



Man and nature, man and history in metaphors of Aipin's historical novel

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Abstract

The problem under study is up-to-date as it is necessary to research culture and literature of small-numbered people, stylistics and worldview that the authors representing small-numbered people demonstrate in their works. Literary scholars, working in the sphere of Ugric studies, tried to study literary techniques of Ye.D. Aipin, but his works have not been described from the point of view of Cognitive Linguistics, nonconventional metaphors used in his historical novels have not been studied yet. This paper studies Aipin's style and metaphors, characteristic of his historical novels. The objects of the research are anthropomorphic, sociomorphic, artifactual metaphors and metaphors of nature used by Yeremey Aipin in his books (*Mother of God in Bloody Red Snows*, *By the Fading Fire*, *the Khanty*, or *the Morning Star*). The objective is to study anthropomorphic, sociomorphic, artifactual metaphors and metaphors of nature used by Yeremey Aipin, describe the main ideas of the Ostyaks' worldview, conceptual domains transmitted through metaphors mentioned above, the formulas of Aipin's metaphoric variations. The following methods were used in the article: the method of semantic definition, the method of observing linguistic phenomena, the descriptive method, the elements of interpretation, contextual analysis, the quantitative statistical analysis. Theoretical studies in Cognitive Linguistics make a foundation for the research, which helps to analyze the author's style and works in a more complex way. The research gives a systematic quantitative analysis of metaphors. The materials and results can be used in the sphere of Ugric studies (literary and cultural) and Cognitive Stylistics.

Keywords: metaphoric formula; concept; Ugric studies; writing style; literature.

1. Introduction

This article is a part of a trend developed at the intersection of the Ugric studies and Cognitive Linguistics (Baranova et al., 2020) that can study metaphors of Aipin's historical novels systematically and give an idea of basic conceptual domains, formulas of metaphoric variations in his works. The analysis of three basic historical novels of Ye. Aipin (*God's Mother in Bloody Red Snows* (the novel was written in 2002), *the Khanty or the Morning Star* (it was published in 1990), *By the Fading Fire* (the story of the year 1998) is given in this article. An Ostyak writer, in his novels and stories he spoke about the life of his own people. The main themes of Ye. Aipin's novels are

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extinction (disappearing) of small- numbered people (the khanty and the mansy) and their culture, human destruction of nature during the Soviet period of the Russian history, degradation of the Ostyaks as a result of separation from nature, violence of the Red Army towards the Ostyaks. He writes about the polarities of the Russian history (war and peace, God and man, the Reds and the Whites, the Ostyaks and the Soviets). He is for peace, for righteousness, for the Whites (Kargapolov, 2011; Portnova, 2017; Portnova, 2018). Writing his novels, Ye. Aipin tries to depict his own culture and people's worldview in the novels, thus trying to keep it safe from complete destruction. This is why he is very emotional and uses a lot of images that make his works really special.

Metaphorization mechanism makes people be able to get new knowledge (in scientific discourse) and helps the writers of novels and stories create new images, makes the reader experience new emotions and understand the writer and characters more deeply (Yang, 2018; Szeliid & Kövecses, 2018; Stamenković et al., 2019). J. Janes states that metaphor is a way of widening of the world's understanding, expansion of human consciousness (Fan, 2018). Aipin widens reader's consciousness by using different types of metaphor (anthropomorphic metaphor, sociomorphic metaphor, artifactual metaphor and metaphor of nature). This classification of metaphors was developed by A.P. Chudinov (2004). Aipin also widely uses nonconventional metaphors transforming them through extending and elaboration. Such processes were described by Ye.A. Burmakova (2015). In the reader's mind he draws a work of art with a number of images that make him understand the Ostyaks' worldview and its basic life concepts.

In order to do the research, the following methods were used in the article: the method of semantic definition, the method of observing linguistic phenomena, the descriptive method, the elements of interpretation, contextual analysis, the quantitative statistical analysis. Research Facility was provided by Yugra State University, Khanty-Mansiysk, Russian Federation. At the first stage theoretical analysis of the existing approaches in Linguistics, Literary Analysis, Philology, Philosophy was fulfilled by the authors of the article. The object, the objective and methodology, the plan of the practical part were determined after that. At the second stage quantitative statistical analysis of all types of metaphors in Aipin's historical novels was carried out, metaphors were classified according to their source-domain. Formulas and transformation mechanisms were analyzed for metaphors describing such concepts as nature, man, history.

2. Materials and Methods

All types of metaphors have been studied and counted by the authors of the article; Table 1 illustrates the results. Anthropomorphic metaphor and metaphor of nature are the most popular. The total number in three novels is 116 (anthropomorphic metaphor) and 101 (metaphor of nature), which is more than the number of sociomorphic, artifactual metaphors. The reason is that the writer in all the books wanted to show that man and nature are close and should be inseparable. Anthropomorphic metaphor is widely used because a human (an Ostyak) and his worldview are always the central character of the books.

Table 1. The Quantitative Statistical Analysis of all Types of Metaphors in Aipin's Historical Novels*

A book	Anthropomorphic metaphor (AnM)	Sociomorphic Metaphor (SM)	Artifactual Metaphor (ArtM)	Metaphor of Nature (MN)	Total Number of Metaphors
God's Mother in Bloody Red Snows	39	8	21	65	133
The Khanty, or the Morning Star	27	22	53	9	111
By the Fading Fire	50	19	10	27	106

116

49

84

101

350

Note: *In this article mostly metaphors illustrating such concepts as nature, man, history is described

The disappearance of the Ostyaks is illustrated in the metaphor of the fading fire (metaphor of nature, further in the text is MN), which is used when naming one of the novels. The fire of the Ostyaks is fading, they are disappearing, because the red army and the Soviet power have destroyed them in order to rule and do not let them lead their own lifestyle, and the Ostyaks cannot accept the changes that the new power has brought. One of Aipin's characters describes the period of coming of the Soviets to power as the time when a great country has become a rascal on a huge road (Aipin, 2006) – sociomorphic metaphor (further in the article – SM). Even though the author himself lived in the soviet orphanage, he could not forget his own language, rituals and the way his family lived and treated the nature. In his novels he gives hope: he believes that the times will change, another king will come to power and life for the Ostyaks will change for the better. He wrote his novel “God's Mother in Bloody Red Snows” in 2002, and at that period Russia became more open to the problems of small-numbered people. Due to the changes the Ostyaks were able to restore their rituals and hold them officially. He speaks prophetically appealing to the wisdom of the Ostyaks: like every season of the year every time has its specific colouring. When the elderly remembered the past, they said that a certain century had come. Either the age of luck and welfare. Or the age of grief and sufferings (Aipin, 2006).

These periods lasted for a number of years and stopped. The age of the Reds also has a limit, and after them there could appear the Greens, the Browns or some other as yet unknown monsters. He further speaks about the returning of the White tsar and his policy (Aipin, 2006), which is better (according to Aipin and his characters) than the Soviet power. Negative attitude is illustrated in the following metaphors: The Red Army would have to wash itself clean (Aipin, 2006) – the formula *the Red Army is a dirty man* (transformation through elaboration). The commander saw the mouse-coloured, horribly filmy eyes of the deputy (Aipin, 2006) – the formula, based on elaboration, *is a deputy is an animal (a mouse)*. In the next passage he also speaks about the soviets in a negative way: A dog's army. The Reds had left crap everywhere. Even a dog shits in one and the same place, unlike these people (Aipin, 2006) – *the Reds are worse than an animal (a dog)*. Though the author and his people disagree with the Red Army, he tries to give hope to the Ostyaks. That is why his books are called providential and historical (Komarov & Lagunova, 2018). The life of the Ostyaks is influenced by the historical changes and, according to Aipin, changes are inevitable: There were bright spells, as well as dark ones (Aipin, 2006) – *life of a nation is a road with different spells* (extending of a formula *life is a road*).

3. Results and Discussion

Conceptual domain nature is widely represented in Aipin's historical novels, both the animal world and the world of vegetation. The formula nature is a man is characteristic for the Aipin's novels. Z. Kövecses (2010) formulates this idea in other words as animals and plants are people. The source of metaphor lies in the anatomy, physiology and psychology of a human. The source-domain man and the target-domain nature give birth to a number of metaphoric variations. For example: 1) the cooling face of the old deer, 2) speechless skies, 3) to smile as dogs do, 4) the Moon thought, either showing half of his face from behind the clouds, 5) the pines, frozen through, trembled, 6) to make a stock of food for fire, 7) fire, the main keeper of the home, 8) larches, high, solid, strong their firm roots grabbed hold of and grew into this high cape, 9) harsh land, 10) the Sun brings the white day for the people (Aipin, 2006). The same metaphoric variations are observed in the following examples: 1) a pine forest was having a nap (Aipin, 2014a); 2) the birds can cry like people (the cry of a capercaillie

is the name of a chapter in the book “By the Fading Fire”); 3) the old man – the Moon has a lively blush on his face.

A Healing Fire has an eye that, as Roman felt, would watch him everywhere (the formula fire is a personality) (Aipin, 2014a). The family of Roman slept well under the protective wing of the Fire – the mother, the Fire – the Mother was put to sleep in bed by Roman’s mother (MN). The Fire – Grandmother can protect, can sing lullaby, the Fire slept in the ash (Aipin, 2014a). Fire is a personality is a formula in this case, the metaphor was transformed through elaboration. Man, and nature are inter connected and inseparable in their coexistence. This can be called the main idea of the three novels. When using anthropomorphic metaphors (further in the article AM) the author shows that nature, like a human, has emotions, leads its own life, which must be sacred for men just like their own life. Every time a man destroys nature or brings harm to an animal, he feels depressed and will be punished for that. The same idea is reflected in a dialogue between Roman and his mother. They talked about the earth. And mother said that the earth can feel pain just like humans and the boy (representing the author’s ideas in the book “By the Fading Fire”) imagined a Woman-the Beauty (SM) who was sitting and people were running along her shoulders and he felt guilty for people, who make her suffer and hurt her. But she, being a human and a god at the same time, has to forgive. He said that she is kind and just, like his real mother (Aipin, 2014a). The chapter devoted to this story is called the Pain of the Earth (AM). The formula the earth is a woman (transformation through elaboration). The same formula is represented in the novel “Mother of God in Bloody Red Snows”: the Land gave in every day little by little, allowing them to go deeper into her womb (AM) (Aipin, 2014b; Degtyarev et al., 2019).

In the novel “The Khanty, or the Morning Star” the main character states that the earth, like a man, has life of its own. Real life. The earth feels both pain and joy, sorrow and love (AM) (Aipin, 2014b). But not only the sphere of nature can be a target-domain. Some objects can obtain features of men. For example, an oil rig was deaf, the pot was singing a song while they were frying some bread (Aipin, 2014b). The voice of the first tambourine, the flight of Roman’s Godfather during shaman’s dances, the house that listens and speaks in its own are metaphors that make the reader feel that shaman’s dances are something mystical and special (Aipin, 2014b). Metaphors of nature are also very popular in Aipin’s works. The following metaphors can be found in the novel “By the Fading Fire”: Roman’s mother has burnt out like fire (she died) (the formula is a woman is a fire), Roman’s brother was jumping like a grouse in spring current, his sister ate like a squirrel, Roman curled like a fox. The formula of the metaphors mentioned above is a man is an animal. Another interesting metaphor is that a fire has a smoky tail (MN) (Aipin, 2014a), the fact that fire can have characteristics of both a human personality and an animal is normal for the works of Aipin, he uses this double comparison to show that the world of nature is full of mysteries, there are different gods, protective spiritual creatures. They are complex in nature, but real for the imagination of his characters (Vinichenko et al., 2016; Begalinova & Ashilova, 2018; Beisenova et al., 2020).

In the next example a collective farm is compared with an insect, a mosquito that parasites, for Roman’s grandmother says that Collective farm has sucked all blood (Aipin, 2006). In a logical row of an Ostyak’s worldview, a collective farm, the Red Army, the Soviets are animals because they put the Ostyaks to prison to die, separate them from their children, make them work in a collective farm and kill them in order to rule. The Red Army is also compared with a being which is scarier than a monster (Aipin, 2006; Natolochnaya et al., 2020). But when the author speaks about the Ostyak heroes, he says that they are fearless like bears. Agile and adroit as ermines. Quick as elks (Aipin, 2006). The main purpose of the author when using different types of metaphors is to say that human life is reflected in nature. Natural phenomena, animal life can be traced in human life too. An Ostyak is always looking for this unity between man and nature, thus he imagines the relative connections between the Wind

(the Son of Old Man the Wind (SM)), Old Man the Thunder (SM), the mother-Fire (SM), an old man-the Frost (Roman talks to him like a personality and sees in his mind its back and sides) (Aipin, 2014a). The roles and character of all-natural phenomena are also reflected in these metaphors. The fire gives birth, it is extremely important, like mother. The wind is vulnerable, that's why an Ostyak cannot shoot into it (the author calls the wind a heavenly rascal (SM)) (Aipin, 2006; Bayekeyeva et al., 2021; Zhanysova et al., 2014). The formula is natural phenomena are relatives.

Sociomorphic metaphor can be traced in the fact that the role of hostess is given to the river, River the Hostess (SM) (Aipin, 2014a). The Mother-Fire has children which are the tongues of fire when it is burning. Roman's mother told him about them and he immediately imagined them during a pagan ceremony (Aipin, 2014a). River is the hostess of nature is another formula that expresses the author's idea of the world around. An elk that belonged to Roman's family was called by the author an orphan, a Baby (SM) (Aipin, 2014a), which makes the reader feel that an elk is almost a part of the family and is very dear to them. A deer is considered to be a holy animal for the Ostyaks. They were even buried like people by them. an elk is a child is a formula, the metaphor was transformed through elaboration. As well as natural phenomena, animal life can be traced in human life, one can see things characteristic for man in nature. Through such metaphors the author is trying to show that nature and man are in constant dialogue, they reflect each other. Such comparison gives the author a chance to try to stop men, prevent the destruction of nature and the life of small-numbered people in the nature. U.D. Agakisheva defines this phenomenon of Aipin's works as syncretism of nature and man in the khantys' worldview (Kukueva, 2020; Ermachkov et al., 2021; Ashilova et al., 2019). Artifacts, different objects can also be the source of metaphor. The source-domain an artifact and the target-domain life of a human give birth to the following metaphoric variations:

1) Wound into the ball of her life (metaphor life is a thread is extended. A thread makes a ball. Life is a ball),

2) Throwing herself on her children, she grasped tightly the thin and fragile thread of life (Aipin, 2006). In Aipin's imagination there are threads that connect the present and the future (cutting threads, leading to the future) (Aipin, 2014b).

To show that the nature is rich and beautiful, the author uses metaphor the grass is a carpet in the following example: reindeer moss spreads in a solid carpet (Aipin, 2014b). In the novel "The Khantys, or the Morning Star" we can see the following artifactual metaphors: the river is divided into three sleeves, did not want to leave life with a heavy box of lies, my soul has so many holes in it (Aipin, 2014b). Aipin's novels were widely studied by literary researchers of the Soviet times as well as by modern philologists (Kukueva, 2020). Metatext (supertext), a popular tendency of literary science, has been studied by Ye.V. Kosintseva (2016). U.D. Agakisheva (2016) has studied lexical features of Aipin's idiostyle. Ornithomorphic images as sacred ones, associated with mythological representations of the ethnic group, have been studied by V.L. Syazi (2017). A.-V. Sharren called Aipin's novel "God's Mother in Bloody Red Snows" historical and named a number of characteristics of the novel that could support her statement (Sharren, 2014; 2021). Ye.P. Kargapolov (2011) studied ideological background of Aipin's works. Such concepts of Aipin's novels as "Family", "Beloved", "Tree", "Animal" have been studied by V.L. Syazi (2016; 2017) for the last five years. But there have been no attempts to use quantitative statistical analysis describing metaphors used in his historical novels, as well as the formulas of Aipin's metaphoric variations have not been studied by any other linguists yet.

4. Conclusions

The quantitative statistical analysis shows that all four types of metaphors (anthropomorphic, sociomorphic, artifactual and metaphors of nature) are widely used by the writer, but he prefers

metaphors of nature and anthropomorphic metaphors, as nature and personality are central concepts of his historical novels. The interconnection and closeness of man and nature are evident for Aipin. Elaboration is used when he makes transformations in the following metaphors: nature is a man, a man is an animal, animals and plants are people, the earth is a woman, fire is a personality, river is the hostess of nature, natural phenomena are relatives. Concept's history and man are in close interaction too. The life of a human is finite on the earth, which is illustrated in the formula life is a thread, but at the same time it is infinite. The author states that in the Ostyak's worldview there are three worlds: The Upper, the Middle and the Lower. The best people are lifted to the Upper World which is infinite.

The author writes about the life of his people at different historical periods, he generalizes like a philosopher, states that there are laws that history follows. Using such transformation as extending, he says that life of a nation is a road with different spells (extending of the formula life is a road). In his works Aipin describes the Soviet period of Russian history. He and his people are against the Red Army and the state's policy. That's why the author creates such metaphoric transformations as the red army is a dirty man (transformation through elaboration), a deputy is an animal (a mouse) (elaboration), the reds are worse than an animal (a dog) (extending of a metaphor a man is an animal). The results of this scientific work can be used in the Ugric studies, the research of Aipin's writing style, Cognitive Stylistics.

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