

Personification as a method for displaying an individual author style (on the material of A. Fet's poetry)

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Abstract. The article is devoted to the study of the concepts of “trope” and “stylistic figure”. The article aims to consider the personification as a way of displaying the individual-author style of A. Fet. Designs using personification, forming the individual-author style of A. Fet, are analyzed and typologized. A poetic text is a unified and indivisible poetic symbol, in terms of information and communication, all levels of which are interdependent. The functions of poetic language are notable for semantic diversity. The individual style of the poet is a communicative-cognitive space of a linguistic personality, which is formed in the artistic discourse. The language of the individual style has a linguotypological essence since it manifests with the individual styles of other personalities the artistic discourse of the era.

Keywords: trope, stylistic figure, personification, individual author style.

Introduction. When characterizing the independence of the poetic style of a particular author or when emphasizing the peculiarities of the poetic language, the originality of functioning and language expression in the poetic text of tropes “as units of poetic language that arrange its tropical level” plays a crucial role [12, p. 10]. Beyond that, it is important to identify the most peculiar features of stylistic means as a result of their application in a poetic text. Personification, as a special linguostylistic and compositional technique, is of the utmost interest for the poetic language in the system of a particular individual style.

The following people contributed a lot to the study of tropes as figures used to make the language even more picturesque and emphasize the artistic expressiveness of speech, A. Gornfeld, V. Grigoriev, Yu. Lotman, A. Nikolaev, M. Panov, M. Petrovsky, V. Toporov, A. Fedorov, E. Cherkasov. Such researches as Yu. Belchikov, Ya. Gin, I. Ionova, A. Kvyatkovsky, A. Narushevich, I. Rodnyanskaya and others also studied personification.

The topicality of the research lies in the pursuance of an enhanced understanding of individual specific means of expressing the linguistic personality of a poet.

The **purpose** of the article is to analyze the stylistic role of personification for artistic and expressive functions. To achieve the above purpose it is necessary to resolve the following tasks: considering the function of personalization; identifying the features of application of personifications as means of poetic language, considering the subject and object of personification; studying the language techniques of personification; selecting and classifying the constructions that include personification in the poetic language of A. Fet.

The **object** of the research is personification as a linguostylistic technique characterizing poetic language in the system of a particular individual style.

The **scope** of the research is the personifications presented in the poems of A. Fet.

1. The concept of “trope”. Linguistic units play a stylistic role in a poetic text. Tropes and figures of speech are considered the means for improving the expressiveness. According to A. Kvyatkovsky, tropes are poetic constructions revealing themselves in the metaphorical and figurative use of words, phrases, and expressions [4, p. 312]. V. Yartseva states that tropes are “such constructions (images) that are based on the use of a word (or a combination of words) in a figurative sense and are applied to make the speech even more picturesque and expressive” [25, p. 520]. A trope is a stylistic technique that means the use of words (phrases and sentences) naming one object (thing, phenome-

non, property) to characterize another object associated with one or another meaning relation. It can be a relation of similarity, and then we refer to a metaphor, comparison, personification. Or it can be a relation of contrast, and in such a case we refer to oxymorone or antiphrasis. It can be a relation of adjacency, for instance, metonymy. Or it can be a relation of quantity rather than of quality, expressed using synecdoche, hyperbole, or meiosis. Tropes are used to transfer evaluative meaning or emotional and expressive creation of figurativeness. So, they are mainly used in artistic speech. Tropes are characterized by “an unstructured linguistic form” [16, p. 559]. They may be present in one word, a group of words, a sentence, a group of sentences [16, p. 559]. Different types of tropes as well as different ways of combining them are activated in poetry. It is possible to combine different tropes in one linguistic unit. These combinations create a metaphorical epithet, a metaphorical comparison, a hyperbolic comparison, or a hyperbolic epithet. “It becomes possible to talk about the reversibility of tropes connecting the entire space of the structure of tropes” [18, p. 521]. According to a systematic approach to the study of the expressive language means and their terminological meaning, it would make sense to consider the concepts of a stylistic figure and a trope as varieties in relation to the generic concept of a stylistic technique [16, p. 452]. An outstanding feature of the stylistic figure as a kind of stylistic technique is its “relatively formalized nature (the presence of a syntactic scheme, model)” [16, p. 452]. Stylistic figures are poetic syntax phenomena because they are the key carriers of the stylistic component that makes the author’s speech more stylistically colorful and contributes to the understanding of the mechanism of aesthetic presentation of certain syntactic structures in individual language expression. It is possible to define tropes as semantically two-dimensional designation used as means to enrich the artistic speech; thus, a trope-speech should be understood as “enriched, movable speech” [13, p. 158-159]. Stylistic figures are irregular syntactic constructions, which ignore linguistic norms, used to make a speech more vivid. Stylistic figures that are widely used in poetry are designed not only to individualize the author’s speech but also to make it more emotional, to emphasize artistic originality [7, p. 656]. Based on the above definition, belonging to the category of tropes should be determined according to three criteria: 1) significance (a trope is a nominative unit); 2) two-dimensionality (semantic criterion); 3) decorativeness (a functional criterion supposing the limited scope of use of tropes in artistic speech; this is an origin of such expressions as “artistic tropes”, “poetic tropes”, as well as the definition

of a trope as “a word-image under the constitutive guidance of an internal artistic, poetic form” [24, p. 147].

When looking for the most adequate definition of the concept of “trope”, researchers emphasize a number of peculiar features. V. Odintsov pays attention to “the two-part nature (two-dimensionality) of a trope, which, on the one hand, supposes the transfer of the meaning of words, the use of the word metaphorically and figuratively (hidden, internal, allegoric side of a trope); on the other hand, when realizing a figurative sense, the strict (literal) sense of the word is preserved” [11, p. 246]. Tropes accelerate the imagery and expressiveness of a piece of work, the author’s text becomes more colorful and individualized.

2. Personification as a stylistic technique. The literary language of A. Fet’s poetry is vibrant since the author uses various artistic techniques and linguistic means (tropes and figures) providing his texts with a special figurativeness. Personification is the most frequently-used trope in Fet’s poetry.

A list of lexical definitions of personification is multivari-ous.

So, the encyclopedia “Russian Language” defines personification as “one of the types of allegory: a stylistic technique stating that an inanimate object, an abstract concept, a living being, which does not have consciousness, is attributed to the traits or actions of a human being” [2, p. 176]. The “Poetic Dictionary” by A. Kvyatkovsky defines personification as a stylistic figure stating that when describing animals, natural events or inanimate objects, they are attributed to human feelings, thoughts and speech (anthropomorphism) [4, p. 183]. The Dictionary of Linguistic Terminology, understanding personification as “a trope attributing signs and traits of living beings to inanimate objects (personification)” [15, p. 175]. The same dictionary defines personification as “a trope attributing signs and traits of a human being to inanimate objects and abstract concepts” [15, p. 207]. The encyclopedic literary dictionary defines personification as “a specific type of metaphor”, with a further gradation of personification “depending on its functions in artistic speech”: a) personification as a stylistic figure “peculiar to any emphatic speech”: *the heart speaks, the river plays*; b) personification as a metaphor “its role is close to psychological parallelism that may be found in folk poetry and individual author’s lyrics”; c) personification as a symbol directly connected with the central artistic idea” [14, p. 259]. The “Literary Encyclopedia” by L. Timofeev defines personification as an expression helping to understand an idea of any concept or phenomenon by presenting it in the form of a living being that has the properties of this concept (for instance, the Greek and Roman presented happiness in the form of a whimsical goddess of fortune). Often, personification is used to depict nature having certain human traits, “liveliness” [17, p. 272]. Personification is considered to be a manifestation of the anthropocentric principality [18, p. 13], reflected in poetry.

Some researchers tend to use the term “personified metaphor” or “metaphor-personification”. According to E. Cherkasova, the metaphor becomes figurative as a result of inanimate objects becoming similar to the feelings and conditions of a human being and the living world taken as a whole [23, p. 218]. As long as personification is a transfer of signs of animateness to a concept or phenomenon, it may be called a type of metaphor. The object is already perceived as animate, as it is depicted.

Based on the semantic classification of metaphors, V. Kovalev defines personification as “the main type of

metaphorization” and emphasizes the existence of a “broadly imaginable personification”, having two varieties: “liveliness” of inanimate nature objects, zoomorphism and their “anthropomorphization”, “a kind of artistic anthropomorphism” [5, p. 102].

3. Typology of personification in A. Fet’s poetry. Anthropomorphism is a type of personification when the traits of a human being are attributed to inanimate and animate nature objects. Humanization is the most numerical group of personifications in A. Fet’s poetry. For instance, in A. Fet’s poem “One more night in May...” signs of anthropomorphism may be found:

What a night! Each and every *Какая ночь! Все звезды до*
star *единой*
Looking into the soul warmly *Тепло и кротко в душу смотр-*
and gently again... *ят вновь...*
Birches are waiting, etc. *Березы ждут и т.д.*
(A. Fet “One more night in (A. Фет «Еще майская
May...”). *ночь...»).*

Zoomorphism is a type of personification when the traits of animals are attributed to objects and phenomena of animate and inanimate nature:

The space of your roots is *Ползет простор твоих*
snaking... *корней...*
(A. Fet “Lonely oak”). (A. Фет «Одинокий дуб»).

Ornithomorphism is a type of personification when the traits of birds are attributed to objects or phenomena of animate and inanimate nature. For instance, in A. Fet’s poem “Spring”, this type of personification may be found in the following lines:

...Once again, the fragrant spring *...Опять весна душиста*
Waved with a wing. *Повеяла крылом.*
(A. Fet “Spring...”). (A. Фет «Весна»).

Phytomorphism is a type of personification when the traits of plants are attributed to objects or phenomena of animate and inanimate nature:

Lanits will come inti bloom – and *Ланиты расцветут – и в*
thievishly in the mirror... *зеркало украдкой...*
(A. Fet “Don’t say, my friend She (A. Фет «Не говори, мой друг
will forget me...”). *“Она меня забудет...»).*

Ethnomorphism is a type of personification when the traits of insects are attributed to objects or phenomena of animate and inanimate nature:

The buzz of spinning wheel of lazy *Едва жуужжит судьбы*
fate can barely be heard... *леивой прялка...*
(A. Fet “There are strange moments: (A. Фет «Есть странные
existence...”). *минуты: бытие...»).*

Achthyomorphism is a type of personification when the traits of fish are attributed to objects or phenomena of animate and inanimate nature:

The reflecting moon is floating *Месяц зеркальный плывет по*
on the azure desert... *лазурной пустыне...*
(A. Fet “The reflecting moon is (A. Фет «Месяц зеркальный плы-
floating on the azure desert...”). *вет по лазурной пустыне...»).*

The last two types of personification are quite rarely used in poetry.

E. Nekrasova defines personification as the “independent”, “conscious” functioning of any object (in the enlarged sense of the word...)” [10, p. 120]. Characterizing the personification as an independent unit of the system of poetic language, the researcher reviews the current topics of the interaction between personification and other tropes in the structure of a literary text [10, p. 120].

J. Lakoff states that personification is a type of ontological metaphor attributing characteristics, features, and aspects of the activity of living beings to specific and abstract objects [1, p. 34]. Personification is mostly used for the description

of nature, as well as mood or feelings of characters.

Personification is one of the key features of the author's creative thinking. The poet presents the details of the personified image on purpose, endows it with the traits of a human being. For instance, A. Fet's poem "To flowers" depicts a kind of conversation with flowers. The author presents plants as participants of a dialogue:

<i>Children of the sunrise,</i>	<i>Дети солнечного восхода,</i>
<i>Flowers of varicolored pastures,</i>	<i>Пестрых нажитей цветы,</i>
<i>Nature has cherished you</i>	<i>Вас взлелеяла природа</i>
<i>In tribute to love and beauty.</i>	<i>В честь любви и красоты.</i>
<i>Your bright dressing</i>	<i>Ваши яркие уборы</i>
<i>Under the transparent finger of</i>	<i>Под перстом прозрачным</i>
<i>Flora</i>	<i>Флоры</i>
<i>Is so elegantly beautiful;</i>	<i>Так нарядно хороши;</i>
<i>But, favorites of spring prosperi-</i>	<i>Но, любимцы неги вешней,</i>
<i>ty,</i>	<i>Плачьте: прелесть жизни</i>
<i>Cry: the charm of external life</i>	<i>внешней</i>
<i>Did not put spirit into you.</i>	<i>Не вдохнула в вас души.</i>
(A. Fet "To flowers").	(А. Фет «К цветам»).

Using personification, A. Fet substantively illustrates such abstract concepts as "fate", "freedom", and "love". He describes them as living beings having a specific character, gives them a flavor of life.

Drilling down the linguistic specificities of personification, the researchers emphasize the following key features: the diversity of linguistic means of expression of personification in a text, the connection with both the paradigmatic and syntagmatic aspect of language.

In order to define personification, V. Moskvina introduces the term *prosopoeia* (Medieval Greek *prosopon* "face" and *poieo* "I do, I create") [8, p. 22]. Otherwise stated, *prosopoeia* "animates what is inanimate" [6, p. 145].

Figurativeness is a key function of personification in a literary text, it is focused on the formation of artistic quality. The researchers believe that the ethical function of personification is the ability of a human to perceive the world in terms of anthropomorphism [19, p. 33]. Personification is a valuable behavioral driver as long as it stimulates the development of such personality traits as goodwill and humanism [19, p. 33].

Personification also has an explanatory function. Lexemes for such human actions as *to cry*, *to love*, *to wait* are used to emphasize the results accompanying the natural events and the features that an event has as a result of the attitude of a human being towards it.

The mnemonic function of personification helps remember information better. "It seems that the emotional and evaluative nature of the image makes it easier to memorize it" [22, p. 43]. However, in the process of personification, both the intellectual and the emotional side of the personality are improved similarly. Personification helps a person to both understand and feel the life of the world around [21, p. 176].

As noted by V. Moskvina, the peculiar feature of personification lies in the fact that human qualities are attributed to objects, plants, animals and natural events – for instance, such as the power of speech, the ability to think, feel, act, etc. [8, p. 22]. Thus, personification provides an abstract concept with the features of a specific object.

Additionally, personification has a function of influencing the reader's imagination, as well as a function of forming a bright figurative world model. In A. Fet's poems, the markers of personification are verbs denoting human actions.

B. Bolkvadze distinguishes simple and complex personifications in terms of structure structure. "Simple personifica-

tion are the tropes in which the process of personification is run using one catalyzer within a sentence (simple or compound). Personifications that occur in two or more independent phrases using two or more catalyzers are called complex ones" [3, p. 6].

Personification consists of a personified concept and a catalyzing word making act of personification possible.

B. Bolkvadze emphasizes: "The personified concept is expressed by a noun, the catalyzer is expressed by an adjective combined with a verbal copula, an adverb, a noun, a verb or a verb phrase (modal verb + infinitive), as well as a similar form of the verb (future tense form), a transgressive" [3, p. 4].

Personification, as a creative way of reflecting reality in verbal texts, is closely associated with anthropomorphism, the all times desire of people to attribute traits of a human being to objects and events of inanimate nature and to endow living beings and inanimate objects with features of a human being.

The subject of personification means what is being personified, and the object of personification means what the personified object follows. Here we are talking about both the objective world and lexical-semantic groups of nouns and predicates. For instance: *The wind groans* / *Ветер воет*: this verb describes a strong roaring of wind that acts as the subject of personification.

Lexical-semantic groups of personified objects are formed taking into consideration the degree of animateness of the object growing from inanimate nature to a human being. Personification is the attribution of the features and qualities of an object that has a higher degree of animateness to an object that has a lesser degree of animateness. Personification may be formed into two classes. The first class is made up of specific objects or phenomena (*the forest has woken up* / *лес проснулся*). The second class is made up of abstract concepts (*the darkness has snuck up* / *темнота подкралась*). Thus, inanimate objects and abstract concepts, becoming similar to animate objects, are the object of personification, and specific concepts become the subjects of personification.

The issue that characterizes the peculiarities of the functioning of personification as a mean of artistic description, which means that a particular object or phenomenon in various directions becomes similar to a human being, has two aspects in the individual author's style. First one designates its functional role, the second one defines the ways of its linguistic implementation. A. Narushevich emphasizes that the artistic mean of personification in the linguistic aspect is associated with "the interaction of the meaning of animateness-inanimateness of the substantive and its semantic environment" [9, p. 135].

The authors of the monograph "The Digest of the History of the Language of Russian Poetry of the 20th Century: Tropes in an Individual Style and Poetic Language" [12, p. 33], identifying models of personification, the most universal way of creating personification is considered to be "the technique of 'turning over' real connections between a man and the world around", emphasizing such types as "switching connections and relationships between a man and nature" [12, p. 48], "switching connections and positions of the elements of the fixed situation" [12, p. 50] and "appealing to an inanimate object" [12, p. 53].

There can be distinguished several types of expression of personification depending on the means of expression of the personifying feature and its function in A. Fet's poetry.

Personifying information is contained in both the predicate (*coolness breathes / прохлада дышит*) and the agreed definition (*joyful green / веселая зелень*). It makes sense to call the latter type of personification personifications-attributes where an anthropomorphic feature is contained in the agreed definition expressed by an adjective or participle. The agreed definition, forming personification, is considered to be a personifying epithet:

Finally: I will look out the window at the joyful green... *Вот хоть теперь: посмотрю за окно на веселую зелень...*
(A. Fet "A kind of strange feeling took possession of me in a few days..."). (A. Fet «Странное чувство какое-то в несколько дней овладело...»).

The lake has fallen asleep; the forest is silent... *Уснуло озеро; безмолвен лес...*
(A. Fet "The lake has fallen asleep, the forest is silent..."). (A. Fet «Уснуло озеро, безмолвен лес...»).

You have guessed the boredom of tired whims... *Усталых прихотей ты разгадала скуку...*
(A. Fet "I am silently holding out my hand to you..."). (A. Fet «Тебе в молчании я простираю руку...»).

I will not call the forgetful youth again *Не стану кликать вновь забывчивую младость*
And its fellow traveler, vehement love... *И спутницу ее, безумную любовь...*

(A. Fet "Oh no, I will not call the lost joy..."). (A. Fet «О нет, не стану звать утраченную радость...»).

The grass has faded, the desert is gloomy, *Трава поблекла, пустыня угрюма,*
And the dream is abandoned in a lonely tomb... *И сон сиротлив одинокой гробницы...*

(A. Fet "In the silence and darkness of a mysterious night..."). (A. Fet «В тиши и мраке таинственной ночи...»).

Motionless, dumb *Неподвижная, нема*
The night is as bright as day... *Ночь светла, как день...*

(A. Fet "The warm wind can be felt..."). (A. Fet «Тёплым ветром потянуло...»).

The wind, the hollow-hearted wind, get out of here... *Ветер, ветер лукавый, поди ты...*
(A. Fet "The nightingale and the rose"). (A. Fet «Соловей и роза»).

In the wilderness of the grassland, above the silent moisture, *В степной глуши, над влагой молчаливой,*
Where the round leaves are thrown around... *Где круглые раскинулись листья...*

(A. Fet "In the wilderness of the grassland, above the silent moisture..."). (A. Fet «В степной глуши, над влагой молчаливой...»).

One more forgetful word... *Еще одно забывчивое слово...*
(A. Fet "One more forgetful word..."). (A. Fet «Еще одно забывчивое слово...»).

You, a soulless Rome, fell victim to wild power, *Ты сам, бездушный Рим, пал жертвой силы дикой,*
Like an old predatory beast... *Как устаревший хищный зверь...*
(A. Fet "On the ruins of Caesar's palace..."). (A. Fet «На развалинах цезарских палат...»).

We cannot be counted. Do not overthink *Нам нет числа. Напрасно мыслью жадной*
to catch the shadow of the eternal thought... *Ты думы вечной догоняешь тень...*

(A. Fet "Among the stars"). (A. Fet «Среди звезд»).

He arbitrarily awakened dumb admiration, *Немой восторг будил он самовластно,*

But he failed to overcome the shadows all around... *Но сумрака кругом не одолел...*
(A. Fet "Deadly, inviting and purposeless..."). (A. Fet «Томительно-призывно и напрасно...»).

I'm running. Snowdrifts. The dead forest sticks out... *Бежу. Сугробы. Мертвый лес торчит...*
(A. Fet "Никогда"). (A. Fet «Никогда»).

(A. Fet "Never").

How sorrowful are the sulky days... *Как грустны сумрачные дни...*
(A. Fet «Осень»).

(A. Fet "Autumn").

...The shady garden was gloomy... *Стоял угрюм тенистый сад...*

(A. Fet "The was blowing. The grass was crying..."). (A. Fet «Дул север. Плакала трава...»).

A combination of techniques when the personifying information is simultaneously contained in both the predicate and the definition may be found:

...And let me wake up far away where to a nameless river *И пусть очнусь вдали, где к речке безыменной*

Runs a dumb grassland from the blue hills... *От голубых холмов бежит немая степь...*

(A. Fet "Oh no, I will not call the lost joy..."). (A. Fet «О нет, не стану звать утраченную радость...»).

Shy sadness stays silent... *Молчит стыдливая печаль...*
(A. Fet "Autumn"). (A. Fet «Осень»).

So, A. Fet's poetry realizes the principle of separation from a human being, the transfer of reflection to the outside world of internal human qualities, states and traits to the objects of nature.

In attributive personifying syntagms are often used anthropomorphic participles in the role of the agreed definition and verbal nouns in genius constructions:

How the all-seeing May cannot bloom *Как не цвести всевидящему маю*

With the glint of your darling eyes! *При отблеске родном твоих очей!...*

(A. Fet "You don't suffer any more, I am still suffering..."). (A. Fet «Ты отстрадала, я еще страдаю...»).

...I love her murmuring arches of forests... *...Люблю ее лесов лепечущие своды...*

(A. Fet "I am silently holding out my hand to you..."). (A. Fet «Тебе в молчании я простираю руку...»).

...A loose toy of a wistful dream. *...Игрушка шаткая тоскующей мечты.*
(A. Fet "To death"). (A. Fet «Смерти»).

...You are in front of my restless mind... *...Ты пред моим мятущимся сознанием...*

(A. Fet "The Powerful Lord should be incomprehensible for other kind of people..."). (A. Fet «Не тем, Господь, могуч, непостижим...»).

Second group of agreed definitions containing a personifying feature is made up of definitions expressed by a noun:

My friend, rose, maiden-rose, *Друг мой, роза, дева-роза,*
I wouldn't sing, if it weren't for you... *Я б не пел, когда б не ты...*

(A. Fet "The nightingale and the rose"). (A. Fet «Соловей и роза»).

(A. Fet "The nightingale and the rose").

A. Fedorov calls such definitions "expressed by an apposition" [20, p. 40]. Other researchers call the type of personification that attributes the features of plants to objects of animate and inanimate nature, phytomorphism:

Midnight is my birth mother, *Полночь – мать моя родная,*
I invisibly bloomed *Незаметно расцвела я*

At the dawn of spring... *На заре весны...*
(A. Fet "The nightingale and the rose"). (A. Fet «Соловей и роза»).

(A. Fet "The nightingale and the rose").

In A. Fet's poetry, personifications also form genetic combinations, when, for instance, the actions of a human being are attributed to the time of day:

Oh, I will stay for a long time in the silence of the mysterious night... *О, долго буду я, в молчаньи ночи тайной...*

(A. Fet "Oh, I will stay for a long time in the silence of the mysterious night..."). (A. Fet «О, долго буду я в time in the silence of the mysterious молчаньи ночи тайной...»).

Attributing natural events to abstract states:

Back then when I was learning my first love В те дни, как постигал я первую любовь
Through the rebellion of blustering feelings... По бунту чувств неугомонных... (A. Fet "When my dreams are beyond the past days...").

The image of a part of the human body is attributed to the objects of animate nature:

A bold face of freedom and a soulful look of love... Свободы смелый лик и томный взор любви...

(A. Fet "I know, proud-hearted you, you love absolute power...").

I love the conversation of silent lips and eyes... Люблю безмолвных уст и взоров разговор...

I love the silence of the midnight nature... Люблю безмолвие полунощной природы...

(A. Fet "I am silently holding out my hand to you...").

I am ready to sit all night, all night long, Всю ночь, всю эту ночь я просидеть готов,

Looking in the face of the dawn or along the gray road... Смотря в лицо зари иль вдоль дороги серой...

(A. Fet "I will go towards them on the known path...").

From the face of the earth, where everything is dark and poor, С лица земли, где все темно и скудно,

To us, into our depths, where everything is splendid and light... К нам, в нашу глубь, где пышно и светло...

(A. Fet "Among the stars").

...I used to forgot hunger and many days of thirst, ...И голод забывал и жажду многих дней,

Listening to the voice of the desert... Внимая голосу пустыни...

(A. Fet "When the Divine escaped human speeches...").

...Him, desirous, on the crown of gray crag... ...Его, валакишего, на темя серых скал...

(A. Fet "When the Divine escaped human speeches...").

...A trace of the dawn of autumn in this shimmer... ...Зари осенней след в мерцающих этом есть...

(A. Fet "Sprawled in an armchair I am look at the ceiling...").

...And as in a tiny dewdrop You recognize the face of the sun... И как в росинке чуть заметной

(A. Fet "Good and evil").

...and dahlias ...и георгины

Are burned with the breath of the night... Дыханьем ночи обожгло...

(A. Fet "Autumn rose").

Personification, as a phenomenon of style, determines the poet's attitude towards nature.

The most common place for the concentration of personification is two-member sentences with a simple verb predicate:

A strange feeling took possession in a few days... Странное чувство какое-то в несколько дней овладело...

(A. Fet "A strange feeling took possession in a few days...").

The lake has fallen asleep... Уснуло озеро...

(A. Fet "The lake has fallen asleep; the forest is silent...").

You are oppressed by someone else's happiness in a jealous dream... Тебя в ревнивом сне томит чужое счастье...

Lobzает ветр один руно его

A fleece of his curls is kissed by the wind... Кудрей...

(A. Fet "I know, proud-hearted you, you love absolute power...").

...The young breast will sigh of slow speeches... ...Вздохнет младая грудь замедленных речей...

Unknowingly the glance will start running with a question... Невольно станет взор с вопросом забегать...

(A. Fet "Don't say, my friend: 'She will forget me...').

The windows are with bars, and the faces are sorrowful, Окна в решетках, и сумрачны лица,

Anger is hatefully looking at the brother; Злоба грядит ненавистно на брата;

I am familiar with your walls, I am familiar with your walls, - Я признаю твои стены, темница, -

A banquet of youth celebrated here once... Юности пир ликовал здесь когда-то...

(A. Fet "The windows are with bars, and the faces are sorrowful...").

And it seems I understand, What the leaves are whispering to the dome... И мне - мне кажется понятно, Что шепчут куполу листы...

The soul humbly celebrates. Смирненно празднует душа.

(A. Fet "Not the first year at these places...").

As a lily looks into a mountain stream... Как лилея глядится в нагорный ручей...

(A. Fet "Alter ego").

We are burning here, so that in the impenetrable shadows Мы здесь горим, чтоб в сумрак непроглядный

A infinite day will go towards you... К тебе просилась беззакатный день...

(A. Fet "Among the stars").

...In its smoke, as in creative dreams ...В его дыму, как в творческих грезях

The entire power trembles and all eternity is appearing in dreams... Вся сила дрожит и вся вечность снится...

(A. Fet "Jaded by life, by the treachery of hope...").

What are you doing? What for? - Feelings and mind are both silent... Что ж ты? Зачем? - Молчат и чувства и познание...

(A. Fet "Insignificance").

When my dreams are beyond the past days Когда мечты мои за гранью прошлых дней

Will find you again behind the haze fog... Найдут тебя опять за дымкою туманной...

(A. Fet "When my dreams are beyond the past days...").

The warmth of love will inhale the baby's eye... - Дохнет тепло любви, - младенческое око...

(A. Fet "The world does not know her, she is still a child...").

The stars are sending their images in hoarfrost... Шлют звезды в инее свое изображение...

Under the fast foot a frozen ground Под быстрою стопой промерзлая земля

Sounds also on a steep, although recent freezing weather... Звучит и по крутой, хотя недавней стуже...

(A. Fet "Hey, joke-youth! Like new early snow...").

Life said the last sentence for us... Сказала жизнь за нас последний приговор...

(A. Fet "I am silently holding out my hand to you...").

Why is your ghost laughing so sarcastically Что ж так язвительно смеется призрак твой

And looking at me with heavily?.. И смотрит на меня таким

(A. Fet "I cannot sleep. Let me light a candle. Why read?..").
Wait! I like to be here! Jagged and wide
Stripe shadow fell from the pine trees in the moonlight...
 (A. Fet "Wait! I like to be here! Jagged and wide...").
Wait! Insane anxiety
Will fall asleep in a jaded chest...
 (A. Fet "To death").
Nesting, from a hillock forget-me-nots
Are looking bravely into the distance of the grasslands...
 (A. Fet "Lonely oak").
My ashes will fall asleep forgotten and cold...
 (A. Fet "Now").
Autumn is looking for burning eyes...
 (A. Fet "Autumn").
A warm wind blows quietly,
The grassland breathes with fresh life...
 (A. Fet "A warm wind blows quietly").
The ruin is silent in the pride of the morning...
 (A. Fet "On the ruins of Caesar's palace...").
In my chest a living heart beats stronger,
And blood runs faster in my veins...
 (A. Fet "On the ruins of Caesar's palace").
The coolness of the evening both breathes and does not breathe...
 (A. Fet "I will go towards them on the known path...").
The north was blowing. The grass was crying...
 (A. Fet "The north was blowing. The grass was crying...").
...The night cries with dewdrops of happiness.
 (A. Fet "Don't blame me for being shy...").
...And being silent we hear
That we wing with our stream,
A fountain sings to us...
 (A. Fet "Fountain").
...The dawn will tell that the day of foul weather has passed...
 (A. Fet "Forgive and forget everything in a cloudless hour...").
Although the memory states that there is a grave between us...
 (A. Fet "No, I haven't changed. Until great age...").
Only a fountain is murmuring in the midst of the distant darkness...
 (A. Fet "Everything around is tired: the color of heaven is tired as well...").
Below, the faded garden fell asleep - only a distant poplar...

тяжелым взором?..
 (А. Фет «Не спится. Дай зажгу свечу. К чему читать?..»)).
Постой! здесь хорошо! Зубчатой и широкой
Каймою тень легла от сосен в лунный свет...
 (А. Фет «Постой! здесь хорошо! Зубчатой и широкой...»)).
Постой! Безумная тревога уснет в измученной груди...
 (А. Фет «Смерти»)).
Гнездясь, с пригорка незабудки
Глядят смелее в даль степей...
 (А. Фет «Одинокий дуб»)).
Мой прах уснет забытый и холодный...
 (А. Фет «Теперь»)).
Горящих осень ищет взоров...
 (А. Фет «Осень»)).
Теплый ветер тихо веет,
Жизнью свежей дышит степь...
 (А. Фет «Теплый ветер тихо веет»)).
В тумане утреннем развалина молчит...
 (А. Фет «На развалинах царских палат...»)).
В груди моей сильнее живое сердце бьется,
И в жилах кровь бежит быстрей...
 (А. Фет «На развалинах царских палат»)).
Прохлада вечера и дышит, и не дышит...
 (А. Фет «Пойду навстречу к ним знакомою тропкою...»)).
Дул север. Плакала трава...
 (А. Фет «Дул север. Плакала трава...»)).
...Росою счастья плачет ночь.
 (А. Фет «Не упрекай, что я смущаюсь...»)).
...И, безмолвные, мы слышим,
Что, струей своей колышим,
Напевает нам фонтан...
 (А. Фет «Фонтан»)).
...Поведает заря, что минул день ненастья...
 (А. Фет «Прости – и все забудь в безоблачный ты час...»)).
Хоть память и твердит,
что между нас могила...
 (А. Фет «Нет, я не изменил. До старости глубокой...»)).
Лепечет лишь фонтан среди дальней темноты...
 (А. Фет «Устало все кругом: устал и цвет небес...»)).
Внизу померкший сад уснул, – лишь тополь дальний...

(A. Fet "Oh, I feel anxiety...").
And the leaves and stars are trembling...
You are so innocent that mundane desires
Are involuntarily die in the chest in front of you...
The echo is waiting to begin to re-repeat...
The forest space is waiting...
If the echo will stay silent about them...
 (A. Fet "The nightingale and the rose").
Only you have short-lived day-dreams
Looking into the soul as old friends...
 (A. Fet "Poets").
There, finally, I was everything my soul strived for,
Waited, hoped, in later life I will find...
 (A. Fet "Oh no, I will not call the lost joy...").
...where there is a huge shaft in the sea
It will come and run away into the arms of the shafts...
And there will come a wave and it will crush between us...
 (A. Fet "Wait! I like to be here! Jagged and wide...").

(А. Фет «О, как волнуется я мыслию больною...»)).
И листья и звезды трепещут...
Ты так чиста, что помыслы земные
Невольно мрут в груди перед тобой...
Эхо ждет заворить пенью...
Ждет лесной простор...
Если эхо о них промолчит...
 (А. Фет «Соловей и роза»)).
Только у вас мимолетные зрезы
Старыми в душу глядятся друзьями...
 (А. Фет «Поэтам»)).
Там наконец я все, чего душа алкала,
Ждала, надеялась, на склоне лет найду...
 (А. Фет «О нет, не стану звать утраченную радость...»)).
...где в море вал огромный
Придет – и убежит в объятия валов...
А там придет волна – и грянет между нами...
 (А. Фет «Постой! здесь хорошо! зубчатой и широкой...»)).

In the last poem we can see the personification formed by the genetic combination, which was mentioned above: *the arms of the shafts / объятия валов*.

These personifications use verbs, which, by their meaning, express action, state, movement, processes and events covering the subject. These personifications have some traits, qualities and internal states of a human being.

The semantics of nominal properties can be varied, but most often they convey the emotional or existential states of the personified object:

The pond is like shiny steel,
Herbs in sobbing...
 (A. Fet "In the moonlight").

Пруд как блестящая сталь,
Травы в рыдании...
 (А. Фет «В лунном сиянии»)).

Additionally, the objects of the outside world, which also interact with the lyrical hero, are personified:

Where a wild apple and a plum are comparing their dresses,
Where a cloud is barely snaking,
airy and light,
Where a jaded willow is drowsing above the water...
 (A. Fet "Oh no, I will not call the lost joy...").

Где с дикой яблонью убором спорит слива,
Где тучка чуть ползет, воздуина и светла,
Где дремлет над водой по-никнувшая ива...
 (А. Фет «О нет, не стану звать утраченную радость...»)).

(A. Fet "Oh no, I will not call the lost joy...").

A. Fet used personifications, which are created through an appeal to an inanimate object or natural event, representing it as a participant of a dialogue:

Hello! A thousand times my hello to you, night!
 (A. Fet "Hello! A thousand times hello to you, night!").

Здравствуй! Тысячу раз мой привет тебе, ночь!
 (А. Фет «Здравствуй! тысячу раз мой привет тебе, ночь!»)).

And I love, faded beauty,
Your lingering look, so cold and dull...
 (A. Fet "Italy").

И я люблю, увядающая краса,
Твоей долгой взор, надменный и унылый...
 (А. Фет «Италия»)).

Oh first lily of the valley! From under the snow

О первый ландыш! Из-под снега

You need the sun rays... Ты просишь солнечных лучей...
(A. Fet "The first lily of the valley"). (А. Фет «Первый ландыш»).

There are also "personifications of the psychological type" [9, p. 90], the features of which are most clearly manifested in the dialogue of the lyrical hero with the personified object:

But, Rome, I am glad that sad and vain Но, Рим, я радуюсь, что грустный и ничтожный
You are here at my feet! Ты здесь у ног моих приник!
(A. Fet "On the ruins of Caesar's palace..."). (А. Фет «На развалинах цезарских палат...»).

Sometimes the poet uncovers the technique, detailing the personifications.

Together with the traditional means of expression of personification, A. Fet also uses less common ones. Thus, sometimes in his poetry may be noted such techniques when personification is based on the transition of a noun into a proper name when describing a particular state or when referring to one or another object of nature:

I do not want a frosty Eternity, Не хочу морозной вечности,
But I want a tearless Youth, А хочу бесслезной я младости,
With burning desire, Full of Joy. С огненным желанием, Полной упованием Радости.

(A. Fet "I don't want frosty...") (А. Фет «Не хочу морозной я...»)

These examples are used in a generalized symbolic meaning, form contextual names:

But the enlightened daughter of the splendid Phoebus, with the breath Of silent night, the imperturbable Death is full, Но просветлённая дочь лучезарного Феба, дыханьем Ноци безмолвной полна, невозмутимая Смерть, увенчавши своё чело непо-
Crowning her forehead with a motionless star, движимой звездой,
Does not recognize neither her father nor her inconsolable mother. Не узнаёт ни отца, ни безутешную мать.
(A. Fet "Sleep and Death"). (А. Фет «Сон и смерть»).

And all are equal before the Eternal И равны все звенья пред Вечным
In the continuous chain of creation, В цепи непрерывной творенья,
And with the total trepidation Wonderful links are made... И жизненным трепетом общим Исполнены чудные звенья...
(A. Fet "The nightingale and the rose"). (А. Фет «Соловей и роза»).

Also, the personification may be based on the transformation of a toponym into an anthroponym in the figure of appeal:

Italy, you lied to the heart! Италия, ты сердцу солгала!
How long I cherished you in my soul, – Как долго я в душе тебя лелеял, –
But you was different from the dream, Но не такой мечта тебя нашла,
And your breath seemed lien to me... И не родным мне воздух твой повеял...
(A. Fet "Italy"). (А. Фет «Италия»).

Another means of expression of personification is the appeal as an appeal to the addressee. There are cases when entire text of the poem is constructed in the form of an appeal to the personified object. The brightest technique of this kind is attribution of feelings of a human being (feelings of love) to the outside world: when appealing to the addressee there usually used one of the most common forms of appeal, in particular the form *you, You*. In this poem, personification has a text-forming function, and the feeling of love is personified. The appeal is supported by the pronoun of the second

person in singular form:

And I love, faded beauty, Your lingering look, so cold and dull... И я люблю, увядшая краса, Твой долгий взор, надменный и унылый... (А. Фет «Италия»).

The appeal may be formed using the second person in plural form:

How long will I drink your blinking Searching eyes of the blue sky? How long does it take to feel that there is nothing higher and better than you Долго ль впитать мне мерцающие ваши, Синего неба пытливые очи? Долго ли чують, что выше и краше
In the temple of the night? Maybe you are not under those lights: Вас ничего нет во храме ночи? Может быть, нет вас под теми огнями:
The old era blew you out, - So after death I will fly to you in poetry, Давняя вы погасила эпоха, – Так и по смерти лететь к вам стихами,
To the ghosts of the stars, I will be the ghost of a sigh! К призракам звезд, буду призраком вздоха!
(A. Fet "To Fading stars"). (А. Фет «Угасшим звездам»).

The semantics of the second person shortens the distance between a man and the subject of speech.

The key factor of depicting personification in A. Fet's poetry is usually the adverbs expressing feelings and emotions peculiar only to people and animals:

Above mountains of rubbish, where the ivy sadly climbs... Над грудой мусора, где плющ тоскливо вьется...
(A. Fet "On the ruins of Caesar's palace"). (А. Фет «На развалинах цезарских палат»).

The personification is also implemented with the help of comparisons used by A. Fet, in which objects of nature or stars are identified and compared with living objects – people, animals, birds:

Like a young swan, the moon among the heavens Slides and looks at its twin on moisture... Как лебедь молодой, луна среди небес Скользит и свой двойник на влаге созерцает...
(A. Fet "The lake has fallen asleep, the forest is silent..."). (А. Фет «Уснуло озеро, безмолвен лес...»).

Depicting personification, A. Fet uses a personifying detail, attributing features of the appearance of a human being to the seasons:...

A gratifying smile of the spring, - But the linden did not blossom...; Displeasure and shame are burning the cheeks... ...Еще весны отрадная улыбка, – ка, – Но в этот раз не распустилась липка...;
(A. Fet "Oh, I will stay in the silence of the secret night for a long time..."). (А. Фет «О, долго буду я в молчаньи ночи тайной...»).

The lovely pages are opened the fingers again... Страницы милые опять персты раскрыли...
(A. Fet "The lovely pages are opened the fingers again..."). (А. Фет «Страницы милые опять персты раскрыли...»).

The garden bared its forehead... Сад обнажил свое чело...
(A. Fet "Autumn Rose"). (А. Фет «Осенняя роза»).

Conclusion. It follows that the key type of personifications and personifying signs is represented by a combination of inanimate nouns with third-person verbs denoting traits of a human being.

Thus, personification, as one of the most crucial means of figurativeness, being used for the description of natural events and artifacts in the world around, is a multifunctional phenomenon. It is used in a work depending on the specific author's tasks and the purpose to be achieved. One of the functions of personification is the pictorial function. Among other things, personification has general stylistic functions in

a poetic work: expressive, meaning the direction of the linguistic sign to increase the expressiveness of the words, the growth of movement in the text. The most common means of creation of personification used by A. Fet is the use of verbal metaphors. Thanks to personifications it is possible to create a specific and symbolic perspective of the image,

which is based on individual ideas about the world, man, and nature combining with new poetic associations close to the addressee. The results of the analysis make it possible to conclude that the stylistic technique of personification is highly potential thanks to its diversity, and is the key means of implementation of the author's intentions in a poetic text.

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