

DISCURSIVE VALENCY AND ASPECTS OF ITS IMPLEMENTATION

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Abstract: The article deals with the valency of the word and its associative possibilities in the space of literary discourse, reveals author's priorities in the figurative interpretation of the lexeme тишина / silence in the works by I. A. Bunin, characterized by its lexical-semantic compatibility at the level of binary compounds and within the expanded context. The analyzed ways of verbalization of the author's meanings at the level of contact and distant bonds made it possible to reveal cognitive-mental and emotive spheres of the poet's consciousness, as well as to interpret the phenomenon of I. A. Bunin's Universum as a complex phenomenon, which determines its uniqueness and originality in Russian literature. It is stated that the textual realization of words within the conditions of 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 objective and subjective, logical and sensual, rational and emotional. The research is based on the synthesis of traditional and modern methods for analyzing the realization of a literary word: component, discourse-text analysis of names, as well as cognitive-hermeneutic text analysis, which allows to elicit the correspondence existing between units of text, the information coded by them and the mental structures behind this information, or their elements by studying the nature of the links between them. The authors come to the conclusion that the literary space of the author's texts is conducive to the actualization of the hidden possibilities of the word, expose the symbolic components of the lexemes being examined, pointing to the author's individual idea of silence as a sign of overcoming time and space, conjugate with fundamental values and axiological categories and associated with harmony, happiness.

Keywords: semantics, syntagmatics, the factor of the unconscious, associativity of speech, phenomenological valency.

1 Introduction

The change of worldview and cognitive benchmarks in modern science led to the humanization and axiologization of cognition, thus defining its "human dimension". "The anthropological turn" can be related to the aspiration of man thinking to enter those spaces of thought where internal intentions that make the researcher take "a step beyond the horizon" are reproduced in order to consider what is beyond the bounds of the actual possible and find means of expression for those spaces where the replacement of scientific (and not only scientific) paradigms occur (Yusupova et al, 2016).

Modern linguistics lays emphasis on researching the interdependence of linguistic consciousness of the native speaker and the compatibility of words in language and speech, which "reflects their essential, profound characteristics associated with the images of specific objects in the natural language" and thereby reconstructs a certain fragment of the linguistic image of the world. Accent is put on the study of discourse space with due consideration of both lexical and predicative units within the boundaries of the text, as well as the minute, nano-deep elements of meaning that remain outside the usual decoding of words and utterances (Yusupova et al, 2016; Rakhimova et al, 2017; Fatkhutdinova, 2015).

The study of subject and non-subject discursive syntagmatics based on the material of fiction can contribute to determining the structure of the language invariants of the entities under consideration, as well as their variants. The investigation of associative and figurative images, that reflect the author's individual style of the writer, makes it possible to define the correspondence that exists between the units of the text, the information coded by them and the mental structures behind them, or their elements, by studying the nature of the relations between them (Worth, 1963; Fauconnier, 1994).

2 Methodology

The material for analyzing the compatibility of lexical and predicative units in the literary discourse was the works by Ivan Alekseyevich Bunin, where the combinations of words carry "the emotional potential of great strength", allowing the reader

as if "to get into the characters, penetrate into their inner world, master the usual current time, the usual vision of a familiar landscape, exacerbating the intuitive sense of nature ..."; they show not only the ability to view the world in their own way, but also the essence of the literary and aesthetic position of the writer, revealed by him in the following statement: "Regardless of what is described and what place in the works of a writer the things, nature, tangible world are, there is a need for figurativeness, that is, the ability to evoke the reader's sense of being and visibility of the described" (Fedoulova-Touja, 1983; Villalobos Antúnez & Bozo, 2010).

Analysis of images of perception in the works by I. A. Bunin points to the important role of the acoustic component, which determines the artistic and semantic whole of his works. The process of selecting the lexical material associated with acoustic perceptivity and its semantic-descriptive analysis further revealing both the idiosyncrasy of the poet and the philosophical and spiritual understanding of the world (Bunin, 1929; Mamedov, 2017).

Aiming at the consideration of syntagmatic objects in the sphere of discursive development of speech predetermined the nature of the combination of traditional and modern research methods: the methods of component and distributive text analysis of names, that enables to find out a range of semantic variations of linguistic units; the cognitive-hermeneutic text analysis, that suggests penetrating into the deep layers of the author's intention, disclosing an implicit content of the text.

3 Results and Discussion

The lexeme silence (stillness) chosen for analyzing in the text space of Bunin's works undergoes a number of semantic transformations, revealing implicit information that mirrors "possible worlds" with various fullness and representing a stereoscopic holistic associative image in accordance with the author's intentions. Since "silence is a natural phenomenon transported into the human world", the implementation of this lexeme in the text "highlights" those structures of knowledge that are related to the conceptualization of reality and are a projection of mental and spiritual activity of man (Arutyunova, 1976).

The observations show that the lexeme тишина / silence, used by the writer primarily to describe the natural world, can simultaneously emphasize in its semantics both this "absence of noise, silence", and this "rest, peaceful state", fixed for a given word in the dictionary. The fact that there is a lexical ambiguity, manifested here in combining the sound and non-sound meanings of the word, is obvious (Ozhegov & Shvedova, 1999). This is indicated by the attributive combinations such as "night", "midnight", "early morning", "evening", "winter", "mountain" silence, "silence of the mountains", "silence of the night", as well as expansion of compatibility in the binary formations at the expense of more extended substantive-attributive blocks: transparent stillness of the first spring days, cool stillness of the morning, the stillness of Sunday morning, the stillness of a bright summer morning, the stillness of the village May dawn, the silence of the thick forests, the silence of the cemetery alley and so on.

The state of quietness accentuated by the lexeme is supplemented by a spatial component: Bunin's silence is deep, i.e. enveloping and overwhelming all the surrounding space. Projecting onto the inner world and thus acquiring the subject, silence does not lose the connotation of rest: In the deep silence, the nightingale's deep singing was reverberating distinctly and carefully over the garden («The Last Day»); Everything was drowning in these unusually mild twilight, in the deepest silence of the earth, the warm night («Mitya's Love»).

Bunin's principle of representing the world, based on the ability to synesthetically sense the perceptive property, goes back to

“the idea of the whole” and is verbalized in the syntagmatic compounds of lexical units related to the emotional and perceptual spheres: No one, like you, gives me that sense of soft quiet ... that light («The Liberation of Tolstoy»); I <...> began to wait for her, lying on the Turkish couch, listening to the drowsy silence of the manor and the already languorous, afternoon singing of the birds in the garden ... («Natalie»).

Silence is always conjugated with the inner world of the subject (the narrator) and is evaluated as an event of inner being, as indicated by the epithets, such as sad, sullen, strained, heavy, terrible, dead, lifeless, nasty), etc: and the languishing silence of the house and my monotonous reading were broken only by the steps of my tutor «In the Beginnings of the Days»; <...> we are waiting, sitting in a breathless silence and dusk «Arsenyev’s Life. Youth».

Association of silence with death, the other world creates emotionally loaded images of perception of the surrounding world, defined by the author within the expanded context. The model “silence – death” includes the emotions and psychological states such as horror, loneliness, emptiness, grief, etc. At nightfall there fell a stunned silence, emptiness. The museum’s house is a large, three-story building - it stands on a cliff above the port («Diaries» (1900-1909); I, who knew the stony silence, I, who knew the desolation of darkness («The Inscription on the Gravestone».

In the complex sentences of the pronominal-conjunctive type, silence is depicted in detail, thanks to which a complete picture of this phenomenon is created. At the same time, the descriptive nomination of a high degree of the feature presented by the subordinate part, on the one hand, replenishes the deficiency of the lexicon, which focuses on the relevant semantics, on the other, orienting itself on eventuality, makes it possible to differentiate, concretize and verbally individualize the representation of a high degree of sign: And in the world there fell such terrible silence that only the excited heartbeat of Ignat remained «Ignat»; And such a grievous silence of the sky-high kingdom clung to all these gloomy mountains, which excluded the slightest sign of life «Little Romance »; The silence is such that your giving deep-drawn sigh seems to echo all over upper part «Diaries», etc. The specificity of the cited pronominal-conjunctive sentences is that they concentrate on expressing the quantity intensifying semantics rendered in a descriptive way in reliance on the situation of the effect / result realized by the subordinate part.

In a number of cases, the semantics of the lexeme silence have the presence of the meanings opposite in their nature. The word тишина (silence) develops author’s individual figurative meanings, which include the associative seme ‘connected with harmony / disharmony’. I. A. Bunin writes in “Sukhodol”: And the deep stillness of the evening, the steppe, the deep Russia reigned over all ... (Sukhodol). Here silence is a state of desolation. Compare: Silence – and desolation, not impoverishment, and desolation ... «The Golden Bottom».

In the author’s interpretation the association of silence with desolation appears in spatial images, which is manifested in expressive constructions with semantics of intensity: There are many desert roads and fields in Russia, but it is yet to seek such solitude, such silence. And the coachman said to me: “That, sir, is Muravsky’s road ... «Muravsky’s Road». The opposite of the meanings of one and the same word is connected with the understanding of different nature of silence. Here, silence arises from the absence of motion, inactivity of a person, society, state and conveys the idea of unnatural, disharmonious.

In the story “Croppers”, the lack of movement is associated with the natural state of fields and forests, silence is associated with freedom and harmony of the world: And they were walking and singing in its eternal field silence, simplicity and primitiveness with some epic freedom and selflessness «Croppers»; There was great stillness above empty fields, above ravines, under the whole of the great Russian steppe «The Last Date».

A special aesthetic effect is achieved when used in the context of lexemes, marked by negative and positive evaluations. This association of lexemes contributes to the emergence of axiological ambiguity in the contexts under consideration, which induces a sense of awe and mystery in the mind of man. An ambivalent assessment of silence becomes the basis of the fictitious situation presented in the story “The Golden Bottom”:- Ah, what silence! – I say. - This is no end of it! – the student-nephew agrees with a sullen irony <...> Indeed, silence, the dreadful, damn it, silence, silence! «The Golden Bottom». All these examples illustrate that the sense content of the analyzed unit is enriched with the sign that ‘reflects axiological values’.

In Bunin’s poetic world, silence as a stable state is also comprehended in ontological correlation with the fundamental values of being, with the most important axiological categories. Silence is understood not as a complete absence of sounds, but as something existing, closely connected with the world. This view in human culture is conceived as a state that is natural for religious consciousness, which does not accept the idea of absolute emptiness, i.e., detachment from God, for such detachment is death. The semantics of this lexeme can be supplemented with the sign ‘divine’, and verbalization of the meaning occurs at the level of lexical compatibility (sacred, unearthly, etc.) and within predicative units, realizing the attribute features of the lexeme through descriptive nominations: All was silent / In a humble and sacred silence, / And the sun brightly lit up the dome / In an incomprehensible height) «Aya Sophiya»; Only God is eternal. He is in the night unearthly silence”; There was such silence was, / That the voice of God was heard in it, / Great, eerie for the earth / And distinct not to the earthly ear, / But only to the immovable spirit («Like the smoke of a fire, the cloud went on...».

It is significant that in the depiction of silence there take place an oxymorons as the dominant feature of Bunin’s idiosyncrasy (manifested in author’s individual acoustic images (reverberating silence): I was alone in the whole universe, / I was like its god - and it was me, / Only me who heard that premature / Voice of the abyss in the quiet silence «I Was Alone in the Midnight World », or within the whole utterance with opposition of singing nightingales, daytime noise to silence, etc.: And such enchanted silence reigned around, - there were nobody but the nightingales resounding from the end to the end of the park «Mitya’s Love»; Impressive silence replaces the noise of the day and merry songs of the villagers «Antonovka Apples».

Bunin’s characteristic anthropocosmic attitude is expressed in the idea of the immortality of nature, its infinity and incomprehensibility, explicating the symbolic layer of the meaning of the lexeme of тишина (silence). The author’s meaning “silence – mystery, enigma” is realized most often in the context of an expanded context: And the eternal silence of these fields, their mysterious silence ... «Arsenyev’s Life. Youth» And when I looked up, I again thought that this month was the pale image of some mystical vision, that this silence was a mystery, a part of what is beyond the cognizable ... why all this is not simple, but full of some deep and mysterious meaning?”.

Philosophical interpretation of Bunin’s silence in the eponymous story leads to the level of its symbolic comprehension, silence here appears as a sign of the existence of another, unearthly being, in which happiness is possible. The silence in this story is not the absence of sounds, but something “that has no name in our language”: Life has stayed somewhere beyond these mountains, and we enter the blessed country of that silence, which has no name in our language, which Bunin himself called the Deep, Eternal Silence: It seems to me that someday I will merge with this eternal silence, at the threshold of which we are standing, and that happiness is only in it.

4 Summary

The observations have shown an axiological ambiguity of silence in the material under consideration. In the context of Bunin’s works, the semantics of this lexeme includes the semes

such as 'soundlessness', 'silence', 'desolation', 'oblivion', 'emptiness', 'lifelessness', which is especially characteristic of descriptions of nature and the environment of the characters. The projection of silence onto the inner world of man actualizes the symbolic components of this lexeme, pointing to the author's individual idea of silence as a sign of overcoming time and space, connected with fundamental values and axiological categories and associated with harmony and happiness. These meanings are realized within the framework of contact (binary) compatibility and at the level of the extended context providing distant communications and relations of the concepts. In the descriptive nominations of a high degree of feature, realized within predicative attributive relations, the subordinate part, along with the metatext semantics, also expresses the modular semantics of the evaluative and emotive character.

5 Conclusions

Consideration of the discursive valency of the lexeme silence in the works by I. A. Bunin is a confirmation of his words about the inseparable unity of nature and man: "... One cannot separate man from nature, for every motion of air is the motion of our own life ...".

To the specific methods of the author's conveying silence, one can refer the synesthesia of meanings that combines the multidirectional characteristics of the described state, as well as the axiological ambiguity of perception, the combination of opposite evaluations of this phenomenon.

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