



## ЯЗЫКОЗНАНИЕ

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### SWEDISH SIMILES DESCRIBING A PERSON'S MOVEMENT AS PART OF THE LINGUISTIC WORLDVIEW (IN COMPARISON WITH THE RUSSIAN LANGUAGE MATERIAL)

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The article deals with the analysis of Swedish similes which describe a person's movement as part of the linguistic worldview against the Russian language material. The aim of this article is to determine a place and role of Swedish similes characterizing a person's movement and displacement in the Swedish culture as compared to the Russian culture. The material for the research includes the data from Swedish dictionaries, illustrative contexts of usage of analyzed units in Swedish literature, journalism and the Internet (the Swedish National Corpus), results of a survey of Swedish speakers, as well as of the data from dictionaries of stable comparisons (similes) of the Russian language. The paper contains an ideographic classification of units of the category considered, an analysis of quantitative content of ideographic groups of Swedish similes as compared to the Russian language ones and a detailed linguoculturological analysis of the standards and basis for comparisons. As a result of the analysis, it becomes obvious that the ideographic category of similes occupies different places in the Russian and Swedish linguistic worldviews. Swedish similes mainly represent appearance, disappearance and fast movement of a person, that is, the Swedes focus primarily on the general displacement of a person caused by movement. In the Russian linguistic worldview displacement and movement are far more detailed, which indicates a greater attention to this

fragment of reality in the Russian linguoculture and greater movement differentiation, expressed in similes, denoting slow, reluctant or lazy movements.

**Keywords:** Swedish similes, comparison standard, comparison basis, linguoculturological analysis, ideographic group, national-cultural specificity, linguistic world-view.

Similes take a special place in the phraseological system of any language, since they constitute one of the most numerous categories of phraseological units with formally expressed comparative semantics. Currently, there is an increasingly active study of similes in the linguoculturological aspect as a fragment of a language picture of the world of a nation [Lamakina, 2010, Yu Fenin, 2016, etc.]. The language picture of the world in this study is understood as “a scheme of perception of reality fixed in the language and specific for a given language collective” [Yakovleva, 1996, p. 47].

The purpose of this article is to determine a place and role of Swedish similes characterizing a person's movement and displacement in the Swedish culture against the Russian background.

The material for the research was data from Swedish dictionaries, illustrative contexts of usage of analyzed units in Swedish literature, journalism and the Internet (the Swedish National Corpus), results of a survey of Swedish speakers, as well as data from dictionaries of stable comparisons (similes) of the Russian language.

Ideographic Field (IF) ‘Movement, displacement, immovableness’ includes 51 units, according to Swedish Phraseological dictionaries. It is possible to conditionally allocate two ideographic categories (IC). One of them includes units that express movement and displacement, the other — immovableness.

In this article, we will be interested in the first category. Similes of this category can be combined into several ideographic groups (IG): ‘To move quickly’, ‘To make fast, erratic movements, to fuss’, ‘To make senseless movements’, ‘To appear somewhere suddenly’, ‘To leave quickly, to disappear from somewhere’, ‘To go ahead’, ‘To go, trying to be unnoticed’, ‘To walk without noticing the surrounding’, ‘To move back’ and ‘To disappear without a trace’.

The IG ‘To move quickly’ includes 6 units: *gå/fara fram som en furie* [to rush like a fury], *komma farande/fara fram som ett jehu* [to rush like Jehu], *dra/gå fram som en lavin* [to rush like an avalanche], *fara*

*fram/köra/springa/åka som en vettvilling* [to go / to drive / to run like a madman], *gå som käpp i hjul* [to go like a spoke of a wheel], *springa som om man haft eld i hämlarna* [to run as if the heels are burning].

The standards of similes of this group are represented both by the names of traditional objects and realities for many cultures — samples of speed — *en lavin* [an avalanche], and by lacunary in relation to the Russian language *en furie* [a Fury] and *ett jehu* [Jehu]. The standard *en furie* has a great originality with respect to its Russian counterpart. In the Swedish language consciousness, this standard characterizes neutral, as in similes of this group, or even positive human behavior. The simile *ga/fara fram com en furie* [to rush like a fury], according to the survey and analysis of Internet contexts, is actively used in Swedish. It turned out to be known to most of the informants interviewed and is often found both in blogs and in journalism: *Vi visste att Rasmus Elm egentligen är för bra för sånt här [...] och att Emil Johansson kan fara fram som en furie längs kanten*. “We knew that Rasmus Elm was too good for such a thing [ ... ] and that Emil Johansson could be worn as a fury along the edge (DN 2009)”; *Då åker dammsugaren fram och jag far fram som en furie i huset* “Then the vacuum cleaner starts to work, and I wear like a fury around the house (madworld-bitten.blogspot.fi)”.

Russian similes with *a fury* as a standard always characterize a negatively evaluated behavior and, in addition, are used only in relation to a woman: *бросаться/броситься (наброситься, накидываться/накинуться)* на кого как [разъяренная] Фурия [rush/rush (attack, throw up/throw) at someone like a [enraged] Fury — Disapprovingly. About an angry woman who fell on smb. with fists, curses, furious reproaches, accusations. Cf. *бросаться/броситься как собака; врываться/ворваться (бросаться/броситься)* куда как Фурия [to rush like a dog; to break in/rush in somewhere like a Fury]. Disapprovingly. About a woman who impulsively, angrily and viciously ran in somewhere [Mokienko, 2003, p. 461].

The standard of the simile *fara fram som ett jehu* [to rush like Jehu] is biblical. It goes back to the name of the Israeli king Jehu, who rode his chariot at great speed. But from the middle of the XIX century the noun *Jehu* ceased to be perceived by Swedes as a proper name and began to be used with an indefinite article of neuter gender — *ett jehu* [Bevingat 2005, p. 204]. This simile is also among the most common units of the group under consideration: *Den här duktiga husmodern startade sin*

städdag med att fara fram som ett jehu “This good housewife, starting to clean up, ran around like Jehu (tofflan.wordpress.com)”; *Det vet vi som sett honom halta in i omklädningsrummet ett par timmar för att sedan fara fram som ett jehu på isen* “We, who saw how he limped into the locker room, and after a couple of hours he scamped like Jehu on the ice, we know this (GP 2003)”.

Completely identical in Swedish and Russian should be recognized the following similes: *fara fram/köra/springa/åka som en vettvilling* and *нестись, бежать как сумасшедший (полоумный)* [to rush, run like a madman], *dra/gå fram som en lavin* and *нестись как лавина* [to rush like an avalanche]. The above-mentioned Swedish units also belong to the active stock of Swedish speakers and are quite frequent in Internet contexts, journalism and fiction. The similes *springa som om man haft elden i hälarna* (to run as if the heels are burning) and *лететь/нестись как наскипидаренный* [to fly/to rush like with turpentine inside] are of similar imagery which allows to attribute them to the partially matching. It should be noted that the simile *springa som om man haft eld i hälarna* apparently got into Swedish phraseological dictionaries in an euphemized form. The results of the survey of native speakers clearly indicate that in folk speech this simile functions with the replacement of the *hälarna* [heels] component with *baken* [back]. It is presented in the Internet contexts in the same form: *Och när man går ut för att hämta honom så springer han som om han hade eld i baken* “And when you go to take him, he runs away as if his butt is Burning” (minbebis.com).

There are no Russian equivalents for such Swedish simile of the considered group as *gå som käpp i hjul* [to go as a spoke in a wheel]. The simile *gå som käpp i hjul* turned out to be unknown to most informants, there were no contexts for its use, which makes it possible to consider this unit obsolete in modern Swedish. Lacunar regarding the Swedish language are Russian similes as follows: *лететь/нестись как вихрь* [to fly/to rush like a whirlwind], *лететь/нестись как метеор* [to fly/to rush like a meteor], *бежать/мчаться/нестись как на пожар* [to run like to a fire], *бежать/лететь/мчаться как оглашенный* [to run/to fly/to race like a catechumen], *бежать/нестись/мчаться как ошпаренный* [to run/to rush/to race like a scalded], *лететь/мчаться как птица* [to fly/to rush like a bird], *лететь/нестись как пуля* [to fly/to rush like a bullet], *лететь/мчаться как ракета* [to fly/to rush

like a rocket], *помчаться/побежать как с цепи сорваться* [to rush headlong as if one has been let off the lead], *бежать/нестись/мчаться как угорелый* [to run/to rush like one possessed (frenzied)].

The IG ‘To make fast, erratic movements, to fuss’ is also represented in Swedish by 7 units. Standards of similes in this group are animals *flänga som en skållad råtta* [to rush like a scalded rat], *springa som yra höns* [to run around like crazy chickens], *fara/springa/sno som en tätting* [run/scurry/scamper like a sparrow], economic and household realities — *flänga omkring som en skottspole* [to move as a shuttle], *fara/flänga/rusa/sno omkring som ett torrt skinn* [to run/to scamper/to scurry around like dry skin], chemical elements — *vara/fara fram som ett kvicksilver* [to run as mercury], names of persons — *jäkta/köra som en vansinnig* [to fuss like a madman].

All units with animal standards were known to most of the informants interviewed. They are also frequent in Internet contexts and journalism: *Två tvättider var inbokade och jag sprang som en tätting upp och ner för trapporna* “There were planned two laundry visits, and I ran like a sparrow up and down the stairs (lps.blogg.se)”; *Servitrisen för som en skållad råtta mellan borden och hade inte riktigt tid för oss* “The waitress was worn like a scalded rat between tables, and she practically did not have time for us (www.ragazze.se)”; *Eller sitta på spårvagnen när den kör längs Avenyn och se alla dessa människor som springer som yra höns över spåren framför vagnarna* “Or sit in the tram as he walks along the Avenue, and see how all these people run like crazy chickens across the ways in front of the wagons (GP 2005)”. It is worth noting that the simile *flänga som en skållad råtta* occurs in contexts with the replacement of the component — *fara* instead of *flänga*, and the simile *springa som yra höns* is constantly used in situations when it involves the disorderly movement of a large number of people at stations and public transport stops.

Similes with standards — economic and domestic realities, according to the conducted research, are also actively used in modern Swedish. In the simile *flänga omkring som en skottspole* [to move as a shuttle], the constant replacement of the *flänga* component by *fara* is also typical: *Han för som en skottspole fram och tillbaka i skogen* “He was running like a shuttle through the woods back and forth (theblogformerknownas-deppspret.wordpress.com)”. This is probably due to the low frequency of the verb *flänga* in modern Swedish speech. However, the simile *fara/*

*flänga/rusa/sno omkring som ett torrt skinn* [still running around like dry skin] still occurs in contexts with both the *fara* component and the *flänga*: *I gammal god Ruby-stil for hon omkring som ett torrt skinn och pratade obekymrat i munnen på alla som råkade komma i närheten* “In the old good style Rubi rushed around like dry skin and spoke carefreely at the same time to all who were nearby (GP 2004)”; *Jag skall flänga runt som ett torrt skinn och intervjuar folk hela dagen* “I will scurry around the area like dry skin and interview all day long” (henrikalexandersson.blogspot.fi).

The simile *vara/fara fram som ett kvicksilver* [to run like mercury] was reported by most informants as unknown, and it was not found in Internet contexts. Apparently, this expression can be attributed to the number of obsolete. The simile *jäkta/köra som en vansinnig* [to fuss/to drive like crazy] occurs in the contexts examined only when it comes to a driver of a vehicle, most often about a chauffeur: *Förare i Ferrarin körde som vansinnig, körde på kvinna* “The Ferrari driver drove like a madman, knocked down a woman” (www.flashback.org)

In the Russian language, this ideographic group is represented mainly by similes with standards-names of animals and persons: *метаться/носиться как угорелая кошка* [to rush like a mad cat], *сновать/копошиться как муравьи* [to scurry/to swarm like ants]; *носиться/метаться как вор по ярмарке* [to rush about like a thief at a fair]; *метаться как на пожаре* [to rush as on a fire]; *метаться/носиться как очумелый* [to rush like a madman]. This group is one of the few in the ideographic category under consideration, where Swedish units are more widely represented than Russian ones. There are no complete equivalents in two languages among the units of this group. Partly coincident in terms of imagery, one can recognize the similes *flänga som en skällad råtta* [to rush like a scalded rat] — *метаться/носиться как угорелая кошка* [to rush like a mad cat] and *jäkta/köra som en vansinnig* [to fuss/to drive like a madman] — *метаться/носиться как очумелый* [to rush like a madman].

To the considered group adjoins in meaning the simile *trängas som boskap* [to shove like cattle] which can be allocated in the separate IG ‘To make senseless movements’. The status of this simile in terms of usage in the modern Swedish language is ambiguous. Half of the informants interviewed said they had never heard of it, but it still appears in Internet contexts, although it does not have a high frequency: *Men att*

behöva köpa biljetter flera dagar i förväg och sen trängas som boskap i foajen “But imagine, being forced to buy tickets for a few days and then to stand and *be shoved like cattle* in the foyer” (magnuskolsjo.se).

Two more Swedish similes of the ideographic category under consideration form separate groups. The simile *gå fram/fara fram som en ångvält* [to go like an asphalt roller] represents the ideographic group “To go ahead”. This expression is well known to interviewed informants, most of whom use it in their own speech, and quite often in Internet contexts and journalism: *Isa har precis repat första gången idag och hon imponerar ordentligt när hon far fram som en ångvält på scenen fylld av energi* “Isa has just rehearsed for the first time today, and she makes a wonderful impression when she rushes like an asphalt roller on the stage, full of energy” (bloggar.ekuriren.se). This unit is used not only in describing the movement in the literal sense, but also, for example, to describe human actions in the social and political context: *Utan minsta hänsyn till lagar eller domstols dom har Palmér närmast gått fram som en ångvält och krossat allt vad rättvisa heter* “Without the slightest respect for the law or the court’s verdict, Palmer practically walked like an asphalt roller and broke everything that is called justice” (www.sapereau.se). The considered IG is lacunary with respect to the Russian language.

The simile *gå baklänges som en kräfta* [to move back like a crayfish] is also the only one in Swedish expressing a backward movement. This unit turned out to be unknown to half of the respondents, and in contexts it was encountered only in fiction, and for the characterization not of movement, but of human behavior: *Inom mig tänkte jag emellertid, att jag med tillfredsställelse skulle se honom anta utmaningen, för att en enda gång kunna visa att han ej gick baklänges som en kräfta utan trotsade sitt öde, för att kanske kunna besegra det* “I thought to myself that I would gladly see how he would accept the challenge to show at least one single time that he did not back off like a crayfish, but struggled with fate in order to possibly defeat it” (Arenander B. Lorenzas dagbok). In Russian, there is a complete equivalent of the simile — *пятиться как рак* [to move back like a crayfish], also used for both the characterization of movement and human behavior.

The topic of the appearance and disappearance of a person occupies a significant place in the considered category of similes. This topic combines several groups of similes in this category — “To appear some-

where suddenly', 'To leave quickly, to disappear from somewhere', and 'To disappear without a trace'. In total, the composition of these groups includes 15 Swedish similes. The internal thematic relationship of these groups is manifested in the presence of common standards among the units included in these groups, as well as the typological similarity of standards — for example, by the large number of standards-participles.

Most of the standards of similes in these groups relate to the military sphere and natural phenomena. The standard *skjuten ur en kanon* [shot from a cannon] is present in comparisons expressing a rapid appearance and rapid disappearance — *komma som skjuten ur en kanon* [coming as shot from a cannon] and *fara iväg som skjuten ur en kanon* [to run away like a shot from a cannon]. Both similes were known to all interviewed informants and were equally frequent in Internet contexts. It is noteworthy that the vast majority of the use of both units falls on the sports theme: *Jätten Sol Campbell kommer som skjuten ur en kanon på en hörna och England leder efter 22 minuter* "The giant Sol Campbell appears as shot from a cannon at the corner, and England leads after twenty-two minutes" ([www.dn.se](http://www.dn.se)); *Klävnasten och Wiksell startade framför och han for iväg som skjuten ur kanon* "Lovastin and Wiksell started before him, and he fled like shot out of a cannon" ([rallyfogel.se](http://rallyfogel.se)). The simile *komma som en raket* [to appear as a rocket] is used mainly in the sports context: *Jag har en känsla av att Henrik kommer att hålla sig kvar där i toppen och att Daniel kommer att komma som en raket efter sin skada* "I have a feeling that Henrik will stay on top, and Daniel will appear as a rocket after his injury" ([bloggar.aftonbladet.se](http://bloggar.aftonbladet.se)). The tendency of borrowing of military terminology and phraseology in sports sphere has long been inherent in many languages, that is caused by aggressiveness and expressiveness of military sphere, as well as similarities in tactical constructions, for example, when fighting in a war and a match in game sports. Obviously, in Swedish it is possible to speak about deepening this trend and its spreading to the level of thematic standards of similes. In the Russian language there is also the comparison *появиться как из пушки* [to appear as out of a cannon], equivalent to the Swedish simile in question. Analogous to the simile *komma som en raket* can be recognized the Russian expression *вылететь как пуля* [to fly out like a bullet].

*En oljad blix*t [oiled lightning] is another standard used in similes expressing a rapid appearance and disappearance. This standard is present in the similes *fara fram/flyga fram som en oljad blix*t [run up/fly up like



oiled lightning] and *fara iväg som en oljad blix*t [run away like oiled lightning]. The first of these similes is very common both in colloquial speech, according to the survey, and in fiction and on the Internet. The second is much less common in contexts. Apparently, this standard gives comparisons some paradox, thereby strengthening their expressive function.

Similes expressing rapid appearance and movement contain also patterns — natural phenomena: *dra in/fara fram/komma in som en virvelvind* [enter/fly like a whirlwind], *komma som ett yrväder* [come as a blizzard]. The simile *dra in/fara fram/komma in som en virvelvind* occurs in contexts with all variants of the base of comparison specified in the dictionary, both literally (expressing a physical movement) and figuratively: *Han far fram som en virvelvind på isen* “It rushes on the ice like a whirlwind” [Press, 98]; *Oppositionsledaren Carin Jämtin drog in som en virvelvind efter den socialdemokratiska valförlusten* “Opposition leader Karin Emtin appeared as a whirlwind after the defeat of the Social Democrats in the elections” (blog.svd.se). In the Russian language, along with the simile *налететь как вихрь* [to fly like a whirlwind] there are synonymous units *налететь/пронестись как смерч* [to swoop/sweep like a tornado] and *ворваться как ураган* [to break into like a hurricane].

Among the similes of this group it is necessary to select the simile *komma som ett yrväder* [to come as a blizzard]. This expression gained popularity in the Swedish language due to its use by A. Strindberg in the famous novel “The people of Hemsö”: *Han kom som ett yrväder en aprilaf*ton och hade ett höganäskrus i en svängrem om halsen “One April evening he has appeared suddenly as a blizzard, with a flask of Swedish tin tied over his shoulder on his belt”. This sentence, which is the beginning of the first chapter of the novel, became a precedent text in Swedish culture, and its precedence is often played out in one way or another in contemporary journalism: *Han kom som ett yrväder en höst*dag, dock utan höganäskrus runt halsen men med spisen bokstavligen i resväskan “He has appeared as a blizzard in the autumn evening, though without a flask of Swedish tin, but with a stove literally in a suitcase” (www.dn.se); *Hon kom som ett yrväder en april*dag och visade att hon är en världsstjärna “She has appeared as a blizzard on April day and has shown that she is a world star” (www.dn.se); *Statsrådet kom som ett yrväder en september*afton “The minister has appeared as a blizzard in the autumn evening” (www.svd.se).

As already noted above, a significant number of similes of the groups in question has standards-participles: *komma som efterskickad* [to appear as though they have sent for him], *komma som kallad* [to appear as if you called], *vara som försvunnen från jorden* [as if has disappeared from the face of the earth], *vara som bortblåst* [as if blown away by the wind], *vara som uppslukad av jorden* [as if it is absorbed by the ground]. The simile *komma som efterskickad* turned out to be unknown to most informants, however, it is quite frequent in fiction: *Han kom som efterskickad, och det var bestämt i tidernas gryning att han och ingen annan skulle bli hennes frälsare* “He appeared as if he had been sent for, and from the beginning of time it was decided that he, and no one else, would become her savior” (Höijer B.-E. Rallarens ros); *Du kom som efterskickad, säger tant Alma till tant Märta* “You came as if someone had sent for you,” said Aunt Alma to Aunt Murte” (Thor A. Öppet hav). Apparently, this expression should be recognized as literary one.

The simile *dyka upp som gubben i lådan* [to appear as an old man in a box] is actively used in modern Swedish speech and in Internet contexts, both for describing the sudden appearance of a particular person and for a group of people making up some unity, for example, of a sports team that suddenly came to the leading positions, or even a political party in the election race: *Och Stellan gör en grandios show han med, dyker upp som gubben i lådan på det ena efter andra stället!* “And Stellan, he also makes a grand show, appears as an old man in a box somewhere from one place to another!” (Regionteater.blogspot.fi); *Personligen oroar jag mig för att Miljöpartiet plötsligt ska dyka upp som gubben i lådan, det vore ett rejält slag mot (S) och (V)* “I’m worried that the environment party will suddenly appear as an old man in a drawer, it will be a tangible blow to the Social Democrats and the Left” (jinge.se). This unit requires a culturological comment. *Gubben i lådan* (an old man in a box) is a famous toy in Sweden consisting of a box with a lid and a doll with a spring inside. When the lid opens, the doll pops out of the box. In Russian, the same and in many ways similar in imagery unit is *выскочить как чертик из табакерки* [to jump out like a devil out of a snuffbox], which, however, is not recorded by modern Russian dictionaries of similes (stable comparisons).

Among the similes that characterize the traceless disappearance, only the simile *vara som uppslukad av jorden* [as if absorbed by the earth] is active in speech. The simile *vara som försvunnen från jorden*

[as if it disappeared from the Earth] occurs only in classical fiction, and *vara som bortblåst* [as if blown away by wind] has not met in contexts and is not used in speech of interviewed native speakers.

In the Russian language, according to the dictionaries of stable comparisons, there is a simile that can be considered equivalent to the Swedish *vara som uppslukad av jorden* — *как сквозь землю провалился* [someone disappeared as it fell through the earth]. In addition to this simile with the earth-standard, the Russian language has a simile with the name of another element as a standard — *как в воду канул* [someone disappeared as sunk in water].

Both in Swedish and in Russian, there is one more IG within the ideographic category under consideration — ‘To walk without noticing the surrounding’. In Swedish, it includes *gå som i ett rus* [to walk as with drunkenness], *gå som i ett töcken* [walk as in a fog], *irra omkring som en osalig ande* [to wander like a restless spirit]. The last two similes are found only in literary contexts, which allows them to be classified as literary: *Hon går som i ett töcken. Hon gråter sig till sömns varje natt* “She walks like in a fog. She cries every night until she falls asleep” (Nordberg M. Lovisa); *Som en osalig ande irrar jag omkring på landsvägarna* — “As a restless spirit I wander along country roads” (Bjerne U. Livet väntar dej). The Swedish simile *irra omkring som en osalig ande* partly coincides with the Russian one *ходить/бродить как неприкаянный* [to walk / to wander about like a lost soul]. Other standards of similes with such a basis in the Russian language are *лунатик* [a sleepwalker], *сомнамбула* [a somnambulist] and *тень* [a shadow]. It should be noted that this ideographic group can equally be attributed to the IR ‘Emotional states’, but the examples of the use of the units in question indicate that the movement aspect itself is manifested rather clearly in them.

The IG ‘To go, trying to be unnoticed’ is presented in Swedish in three words: *smyga/komma som en tjuv på natten* [to sneak / to arrive like a thief at night], *smyga sig bort som en annan tjuv (precis som en tjuv)* [to disappear as some thief (just like a thief)]; *smyga sig undan som en våt hund* [to walk away quietly like a wet dog]. From the mentioned similes only *smyga/komma som en tjuv på natten* is recognized by native speakers as active in speech. The simile *smyga sig bort som en annan tjuv* was unknown to anyone surveyed informants. Apparently, this phrase is obsolete, and even the Swedish phraseological dictionary provides its interpretation in parentheses immediately after a header unit. Among

the Russian units of this group there is also a simile equivalent to the Swedish *smuga/komma som en tjuv på natten* — *красться как тать в ночи* [to sneak like a thief in a night], but this comparison is obsolete in the Russian language and also partly coincides with the Swedish simile *to sneak like a thief*.

This ideographic category is represented in Russian by twice as many units and ideographic groups than in Swedish. So, lacunary in Swedish are such IGs, present in Russian, as ‘To go slowly’ (*идти/плестись/тащиться как черепаха* [to go/to trail/to tug like a turtle], *как водовозная/обозная кляча* [like a water-waggon/a baggage nag], *как на похоронах* [like at a funeral]), ‘To go somewhere reluctantly’ (*идти как на <смертную> казнь* [to go as on <death > penalty], *как на костер* [as on a bonfire], *как на пытку* [as on torture], *как на эшафот* [as on a scaffold]), ‘To move lazily, sluggishly’ (*ходить/бродить как вареный* [to walk/wander as worn out], *как сонный* [as a sleepy], *как сонная/осенняя муха* [as a sleepy/autumn fly]; *брести как угорелый, как неживой* [to roam like mad, as inanimate]), ‘To go from side to side’ (*ходить, шагать, метаться как <дикий> зверь в клетке* [to go, to walk, to rush like a <wild> beast in a cage], *как затравленный/загнанный зверь* [like a hunted beast]; *метаться как лев/тигр/тигрица в клетке* [to rush in like a lion/a tiger/a tigress in a cage]; *бродить/ходить как маятник* [to wander/to walk around like a pendulum]; *сновать как челнок* [to scurry as a shuttle]), ‘To move easily’ (*идти/двигаться как по асфальту* [to go/to move as on asphalt]; *лететь/двигаться как по воздуху* [to fly/to move as if by air]), ‘Appear in large quantity’ (*посыпаться как горох* [to sprinkle like peas]; *слетаться как мухи на мед* [to fly like flies to honey]; *налететь, нагрянуть как саранча* [to fly in, to come like locusts]; *выползать/вылезать откуда-л. как тараканы <из щелей>* [to crawl out/to get out like a cockroaches from cracks]; *двигаться/надвигаться как чума* [to move/to approach like a plague]), ‘To crawl’ (*ползти/извиваться как змея/змейка* [to crawl/to squirm like a serpent/snake, like a coluber]; *ползти/извиваться как червяк* [to creep/to squirm like a worm]; *ползти как ящерица* [to crawl like a lizard]), ‘To flee’ (*бежать/разбежаться как крысы <с тонущего корабля>* [to escape/to flee like rats <from a sinking ship>; *разбегаться/разбредаться как овцы* [to disperse/to scatter like sheep]; *разбегаться/расползаться как тараканы <из щелей>* [to scatter/to

spread like cockroaches <from cracks>]), 'To fall' (*лететь / падать как камень* [to fly / to fall as a stone]; *упасть / свалиться как мешок* [to fall down as a sack]; *упасть / свалиться как сноп* [to fall down as a sheaf]).

As a result of the analysis, it becomes obvious that the ideographic category of similes occupies a various place in the language picture of the world of Swedish and Russian. Swedish similes mainly represent appearance, disappearance and fast movement of the person, that is, Swedes pay attention primarily to the global displacement of the person caused by movement. In the Russian language picture of the world, depicted by similes, displacement and movement are presented in much more detail, which indicates a greater attention to this fragment of reality in Russian linguoculture and greater movement differentiation, expressed in similes, denoting slow, reluctant or lazy movement.

The same thematic groups of standards (zoonyms, economic and everyday realities, names of natural phenomena and persons) are involved mostly in ideographic groups of similes coinciding in the Swedish and Russian languages. However, in the presence of several fully equivalent similes ((*sätta av som en pil* and *лететь / мчаться как стрела, vara som uppslukad av jorden — как сквозь землю провалился*, etc.)), these groups have a large number of only partially equivalent and non-equivalent units, which will require special attention in a compilation of educational phraseological dictionaries of the Swedish language and in a presentation of these similes in the Russian-speaking audience. Such units as *dyka upp som gubben i lådan, fara fram som ett jehu* and *komma som ett yrväder* will require an etymological, historical and cultural comment.

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**УСТОЙЧИВЫЕ СРАВНЕНИЯ ШВЕДСКОГО ЯЗЫКА, ХАРАКТЕРИЗУЮЩИЕ  
ДВИЖЕНИЕ ЧЕЛОВЕКА, КАК ФРАГМЕНТ ЯЗЫКОВОЙ КАРТИНЫ МИРА  
(НА ФОНЕ РУССКОГО ЯЗЫКА)**

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Статья посвящена анализу устойчивых сравнений шведского языка, характеризующих перемещение человека, на фоне их аналогов в русском языке. Работа содержит идеографическую классификацию единиц рассматриваемого разряда, анализ количественного наполнения групп устойчивых сравнений шведского языка на фоне русского, а также детальный лингвокультурологический анализ эталонов и оснований шведских устойчивых сравнений. В результате анализа определена национально-культурная специфика шведских устойчивых сравнений данного разряда на фоне русского языка. Целью статьи является определение места и роли устойчивых сравнений шведского языка, характеризующих перемещение человека, в шведской лингвокультуре на фоне русской. Материалом для исследования послужили данные фразеологических словарей шведского языка, иллюстративные контексты употребления анализируемых единиц в шведской художественной литературе, публицистике и Интернете (на материале Шведского национального корпуса Корп), результаты опроса носителей шведского языка, а также данные словарей устойчивых сравнений русского языка. В результате проведенного анализа становится очевидно, что рассматриваемые

мый идеографический разряд устойчивых сравнений занимает различное место в языковой картине мира шведского и русского языков. В устойчивых сравнениях шведского языка представлено главным образом появление, исчезновение и быстрое движение человека, т. е. шведы обращают внимание в первую очередь на глобальные перемещения человека, вызываемые движением. В русской языковой картине мира, отображаемой устойчивыми сравнениями, перемещение и движение представлены гораздо более детально, что говорит о большем внимании к данному фрагменту действительности в русской лингвокультуре и большей дифференциации движения, выраженной в устойчивых сравнениях, обозначающих медленное, неохотное или ленивое движение.

**Ключевые слова:** устойчивые сравнения шведского языка, эталон сравнения, основание сравнения, лингвокультурологический анализ, тематическая группа, идеографическая группа, национально-культурная специфика, языковая картина мира.

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