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Metaphor and Comparison in the Portrait Characteristics of the Heroes of the Novel “We” as an Indicator of the Ye. Zamyatin’s Idiostyle: Cognitive-Functional Aspect

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Abstract

The purpose of the work is to identify the use of metaphors and comparisons characterizing the appearance of the heroes of the anti-utopian novel “We” by Yevgeny Zamyatin in cognitive and functional aspects. It has been proven that the keywords of the thematic group “Human Appearance” and their lexical environment manifest the specificity of the individual style, including the writer’s cognitive style. The study focuses on the semantic features of metaphor and comparison in the lexical connections of the keywords of this group, as well as the knowledge formats behind these figurative means, which form the text’s conceptual structure. The specificity of the functioning of figurative means as a mode of expressing the author’s intentions and his cognitive ability has been defined. Analysis of the metaphors and comparisons in the text fragments containing the description of the heroes’ appearances allowed revealing such features of Zamyatin’s idiostyle as the high “density” of figurative and expressive means, dominance of metaphors, epithets and comparisons among figurative means, the prevalence of semantic occasionalisms and the author’s comparisons in metaphor composition, cognitive-semantic specificity of metaphorization

based on the “donor”-sphere, and the “geometricity” of figurative means characterizing the details of the appearance of the heroes. It is shown that the cognitive style’s specificity manifests itself in the actualization of concepts important for the writer, the formation of new conceptual meanings, usage of cognitive mechanisms in the emergence of new meanings, mixture of modes of world perception, re-categorization and polycategorization of text meanings, interaction of conceptual spheres, structure of new semantic models, etc. All this allows the writer to create colorful, expressive portrait features, express his own attitude to the characters and present an original individual picture of the world.

Keywords: idiostyle, cognitive style, lexical structure of the text, cognitive mechanisms.

Metáfora y comparación en las características del retrato de los héroes de la novela “Nosotros” como un indicador del Ye. Idiostyle de Zamyatin: aspecto cognitivo-funcional

Resumen

El objetivo del trabajo es identificar el uso de metáforas y comparaciones que caracterizan la aparición de los héroes de la novela antiutópica “Nosotros” de Yevgeny Zamyatin en aspectos cognitivos y funcionales. Se ha demostrado que las palabras clave del grupo temático “Apariencia humana” y su entorno léxico manifiestan la especificidad del estilo individual, incluido el estilo cognitivo del escritor. El estudio se centra en las características semánticas de la metáfora y la comparación en las conexiones léxicas de las palabras clave de este grupo, así como en los formatos de conocimiento detrás de estos medios figurativos, que forman la estructura conceptual del texto. Se ha definido la especificidad del funcionamiento de los medios figurativos como un modo de expresar las intenciones del autor y su capacidad cognitiva. El análisis de las metáforas y las comparaciones en los fragmentos de texto que contienen la descripción de las apariencias de los héroes permitieron revelar características del idiostyle de Zamyatin como la alta “densidad” de los medios figurativos y expresivos, el dominio de las metáforas, los epítetos y las comparaciones entre los medios figurativos, la prevalencia de ocasionales semánticos y las comparaciones del autor en la composición de metáforas, la especificidad cognitivo-semántica de la metaforización basada en la esfera “donante”, y la “geometría” de los medios figurativos que caracterizan los detalles de la apariencia de los

héroes. Se muestra que la especificidad del estilo cognitivo se manifiesta en la actualización de conceptos importantes para el escritor, la formación de nuevos significados conceptuales, el uso de mecanismos cognitivos en la aparición de nuevos significados, la mezcla de modos de percepción del mundo, la reclasificación y la policategorización. de significados de texto, interacción de esferas conceptuales, estructura de nuevos modelos semánticos, etc. Todo esto le permite al escritor crear rasgos de retratos coloridos y expresivos, expresar su propia actitud hacia los personajes y presentar una imagen individual original del mundo.

Palabras clave: idiostyle, estilo cognitivo, estructura léxica del texto, mecanismos cognitivos.

1. Introduction

The individuality of an author's text manifests itself through artistic and linguistic features. From the variety of language means of figurative expressiveness, a writer chooses those, which meet their artistic goals and intentions. As a result, a unique individual picture of the world is created. The artistic world of a writer is formed in the process of metaphorization, especially when describing characters. In our study, we prove that the artistic reality created by a writer reflects a special categorical consciousness, which allows the author and then the reader to go beyond the limits of visual and sensory experience and to shape an original world.

One of the main roles in the works of Yevgeny Zamyatin is performed by the characterization of the character's appearance reflecting the writer's attitude towards them. The purpose of this work is to identify the features of the use of metaphors and comparisons, which characterize the appearance of the heroes of the anti-utopian novel "We" by Zamyatin in the cognitive and functional aspects. The object of the study involves the metaphors and comparisons that describe the appearance of the characters in the lexical structure of the novel. The subject of the research are the formats of knowledge behind these figurative means, which form the conceptual structure of the text. Since we expand the notion of "idiostyle" and incorporate cognitive style into it, one of the tasks of the analysis is to identify the the author's artistic reality's cognitive mechanisms of perception. The artistic reality is comprehended in the process of analyzing the text's conceptual structure. The text of the novel is studied in the framework of

functional linguistics, taking into account the communicative, pragmatic and cognitive aspects.

2. Methods

The features of the language of Zamyatin's works and the author's idio-
style were revealed using an analysis of the lexical structure of the text
(Churilina, 2002; Stepanova, 2006, pp. 189-271; Bolotnova, 2009, pp.
283-288) "at the level of lexemes, statements, blocks of statements, text
paradigms, and associative text fields reflecting the vertical and horizon-
tal structuring with a focus on correlation with concepts whose system
reflects a fragment of the conceptual picture of the author's world" (Bo-
lotnova, 2009, p. 283). The lexical structure of the text is organized based
on the same "dimensions" that are "adopted for the lexical system: par-
adigmatic, syntagmatic and derivational relations" (Stepanova, 2006, p.
239). The study of the lexical structure of the text was aimed at finding and
analyzing keywords characterizing the appearance of the characters in the
novel "We" and their associative-verbal connections in the text; primarily
figurative and expressive means of syntagmatic and paradigmatic (synon-
ymous) connections of keywords. In the analysis of these connections,
the methods of cognitive-semantic and component analysis, as well as the
method of quantitative calculation, were also implemented. The method
of distributive analysis was used, which revealed the originality of the
author's word usage.

The cognitive approach to an artistic text suggests the development of
theoretical positions of A. A. Potebnja, L. V. Shcherba, G. O. Vinokur,
V. V. Vinogradov, etc. From the standpoint of cognitive poetics, a text
is interpreted as a dynamic unit with conceptual content. The analysis is
carried out based on the principle of interpretation of basic conceptual
metaphors and the determination of the conceptual and semantic organi-
zation of a text. The cognitive approach allows one to somewhat shift the
research to the study of the inner semantic space of a writer's personality
to the determination of new images of knowledge and ways of represent-
ing knowledge.

3. Results

The relevance of the study is due to the increasing attention to Zamyatin's
creative heritage. His personality combined the talent of a writer who mas-
terfully used the resources of the Russian language, and a philosopher with
the constructive thinking of an engineer. The study of the writer's works in

Russia began in the early 1990s, following the publication of his works in the late 1980s. The results and tendencies of 20 years of Zamyatin studies as a field of Russian literary and cultural studies were considered in the thesis of O. V. Tolmacheva (2012). In Tambov University, an international scientific Zamyatin center was created, which brought together the efforts of primarily literary scholars. The center regularly hosts Zamyatin Readings; 15 volumes of the collective monograph "The Creative Heritage of Yevgeny Zamyatin: A View from Today" and "Zamyatin Encyclopedia: Lebedyansky context" have been published; more than 20 theses on the literary analysis of Zamyatin's creative work have been defended (Polyakova, 2008).

A linguistic study of the writer's works began only in the early 2000s. The categories of space and time (Fotinova, 2012; Lebedeva, 2012), verbs of speech activity (Mayasov, 2011) in Zamyatin's prose were analyzed. Separate works touched upon linguocultural and cognitive-semiotic aspects of Zamyatin's texts analysis (Sidorova, 2004; Altabaeva, 2009a; 2009b). Linguists note: "As much as Zamyatin is in demand in domestic and foreign literary criticism, the language of his fiction is little studied. We still do not have systematic research on the language and style of his works" (Altabaeva, 2011, p. 27).

In an understanding of the individual style of the writer, we proceed from the definition given by Vinogradov. It is "a system of individual aesthetic use of the means of verbal expression, which is characteristic of a given period of fiction development" (Vinogradov, 1959, p. 84). In communicative stylistics, the linguistic personality of an author is viewed through the prism of idiostyle as "individual authorial features of the worldview and textual activity reflected in the text as a form of communication" (Bolotnova, 2009, p. 34); as "the presence of unique figurative means (tropes and stylistic figures)" (Zakhidova, 2009, p. 8). We also associate idiostyle with the concept of "cognitive style", by which we understand the individual ways of perceiving and representing reality, as well as the cognitive mechanisms of the formation and interpretation of textual meanings. Therefore, the extension of the concept of "idiostyle" does not contradict its traditional understanding but only clarifies it from the position of cognitive poetics. Zamyatin's text is a phenomenon that has absorbed not only the features of real historical time, artistic and stylistic features of the first third of the 20th century, but also the personality features of the author himself, especially his world perception. The texts of Zamyatin's works are saturated with figurative and expressive means that acquire powerful symbolic meaning.

4. Discussion

Analysis of portrait characteristics in the lexical structure of the text of Zamyatin's anti-Utopia "We" (Zamyatin, 2006) allowed the identifying of 308 text fragments containing such characteristics (Kotsova, & Korel'skaya, 2012). The most frequent keywords in these fragments were the words of глаза (eyes) (92 uses), руки (arms) (63), губы (lips) (55), лицо (face) (50), улыбка (smile) (37), голова (head) (32), рот (mouth) (24), брови (brows) (23), щеки (cheeks) (23), зубы (teeth) (23).

In the lexical environment of these keywords, various types of systematic semantic links (paradigmatic, syntagmatic, and derivational) were identified but synonymic and syntagmatic relations were dominant. In these text fragments, a high "density" of the use of figurative means characterizing various details of the heroes' appearances were noted.

A total of 530 figurative and expressive means were found in the syntagmatic connections of keywords: epithets (201), metaphors (277 metaphors, including 99 metaphorical epithets) and 52 comparisons.

A textual analysis showed that a striking feature of Zamyatin's idiosyncrasy is the dominance of author's metaphors and comparisons, namely 159 semantic occasionalisms of 277 metaphors (57% of the total number of metaphors) and 32 author's comparisons of 52 comparisons, or 62%. Linguists emphasize that the writers of the 20th century are characterized by the use of occasionalistic metaphors: "Writers seem to be competing who will come up with something more unexpected" (Mikhailov, & Mikhailova, 2002, p. 18).

In the aesthetics of Zamyatin, the artistic detail is the leading principle in the organization of the portrait of a character. In some cases, a separate element of appearance can play a greater role than the general description of a person. For example, the text fragment with the keyword глаза (eyes): "Но не знаю – в глазах или бровях – какой-то странный раздражающий икс, и я никак не могу его поймать, дать ему цифровое выражение" ("In her eyes, nevertheless, and on her brows, there was a strange irritating X, and I was unable to grasp it, to find an arithmetical expression for it"). The word икс (X) (4 uses) describes only the appearance of the heroine I-330 being an individual feature that distinguishes her as a person who is sharp, straightforward, and capable of unexpected and unpredictable actions. She is like a mathematical variable, something non-pronounced and difficult to understand. The motif of strangeness characterizes not only the heroine I-330 but also the most important character D-503. It seems

to D-503, the first builder of the Integral, that X is strange in the eyes of the I-330 because he does not understand what is happening to him, as the concepts of “soul” and “love” are alien to the Numbers. Therefore, X annoys the rationalist D-503.

Descriptions of the appearance of a hero are often combined with their psychological characteristics, reflecting certain manifestations of character, behavior, and habits. This is a feature of the writer’s cognitive style – the intersection of conceptual spaces of the appearance and the inner world. For example, in the text of the novel, it is repeatedly noted that the main character D-503 has прочерченные по прямой брови (straight brows), which reflects the linear integrity and structured-ness of his consciousness and worldview. The straight line in the novel becomes a symbol of the ideology of the state, in which there is only one truth.

One peculiarity of Zamyatin’s metaphors and comparisons characterizing the appearance of the heroes in this anti-utopia is a comparison with artifacts. This is also a manifestation of the writer’s cognitive style, mainly in the identification of different conceptual spheres, which are determined by the artistic goal of the author and the general idea of the work, as well as the domination of the soulless over the spiritual and human. Therefore, the main motives are the mechanistic nature of human life, the impersonality of the Numbers, the predetermination of time. Details of appearance are associated with artifacts (tools, household objects similar to geometric figures), which emphasize the impersonality of some of the characters of the anti-utopia, their lack of natural human feelings, emotions, and similarity to robots. For example, eyes – окна (windows), сверла, буравчики (drills), шторы (curtains), жалюзи (blinds), блюдечки (saucers), дыры (holes), фаянсовые (porcelain), лохматые (hairy), синехрустальные (blue crystalline), лакированные (varnished); face – тарелочное (plate-like), чертежное (draft-like), стеклянное (glass), треугольник (triangle); lips – ножницы (scissors), серп (scythe); прилеплена пластырь-улыбка (smile pasted like a plaster); brows – икс (X), крест (cross), треугольник (triangle); temple – географическая карта (map); neck – чемоданчик (valise); arms – секундные (appearing for a second and disappearing), беспружинные (springless).

Author’s metaphors and comparisons are based on personal associations, reflecting the profession and specifics of the activities of Zamyatin, a ship engineer and lover of mathematical accuracy, himself. Therefore, it is no coincidence that in the sphere of the metaphorical association of the writer, comparisons of the appearance’s details with mathematical concepts and

geometric figures appear: forehead – огромная, желтая парабола (yellow parabola), legs – интегральные (integrated), face – чертежное (draft-like). D-503 is also a mathematician. Among the details, a special place is occupied by allusive details: негроубый поэт R-13 (R-13, the poet with the lips of a Negro) (an allusion to A. S. Pushkin), двоякоизогнутый, крылоухий хранитель (doublecurved being, half-hunched) (an allusion to snake – a symbol of life/death and spirituality).

Less commonly, natural facts, or phenomena of the animal or plant world were noted in the basis of metaphorical hyphenation: arms – крылья (wings), ветки (branches); head – кусты (bush); eyes – цветочки (flowers). Several adjective metaphors were singled out (lips – полинялые, смытые (faded and washed out); arms – беспружинные (springless), as well as artifact images (тарелочное (plate-like) face, чертёжное (draft-like) face). Each detail at the same time actualizes the author's intention, marks a special categorical consciousness. For example, the author's metaphor крылья (wings) actualizes the motive of spirituality, occasionalism беспружинные (springless) – the motive of mechanicalness. In the United State, all numbers are cogs of a single state machine. In addition, the internal state of the heroine O-90 not knowing what to do with the unborn child, helpless because D-503 fell in love with another, is manifested. At the same time, new textual meanings are formed. For example, пустое платье (empty dress) of O-90 has a text meaning: her former world disappeared since she decided to go against the laws of the Tables. That is why D-503 calls her человеческая щепочка (human splinter). The text also conceptualizes the new content of the concept "human": impersonality, mechanicalness, insecurity, schematization, etc. The interaction of different conceptual spheres also determines the formation of new meanings. For example, беспружинный (springless) voice, беспружинные (springless) arms – 'lifeless'. Metaphorical combinations such as приплюснутый, плоский (flat) voice, fall into the process of categorization and form an invariant image of fear. At the same time, new conceptual models can be formed. For example, the model "voice – space capable of deformation" (приплюснутый, плоский голос, вплющенный (flat) voice).

Author's comparisons also arise based on individual associations and features of categorical consciousness. By V. V. Efimov's definition, a comparison "is a trope consisting of two predications and establishing a relation (similarity, gradation, contrast) of the compared arguments through the real commonality of their predicates" (Latkina, 2006, p. 50). Comparison, in contrast to metaphor, speaks directly about what the subject or phenom-

enon correlates to; it reports their immediate similarity.

Comparisons characterizing the appearance of the heroes are also distinguished by a high degree of occasionalistic character: 32 out of 52 comparisons are individually the author's, which is about 61% of their total.

An analysis of comparisons showed that they are represented by three types of structures. The most numerous type is the comparison with conjunctions как, будто (like): "нижняя губа – вывернута, как обшлаг засученного рукава" ("the lower lip turned out like the cuff of a rolled-up sleeve"); "как фотографический снимок в проявителе, выступило ее лицо" ("like the image on a photographic plate in a developing fluid, her face gradually reappeared"); "взволнованно вздрагивая свисающими, как древние украшения, щеками" ("her cheeks quivering and hanging down like ancient precious ornaments"), etc. Several comparisons with the words вроде, похоже на (like) were noted: "the double-curved one like the letter S"; "cheeks hanging down, which look like the gills of a fish". Each comparison enriches the images of the characters. For example, "the double-curved one like the letter S" S-4711 is associated with a snake – a symbol of life/death. Through suffering, the Guardian found spirituality, which is evidenced by the detail крылоухий (wing-like ears). Systematic meaning of the word is 'having ears in the shape of wings'; cultural and conceptual aspect marks the symbolic meaning of the wings – spirituality. The somatic code is also actualized: the ears are a signal of the snake-like sensory-auditory perception of reality. The zoomorphic character description code of the character U manifests degradation, loss of humanity. The third type of comparison is formed by a noun in the instrumental case without a preposition: нос пуговицей (button-like nose); повернулся черным мячиком (turned around like a little black ball); комочком согнулась на холодных ступенях (like a little bundle she crumpled below me on the cold doorstep). The visual mode of perception is highlighted, which makes it possible to highlight the psychological state of the character. Thus, the comparison like a little bundle creates an image of fear of the unknown. Single-word comparisons are rare. More often, the author is inclined to use broad, expanded comparisons. The predominance of the expanded forms of comparison in Zamyatin's value picture of the world indicates a desire for maximum detail and accessibility of the text to increase reader comprehension.

Details of the appearance, as in the case of metaphors, are compared with household items, mechanisms, instruments: "мои глаза сейчас – как перо, как счетчик, которые держишь, чувствуешь в руках" ("my eyes

now are like a pen, or like a counting machine which you hold and feel in your hands”); “я – как фотографическая пластинка: все отпечатываю” (“I was like a photographic plate: everything was making its imprint with a strange, senseless precision on me”), etc. The author wants to emphasize the similarity of the citizens of the United State with robots, their facelessness, and their lack of human feelings. The sphere of being is actualized through the sphere of life.

Often, using comparisons, the author characterizes a person as a whole, without specifying certain details of their appearance: “как соскочившая на полном ходу гайка, от наших рядов оторвалась тонкая, упруго-гибкая фигура” (“like a nut flying from a wheel revolving at full speed, a female Number, thin, flexible, and tense, tore herself from our rows”); “сопел – как воздушный насос” (“panting like an air pump”); “я – весь красный, как болванка на наковальне под бухающим молотом” (“I was as red as a piece of iron on an anvil under the moulding sledge hammer”). Through such comparisons, not only is the internal state of the characters transmitted but also invariant images are formed. For example, in the sentence “я снова лёгкий, легчайший” (“I became light-footed again, extremely light!”), the image of the spiritual, as opposed to the image of the supermaterial “heavy” world of the numbers (тумбоногий (with heavy legs) doctor, чугунные (cast-iron) hands), is actualized.

Thus, we can conclude that the principle of comparing heroes with inanimate objects, more often with mechanisms and their details, dominates in the Zamyatin’s idiostyle. It is no coincidence that O. N. Mikhailov in the article “Grandmaster of literature” noted that Zamyatin depicts representatives of the society of transparent walls and the integration of the life of everyone (Mikhailov, 1989, pp. 16-18). In many ways, this is contributed to by the author’s metaphors and comparisons, which become a way to express his cognitive style.

In the novel, there are also mixed types of figurative perception of the world. In the combination голова раскакивалась (my head was breaking to pieces) an allegorical event-image is created: metaphorical (‘head jumped in different directions’) and metonymic (‘thoughts contained in the head jumped in different directions’). The action verb скакать (break) is characterized by a combination with the subject голова (head), therefore, in the text, the word is not associated with the prototypical element “action”, but with the variant “physical state”. Functional categorization at the time of the formation of meaning is observed. The cognitive mechanism of inference actualizes a new meaning: ‘thoughts changed sharply in opposite

directions’. A new structure of knowledge is conceptualized – the idea of the duality of D-503’s consciousness, which corresponds to the essence of the character and symbolizes the duality of his nature (sacral meaning).

Zamyatin masterfully describes the appearance of the characters, resorting to non-ordinary, often unfolded, metaphorical descriptions: “Лицо у него – фаянс, расписанный сладкоголубыми, нежно-розовыми цветочками (глаза, губы), но они сегодня – какие-то линиялые, смытые” (“His face is like porcelain, painted with sweet blue and tender little pink flowers (eyes and lips), but today those little flowers looked faded and washed out”); “какие-то тяжелые, скованные, ворочающиеся от невидимого привода колеса” (“These were heavy-wheeled automatons seemingly bound in iron and moved by an invisible mechanism”).

The representation of the characters’ appearance reflects the author’s individual understanding of the essence of the same appearance’s details. Many characters of the novel are endowed with one or more memorable, significant features. The repetitive detail sometimes reaches such a degree of artistic expressiveness that it is capable of reflecting not only the appearance characteristic but also the inner essence of the character, their aesthetic significance. It should be emphasized that in this case, different cultural codes are realized. For example, I-330 – острая (sharp) (22 uses), гибкая, как хлыст (flexible like a whip) (object code); S-4711 – дважды изогнутый, двоякоизогнутый (double-curved) (9) (sacral code), с розовыми крыльями-ушами (pink wing-like ears) (color and somatic codes), U – cheeks like жабры (the gills of a fish) (14) (zoomorphic code); R-13 – негругубый (with the lips of a Negro), с затылком-чемоданчиком (valise-like neck) (anthropomorphic, somatic and object codes). “The physical integration of individuals is reduced, as a rule, to one single body part: R-13 consists of the lips of a Negro, I-330 – X on her face, U – cheeks like the gills of a fish, D-503 – hairy arms” (Shmid, 2008, p. 489). Thus, repetitions of any characteristics of the appearance also become key in the description and perception of the image of the heroes, and the mixing of different cultural codes becomes a feature of the writer’s cognitive style.

5. Conclusion

The analysis of the figurative means in the lexical structure of Zamyatin’s anti-utopian novel “We” has shown that the fact that the writer used a large number of author’s metaphors and comparisons to describe the characters’ appearance is an important feature of Zamyatin’s idiostyle, which largely determines his creative individuality, originality, and recognition

of his writing. Occasionalistic tropes not only allow for the creation of colorful, expressive portrait characteristics revealing the author's attitude to the characters but also demonstrate a special categorical consciousness of the writer, allowing him to go beyond the visual-sensory experience in the process of forming his own artistic reality. The writer actively used his cognitive style realizing certain intentions and ideas. For example, the images *пластыре-целительные улыбки* (curative, plaster-like smiles), *не омрачённые безумием мысли лбы* (foreheads unclouded by the insanity of thinking), *четырёхлапый икс в глазах* (four-pawed X), *исподлобные* (from under the forehead), etc. manifest the idea: the genuine and true in a person fears direct expression. We have noted such features of the writer's cognitive style as actualization of the new content of known concepts, formation of invariant images, combination of various conceptual areas, conceptualization of new meanings, mixture of modes of reality perception, combination of cultural codes in figurative means, implementation of cognitive mechanisms of polycategorization, re-categorization, typization, metaphorization, metonymization, comparison, shift of meanings and formation of new knowledge formats.

Actively using the methods of metaphorization the writer selects one characteristic detail of appearance and repeats it, making this feature a signature trait of the character.

Metaphors and comparisons in Zamyatin's texts are a means of creating not only appearance characteristics but also transmitting the emotional and psychological state of the characters; they hint at the personality and the inner world, allowing one to understand the motives of their behavior and certain situations, as well as the logical development of the image in general.

A special feature of Zamyatin's style is the compression of meaning, which also manifests itself in the characterization of the heroes' appearance. It consists in the fact that the writer delivers textual information to the reader in a concentrated manner using a minimum of language means. The author's metaphors and comparisons play a leading role performing primarily expressive-evaluative and cognitive functions. In many cases, in the process of functioning, these tropes can receive additional often implicitly expressed emotional and semantic shades, which leads to an increment of the meaning of the text as a whole.

Zamyatin's artistic picture of the world, like any other writer's, is much broader than the language picture of the world. It can be fully considered only in the totality of the texts of the works, especially texts of a general

genre orientation (anti-utopia). Here, a comparative analysis of the tropes that characterize the appearance of the characters seems to be promising, for example, in the lexical structure of the novel “We” and the story “The Islanders”.

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