

HYPERBOLE, COMPARISON AND PERIPHRASE AS EXPRESSIVE MEANS IN THE POETIC SYSTEM OF M.Y. LERMONTOV

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ABSTRACT

The article examines the main tropes — hyperbole, comparison, and periphrasis — as key means of poetic representation in the lyrics of M. Yu. Lermontov. Particular attention is paid to the lexical and grammatical mechanisms of hyperbolization, in particular, the role of pronominal forms, as well as syntactic constructions that enhance the figurativeness of speech. The functions of comparison as a device for artistic concretization and structural organization of an image are analyzed. The expressive potential of periphrasis in the context of poetic narrative is highlighted.

Keywords: Lermontov, hyperbole, comparison, periphrasis, pronominal forms, poetic speech, expressive means, stylistic analysis.

INTRODUCTION

Each specific study of a stylistic device contributes to the description of the system of artistic speech as a whole and the individual style of the author. An indispensable condition for the correct understanding of a stylistic device is its analysis of its linguistic nature. As the analysis of the material showed, the means of expressing hyperbole in the poetic works of M.Y.Lermontov are various linguistic means: 1) lexical and grammatical, 2) phraseological, 3) morphological, 4) syntactic.

METHODS

The study showed that pronominal means of hyperbolization in the poetic works of M.Y.Lermontov constitute the most numerous group. They include: 1) definitive pronominal adjectives all, every, every, whole; 2) pronominal adjective one; 3) negative pronouns nobody, nothing, nothing, nobody's; 4) pronominal adverbs always, never, everywhere, everywhere, everywhere, nowhere, in no way and the adverbs adjoining them forever, forever(and), forever(and).

MAIN PART

Let us consider the attributive pronominal adjective all. Its use is hyperbolic if the given adjective indicates that the entire object or phenomenon is subject to the process, whereas in reality this concerns only a part of it. The pronominal adjective all expresses the extreme measure of a feature. As a means of hyperbolization, the polysemantic all in the poetic works of M.Y.Lermontov has 129 uses, of which 81 have the meaning of a noun.

A) The predominance of substantives formed from the attributive pronominal adjective all is probably explained by the fact that they, while retaining their meaning, act as carriers of the content and the “repressed” word, enhance the figurative potential of the hyperbole, since they

emphasize the generality of the characteristic. Substantives are presented in the poetic works of M.Y.Lermontov by the form of the neuter gender singular – all: Everything has changed for me, poison is everywhere...

In the poetic works of M.Y.Lermontov, substantives from the pronoun all in the plural form number 10 uses:

Старик преступный, безрассудный,
Я всем далек, я всем чужой.

B) in the meaning of the adjective, the pronoun all in the poetic works of M.Y.Lermontov in the singular form most often defines such words as world, light, earth, universe in the meaning of “everything that exists on the globe”:

Ах! Много лет, как взгляд другой
В уме моем запечатлелся! ...
Я для него забыл весь мир...

As observations have shown, the next most frequently used group (71 units) for expressing hyperbolic meaning in M.Y.Lermontov's poetic works is the group of pronominal adverbs, which contain in their meaning an indication of the extreme degree of extension of an action, state, process in time and space. All the provisions stated above regarding pronominal adjectives are true for them. Let us consider each group in detail.

The temporal pronominal adverbs always, forever, never and the adverbs eternally, naveki, vovekii, which are related in meaning, make up the largest number of uses (40 units). Of these, the most frequently used are the adverbs with the root vek- (21 uses) to express the meaning "endlessly, constantly". The dominant in this series is the adverb ever (10 uses). Among them, the most prevalent are adverbs that serve as indicators of temporal relations associated with action (in a broad sense); in the composition of verbs defined by these adverbs, the verbs of the area reflecting "phenomena of the human psyche" prevail: to forget, to deceive, to cry, to know, to suffer. For example:

Тех длинных, тех жестоких лет
Страдалец вечно не забудет! ...

The adverb eternal in the poetic works of M.Y.Lermontov defines (in a broad sense) short adjectives in the function of predicates, combining the meaning of a feature and the assertion of the constancy of this feature, which strengthens the hyperbole:

Смеется редко, чаще вновь
Клянет он мир, где вечно сир...

Another group of adverbs with the root vek- is made up of the following words: navek(i), vovek. The adverbs navek, vovek as hyperbolic means have great expressiveness, since they are formed from frozen prepositional-case forms and retain in their semantics the direct meaning of the noun "vek" ("a period of time of a hundred years"):

Так чувства лучшие мои
Обмануты навек тобою.

Even more expressive are the adverbs naveki, vovek, formed from the noun “vek” in the plural form:

И в темной, темной келье гроба
Оно вовеки не уснет.

Let us note the case of using an adverb formed from the noun “century” in the instrumental plural:

Я не страшился бы суда,
Когда б уверен был веками...

The group of locative metanominal adverbs in the hyperbolic meaning of universality of coverage is represented in the poetic works of M. Yu. Lermontov by the adverbs everywhere, everywhere, everywhere, nowhere (26 units): "and everywhere a sad row of terrible secrets", "everywhere deception, madness or suffering".

The pronominal temporal adverbs always, forever in the hyperbolic meaning of universality of time coverage in the poetic works of M. Yu. Lermontov number 19 uses: "Where a person is always persecuted and poor ...". Of interest are the cases of using temporal and locative adverbs in a homogeneous row to enhance the hyperbolic effect due to the duplication of the seme "universality".

In poetic speech, hyperbole is often intertwined with other artistic devices (metaphor, personification, comparison, etc.). For example, in A.S. Pushkin:

Да! Если бы все слезы, кровь и пот,
Пролитые за всё, что здесь хранится,
Из недр выступили вдруг,

То был бы вновь потоп – я захлебнулся б («Скупой рыцарь»)

One of the most common expressive devices is comparison – a trope, a figurative verbal expression in which the depicted phenomenon is likened to another by some common feature for them in order to reveal new important properties in the object of comparison. In other words, this is a comparison (parallelism) or opposition (negative parallelism) of two objects by one or more features: “It is not the wind that rages over the forest, nor the streams that run down the mountains – Frost the commander patrols his domain” (N. Nekrasov). Comparison gives the description a special clarity, figurativeness. This trope, unlike the others, is always two-membered – it names both compared or contrasted objects. In comparison, three necessary elements are distinguished – the object of comparison, the image of comparison and the feature of similarity. For example, in the line by M. Yu. Lermontov, “Whiter than the snowy mountains, the clouds are going west...” the subject of comparison is the clouds, the image of comparison is the snowy mountains, the sign of similarity is the whiteness of the clouds.

Comparison can be figurative: “And their curls are white, like the morning snow over the glorious head of the burial mound” (A. S. Pushkin); expressive ("Beautiful, like a heavenly angel" (M.Yu. Lermontov) functions or combine both of them. Comparison can be expressed:

1. By a comparative phrase with the conjunctions "like", "as if", "as if", "exactly", "the ... than": "The faded joy of crazy years, it is heavy for me like a vague hangover" or "But, like wine - the sadness of bygone days in my soul, the older I get, the stronger it is" (A. Pushkin). And here is another example: "Under him Kazbek, like the facet of a diamond, shone with eternal snows" (M.Yu. Lermontov).

2. By comparative phrases without a conjunction: "Do I have a young man's curls - combed flax" (N. Nekrasov); "Tomorrow is the execution, the usual feast of the people" (A.S. Pushkin).

3. By a noun in the instrumental case: "I do not “I soar – I sit like an eagle” (A.S. Pushkin).

A comparison is also drawn up as a separate sentence, beginning with a word and connected in meaning with the previous ones. Such comparisons often close detailed artistic descriptions, as, for example, in "The Fountain of Bakhchisarai" by A.S. Pushkin: "The water murmurs in the marble and drips cold tears, never ceasing. This is how a mother cries in the days of sorrow for her son who died in the war."

Many believe that comparison is an accessible, easy, but not the deepest way of description. When it is difficult to describe something, it is easier to compare and thereby show the advantages and disadvantages of the described object or emphasize certain features. I will not argue, due to my incompetence, but there is no doubt that bright, expressive comparisons give speech a special poetic quality.

Periphrase. When designating a particular person or phenomenon, the writer sometimes resorts to a descriptive expression instead of an exact name. A.S. In "Poltava" Pushkin writes "the hero of Poltava" instead of "Peter I", in "Eugene Onegin" instead of "Byron" he says "the singer Giaur and Juan". In the poem "Death of a Poet" Lermontov uses the expression "slave of honor" instead of Pushkin's name. Replacing a proper name or title with a descriptive expression is called periphrasis.

Periphrase pursues the same goals as other means of poetic language. As an example, let us dwell on the meaning of the periphrases given above. In "Poltava" Pushkin showed the valor of the Russian people and noted the enormous role of Peter I in the victory over the Swedes. In this case, the periphrase "the hero of Poltava" points to that feature of Peter which in this context is especially important to the poet: In "Eugene Onegin", revealing the moods and literary sympathies of the novel's hero, Pushkin shows that Onegin was disappointed in literature, making, however, an exception for Byron. Singling out those heroes of the English poet who were closest to Onegin, Pushkin resorts to the periphrase - "the singer of Giaour and Juan". It is important for Lermontov in the poem "The Death of a Poet" to emphasize the motives that forced Pushkin to fight with Dantes. Hence the regularity of the periphrase "slave of honor".

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