

Verbal Objectification of the Concept of Death in the Polish and Russian

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Abstract

The article attentions to the structure problem of the abstract concept "death". The evaluation of phraseological and paroemiological units in Polish and Russian languages occurs on the basis of complex linguo-cognitive and culturological paradigm and detects peculiarities of this universal phenomenon. Comparison results give evidence, that concrete representation of death by Poles and Russians has both common features, which are surely formed under the influence of the Slavic mythology. Affinity in the visualization of the abstract term leads to the death personification. Thereby the woman's image is the dominant one, as in the mythological awareness the female principle is associated with something bad. It proves that the image along with the notional part of the concept expresses axiological-evaluated values. The image of the woman as a death is reflected in proverbs, riddles, phraseological units of Russian and Polish languages. It is also found out, that the image as a structure part of the concept „death” has distinctive features as well due to religious, social and historical development of the countries. There are differences in verbalization means. In Polish, for example, the nominative density of the concept is higher; proper nouns are used more extensive than in Russian. The comparative analysis of the image in the concept structure „death” related to the Polish and Russian spheres of concepts proves, that in the national plurality of concepts a mental unit DEATH has a cultural value for Slavic linguo-cultures and at the same time it is validated through the last ones.

Keywords: "death" concept, image in concept structure, phraseological and paroemiological means

1. Introduction

Popular expression *memento mori* (remember about the death), has come down to us from time immemorial, shows that the idea of death, which is approaching, but when it comes is unknown, has always worried about the person and humanity as a whole.

Because of biological nature, the theme of death refers to the universal: all men are mortal, but because everyone wants to comprehend the essence of the changes in the living into the non-living. It is no coincidence that burial "ceremonies in its main features, to discover the motives and worldwide amazing similarities" (Brencz, 1987), because "the phenomenon of death and ritual (despite the fact that some forms of behaviour and activity are differentiated) is perceived as a common human response Threat Status" (ibid).

However, death, considered as a fact of culture, is deprived of its versatility as a set of "social, economic, demographic relations refracted social psychology, ideology, and religion" (Gogoleva, 2005) affects the interpretation of the natural and social phenomenon—the concept of "end of carnal life". Search for the universals inherent in different but related close to the people, as well as exploring issues relating to the identity of cultures, highly relevant to modern linguistics (Voronin, 2012).

Purpose of the article is using the comparative analysis of the Polish and Russian mostly idiomatic and paremiological units to establish common and distinctive traits of the figurative component in the structure of the concept of death, which occupies an important place in the conceptual sphere of two Slavic nations.

This mental formation can be attributed to the basic concepts that are fundamental in the objectification of language. Based on the classification proposed by M. V. Pimenova (2011), the concept of DEATH could be attributed to a number of biological, members of the class of cosmic concepts. However, the classification of the concept of Death cannot ignore the fact that the knowledge about this phenomenon is not only thought, but are "experienced" deeply (Stepanov) as a separate member of a language community and society as a whole, therefore, despite its original, purely biological nature, this concept should be recognized as a cultural concept, although the author of the term (Stepanov,

1997), this "constant" is not considered. The fact that in a society on the topic of the death of the conversation can be "extremely difficult due to the fundamental "non-spokeness" of the very subject of conversation" (Figures of Thanatos, 1998), only emphasizes the complexity of the concept of *death* as a cultural phenomenon and as a component of national concept sphere.

2. Literature Review

Cognitive and cultural diversity of the death affects the linguistic ambiguity of the word. Therefore, its semantic content in a variety of dictionaries is interpreted in different ways. The "Dictionary of Russian language" of the Soviet period represents the following denotative meaning of the word of *death*: Termination of life, death, and decay of the body. *The violent death. Natural death. Light, heavy death. Sudden death. You will accept the death from your horse.* Pushkin. *At dawn you will hear the voice of mine, calling for the glory or calling to death.* Ryleiev. *Двум смертям не бывать, а одной не миновать Two deaths will not happen, but you cannot escape one.* Proverb. На миру и смерть красна the death is beautiful when it is peace. Proverb (Definition Dictionary, 1940). V. I. Dahl's interpretation of the word *death* is correlated with certain religious beliefs, so one can observe semantic definitions focusing on the death of the flesh and the new life of the soul: *death*—"the end of life on earth, the separation of soul and body, the dying, the state of having lived out. The death of a man, the end of carnal life, the transition to the eternal, spiritual life" (Dahl, 1995).

Ambiguous lexicographical interpretation correlates with the ambiguity of the substantive nature of the word. Designating physiological state of both body and soul retreat, the noun *death* goes beyond the concrete, acquiring "the valence of the interpretation" that tend to abstract names (Cherneyko, 1997). The dictionary of the Polish language since 1861 records: *śmierć* (death) 1) "koniec życia, zgon, umarcie, rozstanie się duszy z ciałem, przejście z czasu do wieczności" (end of life, death, separation of soul and body, the transition from time to eternity); 2) "sposób przecięcia życia, gatunek zgonu" (method of suppressing life, the kind of death) (Orgelbrand, 1861). In the modern Polish language, death is understood as: 1) "ostateczne ustanie czynności życiowych organizmu; fakt, że ktoś umarł; koniec życia, zgon; śmierć biologiczna" (final cessation of life of the organism, the fact that someone has died, the end of life, death, biological death); 2) "chwila, w której człowiek umiera, przestaje żyć, rozstaje się ze światem, proces ustawiania na zawsze wszystkich czynności organizmu; umieranie" (the point at which a person dies, ceases to live parts with the world, the process stops all activities of the whole body, dying); 3) "pozbawienie kogoś życia, odebranie sobie życia" (depriving someone of life, confiscation of no life) (Dunaj 1996).

Review semantic explications of death in the Polish and Russian languages allow putting two layers of meaning. If the first one is related to abstract understanding of death (the above-mentioned meanings (explanatory dictionary of 1940), (Dunaj, 1996)), the other complex linguistic vision death is concentrated mainly on the discovery of its kind, manifestations and attributes, compare Pol. *śmierć* "person representing death"; *śmierć* "is the embodiment of an idea or death, as well as the kind of a skeleton with a scythe. The language material allows talking about the death as a personified image. On the one hand, the Russian and Polish languages, there are expressions of *death itself* (Russian.), *Śmierć uosobiona* (Pol.) (Personified death) in which denotes a person whose appearance seems to correspond to the face of death. On the other hand, for the very word of *death* has a lurking idea of a living being, which is endowed with a certain strength, character traits, etc. For example, in some Polish dialects, the lexeme of *śmierzc* (death) is "a person who is the embodiment of strength, rummage man's life, usually depicted as a woman or a skeleton with a scythe". Personalized image of death exists in the Russian language. "Death is personified in the guise of a human skeleton with a scythe and jars, superstitious see it in different images, skeleton in a shroud, bony old man, old woman, a werewolf" (Dahl, 1995). Modern researches have expanded the list of language designation of death as a person. For example, in the Russian language, the designation of "personality" of death is based on metaphors, so now, according Salalykova as nominations death using such tokens as *zastolnitsa*, *lender*, *zemlemersha*, *gardener* (Salalykova, 2003) and others.

These facts have two languages, once again recalling the complex cognitive nature concept associated with both natural as cultural factors; generate research interest in the problem of the existence of the structure of an abstract concept concrete representation of death. In this regard, we believe it necessary to turn to an analysis of the existing in the Polish and Russian minds the image of death as a part of the structure of the concept of death and to the peculiarities of its verbalization in two languages.

3. Methodology

Analysis of paremiological and phraseological units of the Polish and Russian languages is based on a comprehensive linguocognitive and cultural paradigm that allows installing especially imaginative ideas about this common human

phenomenon.

Part of the linguocognitive study uses description of units of nominative fields of DEATH, which, being diverse in their language composition include, along with lexemes, more idioms, proverbs, sayings, riddles, signs, etc. Stable combination and widespread folklore "formula" is most clearly demonstrated as ordinary consciousness specifies abstract concept. Therefore, their description includes not only the identification values dictionaries as the actualization of the meanings that are associated with the specifics of the representation of death. It is, that is the specifics, explicate certain linguistic way in the same study how it is installed.

Correlation of the nominative field of death is represented in the Polish language using phraseology and paremiological units with a similar field in the Russian language allows you to see both common and different features in the figurative component of the test of the concept, which, although a priori is the most subjective, however objectively formed not spontaneously, but under the influence of culture. Based on this, the linguocognitive study is supplemented by linguocultural and cultural study, within which to observe and describe the common and different features of the figurative component interpreted through analysis of the facts of culture, reflected in the rituals and language.

4. Results and Discussion

The Polish lexeme *śmierć* is a basic vocabulary word naming and expressing the phenomenon of death. It is recognized that in the Russian, lexeme *death* is the most popular means of communicative concept of objectification (Salalykova, 2003). However, the focus of our attention in the first place and get paremias idioms, which, together with obituaries, lamentations, epitaphs, are essential to the explication of figurative component of the concept of "death".

The image refers to the basic structural elements of the concept, because with it comes the coding of mental education, the formation of unity of the universal subject code (Popov & Sternin, 2007). The structure of the concept of sensory-specific image is an important part, which determines the "visibility" of knowledge about the world.

The phenomenon of death, even from the point of view of "clarity" is ambiguous. A human being anyway faces with death, living among the people, and can see signs of its external manifestations, like watching the outward expression of anger or joy in others. However, in contrast to the clarity of emotions, a human being is not given to experience this state from within. This feature makes the death of a great mystery, which the Poles and the Russian saying about the same: *Na słońce i na śmierć nigdy wprost patrzeć nie można* (the sun and death can never be viewed in focus) *The death, and the sun, cannot be looked at with both eyes.*

Linguistically, the inability of the inner experience of human nature defines an abstract noun *death*, cognitive development of which goes by associating with a certain way. This process is a secondary specification be explained as follows: "we associate abstract concepts to specific tangible object, as this method at our disposal in order to unify the world of ideas and the world of things and exist in a uniform real world and therefore possess them" (Golovanivskaya, 2009). However, in contrast to the nominations of the world of things, "the name of a fragment of the invisible world tends to mythologizing, which means that it acquires these associations, which do not express the logic of consciousness in his incarnation of thinking, and "logic" of the unconscious, which follows from the individual experience of the person and having status incremented sense as a result of interaction between the individual and the context—the external world (Cherneyko, 1997).

In seeking an answer to the question "How was the death imagined in the Polish national culture?", we need to see the people's plastic of fairy tales, as well as to listen to the stories of people who have "personally" seen death and talked about what they saw to other people" (Kowalska-Lewicka, 1985). In the light of folklore materials, especially fairy tales and stories, death, met the by peasants, is a picture of "ordinary woman often dressed in white outfits" (Kowalska-Lewicka, 1986). Death in the imagination of the village does not reveal itself as an abstract notion of the end of life, but it is "it has a very specific form, performing the will of the gods, comes to cut human life" (Kowalska-Lewicka, 1985). Polish freeholders as well as all Indo-European peoples, imagined the death as a woman (Biegeleisen, 1930). Indeed, Death is mostly plain, rural woman. In Sandomer Forest, it is tied in white cloth; in Rzeszow district—in a large shawl, curled around its neck. In the imagination of the people from Brzeżowka, it appears to the one who shall die as a thin and slender woman. It is usually so tall that it could not put itself under a low thatched peasant huts. The concept of Death in the Lublin district is a bright, beautiful, fair-haired lady (see: (Biegeleisen 1930)). Ordinary nature of the Death as a female is stressed by the lexeme: *маменька* (*mom*), *бабуля* (*grandmother*), *кума* (*godmother*), compare Pol. *śmierć matula* (*mom-death*); dialect. *babusia śmierć* (*Grandma-Death*); *kuma Śmierć* (*Godmother Death*) (*from a fairy tale*).

The discussed field has specific types of impersonation of death, which have their nominations; many of these names of the death are derived from the folklore. The core group comprises of women's names, compare Pol. dialect. *Jadwisia* (*Yadvisya*); dialect. *Zośka* (*Zoska/Sonya*); *Jagusia* (*Yagusya*); *Baśka* (*Baska*); *Kostucha*, *Kosta*, *Kostka*,

Kostyra, Kostusia (augmentative, diminutive and affectionate form of Constance); Pani Piasecka (Ms. Piasecki, from piasek—sand); Pani Łopacińska (Ms. Lopatsinskaya; from łopacz—digger); starucha (old); dialect. ciotka (aunt); sroga ksieni (severe abbess); potwora (ugly); blada potwora (pale ugly); okrutna potwora (cruel ugly); okrutnica (tormentor); ta nieślachetnica (this ignoble one); Goła (naked); dialect. Koścista (bony) "death embodied as a skeleton with a scythe"; dialect. chuda (thin) "the ghost to celebrate the death".

Some of these nominations were included in the phraseology and paremic units, compare Pol. *Zaleca mu się goła* (take care of him naked) "close to death"; *Kostucha przyszła po kogoś* (Kostucha come for someone); *Kostusia przyszła do niego* (Costa came to him); *Kostusia go nawiedziła* (Costa came upon him), "has died"; *Przydzie chuda i zadudą* (The Thin will come to play the dude); *ożenić się z Białą* (marry the White); *ożenić się z Łopacińską* (married with Lopatsinskoy).

Russian people, as well as the Polish, are characteristic of identification being the death of a person of the female sex. This image is verbalized in different ways. Among them, we note the following: 1) the use of an adjective to refer to the death as a subject of deadly action: *смертная ходит, death is walking* (Kursk.) meaning "pestilence" or "the specter of death": *Я свою смертную видел I saw my death*; 2) the designation of the death of feminine substantivized nouns and adjectives: *курно́сая, курно́ска, snub-nosed: Курно́сая со двора по́турила, the snub-nosed one turned down from the yard. Тури́ла курно́ска со двора*; 3) likening of the death to a wife in proverbs: *Смерть да жена – Богом суждена Death and wife are destined by God (the same assimilation is active in the Polish paremiology: in proverbs—to wife and love mate Żona a śmierć przeznaczone rzeczy od Boga (wife and death are things intended by God); Śmierć i żona od Boga przeznaczone (Death and wife come from God), Śmierć—kochanica żołnierska (Death is a soldier's love mate), in mysteries—a beautiful maiden (Volotskaya 1985)). The image of the womanised death, that is, according to the national representations, "the old woman with a scythe, usually in white" is conveyed through such expressions: Курно́сая пришла к кому a snub-nosed one came to somebody; Смерть моя пришла! My death has come!; Смерточка моя пришла! My Reaper come!; Смертяшкина пришла / пожаловала к кому "кто-то умер The Grim come/bestowed to someone "someone has died". The image of women in the structure of the concept DEATH owned by national concept sphere affects the formation of individual author's concept, realized in the poetic work, for example, A. Block: She came in (speaking about death). The use of pronominalisation (Salalykina, 2003) points out that, due to the author's understanding of death as a female, the appropriate feminine pronoun is used.*

When the dominant representations of "personality" of death is femininity, we can note the male representation of death. Thus, in the Silesian legends, Death becomes an old man, who goes from house to house asking for alms, and grants long life to the one who gives it (Biegeleisen, 1930). The image of the old man is verbalized by a Polish proverb, compare *Czas dziad, ale z kosą* (time is an old man, but with a scythe). It goes back to the ancient notion of Chronos—Saturn, the image of the inexorable time, in one embodiment, represented by an old man with a scythe that in subsequent centuries transferred to the image of death. Naming the death by the surname if Pan realizes the image of a male death: compare *Pan Łopaciński* (Pan Lopatsinsky; from łopacz—ground digger); *Kostecki* (Kostetsky; from kość—bone); *gość* (guest). In the phraseology, there is a fixed surname, compare *Wyjść za mąż za Łopacińskiego* (Marry Lopatsinsky). Etymologically it is connected with the male profession of a ground digger whose services are in demand in the ritual burial practice.

In Russian linguoculture, there is an option for personification of death through the male name: *Hvatit Miroshka* (kondrashka), *daleche uidesh* (If Miroshka (or Kondrashka) comes, you will go far away). "Dictionaries have fixed FE representing men Gestalt of death and having pagan roots: *karachun prishel, kondrashka* (Karachun came, he had a stroke). But these idioms represent specific death (from the cold in the first case, stroke in the second)" (Kolkova, 2011).

The appeal to the images of death as a man is probably due also to the idea of the immense power of death. Note that the expression of this idea in Polish culture comes with the image of a man performing heavy physical work digger; Russian culture occupational status is not so interesting, and the idea of power is fed way natural elements—frost. The formation of such an image was influenced by the natural conditions of life of the Russian people, as one of the possible causes of death in winter conditions—frost, conceived as masculine and in the language, and in fairy tales (Morozko). Perhaps, the correlation with the male image of death was affected by the Bible as a source for significant Russian and Polish cultures. Book of Ion Divine revelation is the last book of the New Testament. The Fourth Horseman of the Apocalypse represents death. Later, compared with Slavic mythology, the influence of the Christian religion on the personification of death defines the role of a proper name.

In addition, the masculine gender as a later judgment of death is subject to transformation. In Russian culture, a *stroke* (kandrashka) is not associated with a man's name: it is possible to write it (as an option) with a lowercase letter, and using a: *kandrashka*, and most importantly—it changed the gender from male to female: *ego kandrashka hvatila* (he had a stroke). The change can also be seen in the examples from literature. Dostoevsky in his book "Mister Prokharchin"

(1846) noted the masculine: *gloom came over, or tetanus, as there is no there, grab, or perhaps, it was a stroke*. The story by Y. Nagibin "Another Life" (1990-1995) contains the lexeme of *kondrashka* which is not consistent with male, but female gender of the verb referred to the past *Старика чуть кондрашка не хватила* The old man was going off his rocker.

Thus, the female image in the representation of the death of both Russian and Polish is dominating. This is due to the opposition of the universal mythological thinking. It suggests a positive correlation with the male, and the negative—with the female image. Specificity of the image as a component of the concept of DEATH, verbalized in Polish and Russian, is influenced by various factors, for example, conditions for the existence of two peoples, the later development of social culture differences and others.

The Polish and Russian cultures are exposed to detailed images of death. At the same time play a special role: 1) Perceptual symptoms are associated with the perception of the external appearance of the deceased person, and moved to the image of death; 2) Symptoms are associated with the understanding of death as an special external force acting on the person.

Among perceptual features, there are the universal pale state and white colour.

Pale skin forms the image of the dead man's death, which is updated in a number of Polish and Russian phraseology: compare Pol. *blady jak śmierć* (pale as death); *zblednąć jak śmierć* (pale as death); pallor, coupled with thin forms representation about the way the Englishman, Wed. Pol. *wyglądać jak śmierć angielska* (to look like an English death).

White colour appears in many aspects thanatological with funeral sector.

The mysteries of Polish white colour becomes its metonymic sign: *w bieluchnej sukience* (Volotskaya, 1985), and in contrast to the evergreen trees the death is "everwhite", compare *W bieluchnej sukience zimą, latem chodzę, mieszkam na cmentarzu w gaiku przy drodze* (In a white dress in winter and summer I walk. I live in a cemetery in a woodlet near the road) (Volotskaya, 1995). This idea for death colours is quite justified, as the different stages of this sad event there is white.

White is clearly manifested in the process of dying. The Poles believed that the time of dying is encounter with death, and it is labelled coated eye cataract, compare Pol. *oczy czyje zachodzą bielmem śmierci* (whose eyes are rolled with the thorn of death). White colour refers to the death, compare Pol. *zniknąć jak białe bzy* (disappear as a white lilac) - "to die". In this context, there is still a gray colour ("dominant black connotations, "evil" and "death", close, sometimes directly intersect with the main connotations of gray" (Tokarski, 1995)), compare Pol. *siwej kądziele doprząć* (finish spinning gray flax)—"to die". The white colour is widely used in the decoration of the person after death. For example: a dead body is decorated with a veil; using a garment on a shirt (it is called (czehel)—chehel of white linen). Legs are covered with socks or white stockings. Immediately after the death, the deceased is covered with a sheet; white apron or handkerchief is put on a woman's chehel. Children are dressed in all white. Dead girls are dressed in a white dress. Men are dressed in a long white shirt; put it on his head as white, linen cap (compare (Fischer 1921)). In the funeral ceremony of Polish culture, white refers mainly to the colour of the coffin. In accordance with the ethnographic description in certain areas of Poland whitewashed coffin for a bachelor or girls, white coffin use for children and young people, but when the coffin for adults dark, then it becomes a white cross and an inscription in white letters (compare (Fischer, 1921)). Compare in this context, Pol. *biała trumienka dziecka* (white coffin of a child).

The white part of the means of verbalization image of death also because of the colour of the objects that carry the death, compare Pol. *biała śmierć* (White Death)—death by avalanche; snow, avalanches, ice, threatened with death, as well as Polish. *biała śmierć*—cocaine; *biała śmierć*—heroin; *biała śmierć*—sugar. Name *biała dama* (white lady) is—next to phrase *biała śmierć* (white death) (what was mentioned above)—the naming of certain drugs and psychoactive substances, Wed. Pol. *biała dama* "Cocaine", "heroin", "amphetamines" (Wysoczański, 2014).

The image of Death as a woman dressed in white vestments, verbalized phrases related to a variety of concepts, compare Pol. dialect. nickname for a deceased *biała osoba* (white man), *Biała* (the White One); *biała osoba* (white lady) "ghost predicting death". In the Polish folklore, and wider in European, the White Lady is often found as an air ghost, spooky castles, or palaces; the spirit of a woman appearing in some of the legends of castles is met by the white image of death and in school jargon: (students') *Biała Śmierć*—a teacher.

The Russian proverbs and phraseologisms see pale and white as the main features of perceptual image of death, although it is smaller than in the Polish culture is present in the funeral rites, nevertheless it is. This, for example, a white shroud in the past or are continuing the custom of burying the dead unmarried girl in a white dress of the bride. Therefore, the white colour is the main feature on which to build Russian mystery of death: *Тяп-тяпком, под белым платком Higgledy-Piggledy under a white handkerchief* (death). Idiom "*pale/white as death*" characterizes the patient or the person experiencing negative emotions. *White Death* as the nomination of sugar as a cause of diabetes also entered the modern

lexicon of Russian speakers.

Besides colour, the image of death creates another and the notion of thinness. The explication of this trait is more characteristic of the Polish language, compare: *Chudy jak kościotrup* (thin as a skeleton/remains); *Chudy jak angielska śmierć* (as thin as the British death); *Chudy jak pruska śmierć* (Thin Prussian death); *Chudy jak śmierć szczepankowska* (Thin as schepan death); *Chudą jak wolską śmierć* (Thin as the beef death); *Thusty jak śmierć* (Fat as death).

The prototype of the Polish Kostucha (Kostucha is an euphemistic name of death, a derivative of the changed values of medieval allegorical) took the form of a work by an unknown author "Rozmowa Mistrza Polikarpa ze Śmiercią", saved in a manuscript from the 15th c., in which death is presented in a terrible form, but not without body, compare *Chuda, blada, żółte lice* (Thin, pale, yellow face) / (...) / *Groźną kosę w ręku mając* (Having a frowning scythe in the hand). The Death here is shown as a decaying, naked corpse with a sharp scythe. This slim silhouette of the woman is surrounded with a scarf (Biegeleisen 1930; Wańczowski 1993). Thus, the above-mentioned product has been the bearer of the external representation of the model of the death of the Polish culture.

Attention to the human perceptual attributes of dying and to apply them to a personalized image of death indicates that the formation of the concept of death occurs externally observable transfer of the internal comprehend why it is metonymy is the main reception in the verbalization of the image of death.

In addition, a human being is trying to understand the mechanism of death, its power, and, therefore, in its figurative representation gives it an instrument by which the action takes place.

For Polish culture, it is a tradition to refer to the attribute—instruments of death—scythes, compare *Śmierć kosowładna królowa* (*Death, the Scythe-owning Queen*).

It occurs at the beginning of the XVI century, when they began to portray Death not as a corpse, but as a skeleton. The paintings in churches depict Death as a skeleton with a scythe in his hand or on the shoulder, which she cuts off a man's head.

In the view of the farmer from Zabierzow (in Novotarsky area), the Death has a scythe, with which it cuts, and a hammer, which kills. In the vicinity of Bochnia, the Death has a saw for sawing boards for a coffin, a spade for digging graves, rakes, to break clods of earth (Biegeleisen, 1930).

The image with a scythe is an allegory, which arose in the Middle Ages. This type is found in the mysteries, especially medieval and baroque. Skeleton with a scythe in medieval iconography—the end of the XVII century—was a "major" way of death in European cultural circles. It had the semantic content, becoming a reference point for cultural, religious, and moral (Wańczowski, 1993).

From this description of death as specific acts committed with a person or a scythe of the death of Polish. *Pod kosę (śmierci) głowę podłożyć* (put head under the scythe of the Death); *Nie z łopatą, z zegarkiem śmierć chodzi iz kosą, jej dosyć ściąć, niech inni do mogiły niosą* (not with a shovel, but with the clock the Death walks, and a scythe is enough to cut, let others bear to the grave). In addition, there are sound images of Polish dialects *pul, pul, pul*, it reflects the idea of the voice that supposedly gives death, when the scythe cuts the man". In other Polish proverbs, the "sound" activity of death is emphasized by the description of the Death speeches against the old man: in Polish *Gdy cię chuda z kosą śmierć przydybie, idź, mów, skądś wyszedł stary grzybie* (When the slim death with a scythe finds you, it will say "go where you came from, you old mushroom").

In the Russian language, the semantics of the scythe as an instrument of death in phraseologisms and proverbs was not observed by us, although V. I. Dahl has a mention of possible impersonation: "Death is personified in the guise of a human skeleton with a scythe and jars" (Dahl, 1995). We assume that the overlap in the portrait image of the death of the two cultures is due to the influence of the early "maternal" Slavic mythology, which is characterized by the image of death with a scythe. A further discrepancy between the images attributes of the death of the Polish and Russian culture is influenced by different religious (Catholic and Orthodox) cultures. The image of the dream—the assumption in fact was opposed to the image of death with a scythe, which significantly limited the scope of the verbalization of the latter in the language, but it has retained its position in the field of poetic language (see Dictionary of the language of poetry, 2004).

5. Conclusions

The analysis of phraseological and paremiological units of Polish and Russian languages allows making especially pictorial representation of this universal phenomenon. The comparison suggests that the abstract concept finds its specification in the two related linguistic cultures. Language through proverbs and phraseology image of the concept of DEATH indicates addition of conceptual sense evaluation—a personification of death is not just a transformation of abstract knowledge in concrete, but also acts as a form of expression of negative evaluation of a person's death event. The negative assessment does not exist in an emotional vacuum, on the contrary, it is formed in the area of emotions,

which is reflected in the features of the image of death personified, who verbalizes shaped component of the concept of DEATH. A visual representation of death in Polish and Russian has common features due to both the universal rejection of human thoughts about death and "mother" Slavic mythology. At the same time, shaped component of the concept, due to the influence of culture, acquires distinctive features due to the specifics of national development, especially aspects such as religious, social, and historical.

Comparative research of figurative component of the concept of death in the concept sphere, presented Russian and Polish language, is far from being complete.

The prospect of such a study is seen in reference to the expansion of the geography of the language and the inclusion of research into the orbit of the Belarusian and Ukrainian languages, which historically have always been closely linked with the Polish and Russian languages.

It is important to track how in the figurative component of the test concept is shown connection between the national and individual copyright. This problem leads to a description of the specificity of the artistic personification of death in the world picture of the two Slavic nations and deepens understanding of how mental education DEATH has cultural significance for Slavic linguocultures and how they are justified.

We are confident that the cognitive interpretation of the new sections of the linguistic realization of the concept of death and especially its image opens an interesting, although not unequivocal belief system of the Poles and the Russian to life.

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