

**FIGURATIVE OPPORTUNITIES OF A LEXEME *PAMYAT* (MEMORY) AND ITS TATAR
EQUIVALENT *KHATER***

Anna A. Magdalena

Kazan Federal University

Gulshat A. Hayrutdinova

Kazan Federal University

Firuza R. Sibgaeva

Kazan Federal University

Jelena Radovanovich

University of Belgrad (Serbia)

Abstract. The article is devoted to the analysis of the figurative potential of the Russian word *pamyat* (memory) and its Tatar equivalent *khater*. The research of the figurativeness of language and speech makes the cross-disciplinary problem which is important both for linguistics, and for adjacent scientific areas – literary criticisms, esthetics and psychology. The relevance of studying the words *pamyat* and *khater* is caused by the lack of the linguistic works containing the description of the figurative properties of these lexical units which quite often carry out an important role in the reflection of the contents of a literary work. The purpose of the research is the comparative analysis of the figurative opportunities of the lexemes *pamyat* and *khater* used in the poetic texts as a subject of the comparison. The material for study is the texts of poetic works which are available in the electronic resources – "The national corps of Russian" and "The national corps of Tatar". It is established that the functioning of words *pamyat* and *khater* has considerable similarity and 6 general paradigms in which these lexemes approach the words relating to the concepts "being", "space", "water", "plant", "information", "light" testify this fact. Except similar features, there are also some differences in the use of the analyzed lexical units. So, in the Russian texts the word *pamyat* is quite often compared to the names of substances and also to the names of some objects (*doska* (a board), *zerkalo* (a mirror)). Special types of use characteristic only to the functioning of the Tatar word *khater* are found in those contexts in which the image of comparison is presented by the lexical units relating to the semantic zones "fabric" and "sound". The results of the research can find application in a number of scientific areas: stylistics, cultural linguistics and psycholinguistics.

Keywords: poetic text, comparative analysis, figurative opportunities of the lexemes *pamyat* and *khater*, figurative paradigm, subject of the comparison.

1. Introduction

Studying of figurative properties of language units in modern linguistics is considered as the priority direction of the research of the artistic speech. The artistic image which is an initial concept of the research of the problem of figurativeness of language means is treated ambiguously by the scientists. However for most of philologists understanding of its evident and sensual nature is indisputable: the image is quite often defined as sensually perceived subject, phenomenon or picture of the world. In a number of works it is also noted that, being given rise in the sphere of emotional experiences, the image is tendentious as it bears the esthetic characteristic of being represented [1: 192-193].

Categories of the artistic image and the figurativeness of language means were covered in the works of many domestic and foreign scientists [2, 3, 4, 5, 6; 7, 8]. There are also observations on the use in the artistic speech of a number of the lexemes relating to the concept "mental". So, the word *pamyat* as one of the significant elements of language of the literary work was considered in some linguistic works (see, for example: [9, 10]). However in the scientific literature there are few publications of comparative character allowing to reveal the originality of this lexical unit. There are no works containing the analysis of the lexeme *pamyat* and its Tatar equivalent in the aspect of the description of their figurative potential. At the same time similar researches, from our point of view, have to be of special interest in the conditions of Russian language operating in the multiethnic space. The importance of the posed problem for the development of questions of language contacts, of general stylistics and comparative cultural linguistics caused the relevance of our scientific work.

2. Methods

The purpose of the research is the comparative analysis of the figurative potential of the lexemes *pamyat* and *khater* functioning in the works of Russian and Tatar poets. The materials for study are the texts of poetic works of the 19-20th centuries; the selection of the text material was carried out through electronic resources: "The national corps of Russian" [11] and "The national corps of Tatar" [12,13]. The following methods of a research were used as the main: descriptive and analytical, semantic and stylistic and the method of the distributive analysis.

It is known that there are various traditions of studying the artistic image and figurative properties of lexical units. To implement the designated goal we considered expedient the appeal to those scientific works in which the idea of invariance, or paradigmaticism of verbal image is pursued. So, according to the opinion of N.V. Pavlovich, any image enters into the group of similar images, united by one invariant. The invariant of an image represents the complex meaning as a result of the comparison of some concepts. A number of images in which the invariant is implemented is called a paradigm of images [13,14]. In each figurative paradigm (or model) two basic elements are allocated: X, or the

left term of a paradigm (what is compared, or the comparison subject), and Y, the right term of a paradigm (what is compared to, i.e. an image of the comparison).

3. Results And Discussion

Within the concept of invariance of an image the poems of Russian and Tatar authors in which the lexemes *pamyat* and *khater* act as the subjects of comparison have been analyzed. Studying of the material of two languages has allowed to reveal the following most voluminous paradigms in which the considered lexemes relating to the "mental" semantic zone take a position of the left term of the figurative paradigm.

1. The most voluminous group of examples is made by the cases of rapprochement of inanimate nouns *pamyat* and *khater* with the words designating a being. Meaning the Russian part of the material, in the most cases the personified noun *pamyat* gets a quasi-denotative component of the grammatical meaning of gender. Feminization of the personified substantive is provided thanks to its rapprochement with the words of a feminine gender containing in their semantics reference to a sex of the living being: *deva* (maiden), *shveya* (seamstress), *economka* (housekeeper), *slouzhanka* (servant), *lyzhnitsa* (skier), *velikansha* (giantess), *svodnya* (bawd), *nelyudimka* (an unsociable woman), *volshhebniisa* (magician). For example: *Skuchaet osen', vlagoj k nam stekaja, / i dumaju, na osen' gljadja, ja: / dusha ustalyh kak by masterskaja, v kotoroj pamjat' – pervaja shveja... (A.Prismanova. «Zmeja»).*

Elements of the lexical row designating a being are presented in the works of the Tatar poetry by nouns *batyr* (athlete), *kosh* (bird), etc.: *Jau kyrlary kupten inde tyndy, / Shul kyrlarda kajtmyj kaldygyz. / Ulemgez belen sez ulemsez / Batyr bulyp jashi heteregez. (N. Nazmi «Jau kyryenda kajtmyj kaldygyz»).* *Dovol'no chasto obraz sravnenija ne oboznachen, naprimer: Ishettenme – tashka jazdyn nerse? / Heter nerse jazar defterene? (G. Emiri «Keshe hetere»).*

As we see, in all these contexts the image is shown in quite weak form: the right element of a figurative paradigm isn't specified, but the word *khater* (the left term of a model) is attributed to the way of use of the other word (designation of a living subject) – its compatibility and type of management.

2. The next paradigm is formed by those cases of functioning of the lexemes *pamyat* and *khater* when they approach the words relating to the concept "space". As the analysis of the works of the Russian authors shows, two main groups of the lexical units designating space are distinguished among the words replacing a position of the right element of a model: a) terrestrial and b) air. The first group of language units is made by the names of terrestrial space (*loug* (a meadow), *dvor* (yard)) and the names of structures or their parts (*dom* (house), *bashnya* (a tower), *magazin* (shop), *khram* (temple), *komnata* (room), *kamera* (cell)). This fact is caused by the fact that the memory capable to comprise former impressions in the form of feelings, images, frames, etc., at its figurative understanding is associated with certain objects which have spatial parameters and can contain any objects in themselves, i.e. other, less large, objects. Let us give examples from the poetic texts: *V pamjat', / kak v dvor lomovik, tarahtja, / gruzom nav'juchiv / dni i nedeli, / vkatyvaetsja / Desjatj Oktjabr'. (N.Aseev. «Desjatj oktjabr'»); Videnijami zaseennyj dom, / Moja, rastushhaja, kak bashnja, pamjat! (V.Brjusov. «Dom videnij»).* *Vtoruju gruppu slov obrazujut leksemy oblaka, tuman, dym, nebosklon, naprimer: No vse zhe pamjat', / Kotoraja drozhit, kak utrennij tuman, – / Naveki uplyla nad hmuryimi domami... (B.Kedrin. «Most Ekaterinoslava»).*

In the Tatar part of the material a lexeme *khater* is also combined with the words designating terrestrial (*zhir* (earth), *kyrlar* (fields)) and air (*toman* (fog)) spaces: *Heter – tugan tobegem, / Heter – usken zhirem. (Amanulla. «Tugan zhirem»); Bu kyrlar, bu uzennerde minem / Jezlerem bik irte salyngan. / Kajtam, kajtam tugan jaklaryma – / Heter kyrlarym sagyngan. (S. Hakim. «Bu kyrlar, bu uzennerde»); Alda tora kara toman bulyp, / Uch aluchy heter. (M. Karim. «Uch hetere»).*

3. In a number of cases the lexeme *pamyat* and *khater* are combined with the words of the concept "water". In the Russian part of the material as the elements of this row act such lexemes as *okean* (ocean), *reka* (river), *ozero* (lake), *kloutch* (spring), *volna* (wave), *struya* (stream), for example: *To pamjati reka. Sklonis' u vod – / I dvojniov zhivyh svoih uvidish'... (V.Ivanov. «Derev'ja»).*

In the works by the Tatar poets the words *elga* (river), *tchishme* (spring), *dingez* (sea), *tashkyn* (stream), *kubek* (foam) are used: *Heter tashkyn kebek / Telegeme talmas kanat buldy. (U. Kin'jabulatov. «Sakta»).*

4. The separate type of a figurative model is formed by the examples in which the image of the comparison is presented by the elements of a lexical row belonging to the concept "plant". In the works of the Russian poetry such nouns as *les* (wood), *koust* (bush), *plousch* (ivy), *stvol* (trunk), *douplo* (hollow) are used as such words, for example: *Ja zarastaju pamjat'ju, / Kak lesom zarastaet pustosh'. (D.Samojlov. «Pamjat'»).*

In the works of Tatar authors the position Y is replaced mainly with words *yaftrak* (leaf), *tchechek* (flower): *Heter – jaftrak, kunel – sandyk / Saklyj ala baryn da (F. Junusova. «Heter»).*

5. The analysis of the language material also allows to allocate the figurative paradigm "mental" → "information". This model is presented in the works of Russian poets by the cases of the use of the lexeme *pamyat* with the words *kniga* (book), *albom* (album), *bloknot* (notebook), *otkrytka* (card): *Iz knigi pamjati nenuzhnoj / Pustye vypadut listy, / No nikogda, ni v bure v'juzhnoj, Ni v znoe, ne uvjanesh' ty. (I.Savin. «Potok grohochushhij sobytij...»).*

In the Tatar part of the empirical material the image of comparison is implemented due to the use of the words *kytap* (a book), *yazmalar* (letters), etc.: *Halyk ochen zhanyn birep, / Heter kitabynda saklanyp, / ZHyr bulyp kalyr zatlarynny / Tere chakta sakla nem bel!.. (V. Ilembetov. «Heter zhyry»).*

6. There are also cases of an intended combination of the considered lexemes with the lexical units relating to the concept "light". These facts can be regarded not only as realization of the esthetic function of language, but also as

manifestation of an artistic method, the emotional and valuable attitude of the author towards the inner world and surrounding reality. In the works of the Russian poets the words *solntse* (the sun), *louna* (the moon), *louch* (beam), *lampa* (a lamp), *svechi* (candles) act as the image of the comparison, for example: *Toj pamjat'ju mechty tvoi pronizany, / Kak plavkim solncem predvechernij les.* (V.Ivanov. «Pevac u sufitov»).

In the poems of the Tatar authors the image of the comparison is represented thanks to the use of words *ay* (the moon), *nour* (beam), *lampa* (lamp): *Tenrege zhitte, nihajat', telege. / Shebistanda heter jana aj bulyp.* (M. Haris. «Ferhed hem Shirin»).

Except the general paradigms, models characteristic only to one of the compared languages have been also found.

While analyzing the works of the Russian authors such type of the use of the word *pamyat* was revealed when it is used with the nouns designating substances, materials: *asphalt* (asphalt), *ugol* (coal), *mel* (chalk), *pozolota* (gilding), *steklo* (glass). For example: *Sejchas, kogda, slovno mel s doski, / s menja sypletsja staraja pamjat', / ja sochinjaju novye formuly / pamjati...* (B.Sluckij. «Hvastovstvo pamjat'ju»).

One more paradigm characterizing the figurative potential of the Russian lexeme *pamyat* is isolated when studying those fragments of the poetic works in which its intended rapprochement with the names of separate objects is found, each of which is unique. Let us give text examples: *Chto pamjat'? Chernaja doska, / Na koj vremeni ruka / Vsju nashu zhizn' izobrazhaet...* (F.Tumanskij. «Jelegija»); *Vyvedi den', / igrjushhij vsemi muskulami, / chtob v zerkale pamjati – prezhnih drebeden' / raspalas' oskolkami tusklymi.* (N.Aseev. «Segodnja»); *Net, ne zenicu oka i ne kamen', / Odno ja beregu: prostuju pamjat'.* (I.Jerenburg. «Net, ne zenicu oka i ne kamen'...»).

The originality of the figurative potentialities of the Tatar lexeme *khater* is also reflected by two paradigms. One of them is defined on the basis of the analysis of the use of the considered word when it approaches lexical units *zhep* (thread), *yomgak* (clew), belonging to the concept "fabric", for example: *Heter zheben sutem, / Iske ojge utem, / Balachagym kote kuptennen. / Bishekten algannar, / Tepi bastyrgannar, / Mina karap hejran kalgannar.* (N. Abdullina. «Kotly bulsyn jortyn»).

The second model is presented by the contexts in which an image of comparison is represented by words *zhyr* (song), *mong* (melody), entering the concept "sound", for example: *ZHyrlarga min shepten tugel, duslar, / Heter zhyryn ulep jaratam. / Boten shatlygymny zhyrga salam, / Kajgymny da zhyrlap taratam.* (R. Garipov. «ZHyr»).

4. Summary

Studying of functioning of the lexemes *pamyat* and *khater* from the point of view of their figurative opportunities has allowed to reveal similar features as well as differences between them and this reflects the novelty of the conducted research. The similarity in updating the figurative potentialities of these words is that as the comparison subject they can be included in the following 6 general paradigms: "mental" → "being", "mental" → "space", "mental" → "water", "mental" → "plant", "mental" → "information", "mental" → "light". The differences concerning the characteristic of the figurative possibilities of the considered words are that they are also members of other models. So, the lexeme *pamyat* is capable to approach the elements of the lexical rows relating to the concepts "substance" and "subject". The Tatar word *khater* is combined with the lexical units belonging to the concepts "fabric" and "sound".

5. Conclusion

The carried-out analysis confirms ample figurative opportunities of the lexemes *pamyat* and *khater* used in the works of the Russian and Tatar poetry. Comparative studying of the functioning of these words in the poetic texts has allowed to define: their figurative potential finds considerable similarity. 6 general paradigms in which the image of comparison is represented by the words relating to the concepts "being", "space", "water", "plant", "information", "light" indicate this fact. The nature of the designated phenomenon, from our point of view, is reflected by the models in which position Y is replaced by the lexemes belonging to the concepts "information" and "space".

Those research results which allow to reveal specific perception of the designated mental construct by the representatives of two national and ethnic communities are of special interest. So, in the Russian texts the word *pamyat* is quite often compared to the names of substances and also to the names of some objects (*doska* (board), *zerkalo* (mirror)). The last type of the use of the lexeme *pamyat* revealing some cognitive properties of the designated phenomenon attracts special attention. Special, characteristic only to the functioning of the Tatar word *khater* types of its use are made by those contexts in which the image of comparison is presented by the lexical units relating to the semantic zones "fabric" and "sound". The first of these types of the figurative use of the analyzed lexeme is remarkable thanks to which an important role of memory in thought processes is indicated: *khater* (memory) → *zhep* (thread), *khater* (memory) → *yomgak* (clew).

The results of the carried-out analysis can find application in different scientific areas: stylistics and cultural linguistics, psycholinguistics. The prospect of the research will be made by studying of the word *pamyat* and its Tatar equivalent *khater*, functioning as an image of the comparison.

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