individual, transforms the semantic relations that are obvious to the native speaker. In the usual metaphor, the associative links between the objects of reality are standardized, and the connotative volume of the lexeme is limited. Prishvin's metaphor reflects not a collective, but a personal vision of the world, develops the non-standard possibilities for the comparison of various objects, phenomena, the spheres of being in communication, expands the semantic-stylistic space of the lexeme due to occasional connotations. In an artistic text, the metaphor becomes an epistemological instrument, creates new meanings, represents the subjective attitude of a text creator to a man and the world around him, forms a figurative interpretation of reality.

## Results and Discussion

According to many researchers (see such as N.D. Arutyunova, G.N. Sklyarevskaya, and V.N. Telia), the metaphor is based on the principles of anthropocentricity and anthropometricity, which is caused by the natural desire of a person to define everything new by his usual patterns and likeness, according to the existing experience and the established standards of perception. "The most characteristic properties of a metaphor, namely: its figurativeness, the selection in the process of interaction of signs relevant for a gnoseological reality image creation displayed by it, the focus on the addressee's factor - on his ability to unravel the metaphor not only intellectually, but also evaluating the signified and the image that lies in its basis, emotionally perceiving this image and relating it to the scale of emotive-positive or negative reactions determined by national-cultural and verbal-figurative associations, all these properties have the signs of anthropometry" [9, p. 193].

The metaphorical understanding of being by M.M. Prishvin has a complex dialectical character and forms the author's image of the world, realistic, often even naturalistic, and at the same time with powerful mythological overtones and deep philosophical content. The writer's artistic world is "a closed symbolic field, where time and space, cause and effect are syncretic, where reality itself turns into a kind of comprehensive symbol, into a single gigantic metaphor" [3, p. 6].

Throughout his work M.M. Prishvin mates a person's life, his physical, social, mental, spiritual hypostasis with the life of nature. Anthropocentricity and anthropometricity become the structure forming basis of M.M. Prishvin's metaphor, giving him the ability to be one of the main means of artistic and philosophical understanding of the world and forming the following regular trends of transfer within the framework of the following semantic sphere interrelations: "Man, human activity, artifacts" and "Natural world" (the concept of the natural world is considered by us extremely broadly: as the system of the universe, the material basis of mankind and an individual existence):

I. A person's name → a natural world object:

1. The names of a person by profession or occupation → an animal, a bird, an insect: moles-archaeologists (3, 233); the guards of the marshes (about mosquitoes) (3, 287); a scout ant (4, 326); a surgeon woodpecker (5, 111); peaceful performers (about spiders) (5, 71).

2. A person's name by kinship → a natural world object: Imandra (lake) is a young and a calm mother (1, 257); Grandmother-clematis without branches and twigs (1, 621); the land is the sun offended wife (2, 538); two sister rivers, Sot and Cast (4, 285); Mother russula rose and brought to light a whole family of small russules (5, 362).

3. The names of a person by social status, society position → an object of plant or animal life: an ancient leader oak (4, 320); king mushroom (5, 361); master trees (6, 222).

4. The name of the person containing the estimated characteristics of the → the natural world object: There are pines on the cliffs, these eternal fighters against typhoons (4, 50); Beautiful nature, the beauty with the crescent and stars (6, 130); Magic water (6, 174); Dreaming flowers (7, 404).

II. Human body parts → the object of the natural world: the body of the wave (2, 362), the new dawn opened with a red hand (2, 245); the waves form the face of the ocean (2, 360); lakes are the eyes of the earth (3, 302); the crown of the king of mushrooms (5, 368); the water seemed to breathe in silence, and her bosom rose and fell steadily (6, 181); at the very top of the sky (8, 426).

III. A man's state:

1. Physical state → the object of the natural world: the nervousness of the river-waterfall (1, 256); a hungry wolf dawn (2, 526); smiles-hills (4, 269); the gentle breathing of roaring wind (5, 31).

2. Mental state → natural world object: Hungry, poor trees look with such envy (2, 564); the humility of reflected willows (2, 615); water ... was happy (3, 315); proud spruce (5, 19).

IV. Artifact → natural world object:

1. Fabric, a product from it → the natural world object: surf lace (1, 209); the sun threw off his first shirt, flaring up (2, 242), the night threw off all clothes (3, 90); white canvases of mist (7, 71); the pears in wedding dresses (8, 25).

2. The building, its part → the natural world, its part: The day was muddy, fragile, a translucent muslin tent stretched over the ocean with a window above (1, 341); forest dome (1,410); small minarets of horsetail were shining (5, 265); the home of my talent is nature (7, 125).

3. The object of life → the natural world, its part: The bright lake - the bowl of holy water in a green toothed frame (1, 430); the night wants to stop my feasible business with its bridle (2, 547); with a white blanket of fog (5, 107); nature is ... the mirror of our path to the truth (7, 441).

V. Human activities → the activities of the natural world object: The first song of water (3, 170); the beasts ... they read with their noses (3, 394); one such dandy (rook) ... met inadvertently with his dandy and made her a curtsy in his own way, scratching the ground with the tip of a lowered feather (7, 391).

Within the framework of these areas of metaphorical transfer, the characteristic of a universe object takes place, its "revival" and comparison with a person, the endowing with individuality, a kind of inner world, destiny takes place. The spiritualization of nature inherent in Prishvin's artistic world is manifested in the use of expressive-evaluative vocabulary to characterize natural phenomena, the objects of flora and fauna.

At the same time, it can be argued that anthropocentricity and anthropometricity do not become the only way of the metaphorical understanding of being in M.M. Prishvin's works. The artistic and philosophical explanation of the world and a man implies the creation of a universal system of images by the writer with an ambivalent character. The semantic spheres "Natural World" and "Man, Human Activity, Artifacts" form the reverse system of metaphorical transfers in Prishvin's prose. The picturing of a person's inner world, his creative and intellectual activity, the characteristics of social phenomena and

metaphysical substances are based in M.M. Prishvin's prose on the metaphorization of lexemes denoting the objects and the states of nature. This allows the aesthetic synthesis of two spheres of being: the natural and the social-human and the demonstration of the complex dialectical essence of the world. The metaphorical interpenetration of the semantic spheres "Natural world" and "Man, human activity, artifacts" forms the following regular trends of transfer:

I. The names of animals, birds, insects → a man: Revolution was a whip for me, urging me to reveal my personal strength. I was a rather sensitive, nervous and a hot horse (8, 461).

II. The names of animals, birds, insects → an abstract concept related to the inner world of a man: Joy was jumping in my chest as a young dog (5, 98); the very sincere truth looked out of the child's soul as a smart kitten (6, 231); own soul will turn into a cuckoo and start crying (7, 402); the irrepressible joy of life is boiling somewhere deep in, with bubbles and mosquitoes (7, 413).

III. Flora object → man, society: Humans are the leaves from the whole human tree (7, 225); I am the glory of time and place, revealing my petals, non-temporal and non-spatial (8, 115).

IV. An object of flora → an abstract concept associated with the inner world of a man: the rhizome of truth, justice, beauty (8, 192); every writer has the danger of taking off from his root (8, 460).

The natural world object → social phenomenon: The Land Management Commission ... - a small island surrounded by the waves of careerism (1, 657); the wave of Marxism swept over (1, 100); Khlysts is all in motion, everyone is in search and in islands (2, 583).

I. Metal name → an abstract concept related to the inner world of a man: My thoughts will be covered with iron (4, 206); naturalism: The gold is taken - the lyrical excitement, ligature is added to it mechanically (8, 364).

II. The element name of fire and light → an abstract concept associated with the inner world of a man: the rays of any creativity (3, 68), the fire of thought (6, 205), in the flame of beauty and love (8, 116).

III. Atmospheric phenomenon → an abstract concept associated with the inner world of a man: the clouds of good and evil (8, 324); the mountains of confession will grow and their tops will sparkle with glory snows (8, 518).

IV. Relief-landscape name → an abstract concept related to the inner world of a person: Morens, short thoughts about creativity, were born in my notebook (3, 60); in the silence of the spiritual desert (6, 169); the field of soul, transparent and bright, was infinite (7, 267); it would be desirable and necessary - this is from my first consciousness, my whole life has passed between these rocks (8, 492).

As we see, the inner world of a person, his creative and intellectual life, various psychological and metaphysical states are considered in the works by M.M. Prishvin through the prism of the nature morphic metaphor, which becomes the instrument of anthropocosmism by him. The writer, resorting to the traditional culturally developed metaphorical parallels associated with "natural" vocabulary, develops the semantic, imaginative, evaluative potential inherent in them, making it the part of his artistic philosophy.

M.M. Prishvin's creativity is characterized by metaphors, which can be described as cross-cutting like themes and motifs. A metaphorized word acquires several semantic variants (in some cases it is possible to talk about dozens!) in the writer's artistic world, engaging in interaction with the words of different subject groups, implementing various functional transfers in the context. In this respect is the thematic group "Element of Water", represented in Prishvin's prose by 18 lexemes, is particularly indicative: spray, storm, wave, water, rain, drop, droplet, sea, ocean, stream, spring, river, small river, stream, streamlet, current, hurricane - and 157 word use: wave - 37 word use, sea - 21, stream - 20, spring - 12, water - 12,

ocean - 11, river - 10, stream - 7, stream - 6, drop - 5, a droplet - 2, a storm - 4, a current - 2, a spray - 2, rain - 2, a hurricane - 2, a river - 1, rain - 1.

It is interesting to note that the names of the water element do not have the lexemes of pond, lake, pool, nominating the reservoirs with stagnant water, habitually associated with the natural landscape of central Russia, where the writer was born and spent most of his life. The metaphors of sea, ocean, wave, stream, spring, river, which traditionally characterize complete changeable life and objects that are difficult to explain unambiguously are the key ones in the author's image of the world. Thus, the metaphorization of the lexemes ocean and sea is associated with the designation of metaphysical substances that form an integral part of the author's philosophy: My words ... can be gathered in streams and come into the ocean of life of Super Man (4, 312); nothing can be done to you unless ... your personal "desire" is determined in the ocean of the whole person need (7, 125); in the sea of universal human love (8, 373).

M.M. Prishvin's metaphor can acquire the status of one of the text constructive elements, because this trope is widely involved in artistic literature to create the structural-semantic unity of the work, which gives the right to qualify it "as a compositional figure that has the ability to organize the artistic material meaningfully and which is functionally related to the plot" [5, p. 58]. Thus, the analysis of a number of Prishvin's miniatures published in the 1940-1950s showed that the limits of metaphor implementation context coincide with the limits of the miniature, that is, the metaphorical context is equal by length to the work.

As an example, let's consider M.M. Prishvin's miniature from the book "The Eyes of the Earth" (1953).

The birth of thought;

I was shot by bullets and pellets for a long time, from somewhere into my soul, and wounds remained from them. And when life began to subside, these countless wounds began to heal.

Where the wound was the thought grows (7, 134).

The title already contains the metaphor of birth, which, being a language, acquires additional semantic nuances: the idea is not just born (which, of course, is associated with the process of birth of an animal or a man), but grows up like a plant. Prishvin, as we see, expands the semantic space of metaphor birth at maximum, integrating into it the trend of "the physical state of a person (animal) → spiritual and intellectual state of a person" meaning transfer fixed in the language and the occasional transfer of "the plant world object state → spiritual and intellectual state of a person". At that the second trend can be distinguished only within the entire text of the miniature. The traditional metaphor "spiritual wound" gets its development through the subjective assessment formed by the suffix to the derivative "wound", structurally and meaningfully "cementing" the miniature, and gives rise to a number of individual author's puzzling metaphors: pellets, bullets. We can suggest their following decoding: a person suffered mental pain, he experienced a negative impact from specific people or society as a whole. However, the explanation may not be so "straightforward": it is impossible to pinpoint the place from which the "shots" were fired; perhaps Prishvin implies some kind of metaphysical force, seeking to hurt or even destroy his soul. The abovementioned considerations suggest that the writer matches all aspects of human existence in his miniature (physical, social and spiritual being, or super-existence), the life of nature and metaphysical substances. From the point of view of linguistics, this conjugation is of a tropical nature: Prishvin creates a gnoseological metaphorical image, expanding at maximum the semantics of erased metaphors at the expense of an unexpected contextual framework and creating the author metaphors-riddles that require a special attention to the subtext from a reader.

## Conclusions

The study of M.M. Prishvin's creativity allows us to assert that its distinctive feature is the ability of metaphor to form the core of the author's reasoning and characteristics, the composition and the system of images of the writer's artistic world. M.M. Prishvin's works create multi-level hierarchy of connections and relations between tropes. Metaphors permeate the text, form a unified system that interacts with all elements of the work and represents the figurative and semantic framework of the author's thoughts.

The metaphorical image of being created by M.M. Prishvin represents a complex dialectical tropocentric system of relations between form and content, refracted in various aspects of an artistic text existence. The author's metaphor becomes a universal tool of knowledge for a writer, thanks to whom the aesthetic synthesis of various spheres of life is carried out: natural, social-human and spiritual-metaphysical.

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