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 linguostylistic 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. Nurushevich, 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, phenomenon, 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 oxymoron 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 syntactic 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 specifying 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 multivarious.

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. Kytaykovsky 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, understands 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 encyclopedia 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 being are attributed to inanimate and animate nature objects. Humanization is the most numerical group of personifications in 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 звёзды до star 
Looking into the soul warmly Тепло и какою в душе смот- 
a) personification as a symbol directly 
% %
Looking into the soul warmly Тепло и какою в душе смот- 

The space of your roots is Полет простор твоих 
birds
Birches are waiting, etc. Ветки ждут у т.д.

(A. Fet “One more night in (A. Fet «Еще маячной 
number of 
...»).

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 Полет простор твоих 

The reflecting moon is floating moon. Personification is the “independ- 

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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:

Children of the sunrise,  
Flowers of varicolored pastures,  
Nature has cherished you  
In tribute to love and beauty.  
Your bright dressing  
Under the transparent finger of Flora  
Is so elegantly beautiful;  
But, favorites of spring prosperity,  
Cry: the charm of eternal life  
Did not put spirit into you.  
(A. Fet “To flowers”).

Using personification, A. Fet substantively illustrates such abstract concepts as “fate”, “freedom”, and “love”. He describes them as living beings having a specific character, giving 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. Moskvin introduces the term prosopopoia (Medieval Greek prosopon “face” and poieo “I do, I create”) [8, p. 22]. Otherwise stated, prosopopoia “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. Moskvin, 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. Bolchkvedze distinguishes simple and complex personifications in terms of structure. “Simple personification are the tropes in which the process of personification is run using one catalyst 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. Bolchkvedze 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 визжит: 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 ones 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 joyous green...

(A. Fet “A kind of strange feeling took possession of me in a few days…”).

The lake has fallen asleep; the forest is silent...

(A. Fet “The lake has fallen asleep, the forest is silent…”).

You have guessed the boredom of tired whirns...

(A. Fet “I am silently holding out my hand to you…”).

I will not call the forgetful youth again
And its fellow traveler, vehement love...

(A. Fet “Oh no, I will not call the lost joy…”).

The grass has faded, the desert is gloomy.
And the dream is abandoned in a lonely tomb...

(A. Fet “In the silence and dark-ness of a mysterious night…”).

Motionless, dumb

The night is as bright as day...

(A. Fet “The warm wind can be felt…”).

The wind, the hollow-hearted wind, get out of here...

(A. Fet “The nighttime and the rose”).

In the wilderness of the grass-land, above the silent moisture...
Where the round leaves are thrown around...

(A. Fet “In the wilderness of the grassland, above the silent moisture…”).

One more forgetful word...

(A. Fet “One more forgetful word…”).

You, a soulless Rome, fell victim to wild power,
Like an old predatory beast...

(A. Fet “On the ruins of Caesar’s palace…”).

We cannot be counted. Do not overthink
to catch the shadow of the eternal thought...

(A. Fet “Among the stars”).

He arbitrarily awakened dumb admiration,
But he failed to overcome the shadows all around...

(A. Fet “Deadly, inviting and purposeless…”).

I’m running. Snowdrifts. The dead forest sticks out...

(A. Fet “Never”).

How sorrowful are the salty Как грустны сумрачные дни...
days...

(A. Fet “Autumn”).

...The shady garden was...Стал ужесточенно тенистый
sad...

(A. Fet “The was blowing. The (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 И пусть очну вдали, где к...
where to a nameless river речке безымянной
Runs a dumb grassland from the От голубых холмов бежит
blue hills... немая степь...

(A. Fet “Oh no, I will not call the
Lost joy…”).

Shy sadness stays silent...
Močná mokrščanská пчеля...

(A. Fet “Autumn”).

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 Как не цвети всевидящему
With the glint of your darling При объективе ромовых очей...

(A. Fet “You don’t suffer any...
more, I am still suffering…”).

...I love her murmuring arches of...
Люблю еле лесных лепущих forests...

(A. Fet “I am silently standing...
holding out my hand to you…”).

...A loose toy of a wistful dream. ...
Ирушчка ватная тоску-ющей мечты.

(A. Fet “To death”).

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

(A. Fet “The Powerful Lord should (A. Fet “Не тем, Господь, be incomprehensible for other kind of
могуч, непостижим…”).

people…”).

Second group of agreed definitions containing a personi- fying feature is made up of definitions expressed by a noun:

My friend, rose, maiden-rose, ...

(A. Fet “The was blowing. The (A. Fet “Дул север. Плакала трава…”).

Fedorov calls such definitions “expressed by an appo-sition” [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, midnight is my birth mother,

Поздно — мать моя родная, Поздно — мать моя родная,
I invisibly bloomed Invisibly I blossomed

At the dawn of spring...
At the dawn of spring...

(A. Fet “Среди звезд”).

(A. Fet “The nighttime and the
rose”).

(A. Fet “The nighttime 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 в течение суток
in the silence of the mysterious night...

(A. Fet “О, долго буду я в
time in the silence of the mysterious молчаны ночи тайной…”).

night…”).
Attributing natural events to abstract states:
Back then when I was learning Б the arts, как пошёл я я first love to my first love.
Through the rebellion of bluster- to the height of a убывания feelings... (A. Fet “When my feelings are beyond the past (A. Fet «Когда мы мечты за 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 Свободы смелый лиц и тон- souful look of love...
(A. Fet “I know, proud-hearted... вы, вы любовь абсолютная...”)

I love the conversation of silent lips and eyes...
I love the silence of the midnight... (A. Fet “I am silently holding out my hand to you...”)

I am ready to sit all night, all night long.

Looking in the face of the dawn... (А. Фет “I will go towards them on the known path...”)

From the face of the earth, where everything is dark and poor, To us, into our depths, where К нам, в наш глубину, где пышно и скрыто...

(A. Fet “Among the stars”)

...I used to forget hunger and many days of thirst.

Listening to the voice of the desert...
(A. Fet “When the Divine escaped human speeches...”)

...He, desirous, on the crown of... Его, взглянувши, на темя gray days of sad
dawn...

(A. Fet “When the Divine escaped human speeches...”)

A trace of the dawn of autumn is... Заря осенней слез в мерца- 
 differentiate... (A. Fet “Sprawled in an armchair I look at the ceiling...”)

And as in a tiny dewdrop... You recognize the face of the sun...
(A. Fet “Good and evil”).

...and dahlias Are burned with the breath of the night... (A. Fet “Осенняя роза”)

Personification, as a phenomenon of style, determines the poet-is-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...
(A. Fet “Strange feeling took possession in a few days...”)

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

You are oppressed by someone else’s happiness in a jealous dream...
Любовь твоей однорука его

A fleece of his curls is kissed by the wind...
(A. Fet “I know, proud-hearted... вы, вы любовь абсолютная...”)

...The young breast will sigh of... (A. Fet “Возьмёт младая грудь замедленных речей..."

The windows are the faces of the sorrowful...
Anger is hateful looking at the brother:
I am familiar with your walls, Your sadness, your... (A. Fet “The windows are with bars, and the faces are sorrow- ful...”)

As it seems I understand, We are burning here, so that in the impermeable shadows A infinite day will go towards the dome...

In its smoke, as in creative dreams The entire power trembles and all eternity is appearing in dreams...
(A. Fet “Jaded by life, by the treachery of hope...”)

What are you doing? What for? – Feelings and mind are both silent...
(A. Fet “Insignificance”)

When my dreams are beyond the past days Will you find again behind the haze fog...
(A. Fet “When my dreams are beyond the past days...”)

The warmth of love will inhale... the baby’s eye...
(A. Fet “The world does not know her... is still a child...”)

The stars are sending their imag- es in hoarfrost. Under the fast foot a frozen ground Sounds also on a steep, although recent freezing weather...
(A. Fet “Hey, joke-youth! Like new early snow...”)

Life said the last sentence for us...
(A. Fet “I am silently holding out my hand to you...”)

Why is your ghost laughing so sarcastically And looking at me with heavily...

I cannot sleep. Let me light a candle. Why read...?

Wait! I like to be here! Jagged Postmortem! here very good!—

Wait! Insane anxiety Will fall asleep in a faded chest...

Nesting, from a hillock forget-me-nots Are looking bravely into the distance of the grasslands...

Autumn is looking for burning eyes....

A warm wind blows quietly, The grassland breathes with fresh life...

The ruin is silent in the pride of the morning...

The north was blowing, The grass was crying...

The night cries with dew of... Rosy sobs clench cheek

Alas, the memory of the past is a grave between us...

Only a fountain is murmuring in the midst of the distant darkness...

Below, the faded garden fell asleep - only a distant popular...
You need the sun rays... 
(A. Fet “The first lily of the valley”). 
Youth.

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 No, Рыши, я радуюсь, что your love is

You are here at my feet! 
They hold up my love for you!

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... 
Ne хочу морозной я

Еternity, 
Вечности,

But I want a fearless... 
А хочу бесстрашной я

Youth, 
Молодости,

With burning desire, 
С огненным желанием,

Full of joy. 
Полной упования.

Радости. 
(A. Fet “I don’t want frosty...”)

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

But the enlightened daughter of No просветлённая дочь луче-
the splendid Phoeus, with the shiny Phoena, дыханием
breath... 
Ночи безмолвной полна, невоз-

Of silent night, the unperturbable... 
Успокаивающим тишиной Смерть,

Death is full, 
Успокаивающим тишина Смерть,

Crowning her forehead with a diadem in silver, 
motionless star, 
не узнаёт ни отца, ни без-

Does not recognize neither her fa-
ther nor her inconvertible mother. 
(A. Fet “Сон и смерть”).

(A. Fet “Sleep and Death”).

And all are equal before the 
И равны все звенья пред Веч-

Eternal 
ным.

In the continuous chain of cre-
ation, 
В цепи непрерывной творенья,

And with the total trepidation 
И жизненным трепетом

Wonderful links are made... 
Исполнены чудные звенья...

(A. Fet “The nightingale and the...”)

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 сказала!

How long I cherished you in my Как долго я в душе тебя зову,...

But you was different from the Но не так мечта тебя dream, 
назива, And your breath seemed lie to Не родным мне воздух твой me... 
povaha.

(A. Fet “Italy”). 
(A. Fet «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, beauty, И я люблю, увидя краса,
Your lingering look, so cold and to Fading stars.

dull... (A. Fet “Italy”).

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

How long will I drink your blinking 
Долго ли вкушать мне мерца-

Searching eyes of the blue sky? 
ние ваши, 

How long does it take to feel that 
there is nothing higher and better 
Долго ли чувать, что выше и 

too than you 
кратье

In the temple of night? 
Вас ничего нет во храме

Maybe you are not under those 
lights? 
Можете быть нет под свет

The old era blew you out. - 
To the ghosts of the stars, I will be 
(To the ghosts of the stars).

So after death I will fly to you in 
(To Fading stars). 

(A. Fet “To Fading stars”).

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, Над грудь солдата, где

Sad, the forest is silent... 
(To the ghosts of the stars).

(A. Fet “On the ruins of Caesar’s”).

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 Как лебедь молодой, луна among the heavens.

Slides and looks at its twin on Slides and looks at its twin on

Sky and in its own eye on 
Созерцает...

(A. Fet “The lake has fallen.

(А. Фет «Уснуло озеро, без-

Sleep, the forest is silent... ”.)

Molwen les...”)

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

A gratifying smile of the spring. 
...Еще весны отрадная улыб-

But the linden did not blossom... 
ник, не бывает с...”)

Displeasure and shame are No в этом раз не рассту-

are among the heavens

burning the cheeks...

(A. Fet “Oh, I will stay in the

An eye...”).

(A. Fet “О, долго буду я в

мокрую ночи тайной...”)

The lovely pages are opened the Страницы милые опять

fingers again... 
персты раскрыты...

(A. Fet “The lovely pages are

The garden bared its 
(A. Fet “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 lin-
guistic 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, 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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