



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada, Toluca, Estado de México. 7223898475*

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TÍTULO: Peculiaridades del uso del vocabulario colorativo en la Colección de historias "Shadow of the Bird" de I.A. Bunin.

AUTORES:

1. Dinara Rakhimova.
2. Mansura Davlatova.
3. Elena Kuvaldina.

RESUMEN: El artículo está dedicado al estudio del vocabulario colorativo y el uso de peculiaridades en las historias de I.A. Bunin, incluida en la colección "Shadow of the Bird". Nuestro interés de investigación en la prosa temprana de Bunin está condicionado por la mayor atención del escritor al color y al uso de un vocabulario colorativo único. Una de las formas de expansión de la paleta de colores es un giro descriptivo, que no es parte del colorativo en sí. Durante el análisis comparativo del uso habitual y ocasional del vocabulario colorativo, determinan que el vocabulario ocasional está mucho más representado en las historias, lo que crea una cierta estructura asociativa en la que cada tono adquiere su propio significado individual.

PALABRAS CLAVES: colorativo, vocabulario colorativo, Bunin, texto, color.

TITLE: Peculiarities of colorative vocabulary use in the collection of the stories "Shadow of the Bird" by I.A. Bunin.

AUTHORS:

1. Dinara Rakhimova.
2. Mansura Davlatova.
3. Elena Kuvaldina.

ABSTRACT: The article is dedicated to the study of coloration vocabulary and the use of peculiarities in the stories of I.A. Bunin, included in the "Shadow of the Bird" collection. Our research interest in Bunin's early prose is conditioned by the writer's greater attention to color and the use of a unique coloring vocabulary. One of the forms of expansion of the color palette is a descriptive turn, which is not part of the colorative itself. During the comparative analysis of the habitual and occasional use of the colorative vocabulary, they determine that the occasional vocabulary is much more represented in the stories, which creates a certain associative structure in which each tone acquires its own individual meaning.

KEY WORDS: colorative, colorative vocabulary, Bunin, text, color.

INTRODUCTION.

Color is one of the most interesting problems that occupies researchers of many branches of knowledge. For linguists, color is of interest within the study of the world picture.

The three-level organization of color-concept, word meaning and the relationships between them creates the basis for differences in cultures. "Culture is the sense-bearing and sense-transmitting aspect of human practice and its results, the symbolic dimension of social events, which allows individuals to live in a particular life world, which they all understand more or less, and perform the acts, the nature of which is understood by everyone else" (Hrolenko 2004: 57).

Following A.T. Khrolenko, who believes that "culture is a world of meanings," we can come to the conclusion that colors are also meanings. A person has a color language, "a color consciousness" (Nalimov 1993: 59), which is inextricably linked with national culture by its nature.

DEVELOPMENT.

Undoubtedly, the study of the color picture of the world is of interest in terms of translation, since color is one of the most important means of emotional impact on the reader and “color designations express an individual author’s worldview, often become the leitmotifs in a work of art and transparent images that are significant for a national world view development” (Belyakova 1999: 146).

In fiction, the image of color is not a purpose, and all the finest color shades do not exist by themselves, outside the artistic whole, but serve as the embodiment of the author's creative ideas.

Colorative vocabulary is one of the most interesting objects of linguistic analysis. It makes possible to understand the way language color categories are formed and fixed in a person's mind, and also includes the most important cultural meaning: coloratives reflect the originality of the historical path of a particular people, its worldview peculiarities, cultural stereotypes and moral attitudes. They are particularly important in a work of art, becoming the means of the author's creative intent expression.

Methods.

During the study, they used contextual, comparative and statistical method. The main method of research is the method of language material observation. This method includes the study of factual material, synthesis, interpretation and classification.

Results and Discussion.

The interpretation of a literary text, the determination of keywords, and the reflection of an individual author's worldview - all this has repeatedly become the subject of the study by researchers; see, for example, (Murzina, et. al, 2016; Sadanyan, et. al, 2017).

The artistic world by I. A. Bunin is infinitely diverse and expressive, various works are devoted to it (Nurullina, Usmanova 2016; Nurullina, et. al, 2017; Luludova, 2017; Emerson, 2017). Among all the methods of reality transfer used by Bunin, the visual image prevails. Thus, one of the bright

features of the writer's style is color painting (the skill of surrounding reality color and shade conveying as the language of an artistic text).

In the cycle of stories "Shadow of the Bird", the author uses extensively not only the usual (classical) color terms, but also creates his own, individual author ones, the ways of color and shade transfer.

Let's note that the classic colorative vocabulary is the traditional vocabulary, characteristic of all native Russian speakers, used to describe the real world objects and phenomena. Most often, this vocabulary appears in the collection during the description of some common and unchanging objects: clothing (white tunic, yellow turban, black hat), architectural structures (white lighthouse tower, white mosque, black coffin dome), and animals (black goats, bulls and swifts, gray sheep, red shell of crawfish).

The occasional colorative vocabulary is presented in the stories much wider; it creates a certain associative structure in which each shade acquires its own individual meaning.

An individual author's color-painting by I. A. Bunin includes such elements as epithets, comparisons, metaphors, descriptions and lexical environment. So; for example, the writer compares the sea with oil several times, reinforcing this trope with the epithet "thick": "But the sea was not the same any longer. It was like thick blue-lilac oil" (Bunin). This simple analogy indicates the extreme saturation of water color, its concentration and depth.

The comparison of a beggar, met on the porch of Sofia, with a mummy (in terms of color palette correlation inherent in them: "a beggar in rags of sheepskin, dark as a mummy" (Bunin) conveys the author's assessment. Obviously, the parallel drawn by the writer speaks of the lifelessness and the emptiness of a poor man's existence, which is emphasized by such a characteristic of a beggar as "extinct eyes" (Bunin).

"Thousands of long-legged flamingos, ibis and herons" (Bunin) are compared with pink lilies. The mention of this flower as a symbol of purity and innocence in the Old Testament, also expresses the author's subjectivism. Besides, this analogy demonstrates the elevation of the writer's mood, the turning of his consciousness to higher matters.

The following juxtaposition seems unexpected: "a town of a banana color" (Bunin). However, it is not met in the cycle of stories once and it conveys this dull, soft, pastel-yellow color of buildings in the described Jaffa very accurately.

In the story, "The Light of the Zodiac", I. A. Bunin compares the star sky with "radiant diamonds on a black velvet cover of a coffin" (Bunin). The images of coffin, darkness and abyss are the leading ones in this work and the said parallel fits very organically into the structure of the narrative, its mood and symbolic series. The consonance of this comparison to the general theme of the story can be confirmed by its final lines: "The sky was dim, a burning dusty wind blew. It was the messenger of the god Seth <the god of fury, sandstorms, destruction, chaos, war and death>, and he breathed ardently over the country of the graves from her firstborn children, from the mysterious and terrible South" (Bunin).

The writer's poppy fields are associated with "bloody showers": "First bloody, and then stone rain went through this country" (Bunin). And this is not accidental, because the image of this flower carries negative symbolism potentially: in the European tradition, poppy was the symbol of death, blood and killed in the war.

As the part of our study, it is impossible to make out the examples of all occasional comparisons of the writer; however, we will cite a number of tropes illustrating the depth, accuracy and the beauty of the color-painting by I.A. Bunin: "the purdah of dried rose color", "the sea <was> dim, glittered with tin", granite walls, "glittering like black ice", "a large carbuncle burned with red fire", "along sandy silky mounds of a lion's skin color", crocodiles lay like "bronze-green oil logs", lizards "glittered like semiprecious stones", Saracen tower "like of darkened iron", "white clothes, phosphorus from star splendor", "lamps shine with silver, lights and gems" (Bunin).

According to our calculations, I. A. Bunin uses metaphorical structures in the cycle “Shadow of the Bird” most often during sea and sky description. So, the sketches of water spaces include the image of crystal repeatedly; for example: “the green crystal under the brigantine was so transparent that all its bottom was visible” (Bunin).

Besides, the author includes the flame lexeme in the metaphoric structure several times: “blue-lilac flame of the sky”, “the water boiling with a pale blue flame” (Bunin). It is noteworthy that this word used during the description of the sky has exclusively colorative, almost literal semantics. In the structure of the sea characteristics, it acquires the value of movement.

The oily density of water mentioned by us is opposed by its “liquid”. Obviously, this definition implies the paleness and the transparency of colors: “the liquid, green-blue water boiled beneath the stern” (Bunin). In the same meaning, the epithet “liquid” is also found during the description of the sky: “on the liquid pale blue sky” (Bunin).

The general religious mood of the collection is read in the image of the oriental tree: “dark green plane trees bloom with pink wax candles” (Bunin). The symbol of wax candles is not accidental and significant because the flowers of this tree do not have any specific cylindrical shape.

I. A. Bunin's texts also have other unusual metaphorical structures; for example, those that contain verbs in their core denoting color: “gardens are bright and gentle green on the mountain”, “cypress forest blushes darkly” (Bunin). The inclusion of adverbs that almost are not used in this context for the description creates pure and unique images.

Let us cite a number of other examples of very accurate and subtle metaphor creation from the cycle: “the copper rims of portholes sparkled”, “the dark blue depth was overflowing with the diamonds hanging in the Milky Way”, “the sky looks from above with joyful blue eyes”, “the blue-red sunset is cold and muddy”, “cast-iron faces”, “rain water blinded me with a golden glitter”, “the sun sank in a pale-gray haze”, “blinded by a white glitter” (Bunin).

In addition to the color transfer options mentioned above, there is another way to expand the color palette - the descriptive method. It allows you to detail the object of attention and enrich the image with the elements that are not directly included in the color vocabulary.

Without the use of auxiliary elements, the color description of snakes would be not just dull, boring, but also inaccurate. In this regard, the “yellow-brown” Phi is depicted with some detail: it is “all in brown cross strips with small vertical eyes, distinguished by horns” (Bunin). The same can be noted about the sketching of the “Kap Viper”, which in the story “The Light of the Zodiac” lies as “a thick bright straw bundle in dark horseshoes” (Bunin).

Another example of this method use: water “becomes more and more heavy every hour, unlike liquid, yellowish water near the shores of New Russia” (Bunin). In this case, the color vocabulary is given through negation: we find out what color the object loses and we guess about the acquired colors only associatively, through the context. The clue in this case is the adjective "heavy". That is, the sea acquires the thickness and the purity of colors; they become deeper and more natural for the depicted object: probably, they gradually turn into blue-green tones.

The following passage is indicative: “The gray-lilac desert of Jordan fades. The ash that fell on the city becomes pink-gray” (Bunin). Here, the shade of the desert, conveyed by a complex adjective, is complicated by two factors: the verb “fades”, indicating the lightening and the muffling of already dull color, and the mentioning of “ash” that fell on the city, which dims the landscape color further.

Let us cite the last example: “The Scamandra plain was silvered during that night with mist and sad moonlight” [Bunin]. The author's clearing about mist changes the possible color spectrum significantly. So, the silver valley in the moonlight will traditionally be represented by clear and deep colors (the presence of moonlight indicates cloudlessness). In this context, a pale and vague colorative is assumed. The sad light of the moon emphasizes its lack of brightness, the fading colors of the landscape.

The meaning of the lexical context in the collection text will be analyzed by examples and the comparison of a number of fragments.

“The place of Jesus’s tomb is crushed by black-domed temples. The mosque of Omar is similar to the black tent of some millennium ago, the conqueror who disappeared from the earth” [Bunin] - in this passage the black color has a direct, quite unambiguous and definite meaning. This is a “pure” color, not complicated by any shades, patterns and meanings.

“Under one of the olive trees, two pious Muslim women sat straight, in a woman style, stretching out their legs, wrapped in light pale pink bedspreads. Pigeons, trembling and whistling by wings, sometimes fell on the hot steps of the platform. But it seemed that a man's foot had not stepped in this bright courtyard a long time ago - that these black picture trees grow in some reserved kingdom and these stone slabs shine with cleanliness” [Bunin] - in this case “black” cannot be understood literally. In fact, the olive trunks have a different and very specific color. Here, the author, succumbing to his characteristic impressionism, conveys a one-time colouristics: he depicts trees as he saw them (probably in the shadow of his own crown).

“A black boy grazes a dozen black lop-eared goats with bells around their necks under eucalyptus trees” [Bunin] - it is obvious that in this context “black” is such only when it is compared with the author's pallor. In fact, we are talking about the darkness inherent in the inhabitants of the southern hemisphere.

“The slopes of the Khufu pyramid shone with black granite. Kambyz passed through Egypt like “Semusin” - a black and fiery hurricane of sands, destroying both On and Memphis to the ground. And Semusin devoured one and a half hundred thousand lives in one day on the way to black Nubia!” [Bunin]. In combination with the adjective "fiery", "black" acquires a symbolic meaning - darkness, abyss, death, chaos and destruction. As for the “black Nubia”, a figurative meaning is used here. In fact, we mean the country where the "black" live, that is, dark, dark-skinned people.

Let's turn to white color. Let us give an example in which whiteness is such only due to the existence of some kind of contrast: "The moon sky whitened through the iron grate of a small window made in a stone wall" [Bunin]. Of course, the night sky can't "whiten" in the literal sense; however, against the background of the existing darkness in the room, the illusion is created, connected with the fact that the moon is the only source of light.

"It is strange for me to look at my white clothes, as if phosphorus from star shine. I seem to be a ghost to myself, for I am all in this sultry, crystal-ringing half-sleep, which the devil of Sodom and Gomorrah brings to me" (Bunin). The completely natural whiteness of the clothes in this passage takes on a phosphoric hue and, thus, the dream mystery, haziness and unreality.

It is worth noting that at the end white color acquires a symbolic meaning: "And here he is, with his head uncovered, in white clothes, walking along the shore, past the same fishermen as our rowers ... Simon and Peter, "having left the boat of their father followed him immediately" (Bunin). The mentioned "white clothes" are a direct reference to the image of Jesus Christ. So, when he appeared to three disciples on the Mount of Olives, the mountain of transfiguration, his apostles saw their Teacher in heavenly glory: "His face shone like the sun, His clothes became white as light, shining, white as snow, as no one can whiten on the earth".

So, in our work, we determined that color vocabulary is a group of words expressing the meaning of color. In this case, by colorism, we mean a linguistic or speech unit, which includes a root morph, semantically or etymologically associated with color-naming.

An analysis of the cycle of short stories by I. A. Bunin "Shadow of the Bird" made it possible to determine the main methods of color transfer in its short prose. So, we found that the writer uses a lot not only the usual color terms, but also creates his own, individual author ways of shade picturing. The latter include the following: epithets (adjectives with the suffixes -enk-/-ovat; shade quality adjectives; quality adjectives; complex adjectives formed by combining the bases of two color adjectives that mane the shades of one color; complex adjectives formed by combining the

bases of color adjectives that call different colors; complex adjectives formed by the combination of color and non-color word bases), comparisons, metaphors, descriptions and lexical surrounding.

CONCLUSIONS.

The proses by I. A. Bunin, as well as the best poems of the writer, are distinguished by its expressive representation, accuracy and picturesqueness. His early stories do not have a plot and have enthusiastic moods.

The researchers emphasize that I. A. Bunin is characterized by the impressionistic type of thinking: his works, with a few exceptions, are sudden, successive impressions, a chain of paintings connected by a single poetic breath.

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DATA OF THE AUTHORS.

1. **Dinara Rakhimova.** Kazan Federal University. Email: dinara_dela@mail.ru
2. **Mansura Davlatova.** Kazan Federal University.
3. **Elena Kuvaldina.** Kazan Federal University.

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