

THE REPRESENTATION OF NATURE AND MAN IN METAPHORS OF AIPIN'S WORKS

A REPRESENTAÇÃO DA NATUREZA E DO HOMEM NAS METÁFORAS DAS OBRAS DA AIPIN

LA REPRESENTACIÓN DE LA NATURALEZA Y EL HOMBRE EN LAS METÁFORAS DE LAS OBRAS DE AIPIN

Marina ABDYZHAPAROVA¹
Tatyana FEDOSOVA²
Yevgeny KARGAPOLOV³

ABSTRACT: This study analyzes the metaphors in such works of contemporary Khanty writer as Yeremei Aipin “Khanty, or the Morning Star Dawn” and “Mother of God in the Bloody Snows”. The metaphors under study reflect the essence of interaction of man and nature and are presented by the author in the form of metaphorical schemes. As a result of the study, the conclusion is made that in the minds of the characters presented in the author's works, nature and man have a close connection, which is reflected in the use of metaphors that correspond to iconic cognitive schemes: the source sphere “nature” – the target sphere “man”, the source sphere “man” – the target sphere “nature”. The results can be applied in the regional studies, in teaching such courses as “Linguistic Worldview of the Small-numbered Peoples”, and in the works devoted to the creative writing style of Ye.D. Aipin.

KEYWORDS: Anthropomorphic metaphor. Metaphor of nature. Linguistic worldview. Metaphorical scheme.

RESUMO: Este estudo analisa as metáforas em obras do escritor contemporâneo Khanty como Yeremei Aipin “Khanty, or the Morning Star Dawn” e “Mother of God in the Bloody Snows”. As metáforas em estudo refletem a essência da interação do homem com a natureza e são apresentadas pelo autor na forma de esquemas metafóricos. Como resultado do estudo, conclui-se que na mente dos personagens apresentados nas obras do autor, natureza e homem possuem uma estreita ligação, o que se reflete no uso de metáforas que correspondem a esquemas cognitivos icônicos: a esfera fonte “natureza” – a esfera alvo “homem”, a esfera fonte “homem” – a esfera alvo “natureza”. Os resultados podem ser aplicados nos estudos regionais, no ensino de cursos como “Linguistic Worldview of the Small-numbered Peoples”, e nos trabalhos dedicados ao estilo de escrita criativa de Ye.D. Aipin.

¹ Khanty-Mansiisk State Medical Academy (KhMSMA), Khanty-Mansiysk – Russia. Department of Social-Economic and Humanity Sciences. PhD in Philology. ORCID: <https://orcid.org/0000-0001-8095-2025>. E-mail: mabdyzhaparova@mail.ru

² Gorno-Altaiisk State University (GASU), Gorno-Altaiisk – Russia. Department of Foreign Languages and Teaching Methods. PhD in Philology. ORCID: <https://orcid.org/0000-0002-8675-6866>. E-mail: tatyana.v.fedosova@mail.ru

³ Khanty-Mansiisk State Medical Academy (KhMSMA), Khanty-Mansiysk – Russia. Department of Social-Economic and Humanity Sciences. Full Doctor in Pedagogy. ORCID: <https://orcid.org/0000-0002-8204-5514>. E-mail: yevgeny.p.kargapolov@mail.ru

PALAVRAS-CHAVE: *Metáfora antropomórfica. Metáfora da natureza. Visão de mundo linguística. Esquema metafórico.*

RESUMEN: *Este estudio analiza las metáforas en obras del escritor contemporáneo de Khanty como Yeremei Aipin "Khanty, or the Morning Star Dawn" y "Mother of God in the Bloody Snows". Las metáforas en estudio reflejan la esencia de la interacción del hombre y la naturaleza y son presentadas por el autor en forma de esquemas metafóricos. Como resultado del estudio se concluye que en la mente de los personajes presentados en las obras del autor, la naturaleza y el hombre tienen una estrecha conexión, lo que se refleja en el uso de metáforas que corresponden a esquemas cognitivos icónicos: la esfera fuente. "naturaleza" – la esfera de destino "hombre", la esfera de origen "hombre" – la esfera de destino "naturaleza". Los resultados se pueden aplicar en los estudios regionales, en la enseñanza de cursos como "Cosmovisión lingüística de los pueblos pequeños", y en los trabajos dedicados al estilo de escritura creativa de Ye.D. Aipin.*

PALABRAS CLAVE: *Metáfora antropomórfica. Metáfora de la naturaleza. Cosmovisión lingüística. Esquema metafórico.*

Introduction

Despite the fact that metaphor has been in the focus of linguists' attention for quite a long period of time and has been studied in detail in many aspects of its manifestation, modern researchers find grounds for new studies. Today, the popularity of metaphor analysis in the context of a certain discourse is increasing (ABDYZHAPAROVA *et al.*, 2020; DEIGNAN; SEMINO; PAUL, 2019; KÖVECSSES, 2010; SEMINO; DEMJÉN; DEMMEN, 2018). Linguists investigate the properties and functions of the metaphor of literary text, metaphors related to poetry and prose (HUIHENG; BURGERS; AHRENS, 2021); based on certain texts, researchers identify the specifics of metaphors of individual cultures (HORVAT; BOLOGNESI; KOHL, 2021; KÖVECSSES, 2009); consider changes in metaphor in diachrony within a separate literary direction (HUIHENG; BURGERS; AHRENS, 2021). The present study analyzes metaphors in the works of the modern Khanty writer Yeremey Aipin as a way of reflecting the linguistic worldview of the Ob Ugrians.

The work of Yeremey Danilovich Aypin contains such topics as the meaning of human life, the confrontation of the Reds and the Whites, the Ostyaks and the Red Army, the traditions and beliefs of the Khanty and Mansi people, the opposition of atheism and faith. The author writes about the main life issues that concern any person, and tries to "talk" about them with the reader. The theme of nature, its influence on man, and its protection are in close connection with socially significant issues (KARGAPOLOV, 2012, p. 27-44).

Researchers in the field of literary studies have carried out work on the literary analysis of the author's works: the main ideas, conflicts, and plots of novels are revealed, in the center of which there is a person thinking, feeling, guided by the brightest impulses of the soul. In parallel with the human world, the world of nature coexists. Thus, Rogover and Nesterova (2007, p. 76-77) in the story "At the dying hearth" distinguish the theme of the hearth and fire: a fire is animated, compared with a doctor, shaman, heals, can go to bed, lives in ashes (AIPIN, 2014a). In the hero's mind, a fire is associated with his mother – he waits for his mother to appear from the flame.

Ye. Aipin describes the ability of the Hunty and Mansi peoples to personify the world of nature: to endow objects with a soul and transfer human qualities to inanimate objects, plants and animals, which are the phenomena of animism and anthropomorphism (ROGOVER; NESTEROVA, 2007, p. 76-77).

The connection between nature and man, characteristic of the works of this writer, can be called a key feature in the linguistic picture of the Ob Ugrians. It should be noted that there are metaphors in his works, the formation of which is based on the following cognitive schemes: the source sphere "nature" – the target sphere "man" (hereinafter referred to as $N \rightarrow M$), the source sphere "man" – the target sphere "nature" (hereinafter referred to as $M \rightarrow N$). The connection of these components, their interaction triggers the formation mechanism of the following conventional metaphor: NATURE IS A MAN, NATURE IS A WOMAN.

E. V. Kosintseva and V. L. Syazi explores this relationship in the works of Ye. Aipin and come to several conclusions:

1. V. L. Syazi (2018) analyzing the image of the beloved, said that the images of women in Aipin's works are in close relationship with nature.

2. Another proof of the unity of nature and man is the fact that in the works of the writer, tree images have an anthropomorphic embodiment. V.L. Syazi points out that individual trees and woodlands in the image created by Ye. D. Aipin behave like a reasonable person. "Untsykhiki" (the old man-pine) in the story "On the first snow" is able to moan. This researcher also notes that there is also a reverse comparison of a person with a tree. The tree becomes one of the means of creating the image of the Beloved in the lyrical prose of the writer.

3. Tree images serve as a means of creating and in-depth understanding of an ethnic character. The anthropomorphism realized by the writer on the pages of the works allows us to assert the idea of the inseparability of the existence of man and nature (SYAZI, 2017).

4. A reverent attitude to wildlife can be traced in many author's works (SYAZI, 2017, p. 67). So, in the story "By the dying hearth", the hero pays attention to a dried cedar, wondering if this tree is alive or dead:

The catwalks ran out – and we leaned our beds against a cedar withered on the root. I touched its mossy trunk. The bark has long fallen off and probably already rotted. And his body-gray and sturdy-still glistened in the sun. Cedar proudly towered over the whole neighborhood. (AIPIN, 2014a, p. 57).

5. In the works there are comparisons of heroes with certain animals, and the author emphasizes not so much the physical similarity, but the character and behavior of the animal. It is also noteworthy that the animals in Aipin's texts behave like a reasonable person. The wolf in the novel "The Mother of God in the Bloody Snows" is able to cry; the bear, who accidentally crushed her babies, roared. Animals, unlike the "Red Inhumans", in the image of the Khanty prose writer are able to sympathize, cry, save a human life, (SYAZI, 2016, p. 65). A special place in the author's works is occupied by the image of a swan (KOSINTSEVA, 2016). In general, nature, animals, and plants empathize the emotions of the characters, talk about something, or carry a certain message.

This work explores conventional and non-conventional metaphors in the works of Ye.D. Aipin "Khanty, or the Star of the Dawn", "The Mother of God in the Bloody Snows", cognitive schemes and mechanisms underlying them, which distinguishes the research conducted by the authors of this article from the above.

Materials and methods

Metaphors in the works of Ye.D. Aipin "Khanty, or the Star of the Morning Dawn", "The Mother of God in the Bloody Snows" served as the material for the study. The work is based on the classification of metaphors by A.P. Chudinov (2004) (depending on the source sphere, metaphors are divided into anthropomorphic, sociomorphic, artifactual and metaphors of nature), the work of E.A. Burmakova (2015) "The Cognitive Nature of Anthropomorphic Metaphor in Natural Science Term Formation", as well as some works on culture and metaphor Z. Kövecses (2009, 2010). The following methods are used in the study: observation and description of linguistic facts, quantitative method, elements of conceptual and contextual analyses.

Results

Metaphor is an effective tool for describing the world, through which the cultural code of an ethnic group is transmitted based on its collective experience. Z. Kövecses, analyzing metaphors, identifies the following key characteristics:

1) the most numerous are those taken from human bodily experience; 2) metaphors can be born as a result of some individual experience of the author (KÖVECSES, 2010, p. 194); 3) metaphors can be generated by the context itself (especially poetic); 4) metaphors can contain the experience of an individual, society, and culture.

In the work "Metaphor and Culture", the researcher points to conceptual metaphors common in English-speaking countries and related to nature. Among them there are metaphoric schemes like WOMEN ARE (SMALL) FLUFFY ANIMALS, WOMEN ARE BIRDS, MEN ARE LARGE FLUFFY ANIMALS (KÖVECSES, 2010, p. 194).

Let's consider the anthropomorphic metaphors in the work "Khanty, or the Star of the Morning Dawn". In the works under study, there are metaphoric schemes like MEN ARE BIRDS, WOMEN ARE BIRDS, MEN ARE ANIMALS.

Kövecses also points to the presence of such conceptual metaphors that are popular among Europeans as PEOPLE ARE ANIMALS (the metaphor appeared in the Upper Paleolithic period), PLANTS AND ANIMALS ARE PEOPLE (KÖVECSES, 2010, p. 201). It is obvious that the author thinks with these metaphors himself, being a representative of a small-numbered people, and tries to preserve the originality of the Khanty and Mansi peoples type of thinking and capture this imagery in his works, demonstrating the ability of these peoples to see a person in the context of nature.

In the actualization of metaphors of nature, several types can be traced depending on the function: 1) metaphors used to describe the features of a person's appearance; 2) metaphors used to denote the features of a person's mental state; 3) metaphors used to denote the manifestation of a person's spiritual life. Let's present a number of examples from the author's work, distributing them in accordance with the classification presented above.

1 type. He was looking at a strand of her hair the color of autumn larch bark (AIPIN, 2014b, p. 53) (MAN IS A TREE).

In addition to metaphors, the author widely uses comparisons of a man with a tree: Demyan represents the oil seeker Medvedev ... what is he like? Well, the beard is probably thicker, more solid [...] And the eyebrows are wide, thick, like spruce paws (AIPIN, 2014b, p. 31).

A metaphor can be used to denote a color inherent in something natural, as in the following example:

N→M He felt the warmth of her swamp eyes warm his face... (AIPIN, 2014b, p. 159)

type 2. N→M And fixed his icy gaze on old Peter (AIPIN, 2014b, p. 64).

Demyan rode, and his thought, like a swift-winged bird, then rushed forward, then descended into the depths of time, then hurried back to today (AIPIN, 2014b, p. 40) (A THOUGHT IS A BIRD).

N→ M Ermine spun-spun. I don't feel myself ... (AIPIN, 2014b, p. 199) (A MAN IS A BIRD).

As noted earlier, such a natural phenomenon as a fire can become a source of metaphors: N→M Isidor's youngest son, Ivan, [...] could not burn his father with the black fire of his eyes, because he was no longer alive (AIPIN, 2014b, p. 116); N→M Wanted to ask him a single question, and look into his bloody eyes, and burn them with the fierce fire of his hatred (AIPIN, 2014b, p. 117).

3 type. N→M But she will still find traces of her father (AIPIN, 2014b, p. 118) (A MAN IS AN ANIMAL).

A nature-morphic metaphor can also be used to describe nature itself (scheme: source sphere "nature" - target sphere "nature"). This can be observed in the following example: N→N He wanted to please the girl with large golden-orange carp – one sight! If you lift it up, it's like taking the sun in your hands! So it burns, so it sparkles! This is the king carp! (AIPIN, 2014b, p. 156).

Let's consider anthropomorphic metaphors denoting some phenomena.

Physiological states of a person: death, thirst, growth:

M→N Beyond this line the stars die, the moon dies, the sun dies (AIPIN, 2014b, p. 75).

M→N And the boron is dead. And although many years and winters have passed since then, but Bor still has not recovered from severe injuries. And he looks sadly at the heavens [...] (AIPIN, 2014b, p. 94). The metaphorical scheme is at the heart of the two above-mentioned examples: NATURE IS MAN.

A TREE IS A PERSON - a metaphorical scheme, on the basis of which the following metaphors are created:

M→N of these dying and dead trees... hundreds. Who knows how many curses and all sorts of filth the forest heard then at this crossing.... Every living tree, when a foul gets into it, immediately begins to wither.... All living things are more sensitive and vulnerable... (AIPIN, 2014b, p. 173).

M→N Like people, dying, they called to the sky, called to the clouds... .They were thirsty, too (AIPIN, 2014b, p. 94).

M→N The earth can only grow upwards, but not downwards (AIPIN, 2014b, p. 208) (THE EARTH IS A MAN).

Wounds, bruises, parts of the face, human body:

M→N Saw the pale evening sky of his land in the bruises of dawn and the bruises of thickening clouds (AIPIN, 2014b, p. 75) (THE SKY IS A MAN).

After a night rain, the nostrum ice swelled up and the lake was completely covered with bluish spots (AIPIN, 2014b, p. 91).

M→N - Almost the whole River from the upper to the lower reaches has heard about our beautiful PestruxhaWhat horns she has - there are few such beauties. ... Consider that almost the whole river knows her by sight (AIPIN, 2014b, p. 85) (AN ANIMAL IS A PERSON).

Bor's sightless eyes bored into the traveler (AIPIN, 2014b, p. 94) (THE FOREST IS A MAN).

In this conceptual section, the TREE IS A PERSON scheme is found more than once again: H→N Naked Pines...Gnarled arms stuck out from under the snow-branches of old men with black scorch marks-burns on knobby joints (AIPIN, 2014b, p. 94); H→ P Everywhere gray-pale bodies of dead pines (AIPIN, 2014b, p. 94); M→N And these wounds sometimes bleed for many years [...] (AIPIN, 2014b, p. 106).

The following examples are of interest, in which the author visualizes oil as the fat of the earth, taiga:

M→N [...] a thick black pipe is buried in the ground. The hot black fat of this taiga will walk on it (AIPIN, 2014b, p. 24).

Various natural phenomena also become assimilated to a person:

M→N The girl looked thoughtfully at the flames (AIPIN, 2014b, p. 159) – FIRE IS A PERSON;

M→N He was lying under the taiga stars, gray from the cold. Who winked as if and comforted him [...] (AIPIN, 2014b, p. 210) - A STAR IS A MAN;

M→N In the yellow-golden branches and in the light green of the needles, pale threads entangled the rays-the hands of the sun (AIPIN, 2014b, p. 56) – THE SUN IS A MAN.

Different emotional states (negative and positive). The author assimilates human emotions with nature, thus claiming that it is alive, it is a person. In such examples, the

following metaphorical schemes are involved: FIRE IS A PERSON, EARTH IS A PERSON, A RIVER, A SPRING IS A PERSON, SNOW IS A PERSON, etc.:

1) M→N... that mad fire ... came to life again and again got into a devil's whirl: it licks the snow-white boiling water with a bloody tongue [...], [it] swallows greens with a crunch [...], eats young pine trees with a bang, gnawing mature pine trees with a rumble. This crazy fire passed from the midday side to the north[...] (AIPIN, 2014b, p. 94);

2) M→N Where was the person who failed or did not want to stop the insane fire?! (AIPIN, 2014b, p. 95);

3) M→N The light green needles always calmed the eye and brought comfort [...] (AIPIN, 2014b, p. 96);

4) M→N He had previously thought that the earth, like man, has its own life. Living life. The earth feels pain, joy, sorrow, and love (AIPIN, 2014b, p. 208);

5) M→N After sobering up, when the drunken fog dissipated [...] (AIPIN, 2014b, p. 209).

It should be noted that the studied texts are characterized by the use of verbs indicating that nature manifests itself in relation to man as a mother, as is observed in the following cases of the use of anthropomorphic metaphors:

M→N The river did its job: both fed and watered (AIPIN, 2014b, p. 125).

M→N The fire was quietly lulling[...] (AIPIN, 2014b, p. 161).

M→N Melodious and pure dialect of the taiga spring. He[...] for a long time and insatiably absorbed the dialect of the spring, which fascinated him with the extraordinary purity of sounds and inexplicable overflows of melody (AIPIN, 2014b, p. 161).

M→N What could be more sincere and truthful than the melody of a spring?! (AIPIN, 2014b, p. 162).

M→N [...] the green needles ... inspired the idea of the inviolability and eternity of the world and all that is beautiful in this world (AIPIN, 2014b, p. 96).

M→N [...]the crisp snows danced with him[...] (AIPIN, 2014b, p. 173).

There are also anthropomorphic metaphors that are created to describe the mental and emotional processes of a person, parts of his body. The source sphere is "Man" and the target sphere is also "Man":

M→M The only joy is human memory, leading even into the past. His thought will begin to roam freely through the heart of the dear humans, forests, swamps (AIPIN, 2014b, p. 68);

M→M Tears did not roll down her cheeks, they stood in her eyes (AIPIN, 2014b, p. 73);

M →M [...] and Sister Matryona's face... began to radiate warmth. It seems ... the freckles on the cheeks have cheered up [...] (AIPIN, 2014b, p. 107);

For ten years, her deadened heart slowly revived (AIPIN, 2014b, p. 109).

In total, the work "Khanty, or the Star of the Morning Dawn" uses 27 anthropomorphic metaphors of the type sphere-source "man" – sphere-target "nature", 9 metaphors of nature the type sphere-source "nature" – sphere-target "man".

The next work by Ye. Aipin, containing anthropomorphic and metaphors of nature is "The Mother of God in Bloody Snows". In this work, metaphorical schemes characteristic of European countries are more common, there is no assimilation of individual natural phenomena and objects of nature to a person: A WOMAN IS A BIRD, A MAN IS AN ANIMAL, A WOMAN IS AN ANIMAL. However, Aipin does not use fluffy cute animals (as Europeans do), but compares a person with birds, wild animals in difficult, dangerous moments of life, thereby bringing a person closer to nature:

M→N [...] with her whole body, she closed the children in her native nest. (AIPIN, 2002, p. 11);

M→N And only the children, her chicks (AIPIN, 2002, p. 34);

M→N "Dog Army," she thought. (AIPIN, 2002, p. 36);

M→N... traces of the presence of red soldiers. (AIPIN, 2002, p. 36);

M→N Her terrible howl, [...] seemed to shake the whole universe. (AIPIN, 2002, p. 73)

Anthropomorphic metaphors in this work are presented in the form of diagrams of A TREE IS A PERSON (The frozen pines shuddered) (AIPIN, 2002, p. 25), A FIRE IS A PERSON ([...] to stock up on food for fire) (AIPIN, 2002, p. 36), EARTH IS A PERSON ([...] allowing you to go deeper into your womb (AIPIN, 2002, p. 39), [...] on this harsh earth) (AIPIN, 2002, p. 52).

In total, the work "The Mother of God in the bloody snows" uses four anthropomorphic metaphors of the type sphere-source "man" – sphere-target "nature", five metaphors of nature, the type sphere-source "nature" – sphere-target "man".

Discussion and conclusion

The presented linguistic material gives grounds to believe that in the minds of the characters of the author's works, nature and man are interconnected, which is reflected in the use of metaphors that correspond to iconic schemes: the source sphere "nature" – the target sphere "man", the source sphere "man" – the target sphere "nature".

As for metaphors of nature, several types can be traced depending on the function: 1) metaphors used to describe the features of a person's appearance; 2) metaphors used to denote the features of a person's mental state; 3) metaphors used to denote the manifestation of a person's spiritual life.

As for the anthropomorphic metaphor, metaphorical transference is mainly related to the physiological state of a person, personal characteristics, human movements, painful states. Anthropomorphism is manifested in the fact that the author personifies animals and plants, endowing them with human qualities through metaphorization.

In order to convey the idea of the relationship between man and nature, Ye. Aipin uses the following conventional metaphorical schemes: NATURE IS A MAN, NATURE IS A WOMAN, PEOPLE ARE ANIMALS, PLANTS AND ANIMALS ARE PEOPLE.

Metaphorical schemes characterizing the individuality of the author and the peculiarities of the culture of the Ob Ugrians, in their essence, represent the following dominants:

A TREE IS A MAN, THE SUN IS A MAN, A FIRE IS A MAN, THE EARTH IS A MAN, A RIVER, A SPRING IS A MAN, SNOW IS A MAN, A STAR IS A MAN, A THOUGHT IS A BIRD.

Thus, the author's worldview captures the key vectors of the existence of the ethnic group, which reflect the inseparable connection between man and nature, embodied in the language by metaphors of nature and anthropomorphic metaphors.

REFERENCES

ABDYZHAPAROVA, M. I.; FEDOSOVA, T. V.; SOMIKOVA, T. Yu.; BARANOVA, I. V.; HARCHENKOVA, L. I. Types of anthropomorphic metaphor in IT discourse. *Astra Salvensis*, n. 1, p. 561-574, 2020. Available in: <https://www.ceeol.com/search/article-detail?id=901821>. Access in: 12 Feb. 2021.

AIPIN, E. *The mother of God in the bloody snows*. Yekaterinburg: Parkus, 2002.

AIPIN, E. *Collected works*: In 4 volumes. Vol. 1: At the dying hearth. St. Petersburg: Amphora, 2014a.

AIPIN, E. **Collected works**: in 4 volumes. Vol. 2: Khanty, or the Star of the Morning Dawn. St. Petersburg: Amphora, 2014b.

BURMAKOVA, E. A. Cognitive nature of anthropomorphic metaphor in artistic discourse. **Language and culture**, v. 3, n. 31, p. 28-36, 2015. Available in: http://journals.tsu.ru/language/&journal_page=archive&id=1311&article_id=24263. Access in: 12 Feb. 2021.

CHUDINOV, A. P. Cognitive-discursive studies of political metaphor. **Questions of cognitive linguistics**, n. 1, p. 91-105, 2004. Available in: <https://cyberleninka.ru/article/n/kognitivno-diskursivnoe-issledovanie-politicheskoy-metafory>. Access in: 12 Feb. 2021.

DEIGNAN, A.; SEMINO, E.; PAUL, Sh. A. Metaphors of climate science in three genres: Research articles, educational texts, and secondary school student talk. **Applied Linguistics**, v. 40, n. 2, p. 379-403, 2019. Available in: <https://academic.oup.com/applij/article/40/2/379/4396285>. Access in: 12 Feb. 2021.

HORVAT, A.W.; BOLOGNESI, M.; KOHL, K. Creativity is a toaster: Experimental evidence on how multilinguals process novel metaphors. **Applied Linguistics**, v. 42, n. 5, p. 823-847, 2021. Available in: <https://academic.oup.com/applij/article-abstract/42/5/823/6121198?redirectedFrom=fulltext>. Access in: 12 Feb. 2021.

HUIHENG, Z.W.; BURGERS, Ch.; AHRENS, K. Framing metaphor use over time: "Free economy" metaphors in political discourse Hong Kong (1997-2017). **Lingua**, v. 252, 102955, 2021. Available in: <https://www.sciencedirect.com/science/article/pii/S0024384120301637?via%3Dihub>. Access in: 12 Feb. 2021.

KARGAPOLOV, E. P. **Creativity of writers of "Polunoshnaya strana"**. Saarbrücken: Palmarium Academic Publishing, 2012.

KOSINTSEVA, E. V. The image of a swan in Khanty literature. **Bulletin of Ugric Studies**, v. 6, n. 3, p. 37-49, 2016. Available in: <https://vestnik-ugrovedenia.ru/en/content/image-swan-khanty-literature>. Access in: 12 Feb. 2021.

KÖVECSES, Z. Metaphor and poetic creativity: A cognitive linguistic account. **Acta Universitatis Sapientiae, Philologica**, v. 1, n. 2, p. 181-196, 2009. Available in: <http://www.acta.sapientia.ro/acta-phil/C1-2/phil12-1.pdf>. Access in: 12 Feb. 2021.

KÖVECSES, Z. Metaphor and culture. **Acta Universitatis Sapientiae, Philologica**, v. 2, n. 2, p. 197-220, 2010. Available in: https://www.researchgate.net/publication/291103119_Metaphor_and_Culture. Access in: 12 Feb. 2021.

ROGOVER, E.; NESTEROVA, S. **Creativity of Yeremey Aipin**. Khanty-Mansiysk: Polygraphist, 2007.

SEMINO, E.; DEMJÉN, Z.; DEMMEN, J. An integrated approach to metaphor and framing in cognition, discourse, and practice, with an application to metaphors for cancer. **Applied**

Linguistics, v. 39, n. 5, p. 625-645, 2018. Available in:
<https://academic.oup.com/applij/article/39/5/625/2544471>. Access in: 12 Feb. 2021.

SYAZI, V. L. Images of animals in prose by E. D. Aypin. **Bulletin of Ugric Studies**, v. 6, n. 2, p. 65-75, 2016. Available in: <https://cyberleninka.ru/article/n/obrazy-zhivotnyh-v-proze-e-d-aypina>. Access in: 12 Feb. 2021.

SYAZI, V. L. The image of a tree in the prose of E. D. Aypin. **Bulletin of Ugric Studies**, v. 7, n. 3, p. 66-73, 2017. Available in: <https://cyberleninka.ru/article/n/obraz-dereva-v-proze-e-d-aypina>. Access in: 12 Feb. 2021.

SYAZI, V. L. The image of the Beloved in the prose of E. D. Aypin. **Bulletin of Ugric Studies**, v. 8, n. 1, p. 69-76, 2018. Available in: https://vestnik-ugrovedenia.ru/sites/default/files/vu/syazi_v.1_3.pdf. Access in: 12 Feb. 2021.

How to reference this article

ABDYZHAPAROVA, M.; FEDOSOVA, T.; KARGAPOLOV, Y The representation of nature and man in metaphors of Aypin's works. **Rev. EntreLinguas**, Araraquara, v. 8, n. esp. 2, e022052, 2022. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v8iesp.2.17309>

Submitted: 20/04/2022

Required revisions: 15/06/2022

Approved: 07/09/2022

Published: 10/11/2022

Processing and publication by the Editora Ibero-Americana de Educação.
Correction, formatting, standardization and translation.

