

FIGURATIVE REPRESENTATION OF THE CONCEPT OF «AUTUMN» IN THE WORKS OF S.A. YESENIN (ON THE EXAMPLE OF THE POEM «FIELDS ARE COMPRESSED, GROVES ARE BARE»)**Aleinik Yulia Valeryevna**

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Abstract. The article is devoted to the study of the concept of «Autumn» in the poetic discourse of S.A. Yesenin. Using the example of one of the poet's poems, it is shown how the studied figurative layer of this concept finds expression in linguistic means of different levels that create visual, auditory and tactile characteristics of autumn.

Keywords: concept, figurative representation, poetic text, individual author's meanings.

Currently, in linguistics, one can observe a trend towards interdisciplinary research, the connecting element of which is the «concept». Many linguists agree that a «concept» is a three-dimensional semantic formation. Researchers of the Volgograd School of Philological Conceptualism claim that one of the most important mental formations of the concept is its figurative side, i.e. «visual, auditory, tactile, gustatory, perceived by the sense of smell characteristics of objects, phenomena, events reflected in our memory» [1, p. 75-79].

An important place among the concepts significant for linguoculture is occupied by the concept of «Autumn», which acts as a category that forms the basis of any linguistic consciousness. The greatest interest in terms of studying the figurative characteristics of the concept «Autumn» is the poetic discourse of S.A. Yesenin, since this concept occupies a significant place in his work. Thus, we assume that the studied figurative layer of the concept of «Autumn» in the work of Yesenin finds expression in linguistic means of different levels that create visual, auditory and tactile characteristics of this time of year.

Autumn of S.A. Yesenin is a variety and riot of colors. The poet paints autumn with bright colors: «*the wheel for the **blue** mountains*», «*waiting for the **gray** winter left*», «*how the **crimson** crescent harnessed*». All this colorfulness is achieved through the use of coloratives by the author.

Symbolic realizations of the colorative determine its content. In the dictionary of S.I. Ozhegov, the word *crimson* is given the following interpretations: «Crimson – 1. Copper colors, red-yellow. *C. protein*. 2. With hair of this color, red-haired» [2]. In this case, the word *crimson* is used in its direct meaning, i.e. a foal of *crimson* color. It is worth noting that the author uses a figurative metaphor, comparing a month with a foal. In the language palette of S.A. Yesenin, *gray* is associatively correlated with white snow, which will cover the entire district after the arrival of winter. *Blue* is the color of peaceful life, tranquility and sadness; here he conveys not only the color of distant mountains, but also the sadness imprinted in the soul of the lyrical hero.

Autumn is not only a picture presented before the eyes of the observer, but also a variety of sounds

that surround him. The sound spectrum of the studied poetic discourse consists mainly of ringing in the thicket («*Ah, and I myself am in the ringing thicket*»), as well as silence before dusk («*the quiet sun has rolled down*»). Silence is associated with the sadness of past years and death. Such an understanding of silence was reflected in the popular consciousness and was recorded in such expressions as «*quiet sadness*», «*dreary silence*».

The last component by which the figurative component of the concept under study is represented is the tactile characteristic. Here autumn is represented in the piercing cold, foreshadowing the imminent arrival of winter («fields are compressed, groves are bare»). Winter in Slavic mythology is a harsh time of the year, which brings with it death and cold. The Slavs imagined winter in the image of a cruel beauty dressed in a snow-white soul jacket. Winter breathes on everything it meets with such a chilling breath that even evil spirits hurry to hide. Groves are worth «goals». If you look in the dictionary of S.I. Ozhegov, then you can see the following interpretations of the word naked: «Naked – 1. Having no clothes, covers, naked. g. walls. 2. About the area: devoid of vegetation. *N. steppe*. 3. Taken by itself, without additions, without embellishment. *N. truth*. 4. full. f. Pure, without any impurities (*razg.*). *There is bare salt*» [2]. Here we can say that the word naked, used in a figurative sense ('an area devoid of vegetation due to the arrival of autumn'), metaphorically describes the state of the lyrical hero, shows his loneliness and defenselessness before the winter cold. Thus, through tactile sensations, autumn is described as a cold time of the year, carrying longing and a sense of loneliness.

So, we can conclude that the figurative component of the concept «Autumn» is represented by the author's use of linguistic means of different language levels that create visual, auditory and tactile characteristics of the concept under study. It should be noted that the autumn season in this poetic text acquires individual authorial meanings: for S.A. Yesenin, autumn is not only one of the four seasons, but also the time of summing up the whole life.

List of literature:

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