

SPECIFIC FEATURES OF IMAGE STRUCTURING: SYMBOLIC IMAGES

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Abstract: The article examines the specific features of symbolic image structuring in V.V. Nabokov's prose. It analyzes the artistic functions of symbols such as the mirror, butterfly, light and signs. Special attention is given to the connection between visible reality, hidden meanings and psychological interpretation.

Keywords: symbolic image, symbol, artistic structure, hidden meaning, V.V.Nabokov

INTRODUCTION

The problem of symbolic images occupies a significant place in modern literary studies, because an artistic image is considered not only as a descriptive element of a literary work but also as a complex structure capable of producing deeper philosophical, psychological and cultural meanings. In this context, symbolic images become an important mechanism through which writers express ideas that cannot always be directly represented through plot or character dialogue.

The artistic system of V.V. Nabokov is characterized by the complex organization of images where every detail may contain several semantic levels. In his short stories, symbolic images do not function as simple decorations of the narrative; instead, they create a dialogue between visible reality and hidden meanings. Ordinary objects often acquire additional significance and become a way of revealing the inner world of characters, their memories and perception of reality.

The theoretical foundation of this research is based on M.M. Bakhtin's concept of dialogism. According to Bakhtin, meaning appears through interaction between different consciousnesses and semantic positions [Bakhtin 1975]. This idea can also be applied to symbolic structures, because a literary symbol combines different layers of interpretation. Yu.M. Lotman emphasized that a symbol has a dual nature: it connects the external form of an image with deeper cultural and philosophical meanings [Lotman 1992]. In relation to Nabokov's works, V.E. Alexandrov also highlighted the importance of hidden dimensions and "otherworldly" meanings in the writer's artistic system [Alexandrov 1991].

For example, the butterfly in "Christmas" represents transformation and the dialogue between death and renewal; the mirror in "Terror" reflects the conflict between the self and the other; while in "Signs and Symbols" the surrounding world

itself becomes a complex system of symbolic messages. These examples demonstrate that Nabokov's symbols create connections between external objects and the psychological experience of characters.

The aim of this article is to analyze the specificity of symbolic image structuring and identify the main artistic functions of symbols in V.V. Nabokov's prose.

MAIN BODY

Symbolic images are one of the central elements of V.V. Nabokov's artistic system. They do not function only as descriptive details but create deeper connections between visible reality and hidden meanings. In Nabokov's prose, an ordinary object can become a complex symbol reflecting memory, identity and human perception.

According to Yu.M. Lotman, a symbol contains several semantic layers and combines external representation with deeper philosophical meanings [Lotman 1992]. This idea is reflected in Nabokov's works, where symbolic images create interaction between different levels of interpretation.

One of the most important symbols in Nabokov's short stories is the mirror. It represents not only physical reflection but also the relationship between personality and another version of the self.

For example, in "Terror", the character looks at his reflection in the mirror but cannot recognize himself. The mirror becomes a symbol of the separation between "self" and "other", demonstrating the complexity of human identity.

Another important group of symbols is connected with light and shadow. These images help Nabokov show the border between reality and memory, presence and absence.

In "The Return of Chorb", light and shadow symbolize the connection between the hero's present life and memories of his deceased wife. Through these images, the past continues to exist within the character's consciousness.

A special role in Nabokov's symbolic system belongs to the butterfly. According to V.E. Alexandrov, Nabokov often uses ordinary objects to reveal hidden and metaphysical meanings of reality [Alexandrov 1991].

In "Christmas", the transformation of the butterfly from a cocoon represents renewal and change. This symbol creates a contrast between the hero's suffering after his son's death and the continuation of life.

Another example of symbolic structuring appears in "Signs and Symbols", where the entire world is represented as a system of signs requiring interpretation.

In this story, natural objects such as clouds, stones and sunlight become symbolic messages connected with the psychological condition of the character.

Thus, symbolic images in V.V. Nabokov's prose are not simple artistic decorations. They organize the structure of the text, reveal the inner world of characters and create a dialogue between external reality and hidden meanings.

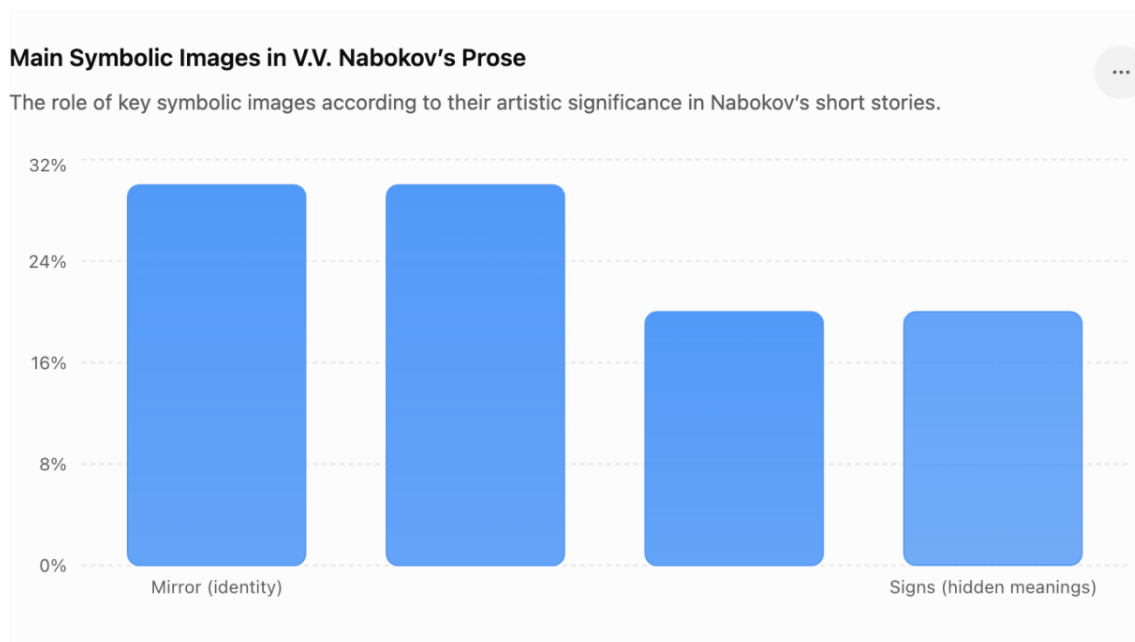


Figure 1 demonstrates the main symbolic images used in V.V. Nabokov's prose and their artistic functions. The mirror represents the problem of identity and the relationship between the self and the other; the butterfly symbolizes transformation and renewal; while light, shadow and signs reveal hidden connections between visible reality and deeper meanings.

CONCLUSION

Thus, the analysis of the specificity of symbolic image structuring demonstrates that symbols play an essential role in the artistic system of V.V. Nabokov. They are not limited to decorative elements of narration but function as complex mechanisms that connect visible reality with hidden psychological, philosophical and symbolic meanings.

Unlike traditional literary images that usually describe characters or events, Nabokov's symbols create additional levels of interpretation. They establish interaction between different dimensions of the text: the external world, human consciousness, memory and imagination. Therefore, symbolic images become one of the main instruments for revealing the inner experiences of characters.

The study of symbolic images such as the mirror in "Terror", the butterfly in "Christmas", light and shadow in "The Return of Chorb", and symbolic signs in "Signs and Symbols" shows that Nabokov uses ordinary objects to express deeper ideas about identity, transformation, memory and human perception. These symbols create a dialogue between the visible and invisible aspects of reality.

Consequently, symbolic images in V.V. Nabokov's prose represent an important structural principle of his artistic method. Through symbols, the writer creates a multilayered literary world where every detail may contain hidden meanings and requires active interpretation from the reader.

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