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Lexico-Stylistic Flavor of the East in the Linguistic Images of A.S. Pushkin

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Abstract. Linguistic images of the East by A.S. Pushkin are distinguished by their unique linguocultural plasticity, combining (a) cultural and historical reality, (b) cognitive metaphor, (c) the author's subjective-evaluative interpretation of a communicative event, (d) reflecting the lexico-stylistic flavor of the East. Onomastic and common orientalisms are considered as a type of lexical borrowings. It is proved that borrowed orientalisms serve not only to eliminate ethnocultural lacunae, but also to create the lexical and stylistic architectonics of the text, its expressive tone and aesthetic perception. In addition, oriental representations of oriental images serve as chronotopic markers, figurative marks indicating the time and place of the corresponding communicative events. The main idea of the study is the idea that linguistic images representing the picture of the world of the East serve not only as a means of banal description of the traditions, life and customs of lyrical heroes, but (and this is their main purpose) as a way of comprehending ethnic consciousness, mental attitude and the value-semantic framework of the eastern mentality.

Keywords: linguistic imagery, East, A.S. Pushkin, symbol, discursive-modus concept, internal form of a figurative wor, cognitive metaphor, cognitive epithet

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Лексико-стилистический колорит востока в языковых образах А.С. Пушкина

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Аннотация. Языковые образы Востока А.С. Пушкина отличаются уникальной лингвокультурной пластичностью, сочетающей в себе (а) культурную и историческую реальность, (б) когнитивную метафору, (в) субъективно-оценочную интерпретацию коммуникативного события автором, (г) отражающую лексико-стилистический колорит Востока. Ономастические и общеупотребительные ориентализмы рассматриваются как разновидность лексических заимствований. Доказано, что заимствованные ориентализмы служат не только устранению этнокультурных лакун, но и создают лексическую и стилистическую архитектуру текста, его выразительный тон и эстетическое восприятие. Кроме того, восточные репрезентации восточных образов служат хронотопическими маркерами, образными знаками, указывающими на время и место соответствующих коммуникативных событий. Основной идеей исследования является представление о том, что языковые образы, репрезентирующие картину мира Востока, служат не только средством



банального описания традиций, быта и обычаев лирических героев, но (и в этом их главное назначение) способом постижения этнического самосознания, ментального настроения и ценностно-смысловые рамки восточного менталитета.

Ключевые слова: языковая образность, Восток, А.С. Пушкин, символ, дискурсивно-модусный концепт, внутренняя форма образного слова, когнитивная метафора, когнитивный эпитет

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Introduction

The problem of discursive-modus representation of oriental motifs in poetic texts by A.S. Pushkin is unthinkable without the study of linguistic imagery in the perspective of understanding the lexico-stylistic representation of the ethnocultural flavor of the East, which is explained by the poet's constant attraction to the culture, customs and traditions of the East. This attraction, presumably, had genetic prerequisites.

As known, in the list of A.S. Pushkin's ancestors an exotic place is occupied by Ibrahim Hannibal – a native of Ethiopia, characterized by a tolerant neighborhood of different confessional cultures: Islam, Christianity and local beliefs. Interest in the culture of the East was also strengthened by the poet's creative connections. His associate in the literary society «Arzamas» was S. Uvarov, a passionate follower of Eastern civilization, who was at the origins of Oriental studies. A significant influence on the romantic imaginative ideas of the young poet about the oriental conceptual sphere (the peoples of the East and their customs) had the lyceum history teacher I. Kaidanov, his study peers, as well as participation in theatrical performances.

The relevance of the study is determined by three factors: a) Pushkin's originality of creating an eastern picture of the world, b) the urgent need to identify the categorical properties of a linguistic image that distinguish it from such related concepts as a mental image, symbol and concept, and c) the introduction of non-trivial postulates about the cognitive essence of discourse and discursive consciousness as mechanisms for the formation of linguistic images. Let us consider these factors in stages.

(1) Usually, the oriental theme in A.S. Pushkin's heritage is associated with his Southern exile (1820-1823) and the poet's acquaintance with the oriental poems by J. G. Byron. However, the perception of the East by A.S. Pushkin and J. G. Byron, as well as other European Romantics, differs in many factors. If the romantic poems about the East by J.G. Byron had a conditional, approximate character, often with vivid fantastic ideas, free fantasies of the English poet, then A.S. Pushkin in his oriental poems with genuine interest mastered the exotic cultural environment, sought not only to understand, but also to feel all the nuances of the existence of Eastern peoples. Therefore, in his poems and stories we find quite adequate and at the same time vivid linguistic images that convey the beauty of the natural landscape, the peculiarities of the character and mentality of local residents, original traditions and customs.

First of all, the poet's linguistic images are subordinated to a detailed and truthful depiction of the East's unique nature. It is shown in the linguistic images of «Southern poems» («*The Caucasian Prisoner*», «*The Robber Brothers*», «*The Fountain of Bakhchisarai*», «*Gypsies*»). In lyrical poems («*Prisoner*», «*To the sea*», «*Kalmyk*», «*Caucasus*», «*Landslide*», «*Monastery on Kazbek*», «*Delibash*»), in the story «*Kirjali*» and the essay «*Journey to Arzum*», the poet scrupulously conveys his perception of mountain plains, calm water surface and raging sea, sandstorm, rainstorm and evening haze of fog through linguistic images. It was the speech representation of such details in the structure of language images that allowed A.S. Pushkin to create a captivating lexical and stylistic flavor of Eastern civilization.

(2) the language images are the products of the poet's linguistic and creative thinking, which are created by the author's interpretation of the perception and understanding of the literary picture of the world, the result of visual generalization and selection of culturally significant events and situations [Buzan et al., 2012; Alefirenko et al., 2021a; Alefirenko et al., 2021b]. Its cognitive substrate is a living, visual subjective representation of objects and phenomena of the surrounding world with their sensually perceived or hypothetically recreated attributes. Getting into one or another discursive field, the image enters new associative relations (necessary for modeling a speech work), forming on the basis of ethnic linguoculture the signifier and the signified of the verbal sign-representative.

(3) These considerations project the concept of «figurative word», a template for linguopoetics, the cognitive base of which is an object-sensory image (a visual representation of someone/something).

It plays the main role in generating and functioning of figurative expressions capable to evoke in the discursive consciousness a figurative vision of the corresponding elements of a communicative event [Sims, 2016; Spaulding, 2018]. This implies our understanding of the difference between a linguistic image and speech imagery which manifests itself in the ability of a word or expression to cause an associative-figurative perception of a corresponding communicative event. Such a concrete perceptual of the described event is controlled by a speech-thinking mechanism generating the designation of one object of thought in associative connection with the representatives of other objects. As an element of discursive consciousness, the linguistic image serves as the basis of the internal form of figurative expressions.

The creative application of the concept “discourse” introduced by Prof. N.F. Alefirenko as a model of a communicatively significant event, deeply experienced by communicants (author, characters and readers), in the linguocognitive study of language images is also relevant [Alefirenko et al., 2019, p. 142].

Materials and methods

The optimal «entry» into A.S. Pushkin's linguistic artistic images reflecting the lexical and stylistic flavor of the East, is provided with the help of the linguopoetic method. It allows: (a) to reveal the essence of the author's vision of the Eastern picture of the world through studying the structure of literary discourse; (b) to identify lexico-semantic means for poetic verbalization of language images [Kristeva, 1984; Juan, Astington, 2017]; (c) to show the representative significance of these means in the suggestive (emotional-aesthetic) reconstruction of the realities of the East [Larson, Segal, 1995]. The linguopoetic method as an idea was practically embodied in the technique of discursive-hermeneutic analysis of the linguistic image in literary texts by A.S. Pushkin.

This technique includes two levels of discursive interpretation: 1) the external (historical and cultural) component (real circumstances) of the discursive modeling of language imagery and 2) the internal context of the figurative signifier – contextual analysis in its traditional sense with access to the external context (lexico-stylistic environment of a particular linguistic image).

In such refraction, the linguopoetic method allows us to focus on the contextual use of the means of representing the linguistic image to suggestively immerse ourselves in the author's ideological and literary intent. The method we use is based on N. Alefirenko's understanding of the word's «inner form» [Alefirenko et al., 2020] incorporated into literary structure of the entire literary canvas. In general, this method is essentially philological.

Results and discussion

To prove the uniqueness of Pushkin's linguistic images, we will focus (from the whole variety of means of creating oriental flavor) on Persian cognitive-pragmatic linguistic epistemes that serve as «an associative-figurative signal in ethno-cultural memory activating background knowledge related to it» [Alefirenko et al., 2020, p. 438]. Vivid signals of such linguistic epistemes are, for example, explicit and implicit Persian language images: Persian campaign, Persian blades,



I recognize the proud Parthians, Persian poet, Persian hats, Persian ambassador, Persian prisoner, Persian shawl, Persian prince, important Persian, Persian sash, Persian war, Persian princess, Shamakhan queen; Do not rush into a bloody battle with the Karabakh crowd, etc.

From the viewpoint of cognitive linguistics, such formations «serve as a means for linguo-creative modeling of implicit processes of meaning generation. On the one hand, the discursive-modus episteme is a repository of knowledge in the word, and on the other hand, it is an important element of the associative-figurative binomial, a signal thanks to which implicit background images associated with it are activated in the person's ethno-cultural memory and float to the surface of consciousness» [Alefirenko et al., 2020, p. 461]. In this regard, the logo epistemes listed below are carriers of figurative meaning, representatives of ethnocultural knowledge, means of aphoristic expression of information in the form of a «collapsed text».

The selected language images are divided into (a) images depicting real events such as the Persian campaign, the Persian poet (Fazil Khan), the Persian ambassador, the Persian war; (b) images created by metaphorical epithets, such as the blades of the Persians (he died under the blades of the Persians), the Persian shawl, an important Persian); (c) hidden linguistic images that require a historical and cultural excursion. At the same time, it should be remembered that the linguistic images of the East do not always lend themselves to a clear gradation, since in A.S. Pushkin's literary discourse they acquire a unique linguistic and cultural plasticity that combines (a) cultural and historical reality, (b) cognitive metaphoricalness, (c) the author's subjective and evaluative interpretation of a communicative event. All this basically creates the lexical and stylistic flavor of the East.

Cultural and linguistic representation

The figurative-linguistic representation of real events by A.S. Pushkin often conceals their true meaning. So, behind the simple expression Persian poet the image of the famous Persian lyricist in the East Fazil Khan is hidden. The Arab-Turkic anthroponym itself is significant. The inner form of the name Fazil is formed by its literal meanings: F – sociable and cheerful; A – creative and honest; Z – diligent and intelligent; I – passionate and responsive; L – sociable, talkative. These semes (semantic features) integrally create the meaning of the anthroponym: Fazil means 'worthy, excellent', Khan is the Turkic component of the compound name which means 'lord'.

Based on the analysis of the «inner form of words» representing Eastern realities, we can say that the originality of A.S. Pushkin's linguistic images recreating the flavor of the Eastern worldview is not in their referential relation to real objects, but, as N. Alefirenko [Alefirenko et al., 2020, p. 452] would say, in the «condensation of thought». Thinking with poetic language images is based on the ability of their symbolic component to contain semantic content that goes beyond the semantics of the usual words verbalizing this or that image. The poetic meaning of the reality verbalized in the linguistic image serves through the «condensation of thought» as a concentrated designation of the Eastern worldview.

Cognitive metaphoricalness

The images created by metaphorical epithets require a more complex interpretation, since, unlike simple definitions, such epithets are characterized by increased artistic expressiveness and hidden figurative and semantic content that requires updating background knowledge. This is the metaphorical epithet of the arrogant Parthians in the first quatrain of A.S. Pushkin's poem «They recognize the zealous horses» (the cycle «From Anacreon»):

«They recognize the zealous horses
By their scorched brands.
They recognize the proud Parthians
By high hoods»

The metaphorical basis of the selected epithet reflects the specific author's worldview, which, against the background of literary definitions (zealous horses and (by their) burnt brands),

turns the epithet from a logical refinement into an emotional and evaluative definition [Fokkema, 1986; Jackendoff, 2012; Alefirenko, Nurtazina, 2018, p. 18], containing the poet's axiological attitude to his subject of thought. With this metaphorical epithet, A.S. Pushkin focuses attention on the trait inherent in the Parthians (arrogance, hubris). From the viewpoint of individual author's perception, it is significant for this discursive situation.

The combination of artistic attribution and discursive originality in such an epithet makes it a bright constructive means of creating linguistic images, (a) prepositive in terms of representing background knowledge and (b) relief in terms of discursive-modus expression. As a prepositive background in the linguistic image of the proud Parthians is the memory of the Parthians, an ancient nomadic people of Near Asia, excellent horsemen, with whom the famous defeat of the Romans is associated, who sought to seize the Parthian lands. The Parthians, as the Romans believed, were arrogantly proud of this victory. Such a subjective idea of the Parthians was combined with their cunning: pretending to be defeated, they first ran away, then, unexpectedly turning their horses, covered the Roman army with streams of arrows.

Since then, the cognitive epithet Parthian Europeans began to denote feigned and insidious mores. Thus, the expression Parthian arrow has become an idiom meaning 'an unexpected and irresistible attack by an insidious opponent'; Parthian flight is a designation for 'any false, distracting maneuver', and Parthian smile is an expression of 'flattering and hypocritical disposition'. Pushkin's expression of metaphorical epithets is created by highlighting the quality that is inherent in the defined object from the viewpoint of its subjective-evaluative author's interpretation. Such epithets are used in order to bring to the fore a feature that characterizes the subject from the position of discursive-modus perception of a communicative event.

The external sign of the Parthians was their clothes. First of all, the high hoods of the Parthians – (from the Turk. kalpak 'hat'; Turkish. kalabak) is a headdress in eastern cultures, a high hat in the form of a cap.

The author's subjective-evaluative interpretation of a communicative event

Implicit language images require a deep historical and cultural excursion. An example of this type of language images is the poem «Do not be captivated by abusive glory», included in the cycle «From Hafiz».

«Do not be captivated by abusive glory,
Oh, handsome young man!
Do not rush into a bloody battle
With the Karabakh crowd!»

The first stage in the search for hidden truths is to determine the authorship of the poem. The appeal to the legacy of the famous Persian poet Hafiz Shirazi showed that Gazif had never had such an essay. Hence, the linguistic image of the «Karabakh crowd» belongs to A.S. Pushkin. During the Russian-Turkish war, in the summer of 1829, A.S. Pushkin, under the fresh impression of what he had seen, he created an independent poem «Do not be captivated by the glory of the name», written in the style of Hafiz Shirazi. This poetic canvas created by A.S. Pushkin in oriental style is aimed to warn a young rookie warrior before a battle (Do not be captivated by the glory of battle; Do not rush into a bloody battle).

The second vector of analysis is the disclosure of implicit meaning of the linguistic image «Karabakh crowd». This image serves as a hint to the First Muslim Regiment, whose fighters were recruits from Karabakh, although the regiment was commanded by a Russian officer. The cognitive metaphor underlying this image [Alefirenko et al., 2020, p. 438] pointed to the true state of affairs: since the recruits – residents of Karabakh, although they were excellent horsemen, were not trained in military affairs; they resembled a crowd – a 'disorderly gathering of horsemen'.

Cognitive metaphors, being a means of cognition, through mental operations in the linguistic images of A.S. Pushkin determine the nature of displaying oriental flavor.



Means of expressing the lexical and stylistic flavor of the East

As the analysis showed, A.S. Pushkin's creation of the lexical and stylistic color of the East is achieved by the following means of verbalizing symbolic images of the East:

- * the predominant use of onomastic orientalisms. Only in one work «Journey to Arzrum» there are 200 onomastic orientalisms, and 100 common ones;
- * borrowing vocabulary from Eastern languages (Arabic and Persian), carried out under the suggestive influence of Turkic languages, to varying degrees accompanied by semantic shifts;
- * phonetic and morphological assimilation (common orientalisms were more often subjected to this);
- * borrowing orientalisms not only to eliminate gaps, but also to create lexical and stylistic architectonics of the text, its expressive tone and aesthetic perception;
- * oriental representations of oriental images serving as chronotopic markers, figurative marks indicating the time and place of the corresponding communicative events;
- * oriental language images as the nuclear components of the poetic conceptual sphere of A.S. Pushkin's works, creating a unique aura – a biofield that combines secrets and unexpected metamorphoses, unpredictable turns in the actions and mood of an oriental person;
- * linguistic images representing the picture of the world of the East, not just by means of a banal description of the traditions, life and customs of lyrical heroes, but (and this is their main purpose) a way of comprehending ethnic consciousness, mental attitude and the value-semantic framework of the eastern mentality.

A special place in the lexical and stylistic system of displaying ethno-cultural color is occupied by A.S. Pushkin's poetic cycle «Imitations of the Koran», consisting of nine parts connected by one common theme, ideas and meaning. However, the Pushkin cycle is not a direct translation of the Koran. Pushkin takes Quranic images, themes, literary techniques and, developing them, creates original poems.

B.V. Tomashevsky, a well-known researcher of «Imitations of the Koran», put it even more precisely: «He (Pushkin – our note) «departed far from the original and included in the verses a meaning that is often absent in the original. Therefore, imitations should be considered as Pushkin's original poems, sometimes filled with autobiographical content and only stylized in the spirit of the Koran» [Tomashevsky, 1977, p. 188]. Each part contains the image of the Prophet Mohammed.

However, episodes from the life of the prophet and his very image symbolize in the cycle the fundamental stages of human destiny in general, in particular the vicissitudes of the poet's own life. According to B.V. Tomashevsky, the poet in Quranic images tried to conceal (hide from censorship) the free-loving thoughts that worried him [Tomashevsky, 1977, p. 186; Davis, 2003; Chomsky, 2006]. Fortunately, this was facilitated by understanding the holy book as a source of worldly wisdom, where «many moral truths are set forth in the Quran in a strong and poetic way». Such an enthusiastic assessment of the «Koran» is given by A.S. Pushkin in a note to the 1826 edition of the cycle [Pushkin, 1985, p. 326].

This led to the author's interpretation of the Quranic images in a kind of «Western-Eastern synthesis» [Braginsky, 1966; Nol'man, 1967; Benton, 2016; Bueno, 2017], that is, with the correlation of the deep content of the Koran with the moral and philosophical views of the poet.

The peculiarity of the «Western-eastern synthesis» in the lexical and stylistic architectonics of the cycle of «Imitation of the Koran» is given by oriental images characterized by high-style epithets characteristic of Pushkin's idiosyncrasy (pious, grandiloquent, immodest, empty, chaste) and Old Slavic cognitive metaphors such as the canopy, thirst, head, path, creature. However, tropeic images are used by the poet not as a decorative, but as a cognitive-pragmatic means. Thus, the third imitation is devoid of tropeic imagery, from which human crimes and the picture of God's judgment are perceived very reliably and intimidatingly. And the descriptions of God's creative

deeds, on the contrary, contain brilliant metaphors and comparisons (believers flow to the light, fog falls from their eyes; the sun shines like oil in a lamp crystal). The moral content of the eighth and ninth verses devoted to value-semantic universals are saturated with tropes.

Since the «Koran» itself is very poetic, the images borrowed from the «Holy Book» convey the oriental flavor not by verbal, but by discursive [Eliade, 1977; Lijun, 2014; Alefirenko et al., 2019, p. 142], all the components of the discourse – linguocreative (elements of language memory) and extralinguistic factors (expounded events, images of participants in these events, performative information and «non-events (circumstances accompanying the description of the event, background and evaluative accompaniment of the event, etc.).

The text-forming message for each verse (part) of the cycle is a certain caronic image. The first part is based on the discursive-modus image of «The Sending of the Quran by Allah to the Prophet». In the center of the second part are the images of the prophet's wives and friends. The text of the third part is based on the abstract concept of «human pride and retribution», the meaning of which is the reckoning of everyone for moral violations [Paivio, 1971; Forrester, 2002; Edensor, 2002; Schwartz, 2003; Cuddy et al., 2009; Cash, 2012]. At the epicenter of the fourth part is the image of a prophet who dared to compete with God. The fifth part contains the image of «God – the Creator». The fundamental images of the sixth part are the warriors of Allah who died in the name of faith and found themselves in Eden (the Garden of Eden). The seventh part is devoted to the image of Mohammed, hidden by God in a cave. The eighth part figuratively reveals the essence of true, God-pleasing alms. The ninth verse is based on the image of a grumbling traveler who nevertheless received God's mercy.

So, the lexical and stylistic flavor in the «Imitations of the Koran» is created due to the convergence of the architectonics of the cycle with the figurative and symbolic system of the Holy Book of Muslims. In his imitations, A.S. Pushkin preserved the elegant and poetic form of its symbolic images.

Conclusions

So, A.S. Pushkin in his oriental poems, in contrast to romantic poems by J. Byron, which carried the English poet's vivid, but often fantastic ideas about the East, sought not only to penetrate into the deep layers of the eastern mentality, but also to feel all the nuances of the existence of the Eastern peoples. Therefore, in his poems and stories we find quite adequate and at the same time vivid linguistic images that convey the beauty of the natural landscape, the peculiarities of the character and mentality of local residents, original traditions and customs.

The linguistic images of the East are the product of the poet's linguocreative thinking which arose in the process of perception and understanding of a foreign picture of the world, and its artistic interpretation. In other words, the eastern linguistic images of A.S. Pushkin are the result of selection and visual generalization of culturally significant events and situations. Their cognitive substrate is a vivid, visual subjective representation of the objects and phenomena of the Eastern world with their sensually perceived or hypothetically recreated attributes. Getting into one or another discursive field, real images of the East enter into new (necessary for modeling a speech work) associative relations. It is they who form, under the suggestive influence of ethnic linguoculture, the signifier and the signified of the verbal representative sign.

A.S. Pushkin's creation of the lexico-stylistic color of the East is achieved by the following means of verbalization of symbolic images of the East: (a) interspersed with onomastic orientalisms; (b) semantic and stylistic shifts of borrowed vocabulary from oriental languages (as a rule, from Arabic and Persian); (c) borrowed orientalisms, serving not only to eliminate gaps, but also to create lexical and stylistic architectonics of the text, its expressive tone; (d) oriental representations of the figurative picture of the world of the East, acting as chronotopic markers, figurative marks indicating the time and place of the corresponding communicative events; (e) transformation of oriental language images that create a unique aura, including unexpected metamorphoses, unpredictable turns in the actions and mood of an oriental person; (f) using linguistic images



representing the picture of the world of the East, not so much as a means of a banal description of the traditions, way of life and customs of lyrical heroes, as a way of explication of ethnic consciousness, mental attitude and mental originality of eastern civilization.

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