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**METAPHORICAL MODELS OF THOUGHT IN RUSSIAN POETICS**

*SUMMARY.* The article considers the metaphors, characterizing the phenomenon of thought in Russian poetical text.

*KEY WORDS.* Metaphor, metaphoric model, poetical text, thought.

The concept of MIND, bearing the utmost complicated value, is one of the most important concepts of the spiritual sphere. Many researchers tackle this utmost complexity as the result of human conscious activity. Human mind is a distinguishing feature of man that singles him out of both the whole realm of animals and of other human beings. [1; 212]. Thought making process, as well as other components of human spiritual activity traditionally are presented metaphorically. Metaphor is indispensable for describing abstract notions correlating them with an object that is easy to comprehend. As Ch. Bally pointed out “We liken abstract notions to the sensual objects, as for us it is the only way to comprehend them and make them known to others» [2; 221].

Russian word *мысль* (thought) имеет в русском языке несколько значений: 1. Consciousness. *The power of human mind*. 2. The result of mental activity (an interesting thought). 3. Mental process (Thought about the son). To have smth. in the mind. 4. Convictions, views, opinion, outlook. To be of the same opinion [4; 256]. Ye. V. Uryson points out that the plural form of the word *мысль* has two meanings: “more than one thought with a definite content” and «a stream of consciousness, characterized by a fuzzy shape and a quick progress [6; 124].

The words *мысль* (thought) и *мысли* (thoughts), being the traditional object of poetic contemplations, act as subjects of comparison in a number of metaphoric models (MM), described in the “Dictionary of poetic images” [5]. Here we tackle MM as representing thought as a creature of a certain type. The realization of the MM *thought is/as a creature* occupies the biggest part of a metaphorical sphere “thought”.

In this regard, ornithological metaphor is of the crucial importance, taking into account its frequency. As concerns the core of comparison, the ability of a thought to travel swiftly in the space, overcoming every obstacle is the major focus. A thought can for instance soar, float, whirl and dive, cf. “свободно и развязно, / Сама, как птица на лету, / Парит, кружится и ныряет / И мимолетом обнимает / И даль, и глубь, и высоту” (P. Vyazemsky); The thought of heart is as as free as a bird: cf. *Мысль сердца, как птица, вольна* (V. Tumansky). In realizations of such MM various directions of movement are reflected: thoughts *fly from the centre*

of consciousness (A. Bely), return to the nestings of the soul (к гнездовьям души) (V. Lugovskoi) etc. Whirling, floating, constant returning to an initial point in a space is a special type of movement of thoughts compared with birds.

A lot of researches point out that "mental activity takes place in the upper part of human head" [1; 212]. In poetry a thought can move both in the head and in the soul, for instance, A. Maikov likened thoughts to swans that like spirits soar in the soul: (*Как эти лебеди, мысли виденьем в душе пролетают*) (A. Maikov). A human head could occur a sort of a cage for thoughts, presented as birds, for instance, in a poem by K. Pavlova a thought is compared to a lark in a cage: *А мысль бьется в голове, как жаворонок в клетке* (K. Pavlova). At the same time such thoughts are known to penetrate into other inner spiritual spheres of a person (soul, heart) as well as to be imprinted upon a person's face and even go beyond human body whirling like a raven around it: *Все та же неотвязчивая мысль / Вокруг меня, как черный ворон, вьется* (A. Tolstoy). It is worth noting that mind/raven correlation is traced in old Slavonic texts [3; 186].

Sounds, produced by birds are less spread ornithological attributes of thought. For instance, A. Vosnesensky grants thoughts the ability to whistle as birds in a cage: *Как птицы в проволочных клетках, свистали мысли* (A. Vosnesensky).

Likening thoughts to concrete species of birds witnesses their content: gloomy, trouble-bearing thoughts are rendered with the help of she-raven/he-raven, hawks images, menacing and ominous (see N. Gumilev). In other contexts the character of thoughts is embodied in the image of doves, swallows, swans, owls, etc.

The metaphoric model *thought is/as an animal* is realized comparing thoughts with fauna species capable of rapid space motion. In various poetic pieces the image of a steed is a major source domain: for instance, *И мысли — как кони* (Vs. Ivanov); *О, мысль, на чужбине — крылатый скакун* (A. Kusikov). The image of a mouse is as well recurrent: *Мысли, летите, как мошки, бегите, как мышки* (V. Shershenevitch). Similarity is caused by the size and behavior of mice or bats: *И висят, как летучие мыши, / Надо мною вниз головой / — времена, домишки и мысли* (Vosnesensky); *Да еще — копается вчерне / Мысль, как мышь среди незакрытых банок* (O. Nickolaeva). Antelopes, ermines, squirrels and other animals are also fauna source domains.

The dynamics, small size, sounds, behavior specificity, the ability to swarm serve as a basis to compare thoughts with insects, such as bees, ants, flies, butterflies, etc. See, for instance: *Трудолюбивою пчелой, / Звеня и рокоча, как лира, / Ты, мысль, повисла в зное мира / Над вечной розой — душой* (bee — V. Khodasevitch); *И мыслей муравьи ползут / По пням вчерашних недо-молвок* (ants — V. Shershenevitch); *Черные мысли, как мухи, / Всю ночь не дают покою: жалят, язвят и кружатся / Над бедной моей головой* (flies — A. Arukhtin); *Как бабочки, роem в моей голове / Нелепые думы шумят и шумят* (butterflies — V. Brusov).

The metaphoric model *Thought as/is a snake*, typical of Russian poetry, conveys a specifically negative character, rendering human suffering: *По сердцу мысль вьется, как змея, / И не дает покоя, ни жтъя* (P. Katenin); *И о самоубийстве мысль вползла / В меня из дырки телефонной трубки, / Как та змея из черепа коня, / В своих зубах скрывая смерть Олега* (Ye. Evtushenko).

Unlike zoomorphic, anthropomorphic metaphors are rare in Russian poetry. In this case man who moves in a space is the source domain, for instance: *Мысли мои — гонцы / Вслед за конем бегут* (thoughts as heralds — M. Voloshin); *Он новые мысли, как светлых гостей, / Всегда ожидает из розовой дали* (thoughts as quests — N. Gumilev). Different poets compare thoughts with thieves, who steal into the soul of a person and leave it secretly.

The metaphoric model “*thought is/as a creature*” reflects in considerable detail the thinking process. Thoughts move in the air (*fly, float, whirl*), on earth (*walk, wander, stride, steal, run*) for instance: *Но мысли... летят без преград за пределы земные* A. Padolinsky); *В воздухе носятся мысли такие, / Что если бы воздухом этим питаться, / Была бы у ангелов аллергия* (A. Vosnesensky). *Ночь свищет, и в пожары млечные, / В невероятные края, / Проваливаясь в бездны вечные, Идет по звездам мысль моя* (V. Nabokov); *И мысль бежала В быль старых дней* (N. Konshin). Apart from simply moving, thoughts can fidget, *swat, revolve, turn over, etc.*, for instance: *Теснятся, давятся, копошатся, кишат / И сами выскочить на свет из тьмы спешат* (V. Petrov); *В хорошенькой головке шевелятся мысли* (N. Oleinikov).

Thus, in Russian poetry *thought* is represented by the metaphoric models, whose realization reveal the peculiarities of thought as a living creature distinguished by free and independent movement, both in the spiritual sphere of a person and in the outer space, being sometimes unlimited. Thought movement is diverse (linear, spiral, orderly, chaotic, rapid, slow, easily or with difficulty). Corresponding MM reflect the diversity of thoughts, that could be joyful and painful, constant or momentary, positive and negative.

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