



THE NAME IN THE STRUCTURE OF BUNIN'S NARRATIVE

Olimova Mohidil

Assistant professor

Namangan State Pedagogical Institute

<https://doi.org/10.5281/zenodo.15663385>

ARTICLE INFO

Received: 08th June 2025

Accepted: 13rd June 2025

Online: 14th June 2025

KEYWORDS

Bunin, narrative, proper noun, onomastics, character, namelessness, literary text, structure, function, name, symbolism in literature.

ABSTRACT

The article examines the role of the name in the artistic structure of Ivan Alekseevich Bunin's narrative. Special attention is paid to the functions of proper names in the writer's texts: identifying, symbolic, psychological, and compositional. Analyzing Bunin's prose, the author reveals how characters' names contribute to revealing their inner world, set the tone for narration, and shape a special space of Bunin's world - filled with nostalgia, tragedy, and philosophical depth. Cases of unnamed characters are also considered as a way to create universality and generality of images. The work is based on the texts of "Dark Alleys," "Village," "Dry Valley" and other works.

The narratological perspective in Bunin's prose research was revealed by L.S. Vygotsky's article on the narrative organization of the short story "Breath of Light." Later, O.V. Slivitskaya made a defining contribution to understanding the features of this aspect of I.A. Bunina's work.

However, in general, Bunin was rarely the focus of narrators' attention. Exceptions include the section of the book "Theory of Literature" dedicated to the story "Calf's Head."

In Bunin's prose, the narrative structure combines two fundamentally different narrative strategies. On the one hand, there is always the dynamism of events, created by the linear development of the motivational structure of the text. On the other hand, this clearly confirms Vygotsky's observations: the crisis of the chronological principle of narration, which strongly influenced the works of modernists.

In these, implicit intratextual semantic overlapping plays a special role, which V. Shmid termed equivalence. One of the most important types of artistic signs - the proper name - has the ability to unite the contrasting beginnings of Bunin's prose. The philosophy and aesthetics of a number of poetic schools of the Silver Age were built on the principle of mythological identity.

The indivisibility of the sign and the referent gave rise to the "nominative" type of semiosis: when any verbal sign becomes "similar to its own name." O.M. Freidenberg, long before the emergence of special structural-semiotic studies, pointed to the "convoluted" plot in the hero's name.

In the intended perspective, Bunin's story "The Merry Courtyard" (1911) is interesting. Firstly, the writer repeatedly changed the title, the title of the story.

Secondly, after its first publication in 1912, when preparing the collection of his works, Bunin noticeably reduced the first paragraph: he shortened the clear illumination of Anisya's



image, the motivation of her actions in favor of a descriptive fragment about the details of her appearance and the nicknames featured in the story. The mistress of the "funny courtyard" received the nickname Uxvat for her literal external resemblance: she was "dry, narrow, dark."

The story also notes Anisya's body plasticity, reminiscent of a catching horn: "<...> she was <...> crooked, <...> sits and thinks, supporting her cheek with her thin hand <...>." On the way to Lanskoje to her son, the old woman, trying to shorten the journey, realized "<...> that she had given the hook."

The motif of curvature is also present in the description of the Minayevs' house: collapsing, uncomfortable, with "crooked" simpleton. The most important influence of the nickname's semantics on the heroine is the appearance of her pronominal attribute, which Anisya leaves instead of herself to guard the house: "<...> she locked the door in the entryway with a single-toothed hornbeam, <...>" Anisya's fate is tied to the furnace, for which the handle is intended. Her husband and son were stoves, and her life was characterized as "stove famine." Anisya constantly craves to touch the stove: both in her house and in Yegor's abandoned

The absence of Anisya's connection with his son in the fable is established through a nickname. The characteristics of curvature emphasized in Anisya's figure are added to Yegor's image. Deciding to go to Lanskoje, she remembers the proverb: "A child is a crook, but a mother is always sweet."

Yegor's fate is also tied to the stove. However, being a baker, he, according to the neighbors, is "good in his work, but a man is a fool, a shirt." Unlike Anisya, who, preparing for her son's visit, has been thinking since night: "As I leave, don't forget to lock up the stove, close the pipe in case of a thunderstorm." In the miller's house, Yegor's actions are identical to the action of gripping: "<...> opened the shutter and climbed up to his waist into the dark, hot depths of the stove.

<...> Alena <...> glanced at Yegor. "He'll chill the stove, my dear fellow!" she thought. But Yegor <...>, having gotten out of the stove, took on the most carefree appearance." When editing the text of the novella's first publication, Bunin intensifies the semantics of ambiguity, duality in Yegor's characterization: diabolical, false, mirror-like.

In the early editions, we find Yegor's expressive self-characterization, by which he tries to explain his desire for suicide: "disheveled." Even in the first description, Yegor's appearance is marked by the remembrance of a loop's trace: "<...> a brown stripe of sunset was visible through the longitudinal gap in the gate, sharply contrasting on the deathly pale body."

The most important detail for finding equivalent consonances in the scene of Yegor's first suicide is the spontaneously chosen place for hanging. The vent on which he tightens the loop is a part of the furnace: a hole in it for the outlet of heated air. The hearth of the hearth is not simply extinguished, but becomes a place and instrument of death.

Yegor's only work for the family house is to carve a "large soldier's target" on its slanted side - <...> his torso, with a rifle slung over his shoulder, with a cap tilted over his shoulder, with bulging eyes. Anisya imagines this body before her death, when in her son's guardhouse, she "feels like she's hanging in the air every minute, as if she has no legs, only a body." Anisya is dying peacefully in her sleep, lying by the stove. In the circumstances of her death, hints



This theme is repeated in the episode when Yegor hears the words conveyed by the miller, the medic-bark, "as if every person can freeze their body, and when they die, the body will not burn, but will fly away into the air."

Due to the opposition of body and spirit, the death of Yegor, who threw himself under the train, is described in opposite Anissier coordinates. His body, mutilated by the train, literally becomes like a soldier's target: "The heavy, broad, and short body of the shaggy man lay flat on his stomach in the corner."

In later editions, Bunin removed the terrifying naturalistic details of the final scene. Thus, in Bunin's story, the semantic basis of the nickname Anisya reveals not only its iconic but also metatextual nature. Semantically transparent, it reveals its symbolic power over the heroine's image, defining the most important aspects of its semantic structure.

Anisya's second name becomes an important factor in organizing the narrative, rhythmizing it and repeatedly returning the reader to loci related to grasp and its properties. The relationship of the Anisya couple.

Yegor, on the one hand, is established at the plot-story level, but on the other hand, is detailed in numerous interweaving of motifs arising from the semantics of the nickname Anisya.

Two core motives are, firstly, the motif of crookedness, which is realized not only in purely material embodiments (bodily injuries, a crooked path, a crooked house), but also in intangible, spiritual variants (the crookedness of the soul, falsehood, duplicity, suicide as a result of deviation from the right path).

The second central motif is the home oven, which involves the grip: it can be closed, retain warmth, give life, or it can be "eternally disconnected," abandoned, and ultimately become a tool of final death, without hope for eternal life.

Proper names are an integral part of culture and literature, and their use in a literary text allows the author to solve a wide range of artistic tasks. Bunin's exceptional life and creative path, connected, on the one hand, with perceiving and positioning himself as the last classic of Russian literature, and on the other hand, determined by complex relations with modernist movements, determined the established features of his individual artistic system, the uniqueness of the poetics of the artistic sign, the poetic word, and his own name.

The study of the functioning of a fundamentally important variety of verbal sign in the poetry and prose of a writer - proper name - allowed us to draw important conclusions not only about the category of the name itself in literary creativity, but also about the poetics of the entire artistic world of the author, about a whole complex of his philosophical, historical-psychological, poetic, and auto-reflexive views. Firstly, based on research on historical poetics on the evolution of the artistic sign, we discovered that Bunin continues to use and even intensifies the mythopoetic potential of the name.

Representing not just conventional, communicative words, the name is capable of enclosing a semantic or cultural code, the decipherment of which opens the way to the general problem of the writer's work. However, this is only one - the initial - aspect of its use and, consequently, its study. The onomastic system of Bunin's work was influenced by a constant sense of connection with ancestors: both blood and literary. This is reflected in the fact that behind the proper name in Bunin's work often lies a whole network of allusions, intertextual connections with other literary texts and historical-cultural phenomena.



References:

1. Бахрах А.В. Бунин в халате. М.: Согласие, 2000. 243 с.
2. Бахтин М.М. Творчество Франсуа Рабле и народная культура средневекового Ренессанса. М.: Художественная литература, 1965. 527 с.
3. Бройтман С.Н. Русская лирика XIX – начала XX века в свете исторической поэтики. (Субъектно-образная структура). М.: РГГУ, 1997. 307 с.
4. Бунин И.А. Автобиографические заметки // И.А. Бунин Полное собрание сочинений в 13 томах. Т.9. М., Воскресенье. 2006. С. 299–309.
5. Гоголь Н.В. Петербургские повести / Изд.подг. О.Г. Дилакторская. СПб.: Наука, 1995. 296 с.
6. Олимова М. ЖИЗНИ И ТВОРЧЕСТВА ИС ТУРГЕНЕВА С АКЦЕНТОМ НА ЕГО ЦИКЛ ОЧЕРКОВ" ЗАПИСКИ ОХОТНИКА" //ILM FAN XAVARNOMASI. – 2024. – Т. 1. – №. 2. – С. 579-581
7. Олимова, М. Философские Содержание Творчества А. Чехова. International Journal Of European Research Output Issn, 2053-3578.
8. Olimova M. A STUDY ON CROSS-CULTURAL DIFFERENCES IN THE USE AND PERCEPTION OF HUMOR IN THE CONTEXT OF TRANSLATION INTO RUSSIAN AMONG STUDENTS /INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE-2024. – №. 2. – С. 307-310
9. Нехочина, Лола ТЕХНОЛОГИЯ ФОРМИРУЮЩЕГО ОЦЕНИВАНИЯ В ПРЕПОДАВАНИИ РУССКОГО ЯЗЫКА В ШКОЛЕ // International scientific journal of Biruni. 2024. №2. URL: <https://cyberleninka.ru/article/n/tehnologiya-formiruyuschego-otsenivaniya-v-prepodavanii-russkogo-yazyka-v-shkole> (дата обращения: 21.05.2025).
10. Хайрутдинова Р. РОЛЬ ИСКУССТВЕННОГО ИНТЕЛЕКТА В ИЗУЧЕНИИ РУССКОГО ЯЗЫКА И ЛИТЕРАТУРЫ //JOURNAL OF MULTIDISCIPLINARY BULLETIN. – 2025. – Т. 8. – №. 3. – С. 30-34.