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Стилистические фигуры со значением противоположности в произведениях М.Ю. Лермонтова

Аннотация: В статье рассматриваются стилистические фигуры со значением противоположности в произведениях М.Ю. Лермонтова. Актуальность исследования обусловлена необходимостью системного описания этих фигур и ролью контраста в художественном мышлении Лермонтова. Цель статьи – выявить и описать стилистические фигуры со значением противоположности, определить их семантические и стилистические функции и показать, как они отражают мировоззрение и художественный метод поэта. В исследовании используются методы сплошной выборки, описательный, семантико-стилистический, контекстуальный, структурно-семантический и сравнительный анализ. Основные результаты заключаются в анализе таких фигур речи, как нейтрализация противоположностей, соединение, противоречие, разделение, чередование, последовательность, смена и сравнение. Показано, что эти фигуры обусловлены семантической природой антонимов и антиномичным мировоззрением Лермонтова. В обсуждении подчеркивается, что контраст в произведениях Лермонтова не ограничивается антитезой, а представляет собой системный принцип, проявляющийся на лексическом, синтаксическом, композиционном и философском уровнях. Практическая значимость состоит в возможности использования результатов в курсах стилистики, литературоведения и анализа текста. В заключении отмечается, что стилистическое использование антонимов в различных фигурах речи представляет один из уровней системы контраста в творчестве Лермонтова, воплощая его принцип контраста.

Ключевые слова: стилистические фигуры, противоположность, антонимы, антитеза, нейтрализация противоположностей, фигура соединения, фигура противоречия, фигура разделения, чередование, сравнение, М.Ю. Лермонтов, поэтический язык, контраст, антиномичность

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Stylistic Figures with the Meaning of Opposition in the Works of M.Yu. Lermontov

Abstract: This article examines stylistic figures with the meaning of opposition in the works of M.Yu. Lermontov. The relevance of the study is determined by the need for a systematic description of these figures and by the role of contrast in Lermontov's artistic thinking. The purpose of the article is to identify and describe stylistic figures

with the meaning of opposition, to determine their semantic and stylistic functions, and to show how they reflect the poet's worldview and artistic method. The research employs the methods of continuous sampling, descriptive, semantic-stylistic, contextual, structural-semantic, and comparative analysis. The main results consist in the analysis of such figures as neutralization of opposites, connection, contradiction, separation, alternation, sequence, change, and comparison. It is shown that these figures are conditioned by the semantic nature of antonyms and by Lermontov's antinomic worldview. The discussion emphasizes that contrast in Lermontov's works is not limited to antithesis but represents a systemic principle manifesting itself at the lexical, syntactic, compositional, and philosophical levels. The practical significance lies in the possibility of using the results in courses on stylistics, literary criticism, and text analysis. The conclusion states that the stylistic use of antonyms in various figures of speech represents one of the levels of the system of contrast in Lermontov's creative work, embodying his principle of contrast.

Key words: stylistic figures, opposition, antonyms, antithesis, neutralization of opposites, figure of connection, figure of contradiction, figure of separation, alternation, comparison, M.Yu. Lermontov, poetic language, contrast, antinomy

INTRODUCTION

A figure of speech (rhetorical figure, stylistic figure, turn of speech; Latin figura from Ancient Greek σχῆμα) is a term in rhetoric and stylistics denoting various speech constructions that give speech stylistic significance, imagery, and expressiveness. Figures of speech, rhetorical figures, stylistic figures – in the broad sense: any linguistic means, including tropes, that give speech imagery and expressiveness; in the narrow sense: syntagmatically formed means of expressiveness [5: 591].

Among stylistic figures, those based on the meaning of opposition stand out. These include antithesis, oxymoron, neutralization of opposites, the figure of connection, the figure of contradiction, the figure of separation, stylistic figures with the meaning of alternation, sequence, change, the stylistic figure of juxtaposition, and the figure of comparison.

The relevance of the study is determined by the enduring scholarly interest in M.Yu. Lermontov's poetic language, by the need for a systematic description of stylistic figures with the meaning of opposition, and by the fact that contrast is one of the fundamental principles of Lermontov's artistic thinking. Despite the considerable number of works devoted to Lermontov's style, the figures of opposition in his works have not yet been considered as an integrated system. Their study helps to reveal how the semantic potential of antonyms is realized in literary text and how it participates in the creation of the poet's artistic world.

The main purpose of the article is to identify and describe the stylistic figures with the meaning of opposition in the works of M.Yu. Lermontov, to determine their semantic and stylistic functions, and to show how these figures reflect the poet's worldview and artistic method.

The functions of the article are as follows: 1) to clarify the theoretical basis for the study of stylistic figures with the meaning of opposition; 2) to classify the main figures of this type used by Lermontov; 3) to analyze their concrete textual realizations in Lermontov's works; 4) to reveal the role of antonymy in the formation of expressive and philosophical meaning in his poetry and prose.

LITERATURE REVIEW

The theoretical basis of this study is formed by works on rhetoric, stylistics, and the theory of figures of speech, in which stylistic figures are interpreted as special forms of syntactic organization that enhance the expressiveness and impact of speech [5]. A significant contribution to the study of antonymy and its stylistic potential has been made by research that examines antonyms not only as lexical opposites but also as a source of expressive and semantic enrichment of text [2].

In Lermontov studies, the problem of contrast has repeatedly attracted the attention of scholars. V.I. Korovin, in particular, emphasizes that the real contradictions of Russian life were poetically interpreted by Lermontov in the spirit of the philosophical quests of his time, and that Lermontov's lyric poetry is fundamentally philosophical and antinomic [3: 10]. At the same time, many aspects of Lermontov's use of stylistic figures with the meaning of opposition remain insufficiently systematized [9; 10]. Most often, scholars focus on antithesis and oxymoron, whereas such figures as neutralization of opposites, connection, contradiction, separation, alternation, and comparison with the meaning of opposition are studied less consistently. The present article seeks to fill this gap [6; 7; 8].

RESEARCH METHODS

The study employs a complex of methods. The method of continuous sampling was used to select examples of stylistic figures with the meaning of opposition from M.Yu. Lermontov's works. The descriptive method made it possible to characterize the identified figures and their functions. The semantic-stylistic method was applied to analyze the interaction of antonymic meanings and stylistic expressiveness. The contextual method helped to consider each figure within its immediate textual environment. The structural-semantic method was used to describe the internal organization of antonymic contexts. Elements of comparative and functional analysis were also employed to reveal similarities and differences between the figures under consideration and to determine their role in the artistic whole.

MAIN RESULTS

In Lermontov's works, antonyms perform a wide variety of functions. Besides antithesis, the following stylistic figures with the meaning of opposition can be distinguished. To enliven speech and give it emotionality, expressiveness, and imagery, devices of stylistic syntax are used, the so-called figures. Figures of speech are special forms of syntactic constructions that strengthen the impact of speech on the addressee.

FIGURE OF NEUTRALIZATION OF OPPOSITES

A device possesses vivid expressiveness that "consists not in opposing antonyms, but in negating, neutralizing them, in repelling from the extreme degrees of manifestation of some quality" [2: 252]. This device allows M.Yu. Lermontov to convey with astonishing precision and subtlety such a state of the "human soul" that cannot be described as accurately and expressively with other words (not antonyms). This stylistic device is realized in the stylistic figure of neutralization of opposites. Lermontov uses this device in various works when depicting identical situations, in order to express with the greatest depth the confusion and uncertainty of the hero's mental state. Let us compare:

Есть сумерки души, несчастья след,
Когда ни мрака в ней, ни света нет.
Она сама собою стеснена,
Жизнь ненавистна ей и смерть страшна [4: 100].
«Оправдание»

Есть сумерки души во цвете лет,
Меж радостью и горем полусвет;
Жмет сердце безотчетная тоска;
Жизнь ненавистна, но и смерть тяжка [4: 120].
«Есть сумерки души во цвете лет»

Lermontov uses this same device in portrait sketches, in depictions of natural phenomena, etc., thereby designating transitional stages, a certain "middle" state, in the development of opposite phenomena, qualities, etc. Let us compare:

Взгляни на этот лик; искусством он
Небрежно на холсте изображен,
Как отголосок мысли неземной,
Не вовсе мертвый, не совсем живой [4: 200].
«Портрет»

Он был похож на вечер ясный:
Ни день, ни ночь – ни мрак, ни свет!.. [4: 22].
«Демон»

FIGURE OF CONNECTION

If the essence of antithesis as a stylistic device consists in a sharp opposition of contrasting words (images), then the main content of the stylistic figure of connection consists in characterizing qualities, properties, objects, actions, relations, etc., by "adding" opposites into a common whole.

The stylistic figure of connection in M.Yu. Lermontov's works possesses a whole series of concrete meanings and performs a number of stylistic functions.

When describing the extraordinary depth of human feelings – love, admiration, despair, disappointment – the poet uses the figure of connection with the meaning of adding opposite qualities, attributes, and actions into a common whole. The meanings of antonymic contexts are synonymous with the words all, whole, etc., for example:

И твой привет, и твой укор,
Все полно, дышит божеством [4: 25].
«Сонет»

Пора уснуть последним сном,
Довольно в мире пожил я;
Обманут жизнью был во всем
И ненавидя и любя [4: 100].
«Пора уснуть последним сном»

The figure of connection has the meaning of constancy, continuity of certain actions, processes, states, etc.:

И жизнь всечасно кочевая,
Труды, заботы ночь и днем [4: 500].
«Валерик»

The antonymic pair first – last can acquire special meaning in this stylistic figure. Let us compare:

Я любим,
Хоть только существом одним,
Хоть в первый и последний раз [4. 300].
«Любил с начала…»

It should be emphasized that the meaning of exhaustive coverage by an action, state, of persons, objects, etc., is created precisely by the use of antonyms and is a specific feature of antonymic contexts with the meaning of connection. And M.Yu. Lermontov masterfully uses this feature of antonyms: in his works, all possible meanings of the stylistic figure of connection are used.

FIGURE OF CONTRADICTION

Another stylistic figure widely used by Lermontov is the figure of contradiction. In its structure it is similar to the previous one. Its main stylistic function consists in the expressively emphasized expression of the contradictory essence of objects, phenomena, the inner world of man, his mental state, and feelings:

По словам поэта,
Казалось, вся она была слита,
Как гурии, из сумрака и света [4: 25].

Что мешает в час такой
Наполнить сердце, жившее так много
И так недолго с смутною тревогой?
Я хладею и горю,
Сам с собою говорю [4: 66].

The poet conveys the “dialectic of the human soul” just as deeply and expressively, using the stylistic figure of identification, transformation, and interaction of opposites, for example:

Мои друзья вчерашние – враги,
Враги – мои друзья,
Но, да простит мне грех господь благий,
Их презираю я… [4: 77].
«Мои друзья вчерашние – враги»

Thus, the specificity of the meanings and the particular stylistic functions of opposition (antithesis), neutralization, connection, and contradiction are most directly connected with and follow from the semantic nature of antonyms as a special class of words, and are conditioned by the laws of their combination with one another.

FIGURE OF SEPARATION

In the stylistic figure of separation, the meaning of alternative may be strong or weak. In the first case, an emphasized opposition and mutual exclusion of opposite actions, processes, states, attributes, etc., and the impossibility of their coexistence, are expressed, for example:

Я рожден, чтоб целый мир был зритель
Торжества иль гибели моей [4: 100].

Stylistic figures of separation with a weak meaning of alternative are common in Lermontov’s works; this meaning is synonymous with the phrases all the same, in any case, and the word indifferent. Their use within stylistic figures strengthens the expressiveness of the latter, for example:

Нам все равно, земля иль море,
Родимый иль чуждый дом [4: 400].

Печально я гляжу на наше поколенье!
Его грядущее – иль пусто, иль темно,
Меж тем, под бременем познанья и сомненья,
В бездействии состарится оно [4: 300].
«Дума» (1838)

Но приметно сохранила
Знаки каждая скала,
Что природа съединила,
А судьба их развела [4: 55].
«Время сердцу быть в покое…»

Умолкни, о певец! – спеши отсюда прочь, –
С хвалой иль язвою упрека:
Мне все равно; в могиле вечно ночь.
Там нет ни почестей, ни счастия, ни рока! [4: 120].
«Наполеон»

STYLISTIC FIGURES WITH THE MEANING OF ALTERNATION, SEQUENCE, CHANGE

Opposition is the basis of stylistic figures with the meaning of alternation, sequence, and change of opposite actions, attributes, qualities, etc., for example:

…уж, верно, час она
Их расплетала, заплетала!
«Свидание»

Меж тем вдали то грустный, то веселый
Раздался звук обычной баркаролы.
«Венеция»

А колокольчик однозвучный
Звенел, звенел и пропадал!
Мне внятен был тот разговор,
Немолчный ропот, вечный спор
С упрямой грудою камней.
То вдруг стихал он, то сильней
Он раздавался в тишине... [4: 36].
«Мцыри», 10

И черные глаза, остановясь на мне,
Исполнены таинственной печали,
Как сталь твоя при трепетном огне,
То вдруг тускнели, то сверкали.
«Кинжал»

FIGURE OF COMPARISON

The main meaning of the figure of comparison consists in depicting what distinguishes opposite phenomena, feelings, and states, and the demon is the direct opposite of the angel.

В той башне высокой и тесной
Царица Тамара жила:
Прекрасна как ангел небесный,
Как демон коварна и зла [4: 44].
«Тамара»

V.I. Korovin notes: “The real contradictions of Russian life were poetically interpreted by Lermontov in the spirit of the philosophical quests of his time. From this point of view, Lermontov’s lyric poetry is fundamentally philosophical. Not a single life phenomenon depicted by the poet can be understood outside the central philosophical ideas of the epoch. The specificity of Lermontov’s lyric poetry lies in its antinomy, in the unresolved nature of ideological and spiritual conflicts between heaven and earth in the soul of the personality itself, where opposite and absolutely irreconcilable forces act: faith contradicts experience, feeling – reflection, ideal – reality. The arena of undisguised and cruel struggle becomes both the universe as a whole, and contemporary society, and the individual human personality” [3: 10].

DISCUSSION

The analysis shows that stylistic figures with the meaning of opposition form an important and internally differentiated layer of Lermontov’s poetic language. They are not mere rhetorical ornaments; they are conditioned by the semantic nature of antonyms and by the poet’s antinomic worldview. The figure of neutralization of opposites creates images of transitional, “twilight” states in which neither one pole nor the other dominates. The figure of connection synthesizes opposites into a single whole and conveys the exhaustive fullness of feeling, action, or state. The figure of contradiction expresses the inner dialectic of the human soul and the paradoxical unity of mutually exclusive principles. The figure of separation models choice, alternative, and the impossibility of coexistence. Figures of alternation and sequence convey the dynamics of change, while the figure of comparison sharpens the contrast between phenomena and characters.

Taken together, these figures reveal that contrast in Lermontov’s works is not limited to antithesis. It is a broader systemic principle that manifests itself at the lexical, syntactic, compositional, and philosophical levels. This corresponds to V.I. Korovin’s idea that Lermontov’s lyric poetry is fundamentally philosophical and antinomic [3: 10]. The practical significance of the study lies in the fact that its results can be used in courses on stylistics, literary criticism, and the analysis of literary text, as well as in further studies of Lermontov’s poetics. A promising direction for future research is a comparative analysis of figures of opposition in Lermontov’s works and in the works of other Russian poets, as well as the study of their translation into other languages.

CONCLUSION

Thus, the stylistic use of antonyms in various figures of speech characterizes only one of the levels of the system of contrast in M.Yu. Lermontov’s creative work, which is so complex and diverse because it is the embodiment of one of the poet’s main creative principles – the principle of contrast – conditioned by the peculiarities of Lermontov’s worldview, world perception, creative thinking, and artistic method, and reflected in all elements of the artistic structure of his works.

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