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**THE LEXEME “SUN” AS AN ELEMENT OF THE FIGURATIVE SYSTEM
OF WORKS BY M. A. SHOLOKHOV**

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Abstract

The problems of compatibility of a word and its associative opportunities in a space of a figurative discourse are considered in the article, the author's priorities in a figurative comprehension of a lexeme “sun” in the works by M. A. Sholokhov are identified and its lexical and semantic compatibility both at the level of binary connections, and within an expanded context is characterized. The analyzed ways of verbalization of the author's meanings at the level of contact and distant communications allowed to reveal cognitive, mental and emotive spheres of consciousness of the poet and also to interpret a phenomenon of the Universum of M.A. Sholokhov as the difficult phenomenon defining his uniqueness and originality in the Russian literature. It is noted that the text realization of words in the conditions of a figurative discourse leads to the integration of various aspects of reality and recreates the author's perception of the world based on the indissoluble, interpenetrating unity of objective and subjective, logical and sensual, rational and emotional.

Keywords

Artistic image – Author's sense – Associative potential – Colorative semantics

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Introduction

Each writer, creating his works, expresses his own emotional attitude to what is described as a result of which the subjective and estimated plan becomes constant in the structure of the text and is revealed, first of all, in the compatibility of the lexical units.

We consider relevant and interesting the studying of this problem on the material of the works by Mikhail Aleksandrovich Sholokhov as of the writer owning richness of a national word and a sensitive observation and as of a penetrating poet of the Don Cossacks.

In a number of monographic works on M.A. Sholokhov's literary works (by V.A. Kovalyov, A.I. Hvatov, K.I. Priyma, A.F. Britikov, N. Maslin, V.M. Tamakhin and others) it is indicated that he perceives reality in all richness of colors, in all completeness of it. And, as it is noted by the researchers, "here the bright painting in the pictures of the nature and of the lifestyle is from which helps the analysis of a human feeling, of a human soul".

Speaking about the specifics of Sholokhov's style, N.I. Zaytsev notes that "Sholokhov's poetic views on the nature and human life trace the roots back to the Russian folklore, first of all to Slavic national poetry of Ancient Rus with its sun-loving openness and the humanized joy". The same researcher points to the sun-centered principle of the writer's poetics, in particular ... says that "Sholokhov not only specifically traces a circle of the Sun on all composite lines, but he also "puts the rings" of the images of a solar range on all his works".

As the researches of Sholokhov note, an image of the sun in Sholokhov's works is esthetically and poetically multidimensional. It is interesting to track as the sun, being an important plot-forming factor of the narration, performs in Sholokhov's works its necessary esthetic functions in the composition of the work, in the movement of a plot, in transfer of moods of the characters, of their attitudes, etc.

The unique speech identity of Sholokhov is revealed in the use of the richest arsenal of folklore poetics, in the original metaphorizing of the sun (with bright epithets, an embodiment, symbolics, etc.), in an unusual compatibility. In our opinion, non-standard phrases receive in his works first of all psychological motivation. As a rule, all these combinations of words are deeply lyrical.

Methods

Understanding of the artistic text as of multidimensional semantic and cognitive structure predetermined complex application of traditional and modern methods of research. Application of the component and distributive text analysis of the names allowed to reveal the range of semantic variations of language units and to simulate the basic semantic components involved in the mechanism of the "analog reflection of the reality". On the basis of the cognitive and hermeneutical analysis of the text an attempt "to solve" the artistic expediency of the syntagmatic picture of the artistic text used by the writer, to reveal cognitive dominants – verbally presented mental units allowing to speak about the archetypical maintenance of the models realizing associative and sensual images was made for more details see.

Results and discussion

The unusual (individual) phrases used in Sholokhov's works in the corresponding contexts have a defined and as a rule a very convincing motivation: they are prepared by contents, as well as by a verbal environment and mainly – by the increase which always paints the works of the writer.

The unusual word compatibility does not darken the semantic aspect of a context, but on the contrary, emphasizes with a special power some detail, some stroke in the represented picture, accents important points in the narration, and quite often serves as a form of the expression of the key images and symbols. Let's consider some cases of such compatibility.

The figurative and associative links and metaphorical transfers connected with the lexeme *sun* stimulate the use of the verbs (and verbal forms) of such lexical-semantic groups as action and influence that is predetermined by the semantics of the lexeme. At the same time "actions" of the sun have purposeful character and actively change the world around: *Snow eats the sun, cankers it, and pours moisture from under the undies* (And quiet flows the Don).

The characteristic of the action of the subject is set by a position on a way of the embodiment that is connected with the fact that Sholokhov focuses his attention first of all on the nature of its influence: *Approached. A flush on the cheeks, kissed by the sun* (The bigamist).

Semantics of the active action and influence of the sun on the world around is often complemented by Sholokhov due to the inclusion of color lexicon. Sholokhov's ability to perceive landscape colors in all tones and semitones is also transferred to a lexeme *the sun* which in the combinations with color words is not only "enriched" with color, but is also complemented with new semantic contents. Such technique allows to deepen semantics of a metaphorical combination and to strengthen emotional and figurative perception of the sun. With the word *sun* there are adjectives with actual color sign (crimson, yellow, gold, red, orange, dark red, crimson, black, etc.), color verbs (to flush): *Outside the window, over the roof of the low house, the pre-winter, faded sun smoldered at sunset: as if an edge put on a rusty crest of a roof, it wetly flushed, and it seemed that it is just about to break down, to sweep on that or this side of a roof* (And quiet flows the Don).

"The originality of Sholokhov's idiostyle as N.D. Chetverikov marks out, is most brightly revealed in the transformation of the epithets existing in the literary language by means of semantic modification and in the creation of actually author's (word-formative) epithets" which, according to our observations, along with common-language epithets, are rather frequent in Sholokhov's works.

The figurativeness in many respects is defined by the nature of comparative structures. Existence of a comparative phrase allows making the features of the star more precise since comparison bears in itself the figurative analogy which passes to the subject of action and defines the context in general. Linguistic means of expression of the comparative relations are various and are mostly explicitly shown by the means of the conjunctions *as, as if*, in combinations to the nouns in the instrumental case, in the nouns-applications. The comparative situations formed at the level of psychophysical feelings draw attention to themselves with their non-typicality. The figurative nature of the

comparison of the lexeme *the sun* creates analogies on the way of an embodiment: the sun – calf, the sun – mother, the sun - dog: *Like a tender calf the red warmed sun leaned to the thawed hillock, and the earth bulked up, on cretaceous capes in high temples flowing down from the obdon hillock, the early grass turned green like malachite (Quiet is the Don); ... in the mornings the sun surmounts, climbs up and through a foggy cover of dust carefully as if bough of puppies, licks the steppe, gardens, tile roofs of the houses with sticky, hot rays (Whirlpool).*

Expressively filled images are also created by the writer due to the assimilation of the sun to flora. So, Sholokhov's images of the sun-ear, the sun-apricot, the sun - sunflower go back to Slavic mythology where the agrarian cult played the large role and the sun acted as the center of the world connecting all its parts in a whole: *They waited, pined, looking at the glazed blue sky, to the thorny sun similar to a mustachioed ear of wheat-weight in a prickly rim of short moustaches-rays (Offense).*

Colorative components in the comparative structures have additional semantic loading and are aimed at transfer of the author's feelings: *Over the farm the sun grew ripe like an orange apricot, and clouds smoldered under it, smoking (Quiet is the Don); Cross-wise crossed out by a window cover, the sun looked into the room from the South yellow as a sunflower (And quiet flows the Don).*

Except the noted compatibility with action verbs, the lexeme *sun* is also widely used in our material with the verbs of motion and movement (and their verbal forms), and at the same time there are verbs presented on the basis of such abstract categorical signs as "the nature of the movement" (went, wandered, passes, clambers), "a way of movement" (floated, traveled about), "the movement environment", "the general orientation of action". The contextual environment of metaphorical combinations allows to deepen the meaning of a predicate with qualitative signs: *Beside the Tatar farm, on the sky, wrinkled with gray-haired cloudy ripples, the autumn sun traveled about (Quiet is the Don); Sweated gloomy warm day and the sun as though not from Don, wandered somewhere behind a muslin curtain of continuous clouds (Quiet is the Don).*

The embodied image of the sun is created by the means of the predicates of mental activity favoring to the emergence of new semantic information. In Sholokhov's works to express the nature of the feelings of the personified subject-the sun emotive verbs (to grin), verbs of visual perception (looks, stares), adjectives (miserable, helpless, gloomy) are most often used: *Gloomy as from crapulence, the sun looked around. (Quiet is the Don); The Sun, ill at ease, flashing behind clouds, seemed miserable and helpless (Curving path).*

It's worth noticing that traditional combinations in the context of works are individualized since the expressiveness is created due to the attraction of the additional resources of emotional expression (as from crapulence, ill at ease, flashing). Words seem to be linked, semantically contacting with each other. Thanks to it the feelings experienced by the personified sun are multidimensional and volumetric.

Emotional perception of the sun is transferred by the adjectives *curious, proud, merciless*, by the participle *becoming severe*, etc.: *It is hot in the room, the curious sun is looking into the windows (The bigamist); They got out onto the sand and laid down nearby, leaned on the elbows, warming up under the sun becoming severe (And quite flows the Don).*

The combinations are metaphoric since a psychological basis of perception is associative and figurative idea of the sun. The figurative shift involves a change of the denotative appliance of the word *sun* towards figurative meanings.

Besides emotional and evaluative adjectives, in Sholokhov's texts the adjectives expressing tactile signs are also noted (*prickly, thorny*): *The wind running from the Don with rare waves put up the dust; muffled up the prickly sun in a haze, as in a veil* (And quite flows the Don).

This compatibility creates first of all the subjective image of the star based on the internal personal feelings presented in the text and based on the synaesthesia phenomenon. I.A. Krivenkova, investigating the synaesthesia phenomenon in M.A. Sholokhov's language, emphasizes that such a "sensual and cogitative view of the objective world causes a scale of emotions which by their psychophysiological nature are as well the phenomena of emotive-mental judgment of the world. The correlations between human feelings (sight, taste, sense of smell, etc.) and of emotiveness of perception itself consist in "picturesqueness", gestalt representation of reality".

It is necessary to note that the image of the sun in the structure of Sholokhov's works performs many-sided psychological functions on reconstruction of a general picture of the world and of spiritual life of the heroes. So, the symbolical landscape in the final of "And quite flows the Don" where metaphors of the black sky, of the black disk of the sun, of the cold sun dominate, is multivalued in its ideological and esthetical contents: *In a smoky haze of a hot dry wind the sun was rising over the ravine. Its rays silvered a dense gray hair on the uncovered head <...>, he raised his head and saw the black sky over himself and the dazzling black disk of the sun* (And quite flows the Don).

The black sun in the black sky is a verbal image, here black - is not only color, but everything that is connected with Aksinya's death, here black acts as a symbol of a grief of the main character. The suffering of the hero deepens from the fact that the sun is not just shining, but is dazzling at that moment, overshadowing all the rest before Grigory's look. But Sholokhov does not finish the novel on a minor note, he leaves to Grigory Melekhov a meeting with the son: *This was everything that remained in his life, that for the present related him with the earth and with all this huge, shining under the cold sun world*. Here the author specifies on temporality of everything and gives hope for the best or as K. Fedin told, leaves "the impression of light".

Summary

The compatibility of the lexeme "sun" is often defined by figurative representations. Being frequently repeated in the texts of M. A. Sholokhov's works in various compatibility, mainly with the verbs of motion and movements, action and influence, the lexeme *sun* experiences denotative variation and forms various semantic images: the sun - an embodied subject, the sun - an animal, the sun - a plant. Perception of the star is implemented on the basis of combinations with predicates of a psycho-emotional state and with a meaning of perception by sense organs, first of all visual. The embodiment of the subject - the sun is carried out on traditional folklore bases and at the same time is extended by the author's psychological ideas of a natural object and as a result the typified compatibility crosses with compatibility of verbs, atypical for this name, reflecting author's characteristic of the substantial and emotional sides of this object.

Conclusions

Thus, the lexeme "sun" as an element of a figurative system of works of the writer updating the author's meanings moves apart the associative and semantic field of the texts: according to the creative plan and text systemic lexical units, far at the usual meaning, can approach. Having the special esthetic importance, this lexeme often acts as one of nodal or key links of the work. This lexeme can be considered both at the level of one work by the author, and at the level of all his works, and in the latter case it will act as the meaning center of the literary works, uniting them in a whole. According to A.A. Takho-Godi's definition, "for Sholokhov the Sun is one of key symbols. The sun is a world-creating, timeless original potentia, it gains in his works the sense of a certain ontological prime symbol, as eternal as the world itself".

In the works by Sholokhov we did not meet such individual phrases with the lexeme "sun" which would have been included in the text unreasonably. The originality shown by the writer in the creation of unusual combinations of words, is eventually justified by the associations of their difficult, quite often contradictory semantics with various sides of deeply and advertently disclosed internal state and mood of heroes.

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