# MODERN APPROACHES
# TO PHILOLOGICAL STUDIES

**Collective monograph**

# CONTENTS

# LINGUISTICS

## LINGUISTIC INNOVATIONS PAVING THE WAY
## FOR LANGUAGE DEMOCRATIZATION

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### INTRODUCTION

The dialectical contradiction of linguistic tradition and innovation is manifested in their interconnection and interdependence. They are difficult to differentiate, since innovations often modernize the tradition, and no tradition is a tradition from the very beginning – it has arisen in a novel, more democratic way some time ago.

With modern innovation, as a rule, the question of the boundaries of the permissible measure of innovation is rather overlooked: how long can it be possible to "innovate" the language as the mirror of social environment, where the boundaries of possible changes? The paradox of innovation from the point of view of the socio-linguistic and linguo-cultural approaches is that the innovation itself, even if it is rational from the point of view of social, political or information technology and is supported by individuals – subjects and participants of the given process, can actually destabilize the situation with the standard language and cause the deviation or dynamics of language norms. However, observing the boundaries for the "sufficient measure of novelty" can protect language from innovative chaos. We emphasize that these boundaries are determined primarily by stable elements of the standard language, including rules and regulations which are modernized under the influence of liberalization, restructuring and democratization processes in contemporary globalized world.

To this point we must admit that nowadays the Internet, as a global phenomenon, is transforming the relationship between standard and non-standard language forms. The spread of English as the lingua franca of the information age is considered to be a linguistic consequence of the process of globalization. The complete dominance of English online is

regularly viewed as the linguistic counterpart to the process of globalization, which ultimately demonstrates how pervasive the process of global Englishization is. The term is coined by merging words (English + Globalization) to describe this exact phenomenon[1]. Thus, the global nature of English, and the sheer number of people who can comprehend it all over the world, is helping the information spread faster online, with its quick spread itself supporting further popularization of English as its vehicle, continuing a kind of self-perpetuating cycle[2].

We can see quite a lot of discussion about these concepts in academia. Current debates concentrate on the complementary issues of global Englishization and multilingual freedom, "the dynamics of language change, the patterns of language use, and linguistic standardization"[3]. Daniel Dor claims that "on the Internet we already witness the global emergence of novel patterns of linguistic usage, standardization, maintenance, and variability". Internationalization of online communication, or, rather, its complete disregard for physical borders that are often impossible to grasp, causes restandartization and destandartization of English as a global language. Global English paved the way "from village to global village"[4], became an efficient lingua franca for the multilingual Internet community and has made democratization of innovative discourse an inevitable process. Internet linguistics attracted scholars to lexical dynamics and enrichment of standard language with non-standard forms[5].

We, therefore, argue that some portion of "chaotization" is necessary for a successful innovation process, as a wide range of individuals cannot be engaged in the creative innovative activity when constrained by any sort of rigid structure. Bottom-up innovation is chaotic almost by

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[1] Crystal, David. 1997. *English as a global language*. Cambridge: Cambridge University Press.

[2] Crystal, David. 2001. *Language and the Internet*. Cambridge: Cambridge University Press.

[3] Daniel Dor From Englishization to Imposed Multilingualism: Globalization, the Internet, and the PoliticalEconomy of the Linguistic Code // Public Culture16 (1): 97-118. December 2004

[4] Romaine S. English: from village to global village. *World Englishes: Critical Concepts in Linguistics*. Vol. 1. Bolton K., Kachru B. B. (Eds.). London, New York : Routledge. Taylor & Francis, 2006. P. 46–54.

[5] GRETCHEN MCCULLOCH Because Internet: Understanding the New Rules of Language. NY:RIVERHEAD BOOKS, AUGUST 10, 2019. – 336 p.

definition. The most stable elements of the standard language, the border that protects it from chaos-disintegration, is language norm.

As language evolves, its study requires some tools for measuring dynamics of language norms deviations. Vitality of lingual traditions and speed of acceptance and adaptation to innovations can therefore be used as such indicators. From this point of view, innovative potential and speed of adoption of a new word by language community predict the linguistic consequences of innovation[6]. Viability and speed of diffusion of linguistic innovation are predetermined by linguistic and extralinguistic factors[7]. Otherwise, if initial innovation is perceived as uncertain and even risky, the preservation of traditional strict rules and regulations, traditionalism as a mechanism for overcoming everything unknown, unusual, unacceptable, turns out to be a powerful anti-innovation factor, often making degradation inevitable. The diffusion of linguistic innovation shows how online interactions between Internet users affect development and evolution of language in its cultural aspect, thus shaping the dynamics of the interactions themselves, delivering expansion of linguistic expressions and allowing scientists' attempts at the prediction of their future flows[8].

It can be argued that the use of the Internet accelerated the spread of democratic concepts and ideas as rapidly as steam engine pushed the Industrial Revolution into being, or penicillin affected medicine. Moreover, the Internet is changing the very nature of innovation dynamics by decreasing the importance of physical distance between people[9]. It has truly and deeply transformed the way human beings communicate and adopt new ideas[10].

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[6] Metcalf A. Predicting New Words. *The Secrets of Their Success.* Boston, New York : Houghton Miffin Company, 2002.

[7] MICHAŁ B. PARADOWSKI, ŁUKASZ JONAK DIFFUSION OF LINGUISTIC INNOVATION AS SOCIAL COORDINATION. Psychology of Language and Communication 2012, Vol. 16, No. 2

[8] Paradowski, M.B. & Jonak, Ł. (2012). Understanding the social cascading of geekspeak and the upshots for social cognitive systems. In A. Galton & Z. Wood (Eds.), Understanding and modelling collective phenomena (pp. 27-32). AISB/ IACAP World Congress, 2-6 July 2012, Birmingham, UK.

[9] Paradowski, M.B., Jonak, Ł., & Kuscsik, Z. (2010). Tracking the diffusion of lexical innovation in online social networks. Workshop on Data-Driven Dynamical Networks, l'École de Physique des Houches.

[10] Rogers, E.M. (2003). Diffusion of innovations. New York: Free Press, 5th edition

This study refers to the notions of globalization, internationalisation, democratization, restandardization and destandardization of English as global language (Global English) through the analysis of conditions, mechanisms and consequences of English language democratization process in the globalized world.

## 1. Democratization process and Linguistic consequences

Nowadays the term "democratization" is rather ambiguous. Thus, it is vitally important for the success of this study to clarify the difference between democratization and liberalization, destandartization and restructuring, as well as identify differentiated features encoded in the given concepts.

The concept of democratization is increasingly expanding. It is acceptable to both formal and everyday use, and includes variation in contrast to the strict rules and regulations clearly defined as norms and standards. It's important to note, that even though democracy was originally mostly reserved for uses in the political contexts, nowadays it is very often used in all spheres of human life where the notions of a social group and central authority are presented. Democratization is, thus, all about giving more members of a given group influence over the matters of this group's issues. In linguistic context, for example, it may refer to how the language is coined, which terms are considered acceptable or standard, and how different linguistics forms may or may not be used in various contexts.

In contemporary linguistic studies democratization is seen as the restandardization and includes the idea of democratization of language norms and standards, which should be based on "the actual use of linguistic elements in most cases"[11].

Development of democratic ideas proclaimed that equality, dignity and globalization, as well as values of social, gender and ethnic identity, freedom and openness are to be maintained and celebrated in the modern age information society. The global democratization of the English language (Global English) concerns more and more the appropriateness of the language standard and norms. It includes restandardization and destandardization processes, which together can be named by the term "democratization" and is determined in this study as lexical

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[11] Joseph, J.E. (1981). The standard language: Theory, dogma and sociocultural reality. Unpublished PhD dissertation. Michigan: University of Michigan, 174.

transformation and semantic modernization of standard form of language by means of adaptation of language norms to more democratic society standards and linguistic tools affordable and accessible in communication.

As the result of a number of sociopolitical and sociocultural changes society has become more tolerant to differences, such as extreme behavior and self-representation, or forms of self-expression that may be considered offensive by some of its members. More people have become freer from condemnation of their "otherness" and all forms of discrimination; however these freedoms must be taken with a grain of salt. As more and more people urbanize and live in less and less space, they are forced to interact with each other more often. This raises the inevitable, and also the most contentious question: where exactly does the liberty to self-expression of one individual start infringing on the liberty of another? Is my right to speak the language I want more important than the right of someone else not to hear the language he or she doesn't want to hear? Answering such questions is never easy, but that is the price the modern world has chosen to pay for the benefits that democratization brought with it: dynamically increasing access to endless opportunities and decision-making beyond set rules and regulations, which proves the democratic principles of the society. The language norms dynamics is refocusing from strict rules and regulations to informal communication skills openness to creativity and tolerance to variation, development and change.

Destandardization is viewed as "decreasing acceptance of old standards and causes regression of highly standardized systems up to the situation of plurality"[12]. Restandartization is considered to be "solely motivated by personal needs and common goals[13]. Thus, scientists agree that there is "only restandartization as a sociopolitical process"[14], which is a "response to social problems or social change in a particular social

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[12] Joseph, J.E. (1987). Eloquence and power: The rise of language standards and standard languages. Oxford: Blackwell, 179.

[13] Cooper, R. (1989) Language planning and social change. Cambridge University Press. Cambridge, 56.

[14] Johl, C. (2002). Restandardisation, harmonisation and Afrikaans. A few cautionary notes. Speaking in unison: The harmonisation and standardisation of Southern African languages. Cape Town: CASAS, 161-176.

group"[15]. Modernization as an expression of restandartization aims to expand access to information necessary to ensure the formal and informal communication among all members of the society. Restandardization is a regulatory approach to language policy, aimed at weakening or, where possible, completely eliminating the ideological standard of language. Informal communication becomes the uniting tool for the community members, serving the interests of all participants especially those marginalized or suppressed in their democratic rights or access to information.

It is clear that the democratization of language standards also requires some rules and regulations. Webb notes that standardization is "always a process that goes from top to bottom with the assistance of institutions such as government and education, but it is rarely a successful process as it faces resistance from the community and restandardization is impossible without support from the "bottom"[16].

Modernization of language is a constant terminological, orthographic, grammatical and stylistic development of language norms. Any standard language is constantly undergoing this democratic process in order to keep relevant to the communicative needs of its users in the modern world[17].

Webb considers that language has to become an important resourceful tool in the process of democratization. In this way it can form an opposition to discrimination of non-standard language variants, and all of its negative outcomes for language speakers, including, but not limited to the linguistic uncertainty and negative self-imposing models[18].

Webb argues that situation, in which language is used to express certain views, beliefs and behaviors, and becomes a reason for

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[15] Wade, R.D. (1996) An investigation of the putative restandardisation of South African English in the direction of a „new. English, Black South African English. Unpublished MA thesis. Durban: University of Natal, 62.

[16] Webb, V. N. 2007. "English in higher education in South Africa: exclusion or inclusion". In *Multilingualism and Exclusion. Policy, Practice and Prospects*, Edited by: Cuvelier, P., du Plessis, T., Meeuwis, M. and Teck, L. 287–300. Pretoria: Van Schaik.

[17] Deumert, A. & Vandenbussche, W. (2003). Standard languages. Taxonomies and histories. Germanic standardizations: Past to present. Amsterdam.Philadelphia: John Benjamins, 1-14.

[18] Webb, V.N. 2002. Language in South Africa: the role of language in national transformation, reconstruction and development. (Impact, studies in language and society no. 14). Philadelphia: J. Benjamins.

discrimination and exploitation, is unacceptable. Developing his idea, he states that using language to pamper the interests of a dominant social group or class in order to control, dominate and deprive the rights of any social group or class is just inappropriate. From these grounds he concludes that most standard languages can be viewed as tools of ideologies.

Approaching this point from a different angle, however, Webb notes that language policy development, implementation and assessment are to be founded on the principles of justice, liberty and democracy. He argues that language in society should be used to express the linguistic diversity of all groups, and therefore should be an instrument of minorities fighting against injustices and discrimination, for liberalization, democracy and for the creation of just social order[19].

Restandardization, therefore, presents an approach to language policy, in which linguistic processes are guided to weaken the ideological influence of the standard language. The language, thus, becomes a tool for the linguistic unification, serving the interests of all the speakers, especially those, who have been marginalized or otherwise deprived of their democratic right to use any form of native language[20].

Language democratization is the emancipation of language aimed at changing the hierarchical structure of society. It aims to establish a new democratic structure for the purposes of eradicating the domination of one sociolinguistic group over the other or others, and establishing non-discrimination and equality of linguistic rights and freedoms for all.

Language democratization exhibits itself in the expansion of the linguistic environment, that is apprehended by its speakers as being appropriate for everyday use, and which includes significant variation, as opposed to the strictly defined rules and regulations of the standard language. Another sign of language liberalization is the spread of diverse non-standard linguistic forms in official sources, notably when the latter are doing so in order to increase their profile as valuable media resources of a modern democratic society[21].

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[19] Webb, V.N. 2002. Language in South Africa: the role of language in national transformation, reconstruction and development. (Impact, studies in language and society no. 14). Philadelphia: J. Benjamins.

[20] Odendaal, G. (2013). Restandardisation defined as democratising language planning. Stellenbosch Papers in Linguistics Plus, Vol. 42, 183-203

[21] Huss, L. and A.-R. Lindgren. (2011). Defining language emancipation. International Journal of the Sociology of Language 209, 1-15.

It may be concluded, therefore, that language democratization can be manifested as the expansion of language standards, including oral and written innovative variants not only into the regular speech use at different language levels, but in official sources as well. The limits of what is (or is not) considered acceptable, or deemed to be standard, vastly expand, starting to encompass dialectal, sociolectal, borrowed and newly created elements, as well as new elements of rather narrow usage.

Democratization of language standard, which is, in essence, a goal of any restrandartization, includes the idea of democratization of language norms. Linguistic norms must be based on the most up-to-date usage of linguistic elements in the majority of possible contexts. These norms must be described empirically, forming language standard as an example of linguistic behaviors of members of a given language community[22].

It is thus self-evident, that language democratization maintains that entire language community is expected to participate in the formation and development of language policy.

Webb underlines that language standardization is an invariably top-down process that encompasses various governmental, educational and other institutions[23]. The overall success for such endeavors, is not too high, for the necessary element of grassroots support for restandardisation is as needed, as it is lacking[24].

Every speaker in a democratic society participates in formal and informal communication. Thus a wider range of variations provides a sustainable and successful development and expansion of standard and non-standard language variants which include dialects of different national, regional and local communities.

The democratization factor to be considered in all spheres of social life within national parameters include the absence of censorship and limitation, freedom, academic progress intensified by the development of

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[22] Joseph, J.E. (1981). The standard language: Theory, dogma and sociocultural reality. Unpublished PhD dissertation. Michigan: University of Michigan, 174.

[23] *Webb, V.* 2005. The role of language standardisation in the effective development of communities in public life in SA. In V. Webb, A. Deumert and B. Lepota (eds.) The standardisation of African languages in South Africa. Pretoria: PanSALB. pp. 35-42.

[24] Webb, V. N. 2007. "English in higher education in South Africa: exclusion or inclusion". In *Multilingualism and Exclusion. Policy, Practice and Prospects*, Edited by: Cuvelier, P., du Plessis, T., Meeuwis, M. and Teck, L. 287–300. Pretoria: Van Schaik.

the latest information technologies being involved into formal and informal communication. A special focus is put to the idea of democratization as a causal manifestation of different concepts and the creation of new form of language without borders – Global English. Democratization as an access to online resources from anywhere in the world, as an access to the cultural heritage of civilization and the possibility of spreading information by mass media worldwide, provoke changes of cultural and linguistic tastes and transform language standards and communication norms. Much of the control over languages will fall "in the hands of the software, media, and advertising industries. Most probably, it will result in a state of market-based, imposed multilingualism."[25]

The growing importance of English is gradually changing the traditional linguistic environment, speech behavior rules and attitudes to the language standards.

## 2. Linguistic innovations and Language norms

Due to the rapid development of the society in the new millennium hundreds of new words inevitably appear every year to nominate new concepts and ideas emerging as a result of this process in innovative discourse. Nowadays globalization and technological progress have become a powerful force which caused the activation of innovative processes based on the existing lexical wordstock and influence language variation, development and changes. Traditionally, linguistic innovation is a new language phenomenon, which emerges under the influence or caused by various factors (linguistic and extralinguistic).

Linguistic innovation as a verbalized sign of the language knowledge is characterized by its dynamic development which is conditioned by the language knowledge evolution and the dynamics of language changes. The study of various stages of linguistic innovation development and its types result in the differentiation of these types as they transfer new knowledge about the surrounding reality[26].

A term "linguistic innovation" is considered in this study as a linguistic sign denoting a new notion about the world around us and

[25] Daniel Dor From Englishization to Imposed Multilingualism: Globalization, the Internet, and the PoliticalEconomy of the Linguistic Code // Public Culture 16 (1): 97-118. December 2004

[26] Bialyk, V.. (2019). SOME CRITERIA OF A LEXICAL QUANTOR TYPOLOGY. 10.36059/978-966-397-131-5/37-53.

certain human activity or feeling within us and transferring the new knowledge about language reality (added-on or modified) meeting a number of requirements, such as novelty, creativity, nominativity, motivation, stylistic coloring, etc.[27].

The very nature of a linguistic innovation as a linguistic sign will be revealed in this study taking into consideration the ways of their formation, and functioning in the language system. The creation of any linguistic innovation is much stipulated by various language factors, a language norm dynamics being among the most important.

V. Bialyk considers that new linguistic formation should meet three criteria of language normativity at the same time:

● relevance of a given phenomenon to the productive word-formation, morphological, syntactical patterns;

● relevance to the pattern, usage, and necessity;

● relevance to the pattern and its deviation, stability and variability, necessity and creativity[28].

Let's consider how linguistic innovations can cause deviation or dynamics of a language norm. In neutral literary speech the use of new norms is regulated by the rules fixed in language. "But the new paves its way despite the existing rules."[29] The controversy between tradition and innovation exists in any language. The standard language strives to fix the norms as compulsory rules and regulations but in speech practice there is a new more democratic tendency which regulates language development.

Language is a system of signs and symbols registering categorization of the world and human creation. It is also an effective and powerful tool used to alter reality[30]. Linguistic creativity is manifested in linguistic innovative discourse of language communities and cultures[31].

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[27] Bialyk, V. (2019). LEXICAL QUANTOR GENESIS VS LANGUAGE NORM DYNAMICS. 10.36059/978-966-397-124-7/39-56.

[28] Bialyk, V. (2019). LEXICAL QUANTOR GENESIS VS LANGUAGE NORM DYNAMICS. 10.36059/978-966-397-124-7/39-56.

[29] Bialyk, V. (2019). SOME CRITERIA OF A LEXICAL QUANTOR TYPOLOGY. 10.36059/978-966-397-131-5/37-53.

[30] Castells, M. (2007). Communication, power and counter-power in the network society. International Journal of Communication, 1 (1), 238-266.

[31] Castells, M. (2009). Communication power. New York: Oxford University Press.

The aim of lexical innovations is to transfer new knowledge, to name something new which is not reflected and does not have any equivalent in the language, or to surprise and influence the interlocutor's feelings and emotions. The individual characteristics of a personality involved in the process of the new word formation are also important for the future acceptance or rejection of innovative creation.

What makes some of yesterday's isolated innovations globally accepted, essential parts of tomorrow's mainstream vocabulary? Why does another, initially widespread, become soon forgotten? A good example of such global acceptance by a language community may be the most spread in multilingual world abbreviation *OK* (*all correct*) which completely ignores the literary standard norm but has become a fully-fledged element of the system of the English and other languages in contrast to *O.W. (all right)* described by A. Metcalf in his well-known book "*Predicting New Words*"[32].

Applying the sociolinguistic approach to the study of innovative discourse as a new linguistic environment, we distinguished some stages of its formation:

1) awareness of the need for innovative activity;
2) cognition as a stage in the process of renewal activity;
3) creativity as a driving force of linguistic innovations;
4) adoption by language community;
5) assimilation process and fixation as language fact;
6) productivity potential and practical activities;
7) evaluation of performance by language standards[33].

When we conceptualize, re-evaluate and explain traditionally perceived common phenomena in a new dynamic framework these basic reconstructions make it possible to determine the forms and the perspective of renewal of language standards.

The first condition of language normativity is the relevance of a given phenomenon to the productive word-formation, morphological, syntactical patterns. The following criteria are considered to be important in linguistics: relevance to the pattern, usage, and necessity. Of course, these criteria may be viewed as relative because various controversies underline the language development, including the relevance to the

[32] Metcalf A. Predicting New Words. *The Secrets of Their Success.* Boston, New York : Houghton Miffin Company, 2002.
[33] Coupland N. "Sociolinguistics and Globalisation", Journal of Sociolinguistics – 2003. – 7 (4): – P. 465–473.

pattern and its deviation, stability and variability, necessity and creativity. Any new normative linguistic formation should, however, meet all three criteria at the same time[34].

Innovation corresponds to the demands and meets the requirements of language normativity under the following conditions:
- absolute novelty,
- frequency of usage, acceptance by language community,
- popularity in both formal and informal communication,
- absence of standard words denoting a new phenomenon,
- more expressive substitution of existing lexical unit,
- context independence,
- word-formation reproductivity,
- dictionary fixation.

Some basic conditions can be identified under which innovation may change the traditional language standard:

1) to determine the new language knowledge and to name new phenomena, facts, events, concepts or ideas that have a decisive influence on the society, to designate something lacking a fixed naming in language (*bimbo*, *boomer, buster, crack, glitch, glitterati, mugging, yuppy*)[35];

2) to render the notions already existing in the language by different linguistic means or designate the notion with one word instead of its description with a word combination (*wannabe – want to be; gimme – give me, gofer (gopher) – go for, con-trickster – con a trick, can-do – can do; twofer – two for one)*[36];

3) to express in a new way already existing facts: such formations are conditioned by stylistic needs – to rename by new more expressive, creative and attractive synonyms the existing language facts (*cool, awesome, bad-mouth, crack-down, fat-cat, dweeb, dude, geek, nerd, hype, clout*).

Innovations used in informal communication recurrently by different speakers in different contexts may not be fixed by a word usage tradition but due to the democratization process in language development the most

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[34] Bialyk, V.. (2019). LEXICAL QUANTOR GENESIS VS LANGUAGE NORM DYNAMICS. 10.36059/978-966-397-124-7/39-56.

[35] Green J. New Words. A Dictionary of Neologisms since 1960. London: Bloomsbury, 1992. 340 p.

[36] Ayto J., Simpson J. (1996) The Oxford Dictionary of Modern Slang / J. Ayto, J. Simpson. – Oxford, New York: Oxford University Press, 1996. – 300 p.

popular of them have a potential and probability to render certain information without specific contextual conditions, to be used recurrently and become a language fact. Such a situation occurs when non-standard innovation is a socially actualized phenomenon (*acid, crack, hippie, hip-hop, punk, rap, yuppie*). It is quickly adopted, spread, and accepted by the community as a full-fledged lexical unit. Such originally non-standard words and elements acquire the new status and enrich literary wordstock if they are understood beyond the context, may be created by any speaker, or by different speakers independently in accordance with existing language patterns and models or become an example for new word-formation patterns and models and for new creations by analogy.

Due to the democratization process of contemporary English language development a linguistic innovation may become a language fact if possesses a number of linguistic consequences:

– word-formation productivity: *yuppie "young urban professional"*[37] → *anti-yuppie, superyuppie, technoyuppie, yuppidom, yuppieism, yuppieness, yuppette yuppish, yuppiefied, yuppiefication, to yuppify, Yuppiegate, yupperware, yuffer, yuppie gismo, yuppie line, yuppie flu, yuppie leather, yuppie party, yuppie husband, yuppie wife, yuppie child, yuppie puppie, yuppie boy, yuppie girl, yuppie friends, yuppie slum, dot-com yuppie, buppie (black+yuppie), chuppie (chinese+yuppie), Euroyuppie (European+yuppie), juppie (japanese+yuppie), yummie (yuppie+muslim), yupsky (yuppie+russky), guppie (gay+yuppie) or (green+yuppie), duppie (depressed urban professional), scuppie (socially conscious+yuppie); yup (abbreviation of yuppie)* → *Yuppese, Yupspeak, yupskie, yuppette, yupmobile;* couch-*potato* → *couch-potatoism, couch-potatodom, couch-potatoing; fast track* → *to fast-track, fast-tracker, fast-tracknik, fast-tracking, rap* → *rap sheet, to beat the rap, to get the rap, to take the rap*[38]; *crack* → *crack-baby, crack-binging, crack-crime, crack-house, crack-squad, crackberry (crack+Blackberry); spin* → *to spin, spin-doctor, spin-doctoring, spin crew, spin journalism, spinnable/unspinnable, Spinnish (spin+English), spin row, spinspeech (spintalk); hype* → *to hype, megahype, hype-fest, hypeorama, long-hyped, much-hyped;*

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[37] Green J. New Words. A Dictionary of Neologisms since 1960. London: Bloomsbury, 1992. 340 p.

[38] Ayto J., Simpson J. (1996) The Oxford Dictionary of Modern Slang / J. Ayto, J. Simpson. – Oxford, New York: Oxford University Press, 1996. – 300 p.

– transformations of syntactic constructions: *gloom and doom →
gloom-and-doomster; over the top → over-the-toppery; bunny behind
the booth → booth bunny; toy-boy → boy toyer;*

– functional transformations: affixalisation of lexical units (*savvy,
hip, core, junkie, city, ville, happy, crazy),* affixalisation of
morphological elements (*gram, zine, fest, cred*), lexicalization of affixes
(*gram, zine, fest, mega, super, hyper*);

– modification of meaning: *ball-park, hardball, homeboy, crown
jewel, to launder, posse, glitch, slush fund, pork barrel*[39];

– language economy: *come out of the closet → come out; Mr.Clean
hands → Mr.Clean; be on the back burner → back burner;*

– analogy: *couch potato → mouse potato*, *rat pack → brat pack*, *rat
race → mouse race, red flight → white flight; hard money → soft
money, fat cat → thin cat, glass ceiling → silicon ceiling → grass
ceiling → silver ceiling; bag lady → bag person → bag people*; *flavour
of the month → flavour of the week, flavour of the year;*

– substitutions of phraseological components*: be on the back burner
→ be on the front burner → put on the back burner → stay on the front
burner; put noodles on smb's ears → handle noodles on smb's ears
→handle spaghetti on smb's ears;*

– modification or enlargement of phraseological unit*: be on the back
burner → be on the media back burner; climb/jump on the bandwagon
→ jump on the eco-bandwagon, make/earn a quick/fast buck → make
megabucks/ earn megabucks; make/earn a big buck → make/earn the
biggest bucks, talk talk and walk walk → talk the talk but, walk the walk;
bang for the buck → bang for your buck → bang for one's buck → more
bang for the buck → bigger bang for the buck → get a bang for a buck.*

It is not clear at the initial stage of innovation formation whether it
will become a language fact. Characteristic feature of contemporary
innovative discourse is its multimodality which is revealed in active
visualization of innovations through the use of symbols and modes of
various kinds (figures, pictures, emoticons etc.)[40]. Media language does

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[39] Dickson P. Slang. Topic-by-Topic Dictionary of Contemporary American
Lingoes. New York: Penguin Books, 1990. 223 p.

[40] Sali Tagliamonte. *Teen Talk: The Language of Adolescents* By Sali A.
Tagliamonte Cambridge: Cambridge University Press, 2016. Pp. xiv + 298.

reflect what is going on in language and may even pave the way for innovation[41].

This confirms the idea that dominant influence of visual culture and image as the main mode of communication leads to restructuring of the linguo-cultural environment and the democratic transformations of socio-cultural rules and regulations which force labiality and fluctuation of language standards. Thus, the rationality and the creative potential of innovation activity is largely determined by the system of socio-cultural constants and concepts which they determine, on the one hand, and the existing language models and standards, on the other.

Successful innovation in the linguo-cultural environment presupposes a harmonious combination of various types of rationality (economic, professional, religious, ethno-cultural, etc.) and creativity accepted by different groups of language community (age, ethnic, professional, religious etc.)[42].

Innovative dynamics, when carried out spontaneously or in an incentive way, are limited by the fact that all innovations are selected in terms of their consistency or inconsistency with mental attitudes and traditional values and are accepted or rejected depending on their innovative potential and attractiveness for the language community.

The relationship between tradition and innovation as two basic mechanisms of socio-cultural and language development in the modern globalized society of "rapid changes" is largely transformed. The modernization processes clearly indicate that tradition is not only a limiting, stabilizing element of culture and language dynamics, but also a basis that "catalyzes" the democratization processes in the society and influences language development and change. Ethno-cultural traditions acquire special significance.

The problem is that in different cultures there are different ways of updating and counteracting innovations, their diffusion, routinization, etc. The effectiveness of this process largely depends on the historically developed marginal measures of innovations, which may differ according to linguo-cultural environment, and acts as the limit beyond

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[41] Sali Tagliamonte. (2005) So weird; so cool; so innovative: The use of intensifiers in the television series Friends // American Speech 80(3):280-300 · September 2005 *with* 2,578 Reads.

[42] Kirvalidze, Nino. (2017). LINGUO-CULTURAL AND PRAGMATIC PECULIARITIES OF THE PHENOMENON OF ANGLICISATION IN GEORGIA. Journal of Teaching and Education. 06. 269-280.

which the innovations begin affecting the standard language, sometimes leading to unpredictable consequences[43].

The Internet as the basic tool in the processes of democratization, unification, globalization and modernization of language, on the one hand, helps to preserve traditional values in the course of interethnic interaction, on the other. It should be emphasized that the processes of marginalization in the course of inadequate introduction of innovations into the socio-cultural environment arise when some groups of population (age, gender, racial, ethnic) may find themselves in transitive integrity, characterized primarily by the contradiction between established traditions and their new lifestyle. Moreover, this kind of integrity can be formed during the introduction and diffusion of socially significant or technological innovations, the destruction of the old-fashioned foundations of life. As a result, traditional values, rules and regulations are changing, new behavioral codes and language norms deviations are disseminated. All this contradicts traditional standards, but the positive values of modernization are accepted. Thus, it turns out that non-regulatory word-creation mechanisms and „external” and „internal” non-standard elements have become productive word-formation tools in standard language, such as -(a)holic (*bookaholic, chocoholic, phonaholic, shopaholic, spendaholic, sweetaholic, tobaccoholic, wordaholic*), -a)thon (*bikeathon, danceathon, dineathon, disasterthon, phonathon, readathon, sellathon, swimathon, telethon*), -city *(edge-city, fat-city)*, -red *(force-cred, mosque-cred)*, -rati *(culturati, cyberati, digerati, glamorati, journarati, numerati)*, -head *(bithead, chip-head, crackhead, cyberhead, digithead, nethead, skinhead, techhead, Webhead, wirehead)*, -hip *(computer-hip, techno-hip)*, -house *(acidhouse, crackhouse, rockhouse)*, -in *(chain-in, die-in, drive-in, read-in, sleep-in, teach-in, work-in)*, -itis *(ballotitis, deadlineitis, featureitis, predecessoritis, scandalitis, electionitis)*, -jack *(car-jack, sea-jack, ship-jack, sky-jack)*, -junkie *(data-junkie, film-junkie, java-junkie, news-junkie, opportunity-junkie, power-junkie, society-junkie, sports-junkie, tax-junkie)*, -nap *(babynap, filonap, horsenap, petnap, spacenap)*, -(o)rama *(circurama, cyclerama, hypeorama, musicrama, telerama)*, -savvy *(tech-savvy, media-savvy, market-savvy, marketing-savvy, net-savvy, computer-savvy, tele-savvy, techno-savvy)*, -ville *(bribesville,*

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[43] Metcalf A. Predicting New Words. *The Secrets of Their Success.* Boston, New York : Houghton Miffin Company, 2002.

*crazyville, cubesville, dullsville, glitzville, gonesville, grimsville, endsville, splitzville).*

For the successful implementation of innovations on a mass scale, it is necessary to release personal creativity. Modern technocratic oriented innovation inevitably leads to a binary opposition: either traditional norms, or renewal and modernization.

Can the tradition become an initial basis, the most important factor that mobilizes people's innovative activity?

The data under consideration demonstrates the special role of informal online communication in democratization of innovative discourse, for it is the sensory perception of the world that is the starting point for changing the paradigms of creative activity. Thus, the study of the innovation processes allows us to draw a number of conclusions that bear a common character for linguistic studies.

The mechanisms of the renewal of the traditional norms can be considered using the example of speech and language norm dynamics in different English-speaking countries. It is especially interesting to consider interregional relations, intercivilizational relations, thanks to which it is possible to determine the channels of innovative discourse popularization. Discourse immersed in the social context, determines thoughts, and knowledge, and actions, and certain model of reality. Journalistic innovative discourse to a certain extent is able not only to form the personal or group identity, but also to set the direction of interethnic attitudes towards tolerance or intolerance, to different forms and norms of behavior.

Any change in the sociocultural environment is always associated with a qualitative transformation of everyday language practices, the replacement or abolition of traditional patterns and old-fashioned language forms that regulate communicative behavior, which provokes the inevitable clash of the old and the new. The latter generates innovation process, which, on the one hand, is defined as a clash of dominant culture with different subcultures, and, on the other hand, as a clash of standard and substandard languages, but that always accompanies the language norm dynamics caused by the disruption of everyday life. True, it should be noted that without some chaos, the development of society and language would be impossible. In Western philosophy a stable opinion was created that structural violations make a fruitful field for creativity, which is the essence of the individual self-realization process.

**CONCLUSIONS**

Predominantly socio-cultural renewal in linguo-culture calls into question the established scheme of the language innovation process. The phenomenon of modernization of language norms under the influence of technological transformation of social and language reality, when the real results and consequences of innovations on the basis of language constants appear to be very far from the original design, proves a very peculiar type of rationality. From our point of view, technically oriented innovation proceeds from the classical for the new culture concept of a person as the participant of global intercultural communication. In innovation, emerging from human creativity, applied research proves to be the motivating tool for language development by means of a limited number of word-formation tools.

The immanent quality of language at any stage of its development is creativity, and besides the person entering into intercultural contact, the results of acculturation (acceptance, syncretism, rejection reaction) cannot arise. The acceptance or rejection of innovation proved to be connected with the historically formed unity in the diversity of different language communities that have a single paradigm of cultural development, identity and differentiation. If the first circumstance facilitates the adoption of innovations, the second is the variable richness of their possible choice. So, if we proceed from a person-oriented approach, then art – in its various forms – turns out to be the most adequate channel for updating cultural and existential meanings, for the artistic image is always symbolic, carries information implicit, unreflected, multivalued, polysemantic and gives a wide possibility of individual interpretation and reinterpretation. Hence follows the importance of forming criterion for assessing the acceptance or non-acceptance of modern innovations.

**SUMMARY**

The article dwells on the problem of linguistic innovation as a driving force of language development in Internet-dependent globalized world. Lisguistic innovation is viewed as a linguistic sign denoting new information about the rapidly-changing surrounding reality. This study refers to the notions of democratization, restandardization and destandardization of English as a global language (Global English) through the analysis of conditions, mechanisms and consequences of English language democratization in new communication space. The extra-linguistic factors and effective linguistic tools of contemporary

English vocabulary modernization, functional transformation and language norms dynamics have been determined. As a result of the research it has been proved that a successful linguistic innovation may become a language fact if it presupposes a harmonious combination of language normativity and creativity accepted by language community.

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# THE MAIN PRINCIPLES OF THE LINGUISTIC THEORY
# OF NEOLOGY

**Kosovych O. V.**

## INTRODUCTION

Modern linguistics considers language as a complex dynamic system, the direction and evolution of which are subject to the general laws of dialectics. The most active development of language is in the area of vocabulary, due to a number of its features in comparison with other linguistic levels, in particular, in the highest degree order of determining.

The vocabulary of the language is directly and closely connected with the history of the people, it reflects the views and beliefs of people, its outlook, reflected in the words of the moral evaluation of social phenomena, particularly the production, life and culture, and the like – in short, the vocabulary specifically reflects the diversity of human life.

Interest in the problems of neology in the works of scientists is determined by the particular function of the language innovation in the determination of the active development of language, the influence on the speech situation, the functioning of language under the influence of external factors and internal conditions.

Having emerged relatively recently, but developing and becoming stronger, neology is still somewhat controversial field of study in relation to its tasks and structural organization. Task definition of neology entails the identification of the range of problems associated not only with a versatile study of the fundamental concepts of neologism, but with the generalization of theoretical and practical knowledge and understanding of it as an independent field of linguistics.

In its formation neology as a scientific discipline has gone through several stages: from the first attempts of interpretation and identification of obscure words to the development of basic concepts of the science about a new word and the development of neography. The formation and flourishing of neology refers to the second half of the twentieth century. Despite numerous studies, that are doing today, there are unresolved and debatable many of the issues associated with the understanding of the term neologism, the nature and essence of lexical innovation, and with the methods of study, methods of classification and means of lexico-graphical fixation of new words.

Today, the term neology is conceptualized in a broader sense than before, namely as the science of the new phenomena of all levels of the linguistic system, not just of its lexical subsystem. This approach contributes to the formation of a new vector of development of neological field of linguistics – the study of neologisms as units of various language levels and inter-level approach to the language system. In some works the category of neologism is projected on all language levels. This approach greatly expands the concept of neologism, bringing it to a qualitatively new level. From our point of view, the innovation is a phenomenon of language, covering all its levels: phonetic (the emergence of new variants and variants of pronunciation), morphological (development of a new formative and word forms), syntax (the variance and the emergence of new syntaxes), etc., because the recognition of consistency as the main ontological characteristics of the language system requires a comprehensive study of innovations, which could contribute to the manifestation of inner, organic conditions and the interrelationship of different structural units in the process of neologization. It should be note also that the study of the process of neologization in terms of the interaction of phonetic, lexical, word formation, phraseological, grammatical levels deepens the already existing ideas about neologisms, promotes the formation and development of a new direction in science, and the attention is is drawn to the fact that a neologism is a phenomenon of the language system.

The emergence of new words (meanings, combinations) is not in direct and only connection and changes in the world of realities. Innovation formation is influenced by both social and intralingual stimuli. This should be considered when analyzing the nature of the lexical and phraseological innovations in the structure of language.

The idea of a "new word" for several centuries has undergone a transformation and significant expansion. New words were understood at first only as loan-words. Participating in the vocabulary of the language, lexical innovation, stimulate word-formation and semantic processes that characterize the modern French language, and also provide an opportunity to identify the most important trends of its development.

## 1. The principles of the linguistic theory of neology

Language as a dynamic system is characterized by the ability to continuous improvement and regular enrichment, thus differing from extinct languages. The history of the language can, from this point of view, be regarded as the history of neology, understood as movement, evolution of language, and, in particular, B. Quemada notes as follows:

*"Une langue qui ne connaîtrait aucune forme de néologie serait déjà une langue morte, et l'on ne saurait contester que l'histoire de toutes nos langues n'est, en somme, qu'une histoire de leur néologie"*[1].

In a system of any language its lexical layer shows the most pronounced tendency for constant changes and updates. Renovation of the vocabulary may manifest itself in various ways, but the most dynamic way of the language vocabulary renovation is the formation of new words.

Although the study of neology is a relatively new linguistic direction, it has already achieved significant results, which are presented in the works of scholars of different linguistic schools. In France, the first prerequisite to the study of the neological process arose in connection with the regulatory pressure on the French language, the beginning of which is marked from the XVII-th century. In this period, special attention was paid to the lexical layer of language, and any modification of any form of innovation was subjected to merciless criticism: linguistic innovation was seen as unnatural in the manner of communication, oddities, or even abuse, ignoring, as noted by J.-F. Sablayrolles, "language superfluous, a symptom of posturing, with some precise description" and of novelty affectation (unnatural)[2]. At the beginning of their appearance neologisms drew criticism because purists of language considered them useless or ridiculous. The opposite attitude, which supported the process of the vocabulary enriching of the French language, is associated with the movement of "Les Précieuses". In the online version of the explanatory dictionary "Le Petit Larousse" this movement is defined as "femmes de la société aristocratique française du début du XVIIe siècle qui entreprirent de raffiner les manières et le langage" (women who have shown new and refined attitude to the sense of novelty, as well as sophisticated language)[3]. This social and literary movement was originated in aristocratic salons, which the most famous are salons of the Marquise Rambouillet, Catherine de Vivonne. Along with this, it should be noted the play of Moliere "Les Précieuses

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[1] Quemada B. A propos de la néologie. Paris: CILF, La banque des mots (№ 2), 1971. P. 175.

[2] Sablayrolles J.-F. Néologismes: Une typologie des typologies. Cahiers du CIEL, 1996. P. 26. URL: http://www.eila.univ-paris-diderot.fr/recherche/clillac/ciel/cahiers/1996-1997; Sablayrolles J.-F. La néologie en français contemporain. Examen du concept et analyse de productions néologiques récentes. Paris: Honoré Champion, coll. «Lexica», 2000. №4. p. 46-48.

[3] Larousse. URL: www.larousse.fr

ridicules", which also represents a caricature of women of the movement "Les Précieuses"[4].

The first evidence of the appearance of lexical units, formed from the Greek confix *neos* "new" and *logos* "word" is marked: *néologisme* in 1734 in the "Introduction générale à l étude des sciences et des belles lettres, en faveur des personnes qui ne savent que le François" (Antoine-Auguste Bruzen de la Martinière) [http://www.cnrtl.fr] and *néologie* in 1757 in the "Supplément du dictionnaire critique de la langue française de J. F. Féraud" during various social changes, scientific progress, the role of the witness of them was played by language. One of the first dictionaries "Le dictionnaire à l'usage des beaux esprits de ce siècle, avec l éloge historique de Pantalon – Phebus" (the abbé Guyot Desfontaines, XVIII century[5]) specifies a "new word" primarily as strange and unknown, contrary to the notion of "neology – speech activity (action), which consisted in the formation and the use of new lexical units.

F. Domerg, in his turn, offers the following definitions for the two terms: *"La néologie est l'art de former des termes nouveaux pour des idées nouvelles ou mal ou rendues. Le néologisme est la manie d employer des mots nouveaux sans besoin ou sans goût"*[6].

Analyzing these concepts, the scientist noted the "positive definition" of the first term, in relation to the "negative definition" of the second term. In this regard, the researcher distinguishes three aspects in the definitions of the terms: 1) *an abstract plan/plan abstrait*, expressed with a noun *art – art*, in its classical sense, and which is opposed to the medical term *manie – mania*, in the pejorative meaning; 2) the transition to a more *concrete plan (plan concret)* with the help of the verb *former*, indicating an active role in the formation of the new vocabulary that it is impossible to mark on the verb *employer*; and 3) two objects defining two alternatives that reflect the goal *(but)* of the science of new words *(pour des idées nouvelles ou mal ou rendues)* in relation to the lack of purpose of a new word *(sans besoin ou sans goût)*.

In 1762, in the fourth edition of its dictionary of the French Academy has tried to clarify and distinguish these concepts. According to the dictionary definition, the terms "neologism" and "neology" refer to:

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[4] Bibliothèque Numérique TV5 Monde. URL: https://bibliothequenumerique.tv5monde.com

[5] Gallica. URL: https://gallica.bnf.fr.

[6] Persée. URL: https://www.persee.fr/doc/linx_0246-8743_1982_num_7_1_968.

*néologisme: habitude de se servir de termes nouveaux ou d'employer les mots reçus dans des significations détournées; ce mot se prend depuis toujours en mauvaise part. La néologie est un art, le néologisme est un abus;*

*néologie: mot tiré du grec, qui signifie proprement invention, usage, emploi de termes nouveaux. On s'en sert, par extension pour désigner l'emploi de mots anciens dans un sens nouveau[7].*

In XIX-th century, the development of lexicography was noted, as well as intensive publication lexicographic sources. In the second half of the XIX-th century lexicographical study of the concepts of „neology" and "new word" was based on three dictionaries:

1) French Dictionary (1863-1872) E. Littre;

2) The universal dictionary of the nineteenth century (1866-1876) by P. Larousse and 3) The general dictionary of the French language (1890-1900) by A. Hatzfeld and A. Darmesteter.

The concept of neology is heterogeneous and is developed on the basis of the above dictionaries that are specific to each lexicographer and it is defined by different study criteria of the term "neologism" and "neology":

1) the study of the concepts as historical categories in the dictionary of E. Littre (1801-1881):

*néologisme* – 1) habitude et affectation de néologie; 2) mot nouveau, ou mot existant employé dans un sens nouveau[8];

*néologie* – emploi de mots nouveaux ou d'anciens mots en un sens nouveau[9].

About the neologism as a historical concept, the Romanian lexicology E. Coseriu said: *"les locuteurs ont conscience que certains éléments sont "plus anciens" ou "plus récents", mais ils ne manifestent pas cette conscience en parlant avec ces éléments, dans le langage primaire, la ils manifestent en parlant sur eux, dans le métalangage, C'est-à-dire que aussitôt, cessant d'être simplement des "locuteurs", ils these [...] "linguistes" et adoptent un point de vue historique"[10].*

2) the encyclopedic focus of the study of terms in the dictionary of P. Larousse:

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[7] Le Dicopathe. URL: https://www.dicopathe.com

[8] Dictionnaire Littré. URL: https://www.littre.org/definition/néologisme.

[9] Dictionnaire Littré. URL: https://www.littre.org/definition/néologie.

[10] Coseriu E. Synchronie, diachronie et histoire. (réed.) 2007. URL: http://www.revue-texto.net/Parutions/Livres-E/Coseriu_SDH/Sommaire.html

*néologisme – tout mot de création récente ou emprunté depuis peu à une autre langue ou toute acception nouvelle donnée à un mot ou à une expression qui existaient déjà dans la langue;*

*néologie – ensemble des processus de formation de nouvelles unités lexicales*[11].

3) logical-rhetorical approach of the dictionary of A. Hatzfeld and A. Darmesteter:

*néologisme – 1) emploi de mots de création nouvelle, ou de mots anciens pris dans une nouvelle acception (syn. néologie); 2) mot de création nouvelle, ou pris dans une nouvelle acception;*

*néologie – emploi de mots de création nouvelle, ou de mots anciens dans une nouvelle acception*[12].

The purpose of these dictionaries, however, is defining of the general state of language in the process of neologization, and a number of other lexicographic studies lead to the end of the XIX-th century to the gradual consolidation of the linguistic status of the concepts of "new word" and "the science of new words" (neology).

The formation of the linguistic theory of neology is observed only in the second half of XX-th century (1960-1970) in the process of consolidating the concepts of "neology" and "neologism" as the status of scientific and actual values. The designation of the concept of "neology" remains controversial in the international linguistic tradition and is limited to the representation of neologisms as new lexical units without specifying, however, the signs of novelty detection of the lexical units are possible. A number of theoretical aspects of the study of new lexical units are affecting and are using only in close relationship and interaction with the practical tasks (preparation of the lexicographic sources). However, a greater number of theoretical studies in the field of science of new words belong to French and Russian researchers.

In the electronic version of modern dictionary lexical unit neologism (from greek *neo* and. *logos* – word) is defined as 1) new word and expression created to denote new objects or to express new concepts. Neologisms include also loan-words; 2) new words and expressions, the singularity of which is clearly felt by native speakers[13].

S.I. Alatortseva defines the term "neology" as:

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[11] Larousse P. Grand dictionnaire universel du XIXe siècle (1866-1876). URL: https://books.openedition.org/pum/10510.

[12] Dictionnaire SensAgent. URL: http://dictionnaire.sensagent.leparisien.fr/ Néologie/fr-fr/.

[13] Modern dictionary, 2003. URL : https://slovar.cc/rus/bse/507974.html.

1) the science of new words;

2) a set of neologisms[14].

In the researches E.V. Marinova uses the synonym of the term "neology": "currently neology (less neologistic) is called relatively a young branch in the linguistics that studies the ... neologisms. And the range of neologisms is called neology or neological vocabulary"[15].

Analyzing new words and phrases in the German language, E.V. Rosen distinguishes two types of neology: necessary and excess. With the concept of necessary neology, the author relates: 1) all new categories that appear along with language innovations; 2) the entry of neology in the system of linguistics and its formation as an integral part of lexicology[16].

The process of neologization in the language is discussed in the studies of V.G. Gak from the position of the 5 main stages, which determine the main objectives of the science of new words:

1) the designation of a new lexical units, the new meanings of lexical units and new combinations of lexical units;

2) the studying of the reasons for the formation of new words;

3) identification of strategies of neologisms word formation;

4) the studying of criteria for the classification of neologisms;

5) the fixing of neologisms in general and special dictionaries that tells about the important task of neology, which is determined by the need to study neologism not only as a fundamental object of neology, but neography[17].

The development of the theory of neology is quite closely associated and occur in conditions of:

1) development of a new theory of words and a multilateral study of the boundaries of the phenomenon of "new", "novelty", "innovation" in lexicology. In modern neology the concept of neologism is interpreted as

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[14] Алаторцева С. И. Проблемы неологии и русская неография: автореферат дис. … доктора филол. наук. СПб., 1999. 40 с. URL: http://www.dissercat.com/content/problemy-neologii-i-russkaya-neografiya. С. 31.

[15] Маринова Е.В. Основные понятия и термины неологии. Языки профессиональной коммуникации: материалы междунар. науч. конф. Челябинск: Энциклопедия, 2003. С. 243.

[16] Розен Е.В. На пороге XXI века. Новые слова и словосочетания в немецком языке: учебное пособие. М.: Менеджер, 2000. С. 23.

[17] Гак В.Г. О современной французской неологии. Новые слова и словари новых слов. Л.: Наука, 1978. С. 37-52. URL: http://www.neolexiling.narod.ru/Material/Gak_franz_neol.htm. С. 23-24.

follows: as a new lexical unit, the new meaning of the lexical units and the new combined of lexical units. It is connected first of all with a thorough understanding and interpretation of the concept of "new". Along with the definition of the word "neologism" as a generic term for any type of neolexeme many researchers use the term "innovation" which stands for "innovation", "any lexical-semantic innovation"[18].

The word "innovation" is considered as generic for a wide range of concepts represented by the terms "neologism", "innovation", and "occasionalism", "individually-author's word".

2) appearance in linguistic theory of the variety of classifications and typologies of the new language formations;

3) expansion of the vocabulary studies of a new word. For the concept of neology the studying of linguistic and extralinguistic factors influencing the formation of new lexical units and their subsequent use in speech is of the utmost importance, for example: the development of society, dynamic political processes, the expansion of cultures, the development of mass media, Europeanization. These factors are a prerequisite to the active enrichment and updating of the vocabulary of the language with new lexical units.

Enrichment of vocabulary is a natural process, because language as a social phenomenon reflects all the changes taking place in society, and the emergence of new words is a clear sign of strong vitality of the language. The history of the language can, from this point of view, to be considered as the history of neology.

V.G. Gak notes that as an example of the evolution and progress of language increase the complexity of its vocabulary in the process of the development of civilization and complication of social life[19].

This is evidenced by the considerable number of works of French scientists in the twentieth century, in which they consider features of constructing of the theory of neologism (Matore 1952; Riffaterre 1953; Rheims 1969; Guilbert 1973), the main propositions of the theory of semantic and lexical neology (Doppagne 1971; Bastuji 1974; Guilbert 1975; Goosse 1975; Rey 1975; Dougnac 1982; Quemada 1993), the problem of neologism as an object of neography (Gaudin, Guespin 2000; Sablayrolles 2000), as evidenced by "speaking" names of these works

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[18] Современный русский язык. URL: https://biblio-online.ru/viewer/0BF1BCE7-A20E-4A92-8B3C-E74660A844EF/sovremennyy-russkiy-literaturnyy-yazyk-praktikum#page/82.

[19] Гак В.Г. Языковые преобразования. М.: Языки рус. культуры, 1998. 768 с.

(see bibliography). We find also similar ideas in Russian scientists (Gak 1998; Lopatnikova 2001; Skuratov 2006; Tchekalina 1998 and others).

In the XXI-th century results on the study of the phenomenon of neology from the cognitive position is reflected are studied by French and Romanian scientists in which the problem of lexical innovation is investigated (Depecker 2001; Broglie 2002; Sablayrolles 2003; Dincă 2010), the problem of categorical and semantic neology (Pruvost, Sablayrolles 2012; Lecolle 2012), the problem of neologism as an object of neography (Sablayrolles 2006; Klein 2006; Boulanger 2008), features of political innovation (Tournier 2002; Mady 2005).

In the works of J.-F. Sablayrolles and J. Pruvost it is emphasized that neology is not a secondary phenomenon of language in terms of quantity and quality. According to the researchers, the concept of "neology" is determined by identifying of lexical units, the notion of novelty and the perception of novelty, and it is investigated mainly in accordance with the five fundamental categories:

1) the process of formation of new words;

2) theoretical and practical study of the language innovations;

3) purposeful activity of the state organizations with the purpose of tracing the process of the emergence, identification, and distribution in everyday speech, as well as inclusion in the dictionary of new lexical units;

4) identification of areas of special terminological orientation, which require important lexical contribution in order to overcome the shortage of vocabulary;

5) the compilation of lexicographic sources (according to J. Boulanger)[20].

According to Y.A. Vorontsova and V.P. Spiridonova [Vorontsova 2016; Sviridonova 2013], the active process of the French language neologization, which is observed in the last decade, has attracted considerable interest among specialists. During the period of technology processes in the world, active political processes and various modifications, large-scale phenomena in the international and world level the process of language enrichment is continuous. Dynamic spheres of human activity, where there is an avalanche flow of neolexemes, with the subsequent replenishment of the linguistic terminology fund, are

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[20] Boulanger J.-C. Chronologie raisonnée des bibliographies de la néologie précédée de quelques miscellanées. *Neologica*. Paris: Editions Garnier, 2008. № 2. PP. 185-199.

considered to be information technology, politics, sports, sociology, psychology, economics, etc.

Neology is played mainly a social role, due to the fact that the new emerging reality needs to be named, arranged from the standpoint of language, linguistics. Democratization and internationalization are main trends of the evolution of modern language, there is clear interaction between language-society – a condition especially important for the formation (appearance) of neologisms.

## 2. Neologism as an object of linguistic studies in romance philology

The modern concept of neologism – a fundamental aspect of research in the theory of science of new words – is a versatile understanding of new words as new lexical units, due to:

1) complex nature of language phenomena; 2) broad representation and diversity of views about the concept of "new" and 3) understanding of the concept of "neologism" as a socio-historical category.

As noted by F. Gaudin and L. Guespin, the concept of "neologism" is not a psycholinguistic concept, revealed a novelty that a person experiences when meeting neolexeme. On the contrary, this is a language category which implies first and foremost that meeting with a new word makes the speaker having sense of new[21].

In proceedings of neology there are many different definitions of the term "neologism", and probably for this reason, this concept is interpreted and classified in different ways.

In studies of L. Guilbert (Guilbert 1973) a new word is interpreted from the point of view:

1) of the form because the neologism is a linguistic sign, including meaning side and the side that it means. They change together in the process of formation of new lexemes, even if the changes relate to the morphology of the term or only its meaning;

2) of the meaning, due to the fact that neological formation is not mostly a minimum unit of meaning, and based on the combination of more basic elements existing in the concrete language. The formation of new unit in this case is the result of the ratio of such minimum elements;

3) of the functioning: the creation of a neologism cannot be dissociated from speech (discourse) entity-creator integrated into society.

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[21] Gaudin F., Guespin L. Initiation à la lexicologie française. De la néologie aux dictionnaires. Bruxelles: Ed. Duculot, 2006. P. 248.

According to the French lexicologist J.-F. Sablayrolles, proposed by L. Guilbert structure of the new word interpretation led to the definition of traditional schemes of classification of neologisms, which includes: formal neologism (new meaning always born with a new signified)[22], semantic neologism (existing meaning takes a new signified)[23], as well as loan-word, as a special subclass of neologisms.

However, the existence of a diversity of typologies of neologisms in the works of French researchers, supplementing or modifying the classical trichotomy: formal neologism – semantic neologism – loan-word is due mainly to the choice of classification criteria.

A number of researchers classify neologisms in accordance with the language needs, communication situation (communication), area of occurrence or by their function in discourse.

In the works of A. Goosse typology of the innovations is considered in accordance with the criterion of their categorization based on categorization theory of F. Gaudin and L. Guespin, which implies the classification of neologism into various categories. As A. Goosse[24] notes, a new word can be both a loan-word and derivative, and this problem is a result of the fact that multiple models can contribute to the formation of the same neologism. During the study of this problem A. Goosse, that was based on the aforementioned classic trichotomy of the innovations, highlights the dichotomy of "formal neologism and semantic neologism" placing the loan-words into individual place as a subclass of formal neologisms.

Some researchers, relying on the criteria of formation of lexical innovations, retain the traditional structure of trichotomy, complementing it with a new word-building elements:

J. Dubois, along with the classical trichotomy singles out abbreviations (Dubois 1962), A. Goosse marks out abbreviations and the new use of words (Goosse 1975), J. Tournier distinguishes morphological neologisms (reduction by apheresis, apocope, abbreviation) (Tournier 1985), R. Arnaud contrasts the classic methods

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[22] Sablayrolles J.-F. La néologie en français contemporain. Examen du concept et analyse de productions néologiques récentes. Paris: Honoré Champion, coll. «Lexica», 2000. № 4. P. 43.

[23] Sablayrolles J.-F. La néologie en français contemporain. Examen du concept et analyse de productions néologiques récentes. Paris: Honoré Champion, coll. «Lexica», 2000. № 4. P. 45.

[24] Goosse A. La néologie française aujourd'hui. Conseil International de la langue française. Paris, 1975. P. 73.

of formal education of neologisms by prefixation, suffixation and compounding with the Frenglish hybrids (Arnaud 1972) and other new forms, in particular games. According to P. Guiraud (Guiraud 1976), the essence of gaming forms is the inclusion in the native lexical unit of the new "secret" message, the new meanings by modifying the shape of the original sign.

A number of researchers rely on semantic criteria of neologisms classification by modifying the classical scheme.

M. Riffaterre distinguishes words that re-appear (and which are not archaisms) (Riffaterre 1953), L. Guilbert marks out sociological neologisms (Guilbert 1973), Cl. Hagège marks out spontaneous neologisms (néologismes spontanés), terms (néologismes réfléchis) and authorial neologisms (Hagège 1983), A. Walter gives the verlan (one of the types of argo) a separate category, on one level with new meanings (Walter 1989), J. Rey-Dubow identifies neologisms, revealing semantic innovation, scientific words and loan-words (Rey-Debove 1987).

However, the most comprehensive and well-established typology, reflecting both semantic and word-formative additions to the traditional trichotomy is the classification of J.-F. Sablayrolles and J. Pruvost, presented in the work "Les neologisms" (2012). In this classification, the authors identify:

1) inner matrix (inner form), which includes:
1. morpho-semantic neologisms formed by:
1.1. word combination (construction),
1.2. affixation (prefixion and suffixation),
1.2.1. reverse derivation,
1.2.2. parasynthesis,
1.3. compounding,
1.3.1. synapses,
1.3.2. quasi-morphemes,
1.3.3 telescope words,
1.4. simulation and deformation,
1.4.1. onomatopee,
1.4.2. graphic game,
1.4.3. paronymy,
2. syntactic and semantic neologisms formed by:
2.1 changes of the word function,
2.1.1. conversion,
2.1.2. syntactic combinatorics (compatibility),
2.1.3. lexical compatibility,
2.2 changing of the word meaning,

2.2.1. metaphors,

2.2.2. metonymy,

2.2.3. other means of expression,

3. morphological neologisms formed by:

3.1. reduced forms,

3.1.1. truncation,

3.1.2. abbreviations,

4. semantic-pragmatic neologisms[25].

2) external matrix – loan-words, which serve the formation of new words outside of the language system, in the conditions of their import from other language systems, foreign languages, living or ancient. As noted by J.-F. Sablayrolles and J. Pruvost[26], at the same time loan-word moves with new concrete or an abstract reality that specifies, and it adapts (assimilates) to a new language system.

Currently, the formation of neologisms by means of lexical units borrowing from other language systems are most often associated with external factors – a modern strategy to strengthen global relations.

In the study the G. Matore the classification of new words is based on the principle of the need to create new lexical items, which determines their separation by the author on necessary mandatory neologisms *(néologismes nécessaires, obligatoires)*[27], i.e., created in accordance with the strong need of the things nomination, ideologies, concepts, new technologies and luxurious, refined neologisms *(néologismes de luxe)*, formed without a real need, but depending on fashion or general trends (e.g. a trendy word, which is in the French language neologism created in 2017 – *la selfie)*[28].

In accordance with the criteria for attributing the neologism to a particular situation of communication A. Hermanns distinguishes between "primary neologisms" *(néologismes primaires)*, nominating new concepts and "translated neologisms" *(néologismes traductifs)*, which are formed in the process of translation in the absence of an equivalent in the target language [Hermanns 1999, p. 37].

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[25] Pruvost J., Sablayrolles J.-F. Les néologismes (2-e édition). Paris: PUF, 2012. P. 117.

[26] Pruvost J., Sablayrolles J.-F. Les néologismes (2-e édition). Paris: PUF, 2012. P. 115.

[27] Matoré G. Le néologisme: naissance et diffusion. Le français moderne. № 2. Paris: CNRS, 1952. P. 88.

[28] Le Petit Robert de la langue francaise 2015. URL: http://www.lerobert.com.

In the study it should be note that the above typology of neologisms based on three main criteria:

1) criteria of categorization, which allows to distinguish "formal neologism" – "semantic neologism";

2) derivational criterion, which helps to identify the main characteristics of neologisms word-formation;

3) semantic criterion, which allows to reveal the semantic and pragmatic potential of the new lexical units, as well as loan-words, as a special subclass of neologisms.

In combination, these criteria most fully reveal the functionality of the new words and allow to reflect different levels of correlation and interaction of its structural (formal), semantic-pragmatic and functional characteristics.

**CONCLUSIONS**

In the study of the fundamental works on the theory of neology we came to the conclusion that the peculiarities of the linguistic theory of neology is due to several basic principles:

1) definition and versatile interpretation of "neology" and "neologism";

2) perception and interpretation in romance Philology of the terms "new", "innovation", "new word";

3) expansion of ideas about the neologism, not only as a fundamental category of neology, but of neography.

The concept of "neologism" gets mixed interpretation, which could be considered as linguistic (lexical) unit, as a speech (stylistic, occasional, individually-author's) unit. This is due to a broad understanding of the concept of "new" and the understanding of the concept of "neologism" as a socio-historical category.

Attention of researchers is focused on the consideration of intra-language and non-linguistic factors affecting the formation of new concepts and realities, as well as their subsequent redistribution and use in speech, for example: the development of society, social and cultural change, media development, intense public and political life, the convergence of cultures, globalization. All these factors contribute to a particularly dynamic enrichment of the language of the new units.

Along with this, current trends in the study of the new words are of special importance for the theory of neology. This problem is considered in several scientific concepts in direction with the three main areas of study:

– typological study of neologisms;

– study of the concept of "neologism" from the standpoint of cognitive linguistics and cultural linguistics;

– integrative approach to the study of neologisms, taking into account not only linguistic data but also data from other areas of science, such as sociolinguistics, psycholinguistics, ethnolinguistics, cultural studies, indicating active processes of socialization. In course with the integrative areas of study the classic problem of the study of language as object language extends to the level of his research as a concept of national culture.

**SUMMARY**

The article deals with the formulated the basic theoretical principles of the linguistic theory of neology. Basic concepts of the theory of neology and its terminology are considered. It has been determined that the renovation of the vocabulary may manifest itself in various ways, but the most dynamic way of the language vocabulary renovation is the formation of new words. The article emphasizes on the attention of researchers that is focused on the consideration of intra-linguistic and non-linguistic factors affecting the formation of new concepts and realities, as well as their subsequent redistribution and use in speech (the development of society, social and cultural change, media development, intense public and political life, the convergence of cultures, globalization etc.). Attention is drawn to the fact that in proceedings of neology there are many different definitions of the term "neologism", and probably for this reason, this concept is interpreted and classified in different ways. Current trends in the study of the new words are of special importance for the theory of neology. This problem is considered in several scientific concepts in direction with some main areas of study: 1) typological study of neologisms; 2) study of the concept of "neologism" from the standpoint of cognitive linguistics and cultural linguistics; 3) integrative approach to the study of neologisms, taking into account not only linguistic data but also data from other areas of science, such as sociolinguistics etc.

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13. Gaudin F., Guespin L. Initiation à la lexicologie française. De la néologie aux dictionnaires. Bruxelles: Ed. Duculot, 2006. 249 p.

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16. Larousse. URL: http://www.larousse.fr/

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18. Le Petit Robert de la langue francaise, 2015. URL: http://www.lerobert.com.

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20. Modern dictionary, 2003. URL: https://slovar.cc/rus/bse/507974.html.

21. Quemada B. A propos de la néologie. Paris: CILF, La banque des mots (№ 2), 1971. P. 137-156.

22. Persée. URL: https://www.persee.fr/doc/linx_0246-8743_1982_num_7_1_968.

23. Pruvost J., Sablayrolles J.-F. Les néologismes (2-e édition). Paris: PUF, 2012. 127 p.

24. Sablayrolles J.-F. Néologismes: Une typologie des typologies. *Cahiers du CIEL*, 1996. P. 26. URL: http://www.eila.univ-paris-diderot.fr/recherche/clillac/
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# EUROENGLISH AS A FEATURE OF LYRIC DISCO TEXTS

**Kuzmenko A. O.**

## INTRODUCTION

"Never before has a language been used as a lingua franca by so many people in so many parts of the world. English is so remarkable in having more non-native than native speakers"[1]. Nowadays English has a dominant position in technology progress, business and trade spheres, sport and education, medicine, policy, science and art. Such popularity gives rise to the language modifications and appearance of its different numerous variants, which save main features of titanic variants like British English and American English as well as brings specific cultural-linguistic peculiarities of a non-native English speaker. One of modern variants is Euro-English which has its unique characteristics. It has simplified forms of both British and American variants that are influenced by European languages, culture[2], policy and history. B. Carstensen[3] was one of the first linguists who introduced the term 'Euro-English' more than 40 years ago. Since then lots of scientists have defined the term 'Euro-English' as:

- English of all the European Union countries except the United Kingdom and Ireland[4];
- a potential independent variety of English in Europe[5];
- a modern variant of English in Europe[6].

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[1] Trudgill P. Sociolinguistic Variation and Change. Edinburgh: Edinburgh University Press, 2002. 224 p. – P. 151.

[2] Кочетова М.Г. Лингвокультурная значимость английского языка в Европе. Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2015. № 8. Ч. 2. С. 89.

[3] Carstensen B. Euro-English. Linguistics across historical and geographical boundaries. New York: de Gruyter. 1986. Vol. 2. P. 832.

[4] McArthur T. Oxford guide to World English. Oxford: Oxford university press, 2002. P. 11.

[5] Mollin S. Euro-English. Assessing variety status. Tubingen: Narr, 2006.

[6] Кочетова М.Г. Евро-английский язык как межнациональный феномен в контексте европейской мультилингвальности. Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2015. № 9(51). Ч. 2. С. 108-110.

Although such scientists as K. Melezhik[7] and S. Vlasenko[8] state that this variant became widespread with the appearance of the European Union, its economy and policy relations, we are eager to suppose that one of the main factors that popularize new tendencies more quickly and wider is culture, especially lyric texts such as songs that are transmitted all over the world with the help of television, radio, social networks and the Internet.

D. Crystal sees a positive aspect for the global culture as a whole here, because any lyric text is fulfilled with the soul of freedom, disobedience and progress for the younger generation[9]. According to A.N. Polezhaev, lyric text should be considered as a component of cultural space, which has a great influence on its addressees; a lyric text is capable of both powerful and destructive actions on a language and its speakers: the ability to form a bank of linguistic means that are perceived by native speakers as a model that can later be used to express one's own thoughts and emotions[10].

According to D. Crystal, over 90% of bands and solo performers of contemporary lyrics sing in English despite their native language.

This work deals with the lyric text of Disco, which has occupied one of the leading positions in the history of song culture. Disco is a style that originated in Germany in the 60-70s, has a focus on maximizing the convergence of art with life; it reflects the partnership / relationship between the artist and the recipient[11]. The performers and authors of these lyric texts are non-native English speakers, but they are fluent in it and they come from Europe.

Thus, the *object* of the work is lyric disco text (LDT), while the *subject* is its specific use of Euro-English. The main *tasks* are to characterize lexical peculiarities of Euro-English in LDT, to identify its

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[8] Власенко С.В. Евроанглийский язык и проблемы англо-русского взаимодействия на пространстве профессиональной коммуникации. URL : https://www.hse.ru/data/2011/05/11/1213461263/Власенко%20СВ_ЕВРОАНГЛИЙ СКИЙ%20-%20Доклад%20РГГУ_окт2010.pdf

[9] Crystal D. English as a Global language. Cambridge: Cambridge University Press, 1997. P. 47.

[10] Полежаева А.Н. проблемы современного песенного текста: лингво-экологический аспект: дис. … к.филол.н.. Самара, 2005. 183 с.

[11] Бартош Н.Ю. История культуры Западной Европы (XX век). URL : http://window.edu.ru/resource/251/28251

distinctive features on phonetic level and to describe the morphosyntax arrangement on the *materials* of the most popular artist's LDT. Disco style is mostly presented by Baby's Gang, Bad Boys Blue, Blue System, C.C.Catch, Click, Danuta, Desireless, Fancy, Fox the Fox, F.R. David, Icehouse, Joy, Kylie Minougue, Laid Back, Lian Ross, Modern Talking, Patty Ryan, Pet Shop Boys, Samantha Fox, Sabrina, Sandra, Secret Service, Silent Circle, Yello and others whose lyrics have become the material to investigate.

Specific techniques and methods are determined by the tasks and material to be researched. They are the following: induction and deduction, analysis and synthesis, abstraction and concretization; processing and interpretation methods; the procedures of qualitative calculations and the method of integral choice.

## 1. Euro-English Lexical Characteristics of Lyric Disco Texts

Reflecting human's attraction to art as an identification of the needs for experiencing significant moments and the figurative-symbolic representation, LDT immerses the addressee in some "second reality", where the self-expression and self-knowledge of the human soul takes place[12]. As a poetic work, LDT appeals to emotions. Therefore, in most cases (95%), its content tends to cover intergender relationships, usually with a passion for their participants' feelings. This makes English LDT "light" in its content with a great influence on the auditory. Also, it affects the usage of specific lexical units.

It is a common thing to come across Americanisms or verbalization of American realities. American spoken English appears in different types of word-mergings. Such merging can happen of two types:

- Type 1 – a content word + an auxiliary part of speech *wanna, gonna, gotta*:

| | |
|---|---|
| *I <u>wanna</u> kiss you, kiss you* | *Feel the time is passing* |
| *I <u>wanna</u> miss you, miss you* | *And it's moving much too fast* |
| *I never want to lose your heart* | *<u>Gonna</u> try to use it* |
| (Blue System "Sorry little Sarah");* | *Make it last* |
| | (Fancy "Save the moments"). |

Merging of Type 1 is present in 93% of all possible mergings in LDT. In these cases merging happens with a content word that is a verb and an

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[12] Панченко В.А. Песня как объект лингвистических исследований: краткий обзор. С. 140.

auxiliary part of speech that is a particle: *wanna = want to* and *gonna = going to*. As an exception it is also used *gotta = got to* in LDT:

*You only <u>gotta</u> reach out*
*Reach out and taste my loving.*
*Want you so | Sunday girl*
(Bad Boys Blue "I wanna hear your heartbeat")

Thus, *wanna* happens twice more often than *gonna*, that is 70% and 28% respectively, while the use of *gotta* is not preferable – 2%.

- Type 2 – a content word + a content word: *gimme* etc.

Type 2 is just in 7% of cases of all possible mergings in LDT. This Type happens by adding a personal pronoun to a verb *gimme = give me*:

*Hi! Hi! Hi! We need emotion!*
*(Love is incurable)*
*I say Hi! Hi! Hi! <u>Gimme</u> a sign!*
*We might apologize and we might realize*
*Hi... Hi...*
*Hi! Hi! Hi! We need emotion!*
*(Love is incurable)*
*I say Hi! Hi! Hi! <u>Gimme</u> a sign!*
(Sandra "Hi! Hi! Hi!").

It should be mentioned, that such mergings as *don't know = dunno, got you = gotcha, kind of = kinda, trying to = tryna* та *lot of = lotta* are not characteristics of Euro-English LDT.

All the mergings in LDT are necessary to make the text more expressive, to keep rhythm and melody and to follow fluent spoken emotional speech.

M. Kochetova[13], M. Modiano[14], H. Murray[15], E. Seymur[16], S. Simigne Fenyo[17] and others nominate a line of lexical fulfillment of Euro-English: new creations and pseudocalques; shifts in meaning;

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[13] Кочетова М.Г. Евро-английский язык как межнациональный феномен в контексте европейской мультилингвальности. Филологические науки. Вопросы теории и практики. Тамбов: Грамота, 2015. № 9(51). Ч. 2. С. 108-110.

[14] Modiano M. A new variety of English. English today. 2001. P. 13-16.

[15] Murray H. Swiss English teachers and Euro-English: Attitudes to a non-naïve variety. Bulletin Suisse de Linguistique Applicee. 2003. P. 147-165.

[16] Seymour E. Euro-English: new pidgin? terminologie et Traduction. 2002. P. 22-32

[17] Simigne Fenyo S. The function of the Englishlanguage in the European Union. European integration studies. 2003. P. 53-64.

extended use of common verbs *do, take, put, make*; fixed phrases; usage of '*already'* as a focus particle; abbreviations and blendings[18].

Despite the fact that Euro-English LDTs are full of American and British lexical units, these texts are eager to use lexis of Roman origin: *eclipse, torment, jealousy, innocent, guarantee, innocent, paradise, trance, astray, secret, diamond, circle, dangerous, desire, masquerade, insanity, conquer, eternity, aid, fantasy, sentimental, souvenirs, tenderness, ecstasy, sympathy, rescue, sensation* etc.:

| | |
|---|---|
| *Why can't you see me?* | *Big yellow taxi, bring him back to* |
| *(Five, four)* | *me* |
| *Risk of <u>eclipse</u>,* | *Pick yellow taxi, love's <u>guarantee</u>* |
| *(Three, two)* | *I know she's a <u>venus</u> in blue jeans* |
| *If you can't forgive me.* | *But know, she's a queen of broken* |
| *(One, return to zero, return to* | *dreams* |
| *zero!)* | *(C.C.Catch "You can't run away* |
| *(Sandra "Don't cry")* | *from it")* |

*Eclipse* is "from Old French eclipse, darkness; from Latin eclipsis; from Greek ekleipsis"[19]. *Venus* is "from Latin Venus, in ancient Roman mythology, the goddess of beauty and love, especially sensual love"[20]; *guarantee* is from Old French garant – defender, protector, warranty, pledge, justifying evidence"[21].

*Lay back*
*Back in my <u>tenderness</u>*
*And take*
*Take all my sweat caress*
 *You've got all of me*
*It can't go wrong if you agree*
*Soon two hearts will beat in <u>ecstasy</u>*
(Bad Boys Blue "You're a woman").

Even more there are some incidents of French, Italian, Spanish words, word-combinations, phrases, sentences and micro-texts in Euro-English LDT:

| | |
|---|---|
| <u>*Mon amie, Mon amie*</u> | *Close your eyes – how does it feel?* |
| *Won't you take your heartache* | *Can you be sure, will you give in?* |

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[18] Forche Ch.R. On the emerge of Euro-Englih as a potential European variety of English – attitudes and interpritations. Jezikoslovlie. 2013. P.447-478

[19] Online etymology dictionary. URL: etymonline.com

[20] Online etymology dictionary. URL: etymonline.com

[21] Online etymology dictionary. URL: etymonline.com

*from me?*
*Mon amie, Mon amie* / *I need love,*
*I need sympathy*
(Bad Boys Blue "Mon amie")
*C'est toi* / *et ce soir je te veux*
 *faire l'amour avec toi*
 *je t'aime!*
*Je sais mon amour*
 *queue tu es le seul pour moi!*
*A world without you*
 *a world on my own*
*Without your love my heart will*
*turn to stone.*
(Bad Boys Blue "A world without
you")
*In a world of stone*
*Crying tears on telephone*
*Oh my lost night with you*
*Oh I'd love a rendezvous*
*I need your kisses*
(C.C.Catch "House of mystic
lights")

*If you do, it's passion*
*L'amour, toujours l'amour*
(Sandra "No taboo")

*The bright eyes of the boulevards*
*is shining in your tender eyes*
*Your perfume is exciting me*
 *it's still the same.*
*Michelle*
*how I love when we love*
*and I love when you whisper:*
 *je t'aime Michelle mon amour*
 *is it true do you feel the way I do?*
(Bad Boys Blue "A world without
you")
*You think you know me*
*But you're wrong*
*To late for questions*
*When I'm gone*
*So if you're hear me I'll explain*
*I need your confort*
*Not you're blame*
(Sandra "Change your mind")

It can be noticed the dominant use of words that are verbal nominations of the concept LOVE. They are *rendezvous, Mon amie, je t'aime, l'amour, Je sais mon amour.* The expedient uses his / her mother tongue being in a state of excitement, emotionally encouraged and expressing his / her feelings.

Concretization of emotional-perceptive component, history and detailed elaboration of routine-love collision that are known to each person with his / her thought, attitude and assessment are verbalized in Euro-English LDT:

*The night is yours, the night is mine*
*I beg you baby, take your time*
*It's like paradise*
*See your magic eyes*
*Feel the need in me*
*The night is yours, the night is mine*
*I beg your baby, take your time*

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*Heaven in your eyes*
*Takes me to the sky*
*I'm in love with you*
(Modern Talking "The night is yours, the night is mine")

It can be interpret as a result of sexual revolution of the West in 1960-1970 in LDT as all the texts are fulfilled with the topics of society's private life, changing moral orients, seizuring conservative norms, downfall of tabooing intimate subjects and liberalization of sexual views.

As a result of expression of frivolity in LDT the verbal censor in Euro-English is defection:

*Lay back*
*Back in my tenderness*
*And take*
*Take all my sweat caress*
*You've got all of me*
*It can't go wrong if you agree*
*Soon two hearts will beat in ecstasy*
(Bad Boys Blue "You're a woman")

Thus, LDT demonstrates adequately current state of a language and society which speaks it. Announcement of private relations in LDT is not disgraceful and does not fall out of intimate measures.

Moreover, tender and respective attitude of a non-native English language expedient who is fond of his / her traditions, socio-ethnic foundation is shown in Euro-English by the presentation of culture:

*Oh, I make your dreams come true*
*For a tango it takes two*
*Oh, call me, please call me*
*I'm a prisoner of your heart*
*007 in the dark*
*Just call me, please call me*
*A man, a child, oh, in my eyes*
*I'm hating all these lies*
*A rainbow is still alive*
(C.C.Catch "Good girls go to Heaven – Bad girls go everywhere")

*Hold me in your arms again*
*Strangers down a lonely lane*
*We can still survive*
*Driftwood on the stream of life*
*Hold me in your arms again*
*Let me touch your velvet skin*
*No more lonely nights*
*On the way of no return*
*Play me the bolero*
(Fancy "Bolero")

*Tango* is a dance that was created by south-east Europeans and soon gained its popularity around Europe; *bolero* is a Spanish folk dance.

To sum up, there are lots of lexical peculiarities of Euro-English in lyric disco texts. They are Americanisms, lexemes of Roman origin,

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combination of English and Roman languages in one text. Also, lexis demonstrating expression of frivolity, intimate relations is used in lyric disco texts. Sometimes realities of Roman traditions / culture are nominated.

## 2. Euro-English Phonology Charm of Lyric Disco Texts

As we have already mentioned all variants of the English language save both British English and American English features, and phonetics of Euro-English is not an exception.

Phonological characteristics of Euro-English are mentioned by D. Crystal[22], G. Decsy[23], J. Jenkins[24] and others. They are the following: absence of [θ] or [ð] phoneme; realization of labial-velar approximant [w] as [v]; absence of palatalization of [n] or [t]; regionally different vowel inventories; fixing of the accent on the first syllable; clearer patterns of articulation; slower rate of speech; increasingly syllable-timmed rhythm[25].

Taking into account LDT it should be mentioned that such peculiarities as its music arrangement dictates some rules in pronunciation as rhythm can't be denied in songs. Such conditions as titanic variants and rhythm make specific markers in phonic illustration of LDT.

This way, Euro-English in LDT is characterized by:

- merging of lexemes that leads to merging and reduction of sounds;

For Euro-English in LDT it is typical to use Americanisms like *wanna, gonna, gotta, gimme* and so on. The most popular mergings of lexemes are *wanna* = [wɔnʌ] = [wont]+[tu] and *gonna* = [gɔnʌ] = [gəuiŋ]+[tu], where the preposition is reduced and the second part of the main verb is changed in pronunciation with the help of sound combination [ɔnʌ] :

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[22] Crystal D. English as a Global Language. Cambridge: Cambridge University Press. 2003

[23] Decsy G. Europe's linguistic future: the Eurish-problem. Eurasian Studies Year-book. 1993. P. 7-18

[24] Jenkins J. English as a lingua franca. Interpretations and attitudes. World Englishes. 2009. P. 2009. P. 200-207

[25] Forche Ch.R. On the emerge of Euro-English as a potential European variety of English – attitudes and interpritations. Jezikoslovlie. 2013. P. 447-478.

*Do you <u>wanna</u> – sentimental lady*
*Do you <u>wanna</u> – be my baby*
*Do you <u>wanna</u> try my heart*
*Over and over again*
(C.C.Catch "Backseat of your cadillac")

*Love. There is magic in my hand.*
*Love.*
*<u>Gonna</u> give you all I can.*
*You know how to ride my love.*
*You have the special way.*
*Bless me with your touch by night and day*
 (Bad Boys Blue "Kiss you all over")

- Euro-English simplification of nasal-sound endings in LDT;

It is preferable *livin', breakin', feelin', makin', leanin'* etc in LDT. This simplification can be explained by the use of the spoken-language style which makes LDT easier for comprehension by different recipients. Non-native speakers are not used to [ŋ] that is why it is changed into [n], especially in the ending *-ing* = [in] :

*Let's make it real tonight*
*We'll be <u>dancin'</u> to the pale moonlight*
*Your dreams are real today*
*And now you gonna stay*
(Modern Talking "The night is yours, the night is mine").

- reduction of sounds;

Reduction of sounds can be of three types:

- front-reduction – initial sounds of the word are reduced (*'bout, 'cause*):

*You said: "Take a seat, tell you <u>'bout</u> a golden ring,*
*Married people lack emotion, love is just a fight..."*
 (Sandra "Crazy Juliet")

*… 'cause you are young*
*You will always be so strong*
*Hold on tight to your dreams hold on*
*You are right, don't give up*
 (C.C.Catch "Cause you are young")

- middle-reduction – some sounds are omitted in the middle of the word (*the're*) – they are = *the're*:

*Hey little girl*
*Don't wanna cause you pain*
*But the big boys feel no sorrow*
*Hey little girl*
*Hey little girl*
*<u>The're</u> all the same*

*But they feel no* sorrow
(Sandra "Hey little girl")

- back-reduction – sounds are reduced in the end of the word (*and = an'*):

*An' she knows that it's forever*
*An' she'll never ever return*
(Sandra "Hey little girl")

It is worth mentioning that in measures of one LDT it is possible to come across the convergence of phonetic changes:

*Stay,*
*Why you're <u>tellin'</u> me that you can't*
*<u>'cause</u> you're the one that I want*
*You know you're driving me crazy, crazy, crazy, oh*
(Fancy "Feedback, feedback")

To sum up, the phonetic peculiarities of Euro-English in LDT are characterized by saving American English variant and rhythm arrangement of the text. Thus, the main features are merging and reduction of sounds. Also, it is presented a simplification of some nasal sounds due to their absence in the language of a non-native English-speaker.

## 3. Euro-English Morpho-syntax Peculiarities of Lyric Disco Texts

Euro-English morpho-syntax peculiarities of LTD are also based on mix of the American and British variants of English with European linguo-culture. This can be presented even in frames of one text:

*Hey little girl*
*<u>Don't wanna cause</u> you pain*
*But the big boys feel no sorrow*
*Hey little girl*
*Hey little girl*
*They're all the same*
*But they feel no sorrow*
*<u>There</u> <u>she</u> <u>is</u> <u>inside</u> a <u>train</u>*
*An' now she's leanin' back*
*<u>She's got</u> money for one day*
*An' nothing in the rack*
(Sandra "Hey little girl")

The text illustrates the American variant of simplification of to-infinitive construction *"Don't wanna cause"*, the British possessive

construction *"She's got"* and Euro-English word order *"There she is inside a train"*.

Prominent linguists define such general characteristics of Euro-English grammar as: productive prefix (confix) *euro-*[26]; omission of the third person singular ending *–s* in verbs[27]; conflation of Past Simple and Present Perfect[28]; conflation of Continuous– and non-Continuous aspect[29]; loss of gerund; regularization of irregular verbs; decrease of prepositional and phrasal verbs; loss of *do*-support; underuse or overuse of articles[30]; regular plural marker *–s* for all nouns; plural marker *–s* with uncountable nouns; *of*-genitive with animate referent; interchangeability of relative pronouns *who* and *which*[31]; use of demonstrative *this* with both singular and plural nouns; omission of adverb marker *–ly*; *isn't it?* as a universal question tag; simplified sentence structure[32].

As for the LDT, the most common feature is the use of Simple Tenses that is 80%; Continuous Tenses are less productive (12%) while Perfect and Perfect-Continuous are avoided. It can be explained by difficulty in understanding temporal net of native-English society by the European speaker. Also, there are some tense infractions noticed in LDT:

- Continuous Tenses instead of Simple Tenses. Stative verbs are used in Continuous in the LDT in Euro-English:

*Just call me, please call me*
*A man, a child, oh, in my eyes*
*I'm hating all these lies*
*A rainbow is still alive*
(C.C.Catch "Good girls go to heaven – Bad girls go everywhere")

*I'm a stranger here*
*You have no heart of stone*
*I'm feeling so alone*
*I know what hell is*
*Reach out – I'll be there*
*Long as the rose is red*
(C.C.Catch "Wild fire")

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[26] Simigne Fenyo S. The function of the Englishlanguage in the European Union. European integration studies. 2003. P. 53-64.

[27] Modiano M. A new variety of English. English today. 2001. P. 13-16.

[28] Decsy G. Europe's linguistic future: the Eurish-problem. Eurasian Studies Year-book. 1993. P. 7-18.

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[31] Seidlhofer B. Towards making 'Euro-English' a linguistic reality. English Today. 2001. P. 14-16.

[32] Decsy G. Europe's linguistic future: the Eurish-problem. Eurasian Studies Year-book. 1993. P. 7-18.

- Simple Tenses instead of Continuous one. Euro-English allows using the Present Simple Tense for actions happening around the moment of speaking with temporal marker *now*:

*Oh, I need you back here with me yeah*
*I think you want it too*
*Now I feed you with a new emotion*
*Heal you when you cry*
*I'll be your loving doctor of the night*
(Modern Talking "Do you wanna?")

- Past Simple instead of Present Perfect:

*You came around here today*
*And again you were so cold*
*I could see it in your eyes*
*When I tried to touch you*
*I just can't understand*
*What happened*
*I just know I love you*
(Sandra "Don't be aggressive")

- omitting of auxiliary verbs:

*Change your mind*
*We getting closer*
*Change your mind*
*We can closer*
(Sandra "Change your mind")

The auxiliary verb "*to be*" in Present forms (*am, is, are*) is omitted in Euro-English LDT.

- incorrect verb use in conditional constructions:

*If I be sure that I'm born again*
*Oh, I heard him say: love is a crazy game*
(C.C.Catch "Heartbeat city")

Bare infinitive form is used instead of the Present Simple Tense.

- the use of Future Simple Tense in subordinate conditional construction with the conjunction *if* to form a predicted action or state:

*Dreams are made for you and me*
*No one wants you if you'll be the losing guy*
*Come on and take my hand*
*Come on, come on and take my hand*
*Like a hurricane is coming tonight*
*Tonight my love is just on your side*
*You break my heart boy*

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*My heart boy, tonight*
(C.C.Catch "Like a hurricane")

Mixing *there is* and *there are* constructions. *There is* is used with plural subject:

*Acting cold but still on fire*
*Every time you hold my hand*
*And <u>there's things</u> we did together*
*That we planned*
 (Fancy "Save the moment")

Informal grammar dialect of negative form *ain't = is not, are not, am not, will not, have not, has not*. It makes LDT more dynamic and rhythmic:

*Talk to me – want my love.*
*Talk to me – but not that stuff*
*You <u>ain't</u> get enough using my love.*
*You call for me*
*again l see*
(Sandra "In the heat of the night")

Wrong use of auxiliary words in the third person singular:

*<u>He don't wanna</u> lose*
*Baby, baby, it's a simply news*
*Come*
*on, baby, keep your hands of him*
*In the gipsy night*
(C.C.Catch "Heaven and hell")

Another characteristic of Euro-English in LDT is loss of subject. It is prevalent to omit the first person singular pronoun *I* in dialogically directed speech with the *you*-referent or the third person singular pronoun *it* in impersonal sentences. The pronouns are usually understood contextually in LDT:

*<u>Don't know</u> where you've been last night,*
*<u>don't know</u> where to go,*
*I hope that you're alright,*
*walk an endless road,*
*Can you see me?*
*< ... >*
*I hear your laughter, lying by your side,*
*<u>Won't be</u> cold in here,*
*<u>Won't be</u> cold in here…*
(Sandra "The journey").

We cannot deny that these omissions help to keep rhythm and melody of a text which is the main item for lyrics.

Word order in LDT is stipulated by the rhythm and the emphatic accent of the text, that is why there are commonly syntactic infractions:

*Save the moment*
*As we travel down the road*
*Save the moment*
*When you follow where I'm going*
*And through the darkness of the*
*night*
*On a highway in the light*
*The moments we're together side*
*by side*
(Fancy "Save the moment")

*Once in a year I'm looking back,*
*counting the hurts,*
*Time after time it's been so hard*
*holding my ground,*
*<...>*
*Oh this lotto game I don't wanna*
*play...*
*(On the tray),*
*Just for seven years,*
*It's the same odd fears in my*
*heart...*
*I can understand my blues*
(Sandra "On the tray")

Adverbial modifiers of time and / or place are primarily expressed to stress the importance of the information given.

Simplification of reported speech constructions:

*Don't know is it wrong, is it right?*
*Sweet girl, I wanna love you tonight*
*So take me as your brother and your friend*
*But first of all I wanna be your man*
(Bad Boys Blue "Pretty young girl")

The indirect question is of a wrong word order *Don't know is it wrong, is it right?* while it should be asked like *Don't you know whether it is wrong or right?* ;

*Heartbeat that's emotion*
*Heartbeat it's devotion*
*Ever more desire*
*Tell me is someone who's better*
(Sandra "Heartbeat")

Here is a combination of the imperative construction with the interrogation, that should be presented as "tell me if there is someone who's better". Thus, *if* for reported speech is usually avoided in LDT.

Moreover, the use of indefinite articles with an uncountable noun:

*He don't wanna lose*
*Baby, baby, it's a simply news*
*Come on, baby, keep your hands of him*
*In the gipsy night*

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(C.C.Catch "Heaven and hell")
Mistaken formation of plural nouns:
*The breakup of the world,*
*Don't cry,*
*We're gonna save our <u>lifes</u> and time is on my side;*
*Don't cry,*
*I'm gonna realize the breakup of the world...*
*(Baby, please don't cry)*
(Sandra "Don't cry")

However, it is not observed such features of Euro-English in LDT as productive prefix euro-; loss of gerund; regularization of irregular verbs; decrease of prepositional and phrasal verbs; loss of *do*-support; interchangeability of relative pronouns *who* and *which*; omission of adverb marker *-ly* or *isn't it?* as a universal question tag.

To sum up, morpho-syntax of LDT has its own characteristics – deviations from the norm. They are tense conflation, wrong use / omission of auxiliary verbs, their dialect implementation, incorrect formation of conditional and reported speech constructions, loss of subject, wrong word order, marker *-s* for all plural nouns and overuse of articles.

**CONCLUSIONS**

Up-to-date world situation with its political, economical and trade systems gives birth to new variants of world language adopting it to socio-cultural environment of this language users. Euro-English is the result of international communication created by European Union. The popularization of this variant is realized mostly by culture, especially lyrics.

Lyric text of Disco has occupied one of the leading positions in the history of song culture. It has a focus on combination of art with life; it demonstrates relations between the artist and the recipient. The performers and authors of lyric texts are non-native English speakers from Europe, however their English is fluent.

The *object* of the work is lyric disco text, the *subject* is the usage of Euro-English. The main *tasks* are to characterize lexical peculiarities of Euro-English in lyric disco text, to identify its distinctive features on phonetic level and to describe the morphosyntax arrangement. The investigated *materials* are texts of Baby's Gang, Bad Boys Blue, Blue System, C.C.Catch, Click, Danuta, Desireless, Fancy, Fox the Fox, F.R. David, Icehouse, Joy, Kylie Minougue, Laid Back, Lian Ross, Modern Talking, Patty Ryan, Pet Shop Boys, Samantha Fox, Sabrina, Sandra,

Secret Service, Silent Circle, Yello and others whose lyrics have been in top song-charts.

It is found out that Americanisms, lexemes of Roman origin, combination of English and Roman languages, lexis demonstrating expression of frivolity are happened in lyric disco texts. Realities of Roman traditions / culture are verbalized.

Moreover, it is researched that the phonetic peculiarities of Euro-English in lyric disco texts save the American English variant with its main features as merging and reduction of sounds. A simplification of some nasal sounds due to their absence in the language of a non-native English-speaker appears in lyric disco texts.

Furthermore, morpho-syntax of lyric disco texts has some deviations such as tense conflation, wrong use / omission of auxiliary verbs, their dialect implementation, incorrect formation of conditional and reported speech constructions, loss of subject, wrong word order, marker –s for all plural nouns and overuse of articles.

To conclude, it is perspective to investigate the stylistic arrangement of Euro-English lyrics and to characterize their conceptual area.

**SUMMARY**

The article deals with one of the modern variants of the English language, which is popular on the territory of the European Europe. It is characterized its functioning in texts.

This way, the *object* of the work is lyric disco text and the *subject* is the specific use of Euro-English. The main *tasks* are to characterize lexical peculiarities of Euro-English in lyric disco texts, to identify its distinctive features on phonetic level and to describe the morphosyntax arrangement. The most popular texts are presented by Click, Danuta, Desireless, Fancy, Fox the Fox, F.R. David, Icehouse, Joy, Kylie Minougue, Laid Back, Lian Ross, Modern Talking, Patty Ryan, Pet Shop Boys, Samantha Fox, Sabrina, Sandra, Secret Service, Silent Circle, Yello and others whose lyrics have become the material to investigate.

Specific techniques and methods are determined by the tasks and material to be researched. They are the following: induction and deduction, analysis and synthesis, abstraction and concretization; processing and interpretation methods; the procedures of qualitative calculations and the method of integral choice.

There are lots of lexical peculiarities of Euro-English in lyric disco texts: Americanisms, lexemes of Roman origin, combination of English and Roman languages, lexis demonstrating expression of frivolity /

intimate relations, verbalization of of Roman traditions / cultural realities.

It has been investigated that the phonetic peculiarities of Euro-English in lyric disco texts are characterized by saving American English variant and rhythm arrangement of the text. The main features are merging and reduction of sounds. It is also presented a simplification of some nasal sounds due to their absence in the language of a non-native English-speaker.

Morpho-syntax of lyric disco text has its own characteristics – deviations from the norm. They are tense conflation, wrong use / omission of auxiliary verbs, their dialect implementation, incorrect formation of conditional and reported speech constructions, loss of subject, wrong word order, marker -*s* for all plural nouns and overuse of articles.

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12. McArthur T. Oxford guide to World English. Oxford: Oxford university press, 2002. 420p. – P.11

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21. Seymour E. Euro-English: new pidgin? terminologie et Traduction. 2002. P. 22-32.

22. Simigne Fenyo S. The function of the Englishlanguage in the European Union. European integration studies. 2003. P. 53-64

23. Trudgill P. Sociolinguistic Variation and Change. Edinburgh: Edinburgh University Press, 2002. 224 p. – P. 151.

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# DIFFERENTIATION OF SYNCRETIC CATEGORIES, DUAL CATEGORIES AND OTHER APPROXIMATE PHENOMENA IN THE SYNTACTIC LANGUAGE SYSTEM (ON THE MATERIAL OF THE UKRAINIAN LANGUAGE)

**Kobchenko N. V.**

## INTRODUCTION

The theory of syncretism appeared because language units violating the correlation "one form = one function" attracted attention of a great number of linguists. Contemporary European and American scholars define syncretism as homonymy of morphological forms that have different syntactic functions, as the "mismatching between syntax and morphology"[1]. Mostly, they conduct studies based on the case systems of inflectional languages[2], personal pronouns of various languages[3], tense forms of verbs[4], or other categories and units[5]. The research of the

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[1] Baerman M., Brown D., Corbett G. *The Syntax-Morphology Interface: a Study of Syncretism*. Cambridge: Cambridge University Press, 2005. P. 2.

[2] Meiser G. Syncretism in Indo-European Languages – Motives, Process and Results // Transactions of the philological society. 1992. Vol. 90, iss. 2. Pp. 187-218; Baerman M. Directionality and (Un)Natural Classes in Syncretism // *Language. 2004. Vol. 80 (4). Pp.* 807-827; Brown D., Tiberius C., Corbett G. Inflectional syncretism and corpora // Paper presented at the 5th International Workshop on Linguistically Interpreted Corpora (LINC-04) held at the 20th International Conference on Computational Linguistics, Geneva, 2004. URL: http://epubs.surrey.ac.uk/1059/; Baerman M., Brown D., Corbett G. *The Syntax-Morphology Interface: a Study of Syncretism*. Cambridge: Cambridge University Press, 2005. 279 pp.; Feldstein R. F. Russian Stress and the Notion of Syncretism // Balto-slavjanskaja akcentologija. IWoBA VII: (Balto-Slavic Accentology. IWoBA VII) Moscow, 2016.

[3] Sauerland U., Bobaljik J. D. Syncretism Distribution Modelling: Accidental Homophony as A Random Event // *Proceedings of GLOW in Asia IX 2012*. Tsu, Japan, 2013: University of Mie. Pp. 31-53.

[4] Meiser G. Syncretism in Indo-European Languages – Motives, Process and Results // Transactions of the philological society. 1992. Vol. 90, iss. 2. Pp. 187-218; Aalberse S., Don J. Syncretism in Dutch Dialects // Morphology. 2009. Vol. 19 (1). Pp. 3-14; Bank S. Segmentation: a Remark on the Syncretism Principle // Morphology. 2017. Vol. 27 (1). Pp. 1-20.

aforesaid subject is not represented in Ukrainian linguistics, despite the potential of the Ukrainian language as an inflectional one. This fact seems to be caused by different approaches to syncretism. In particular, it is common to consider the nominative and the accusative cases of the Ukrainian male inanimate nouns (*стіл – stil* 'table' as nominative and *стіл – stil* 'table' as accusative, for example) to be two different forms performing different functions, but with the same phonemic structure, and treat them as so called 'morphological homonyms'. To be precise, morphological homonyms are considered to be two (or more) separate units; at the same time, syncretic phenomenon is a one-language unit which combines particular features of two (sometimes more) units. While studying these issues, Ukrainian scholars focus on the syntactic level and investigate the syntaxemes of syncretic semantic functions[6], sentences of syncretic structure and/or semantics[7], syncretic semantic-syntactic relations between clauses within complex sentences[8], and

[5] Hein J., Murphy A. Case Mismatches and Syncretism in ATB Dependencies // *Replicative Processes in Grammar (Linguistische Arbeits Berichte)*. Leipzig: University of Leipzig, 2016. Pp. 301-350.

[6] Вихованець І.Р. Нариси з функціонального синтаксису української мови. – К.: Наук. думка, 1992. С. 161-186; Загнітко А.П. Синкретизм у системі синтаксичних форм // Синкретизм и омонимия в грамматических системах славянских языков: [тезисы доклад. Межрегиональной научно-теоретической конференции]. Измаил: Изд-во Измаильского гос. пед. ин-та, 1994. С. 10-11; Кобченко Н. Реалізація адресатності в синтаксемах синкретичної семантики. Лінгвістичні студії. Вип. 22. Донецьк: ДонНУ, 2011. С. 168-173; Межов О.Г. Типологія мінімальних семантико-синтаксичних одиниць: [монографія]. Луцьк: Волин. нац. ун-т ім. Лесі Українки, 2012. С. 344-485.

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[8] Зарицька В.Г. Синкретичні типи підрядності у системі складного речення: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Дніпропетровськ, 2005. 19 с.; Ожоган В. Синтаксис складнопідрядного елементарного речення. Кіровоград: ЛОВ, 2006. 123 с.; Християнінова Р.О. Внутрішній синкретизм складнопідрядних речень. Наук. записки Бердянського держ. пед. у-ту. Сер.: Філологічні науки. 2014. Вип. 1. С. 209-219; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. 474 с.

syncretic parts of the sentence[9]. Linguists also study syncretic phenomena within parts of speech[10]. In this paper, we do not consider any of these approaches; instead, we make an attempt to clarify how the theory of syncretism is applied to the study of the syntactic system of a language, and describe the main related problems. This analysis does not aim to cover all aspects of syntactic syncretic phenomena in full, but rather study some of them concerning the dual syntactic connection.

When the term 'syncretism' appeared in the Soviet linguistic metalanguage, its designated the phenomenon of neutralization. Probably, it was determined by the L. Hjemslev's ideas[11], who considered the nature of grammatical syncretism to be similar to the nature of phonemic neutralization. A similar definition is found in Akhmanova's work[12]: "Syncretism is a functional merger of various form of expression, the neutralization of contradictions (oppositions); the coincidence of definer near different defined units".

The present-day Ukrainian linguistics understands syncretism as token undifferentiating, dissimilar language units merging into one form[13] or some particular features in one language unit merging at the same time[14]. Some scholars consistently interpret syncretism as equal to homonymy[15] or consider homonymy as one of the cases of syncretism[16].

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[9] Наливайко Ю.Ю. Синкретизм у системі членів речення: автореф. дис. на здобуття канд. філол. наук: 10.02.01 "Українська мова". Дніпропетровськ, 2007. 20 с.

[10] Загнітко А.П. Синкретизм у системі синтаксичних форм // Синкретизм и омонимия в грамматических системах славянских языков: [тезисы доклад. Межрегиональной научно-теоретической конференции]. Измаил: Изд-во Измаильского гос. пед. ин-та, 1994. С. 10-11; Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. 20 с.

[11] Ельмслев Л. Пролегомены к теории языка // Новое в лингвистике. М.: Прогресс; Изд-во иностранной литературы, 1960. Вып. 1. С. 343-349.

[12] Ахманова О.С. Словарь лингвистических терминов. М.: Сов. энцикл., 1966. С. 406.

[13] Українська мова: Енциклопедія. К.: Вид-во "Укр. енцикл." ім. М.П. Бажана, *2004*. С. 584; Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. С. 4.

[14] Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля-К, 2006. С. 540.

[15] Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля-К, 2006. С. 540.

A. Zahnitko associates syncretism with inter-speech-parts and inter-categorical interaction and supports the differentiation of syncretism, transitivity and poly-functionality[17]. The evolution of the syncretism theory has been influenced by Babaytseva's studies. This linguist proved that syncretism is a part of wider language phenomenon – transitivity – which exists in two synchronic and diachronic aspects[18]. According to this concept, syncretism is related to the synchronic transitivity of language units, i.e. the functional scope of what appeared due to the interaction of different categorical units, and hence contain the synthesis of particular features of these interacting units. The same approach to functional syncretism is reflected in the latest monographic survey[19] that deals with structural and semantic peculiarities of complex sentences, the case study of the Ukrainian language.

To save space and time, various definitions of syncretism are not represented in the paper, i.e. those concerning the language system as a whole, and each level in particular. Ukrainian and Russian scholars[20] have already discussed it. Although there are some slight discrepancies in the explanations of the phenomenon, all of them have common ideas of 'dualism' and 'transitivity', which form conceptual foundation of syncretism. Therefore, it is important to clear up how such concepts as 'syncretism', 'transitivity' and 'dualism' correlate, especially when applied to the research of the syntactic level. As far as the concepts of

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[16] Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. С. 6-7.

[17] Загнітко А.П. Синкретизм у системі синтаксичних форм // Синкретизм и омонимия в грамматических системах славянских языков: [тезисы доклад. Межрегиональной научно-теоретической конференции]. Измаил: Изд-во Измаильского гос. пед. ин-та, 1994. С. 10-11.

[18] Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. С. 27-38.

[19] Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. 474 с.

[20] Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 29-42; Павлюковец М.А. К вопросу о синкретизме в лингвистической теории // Известия Рос. гос. пед. ун-та им. А.И. Герцена. 2008. № 74 (1). С. 383-390; Колесникова Т.В. О понятии синкретизма в языкознании / URL: http://mx.pglu.ru/lib/publications/University_Reading/ 2008/IV/uch_2008_IV_00025.pdf

'syncretism' and 'transitivity' are concerned, most of linguists consider them synonymous[21] or partly synonymous[22], which seems to be justified. On the other hand, the concepts of 'syncretism' and 'dualism' in terms of their correlation has not studied. Therefore, the main purpose of the paper is to explore and explain the difference between these two concepts relating to the syntactic language system, in particular, to prove the difference between the structures of 'true' dual syntactic connection and structures of 'fictitious' dual syntactic connection.

The general methodology of our survey is based on the principles of functional grammar and is predetermined by the direction from function to form. From this point of view, it is important that the analyzed phenomena (dual syntactic connection) are able to make three-member structures (syntactic triples). Syntactic connection is understood as formal expression of semantic relations between language signs of extra-linguistic world things. Considering the combined realization of a sentence on the communicative, semantic-syntactic and formal-grammatical levels, the syntactic connection can be defined as mediated by the semantic-syntactic level formal reflection of real connections between real subjects of the environment.

The following methods were applied to conduct the research: constituent analysis, analysis by the terms of dependence, descriptive and partly the inquiry methods for differentiating syntactic triples framed with the dual syntactic connection and syntactic structures containing syncretic semantic-syntactic relations. The methods of contextual analysis and transformational analysis were employed for distinguishing 'true' and 'fictitious' syntactic triples – constructions illustrating the phenomenon of syntactic homonymy. Attracting the context, wider than sentence and making some structural transformations helped to clarify if some sentence component is subordinate to two governing members at the same time, or to one of them.

The actual material of the study includes sentences illustrating the phenomena under analysis (the manifestation of dual syntactic

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[21] Мигирин В.Н. Очерки по теории процессов переходности в русском языке. Бельцы, 1971. 199 с.; Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. С. 38; Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. 20 с.

[22] Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 59.

connection, of syncretic syntactic connection, of the syncretic semantic-syntactic relations, and syntactic homonymy). These sentences are picked from the Ukrainian literature using the method of continuous sampling, and collected from the Ukrainian Language Corp (http://www.mova.info/corpus.aspx?l1=209).

## 1. Differentiation of Syncretic
## and Dual Grammatical Categories and Units

The problem of correlation of the concepts of 'syncretism' and 'dualism' is one of the most important and difficult in the field of untypical language categories and units. The analytical review of specialized literature testifies the tendency to equate these two issues in contemporary linguistics. The observation is grounded on the following facts. Firstly, some researchers interpret sentence components, having potential capacity to depend on two others, as subordinate to two syntactic dominants. In other words, they allow for the manifestation of dual syntactic connection in such sentences[23]. Secondly, some linguists define syncretic parts of the sentence on the grounds of their dual syntactic connection[24]. Thirdly, there is no clear differentiation between such cognitive items as 'dual interpretation' and 'dual function'[25]. Thus, language units with dual interpretation as well as language units with dual function are within the scope of syncretism.

Analyzing syntagmatic features of syntactic units, real dependence of components should not be confused with potential dependence. To study the phenomenon of dual syntactic connection, relevant are only those structures where the dependence of some component on two others (or their inter-dependence) is found, as illustrated in (1) and (2). However, if in order to identify dependence one of two semantic interpretations are

[23] Валгина Н.С. О двусторонней синтаксической связи в современном русском языке // Рус. яз. в шк. 1972. № 5. С. 99-104; Пастухова Л.С. Расположение в предложении членов с двойной синтаксической связью // Проблемы теории членов предложения. Кишинев, 1973. С. 5-80; Кононенко В.І. Подвійні синтаксичні зв'язки // Укр. мова і літ. в шк. 1975. № 11. С. 31-42; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 73.

[24] Наливайко Ю.Ю. Синкретизм у системі членів речення: автореф. дис. на здобуття канд. філол. наук: 10.02.01 "Українська мова". Дніпропетровськ, 2007. С. 9-10.

[25] Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. С. 15.

required, as illustrated in (3), there is no dual syntactic connection in the structure. See details in Subsection 3.

(1) ***Льова вертав*** *додому вельми* ***збентежений*** (Valeryan Pidmohylnyy).

***Liova*** (*Leo* Nom) ***vertav*** (*was coming*) *dodomu velmy **zbentezhenyi*** (*confused* participle Nom)

**'Leo was coming** *home too* **confused'** ← **Leo was coming** *home* + **Leo was** *too* **confused** *at the same time.*

(2) ***Альошину*** *він* ***наказав лишитись*** (Mykola Dashkiyev).

***Alioshynu*** (*Aloshyn* Dat) *vin* (*he* Nom) ***nakazav lyshytys***

*'He* **commanded Aloshyn to stay'** ← *He* **commanded Aloshyn** + *Aloshyn had to stay.*

(3) *Вони допивали джин з сиропом, як до бару* ***прийшли опришки з Марамороu*** (Taras Prokhasko).

*Vony* (*they* Nom) *dopyvaly dzhyn* (*gin* Accus) *z syropom* (*with syrup* Instr) *yak do baru* (*to the pub* Gen) ***pryishly opryshky*** (*opryshoks* Nom) ***z Marmaroshu*** (*from Maramorosh* Gen).

*'They were drinking up gin with syrup when* **opryshoks from Maramorosh** *came to the pub'* ← *They were drinking up gin with syrup when* **opryshoks, who had been born in Maramorosh,** *came to the pub*

or *'They were drinking up gin with syrup when opryshoks* **came** *to the pub* **from Maramorosh'** ← *They were drinking up gin with syrup when opryshoks, having left Maramorosh,* **came** *to the pub.*

From this it follows that the principle of differentiation between 'dual interpretation' and 'dual grammatical basis' is that dual interpretation of a category becomes possible because of non-awareness with the communicative aim of the sentence, and once the communicative aim is revealed, it eliminates the dual interpretation. In other words, the dual interpretation is caused by the absence of complete information related to the category or unit. Correspondingly, the dual grammatical character of a category or a unit is its own objective quality, which is accumulation of particular features of two other categories or units.

Certainly, syncretism, or synchronic transitivity, is grounded on the dualism of internal formation of the language category or unit; it is the prerequisite of syncretism's appearance. Nevertheless, the observations of language system elements and the study of their properties showed that these two concepts are not equal. Specific features of two phenomena, combined in the syncretic phenomenon, are mingle with and penetrate into each other,

and it is impossible to differentiate between them completely. For example, in morphology of such phenomenon can be illustrated with affixoids, because there are no clear criteria for delimitation between their functioning as root morphemes and affixes (suffixes or prefixes)[26]. Typical are stems where such morphemes function as root (4), but the stems of the words where such morphemes are combined with other roots demonstrate the transitional manifestation of stem (5). Saving of denotative meaning does not deprive them of root status, and at the same time, their regular frequency with the same function in the set of words approximates them to word-formation affixes.

(4) *люб**ити** – **liub**yty 'to love', по**люб**ити – po**liub**yty 'to fall in love', роз**люб**ити – roz**liub**yty 'to cease to love', **люб**ов – **liub**ov 'love', **люб**ий – **liub**yi 'dear', **люб**чик – **liub**chyk 'darling', не**люб** – ne**liub** 'unloved', **люб**о – **liub**o 'lovely', **люб**итель – **liub**ytel 'amateur', **люб**итель**ський** – **liub**ytelskyi 'amateurish', etc.*

(5) *одно**люб** – odno**liub** 'a person who loves only one person during the whole life', само**люб** – samo**liub** 'a person who loves him– or herself', людино**люб** – liudyno**liub** 'a person who loves people', книго**люб** – knyho**liub** 'a person who loves books', праце**люб** – prace**liub** 'a person who loves working', життє**люб** – zhyttie**liub** 'a person who loves life', правдо**люб** – pravdo**liub** 'a person who loves truth', воле**люб** – vole**liub** 'a person who loves freedom', тепло**люб** – teplo**liub** 'a person who loves warmth', etc.*

The syncretic phenomenon in the scope of parts of speech can be exemplified by infinitive as the unit which combines undifferentiated particular features of noun and verb[27]. In the Ukrainian language (as well as in other Slavic), infinitive naturally functions not only as noun (6), (7),

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[26] Українська мова: Енциклопедія. К.: Вид-во "Укр. енцикл." ім. М.П. Бажана, *2004.* С. 38; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 62.

[27] Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. С. 135; Вихованець І., Городенська К. Теоретична морфологія української мови: [Академ. граматика української мови]. К.: Унів. вид-во "Пульсари", 2004. С. 120; Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. 20 с.; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 67.

(8), (9) and verb (10), (11), but it also moves to adjective's (12) and adverb's (13) scopes:

(6)  ***Здобути*** *волю – то мій рай* (Pavlo Hrabovskyi).
***Zdobuty*** *voliu* (*a freedom* Accus) *– to miy ray* (*paradise* Nom)
***'To gain*** *a freedom is my paradise'.*

(7)  *Дочка* ***вечерять*** *подає* (Taras Shevchenko).
*Dochka* (*the daughter* Nom) ***vecheriat*** (*to have a dinner*) *podaie*
*'The daughter is serving the* ***dinner'.***

(8)  *Ані* ***їсти****, ані* ***пити*** (Colloquial).
*Ani* ***yisty*** (*to eat*) *ani* ***pyty*** (*to drink*)
*'There is no* ***meal****, there is no* ***drink'.***

(9)  *Життя* ***прожити*** *– не поле* ***перейти*** (Folklore).
*Zhyttia* (*a life* Accus) ***prozhyty*** (*to live*) *ne pole* (*a field* Accus)
***pereyty***
*'To live* *is not* ***to go across*** *a field'.*

(10) *Вона* *скінчила* ***писати*** *свою повість* (Olha Kobylianska).
*Vona* (*she* Nom) *skinchyla* ***pysaty*** *svoiu povist* (*story* Accus)
*'She finished* ***to write*** *her story'.*

(11) […] *вона* ***сміятись*** *та* ***радіти*** (Marko Vovchok).
[…] *vona* (*she* Nom) ***smiyatys*** (*to laugh*) *ta* ***radity*** (*to joy*)
*'...**suddenly** she **started to laugh** and **to joy'.***

(12) *В ньому спалахнуло непереможне бажання одразу* ***вмерти***
(Yuriy Yanovskyi).
*V niomu* (*him* Loc) *spalakhnulo neperemozhne bazhannia*
(*desire* Nom) *odrazu* ***vmerty***
*'The invincible desire* ***to die*** *at once flashed into his mind'.*

(13) *Виходить дівчина із хати води з криниці* ***набирати*** (Andriy
Malyshko).
*Vykhodyt divchyna* (*girl* Nom) *iz khaty* (*from the house* Gen) *vody*
(*water* Gen) *z krynytsi* (*from the well* Gen) ***nabyraty***
*'The girl goes out* ***to take*** *some water from the well'.*

Among syncretic grammatical categories scholars point out the aspect of Slavic verbs which accumulates derivational and inflectional characteristics[28], because the formation of aspect pairs corresponds to the both proceeds. Although nowadays linguists insist on distinguishing between derivational and inflectional scopes in the structure of this category, there are aspect pairs that illustrate perfectivation in the derivational space and there are aspect pairs that illustrate imperfectivation in the inflectional space[29].

As for the syntactic level, undifferentiated dualism is represented by syncretic semantic-syntactic relations that can be actualized between two components of a simple sentence (14), between predicative center and determinant adverbial adjunct (15), or between clauses of complex sentences (16).

(14) *Надзвичайно поширювали паніку **чутки про самогубство** багатьох старшин з їхньої дивізії* (Ivan Bahryanyi).

*Nadzvychayno poshyriuvaly paniku* (*panic* Accus) ***chutky*** (*rumors* Nom) ***pro samohubstvo*** (*about suicide* Accus) *bahatiokh starshyn* (*petty-officers* Gen) *z yikhnioyi dyviziyi* (*of their division* Gen)

*'The **rumors** (**what** rumors? and rumors about what?) **about suicide** of the majority of petty-officers of their division spread panic extremely'.*

(15) *Він ставав навколішки й придивлявся, як хиляться сухі стеблини **під** легким **вітром*** (Yuriy Yanovskyi).

*Vin stavav navkolishky i prydyvliavsia yak khyliatsia sukhi steblyny* (*stalks* Nom) ***pid** lehkym **vitrom*** (***wind*** Instr)

*'He was standing on knees and watching how dry stalks were sloping **under the** light **wind'.*** – Why were dry stalks sloping? and Under what circumstances were dry stalks sloping?

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[28] Jászay L. К характеристике вида и проблеме его определения. Studia Slavica Academiae Scientiarum Hungaricae. 2003. 48. 1-3. Pp. 132; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 62.

[29] Теория функциональной грамматики: введение, аспектуальность, временная локализованность, таксис / отв. ред. А.В. Бондарко. 3-е изд., стереот. М.: УРСС, 2003. С. 84; Вихованець І., Городенська К. Теоретична морфологія української мови: [Академ. граматика української мови]. К.: Унів. вид-во "Пульсари", 2004. С. 225-226.

(16) *Коли в людини є народ, тоді уже вона людина* (Lina Kostenko).

*Koly v liudyny* (*a human* Gen) *ye narod* (*nation* Nom) *todi uzhe vona liudyna*

*'When a person has nation, then he or she is a human'.* – When a human is the human? and What circumstances a human is the human in?

At the same time, a language system has phenomena combining these two specific features of other categories of units that can be distinguished simply. As opposed to words containing affixoids, words containing two-root morphemes, not capable of forming lexemes of the same pattern (17), exemplify dualism with clear delimitation between merging components.

(17) *чорнослив – chornoslyv 'prunes'* (literary *'black plum'*), *лісостеп – lisostep 'forest-steppe'*, *кисло-солодкий – kyslo-solodkyi 'sour-sweet'*, *мовностильовий – movnostyliovyi 'lingual-stylistic'*, *часто-густо – chasto-husto 'very frequently'* (literary *'frequently-densely'*).

There are grounds to consider the grammatical category of case as the category with dual nature, because it is related both to morphological and syntactic levels. However, these two scopes are clearly distinguished in the category: the morphological part of it consists of designing grammemes with flexions, and the syntactic part consists of making up a sentence through filling valent positions of predicate. Besides, classification-inflection grammatical category of number is the category of dual essence which has clear delimitation between merging particularities. The expressional diapasons of its classification and inflection elements are distinguished: all nouns of counted semantic have two morphological forms – singular and plural (inflection element) (18) and all nouns of uncounted semantic are divided into two groups – singulative (19) and plurative (20) (classification element).

(18) *карта – karta 'a map' – карти – karty 'maps', студент – student 'a student' – студенти – studenty 'students', лекція – lektsiya 'a lecture' – лекції – lektsiya 'lecture', птах – ptakh 'a bird' – птахи – 'birds'.*

(19) *радість – radist 'gladness', листя – lystia 'leafs', молодь – molod 'youth', мед – med 'honey', сміх – smikh 'laugh', волосся – volossia 'hair'.*

(20) *штани – shtany 'trousers', двері – dveri 'a door', шахи – shakhy 'chess', парфуми – parfumy 'perfume', фінанси – finansy 'finance', гуси – husy 'geese'.*

One of the illustrations of dualistic phenomena with clear delimitation between merging elements on the syntactic level is the complex sentences that contain attributive clause and conjunctional word *який – yakyi* '*which/ what*'. The conjunctional word *який (yakyi)* (21) is subordinated to two governing members at the same time, but the methods of subordination are different: the word agrees in gender and number with the governing noun in the main clause (*реальність – realnist 'reality'* – singular, female => *яка – yaka* '*which/ what*'– singular, female), but its case form is determined by the main verb of the subordinate clause (*створила – stvoryla 'created'* requires accusative => *яку – yaku* – accusative).

(21) *Я живу в реальності,* **яку** *створила моя уява* (Halyna Pahutyak).

*Ya zhyvu v realnosti* (*in the reality* Loc) **yaku** (*which* Accus fem) *stvoryla moya uyava* (*imagination* Nom)

*'I live in the reality which my imagination has created'.*

Dual syntactic connection is also actualized in the sentences with so-called predicative attribute or depictive predicates (22). In such constructions, the noun-subject is in interdependent[30] predicative syntactic connection with the both components of predicate – verb and adjective; at the same time, they are connected with each other through nexus[31].

(22) **Я йшов веселий** *з нашої таємної пригоди* (V. Domontovych).

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[30] The Ukrainian language is inflectional, so syntactic connection between the nominative as subject and predicate cannot be determined as government, because subject influences the formal expression of predicate as well. There is common term 'coordination' (Shvedova 1971; Vykhovanets 1993, 24). Vykhovanets (1993, 34) interpreted as a synthesis of two syntactic connections – government and agreement: predicate with its valency predetermines the subject in nominative (it is government) case but it also agrees with the subject in number and person, or number and gender (it is agreement).

[31] Кобченко Н. Тяжіння: проблема дефініції // Науковий вісник Херсон. держ. ун-ту. Сер. "Лінгвістика". Вип. 25. Херсон, 2016. С. 9-15.

*Ya ishov veselyi* (*cheerful* Nom) *z nashoyi taiemnoyi pryhody* (*from our* Gen *secret* Gen *affair* Gen)

*'I was walking cheerful from our secret affair' ← I was walking from our secret affair + I was cheerful at the same time.*

From this it follows that it is necessary to differentiate between the phenomena of clear dualism (that contain distinct features of two phenomena) and the phenomena of implicit dualism (that contain mixed features of two phenomena). Evidently, it is disputable to use the term 'proper-dualism' for defining the items of the first type; correspondingly, the items of the second type can be determined as 'diffuse-dualism'. As for the categories and units of proper-dualism, it seems incorrect to qualify them as syncretic or transitional, because at the synchronic stage there is no movement between their components; vice versa, the delimitation between functional domains of these components is clearly distinguished. Oppositely, as far as the phenomena of diffuse-dualism are concerned, these definitions (syncretic or transitional) are quite suitable, because it is impossible to draw a line between their components taking into account their continuous interaction and interpenetration into each other. So, the term 'diffuse-dualism' is a synonym for the terms 'syncretism' and 'transitivity'.

The classical experiment used in physics to show the density of liquid may help to understand the difference between proper-dualism and diffuse-dualism. If you mix water and oil in one glass, at the beginning, some oil particles run to water area, and some water particles run to oil area; then all of the water falls down, and all of the oil goes up under the water; as a result, the clear boundary line appears between them. The process of mixing the liquids, with water particles moving down and oil parts moving up, is similar to the language syncretism (synchronic transitivity or diffuse-dualism) because of absence of delimitation between specific features of two elements in the third element. The final phase of oil's siting above water with a clear borderline between them resembles proper-dualism because of distinguished particularity features of two elements in the third element.

Applying this principle to study syntactic categories, one should focus on differentiating the dual syntactic connection and syncretic, or transitional, connection. Specifically, the dual syntactic connection is not syncretic type of two others, but is a complex connection, which combines two distinguished types of syntactic connections or two distinguished forms of the same type of syntactic connection. It is

expressed in three-member structures – syntactic triples – and is based on one component depending on two others at the same time (23), or on its inter-depending with the two others at the same time (24).

(23) *То була її **ганьба, яку мусила заплатити** за порятунок Василька* (Volodymyr Lys).

*To bula* (*was* fem) *yiyi **hanba** (*shame* Nom fem), **yaku** (*which* Accus fem) **musyla zaplatyty** za poriatunok* (*for saving* Accus) *Vasylka* (*Vasylko* Gen)

*'It was her **shame which** she **had to pay** for Vasylko's saving'.*

(24) ***Андрюша похмурий сидить** у кутку* (Mykola Khvylovyi).

*Andriusha* (*Andrusha* Nom) **pokhmuryi** (*dreary* Nom) **sydyt** u kutku (*in the corner* Loc)

**'Andrusha is sitting dreary** in the corner'.*

The syncretic syntactic connection is related to its transitional character compared with the two others. Some syncretic manifestations of syntactic connection have been described in the latest linguistic studies. Namely, grammatical features of syncretic paratactic-hypotactic connection were identified, and their actualization on the level of complex sentence was analyzed[32]. Nonetheless, the case study let us single out another type of syncretic syntactic connection, i.e. the transition between unitary and dual connections. It may be realized in the syntactic triples where one of the components shows the symptoms of grammaticalization or loss of syntactic relations with the other component of this triple due to the change of communicative purpose or semantic upheaval in its internal structure. For example, there is a dual syntactic connection in (25) between the subject and both components of the dual predicate (main and depictive predicates, according to the analysis on the semantic-syntactic level). The verb *ходити – khodyty* (*to walk*) in this sentence is auto-semantical; it even predetermines locative substantive syntaxeme *по кімнаті – po kimnati* (*in the room*) by its

[32] Городенська К. Сполучники української літературної мови: [монографія]. К., Ін-т укр. мови: Видавничий дім Дмитра Бураго, 2010. С. 39-42; Християнінова Р.О. Складнопідрядні речення в сучасній українській літературній мові: [монографія]. К.: Інститут української мови; Видавничий дім Дмитра Бураго, 2012. с. 285-289; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. с. 258-263.

valency. However, in (26), the absence of locative adjuncts and presence of a temporal one with the meaning of a long-term period eliminate the seme 'move' in this verb, and it gets the general meaning of existence. Because of the loss of its semantic and individual syntactic function, the verb is converting to copula, which cannot function as a full member of syntactic connection; instead, it is one of the tools of providing the predicative syntactic connection between the subject and the predicate. So, this verb is losing its capacity to actualize syntactic connection, which makes it possible to determine the syntactic connection in the construction *Він ходив простоволосий – Vin khodyv prostovolosyi* as transitional between the unitary and dual ones.

(25) ***Петренко ходив*** *по кімнаті* ***похмурий*** (Mykola Dashkiyev) ← *Петренко ходив по кімнаті + Петренко був похмурий*

***Petrenko*** (*Petrenko* Nom) ***khodyv po kimnati*** (*in the room* Loc) ***pokhmuryi*** (*dreary* Nom) ← *Petrenko khodyv po kimnati + Petrenko buv pokhmuryi*

***'Petrenko was walking dreary*** *in the room'* ← *Petrenko was walking in the room + Petrenko was dreary at the same time*.

(26) *Влітку* ***він ходив*** *завжди* ***простоволосий…*** (Anatoliy Dimarov) = *Влітку* ***він був*** *завжди* ***простоволосий***.

*Vlitku* ***vin khodyv*** (*went*) *zavzhdy* ***prostovolosyi*** (*bare-headed* Nom) = *Vlitku* ***vin buv*** (*was*) *zavzhdy* ***prostovolosyi*** (*bare-headed* Nom)

*'He was always bare-headed in summer'*.

(27) *Влітку* ***він ходив*** *завжди* ***простоволосий*** *на пляж* ← *Влітку він ходив на пляж + Він був* ***простоволосий***

*Vlitku* ***vin khodyv*** *zavzhdy* ***prostovolosyi*** (*bare-headed* Nom) *na pliazh* (*to the beach* Accus) ← *Vlitku vin khodyv na pliazh* (*to the beach* Accus) + *Vin buv* ***prostovolosyi*** (*bare-headed* Nom)

***'He went*** *to the beach* ***bare-headed*** *in summer'* ← *He went to the beach in summer + He was bare-headed at the same time*.

Analyzing syntactic connections to interpret the above-mentioned concepts, is in conformity with the contemporary theory of syncretism and does not contradict its assumptions. Firstly, syncretism is

indivisibility, which is normal for the initial stage of evolution[33]. However, sentences with dual syntactic connection do not represent the initial stage of interaction of two basic constructions; oppositely, they are the result of derivational process, in other words, the final stage of the reconstruction of basic syntactic connections and semantic-syntactic relations. Secondly, syncretism allows for unifying two functions in one form[34]. However, dual syntactic connection is actualized in three-member structures, where each component is connected with two others at the same time, and relates to three forms. For example, in (25), dual syntactic connection is objectified in three forms: coordination between *Петренко – Petrenko* and *ходив – khodyv*, coordination between *Петренко – Petrenko* and *похмурий – pokhmuryi,* and nexus between *ходив – khodyv* and *похмурий – pokhmuryi* (see in[35]). Thirdly, in the case of syncretism, there are some factors that can influence the actualization of one of the functions[36]. Dual syntactic connection is realized in structures of a certain patterns by particular forms in a regular way. In its turn, syncretic unitary-dual syntactic connection tends to dominate with one or another feature depending on the presence/absence of components, which influences grammaticalization of one of the

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[33] Мигирин В.Н. Очерки по теории процессов переходности в русском языке. Бельцы, 1971. С. 99-100; Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. с. 60; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. С. 36.

[34] Українська мова: Енциклопедія. К.: Вид-во "Укр. енцикл." ім. М.П. Бажана, *2004*. С. 584; Селіванова О. Сучасна лінгвістика: термінологічна енциклопедія. Полтава: Довкілля-К, 2006. С. 540; Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. 640 с.; Загнітко А.П. Синкретизм, поліфункціональність і перехідність морфологічних одиниць // Синкретизм и омонимия в грамматических системах славянских языков: [тезисы доклад. Межрегиональной научно-теоретической конференции]. Измаил: Изд-во Измаильского гос. пед. ин-та, 1994. С. 12-13; Данилюк І.Г. Синкретизм у системі частин мови: автореф. дис. на здобуття наук. ступеня канд. філол. наук: спец. 10.02.01 "Українська мова". Донецьк, 2006. 20 с.; Шитик Л.В. Синхронна перехідність синтаксичних одиниць в українській літературній мові: [монографія]. Черкаси: Видавець Чабаненко Ю.А., 2014. 474 с.

[35] Кобченко Н. Тяжіння: проблема дефініції // Науковий вісник Херсон. держ. ун-ту. Сер. "Лінгвістика". Вип. 25. Херсон, 2016. С. 9-15.

[36] Бабайцева В.В. Явления переходности в грамматике русского языка: [монография]. М.: Издательский дом "Дрофа", 2000. с. 472.

components. For example, if in (26) there was no temporal adjunct *завжди – zavzhdy,* but there was a locative adjunct *на пляж – na pliazh*, the syntactic connection in the predicative center would be dual (compare with (27)). Ultimately, the fact of existence of syncretic domain between the unitary and dual syntactic connections proves that the latter is not the transitional manifestation of two oppositions, being one of the oppositions itself.

## 2. Differentiation of Syncretism and Syntactic Homonymy

We do not pretend to solve a general linguistic problem of the correlation of syncretism and syntactic homonymy; we just attempt to point out the necessity to differentiate between them to conduct a proper study of the syntactic language system. Moreover, in morphology an approach is found which is partly similar to this one. U. Sauerland and J. Bobaljik[37] have argued that there exists a distinction between accidental homophony and systematic syncretism and suggest applying statistical methods to solve this problem.

First of all, this differentiation is based on the ground of the ways of their expression. Homonymy is in syntax is found when two individual syntactic units with distinct functions have the same form. Whereas syncretism is when a single syntactic unit combines functions of two different units in undifferentiated way. Syncretism of a syntactic unit is determined by its structure and grammatical features of its components and does not depend on the context or communicative purpose. In other words, syncretic syntactic unit is transitional in any context, as in (14), (15), and (16). However, the domain of homonymy is limited by a single sentence and depends on two factors (according to V. Kononenko[38]): 1) the capacity of components to express some meaning; 2) sentence structure, where one of the components accepts syntactic connection with different governing members and may frame unequal combinations. Referring to a wider context or finding out the communicative aim eliminates the homonymy, as in (3), (28), and (29). In the first case, the meaning of doubtful components becomes clear. In the second case, the choice of governing member for it becomes apparent.

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[37] Sauerland U., Bobaljik J. D. Syncretism Distribution Modelling: Accidental Homophony as A Random Event // *Proceedings of GLOW in Asia IX 2012.* Tsu, Japan, 2013: University of Mie. Pp. 31-53. URL: http://ling.auf.net/lingbuzz/001718

[38] Кононенко В.І. Омоніміка синтаксичних конструкцій // В.І. Кононенко. Мова. Культура. Стиль: [зб. статей]. К. – Івано-Франківськ: Плай, 2002. С. 120-122.

### 3. Differentiation of Syntactic Homonyms
### and Word-Combination with Dual Syntactic Connection

The confusion of syntactic homonymy and syncretism causes the confusion of the 'true' and 'fictitious' dual syntactic connections (definitions 'true' and 'fictitious' are suggested by V. Kononenko[39]). For example, some linguists interpret sentences with the component which has the potential capacity to be subordinated to two governing members – verb and noun – as a domain of dual syntactic connection[40], see in (28) and (29). It is possible because of the free word-order in Ukrainian (in Russian as well). In particular, N. Valgina[41] explains that the dual syntactic connection is determined by the decay of verb construction, hence is the syntactic removal of the prepositional noun phrase. Such prepositional noun phrases depend on another noun or occupy the position of a component that determines the whole sentence. The same idea is reflected in the Encyclopedia of Ukrainian language, where so-called dual syntactic connection of prepositional noun phrases in the above-mentioned sentences is declared to be the origin of syncretism on the syntactic level[42].

(28) *Стали вертатись поранені з Павлівки* (Yuriy Yanovskyi).

*Staly vertatus poraneni* (*injured men* Nom) *z Pavlivky* (*from Pavlivka* Gen)

*'The **injured men from Pavlivka** began to come back'*.
or *'The injured men began **to come back from Pavlivka**'*.


(29) *Що казав цей чоловік людям **на березі ставка**?* (Volodymyr Vynnychenko)

*Shcho* (*what* Accus) *kazav tsey cholovik* (*man* Nom) *liudiam* (*people* Dat) ***na berezi*** (*on the bank* Loc) ***stavka*** (*lake* Gen)*?*

*'What did this man tell to people that stood on the bank of the lake?'*
or *'What did this man tell to people on the bank of the lake?'*

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[39] Кононенко В.І. Подвійні синтаксичні зв'язки // Укр. мова і літ. в шк. 1975. № 11. С. 31-42.

[40] Валгина Н.С. О двусторонней синтаксической связи в современном русском языке // Рус. яз. в шк. 1972. № 5. С. 99-104; Пастухова Л.С. Расположение в предложении членов с двойной синтаксической связью // Проблемы теории членов предложения. Кишинев, 1973. С. 5-80.

[41] Валгина Н.С. О двусторонней синтаксической связи в современном русском языке // Рус. яз. в шк. 1972. № 5. С. 100-101.

[42] Українська мова: Енциклопедія. К.: Вид-во "Укр. енцикл." ім. М.П. Бажана, *2004*. С. 584.

There is also an alternative approach to such structures which implies they do not illustrate the syntactic homonymy but contain the polysemic parts of the sentence. V. Fedosov[43] suggests the polysemic part of the sentence is a component which has one meaning referring to one sentence part and another meaning referring to another. He also stresses the differences between syncretism and polysemic sentence part, in particular as follows: "Polysemy 'occurs' between different parts of a sentence, though it is the same word phonetically, but syncretism 'occurs' inside a single component, between its form and its meaning"[44].

In our opinion, such units are semantically uncertain only within a single sentence, but within a wider context or an external situation, their function is obvious, because their government component is identified. Consequently, there are no positive grounds to qualify such prepositional noun phrases as dependent on two syntactic dominants at the same time. Therefore, we share Chesnokova's opinion[45], who sticks to the idea of describing such structures as a phenomenon of syntactic homonymy. In addition, Norman's conclusion is disputable because his conclusions are based on the results of the linguistic experiment: "[…] in my opinion, in the aforesaid cases, it would be reasonable not to speak about a *dual* syntactic connection of some word, but about the possibility of *dual* syntactic analysis of the sentence – the possibility which becomes completely singled one for real reader or listener"[46].

These two opinions are acceptable for us because they confirm that in the analyzed cases, a dependent component can be subordinate to two syntactic dominants only potentially, but in every specific context, it actualizes merely one of its potential dependences.

**CONCLUSIONS**

Syncretism as a scientific concept is grounded on two items among others, i.e. transitivity and dualism. Since the theory of synchronic and diachronic transitivity has been argued, the first of them is related to

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[43] Федосов В.А. Основные понятия русского традиционного синтаксиса в отношении к лексическому составу предложения // Studia Slavica Academiae Scientiarum Hungaricae. 2006. Vol. 51, iss. 3-4. P. 403.

[44] Федосов В.А. Основные понятия русского традиционного синтаксиса в отношении к лексическому составу предложения // Studia Slavica Academiae Scientiarum Hungaricae. 2006. Vol. 51, iss. 3-4. P. 404.

[45] Чеснокова Л.Д. Связи слов в современном русском языке: [пособ. для учителей]. М.: Просвещение, 1980. С. 69.

[46] Норман Б.Ю. К вопросу о двусторонней синтаксической связи // Рус. яз. в шк. 1980. № 4. С. 86.

syncretism; therefore, syncretism is to be considered to be a sort of the general issue of transitivity, in particular synchronic transitivity.

Speaking of dualism, the analysis of the nature of different grammatical categories and units proves the necessity of demarcation of proper-dualism, which contains distinct features of the two other phenomena, and diffuse-dualism, which contains mixed features of the two other phenomena. The phenomenon of proper-dualism cannot be qualified as syncretic as long as they contain no mixture or movement between their components; the boundaries between functions of these components are clearly distinguished. Whereas diffuse-dualism expands on language categories and units characterized with merging, interpenetration between their components occurs. Therefore, diffuse-dualism is completely related to syncretism and synchronic transitivity.

The dual syntactic connection (in the languages of inflexional type, as Ukrainian, for example) is an interesting object of research. This type of syntactic connection is actualized in three-member structures and implies that one of the three components is in relation of dependence or interdependence with the two others at the same time, and these two components are also syntactically connected with each other. There are no grounds to qualify the dual syntactic connection as a syncretic phenomenon because it has all features of proper-dualism. In particular, the component of dual syntactic connection is subordinated to each of the two head elements by different means, or it might have a position of its own in the valency frames of each of the two components.

It is important to differentiate between syncretism and homonymy as syntactic units. Syncretism of a syntactic unit is the result of its structure and/ or grammatical feature of its components, and is obvious in any context, whereas syntactic homonymy is mostly determined by sentence structure in which one of the components has potential to be subordinate to two different governing members and to actualize different semantic-syntactic relations depending on the context. The context being understood, it reduces syntactic homonymy but does not eliminate syncretic semantics of the structure. Furthermore, it is important to differentiate between syntactic homonyms and structures with dual syntactic connection. Discordance of this postulate provokes the 'fictitious' dual syntactic connection, which is illusion qualification of syntactic homonyms. Dual syntactic connection of some component is its real dependence or interdependence on the other two at the same time. On the other hand, in the structures that illustrate syntactic homonymy, the dependence of some component on the other two is potential, and only one subordination is actualized in every specific context.

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**SUMMARY**

The research of studies devoted to the problem of syncretism in grammar revealed that this concept comprises a number of phenomena which may differ. The paper deals with clarifying some main problems of investigation of dual syntactic connection and related phenomena of the syntactic level of the language system. The phenomena in questions are regarded as syncretic semantic-syntactic relations and syntactic homonyms. The concepts of 'dualism' and 'transitivity' being the fundamental grounds of syncretism, the relation between them were traced in the study. The paper suggests there are two types of dualism, in particular clear dualism, which does not cause syncretism, and implicit dualism, which is the basis of syncretism. According to this division, it proved the demarcation of dual essence and of syncretic essence in syntax. Moreover, the difference between the structures with dual syntactic connection and those with syntactic homonymy was identified. These findings illustrate a new approach to interpreting syncretism on the grammatical level, which made it possible to develop the theory of the syntactic connections as fundamental categories for the sentence structure.

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# SYNCRETIC CONSTRUCTIONS WITH SIGNS OFCOMPLEX SENTENCES IN MODERN UKRAINIAN

**Khrystianinova R. O.**

## INTRODUCTION

Not all language units have a distinct discretion; some of them have a syncretic (undivided, intermediate, transitional, double, triple) nature, they are inherent syncretism[1]. The main reason giving rise to syncretic units is transitivity[2]. Transitivity often occurs when a language unit is used in a non-typical function. Syntactic syncretism in most cases is interpreted as combining features of two or more syntactic units in one syntactic unit[3].

The study of complex sentences in various aspects allows us to determine their typical, symmetrical and asymmetrical expressions. As mentioned above, complex subordinate sentences generally appear as structures that are both, formally and syntactically, distinguished by a unidirectional subordinate relationship between syntactically unequal predicative parts – principal and subordinate. The main means of expression of this link are conjunctions and connective words. Semantic-syntactic relations inherent in complex sentences are based mainly on the semantics of the dependent component. The direct means of expressing these relations are also conjunctions and connective words. The relationship that emerges from the communication tool is the semantics of the structural scheme. However, the fact is that in real sentences the lexico-semantic execution of the predicative parts may or may not support the semantics of the structural scheme. Consequently, in the first case, there is a symmetrical matching of the semantics of the structural

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[1] Загнітко А. П. Теорія сучасного синтаксису. Донецьк : ДонНУ, 2007. С. 242.

[2] Бабайцева В. В. Явления переходности в грамматике русского языка. Москва : Дрофа, 2000. С. 234; Балли Ш. Общая лингвистика и вопросы французского языка / пер. с фр. Е. В. и Т. В. Вентцель. Москва : УРСС, 2001. С. 81.

[3] Загнітко А. П. Теорія сучасного синтаксису. Донецьк : ДонНУ, 2007. С. 242.

scheme to the semantics of the specific speech representation of this scheme; this is the way typical semantic manifestations of complex sentences are formed:

In the second case, the atypical lexical-semantic design causes a mismatch between the semantics of the structural scheme and the content of its specific speech expression, which makes the structural scheme's semantics complicated by other types of meaningful relations, that is, syncretic constructions occur: the meaning of purpose is combined with the causal one.

Many syntax scientists state the existence of syncretism in complex sentences, but they focus on the syncretism of semantic-syntactic relations between predicative parts. According to M. Kochergan, the main cause of syncretism in composite sentences is the combination of signs due to the imposition of values of predicative parts and „values of relations"[4]. N. Ivanytska, exploring the two-member sentence in the Ukrainian language, notes the possibility of combining features not only in terms of content but also in terms of expression, as well as in terms of content and terms of expression at the same time[5]. L. Shytik comes to the same conclusion. The scholar proposes to single out among syncretic sentences those „characterized by syncretism of form (structural variety), by syncretism of content (semantic variety), as well as syncretism of content and form at the same time"[6]. A. Zagnitko examines syncretism in formal, functional, and semantic aspects, in particular, he reveals three varieties of syntactic syncretism: formal-positional, semantic-positional, and functional-positional syncretism, but at the same time emphasizes that syncretic aspects can be combined[7]. Our analysis of complex sentences completely confirms this interpretation. Therefore, we consider it more convenient to describe the synchronous transitivity between complex sentences and sentences of other types – compound ones,

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[4] Кочерган М. П. Синкретизм. *Українська мова : Енциклопедія* / редкол. : В. М. Русанівський, О. О. Тараненко, М. П. Зяблюк та ін. Київ : Вид-во "Укр. енцикл." ім. М. П. Бажана, 2000. С. 539.

[5] Іваницька Н. Л. Двоскладне речення в українській мові : підруч. Київ : Вища школа, 1986. С. 71.

[6] Шитик Л. В. Явища синхронної перехідності в системі складного речення. *Українська філологія : теоретичні та методичні аспекти вивчення : зб. праць наук.-практ. читань до 80-річчя Г. Р. Передрій*. Черкаси : Брама-Україна, 2005. С. 217.

[7] Загнітко А. П. Теорія сучасного синтаксису. Донецьк : ДонНУ, 2007. С. 245, 247, 249.

simple sentences, complicated with homogeneous elements, inserted constructions and additional predicative constructions, the transitivity between individual formal-syntactic types of complex sentences, and the transitivity within one formal-syntactic type of complex sentences.

## 1. Syncretic structures with signs of complex sentences and sentences of other types

The factual material examined makes it possible to ascertain the presence of transitional structures between complex and compound, complex and simple sentences with inserted structures.

### 1.1. Syncretic complex – compound and compound – complex sentences

I. Vykhovanets considers only the constructions with connectors *тобто, себто, цебто,* that express explanatory relations between parts as a transitional type between complex and complex sentences. He substantiates this view as follows: "The fixed order of parts, the presence of the conjunction, specialized in the expression of explanatory relations, its attraction to the second predicative part, similarity of the first predicative part to the principal one, and semantic conditionality of the second part converge the explanatory composite sentences with complex constructions and bring the explanatory part closer to the subordinate one. However, semantic parallelism, characteristic of explanatory composite sentences and formally syntactic and semantically syntactic similarity of predicative parts, lead to the fact that these composite sentences are considered to be compound ones. Therefore, explanatory composite sentences are neither complex nor compound"[8]. Revision of established concepts of connectors has led to the fact that in recent studies, in addition to the traditionally revealed coordinate and subordinate connectors, scholars began to consider transitional groups – connectors of coordination-subordination and connectors of subordination-coordination[9]. This gives grounds to distinguish two types

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[8] Вихованець І. Р. Граматика української мови. Синтаксис. Київ : Либідь, 1993. С. 345.

[9] Городенська К. Сполучники української літературної мови. Київ : Видавничий дім Дмитра Бураго, 2010. С. 38–45; Кадочнікова О. Засоби зв'язку складників поліпредикативних сполучникових одиниць з пояснювальними відношеннями. *Мовознавчий вісник.* 2011. Вип. 12–13. С. 174.

of transitional constructions between complex and compound sentences, which we will call complex–compound and compound–complex sentences.

**Complex–compound** sentences form the connectors of subordination-coordination. These sentences are at the same time signs of grammatical inequality and equality, and between their predicative parts, a syncretic subordinate-coordinate relationship is established[10]. To the connectors of subordination-coordination K. Horodenska includes explanatory connectors *а саме, зокрема, надто, наприклад, насамперед, особливо, отже, передусім, приміром, такі як, як ось, як-от,* connectors of time and comparison *тимчасом як, тоді як*[11], connector of condition and comparison *тоді як.* Supporting this view in general, we dare make some clarifications. In particular, according to our observations, connectors *тоді як, тимчасом як* may also express concessive-comparative value, cf .: *Проте кожну з наведених концепцій зорієнтовано на частину вживань дієприкметника, **тоді як** він у граматичній системі сучасної української літературної мови виразно розчленовується на прикметникові й дієслівні утворення* (I. Vyhovanets) – *Проте кожну з наведених концепцій зорієнтовано на частину вживань дієприкметника, **хоч** він у граматичній системі сучасної української літературної мови виразно розчленовується на прикметникові й дієслівні утворення; Дуже багато місця тут займав тодішній марксистсько-ленінський "Закон Божий" (соцеківські дисципліни, до того ж трактовані в догматично-марксистському дусі), **тимчасом як** спеціальні (лінгвістичні) дисципліни викладалися в дуже спримітизованому вигляді...* (Movoznavstvo, 2010, № 4–5) – *Дуже багато місця тут займав тодішній марксистсько-ленінський "Закон Божий" (соцеківські дисципліни, до того ж трактовані в догматично-марксистському дусі), **хоч** спеціальні (лінгвістичні) дисципліни викладалися в дуже спримітизованому вигляді.* In addition, we consider it advisable to add to subordinate-coordinate connectors correlatives *якщо… то, коли… то,* that convey a conditional-comparative value, as well as correlatives *хоч… хоч, чи то… чи то, чи… чи, хоч… хоч а, чи то… чи то… а, чи… чи… а, хоч… хоч…*

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[10] Городенська К. Сполучники української літературної мови. Київ : Видавничий дім Дмитра Бураго, 2010. С. 12.

[11] Ibid. P. 42-45.

*але, чи то… чи то… але, чи… чи… але, хоч… хоч… однак, чи то…
чи то… однак, чи… чи… однак, хоч… хоч… одначе, чи то… чи то…
одначе, чи… чи… одначе, хоч… хоч… та, чи то… чи то… та, чи…
чи… та,* that express concessive-disjunctive meaning. K. Horodenska
presents the first three conjunctions in the sentences *Хоч іде дощ, **хоч**
надворі хурделиця, листоноша вчасно принесе газету; **Чи то**
спекотно надворі, **чи то** холодно, селяни зрання до пізньої ночі
працюють на своїх городах; Скажи-но, Тріско, як це ти
вмудряєшся: **Чи** шторм, **чи** штиль, – ти зверху все тримаєшся*
(Yu. Krugliak) as conjunctions of coordination-subordination, without
naming other connectors[12]. However, in our opinion, all of the above
connectors should be ranked subordinate-coordinate ones. In connection
with this, we single out the following semantic-syntactic types of
complex-compound sentences: explanatory, of time and comparison, of
condition and comparison, of concession and comparison and
disjunctive-concessive.

Between the predicative parts of explanatory complex-compound
sentences, there are explanatory semantic-syntactic relations, which are
based on proper-semantic relations of identity as the relation of the
general and the concrete, of the whole and the part. K. Horodenska
divides explanatory connectors into explanatory-emphasizing *(зокрема,
зосібна, як-от, як ось, наприклад, приміром, такі як),* explanatory-
and-clearing out *(а саме, отже)* and accentuating-emphasizing
*(особливо, насамперед, передусім, надто)*[13], on the basis of which
complex-compound sentences are divided into three varieties:
1) explanatory-emphasizing: *Діти індиго від народження мають
особливі здібності, **наприклад** вони можуть бачити енергетичне
поле людини…* (Ukraina Moloda, February 1, 2006)*; Прийменники
можуть поєднуватися з декількома відмінками, **приміром**
прийменник з сполучається з трьома відмінками – родовим,
знахідним і орудним* (I. Vyhovanets); 2) explanatory-clearing out:
*Щодо долі староукраїнської мови у Гетьманщині конче потрібне
уточнення, **а саме**: поступово позбуваючись полонізмів і
зближуючись із народною мовою, ця мова у разі збереження
української (навіть обмеженої) державності і дальшого*

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[12] Городенська К. Граматичний словник української мови : Сполучники /
Катерина Городенська. Херсон : Вид-во ХДУ, 2007. С. 256, 273-274, 277.
[13] Ibid. Р. 5; Городенська К. Сполучники української літературної мови.
Київ : Видавничий дім Дмитра Бураго, 2010. С. 43.

*використання згаданої мови як офіційної мала б усі підстави розвинутися з часом у повноцінну й багатофункціональну літературну мову* (O. Tkachenko); 3) accentuating-emphasizing: *...відновлення статусу України як учасника американської Генералізованої системи преференцій найбільше посприяло українському експорту в США, **передусім** воно дає змогу ввозити з України до США на безмитній основі більше трьох тисяч найменувань товарів* (Ukraina Moloda, January 26, 2006)*; Від підвищення цін на продукти харчування страждають соціально не захищені верстви населення, **насамперед** потерпають пенсіонери й інваліди* (Holos Ukrainy, November 11, 2005).

Compex-compound sentences of time and comparison form connectors *тоді як, тимчасом як* and specific lexical-semantic content of predicative parts. Like complex sentences of time, the constructions under consideration convey the simultaneous flow of two parallel phenomena, situations, actions, that is, they have an appeal to a temporal feature. But the lexical-semantic content of the predicative parts accentuates not only the simultaneity of the two realities, but also the difference between them, although the degree of dissimilarity may be different[14], therefore, the situations conveyed in these sentences compare what is characteristic of compound sentences of comparison: *Сполучники незалежні від поєднуваних частин у межах складного речення, тоді як прийменники тісно пов'язані з відмінковими закінченнями* (K. Horodenska); *Тоді як вони приймали присягу, інші ще збиралися з речами на призовних пунктах* (Ukraina Moloda, May 30, 2006)*; Всі ці обставини, гадаю, роблять цілком виправданий акцент на слові "нова" в означенні української поезії, а не на слові "молода": "молодою" її можна назвати лише дуже умовно, тимчасом як "новою" вона є в багатьох відношеннях...* (M. Ryabchuk). In addition to the above, subordinate-coordinate sentences of time and comparison fix the conjunction *у той час як*, which usually expresses temporal semantic-syntactic relations, but under the corresponding lexico-semantic load of the predicative parts acts as the equivalent of temporal-comparative conjunctions *тоді як, тимчасом як: У той час як жінка поралася по господарству, Андрій вештався по селу, шукаючи собі на голову клопотів*

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[14] Шувалова С. А. Смысловые отношения в сложном предложении и способы их выражения. Москва : Изд-во Моск. ун-та, 1990. С. 136.

(P. Punch). However, this connector is of loan nature and, according to K. Horodenska, since the 90's of the XX century it has been gradually revealing a tendency for a narrower use, for it being replaced by Ukrainian connectors *тоді як, тимчасом як*[15].

Complex-compound sentences of condition and comparison form correlatives *тоді як, якщо… то, коли… то* and the appropriate lexical-semantic content of predicative parts: *Приблизно стільки ж* [525 доларів] *наймачам доводиться щомісяця викладати за звичайну трикімнатну на околиці, **тоді як** у центрі оренда трикімнатної квартири тепер коштує 843 долари* (Zaporiz'ka Pravda, January 15, 2011); ***Якщо** раніше у Кіровській школі навчалося до трьохсот дітей, **то** зараз – 90* (Zaporiz'ka Pravda, April 7, 2009*); **Коли** й справді на когось проливалися небесні дари, **то** їй судилися хіба що сльози* (P. Zahrebelny).

Complex-compound sentences of concession and comparison, as well as those of time and comparison, form connectors *тоді як, тимчасом як* and a specific lexico-semantic content of its parts*: На думку М. Возняка, "Пораду" написано відразу після укладення унії, **тоді як** І. Франко датує її 1608 роком – після відвідин братчиків у Львові* (Ukrains'ka Mova, 2010, № 4); *Росіянка Н. Кузякіна усвідомила це* (the difference between the notions "national" and "nationalistic" – R. Kh.) *в далекі 60-ті, **тимчасом як** значна частина українців живе і нині у викривленому колі цих понять* (Dyvoslovo, 2008, № 9).

Disjunctive-concessive complex-compound sentences have a specific formal-syntactic and semantic-syntactic organization. The fact is that they function in three-component complex sentences, in which two equal predicative parts are connected coordinatively (between these parts, there are disjunctive relations), at the same time, these two predicative parts relate to the third predicative part as a single whole and are connected to it subordinatively, on the basis of which there appear concessive relations: ***Хоч** ллє дощ, **хоч** мете завірюха, дівчина виходить з дому на ранкову прогулянку; **Хоч** ллє дощ, **хоч** мете завірюха, **але** дівчина виходить з дому на ранкову прогулянку*. The concessive relations are the main ones in this kind of conglomerate, which gives grounds to consider such sentences to be complex-compound.

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[15] Городенська К. Сполучники української літературної мови. Київ : Видавничий дім Дмитра Бураго, 2010. С. 133–134.

Compound-complex sentences form coordinate-subordinate connectors, to which K. Horodenska enumerates adversative-concessive connectors *а, але, однак, одначе, проте, зате, та,* explanatory-identifying connectors *або, тобто, цебто, себто, чи, сиріч* and connectors of comparison and conformity *отже й, отже і* [16]. Accordingly, there are three semantic types of sentences under consideration: 1) adversative-concessive: *Короткі літні ночі, **а** ця була незвично довгою, здавалось – ніколи не кінчиться* (O. Honchar); *Для Заболотного на той час дипломатська його дорога вже була визначена, **але** додому він прибув ще в льотчицькій формі...* (O. Honchar); *Термін девіатологія не належить до загальновживаних чи навіть широковідомих у науці про мову, **однак** ми все ж вирішили ним послуговуватись, керуючись суто науковими міркуваннями, а не бажанням якомога "науковіше" назвати явище, достатньо відоме в лінгвістиці, вивчення якого має значну традицію* (F. Batsevych); *Найбільше цього щастя* [foot-drilling], *звичайно ж, перепадало Духновичу, **проте** й після помкомвзводової надбавки він не міг тримати свій язик на припоні...* (O. Honchar); *Навкруг рясні стоять сади, платани і каштани, **та** шелест верб у пам'яті не тане* (M. Rylskyi); 2) explanatory-identifying: *Для того щоб об'єднати суто релятивні первинні і частково релятивні вторинні сполучники, запропоновано кваліфікувати їх як слова-морфеми, **тобто** їм надано слівно-морфемний статус* (K. Horodenska); 3) of comparison and concordance: *...людина має спати, **отже й** вона спить...* (V. Stus).

## 1.2. Syncretic constructions
### with signs of complex and simple sentences

Defining the concept of „embedded constructions", I. Zhytar defines them as structural elements of sentences with extra-grammatical status, adding to the basic sentence some additional messages, running comments, definite clarifications, explanations, that are separated from the basic sentence in view of intonation and punctuation and do not

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[16] Городенська К. Сполучники української літературної мови. Київ : Видавничий дім Дмитра Бураго, 2010. С. 39, 41.

transmit modal, evaluative, emotional, pragmatic information[17]. Embedded constructions can formally become like dependent predicative parts of complex sentences: *Він одвернувся, жалкуючи, мабуть, що отак враз, без підготовки (хоча яку ж тут підготовку придумаєш?) почав цю розповідь* (I. Matsenko); *Щоб венгерка не додала чого-небудь гострішого – адже від неї всього можна чекати! – майстер сам поспішив заговорити до Шелюженка, голосно вихваляючи перед ним своїх лісорубів* (O. Honchar). Simple sentences with inserted constructions of this type differ from complex sentences most often in their punctuation: while in simple sentences with inserted constructions brackets are typical, dashes occurring less, in complex sentences commas prevail. The transitivity between complex sentences and simple sentences with inserted constructions occurs at the functional-semantic level. The dependent predicative parts singled out by commas, the content of which regarding the content of the main part is perceived as incidental, the one that expresses some additional message, comment, explanations, clarification, tend to the inserted structures. As a result, we observe a weakening of the syntactic connection inside the sentence between the predicative parts of complex sentences, the subordinate parts acquiring the ability to express self-contained objective content, which is a characteristic feature of inserted components[18]. I. Zhytar calls sentences with attributive semantics as commonly used[19]. The factual material examined by us also most often attests to the transitional types between simple sentences with inserted constructions and complex sentences with the adverbial subordinate parts of the non-valence character of attributive semantics. In particular, the transition is found in complex sentences, in which the subordinate part explains the prop noun – proper name. Nouns – proper names clearly define the subject matter and therefore, for the most part, do not need to be specified by definitions, which leads to the perception of the information expressed in the subordinate part as additional to the main one,

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[17] Житар І. В. Структура та стилістичні функції вставлених конструкцій у науковому і публіцистичному стилях української літературної мови : автореф. дис. … канд. філол. наук : 10.02.01. Київ, 2011. С. 5.

[18] Загнітко А. П. Теоретична граматика української мови. Синтаксис. Донецьк : ДонНУ, 2001. С. 257.

[19] Житар І. В. Структура та стилістичні функції вставлених конструкцій у науковому і публіцистичному стилях української літературної мови : автореф. дис. … канд. філол. наук : 10.02.01. Київ, 2011. С. 7.

transmitted in the principle part: *Навіть Іванові, котрий раніше сотні разів прочовгав цей плацик, застеляло очі сірою імлою* (Yu. Mushketyk*); В другій половині дня Балабін, який не мав жодного зв'язку ні з одною із дивізій і не знав, де вони знаходяться, розіслав своїх зв'язківців виясними обстановку* (H. Tiutiunnyk); *Шовкун, який не знав ніякого Сергєєва і зовсім туманно розумівся на "вєєрах", немало дивувався з цієї невгамовності свого командира* (O. Honchar). Occasionally, the subordinate parts may acquire some features of insertion to prop nouns – common names: *Я плив високо в небі над білими, ніби вирізьбленими з рафінаду, який я так любив у дитинстві, містами…* (V. Drozd); *Давні слов'яни через брак тропічних рослин замінили пальмові гілки, якими встеляли дорогу Господу, на вербові* (Zaporiz'ka Pravda, January 15, 2011); *У висновку, який за змістом і стилем, найочевидніше, належить О. Потебні, цікавими є міркування про суть і властивості людської творчості…* (Dyvoslovo, 2005, № 12 ).

In addition to attributive semantics, according to I. Zhytar, the inserted sentences can have adverbial semantics of time, reason, condition, purpose, and concession[20]. The factual material examined by us gives grounds to distinguish transitional constructions with semantics:

1) of condition: *Якщо вірити Геродоту, то територія цього державного утворення була досить великою і мала форму рівностороннього чотирикутника…* (O. Boiko); *Обличчя Галини, коли розглядати кожну його частину, не було красивим* (M. Stelmah);

2) spatial one: *Одного разу в Бомбеї, де пізньої ночі приземлився наш літак і довелося в аеропорту перебути кілька годин, чекаючи подальшого рейсу, вийшли ми з товаришем глянути на незнайоме місто* (O. Honchar); *У місті, де з стількох вікон чути гру рояля, Данко на це не звернув би уваги, але тут, серед тиші сільського вечора, ця музика вражала* (Iryna Vilde); *Перед поїздкою в аеропорт, звідки мав відлітати на Чорний континент рятувати дітей, просив свого друга дитинства вітати Тернівщину, кожну стежку і кожну травинку, зорі вранішні і вечірні* (Ya. Hoyan);

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[20] Житар І. В. Структура та стилістичні функції вставлених конструкцій у науковому і публіцистичному стилях української літературної мови : автореф. дис. … канд. філол. наук : 10.02.01. Київ, 2011. С. 7-8.

3) of concession: *Вже пізніше, згадуючи той час, ті останні воєнні й перші повоєнні літа, вона завжди дивувалася, як дивується й дотепер, хоча дивування того й не поспішає виставляти на люди, де в неї й таких, як вона, сили тоді бралися?* (I. Matsenko).

The attraction of such subordinate parts to the inserted structures occurs most often when moving them (subordinate parts) into interposition. The weakening of the syntactic connection inside the sentence between the predicative parts of complex sentences, and consequently, the approximation of the subordinate part to the inserted structure, is also facilitated by the implication of one of the predicative parts: *...я, Хома Прищепа, маю таку душу-комірчину, в якій, коли пильніше придивитись, десь на покуті ікона висить, святими барвами мерехтить* (Ye. Hutsalo) – *Я, Хома Прищепа, маю таку душу-комірчину, в якій, **коли** пильніше придивитись, то можна побачити, що десь на покуті ікона висить, святими барвами мерехтить; Бо коли подумати, то нічого лихого вона не заподіяла…* (Ye. Hutsalo) – *Бо **коли** подумати, то зрозумієш, що нічого лихого вона не заподіяла.*

Occasionally subordinate parts of the connective type with general substantive semantics acquire features of inserted constructions, which facilitates the move of such subordinate parts into interposition: *Зрештою, **що** важливіше, маємо мотив постійного пошуку людиною власної сутності та психологічного зростання в собі – себто перетворення людини на Людину* (Ukrains'ka mova v serednyh shkolah, himnaziyah, litseyah, kolehiumah, 2010, № 11–12); *І здивувало її* [місто] *не багатоповерховими будинками, не асфальтом, **що** властиво міському пейзажу, а деревами* (I. Matsenko).

## 2. Syncretic constructions with signs of different formal and grammatical types of complex sentences

The transitivity between different formal-grammatical types of complex sentences occurs either only in formal-grammatical or simultaneously in formal-grammatical and semantic-syntactic aspects. Syncretism of complex sentences in formal and grammatical terms is not widespread. We have found a synchronous transitivity between the complex sentences of comparison through pronouns that have symmetric and asymmetric structure. Such are the constructions in which the subordinate clause with comparative pronominal words *той, такий* in the main part are connected by the conjunction *що,* which is always used

together with an anaphoric pronoun *він (вона, воно, вони),* used in a certain case form: *Біля собору цього дня знову з'явилися ті, що їм за висоту не платять* (O. Honchar); *Навіть на передовій, як відомо, є найпередовіші, ті, що їх висунуто вперед на саме вістря позицій* (O. Honchar); *Серед очеретяного плетива стійко трималися кущі калини, проте годі було сказати, який із них той, що до нього торкалися Тимошеві руки* (I. Matsenko); *Затамувавши подих, слухали ми про бога та янголів, про чортів і святих, про пекло і рай – всю оту біблійну премудрість, що нею був напханий Микола* (A. Dimarov); *Зачитувалися тексти різними мовами – тими, що належать і могутнім народам, тими, що їхні носії не такі вже й відомі у світі* (Dyvoslovo, 2004, № 10); *Горять облиті мазутом корчомакуваті, такі, що їх і ліквідувати важко, так звані неліквідні верби…* (O. Honchar). S. Lomakovich believes that in such sentences the subordinate part presents a compound means of communication, which is analogous to the conjunctive word, "it contains the conjunction *що*, the function of which is the formal subordination of the subordinate part to the principal one, and personal-demonstrative pronouns *він, вона, воно,* which are close in meaning to the comparative items *той, та, те,* which enable it to perform the function of identification"[21]. In our opinion, just as in complex sentences with subordinate parts containing adverbials of not predetermined valence that have the same means of communication, in the considered sentences the subordinate part is connected with the main one only by the conjunction *що*, and the anaphoric pronominal component in one of the case forms is an additional element that merely emphasizes the connection. Adding the subordinate part to the comparative word by means of a conjunction is characteristic of complex sentences of an asymmetrical structure. At the same time, anaphoric pronouns are considered to be comparative words or nouns modified by comparative words in the main part, and the units *що з ним, що його* etc., come into correlation with the connecting words *який, котрий*. In this we see certain features of the structures of symmetrical structure. Therefore, the above makes it possible to consider the described complex sentences into syncretic ones.

The material examined gives grounds to single out structures that can be interpreted as transitional between complex sentences with **adverbial**

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[21] Ломакович С. В. Займенниково-співвідносні конструкції в системі складнопідрядного речення української мови. Київ : НМК ВО, 1993. С. 29.

**valence not predetermined by substantively subordinate parts of attributive semantics**, and **connective complex sentences of substantive semantics**. We treat their syncretism as purely formal, since in them the change of the formal type leads to a simple replacement, not to a symbiosis of semantic-syntactic relations: *Використана пояснювальна модель не пропагується як єдино можлива, вона подається як варіант, що не виключає побудову інших – споріднених чи принципово відмінних, але спрямованих до більш глибокого і детального висвітлення змісту психологічних феноменів* (Osnovy psyholohii).

There is a more widespread transitivity between certain formal-syntactic types of complex sentences, which arises simultaneously in formal-syntactic and semantic-syntactic aspects.

The transitional type between sentences **with valence predetermined and valence not predetermined adverbial subordinate parts** are sentences with prop verbal nouns that retain the valence of the forming verb. Formal and grammatical syncretism are characteristic of such sentences. The subordinate part in them is at the same time predetermined by the valence characteristics of the prop verbal noun, which preserves the property of the source verb to open right-sided object position, and the morphological features of the reference word-noun. At the same time, formal-grammatical syncretism leads to semantic-syntactic syncretism – these constructions combine object and attribute meaning: *Існує думка, що XXI ст. стане віком кібернетики і лінгвістики, у межах якої комунікативна лінгвістика відіграватиме провідну роль* (F. Batsevitch); *А мої люди привезли звістку, що у Мозирі й Турові на Білій Русі Януш Радзівіл вирізує селян, сотнями на палі садовить, вогню на поталу віддав села і міста* (N. Rybak). However, it should be noted that the syncretism of formal structure and semantics in such sentences must necessarily support the content of the predicative parts, especially of the subordinate one, cf. *Якби знаття, я б зарані заяву написав до вищого командування, щоб мене ні в льотчики, ні в моряки не брали, а тільки в піхоту* (H. Tiutiunnik); *Офіційною ж причиною розлучення в заяві, яку зірка подала до Верховного суду Лос-Анджелеса, Кардашян вказує стандартні "нездоланні протиріччя"* (Ukraina Moloda, November 3, 2011). The semantics of the subordinate part of the first sentence maintains the object valence of the verbal noun **заява** (affidavit), so it is syncretic, the content of the subordinate part of the second sentence does not support such valence, so syncretism is not characteristic of it.

Complex sentences with prop nouns like abovementioned ones have repeatedly attracted the attention of both Ukrainian and Russian syntaxists, but they have not formulated a unified interpretation so far. Some linguists view these constructions as complex explanatory sentences without any other shades of meaning[22], others note the complication of the explanatory subordinate part by the attributive shade of the meaning and associate it with the morphological-syntactic nature of the noun[23], still others consider them complex sentences with double meaning[24]. N. Formanovska explains the double meaning of these sentences by the fact that the noun in the main part requires its modifying definition, and in the subordinate part the conjunctions that give the sentence other shades of meaning may be found[25]. In our opinion, the syncretism of such constructions is determined not only by conjunctions and prop words, which may be the nouns of the deverbatives of particular semantic groups, but also to a large extent by the lexical content of the subordinate part. It is the content of the subordinate part that allows or does not allow a double meaning, and accordingly predetermines the choice of the connective: in syncretic sentences – the conjunction *буцім, буцімто, мов, мовби, мовбито, немовбито, наче, начебто, неначе, неначебто, ніби, нібито, чи, що, щоб, як*, and in the sentences with subordinate attributive parts of a nonvalent character – connective words *який, котрий* and the conjunction, *що* combined with personal pronouns *(що її, що його, що їх)*.

Semantic groups of nouns-deverbatives that can attach such syncretic subordinate parts have been identified. These are the nouns with the meaning of speech, message, perception and transmission of information (*звістка, вість, заява, чутка, твердження, підтвердження, повідомлення, оголошення, інформація, донос, запевнення, зауваження, роз'яснення, відповідь, пророцтво, попередження, обіцянка, клятва, зізнання, натяк, суперечка, свідчення* та ін.),

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[22] Бабайцева В. В., Максимов Л. Ю. Синтаксис. Пунктуация. Москва : Просвещение, 1987. С. 191–192; Русская грамматика. В 2-х т. Т. 2 : Синтаксис. Москва : Наука, 1982. С. 472.

[23] Валгина Н.С. Синтаксис современного русского языка. Москва : Высш. шк., 1978. С. 332.

[24] Формановская Н. И. Сложное предложение. *Современный русский язык. В 2-х ч. Ч. 2 : Синтаксис / В. П. Вомперский и др. ; под ред. Д. Э. Розенталя.* Москва : Высш. школа, 1979. С. 154–238. С. 198–199.

[25] Ibid.

thinking, mental activity (*думка, гадка, міркування, усвідомлення, згадка, знання, знаття, довідка, здогадка, переконання, повчання, пояснення, передбачення, рішення, уявлення, мрія* та ін.), will expression and motivation (*вимога, наказ, постанова, прохання* та ін.), perception, sensation (*чутка, передчуття* та ін.), сподівання, віри (*сподівання, надія, віра, повір'я* та ін.), inner state, feelings (*побоювання, боязнь, переживання* та ін.): *Тим часом поміж стамбульських цехів, які ще тільки наближалися десь до Ат-Мейдану, виникли* **суперечки, кому** *першим проходити перед султаном* (P. Zahrebel'nyy); *У сучасній історичній та народознавчій літературі існує* **твердження, що** *трипільці – прямі предки українського народу* (O. Boyko); *Дослідники творчості Тичини одностайно доходили* **думки, що** *поет у "Золотому гомоні" пророче передбачив трагічні події громадянської війни, коли внаслідок класового протистояння нищилась ідея національного єднання заради відродження незалежної України* (Dyvoslovo, 2004, № 2); *Концепція західної корпоративної стратегії ґрунтується* **на переконанні, що** *планування дає змогу компанії уникнути помилок і сприяє оптимальному прийняттю управлінських рішень* (H. Kindrats'ka); *Серед місцевих людей ходили* **чутки, що** *моряків фашисти розстрілювали на скелях і звідти – навіть ще живих – кидали в море* (O. Honchar); *Існувало* **повір'я, що** *верба охороняє людей від підступності злих духів, охороняє худобу і посіви від різних нещасть* (Zaporiz'ka pravda, April 11, 2009); *Мені здається, що у нього є* **побоювання, що** *він нічого вже, може, не напише в своєму житті видатного,* **що** *він розучивсь, розгубив, забув* (O. Dovzhenko). Syntaxists point out that some nouns that do not have word-forming links to verbs may be involved in the formation of certain syncretic complex sentences: *слово, телеграма, депеша, ідея, факт, приклад, історія, версія, гіпотеза, закон, правило, теорія, висновок, свідомість* etc. I. Kruchinina, considering such nouns in the Russian language, expressed her opinion on their synonymous relations with verb constructions[26]. This statement needs certain clarification. In our opinion, the analysed nouns have rather certain semantic parallels with verbal units, rather than synonymous ones; as the result, the verbs acquire

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[26] Кручинина И. Н. Сложноподчиненные предложения нерасчлененной структуры. *Русская грамматика. В 2-х т. Т. 2 : Синтаксис.* Москва : Наука, 1982. С. 472.

valence properties: *Мені важко од **свідомості, що** "Україна в огні" – це правда* (О. Довженко); *Прочитавши нариси, присвячені фразеологізмам, доходиш **висновку, що** родовід українського народу снується від першоз'яви людини на тому обширі, де дотепер етнічні українські землі* (Dyvoslovo, 2004, № 10); ***За законом, що** гріх притягує гріх, вона, "розбишацька дочка", сходиться в любові саме з Чіпкою…* (Dyvoslovo, 2004, № 9).

Transitional types are also observed between complex sentences with **adverbial valence-predetermined** and **modifying the principle part** subordinate parts. In the analysed factual material, the constructions with syncretic object-cause, object-time, and object-target semantic-syntactic relations between the predictive parts were identified.

Syncretic object-causal complex sentences form separate verbs and predicates of the internal state, the predicative parts are joined by the conjunction that *що*: *І плакала Марія Магдалина, **що** не подав ніхто йому руки* (L. Kostenko); *Певне, і йому трохи не по собі, **що** вони так далеко зайшли в море…* (О. Honchar); *Левко жалкував, **що** так мало поговорив з матір'ю після приїзду* (О. Savchuk).

**Object-time** semantic-syntactic relations arise in complex sentences with prop verbs of internal state, feelings, verbs of hope, belief, surprise, set phrases with the same meanings, valence characteristics of which imply the expansion of the object, and with connectives ***коли, доки, допоки*** – which express the meaning of time: *…молоді солдати **в захваті були, коли** вона вчепіриться котромусь у вухо і потягає, полоскоче своїми рученятами* (О. Honchar); *І **ждатиму, допоки** знов зійде моя душа, безсмертна і весела* (I. Zhylenko); *Перед світлофором довелось **перечікувати, доки** проповзе трамвай* (О. Honchar); *Він був середній на зріст і завжди **дивувався, коли** велетні-сини оступали його, мов бір* (Yu. Yanovs'kyy).

Syncretic object-purpose semantic-syntactic relations convey complex sentences with prop verbs of speech and the conjunction *щоб*: *Хто запалив світло в соборі душі і помолився, **щоб** воно через роки спалахнуло сяйливо і навколо нього перед своїм прийдешнім воскресінням об'єдналась Україна?* (Ya. Hoyan).

The transitivity between complex contractual sentences with **adverb valence-nonpredetermined** and **modifying the main part subordinate parts** can be observed rarely. In such syncretic sentences attribute-time relations can be revealed: *Україно! Тебе я терпіти не можу, Я тебе ненавиджу чуттями всіма, **Коли** ти примітивна й на лубок похожа, **Коли** думки у тебе на лобі нема* (V. Symonenko), as well as

relations of attribute-cause: *Калина кликала наполегливо й мов аж сміялася* **з радості, що** *така дорідна та пригожа* (I. Matsenko).

The transitivity between complex sentences with adverbial valence-nonpredetermined **subordinate parts** and the ones **modifying the main part through mediator** has also been traced. Syncretic attributive-time, attributive-conditional and semantic-spatial relations are represented in such sentences.

Syncretic relations of attribute-time occur when in the main clause the nouns or semantically indivisible conjunctions denoting time are use as prop words, and the subordinate clause is joined by the connective *коли*: *Навіть* **у темну, осінню ніч, коли** *крута, піднята степовими вітрами хвиля запліскує аж на палубу, не шкодує він, що обрав собі цей нелегкий фах* (O. Honchar); **В наступну хвилину, коли** *він удруге зиркнув на неї, той погляд був уже зовсім інший...* (V. Malyk); **Свого часу, коли** *дітей народжувалося мало, дитячі дошкільні заклади не розформували, на їхній базі створили школи-дитсадки, як, наприклад, у мікрорайоні Дмитрівка* (Zaporiz'ka pravda, April 7, 2009).

When in the main part such words as *за умови, у разі*, are used as prop words, and in the subordinate part we find conjunctions *якщо, коли*, between the predicative parts we reveal the syncretic **attributive-conditional** relations: **У разі, якщо** *партія проходить до Верховної Ради, ці кошти їй повертають* (Ukrayina moloda, 10 October, 2007); **За умови, коли** *партія проходить до Верховної Ради, ці кошти їй повертають.*

Syncretic attributive-spatial relations occur in complex contract sentences, in the main parts of which nouns, functioning as verbal extensions or adverbs with spatial meaning are used, and the subordinate parts are joined by connectives *де, куди, звідки*: *Малесенька зірочка, оточена суцільною темрявою, рухається* **в безмежному просторі, де** *немає ні землі, ні неба, тільки страшний морок* (O. Honchar); *Недумано, негадано забігла* **в глухомань, де** *сосни пахнуть ладаном в кадильницях світань* (L. Kostenko); *Суперечка їхня відбувається* **неподалік веранди, на присадибній ділянці, де** *вони працюють обоє...* (O. Honchar); *Зустрічали потім його наші хлопці-приписники* **в літніх військових таборах** *у лісах за Ворсклою,* **куди** *тернівщан відповідного віку щоліта брано було в терчастини на військовий вишкіл* (O. Honchar); *Тому міцно, нервово стиснувши Севера за руку, я разом з іншими втупила очі в сцену,* **в її лівий кут, звідки** *звичайно виходять артисти* (Iryna Vil'de).

A similar transitivity can be traced between the **pronominal-related** complex sentences and complex sentences **with subordinate parts modifying the main part through a mediator**.

In the case when in the main part the nouns to indicate the time intervals in combination with the indicative pronouns *коли, доки, поки* function as the prop words, in other words, in the main clause we have units like *у той час, у ту хвилину, у ту мить, у той момент, у той день, у той рік, тим часом etc.,* syncretic attributive-time relations emerge between the predicative parts: *Саме **в той час, коли** я вже вирішив повернути назад, у коридорі почулися чиїсь енергійні кроки...* (Yu. Zbanats'kyy); *Та найбільшої яскравості і теплоти досяг мій день **у той час, коли** я йшов на перший урок у шостий клас* (Yu. Zbanatskyy); *І ось **у той момент, коли** перший боєць загнав свій заступ у землю, тут, у степу під Каховкою, зародився Каховський плацдарм* (O. Honchar); ***Тим часом, доки** відбувалася церемонія вручення кубка, Оксана Терентіївна на борту машини пришпилила "блискавку"...* (I. Matsenko).

If in the main part the prop words are *раз, випадок* in combination with the pronominal word *той*, and the conjunctions *коли, якщо* are used in the subordinate part, it is possible to speak of syncretic attributive-conditional relations between the predicative parts: *Закрита система постає **в тому разі, коли** мова не дозволяє жодного розширення* (A. Zahnitko); *...відношення в середині полі-семантичного слова, особливості його організації і мовні засоби маніфестації окремих значень краще виявляються **в тому разі, якщо** аналізувати певну семантичну групу чи тип слів, де усі елементи групи є співмірними і перебувають у чітких смислових і граматичних відношеннях* (L. Lysychenko).

The transitional between the **pronominal-related complex sentences of symmetric and asymmetric structure** are constructions, in which the related pronominal word *тоді* is present in the main part, and the subordinate part is connected by a conjunction *коли*, which permits its interpretation as both a connecting word with time semantics and a conditional conjunction. Accordingly, in the semantic-syntactic aspect, they are characterized by complex relations of time-condition: *Мале **тоді** смішне, **Коли** воно мізерне, **Коли** себе поставить над усе* (V. Symonenko); *Людина може йменуватись людиною лише **тоді, коли** пал своєї душі віддає в ім'я спільної справи* (Ye. Hutsalo); *Заперечне значення лексем увиразнюється **тоді, коли** вони потрапляють у позицію реми* (Ukrayins'ka mova, 2004, № 3).

There are some cases of transitivity between complex sentences with **adverbial valence-nonpredetermined subordinate parts** and connective complex sentences; between the predicative parts of such constructions semantic-syntactic relations of attribute – result occur: *А панські драгони бешкет учинили у селі, **що** замість хат тільки димарі стирчать серед садиб* (N. Rybak).

Sometimes transitivity covers three formal-grammatical types. In particular, the analysed material gives reason to speak about the syncretism of complex sentences with such subordinate parts, as: the **adverbial valence-nonpredetermined, nodyfying the main part directly or through the mediator**, in the semantic-syntactic aspect; in such sentences we observe complex attribute-time-conditional relations: *А **вечорами, коли** тихо, виходять посидіти на своїй історичній лавці Іван та Вірунька* (O. Honchar), with **adverbial valence-predetermined and valence-nonpredetermined subordinate parts and the ones modifying the main part** and complex object-attribute-purpose relations: *Степногірський селищний голова Ірина Кондратюк запропонувала внести зміни до Конституції України, **щоб** сільських і селищних голів обирали на п'ять років, як і депутатів* (Zaporiz'ka pravda, April 7, 2009).

## 3. Syncretic constructions within one formal-grammatical type of complex sentences

Only semantic-syntactic aspect of synchronous transitivity is fixed in some pronominal-relative complex sentences and constructions with adverbial subordinate parts, modifying the main part. In particular, pronominal-relation sentences can form syncretic substantive-attributive, object-cause, object-purpose and conditional-time, and in sentences with subjunctive adverbial parts, modifying the main part – conditional-time and cause-purpose semantic-syntactic relations.

**Substantive-attributive** meaning is represented in the pronominal-relative constructions of symmetric structure:

1) with a related pronominal word *такий*, a pronominal unity like *хтось такий, все те, все інше, щось таке*, that projects the attributive semantics of the subordinate part, and the connective word *що* in different declensional forms, which is an expression of substantive semantics: *І тут вона почула **таке, чого** ніколи не сподівалася не те що наяву, у сні почути* (I. Matsenko); *Багато бачили вони **такого, що** не забудуть і потомки в віках* (O. Dovzhenko); *В зіщулених*

*плечах, в жалібницькій позі її було **щось таке, що** пройняло Ягора* (O. Honchar);

2) with related substantive pronoun *той* and connecting words *який, котрий, чий*: *Султан неблимно дивився на **ту, яку** звав Весняною Трояндою і Повелителькою Віку, **яку** ще зовсім недавно ставив понад усе, без якої не міг дихати* (P. Zahrebel'nyy); *Вона одна з **тих, котрі** уособлюють свій час* (Slovo i chas, 2009, № 10); *Навіть **ті, в чиїх** душах живе поезія урбанізму, мріють хоч раз провести вихідний поза містом, з ночівлею на Скарбному* (O. Honchar). In contrast to compound sentences with correlative pairs, *той – хто, той – що*, in which the connecting words support the acquired substantive semantics of a given correlation word; in the analysed sentences the connecting words, on the contrary, support its primary attributive meaning, resulting in syncretic substantive-attributive relations.

The same meaning is possible in pronominal-relative constructions of an asymmetric structure with a related substantivized pronominal word *таке*: *Уперше йому було на віку **таке, щоб** на його мову дівчина заломлювала брови* (I. Bahryanyy).

**Object-causal** semantic-syntactic relations arise in the pronominal-related complex sentences of a symmetric structure formed by the correlation word *те* in the genitive case with the preposition *залежно від*: ***Залежно від того, що*** *взяте за орієнтир на небі, відрізняють сонячну і зоряну добу* (I. Klymyshyn, I. Kryachko). Prepositional-case forms *залежно від + noun in the genitive case*, in simple sentences function as syntaxeme of causal semantics (expressing the meaning of reason). The causal conjunction *залежно від того що*, has not been fixed so far[27], therefore, we state that in unity *залежно від того* the pronoun retains its subject semantics, at the same time, in general, this unity conveys the meaning of cause and reason, which causes the syncretism of such complex sentences.

**Object-purpose** semantic-syntactic relations occur for the same reasons as object-cause ones. They are revealed in the complex pronominal-related sentences of an asymmetric structure formed by a semantically neutralized correlative word *те* in accusative case with the preposition *на*[28] and the connecting words *щоб, аби*: *Злагоджена*

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[27] Городенська К. Граматичний словник української мови : Сполучники / Катерина Городенська. – Херсон : Вид-во ХДУ, 2007. 339 с.

[28] Городенська К. Граматичний словник української мови : Сполучники / Катерина Городенська. – Херсон : Вид-во ХДУ, 2007. С. 17, 289.

*робота всіх служб санаторію дала змогу заощадити кошти **на те, щоб** у чудовому парку знову "ожили", запрацювали фонтани...* (Ukrayinske slovo, March 8–14, 2006).

Syncretic conditional-temporal relations are possible in cataphoric sentences of an asymmetric structure with a related pronominal word *тоді* in the main clause and the conjunction *якщо* in the subordinate clause. In such sentences, the prop pronoun in the main part emphasizes the time meaning, and the conjunction of the subordinate clause – conditional one, resulting in a complex conditional-time relation: *Заняття у спортиколі можна відновити лише **тоді, якщо** зробити капітальний ремонт приміщення* (Zaporiz'ka pravda, January 15, 2011).

The combination of conditional and time meanings is also found in complex sentences with subordinate parts, modifying the main part, in particular, in some sentences with conjunctions *коли, як: **Коли** я бачу жінку в любові, у святості чекання, мені хочеться вклонитися їй!* (P. Zahrebel'nyy); *Навіть **як** зорі вмирають у ніч горобину, Пломінь душі осяває чертоги небес* (B. Oliynyk). I. Slinko, N. Huyvanyuk, M. Kobylyanska indicate that the conditional shade of meaning is mostly revealed in sentences with the present tense[29]. This is also proved by the analysed material, moreover, a syncretic conditional-time meaning is possible in the sentences of past tense imperfective aspect, comp: ***Коли** я бачив жінку в любові, у святості чекання, **мені** хотілося вклонитися їй!* Syncretic conditional-time relations are also inherent in complex sentences with conjunctions *що... то, що не... то, що... так, що не... так, як тільки, як тільки... так, як тільки... то*: ***Що** підскочить, **то** впаде; **Що не** встане, **так** впаде; **Як тільки** візьме ніж у руки, поріжеться; **Як тільки** візьме ніж у руки, **так** поріжеться; **Як тільки** візьме ніж у руки, **то** поріжеться*. The syncretism of semantic-syntactic relations in such sentences arises on the basis that their content acquires a generalized character, which promotes abstraction from a specific time of the action performance; consequently, the meaning of the subordinate clause becomes a condition for the occurrence of the main clause action.

The analysed material gives grounds also to distinguish syncretic **cause-purpose** relations, which are characteristic of some constructions with subordinate parts, modifying the main sentence, connected by

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[29] Слинько І. І., Гуйванюк Н. В., Кобилянська М. Ф. Синтаксис сучасної української мови : Проблемні питання. Київ : Вища школа, 1994. С. 525.

connectors *бо, щоб, аби*: *…вдова… почала діставати зі скрині полотно,* ***бо*** *вже скоро треба білити його* (М. Стельмах); *Марко,* ***щоб*** *не нести всю дорогу торбину з харчами, примотузив її бикові до рога* (Н. Tyutyunnyk); *Прися плакала тихо,* ***аби*** *не зачув Явтушок…* (V. Zemlyak).

## CONCLUSIONS

Synchronous transitivity, that is, syncretism, is inherent in complex sentences just like in other language units. It is motivated by the fact that the atypical lexical-semantic form causes a discrepancy between the semantics of the structural scheme and the content of its specific speech expression, as the result, the structural scheme semantics is complicated by other types of formal-syntactic connections and semantic-syntax relations.

In a system of complex sentences, synchronous transitivity occurs between complex sentences and sentences of other types – complex, simple complicated, between separate formal-syntactic types of complex sentences and within one formal-syntactic type of complex sentences.

The transitional types between complex and compound sentences are represented by subordinate-coordinate constructions of explanatory, temporal-comparative, conditional-comparative, concessive-comparative, and concessive-disjunctive semantics, as well as coordinate-subordinate constructions of adversative-concessive, explanatory-identifying, and comparative-relevance semantics.

The synchronous transitivity between complex sentences and simple sentences with insertion arises in case if the content of the subordinate part is given the character of an additional, side note. Factors contributing to the appearance of the insertion in the subordinate parts features are the expression of the prop noun by a proper name, the movement of the subordinate part into the interposition, and the implication of one of the complex sentence predicative parts. The tendency to the inserted constructions under the abovementioned conditions show complex sentences with attributive, conditional, spatial, concessive semantics and occasionally subordinate clauses of nominal semantics.

Syncretism between the various formal-grammatical types of complex sentences is presented in both formal-grammatical and semantic-syntactic aspects. Only formal-grammatical syncretism is represented by pronoun-relative complex sentences with correlative pronominal words *той, такий*, and the conjunction *що*, used together

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with anaphoric pronominal nouns *він, вона, воно, вони*, which show the signs of symmetric and asymmetric constructions, and some complex sentences with the conjunction *що*, which exhibits the signs of complex sentences of a typical formal structure with adverbial valence-nonpredetermined subordinate parts and attached complex sentences.

Symbiosis of formal and semantic syncretism is possible in some pronoun-relative complex sentences and sentences of a typical formal structure with adverbial, subordinate parts and the ones, modifying the main part directly and through the mediator. Most often, such synchronous transitivity cover two formal-grammatical types of complex sentences and exhibits a dual semantic-syntactic character, although three formal-grammatical types are rarely involved in syncretic relations; these complex sentences are characterized by triple semantic-syntactic relations.

Synchronous transitivity within one formal-grammatical type of complex sentences occurs only in the semantic-syntactic aspect. Transitive semantic-syntactic relations are peculiar to some pronoun-relative constructions of symmetric and asymmetric structure, exhibiting complex substantive-attributive meaning, some complex sentences of asymmetric structure, which may have object-causal, object-purpose and conditional-time value as well as some constructions of a typical formal structure with causal parts, which are characterized by conditional-time and cause-purpose semantics.

### SUMMARY

The article is devoted to the analysis of syncretic constructions with the signs of complex sentences. It is substantiated that syncretism is caused by a discrepancy between the semantics of the structural scheme of the construction and the content of its specific speech expression, resulting in transitional type constructions appearance. It is found out that in the system of complex sentences synchronous transitivity occurs between complex sentences and the sentences of other types – compound, simple, complicated with homogeneous elements, additional predication and inserted constructions, between individual formal-syntactic types of complex sentences and within one formal-syntactic type of complex sentences. The author has characterised transition types between compound and complex sentences, represented by compound-complex and complex-compound constructions; between complex sentences and simple sentences, extended by insertion. It is stated that such transitivity is represented simultaneously in formal-grammatical

and semantic-syntactic aspects of the sentence. It is established that within the complex sentences, syncretism is represented by three varieties – purely formal, purely semantic, symbiosis of formal and semantic.

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# WORD-FORMATION (SUFFIX -ЬЈЕ/-НЬЈЕ /-ЕНЬЈЕ /-АНЬЈЕ/-ТЬЈЕ IN THE PROTO-SLAVIC LANGUAGE)

## Merkulova O. V.

### INTRODUCTION

In East Slavic linguistics, nouns **-ьj(е)** and its continuants have repeatedly been the subject of scientific studies. The origin of the suffix **-ьје** was found out by A. Meillet[1], V. Kolomiets[2], F. Slawski[3], V. Martynov[4], and others. The phonetic specificity of **-j(a)** functioning in the historical aspect have been studied by P. Zhytetskyi[5], A. Krymskyi[6], Zh. Varbot[7], S. Bernshtein[8]. The vocabulary potency of the formant **-и~** was determined by P. Bilousenko[9]. The nouns of the various lexical-semantic groups involved in the creation of this suffix were considered by R. Tseytlin[10], K. Sharafutdinov[11], L. Polyuga[12], O. Koval[13], T. Siroshtan[14], and others.

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[1] Мейе А. Общеславянский язык. Москва, 1951. 491 с. С. 287.

[2] Коломиец В. Т. Имя существительное. Имя прилагательное. *Историческая типология славянских языков*. Киев : Наукова думка, 1986. С. 58.

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G. Rashchynska[15], T. Vynokur[16], L. Molodykh[17] and other researchers carried out the analysis of derivatives taking into account the motivational stems to which **-j(a)** was joined. The functions of the confixes with the second component **-ьj(e)** at different stages of the history of the Ukrainian language were studied by S. Chekmenyova[18], S. Voropay[19], I. Khramova[20], O. Merkulova[21], as well as the authors of the monograph on the history of the noun's confixal word formation[22].

[12] Полюга Л. М. Українська абстрактна лексика XIV – першої половини XVII ст. Київ : Наукова думка, 1991. 240 с. С. 79–91.

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[20] Храмова І. В. Розвиток конфіксальних іменників з кінцевим **-j(a)** в історії української мови (структури з просторовим значенням). *Вісник Запорізького державного університету: збірник наукових праці. Філологічні науки.* 1999. № 1. С. 158–166.

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However, a comprehensive study of the suffixal nouns of the Slavic era, in the structure of which there is a suffix **-ьj(e)**, has not been in Ukrainian linguistics till now. This is what made our scientific research relevant.

The Proto-Slavic **-ьje** is derived from Indo-European **-ĭĭo** (**-ijo**)[23,24,25] which produced derivatives with an abstract and collective meaning in the Proto-Indo-European language. It has been suggested that this suffix may have been peculiar to the original primary substantive adjectives of the neuter for **ĭĭo**-[26]. Of course, the consequences of the word-forming processes in which –**ьje** was involved, are preserved in all Slavic languages, which has led many researchers to pay close attention to studying the history of this formant.

Scientists claim that the Proto-Slavic suffix **-ьje** was unlimitedly productive[27,28] on creating abstract nouns of the neuter, since it joined any passive adjectival participle and gave an abstract noun from any verb[29]. In clarifying A. Meillet's position, S. Bernshtein points out that the deverbal nouns from transitive verbs could only emerge when the suffixes **-еньje** and **-тьje** were formed, and these stems began to indicate only the process. The Proto-Slavic formations of the stems on **-ьje** date back to that later period when a clear system of aspectual verbal opposition was formed in the verb system based on later oppositions[30].

[23] Мейе А. Общеславянский язык. Москва, 1951. 491 с. С. 287.

[24] Коломиец В. Т. Имя существительное. Имя прилагательное (в гл. "Словообразование"). *Историческая типология славянских языков*. Киев : Наукова думка, 1986. С. 58.

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[26] Brugmann K. Grundriss der vergleichenden der indogermanischen Sprachen. B.II. T.2. Strassburg, 1906. S. 188–189.

[27] Мейе А. Общеславянский язык. Москва, 1951. 491 с. С. 287.

[28] Sławski F. Zarys słowotworstwa prasłowiańskiego. *Słownik prasłowiański*. Wrocław. Warszawa. Krakow. Gdańsk : Wydawnictwo Polskiej Akademii Nauk. Т. 1–3. 1974–1979. Т. 1. A-B. 1974. С. 86.

[29] Мейе А. Общеславянский язык. Москва, 1951. 491 с. С. 287.

[30] Бернштейн С. Б. Очерк сравнительной грамматики славянских языков: Чередования. Именные основы. Москва : Наука, 1974. 376 с. С. 298.

## 1. The suffix -nьje /-enьje /-anьje

Zh. Varbot qualifying -**(e)nьje** as a complication of the primary -**ьje**, singles out such sequences with this component.

The nouns on -**nьje**/-**enьje**/-**anьje** are formed from the stems of the passive adjectival participles of the past tense on -**n**-, -**en**– and -**an**– by attaching the suffix -**ьje**. The distribution of the suffixes -**n**– and -**en**– in these nouns corresponded to their distribution in the respective adjectival participles: -**n**– combined with the verbal stems on -**č**– and -**a**– and with the roots having terminal -**a**; -**en**– combined with roots that began with a vowel and the stems on -**nǫ**-/-**nov**– and -**i**-[31]. However, the process of restructuring in the nomina of this type began, apparently, in the Proto-Slavic language by defining a single suffix -**(e)nьje**, which produced nomina with the meaning of the action (and its result) from a wider range of verbs than that for which it was possible to create adjectival participles on -**n**– and -**en**-[32]. The suffixes -**nьje** and -**enьje** are related, in addition to functional similarity, by additional distribution relations. In the nouns which are not adjectival formations, -**nьje** was combined with the verbal stems on -**č**– and -**a**– and with the roots that have the terminal **č**– та -**y**-; -**enьje** was joined to the roots with the final consonants, the constituent **r**, **ę**/**ьn** *(жьнение (harvest))* and **i** (at the boundary of the root and affix appear **v**: *опочивение (resting)),* to the stems on -**nǫ**-/-**nov**– та -**i**-. Therefore, -**nьje** and -**enьje** can be considered as variants of the one suffix[33].

The appearance of the new suffix -**enьje** (as well as -**anьje**. – *O.M.*) broke the connection of verbal nouns with passive adjectival participles, the three-element word-chain "verb-adjectival participle-noun" could have lost the adjectival participial part[34], and so the infinitive stems[35] [36][37]of any type of conjugation[38] became formative for these derivatives,

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[31] Див.: Варбот Ж. Ж. Древнерусское именное словообразование. Ретро-спективная формальная характеристика. Москва : Наука, 1969. 230 с. С. 94.

[32] Ibid. C. 95.

[33] Ibid. C. 95.

[34] Див. докладніше: Wojtyła-Swierzowska M. Prasłowiańskie abstractum. Sufiksalne nomina actionis. Formacje z podstawowym sufiksalnym -n-, -t-. Wrocław – Warszawa, 2003. 173 s. S. 26.

[35] Мейе А. Общеславянский язык. Москва, 1951. 491 с. С. 288.

[36] Ращинская Г. Н. Отглагольные имена существительные на **-ння**, **-ення** **(-іння)**, **-ття** в современном украинском языке : автореф. дисс. … канд. филол. наук. Львов, 1968. 21 с. С. 7.

thus, we can talk about the polymotivation of formations of the mentioned type.

Nomina abstracta of the neuter could have different initial forms: nouns, adjectives, verbs[39]. Researchers note the exceptional performance or even "expansiveness"[40] of this formant in the **deverbal** formation of the names of action and state that are often subjected to concretization.

**1.1.** *Nomina actionis*, the formal structure of which contains the suffix under consideration and its variants, are represented mainly by nouns with *iterative-durative* semantics. According to linguists, all the names of the action are "semantically endocentric", because the meaning is formed within the very structure of the word, where the formant, acting as a marker of nominalisation, signals the "immobility" of the action that was named by the formative word[41]. In the Proto-Slavic days **-ньje /-еньje /-аньje** joined both transitive and non-transitive verbs and verb forms.

Within n.actionis there are several subgroups.

**A.** Names of *actions undertaken within the framework of relationships (personal, legal, etc.),* for example: *\*lelějanьje* (ЭССЯ XIV 100) 'a care' from *\*lelěati*, *\*lelěti* 'to care, to lull' (Ibid 100-101); *\*lękanьje* (XV 59) 'a fright; frightening' from *\*lękati* 'to trap, to frighten'; *\*lizanьje* (162) 'an adulation' від *\*lizati* 'to adulate'; *\*l'ub(j)enьje* (169) 'love, love relationship' from the adjectival participle *\*l'ub(j)enъ*; *\*lobъzanьje* (241) 'a caress, a kiss' from *\*lobъzati* (Ibid); *\*lobyzanьje* (243) 'caress, a kiss' from *\*lobyzati* (Ibid); *\*lъganьje* (XVI 232) 'deception' from *\*lъgati* and semantically close to it *\*lъžje* (XVII 6) 'deception' from *\*lъžь*, *\*lъgati*, *\*lъgǫ*; *\*lъkanьje* (XVI 241) 'a cry, weeping' from *\*lъkati* 'to cry, to complain'; *\*lъstenьje* / *\*lъščenьje* (XVII 94) 'animal care; complaisance, flattery' from *\*lъstiti*; *\*navodjenьje* (XXXIV 16) 'belief in something, inclination to act' from

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37 Бернштейн С. Б. Очерк сравнительной грамматики славянских языков: Чередования. Именные основы. Москва : Наука, 1974. 376 с. С. 299.

38 Sławski F. Zarys słowotworstwa prasłowiańskiego. *Słownik prasłowiański*. Wrocław. Warszawa. Krakow. Gdańsk : Wydawnictwo Polskiej Akademii Nauk. T. 1–3. 1974–1979. T. 1. A-B. 1974. C. 85.

39 Мартынов В. В. Праславянская и балто-славянская деривация имен. Минск : Навука і тэхніка, 1973. 58 с. С. 24.

40 Wojtyła-Swierzowska M. Prasłowiańskie abstractum. Sufiksalne nomina actionis. Formacje z podstawowym sufiksalnym -n-, -t-. Wrocław – Warszawa, 2003. 173 s. S. 31.

41 Ibid. C. 14.

*navoditi*; *nudjenьje** (XXVI 39) 'violence, coercion, enforcement' from *nuditi* 'to force'; *orzvedenьje** (XXXV 157) 'separation, divorce' from *orzvesti*; *otъbyvanьje** (161) 'sale, payment of debt; departure, leaving' from *otъbyvati*; *otъkazanьje** (XXXVII 50) 'a refusal; a will' from the adjectival participle *otъkazanъ*; *otъloženьje** (151) 'a delay, a postponement' from *otъložiti* or *otъloženъ*; *otъlǫčenьje** (157) 'excluding, separation' from *otъlǫčiti*, *otъlǫčenъ*; *otъmetanьje** / *otъmětanьje** (174) 'abandonment, cancellation, refusal, renunciation' from *otъmetati*, *otъmětanъ*; *otъměnenьje** (183) 'cancellation; retribution, reward' from *otъměniti* 'to cancel, to reward, to repay'; *otъpiranьje** (XXXVIII 17) 'denial' from *otъpirati* (Ibid); *otъpǫdjenьje** (58) 'expulsion, exile' from the past participle *otъpǫdjenъ* or directly from the infinitive *otъpǫditi* 'to drive away, to scare' (Ibid 56-57); *otъpověděnьje** (52) 'answer, rejection, renunciation' from *otъpověděti* 'to answer; to refuse, to renounce' (Ibid 53); *otъprošenьje** (73) 'asking for forgiveness; begging; asking for permission to go' from *otъprositi* (Ibid 72); *otъpuščanьje** (82) 'release; the remission of sins' from *otъpusščati* 'to release; to forgive sins' (Ibid 83); *otъpuščenьje** (85) 'release; forgiveness, forgiveness of sins' from *otъpustiti* 'to release, to forgive, to forgive sins', *otъpustiti*, *otъpuščenъ*; *otъpytanьje** (86) 'asking for forgiveness, justification' from the infinitive *otъpytati* or from the adjectival participle *otъpytanъ*; *otъrečenьje** (95) 'renunciation' from *otъrekti*, *otъrečьnъjь*; *otrěkanьje** (99) 'renunciation' from *otъrěkati* (*sę*); *otъrędjenьje** (113) 'instruction, assignment, appointment; errand' from *otъręditi* 'to appoint, to assign, to send' (Ibid 111); *otъsǫdjenьje** (176) 'a withdrawal of smth under court decision' from *otъsǫditi*, *otъsǫdjenъjь* obviously, the bookish word, its long standing is put in doubt (Ibid) and many others.

**B.** Names of *human transformative activity*: *kopanьje** (ЭССЯ XI 17) 'digging, tillage'; *kosenьje** (137) 'mowing' from the adjectival participle to *kositi* 'to mow'; *košenьje** (190) 'mowing' from the adjectival participle *košenъ* 'mowed'; *lěpjěnьje** / *lěpěnьje** (XIV 221) 'molding, claying the walls' from *lěpiti*; *lomanьje** (XVI 13) 'breaking; trenching the soil' from *lomati*; *lomьjenьje** (20) 'breaking' from *lomiti*; *lupanьje** (178) 'beating, breaking' (*lupati* 'to beat, to break, to chop'); *lupenьje** / *lupjenьje** (180) 'peeling, tearing' (*lupiti* 'to tear, to peel'); *luskanьje** (191) 'flaking, clicking' from the adjectival participle *luskanъ* to *luskati*; *luščenьje** (205) 'scrubbing, peeling' from the adjectival participle *luščenъ* to *luščiti*; *macanьje** (XVII 110)

'touching, smearing' from *macati 'to touch'; ***majanьje** (131) 'back-breaking labour'; ***maranьje** (207) 'daubing, scribbling' from the adjectival participle *maranъ to *marati; ***nizanьje** (XXV 140) 'stringing' from *nizati 'to thread, to string'; ***otъsěčenьje** (XXXVIII 151-152) 'cutting, chopping away' *otъsěkťi, *otъsěčenъjь; ***otъsěkanьje** (155) 'separation, chopping away' from the adjectival participle *otъsěkanъjь (< *otъsěkati) etc.

The lexical word-building meaning of "giving features that are called by a derivative word to the subject" was realized in single **adjectival** formations, namely: ***lъščenьje** (ЭССЯ XVI 253) 'filing, polishing' from *lъščenъjь 'shiny, polished'.

**C.** The names of *mental, speech, psycho-emotional* and other *processes* were slightly reconstructed in a lesser extent: ***lepetanьje** (ЭССЯ XIV 124) 'babbling' from *lepetati; ***lepetěnьje** (127) 'babbling' from *lepetěti 'to pronounce incomprehensible sounds (about children)'; ***likovanьje** (XV 105) the iterative-durative noun to *likovati 'to rejoice, to sing, to dance'; ***l'utovanьje** (228) 'behaving heinously' from *l'utovati; ***lъkanьje** (XVI 241) 'crying, sobbing' from *lъkati 'to cry, to complain'; ***marenьje** (XVII 209) 'dream, reverie' from the adjectival participle *marenъ to *mariti; ***navycenьje** (XXXIV 44) 'learning, knowing' from the adjectival participle to the verb *navyknǫti / *navykt'i; ***nedoumenьje** (124) from *nedoumeti – perhaps, it is the bookish formation; ***orzstrojenьje** (XXXV 17) 'disagreement, break-up' from the adjectival participle *orzstrojenъ; ***orzuměnьje** (128) 'understanding, clarity, comprehension' from *orzuměti; ***orzvelčenьje** (158) 'entertainment' from *orzvelčenъ or from *orzvelkťi; ***orzveselenьje** (163) 'entertainment' from *orzveseliti, this is, apparently, the late formation on a regular pattern; ***orzъjarenьje** (206) 'great annoyance, indignation' from *orzъjariti(sę); ***orz(ъ)znanьje** (XXXVI 9) 'consciousness, reason, ability to know, discerning' from *orz(ъ)znati 'to know, to understand, to study' (10), the Proto-Slavic antiquity, according to the compilers of the etymological dictionary of the Slavic languages, is doubtful [Ibid 10]; ***otъpovědanьje** (ЭССЯ XXXVIII 50-51) 'an answer' from *otъpovědati 'to answer' (Ibid 51); ***tьrpěnьje** (XXV 45) 'patience'.

**D.** Nomina for the designation of *physical* and *physiological* processes are represented by a small group of derivatives, for example: ***krǫženьje** (ЭССЯ XIII 37) 'whirling, spinning, rotation' from the adjectival participle *krǫženъ to the verb *krǫžiti; ***kurenьje** (119) 'smoking, fuming'; ***kvašenьje** (159) 'fermenting fermentation' from

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*kvasiti*; ***květenьje*** (161) 'bloom' from the adjectival participle to the verbs *kvisti*, *kvьtǫ*; ***kypěnьje*** (264) 'boiling' from *kypěti*; ***lězenьje*** (XV 34) 'hair shedding' from the adjectival participle *lězenъ* 'crawling down; dropping down';***lomьjenьje*** (XVI 20) 'convulsionary attack' from *lomiti*; ***lipanьje*** (118) 'adhesion' from *lipati*; ***lopanьje*** (XVI 37) 'tearing, popping' from *lopati(sę)* 'to pop'; ***lupenьje*** / ***lupjenьje*** (180) 'hatching of chicks' (*lupiti* 'to hatch (chicks)'); ***majanьje*** (XVII 131) 'swing, oscillation' from the adjectival participle *majanъ* to *majati*; ***n'uxanьje***, ***n'ǫxanьje*** (XXV 157) 'sniffing'; ***orztьlenьje*** (XXXV 124) 'death, decay' from *orztьlěti*, *orztьliti (sę)*.

**E**. The names of *an objectified action related to the physical effort* of a person or animal to perform an action: ***jьmanьje*** (VIII 223-224) 'gathering, picking, capture' from *jьmati*; ***krǫtenьje*** (ЭССЯ XIII 32) 'twirling' from the adjectival participle *krǫtenъ* of the verb *krǫtiti*; ***lamanьje*** (XIV 25) 'ламання' від ***lamanъ*** до *lamati*, ***lomьjenьje*** (XVI 20) 'breaking' from *lomiti*; ***lazanьje*** (XIV 60) 'creeping' from *lazati*; ***lazanьje*** / ***laženьje*** (60) 'creeping, crawling' from *laziti*, ***lězenьje*** (XV 34) 'creeping' from *lězti*; ***letěnьje*** (XIV 145) 'a flight' from *letěti*; ***lovjenьje*** / ***lovenьje*** (XVI 110) 'catching, hunting' from *loviti*; ***lučenьje*** (161) 'target throwing' from *lučiti* 'to throw, to dart, to hit the target'; ***nosenьje*** (XXV 224) 'carrying' from the adjectival participle to *nositi*; ***otъběganьje*** (XXXVI 125) the action for a verb *otъběgati*; ***otъbiranьje*** (163) the action for a verb *otъbirati*; ***otъnesenьje*** (XXXVII 214) 'carrying' from *otъnesti*; ***otъpiranьje*** (XXXVIII 17) 'opening, unlocking smth' from *otъpirati* (Ibid).

**F.** The objectified names of *the vital activity* of beings, namely: ***ědenьje*** (ЭССЯ VI 39) 'food consumption' from the adjectival participle *ědenъ* to the verb *ěsti*; ***gatanьje*** (105) 'fortunetelling' from *gatati* 'to tell fortunes'; ***lajanьje*** (XIV 19) 'barking, wrangling, cursing' from the adjectival participle *lajanъ* to the verb *lajati* 'to bark'; ***ležanьje*** (161) 'lying, resting' from *ležati*, ***lěganьje*** (181) '(frequent) lying'; ***lěčenьje*** (175) 'treatment, cure' from *lěčiti (sę)*; ***lěkovanьje*** (198) 'treatment' from *lěkovati(sę)*; ***lětanьje*** (267) the name of an action to *lětati*; ***lixovanьje*** (XV 97) 'deprivation' from *lixovati* 'to deprive'; ***lijanьje*** (103) 'pouring' from *lijati* 'to pour'; ***lizanьje*** (162) 'licking' from *lizati (sę)*; ***lokanьje*** (XVI 6) 'swilling, guzzling down' from *lokati* 'to swill, to drink'; ***lopanьje*** (37) 'gorging a heavy meal' from *lopati* 'to gorge, to stuff oneself' and so on.

**G.** The deverbatives that signify *the objectified physical or psychological* influence are infrequent: ***loskotanьje*** (ЭССЯ XVI 81) the

name of an action to *loskotati; ***matenьje*** (XVII 186) 'deception' from *matenъ to *mamiti 'to deceive'; ***manenьje*** (196) 'alluring, deception' from *manenъ to *maniti 'to deceive'; ***matanьje*** (235) 'deception, alluring' from the adjectival participle *matanъ to *matati 'to allure'.

The substantives that denote *a single non-repetitive action* occur less frequently among the reconstructed group, for example: ***kopanьje*** (ЭССЯ XI 17) 'a kick' from *kopati 'to kick'; ***majanьje*** (XVII 131) 'a movement of the head or arm that signifies an order for action'; ***manovenьje*** (200) 'a slight wave of the hand or a nod of the head' from *manovenъ to *manovati 'to nod, to wave' etc.

Other nomina actionis: ***lopotanьje*** / ***lopъtanьje*** (ЭССЯ XVI 61) the name of an action from *lopotati 'to fight, bumping into something'; ***lyskanьje*** (XVII 41) 'light, shine, lightning' from the adjectival participle to the verbative *lyskati 'to shine, to glitter'; ***lytanьje*** (54) the name of an action to *lytati 'to laze away', with the formal motivation by the adjectival participle *lytanъ; ***lьščanьje*** / ***lьščenьje*** (101-102) 'glitter, shine' from *lьščati and the late transformation into an **i**-stem *lьščiti (see more Ibid 102); ***nazъvanьje*** (XXXIV 79) 'naming' from the adjectival participle *nazъvanъ; ***nesenьje*** (XXV 14) 'laying (eggs)' from the adjectival participle *nesenъ to the verbative *nesti.

**1.2.** Quite small in quantitative terms, there was a group of reconstructions that indicated *the state (of the human, nature, etc.)* or *sensation,* namely: ***lьgъčenьje*** (ЭССЯ XVII 70) 'facilitation' form *lьgъčiti 'to facilitate'; ***navodьnenьje*** (XXXIV 18) 'flood' from *navodьniti; ***otъčajanьje*** (ЭССЯ XXXVI 171) 'desperation' *otъčajanъ, *otъčajati; ***ot(ъ)jutjenьje***, ***obtjutjenьje***, ***občutjenьje*** (XXXVII 36-37) 'sensation' (<*ot(ъ)jutiti 'to sense').

**1.3.** Few *nomima loci* on -**enьje** / -**anьje** kept in their semantic structure the seme of an action, denoting a place that arose as a result of the action named by the motive word, or characterized by acting or intended for such action, namely: *lajanьje* (ЭССЯ XIV 19) 'a wait' from the adjectival participle *lajanъ to the verb *lajati 'to lie in wait of trap'; *ležanьje* (161) 'a place for lying' from *ležati, *lěganьje* (181) 'a place for lying, a den' from *lěgati; *orzvidlenьje* (XXXV 178) 'a fork' from *orzvidliti 'to split like a pitchfork' or from *orzvidlenъ.

**1.4.** The following few nouns named *an object* or *substance* that appeared as a result of completing an action indicated by the deriving word: ***košenьje*** (ЭССЯ XI 190) 'a scythe'; ***lěpjěnьje*** / ***lěpěnьje*** (XIV 221) 'molded'; ***lěšenьje*** (258) 'wooden structures, downed wooden beams, scaffolding' from *lěsiti 'to limit some land, to set

boundaries' or from *lěxa* 'artificial bordering of the land by special marks' (see Ibid 184-187), *lizanьje* (XV 162) 'what the cattle licks; medicine in the form of thick syrup' from *lizati (sę)*; *maranьje* (XVII 207) 'what is scribbled, written or drawn unintelligibly' from the adjectival participle *maranъ* to *marati*; *nizanьje* (XXV 140) 'bijouterie or ornaments made by stringing constituent elements' from *nizati* 'to string'; *obděvanьje* (XXVI 155) 'clothes' from the verb *obděvati*, formally motivated by the adjectival participle *obděvanъ*.

**1.5.** The *collective* nouns are represented by single formations, which are caused primarily by the semantic characteristics of the motivational verbs and their forms: *ěděnьje* (VI 39) 'food' from the adjectival participle *ěденъ* to the verb *ěsti*; *jьmanьje* (ЭССЯ VIII 223-224) 'possession, fortune, wealth' from *jьmati*, *jьměnьje* (VIII 226) 'possession, fortune, wealth' from *jьměti*.

## 2. The suffix -ьje

**2.1.** Almost the largest group with this formant consisted of the *collective* names, which had mainly **nominal** motivation. The names of the plants or their parts (the semantic valency -ьje with derivative stems in the process of forming collective names was pointed out by F. Slawski[42]), namely: *ablonьje* (ЭССЯ I 43) 'apple trees' from *ablonь*; *arębьje* (76) 'rowan thicket' from *arębъ* 'rowan' (73); *bermenьje* (I 195) 'a burden' from the stem *bermen-*; *bylьje* (III 150) 'plants, herbs, potion' from *bylъ* 'a plant, a herb' (149); *čerpьje* (IV 73) 'smithereens, shatters' from *čerpъ* 'shatter'; *červьje* (83) 'open toe shoes' from *červьjь* 'a shoe' (84); *darьje* (192) '(wedding) gifts' from *darъ*; *koldьje* (X 126) 'stacked logs' from *kolda*; *kostьje* (XI 174) 'bones' from *kostь*; *lepestьje* (XIV 123) 'pieces, flaps, plant petals' from *lepestъ* / *lepestь* 'a piece, a flap, a petal'; *lěsьje* (254) col. (collective) 'wood' from *lěsъ*; *loxmotьje* (XV 252) 'rags, clobber' from *loxmotъ* 'very old, worn, shabby clothes, rags'; *lomьje* (XVI 30) 'broken brush-wood, old things' from *lomъ* 'a broken piece, a twig' (Ibid 24-26); *lopotьje* (66) 'old clothes, pieces of something cut, rags' from *lopotъ* 'something old, spoilt' (Ibid 64); *lǫtьje* (152) 'young linden forest; branches' from *lǫtъ* 'bark, stem, linden stick without

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[42] Sławski F. Zarys słowotworstwa prasłowiańskiego. *Słownik prasłowiański*. Wrocław. Warszawa. Krakow. Gdańsk : Wydawnictwo Polskiej Akademii Nauk. T. 1–3. 1974–1979. T. 1. A-B. 1974. C. 86.

bark'; *__nitьje__* (XXV 133) 'threads' from *__nitь__* 'thread'; *__nivьje__* (139) 'crop fields, fields' from *__niva__* 'a field'; *__orždžьje__* (XXXVI 33) 'branches, lop, cut' from *__orzga__* 'a branch, a swish'; *__rozgъje__* (ЕСУМ V 98) 'branches, rods', derived from *__rozga__* 'a cut, a twig, a rod' etc.

It should be noted that -**ьje** provided an additional collection in semantics even in derivatives which did not belong to n.collectiva. This is clearly seen in the names of *the plants*, for example: *__berstьje__* (ЭССЯ I 200) col. 'elms, an elm forest' from *__berstъ__* 'an elm'; *__berzьje__* (207) 'a birch forest' from *__berza__*; *__derezьje__* / *__dereždžьje__* / *__deręždžьje__* (IV 206) 'dry branches' from *__dereza__*, *derezga* 'steppe bush plant' (Review of Thoughts: Ibid IV 206-207) *__dǫbьje__* (V 97) 'oak grove, young oaks' from *__dǫbъ__*; *__elьšьje__* (VI 26) 'an alder tree, an alder stand' (*__elьha__* 'an alder'), the variant *__olьšьje__* (XXXII 83) 'an alder stand' (*__olьha__* 'an alder'); *__gložьje__* (VI 140) 'a hawthorn thicket' from *__glogъ__* 'a hawthorn'; *__grozdьje__* (VII 142) col. 'grape bunches' from *__grozdь__*, *__grozdъ__*; *__kъlčьje__* (XIII 184) 'bushes, underwood, thickets' from *__kъlčь__* 'a seedling; a stump; a small bush'; *__kъrьje__* (242) 'a (leafy) shrub' from *__kъrь__* 'a shrub'; *__kъrevьje__* (214) 'a shrub' from *__kъrevъ__* 'a thick, trimmed part of the branch while gathering of leaves; a bush' (Ibid); *__kytьje__* (283) 'branches with leaves' from *__kytь__* / *__kytъ__* / *__kyta__* 'a branch, a decoration, a fringe'; *__květьje__* (166) 'flowers' from *__květъ__*; *__lepenьje__* (XIV 121) 'leaves' from *__lepenъ__* / *__lepenь__* 'a leaf of a plant' (Ibid 119-120); *__lěščьje__* (259) 'a hazel grove, a hazelnut tree' from *__lěščьje__* with a phonetic simplification or from *__lěsъ__*; *__lěsьje__* (254) 'an oakery' from *__lěsъ__*; *__listьje__* (XV 148) 'leaves' from *__listъ__*; *__listvьje__* (144) 'leaves' from *__listva__* or from *__listъ__* + -**v-ьje**; *__lobozьje__* / *__lobuzьje__* (240) 'branches, bushes, shrubs; coarse yellow grass not eaten by cattle' from *__lobozь__* / *__loboza__* 'wild grass, thickets, a flexible branch, a rod' (Ibid 239); *__lopěnьje__* (XVI 57) 'a yellow dock' (*__lopěnъ__* 'a broad-leaved plant'); *__lopušьje__* (74) 'a burdock; a burdock thicket' from *__lopuhъ__*; *__lozinьje__* (121) 'a grape-vine' from *__lozina__*; *__lozьje__* (122) 'a grape-vine, a vineyard, brush mat', col. from *__loza__*; *__lǫcьje__* (134) 'a reed' from *__lǫka__* 'a creek, a swampland; a meadow by the river'; *__lubьje__* (159) 'a soft bark of a tree' from *__lubъ__* 'a thin bark of a tree just below the outer bark'; *__lupьje__* (187) 'a peel (of fruits and vegetables)' from *__lupъ__* 'hull'; *__lyčьje__* (XVII 10) 'a (hempen) bast, halm that is picked in the fields' from *__lyko__*, *__lykъ__*; *__malinьje__* (163) 'raspberry, a raspberry bush' (*__malina__*); *__ostrǫžьje__* (XXXVI 62) 'a bush of a prickly plant, mainly blackberries' from *__ostrǫga__* 'blackberry, a thorn'; *__ostьje__* (72) 'a thorn, a prickle (on a plant)' from *__ostь__* 'the same'; *__osъtьje__* (80) 'a prickle, a thorn, wild grass, weeds' from *__osъtь__* 'a thorn' (77).

The few **deadjectives** could also take on a collective meaning. F. Slawski believes that it is on the adjective stem that the collective function of the suffix -**ьje** is developed[43]. Such formations are represented in small numbers, namely: *__berzovьje__* (ЭССЯ I 207) 'birch, birch firewood' from *__berzovъ__*; *__gobьzьje__* (VI 186) 'prosperity' from *__gobьzь(jь)__* 'rich, fruitful'; *__lěskovьje__* (XIV 243) 'a hazel grove' from *__lěskovъjь__* 'relating to a hazel grove'; *__lěsovьje__* (246) 'a forest' from *__lěsovъjь__* 'forestal'; *__lipovьje__* (XV 128) 'lindens, a linden forest'; *__listovьje__* (144) 'leaves' most likely from the adjective stem *__listov-__*; *__makovьje__* (XVII 146) 'soft fresh sprouts on a tree, grass' from *__makovъ(jь)__* 'relating to a poppy' – there may be a metaphorical meaning of 'tiny, like a poppy-seed' here; *__orexovьje__* (Скляренко 1998 219) від *__orexovъ__*; *__tisovьje__* (Ibid) from *__tisovъ__*.

Every once in a while it is possible to stumble across the **deverbatives** among the reconstructions of the analyzed group, for example: *__dadьje__* (ЭССЯ IV 182) 'a tribute' from the reduplicative stem *dad-*, compare the present tense *__dadmь__* < *__dati__*; *__kosьje__* (XI 181) 'branches that have been cut down' from *__kositi__*; *__kъrčevьje__* (XIII 209) 'uprooted stumps, roots' from *__kъrčevati__*. *__obbilьje__*/*__obvilьje__* (XXVI 105) 'prosperity' from *__obbilъ__*/*__obvilъ__* 'abundant, sufficient'.

**2.2.** The formant -**ьje** was very productive in the creation of *nomina loci*. According to linguists, the adjectives of the neuter on -**ĭĭos** were often the basis for locative names, as well as for collective substantives. The latter can be considered as sets of objects, spatially combined and indivisible from this perspective[44]. Our observations, however, give reason to speak of the predominance of the **substantive** motivation of the analyzed derivatives. Adjectives and verbs, according to our data, were rarely used as forming ones. For example: *__barьje__* (ЭССЯ I 160) 'a swamp; a field under water' from *__bara__* 'still water, a puddle' (153); *__beržьje__* (210) col. from *__bergъ__*; *__dup(ь)lьje__* (V 160) 'a tree hollow' from *__dup(ь)lo__*; *__ličьje__* (XV 85) 'a front, a face' from *__likъ__*, *__lice__*; *__lužьje__* (XVI 220) 'puddles, mud' from *__luža__* 'a puddle'; *__nebesьje__* (XXXIV 100) 'sky, heaven' from the stem *__nebes-__*; *__nizovьje__* (XXV 145) 'lowland' from *__nizovъjь__*; *__nožьje__* (XXVI 24) 'a bed-foot, an underside of a bed' from *__noga__*; *__otъmělьje__* (XXXVII 181) 'a shoal, a

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[43] Sławski F. Zarys słowotworstwa prasłowiańskiego. *Słownik prasłowiański*. Wrocław. Warszawa. Krakow. Gdańsk : Wydawnictwo Polskiej Akademii Nauk. T. 1–3. 1974–1979. T. 1. A-B. 1974. C. 86.

[44] Мартынов В. В. Праславянская и балто-славянская деривация имен. Минск : Навука і тэхніка, 1973. 58 с. С. 34

shallow' from \*otъmělъ 'the same', is restricted to East Slavic of the formation area (Ibid), \***ustъje**[45] 'a mouth of the river' from \*usta 'the same'[46].

An additional seme of the result of an action named by a productive word could be realized in many locatives, and this obviously gives grounds for assuming multiple motivation for derivatives of the type in question, namely: \***kъrčevъje** (ЭССЯ XIII 209) 'a place that is overgrown with bushes; a parcel of uprooted forest' from \*kъrčevati with the reduction of a suffixal -**a**-; \***navolčъje** (XXXIV 27) 'a low riverbank with innings; innings' from \*navolka/\*navolkъ or from \*navolčiti, \*navelkt'i; \***orzvidlъje** (XXXV 179) 'the place where something is divided, diverges in different directions' from \*orzvidliti.

**2.3.** The few **denominative** formations had *material-objective* semantics, namely: \***červъje** (ЭССЯ IV 83) 'fur on an animal belly' (\*červo); \***drъvъje** (V 143) col. 'hewn construction beams' from \*drъvo; \***ěstъje** (VI 55) 'a dish' from \*ěstъ, \*ěsti; \***kamenъje** (IX 135) 'stones' from \*kamen-; \***kъrčъje** (ЭССЯ XIII 211) 'uprooted stumps, roots' from \*kъrčь 'an (uprooted) stump' (Ibid 210); \***lěpъje** (XIV 231) 'birdlime' from \*lěpъ 'glue, lime'; \***lučъje** (XVI 164) col. 'kindling-wood for night fishing' from \*lučь 'a splinter, a torch'; \***otъrǫbъje** (XXXVIII 137) 'mill offals' from \*otъrǫba / \*otъrǫbъ 'mill offals' (Ibid 132).

The **adjectives** and **verbs** were rarely in the role of motivational stems to the lexemes of the analyzed type, for example: \***drobъje** (ЭССЯ V 121) 'small cereals; offal', cognate with \*drobiti; \***lipovъje** (XV 128) 'linden wood'; \***lěsovъje** (XIV 246) 'hazel grove' from \*lěsovъjь 'being a part of hazel grove'.

**2.4.** *Nomina abstracta* that designated *physical* or *mental processes, states,* or *character features* made up a small group, such as: \***dъrtъje** (ЭССЯ V 227) 'tearing, shelling' from \*dъrtь 'pieces, sawdust'; \***krъvotočъje** (XIII 64) 'bleeding' from \*krъvotočiti; \***lětъje** (ЭССЯ XV 20) 'summer'; \***liceměrъje** (79) 'hypocrisy', related to \*liceměrъ, \*liceměriti; \***l'ubъje** (187) 'love; aptitude for something' from \***l'ubiti** or l'ubъ; \***lomъje** (XVI 30) 'breaking' from \*lomъ 'an iron rod that breaks stones and breaks trees'; \***lučъje** (164) 'a beam' from \*lučь 'a beam'; \***nedǫzъje** (XXXIV 126) 'weakness, illness' from \*nedǫgъ or from \*nedǫžiti; \***nenastъje** (176) 'bad weather' from the stem \*nenastь 'the

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[45] Sławski F. Zarys słowotworstwa prasłowiańskiego. *Słownik prasłowiański.* Wrocław. Warszawa. Krakow. Gdańsk : Wydawnictwo Polskiej Akademii Nauk. T. 1–3. 1974–1979. T. 1. A-B. 1974. C. 86.

[46] Ibid.

same'; *****neumьje*** (XXV 58) 'loss of mind, madness' from *neumъ; *****nevolьje*** (86) 'reluctance; compulsion' from *nevol'a, although in the case of iterative semantics the deverbative nature of the derivative is not excluded – from *nevoliti; *****nevъzgodьje*** (88) 'trouble, misery, hard times' from *nevъzgoda 'adversity, misfortune'; *****novosedlьje*** (236) 'housewarming, new residence' from *novosedlъ 'new settler', on the other hand, the complex suffixal nature of this derivative is not excluded; *****orzumьje*** (XXXV 138) 'sense, cognition' from *orzumъ. Apparently, the spread of this Church Slavicism in the East Slavic territories took place in the book way (see Ibid); *****otъdušьje*** (XXXVI 222) 'rest' (*otъduxъ 'breathing, relief, rest' – 220); *****otъmьstьje*** (XXXVII 213) 'revenge, vengeance, retaliation' from *otъmьstь / *otъmьsta; *****sъnьje*** (Скляренко 1998 230) 'dreaming' from *sъnъ.

**2.5.** The few nouns were the names of the *objects* (these were mostly instrumental nouns), for example: *****kopьje*** (ЭССЯ XI 40) 'a spear, a pike' from *kopati 'to pierce, to stab', the stem is *kop-. The makers of the Etymological Dictionary of Slavic Languages (ЭССЯ) assume the ancient adjective nature of this derivative, the gender of which could agree with the noun: *kopьje dervo 'the wood with wich they beat or pierce' (see more ЭССЯ XI 41); *****kosovьje*** (XI 152) 'mowing is the place where they mow'; *****kostьje*** (181) 'a handle of a scythe' from *kosa; *****lězvьje*** (XV 39) 'a blade, an edge' from *lězvo; *****loskutьje*** (XVI 86) col. to *loskutъ 'a cut of something'.

Occasionally, the reconstructed group of nouns on -ьje included the **denominative** *somatic* names, for example: *****čel'ustьje*** (ЭССЯ IV 44) 'fauces, a perish' from *čel'ustь; *****ličьje*** (XV 85) 'a person, a face, an icon' from *likъ, *lice; *****nožьje*** (XXVI 24) 'a part of a leg' from *noga.

The **deadjectival** derivatives were less frequent, for example: *****bělьje*** (ЭССЯ II 86) 'everything that is made of white cloth at home; linen' from *bělъ; *****starьje*** "old age, old things" from starъ 'old'; *****sъdorvьje*** (Вступ 1966 118) 'health' from sъdorvъ "healthy".

## 3. The suffix -tьje

**3.1.** The examined reconstructed Proto-Slavic derivatives show that this formant while being added to the infinitive or adjectival participle stems, participated mainly in the creation of *abstract* names.

**A.** The few reconstructions of the Slavic era had the semantics of <u>long repeated action,</u> for example: *****bitьje*** (ЭССЯ II 102) 'beating, fight' from *biti or *bitъ; *****ěstьje*** (VI 55) 'nutritive process' from *ěstь, *ěsti; *****krytьje*** (XIII 73) 'hiding, concealment' from *kryti and the adjectival

participle *krytъ; *litьje (XV 160) 'casting, pouring' from *liti; *otъbitьje (XXXVI 140) 'repelling an attack; reflection; imprint' < *otъbiti; *otъbytьje (160) 'releasing from duties or discharging; withdrawal, departure' (*otъbyti); *otъdatьje (199) 'returning, release, retribution' from the adjectival participle *otъdatъ; *otъjętьje (XXXVII 24) 'taking out, deletion' from *otъjętъ 'taken out, deleted'; *otъjьtьje (46) 'leaving, deleting, taking away' from *otъjьti; obviously, this is the West Slavic dialectism;*otъkrytьje (92) from *otъkrytъ; *otъrytьje (XXXVIII 145) 'tearing, excavation' from *otъryti 'to excavate, to dig up' etc.

**B.** The few names of *physical, mental processes and states* were semantically close to the previous group of deverbatives were, namely: *nytьje (ЭССЯ XXVI 67) 'whimper' from *nyti; *sǫmętьje (ЕСУМ V 475) 'confusion', connected with *sъmęsti (< *sŭmętti) 'to mix up, to confuse, to sting', derived from *męsti (< *mętti) 'to trouble, to embarrass, to muddle' (Ibid) *žitьje (Вступ 1966 118) 'living; a life'.

**3.2.** A few of the reconstructions under review were the *locatives* on -**tьje** which indicated *the territory, or the place* formed as a result of an action that was named by the derivative word, namely: *datьje (ЭССЯ IV 196) 'a gift, a donation' from the adjectival participle *datъ < *dati; *ętьje (VI 73) 'a prison, a dungeon' from *ęti 'to capture'; *krytьje (XIII 73) 'protection, a roof; a cover' from *kryti and the adjectival participle *krytъ.

**3.3.** The nouns with *material-objective* or *substantive* meaning had the shade of collectiveness, for example: : *obbitьje (ЭССЯ XXVI 108) 'leftovers, leavings' from the adjectival participle *obbitъ; *obdětьje (154) 'clothes' from the adjectival participle *obdětъ; *otъmelьje (XXXVII 173) 'solid fragments of flax stems' from *otъmelti 'to mill again, to grind' (172); *tьrmetьje (Куркина 1974 45) col. 'flax or hemp solids; any waste to stoke the fire', apparently, from *tьrmati 'to shred, to pick'(Куркина 1974 45).

The following derivatives did not form separate lexical word-building groups: *bagatьje (I 124) 'a bonfire' is a probable Proto-Slavic dialectism, cognate with Indo-European *bhog– 'to bake' (Куркина 1974 45), Greek φώγω 'to grill', Old High German bahhan 'to bake' (ЭССЯ I 24); *litьje (XV 160) 'metal cast product' from *liti; *obbitьje (XXVI 108) 'upholstery, a stripe' from the adjectival participle *obbitъ; *obdǫtьje (XXVI 164) 'a tumour, a swell' from the adjectival participle *obdǫtъ to the verb *obdǫti; *otъličьje (XXXVII 133) 'a distinction' from *otъličiti 'to distinguish', *otъličati 'to distinguish' or from

*otъlika (134) 'what serves as a means of distinction; a difference';
***otъmьrtьje** (XXXVII 211) 'a fatal case' from *otъmьrǫ, *otъmerti;
***veretьje** (Куркина 1977 45) 'a sack of coarse fabric; rough fabric' from
*vereti 'to weave, to shuttle'.

## CONCLUSIONS

Thus, the examined linguistic material of the Proto-Slavic era gives grounds for arguing that already at that time the suffix **-ьje** and its continuents -**ьje/-nьje/-enьje/-anьje/-tьje** occupied a significant place in the arsenal of means of the substantive derivation. The analyzed reconstructions of the structure under consideration show that each of the variants of the primary **-ьje** has its own functions quite clearly entrenched.

The largest number of derivatives with the mentioned formant are the abstract names, the names of the subjectified action were of a considerable amount among them. Such derivatives were created mainly through suffixes **-enьje /-anьje** (*košenьje 'mowinf', *lelějanьje 'care', *nudjenьje 'violence, coercion'), the formant **-tьje** took a less active part in the creation of nouns of this subgroup (*bitьje 'beating, fight', *otъdatьje 'returning, release, retribution'). The primary **-ьje** did not compete with these suffixes in the formation of nomina actionis.

The names of mental, physical and physiological processes were mostly created by means of -**enьje** / -**anьje** (*l'utovanьje 'ferocity', *orzveselenьje 'entertainment', *krǫženьje 'whirling, spinning, rotation', *lopanьje 'tearing, popping', *n'uxanьje, *n'ǫxanьje 'sniffing'), **-ьje** was involved in the derivation of the substantives of such semantics less often (*otъdušьje 'resting', *otъmьstьje 'revenge, vengeance, retaliation') and (*nytьje 'whimper', *sǫmętьje 'confusion').

Many Proto-Slavic reconstructions had collective meanings. The structure of such derivatives often included the suffix **-ьje** (*čerpьje 'smithereens, shatters', *kostьje 'bones', *rozgьje 'branches, rods'), n.collectiva with a clear seme of an action were formed with the help of the continuents-**enьje** / -**anьje** (*ěděnьje 'food', *jьmanьje 'possession, fortune, wealth').

The subgroup of names with locative semantics, in whose creation the suffix **-ьje** was most actively involved, was noticeable, though somewhat smaller in quantitative terms (*barьje 'a swampland; a field under water', *nebesьje 'heaven, sky', *kъrčevьje 'a place that is overgrown with bushes; a parcel of uprooted forest').

The variant suffixes **-enьje** / **-anьje**, **-tьje** were rarely involved in the formation of n. loci, keeping a shade of the verbal semantics in the derivatives (*\*lajanьje* 'a wait', *\*ležanьje* 'a place for lying', *\*ǫtьje* 'a prison, a dungeon').

The material-objective and substantive names are few among the examined derivatives (*\*košenьje* 'a scythe', *\*otъmelьje* 'solid fragments of flax stems', *\*červьje* 'fur on an animal belly', *\*kamenьje* 'stones', *\*otъrǫbьje* 'mill offals').

Most of the reconstructed derivatives are motivated by verbs, which provided a significant preponderance of the names of the subjectified action. The nouns and adjectives were rarely used to derive new words (mainly there were names of subjects, n. loci and n. collectiva).

### SUMMARY

The article describes the functions of the substantival suffix **-ьje** and its continuants -**enьje** / -**anьje**, -**tьje** in the Proto-Slavic language, it identifies the main semantic groups derivatives that were formed with their help; the motivation of the identified nouns is found out as well.

It is established that each variant of the primary **-ьje** has its own functions clearly assigned. The largest number of derivatives with the mentioned formant are the abstract names, among which a significant number were the names of the subjectified action (formed mainly by the suffixes **-enьje /-anьje**). The denomination of mental, physical, and physiological processes were also created, for the most part, by means of -**enьje** / -**anьje.** The suffix **-ьje** was included into the structure of collective derivatives the most frequently**.** The locative names had in their structure the formant **-ьje**; the variant suffixes -**enьje** / -**anьje**, **-tьje** were rarely involved in the creation of n. loci. Just a few of the reconstructions under consideration – the material-objective and substantive names, had both the primary **-ьje** and its continuants -**enьje** / -**anьje**, **-tьje** approximately equally involved into the process of their formation. Most of the reconstructed derivatives are motivated by verbs. The nouns and adjectives were involved in derivation of new words less often (these were mainly locatives, names with substantive, objective and collective semantics).

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# LITERARY STUDIES

## WHAT DUMY TELL ABOUT ZAPORIZHIZHA: UKRAINIAN HEROIC AND LYRIC-EPIC POEMS IN SPACE AND TIME

**Pavlenko I. Ya.**

### INTRODUCTION

The historical memory of a nation can be retrieved from its traditional prose and poetry that perform important informative and mnemonic functions – historical legends and traditions, bylinas, sagas, historical and heroic songs, ballads, etc. Among these genres, there are unique ones, found only in the folklore of a certain nation, for example, dumy in Ukrainian folklore (*duma*, pl. *dumy* "a sung epic poem"). That is why it is not surprising that they have always been attractive for folklore recorders and researchers. (The history and approaches to duma epic poems were elaborated by K. Hrushevska[1], S. Gritsa[2], M. Dmitrenko[3] and other scientists). Despite the long history of collecting, printing and studying materials, the first complete edition was brought out by

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[1] Грушевська К. Деякі питання про народні дум. *Українські народні думи. Том 2. Тексти №№ 14 – 33. Передмова Катерини Грушевської.* Харків – Київ, Державне видавництво «Пролетар», 1931. С. V – XXX.; Грушевська К. Збирання і видавання дум в XIX і в початках XX. *Українські народні думи. Том 1 корпусу. Тексти №№ 1 – 13 корпусу і Вступ Катерини Грушевської.* Київ: Державне видавництво України, 1927. С. XXIII – CCXX.

[2] Грица С. Думи в синтезі слова, музики і виконавства. Українські народні думи: у 5-ти т. Т. 1. Думи раннього козацького періоду. Відп. ред. Г.А. Скрипник., за заг. ред. К. Дмитренка та С. Грици. Київ: ІМФЕ НАН України, 2009. С. 33 – 118.

[3] Дмитренко М. Українські народні думи як феномен традиційної культури. Українські народні думи: у 5-ти т. Т. 1. С. 6 – 32.

Kateryna Hrushevska (1927-1931)[4]. However, it was withdrawn from scientific use for a long time.

The important advancement in folklore studies was marked by the academic publication of dumas[5] prepared by the scientists of the Institute of Art History, Folklore and Ethnology of the National Academy of Ukraine named after M. T. Rylsky. All the well-known records of verbal and musical texts with in-depth introductions, commentaries, and scientific findings were made public. The corpus compilation enabled the dissemination of the recorded verbal texts and musical pieces, historical findings and modern scientific approaches to the genre as a whole, its separate works and their variants, information on many issues related to the study of dumy. In addition, this complete scientific collection has become a powerful creative impetus for the further study of dumy. It has extended the perspectives of tackling still unexplored or disputable issues of folklore, elaborating the methodology of the research, active development of interdisciplinary and comparative studies on the heroic and lyric-epic works of different nations, the research of the heroic component of Ukrainian folklore as a constituent of the world epic and lyric-epic heritage. It has also provided an ample opportunity to address various aspects of the "duma and Zaporizhzhia" issue, questions of internal and external ties of heroic dumy with the unique male community, the revival of Zaporizhzhia customs and everyday life through the works of this genre.

The connection of dumy with the Cossacks has never been questioned by folklorists. Kateryna Hrushevska distinguishes a group "Dumy about the knighthood" focusing on the identity of the heroes, the morality of the Cossacks, and emphasizing that the knighthood of "the Kobzar`s epic is not just an expressive historical term, but a kind of indistinct ideal, that with certain variations, potentially belongs to any male militarycommunity»[6]. Various aspects of the connection of the dumas with Zaporizhzhia were mentioned, but mainly as passing references, in

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[4] Українські народні думи. Том 1 корпусу. Тексти №№ 1 – 13 корпусу. Вступ Катерини Грушевської. Київ: Державне видавництво України, 1927; Українські народні думи. Том 2. Тексти №№ 14 – 33. Передмова Катерини Грушевської. Харків – Київ: Державне видавництво «Пролетар», 1931. 358 с.

[5] Українські народні думи: у 5-ти т. Т. 1. Думи раннього козацького періоду. Відп. ред. Г.А.Скрипник., за заг. ред.. К.Дмитренка та С.Грици. Київ: ІМФЕ НАН України, 2009.

[6] Грушевська К. Деякі питання про народні думи, с. VI.

the works about the history and everyday life of the Zaporizhzhia Cossacks. In 1822, D. Bantysh-Kamensky affirmed: „The Zaporozhets played the bandura (a Ukranian musical instrument), sang songs: but these songs were similar to their cruel temper»[7]. I. Sreznevsky considered dumy as a result of creative activity in Zaporizhzhia and published them[8]. In his ethnographic notes A. Afanasyev-Chuzhbinsky tells a story of the former sichovik and remarks that within the community" ... there were sometimes gifted people who composed their talented dumy somewhere in the steppes»[9], although he himself never heard one. He explains this by the fact that kobzar art is declining, since older talented dumy were made by the Siches` brothers (bratchyky), but now the elders, who modify works. A similar opinion was expressed by P. Kulish in the story about kobzar Rygorenko who adopted Cossack dumy, "knew numerous songs and dumy about the old days, and some of them passed to him. Rygorenko would have mastered them all, but the cossack died, he did not have time to share everything that he knew and, perhaps, put together with his own thoughts»[10]. For Y. Novitsky, the existence of dumy in the Sich was obvious. He thought that the works of this genre died in the region of the Lower Dnieper with the rest of the Cossacks: „Collecting the remains of antiquity in the Yekaterinoslav region, we have not come across the bandura players, we have not heard Dumas since 1874"[11].

D. Yavornytsky considered the Cossacks as the creators of dumy and emphasized the prevalence and authority of the kobzars in Zaporizhzhia[12]. The scientist recorded several dumy on the former borders of Volnostey (Liberties) which he collected from the unknown performers, but he did not come across works of that genre in the sites of

[7] Бантыш-Каменский Д.Н. История Малой России от водворения славян в сей стране до уничтожения гетьманства. Київ: Час, 1993. 245 с.

[8] Срезневский И. Запорожская старина. Ч. 1. Харьков: Университетская типография, 1831 ; Срезневский И. Запорожская старина. Ч. 2. Харьков: Университетская типография, 1833.

[9] Афанасьев-Чужбинский А. Поездка в Южную Россию. [Изд. 2]. Санкт-Петербург, 1863. Ч. 1. Очерки Днепра. С. 15.

[10] Записки о Южной Руси. Издал П. Кулиш : в 2-х томах. Т. 1, 2. Київ : Дніпро, 1994.С. 199.

[11] Новицкий Я.П. Народная память о Запорожье. Предания и рассказы, собранные в Екатеринославщине. 1875 – 1905 г. Рига: "Спридитас", 1990. С.4.

[12] Яворницький Д.І. Історія запорозьких козаків. У трьох томах. Т. 1. Київ: Наукова думка, 1990. С. 238.

the former Sich and zimivniki (a type of settlement of Cossacks in Zaporizhzhia beyond the bounds of Sich).

Thus, it is an unusual situation: on the one hand, there is a lot of evidence that there were dumy in Zaporizhzhia, and on the other hand, there are no records of works of this genre on the territory of historical Zaporizhzhia. A number of questions arise about the causes and consequences of such a phenomenon, about the nature of the preservation in the versions of common Dumy plots dealing with the memory of Volnosti Zaporizhzhya and the steppe knighthood, as well as about the factors of transformation of the dumy created by the Cossacks in Zaporizhzhia.

Talking about the necessity to solve the problem of the development of the genre in space and time, it is necessary to take into account that 1) the formation of the folklore studies took place during the extinction of this genre, therefore, to a large extent, dumy were recorded according to the performers, not the creators, the practice was rapidly changing that led to the changes in the Kobzar repertoire and a decrease in its dumy, especially the heroic ones; 2) modern studies of dumy have to deal with the archaic phenomenon, which is being reconstructed on the basis of other models instead of the samples used in the living communication. The form of translation can be considered as oral-written-oral, significantly affects the perception of the work by the modern performers and listeners.

Moreover, it is necessary to consider the peculiarities of life-style, ethos, and the ritual system of the Cossacks in order to clarify the specificity of associations between dumy and the male military community. The analysis of dumy in the context of the Zaporizhzhia cultural tradition will help to establish their external and internal textual ties with Zaporizhzhia, to identify their primary semantic and axiological dominants, to provide the objective analysis of the widely known works and their variants (the analysis of primary semantics is impossible without relating the variants of dumy to the place and time of their record), and also to find out how the people's historical memory is preserved and what factors influenced its transformation.

## 1. The chronotope of Zaporizhzhia in the heroic dumy

The observations of culturologists and folklorists of the steppe knighthood indicated the impoverishment of the folk repertoire of the Lower Dnieper and the absence of dumy during the 19th century. The

question was also raised about why it was so. Nowadays interesting and relevant thoughts about this subject were expressed by P. Zhitetsky. According to his observations, the political changes that took place in the various Ukrainian lands during the 18th century changed the listener. The interest to dumy decreased significantly, and their performance became less frequent. Gaydamaky departed regards their ideals from the Cossacks and their activities did not favor the creation of dumy, therefore, the performers and the works of traditional Zaporizhzhia lands were gradually moving to the Cossack Hetmanate, where cossackdom partially survived and "sits on its own soil". Duma was completely doomed there ("they found their final resting place»)[13]. In his opinion, the extinction of the genre was stimulated by its transition from the Cossack habitat to the «demotic»[14]. The scientist shortly addresses this issue, but his thoughts are focused on the role of the environment in the development of folklore.

In these reflections, it should be noted that in fact the creation of epic dumy in Zaporizhzhia (as well as in the other Cossack lands) ceased already in the 18th century, dumy were less spread (considered as a temporary phenomenon, a pure product of Zaporizhzhia when it came to a significant part of the heroic dumy plots), although for some time several small centers of the Cossack spirit and life were still in place. Their disappearance marked the disappearance of dumy.

The creators of Zaporizhzhia dumy were warrior singers, the listeners were Sich society members. Actually, the creators and listeners belonged to the same community, they were carriers of a single ethnic group, had a common system of values, which was important for the perception of dumy. And the Sich brothers` interests were not necessarily shared by others. In addition, the creators lived the same life as the listeners, so everyday issues, especially the social habits which were commonly known, were not mentioned in dumy or in historical songs, unlike it is typically done in heroic and lyric-epic poems in other cultures.

The powerful culture of the community was disappearing with the destruction of Zaporiяpzhia. The kobzars, who lived with the Zaporizhzhia army, spread its glory even after the defeat of the Sich. Some of them had to travel with the other Cossacks to the Danube and

[13] Житецкий П. Мысли о народных малорусских думах. Киев: Издание редакции журнал «Киевская старина», 1893. С. 172 – 174.

[14] Житецкий П. Мысли о народных малорусских думах. С. 175.

then to Kuban disticts, where the repertoire was largely "conserved", so the heroic dumy lasted longer. Some of the cossacks returned to their families and taught others to sing (not create!) dumy. Others took refuge in the new conditions created on the territory of the former Volnostey, and remained on the remote scattered zimivnikah. Their number was insignificant, even less was the number of the kobzars in a new environment, which was different in terms of gender and ethnicity and required adaptation to the new languages. Therefore, people hardly learnt about the heroism of the former masters of the region in contrast to the direct descendants of the steppe knights from Zaporizhia. In fact, in any culture, the glory of the ancestors is better remembered by the direct descendants than by younger and more distant generations.

The colonization of the former Zaporizhzhya Volnostey occurred due to the Ukrainian resettlement from other regions, at the same time the lands were given to the Germans, Russian villages were created, therefore a new cultural environment was formed that might not be perceived by the kobzars and their culture. These factors led to the gradual spread of dumy tradition to other lands.

The role of the kobzars and attitude to them changed with the disappearance of the male community. Their social position was changing – not a military singer (troops do not exist), but a beggar, looking for a place and means of living. The listeners also changed: a significant part of the free Cossacks turned into serfs, and consequently their lives, work, life, concerns, moods, motives of their own creativity changed, the kobzars had to focus on the tastes and preferences of a new audience, and therefore changed their repertoire.

The absence of the heroic, the change of its place in the system of spiritual values, changes in aesthetic preferences, gradually forced out heroic dumy from kobzars' repertoire. These works were a vivid reference to the past, but they could no longer fulfill their former campaigning role – the appeal to the Sich; the memory of the past, primarily about freedom and heroism, was often painful. The affirmation of the principles of obedience, patience, reconciliation with reality was more promoted by spiritual poems, psalms, didactic songs, therefore they gradually occupied a dominant position in the repertoire of beggars-kobzars alongside with those pieces that provided earnings – humorous and dance songs.

Thus, the heroic duma gradually traveled from Zaporizhzhia to nowhere, since throughout the 19th and early 20th centuries the number

of records of the works of this genre was constantly decreasing, and so was the range of plots.

The duma changed significantly, like any genre, that is living in time and space, changing its axiological dominants as in "Duma about Alyosha Popovich", in which the heroic motives gradually grew into the moralistic one. At the same time, it is noteworthy that the heroes are the Cossacks in many recorded dumy, the chronotope is clearly Zaporizhzhia, many attributes of everyday life and customs in Zaporizhia are preserved. A significant part of heroic dumy remains „Sich-centric." According to the research of the predecessors, but primarily on the texts of the works, it can be argued that the internal movement in many heroic dumy is aimed at Sichwhich was recognized by the heroes and performers as the center of their own space: the Cossacks return right here (Samoilo Koshka, Kozak Golota, Alexei Popovich Ivan Boguslavets) after their battles, exploits, captivity. However, the external movement of the genre, the nature of its distribution are diverted from Sich.

The duma underwent changes in the process of the transition to the new environment of performers' and listeners', but at the same time it retained some well-established moments that remained practically unchanged in different duma versions and, at first glance, were not sense-making for the new environment. As a rule, these were references to geographical realia, everyday life attributes and ceremonial traditions of Zaporizhzhia, which sometimes differed from the dumy that were common for new performers and listeners.

The Duma "About Fedir Bezrodny" in various ways maintains its internal connection with the everyday life of Zaporizhzhia, the everyday and ritual tradition that manifests itself in the definitely Zaporizhizha space and system of toponyms, and in the name of the hero, as well as in the echoes of customary law and funeral rites of the male community.

First of all, the connection between the Duma and Zaporizhzhia appears in a chronotope, the main signs of which are the Lower Dnieper with the corresponding toponyms and landscape elements from the time of the active confrontation between Cossacks and Tatars.

Almost all versions of the Duma "remembered" that the battle in which the hero was wounded took place in the Dnieper Niza, near the Dnieper, on the territory of the Bazavlug Lug (the word *lug* "meadow" is always lower-cased, although this is an integral toponym), since "Bazavlug, Bazavlutsky plavni, Velyka Plavnia, Lug Bazavlug – the

lower half of the Velyky Lug from Mykitinogo Rogu to Kamyanogo Zatonu»[15]. In addition, in some cases, the word „Bazavlug" is used as a hydronym – the name of the river, emphasized in the commentaries to one of the duma versions: "Bazavluk is a river flowing from Verkhnedneprovsk county of the Yekaterinoslav province and flowing into the Dnieper on the border of the Yekaterinoslav and Kherson counties", which also corresponds to the realities of the Velyky Lug[16].

Almost all the records mention the Dnieper saga, that is also the evidence of the memory of duma variants about the scene and, probably, the creation of the duma. According to the academic "Dictionary of the Ukrainian language", the word "saga" in Ukrainian means "river gulf", "channel; river sleeve; staryca", "a hollow among the sandy sediments of the river", so the Dnieper saga is the Bazavlug river, which flows into the Dnieper, and other numerous branches and tributaries[17], and these are typical phenomena for the historical Bazavlug.

In other dumy, there are references to the places that are associated with Zaporizhzhia, but are unknown to performers from other regions. In all versions of the "Otaman Old Matyash" Duma, the action takes place "On the mouth of Samara-Bog, Semena of the Cossack Rig. Semenov Rig is mentioned three times near the "mouth" of the Bug as one of the marker of the border between Cossacks and Turks. D. Yavornitsky, who claimed that there was a border Zaporizhia picket «in Semenov Rig, at the mouth of the Bug, 200 horsemen and up to 40 reed huts»[18]. Actually, in the Duma we are talking about a small Cossack detachment and the proximity of enemies. At the same time, in almost every known version of the Duma, Samara, a river that is located far from the Bug estuary, is mentioned: "On the mouth of Samara-Bog, Semenov Cossack Rig", "... On the mouth of Samara-Bog, the family Cossack Rig …»[19]. P. Martynovich's undated entry records: the performer does not know what Semenov Rig is: "There was such Cossack River as Semen Rog. Semena Rog the river was the Cossack river…»[20]. Although the combination of the two hydronyms – Samara and Bug – already indicates

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[15] Чабаненко В. Великий Луг Запорозький. Історико-топонімічний словник. Запоріжжя : ЗДУ, 1999, с. 12.

[16] Житецкий П. Мысли о народных малорусских думах, с. 110.

[17] Словник української мови: в 11 томах. Том 9. Київ: 1978, с. 8.

[18] Яворницький Д.І. Історія запорозьких козаків. Т. 1, с. 316.

[19] Українські народні думи: у 5-ти т. Т. 1, с. 817, 819.

[20] Там само, с. 823.

that the memory of the battlefield is preserved, but over the time it is associated with the river, known to kobzars of the Kharkov school, from which most of the duma versions are recorded. During the second half of the XIXth and the beginning of the XXth centuries the performers of the dumy couldn't imagine where the mouth of the Bug was, which is also often called Bog, and what the toponym "Semenov's Rog" meant, which, according to many records, was known to "grandfathers", after whom Y. Novitsky and D. Yavornitsky recorded poems in the sites of "Zaporizhzhia ashes" legends and traditions.

The Dumy and the Cossack place names of the Black Sea coast are remembered. In various versions of the Duma "Samiylo Kishka" that place is called as Constantinople, Trapezon city, Kefa city, Kozlov city, estuary, through which it was necessary to go to the mouth of the Dnieper. I remembered the Duma "About Samiylo Kishka" and that "In Tendra island Semyon Skalozub stood with an army at the outpost …»[21]. According to D. Yavornitsky, Tender was a fishing place and a reliable shelter for the Cossacks, who were persecuted by the Turks[22].

The Dumas "remembered" the traditional Cossack handicrafts, which the kobzars of the second half of the 19th century might have forgotten or never known. It's about the boothouse that is mentioned in the "Duma of the Cossack Golot". In two versions, quoted by P. Kulish, there are references to the "results" of the competition of Golota with Tatar:

He then cared well,
Tatar boots pulled
On their Cossack legs;
Tightening clothes
He put on his Cossack shoulders;
The velvet stick removes
He puts on his Cossack head;
Tatar horses under the bridle took
In the city of January,
He drinks and walks there,
Kiliimske praises, praises the field … »[23].

It runs about how Cossacks get their loot after defeating the Turks in the duma "Otaman Old Matyash": "Cossacks on horses mounted, and

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[21] Українські народні думи: у 5-ти т. Т. 1, с. 522.
[22] Яворницький Д.І. Історія запорозьких козаків. У трьох томах. Т. 1, с. 390, 404.
[23] Українські народні думи. Том 2. Тексти №№ 14 – 33, с. 10.

they defeated the godless Basurman. They took away silver-gold from Turkey ...", „And they already beat them, and they got a lot of gold for themselves»[24].

The tradition of "dovanites" prey[25], for example, in the thought "Samiylo Kishka", repeatedly mentioned in the Dumy, is described by O. Rigelman:

"The first part was taken, made to the church:

On the holy Mezhigorsky Spas,

At the Terekhtemirivsky Monastery,

On the holy Sichovaya Veil was given,

Kotor was built by a long-time Cossack treasure,

So that for them getting up 6 and laying down the Merciful God prayed.

And the other part was divided among themselves.

And they took the third part: they sat down,

They drank and walked,

From the seven-edged squeaks rattled … »[26].

This and other versions mention monasteries, generously financed by the Zaporizhzhia community, because they treated the wounded, looked after the old Cossacks who did not have families and etc. The Sich Church of the Intercession is also called as the greatest shrine of the Zaporiярzhia community.

Frankly speaking, the Cossacks distribuтeв the booty in a somewhat different way in the Duma "Otaman Old Matyash": "They, the Cossacks, drove up to the garden in January. And there they sat in a circle near the city, and they shared the gold piecemeal. And they shared anyway! So that no one would be angry!»[27]. And this could be the result of the geographical dissemination of the duma, which remembered about Semenov Rog and a small Cossack unit at the picket as well as about the booty as a common property of the community. At the same time, the nature of the distribution is more similar to the Haidamak rather than Zaporizhzhia customs, that is, it may have transformed in the Duma under the influence of the later ethos.

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[24] Українські народні думи: у 5-ти т. Т. 1, с. 822, 824.

[25] Рігельман О.І. Літописна оповідь про Малу Росію та її народ та козаків узагалі. Вст. ст., упорядк. та примітки П.М. Саса, В.О. Щербака. Київ : Либідь, 1994, с. 729.

[26] Українські народні думи: у 5-ти т. Т. 1. С. 524.

[27] Там само, с. 82.

## 2. Zaporizhzhia rites and traditions in dumas

As mentioned above, the folklore epic and the lyric-epic poems are hardly oriented towards the depiction of everyday life, ordinary things, but the transmission of knowledge about unusual and extraordinary events; the well-known, to which the everyday tradition belongs, is ignored, but the heroic dumy preserved some realities of life and rites in Zaporizhzhia.

The analysis of the widely-known plots proves that they preserved references to the customs and traditions of the Zaporizhzhia Cossacks, therefore the subject of the duma research was the poem about which Kateryna Hrushevska remarked the following: "The Duma of Bezrodny" is extremely poor in content, the rotating circle is a rather shallow question of ordinary law – issues of jura (an armour-bearer of a Cossack petty officer) in Cossack center: transfer of weapons and a horse to a jura from his dying master»[28]. The researcher' conclusions can be questioned, since the content of the Duma is not so simple: it is not only about the transfer of weapons and property (textual analysis shows that this motive has received serious modifications), but about the death of the Cossack, and the posthumous honor, and the loyalty of his armour-bearer literally "to death", about Zaporizhzhia rites of burial, which differed from the rites in other regions of Ukraine.

By the way, M. Tserteleva,the first publisher of Ukrainian Dumas, wrote about this work: "This is a wonderful, but poetic depiction of the funeral and commemoration of the Kurin Otaman»[29]. This Duma, of course, needs to be listened to, if only because it is one of the first acts of recording and commenting on Duma material: a variant dated by 1814, the time when the knowledge of Zaporizhzhia customs could still be transmitted directly from the Sich brothers.

Since we are talking about the need to study the internal historical memory of the duma, preserving the early knowledge of Zaporizhzhia traditions, it seems advisable to turn to the most complete publication of the Ukrainian folk Dumas, which contain all the well-known records of the Duma "Fedir Bezrodny" and its multiple versions provided in this collection: the plot is given under number 6, versions are arranged chronologically under 6.1 through 6.14.

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[28] Українські народні думи. Том 2. Тексти №№ 14 – 33, с. 2.

[29] Цертелев Н.А. Опыт собрания старинных малороссийских песней. Санкт-Петербург: Тип. Крайя, 1819, с. 50.

Among the version of this Duma, there are those that explicitly mention Fedir's membership in the Zaporizhzhia community. Moreover, it is emphasized that he is "kurin otoman»[30], «good knight, wise clerk»[31], and therefore refers to the military foreman. According to this record, it seems that the duma performer could be influenced by the history of the study of the work, because at one time M. Maksimovich suggested that the prototype of Fedir Bezrodny could be the military clerk of the times of Khmelnytsky Bezrodny, whose name was Homoy[32]. And although there is no direct mentioning of these facts, the dumy remeber the hero as one of the best and most experienced Zaporizhzhia warriors (namely, they were chosen by the kurinym and the otaman). The Duma remembers this in details related to the traditions of the Zaporizhia army: he knows well other Cossacks and the otamans know about the customs of the Cossacks, about him as a glorious warrior, about the fact that they buried him in the same way that the representatives of the foreman were buried, in all known versions, his "servant" is mentioned next to the wounded hero (options 6.1, 6, 3), nameless "jura" (options 6, 4; 6.13), "jura Yarema" (variants 6.5a, b; 6.6; 6.7; 6.8; 6.11; 6.12; 6.14, b, c) and "jura "(options 6.9; 6.10). Most versions refer to traditional Cossack relations between an experienced Cossack and jura, who literally was not a servant, but a squire and assistant. In the publication of N. Tsertelev, it was stated: "A chura, or jura, is a squire. Under the Cossack foremen there were inseparable, faithful to the last end squires, from young Cossacks»[33]. They, jury, had to study military affairs and at the same time take care of their teachers and follow their instructions.

The name of the hero attracts attention, since in the records of various variants the second part is numbed with both upper and lower case letters, which means that the recording device, respectively, by Kobzars, was perceived either as part of the name (surname, nickname), or as a characterization of the character. The fact that the word "Bezrodny" was not always perceived as part of one's own name (surname or nickname), but more often as a characteristic, and to some extent emotionally

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[30] Українські народні думи: у 5-ти т. Т. 1, с. 403, 404, 424, 430, 434, 442

[31] Там само, с. 481.

[32] Сборник украинских песен, издаваемый Михайлом Максимовичем. Киев, 1849. Ч. 1, с. 25; Украинские народные песни, изданные Михаилом Максимовичем. – Москва: В университетском издательстве. 1834, с.5.

[33] Цертелев Н.А. Опыт собрания старинных малороссийских песней. С. 50; Українські народні думи: у 5-ти т. Т. 1, с. 406.

colored from a neutral attitude to sympathy, is evidenced by the existence of the variant names of the hero, which described him as 'bottomless', and 'barren'. It is, in fact, about synonymic substitutions. The combination of the name with the nickname or the epithet "Bezrodny" should emphasize the typicality of the situation, which cannot be reduced solely to the death of the hero and the transfer of the things to the jura. The nickname is the interpretation of the fate of the hero, his story and motivation (sometimes interpreted in a peculiar way by performers and listeners). The appearance of such a nickname, and then a surname, could be primarily caused by the Zaporizhzhia tradition of referring to a person by mentioning the dominant features of behavior, character, appearance, deeds, some memorable things, etc., about which all the kobzars, after whom the notes and the recording devices were taken, as well as listeners knew.

The nickname "Bezrodny" conveys a rejection of family life during initiation into the Cossacks. Interesting evidence of how the Cossacks gave nicknames, later possibly related to surnames, is found in the memoirs of the famous Nikita Leontyevich Korzh[34]. Such cases are also mentioned in modern legends about Zaporizhzhia. There are scientific studies on the formation of Zaporizhzhia nicknames[35].

Young children often came to Zaporizhzhia, there were cases of abduction of children who were brought to Sich or to zimyvniki [36], so some of the Cossacks could not remember their origin, hence the prevalence of the "Bezrodny" variant, i.e. 'without kinship', 'some such that doesn't remember his family ties'. Hence, Hvedir can be interpreted as 'an orphan rootless, or rootless, idle, without tribe'[37]. N. Kostomarov agreed with this characteristic, believing that the hero of this Duma is an

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[34] Устное повествование бывшего запорожца, жителя Екатеринославской губернии и уезда, селения Михайловки, Никиты Леонтьевича Коржа. Одесса, 1842, с. 34 – 35.

[35] Українське козацтво: Мала енциклопедія. Кер. авт. колект. Ф..Турченко; відп. ред. С.Р. Лях. Вид.2-е, доп. і перер. Київ: Генеза; Запоріжжя: Прем'єр, 2006, с. 290 – 291.

[36] Мышецкий С.И. История о козаках запорожских, как из древних лет зачинались, и откуда своё происхождение имеют, и в каком состоянии сей час пребывают. Москва, 1847, с. 17 – 18.

[37] Українські народні думи: у 5-ти т. Т. 1, с. 425, 441.

orphan, rootless and tribal-free Cossack[38]. At the same time, this epithet stimulates the idea that the jura becomes Fedir's heir, but for the Sich Cossacks it was a natural phenomenon and didn't require any motivation. According to A. Skalkovsky, the idea that the inheritance of the Cossacks could be transferred to a family or a jura, part of the inheritance could be given to monasteries, churches and religious needs[39]. So the jura was one of the possible legitimate heirs, regardless of whether the family was in his mentor.

It is interesting that there are versions that claim that "being without a family, or of unknown origin" is a temporary state, beyond Zaporizhzhia, Fedir has his relatives, but before his death, the only person close to him who is perceived as a native is his jura, since no one in the family is in trouble to help him, maybe he himself refuses this help. "You are to me, servant, on the wrong side, father and dear mother...»[40].

Sometimes the hero is „bezdolny" (unfortunate) – with the meaning „unlucky", but this is not motivated from the point of view of the fact that Fedir is often referred to as kurin otaman, which means that he is an experienced warrior and respected by other Cossacks. It is probable that the epithet "bezdolny" was the result of the transmission of the text beyond spatio-temporal boundaries of the historical Zaporizhzhia, this variant of surname (nickname) – is the result of the appearance of the work outside the Zaporizhzhian environment. Among the later performers, there is the epithet "bezplodny" (barren) as another synonym of "being without a family, or of unknown origin" (that was functioning beyond the borders of Zaporizhzhia).

Depending on how the hero is referred to or characterized, the content dominants of the duma are formed, and their discrepancy allows us to perceive the duma either as a story about the death of a warrior, which even after a severe injury teaches jura (*armor-bearer, squire and pupil of elder officers*), or as a work about the tragic death of a lonely person.

The problem of heritage is solved in different ways in various versions, and it is possible to distinguish some elements that were either unrelated or formed by the contamination of separate variants. All the

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[38] Костомаров Н. Историческое значение южно-русского народного песенного творчества. Н.*И.Костомаров. Исторические монографии и исследо-вания*. Кн. 8., Т. 21. Санкт-Петербург, 1905. С. 755.

[39] СкальковськийА.О. Історія Нової Січі або останнього коша Запорозького. Дніпропетровськ: Січ, 1994. С. 178.

[40] Українські народні думи: у 5-ти т. Т. 1, с. 403.

motives are reflected in the versions recorded after O. Veresay, and in the records after S. Grytsa by G. Tkachenko: motive A – transferring of the material part of the heritage, which includes horses, clothing and weapons; B – examination of riding skills and, perhaps, something else, which certifies the right to be a Cossack and not a jura, „suitable ... to be among Cossacks"; C – hope for posthumous commemoration and prayers; D – transferance of knowledge and behavioural skills in the steppe, edification how to behave in order to survive and become one of the Cossacks: listen to the steppe and be able to hide in it, watch birds and animals, distinguish sounds – all that was a part of the Sich science; E – instructions on how to give a signal to the Zaporizhzhia Cossacks, how to behave according to Zaporizhzhia etiquette when it is necessary to deal with the Cossacks.

Each of the mentioned motives is represented differently in various versions, but in general, over time, these motives are reduced to teaching and passing on inheritance. The description of the heritage itself, in particular its components, also varies. One should pay attention to the fact that heritage is not only a material dimension. The main point is to check the knowledge and skills which a Zaporizhian warrior should have.

Despite the existing statements that the Duma reveals the themes of transferring the elders' experience to jury and teaching young Cossack, these motives (D and E) are not represented in every known variant. Thus, in the record by V. Lomykovsky, a hero passes to his jura such things as a silk tyagyna (*Cossacks' outer garments*) and fine horse, therefore, only A motive is represented – inheritance. In versions 6.3 and 6.4, there is no inheritance or teaching at all. Version 6.14 is limited to the motives of A and B in their reduced forms.

In the version of M. Tsertelev, the material legacy of Bezrodny is not mentioned at all (motive A), the teaching is connected to the behavior in the steppe (motive D) and with the request to call the Cossacks. An experienced Cossack teaches a young man to listen to the steppe and serve faithfully to the community: „...Koly ty budesh virno probuvaty, budut tebe kazaky povajaty" (*When you'll serve there faithfully, the Cossacks will respect you*)[41].

The nature of the material inheritance often corresponds to the performers' ideas of wealth, thus, before all they mention a horse (an

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[41] Українські народні думи: у 5-ти т. Т. 1, с. 405.

absolute value for a Cossack and a peasant), then some rich garment, and some weapon in in the last place. Some records don't mention it at all [42]. In the community of warriors, weapon could not be forgotten; its value could be neglected only when they stopped using it, in the society of transmitters, not the creators of the duma.

It is curious that Veresay didn't know much about weapons, as evidenced by his comment: "Saber, sword – all the same." He projects modern realia on the past: " Teper kazhut – heneral, polkovnyk, a to buv Koshovyi, shcho yoho za batka malo viisko; tak yak teper Tsar – kazhut, batiushka "(*Now they say – General, Colonel, and that was Kosh otaman, that the army took him as father; since now they say Tsar – they say, father*)"[43], and therefore he modernizes the realia of Zaporizhzhia.

A significant number of variants preserved the mention of how the Cossacks recognized each other in the steppe, on neutral or enemy territory. Fedir teaches his jura that during the meeting with the Cossacks he needs to "shlychok na kopiiu iskladaty" (*to put shlychok – old conical headgear – on the spear*), so that a small flag is made. The need for a flag for the jura is motivated by Cossack customs: there was no uniform by which one could recognize a Zaporizhzhian Cossack. Since clothing could be (and it was) the subject of the spoils of war, they dressed as they liked, the outfit could be Tatar, Turkish, and Polish. Researchers have repeatedly pointed out that each Zaporizhian kurin could have its own flag or khorúgv (*banner*), with the help of which the Cossacks distinguished "their own people"[44] from others. Therefore, this reflected the knowledge and understanding of Cossacks' customs. In addition, the Dumas preserved the memory of shlyk as part of the Zaporizhian Cossacks' costume and its similarity to the flag.

Commenting on the Duma "The death of a Cossack in the valley of Kodyn", M. Kostomarov remarked that it contains a formula, which is characteristic of the other work: "Shabliamy nadilkamy yamu kopaly, v semypiadnu pyshchal prodzvonyly, slavu kozatsku uchynyly, shapkamy prypolamy semykipnu vysypaly, na mohyli praporok ustromyly, slavu kozatsku uchynyly" (*With sabres and scabbards dug a pit, fired the pyshchal (musket) of seven spans, claimed the glory of a Cossack, with hats and flaps seven heaps poured forth, stuck a flag on the grave,*

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[42] Українські народні думи: у 5-ти т. Т. 1, с. 420; 425; 435; 438 – 439

[43] Там само, с. 409.

[44] Старина малороссийская, запорожская и донская Николая Сементовского. Санкт-Петербург, 1846. С. 32.

*claimed the glory of the Cossack)*[45]. Even if this passage is borrowed from some version of the Duma about Fedir Bezrodny, the recurrence of formula is associated with the burial tradition of Zaporizhzhia and gives evidence of the preservation of the memory about traditional Zaporizhian forms of life.

A comparative analysis of different versions suggests that this formula was also variable, many of the known texts have preserved the mentioning of the common features of the funeral ritualism, recorded the common stages of the burial rite (the Duma depicts alerting the Cossacks, the washing of the deceased, the burial and commemoration) and actually fixed the mentioning about the distinctive character of the Zaporizhzhia ritual. The memory about that ritual remains also due to the fact that in many versions the hero is buried by the Cossacks, „Dniper Cossacks", Cossacks of the Dnieper Zaporozhzhian Host, and their actions are led by the „father Kosh, the otaman".

In the Duma there is also a mentioning that the Cossacks were buried, wrapped in a red kytaika (*silk or cotton fabric made in China*): „... the young body was found, put on a red kytaika..."; „...his body, of young Cossack, was taken away on the red kytaika"[46], etc.

The red kytaika is often mentioned as a necessary attribute of the ritual in historical and class Cossack songs, where the well-established formula for death was the line "chervoniu kytaikoiu lychenko vkryte" (*face covered with red kytaika*). The remains of the red burial cover were found in the grave of otaman Ivan Sirko, who died in 1680 p. Under the red kytaika dead Cossacks were buried in Ukraine even in the XVIII century[47]. Taras Shevchenko's coffin was also covered with a red cloth. It is specified in the comments to variant 6.10 that: "in the previous line, the word „krasnu" (*red*) is crossed out in other ink. It is written atop „chervonu" (*vermilion*)"[48]. Thus, this was important, because the color had a symbolic meaning.

With the decay of the rite and the mythopoetic worldview, the change of the color of the fabric is possible, thus in some of the variants of historical songs, the „green kytaika" appears. There are also indications

[45] Костомаров Н. История козачества в памятниках южно-русского песенного творчества. Н.*И.Костомаров. Исторические монографии и исследования*. Кн. 8., Т. 21. Санкт-Петербург, 1905. С. 781.

[46] Українські народні думи: у 5-ти т. Т. 1, с. 409, 419.

[47] Залізняк Л.Л. Первісна історія України. К.: Вища школа, 1999, с. 138.

[48] Українські народні думи: у 5-ти т. Т. 1, с. 498.

of a another color of the burial cloth. Thus, in versions 6.11 and 6.12, there are „blue kytaika". Apparently, Kobzar knew that he was changing the color, that is why in the comments it is indicated that white, black and red „ne polahaietsia na smert. Vse holube. Chervone na vesilli polahaietsia" (*…[it is not] accepted for death. Everything is blue. Red is supposed to be at a wedding*)[49], for this reason „they put on the blue kytaika". By the way, Kobzar N. Bondarenko constantly focused his attention on the moments of the rite familiar to him, thus in the version recorded from him, it is noted that „death cloth", which Cossacks could hardly have had during the campaign, and the peasants prepared it (as well as a significant part of the elderly people now) in advance.

Among the specifically Zaporizhian elements of the rite, it is constantly repeated that the land was dug with sabers, since the Cossacks, of course, did not take any agricultural equipment with them on military campaigns. They carried earth in hats, and in many versions, they are called "shlyks". It is known that shlyks were used by the Cossacks as pouches, they were quite spacious and Cossacks could carry the necessary small things, so it is not surprising that they were used for carrying earth.

In the non-Zaporizhian chronotope, the original rite features of the steppe knights, except for the above mentioned, were gradually forgotten and replaced with a description of the rite known to the Kobzars. Thus, in the most ancient records there is mention that after the burial "Yz semypiadnykh pyshchal postrilialy", "V semy piadny pyshchaly hremaly" (*They shot off the the pyshchal (musket) of seven spans; … fired the seven spans pyshchal (musket)*)[50]. In other versions, this motif is lost, but shooting from weapons in the days of Zaporizhzhia was a common phenomenon. According to the testimony of S. Mishetsky, and later Rigelman, the starshyna (*elder officers*), the grandfathers „… after death acquired such honor that when they were buried, the others launched a cannon and fired the guns more than for other simple Cossacks"[51].

The tradition of putting flags on the graves of Cossacks is also mentioned in the Duma: „they made a high burial mound and stuck flags

[49] Українські народні думи: у 5-ти т. Т. 1, с. 441 – 442.

[50] Там само, с. 404, 405.

[51] Мышецкий С.И. История о козаках запорожских. с. 43; Рігельман О.І. Літописна оповідь про Малу Росію,. с. 125.

at the head"[52]. In the work by M. Sementovsky, there is an indication that on the graves of the Cossacks crosses with small flags were put as a sign of their innocence[53]. According to A. Skalkovsky, the small flag was placed on the grave of the unmarried Cossacks as a symbol of their virginity[54]. In other regions of Ukraine, according to P. Chubinsky, a cross was placed on the boy's grave and tied with a rushnyk (*a ritual cloth embroidered with symbols*)[55]. D. Zelensky recorded the custom of tying a "khustka" (*headscarf or just scarf*) over the graves of Ukrainian boys[56]. There is no mentioning about the cross on the grave of the Cossacks in the Duma, but there are attempts to combine the forgotten „prapirok" (*small flag*) and the traditional cross: „I v holovakh dubovyi prapirok postavyly" (*and [they] set the oak flag at the heads*)[57]. Kobzar V. Gorlenko noted that „prapirok" is a „pole"[58]. In later versions, the flag is forgotten and a white khustka (*scarf*) becomes the sign of the grave of the Zaporizhian Cossack: „Na kopio znak pamiat polozhyly, bilu khustku prychepyly" (*[they] put on the spear the memory sign, [they] attached white scarf*)[59]. Thus, gradually this specific feature of Zaporizhzhia folklore is neutralized and it starts to coincide with what was in other regions.

In one of the variants of the Duma „The death of a Cossack on the burial mound of Kodyn" there is a description of the Cossack burial, which includes all the mentioned elements of the rite: „Cossacks – good fellows arrived at the valley of Kodyn ... [they] found the Cossack, who was shot and wounded, with sabres and scabbards dug a pit, shot off the pyshchal (musket) of seven spans, claimed the glory of a Cossack, with hats and flaps seven heaps poured forth, stuck a flag on the burial mound, claimed the glory of the Cossack"[60], that confirms the stability of the elements of the Zaporizhzhia funeral ceremony, which were

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[52] Українські народні думи: у 5-ти т. Т. 1, с. 409, 423.

[53] Старина малороссийская, запорожская и донская, с. 4.

[54] СкальковськийА.О. Історія Нової Січі, с. 276.

[55] Чубинський П. Мудрість віків : Українське народознавство у творчій спадщині Павла Чубинського. Кн. 2. Київ : Мистецтво, 1995, с. 205 – 206.

[56] Там само, с. 321.

[57] Українські народні думи: у 5-ти т. Т. 1, с. 421.

[58] Там само, с. 424.

[59] Там само, с. 429.

[60] Українські народні думи. Том 1., с. 147.

remembered by Kobzars for a long time after the destruction of Zaporizhzhia.

**CONCLUSIONS**

The analysis and comparison of different variants of the Duma "Fedir Bezrodny" proves that this work has the original connection with Zaporizhzhia household tradition, despite the fluidity of the text and its adaptation to the knowledge about the past and the taste of transmitters of folklore traditions, especially the Kobzars. This work reflects the memory about Zaporizhzhia chronotope with specific components of the landscape and toponyms, about Zaporizhian tradition of communication between experienced Cossacks and juras, about the nature of the transmission of experience and heritage, in which a significant role is played by the experience, and not only the material component, about the specific features of the Zaporizhian funeral rite, which is caused by the long-lasting interest of performers and listeners to the history of Sich knighthood.

Zaporizhzhia seemed to spread its works to other Ukrainian lands, and these works maintained internal connection with the Lower Dnieper Ukraine long after the extinction of the tradition in the former Zaporizhzhia Sich. This connection revealed itself in the characterization of the heroes and their activities as well as in the internal topos of the Cossack's Dumas, in representation of Sich morality and customary law of Zaporizhzhia. Moreover, in national consciousness these works were always associated with Zaporizhzhia even when the Cossackdom was annihilated, and Zaporizhzhia was destroyed.

**SUMMARY**

This article, based on the material of heroic Dumas and various versions of the "Fedir Bezrodny" plot, considers the issue of historicism specifics of works in this genre and the nature of preserving and transforming the memory of the historical Zaporizhzhia and Cossacks in them. The author proves that most of the well-known plots of the Ukrainian heroic lyric-epic dumy are fundamentally Sich-focused, but the texts were recorded in a post-Zaporizhzhia time and space. The destruction of the Sich and the spreading of the Zaporizhian community have changed both the role and functions of Kobzars (Zaporizhian Kobzar – pauper) and the audience environment (free Cossack – serf), which caused an active transformation of Dumas, and therefore their vanishing from the Kobzar's repertoire. During the 19th century, the

Dumas still well „remembered" the geography, landscape, toponymy of Zaporizhzhia and the Black sea, some specific realia of life (Zaporizhian nicknames, the Institute of juras and the rules of communication between an experienced Cossack and the young, the signs, by which the Cossack's troops were recognized, etc.) and ritualism (first of all, the specific features of the funeral rite) of the Cossacks. At the same time, during the performance of the Duma by various Kobzars, the toponyms of different regions could overlap, the details necessary for the peasant, but not for the Cossack could appear or could be accentuated as well as the semantics of particular components of the rite could be modernized or changed.

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2. Бантыш-Каменский Д.Н. История Малой России от водворения славян в сей стране до уничтожения гетьманства. Київ: Час, 1993. 656 с.

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18. Словник української мови: в 11-ти томах. Т. 9. Київ: 1978.

19. Срезневский И. Запорожская старина. Ч.1. Харьков, 1831. 168 с.

20. Срезневский И. Запорожская старина. Ч.2. Харьков, 1833. 132 с.

21. Старина малороссийская, запорожская и донская Николая Сементовского. Санкт-Петербург, 1846. 64 с.

22. Украинские народные песни, изданные Михаилом Макси-мовичем. Москва: В университетском издательстве., 1834. 180 с.

23. Українське козацтво: Мала енциклопедія. Кер. авт. колект. Ф.Турченко; відп. ред. С.Р. Лях. Вид. 2-е, доп. і перер. Київ: Генеза; Запоріжжя: Прем'єр, 2006. 672 с.

24. Українські народні думи. Том 1 корпусу. Тексти №№ 1 – 13 корпусу. Вступ Катерини Грушевської. К.: Державне видавництво України, 1927. 176 с.

25. Українські народні думи. Том 2. Тексти №№ 14 – 33. Передмова Катерини Грушевської. Харків – К.: Державне видавництво «Пролетар», 1931. 358 с.

26. Українські народні думи: у 5-ти т. Т. 1. Думи раннього козацького періоду. Відп. ред. Г.А.Скрипник., за заг. ред.. К.Дмитренка та С.Грици. Київ: ІМФЕ НАН України, 2009. 856 с.

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28. Цертелев Н.А. Опыт собрания старинных малороссийских песней. Санкт-Петербург,1819. 64 с.

29. Чабаненко В. Великий Луг Запорозький: історико-топонімічний словник. Запоріжжя: ЗДУ, 1999. 330 с.

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31. Яворницький Д.І. Історія запорозьких козаків. У трьох томах. Т. 1. Київ: Наукова думка, 1990. 580 с.

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## RELIGIOUS ISSUES IN TUDOR ENGLAND
## AND THEIR RESONANCE IN ELIZABETHAN LITERATURE

**Torkut N. M.**

### INTRODUCTION

In literary criticism of the 21st century, the dominance of an integrative approach is becoming more and more evident. It leads to the expansion of the issue, the enrichment of the arsenal of methodological strategies and, eventually, to scientific discoveries that go beyond one area of knowledge. Awareness of pragmatic productivity and epistemological promise of this approach significantly intensifies the dialogue between different sciences, which in turn promotes the creation of a "new alliance between different types and branches of knowledge"[1].

Interdisciplinarity is gradually becoming a prominent feature of modern scientific discourse, as evidenced in particular by the targeted priorities of many associations and the topics of conferences and projects initiated by them. For instance, the interest of the European Shakespeare Research Association has focused on the constitutive role of Shakespeare in the European identity. As it mentioned on their official website: "In order to define this role and the sense of European selfhood at various moments in the history of the Continent (including the British Isles), scholars have studied the shared memories going back to the Greeks and the Romans, but also the 400 years of Shakespearean appropriations, all against the objectives for a European federation based, in addition to economic and political goals, on explicit cultural ideals and objectives"[2].

With intervals of every two years the European Shakespeare Research Association has organized International Conferences devoted to the multidisciplinary topics such as *Shakespeare and European Politics* at Utrecht (2003), *Shakespeare, History and Memory* at Krakow (2005), *Shakespeare, Nation(s) and Boundaries* at Iasi (2007), *Shakespeare and*

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[1] Зусман В.Г. Диалог и концепт в литературе. Нижний Новгород, 2001. С. 5.
[2] European Shakespeare Research Association. URL: https://www.um.es/shakespeare/esra.

*Conflict* at Pisa (2009) and *Shakespeare and European Theatrical Cultures* at Gdansk (2017).

At the end of the last century researchers, including Clifford Geertz[3] and Richard Nitch[4] expressed concerns about the seriousness of the threats that blur the disciplinary boundaries; however, today we can state the positive aspects of this process. Here, in particular, the emergence of new interdisciplinary branches of the humanities (literary anthropology, imagology, border studies, trauma and memory studies, etc.), and the enrichment of the categorical and terminological paradigms of many sciences should be mentioned.

The extension of the conceptual thesaurus of the literary studies evidenced by such publications as *The Projective Dictionary of the Humanities* by M. Epstein[5]. As for enriching its methodological resources it is evidenced by a great success of *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms* by Irene Rima Makaryk[6]. This fundamental guide to the field of literary studies provides concise explanations of numerous linguistic, philosophical, psychological etc. approaches applied to literature texts. It has recently been translated into several foreign languages including Arabic and Chinese.

Studying the specifics of the literary process of a particular historical age through the prism of an interdisciplinary approach broadens the horizons of interpretation of specific works of art, reveals the relationship of literature with other cultural phenomena and sociocultural contexts, and also allows us to feel how the mechanisms of creating collective memory about particular historical trends, events, or personalities work in the texts.

The research is focused on the specificity of the correlation of religious discourse and literature in England during the reign of Queen Elizabeth (1558–1603). An interdisciplinary approach generates an understanding of some aspects of Elizabethan public polemics rooted in

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[3] Geertz C. Zastane światło. Antropologiczne refleksje na tematy filozoficzne / Przekład i wstęp Z. Pucek. Kraków, 2003. S. 120.

[4] Нич Р. Антропологія культури. Культурна теорія літератури. Поетика досвіду. Львів – Київ, 2007. С. 15.

[5] Эпштейн М.Н. Проективный словарь гуманитарных наук. Москва, 2017. 616 с.

[6] Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms / ed. by Irene Makaryk. Toronto, 1993. 656 p.

religious issues through the literary texts. Moreover it gives a possibility to outline the main directions of the religion impact on Elizabethan literature.

## 1. The English Reformation

The complexity of the religious situation, due to the very nature of the English Reformation, caused a considerable increase in attention to matters of religion. This caused the emergence of the so-called "religious prose", which represented all the moral and ethical Christian standards of Anglican, Catholic, and Puritan orientations and had a significant impact on secular literature. P. Collinson argues: "religious and moral values and intentions pervaded a great many literary genres, just as 'religion' itself was not a discrete phenomenon but something which permeated virtually all areas of early modern culture"[7]. As H. Craig points out:"Religion was the most absorbing subject to the Elizabethan mind"[8].

So, it seems very appropriate to at least briefly outline the specifics of the English Reformation movement to make an adequate idea about the peculiarity of English humanism, about the place and role of the theological and denominational aspects in the worldview of the Elizabethans.

The religious situation in England in the second half of the 16th century was marked by tension and instability, although compared with the oppressive actions of the first reformer Henry VIII and the bloody terror of Mary Tudor (the Catholic Queen), the religious policy of Elizabeth I was rather loyal and prudent.

The reform of the church, initiated by Henry VIII in order to strengthen the position of absolutism and the abolition of England's dependence on Rome in matters of faith, was fully in line with the interests of the Crown and was applauded by the ruling classes, who were able to expand their own landholdings at the expense of the confiscated monastic property. At that time in England, as in Europe in general, there was rather critical attitude towards the abuse of Roman curia and clergy.

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[7] Collinson P. English Reformations. *A Companion to English Renaissance Literature and Culture* / Edit. Michael Hattaway. Oxford, 2003. P. 27.

[8] Craig H. The literature of the English Renaissance: 1485-1660. New York, 1966, P. 67.

A well-known expert in Early Modern English history J. Youings states: "The Reformation in England may be said to have begun in the years 1533-4 when, by a series of Acts of Parliament, Henry VIII detached his country's Church from obedience to the Pope in Rome"[9]. But the struggle for the liberation of consciousness from the control of priests, as W. Moody and R. Lovett emphasize, began in England two centuries before by Wycliffe, and despite the pursuit of the Lollard movement, continued until the reign of Henry VIII. This movement, strengthened by the example of the reformers of Germany and Sweden, provided moral support for the political separation of Henry from Rome in 1534[10].

The specific character of English humanism in the first half of the 16th century, which focused on the ethical problems of the Christian faith (William Grocyn, John Colette, Thomas More, Thomas Elliott), created a favorable foundation for the spread of reformist sentiment. At the beginning of the century, the ideals of secular piety and the moral imperative of spiritual self-improvement on the basis of the study of the *New Testament* became widespread. An important role in this process was played by *Enchiridion militis Christiani* (1503) by Erasmus of Rotterdam and *The Twelve Rules of John Pico della Mirandola* (1505) by Thomas More, which encourage a man to spiritual struggle. The Erasmus' work that outlines the views of the Christian life and teaches the soul of a true Christian how to worship God was translated into such European languages as Check (1519), German (1520, 1521, 1529), Dutch (1523), French (1525, 1529, 1527), Spanish (1527, 1528), Italian (1531), English (1533, 1534). English translation of this *Handbook of the Christian Soldier* by William Tyndale became very popular among his countrymen. I. Ossinovskiy argues that "in the XVI century there were ten reissues of Tyndale's translation, six of them were published during the reign of Henry VIII, one – at the reign of Edward VI, two editions appeared in the time of Queen Mary, and one publication was released in the time of Elizabeth I. So Erasmus' compendium of humanistic piety turned to be the text acceptable for Tudors"[11].

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[9] Youings J. Sixteen-Century England. London, 1984. P. 179.

[10] Moody W.V., Lovett R.M. A History of English Literature. New York, 1964. P. 66.

[11] Осиновский И.Н. «Енхиридион» Эразма и некоторые особенности его интерпретации в тюдоровской Англии. *Эразм Роттердамский и его время*. Москва, 1989. С. 185.

Translating biblical texts into English was an extremely important event in the spiritual life of a nation that had an impact on many areas of human activity[12]. G. Hammond draws attention to the fact that "Bible translation had a major cultural role in areas other than English Bible versions. Translations and paraphrases of the Psalms, for instance, repeatedly embodied significant personal and national issues"[13].

The first Bibles in English that appeared between 1380 and 1397 are traditionally associated with the name of John Wycliffe. However, according to the authors of the fundamental *Dictionary of the Biblical Tradition in English Literature* (1992), Wycliffe only initiated and inspired direct translators, presumably Nicholas of Hereford and John Purvey[14]. Although the Wycliffe Bible was distributed only in handwritten manuscript (since the first printing house was opened later: in 1455 by Guttenberg in Germany and in 1475 by Caxton in England), it was actively used by the Lollards – preachers and participants of anti-Catholic movements of the 14th and 15th centuries. The numerous manuscripts of the English Bible "remained in secret circulation even into the sixteenth century, some beautifully illuminated, clearly considered as treasured objects"[15].

The first of the English translations of *The New Testament* belongs to William Tyndale (1494–1536), who is also called "the Father of the English Bible." Published in Hamburg in 1525 Tyndale's translation of *The New Testament* the next year was acknowledged heresy and disseminated in England only secretly. In 1531 W. Tyndale translated *The Book of Jonah*, and in 1534 in Antwerp he reissued English version of the New Testament with revisions and corrections. Bishop of London Tunstall and Thomas More tried "to put the author on the right track", but he continued to consider his own position to be pleasing to the Lord, patriotic, and highly moral. He was proud of his sacred mission as he wanted to make every poor peasant know Scripture as the most learned

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[12] Торкут Н.М. Перші англомовні переклади Біблії та їхній вплив на літературний процес. *Біблія і культура: Зб. наук. статей*. Чернівці, 2000. № 1. Т. 1. С. 138–141.

[13] Hammond G. Translations of the Bible. *A Companion to English Renaissance Literature and Culture* / Edit. Michael Hattaway. Oxford, 2003. P. 171.

[14] A Dictionary of Biblical Tradition in English Literature / ed. by David Lyle Geffrey. Michigan, 1992. P. 875.

[15] Nicolson A. God's Secretaries. The Making of the King James Bible. New York, 2005. P. 248.

priest did. In his letters from Antwerp Tyndale assured his compatriots and the government of England that the main purpose of his painstaking work was to ensure that everyone who was able to read their native language had an opportunity to become acquainted with Scripture. In *The Obedience of a Christian man* (1528) he substantiated his appeal to the national language tradition by referring to the authority of the apostles who addressed the Lord in their native language. Tyndale proclaimed: "All the prophets wrote in the mother tongue ... Why then might they (the scriptures) not be written in the mother tongue ... They say, the scripture is so hard, that thou could never understand it ... They will say it cannot be translated into our tongue ... they are false liars"[16].

Such argumentation resonates with the idea expressed by Erasmus of Rotterdam on the pages of *The Paraclesis*, a kind of apology for publicly available translations of Scripture. According to the Dutch humanist, teaching the Bible, intended for the average layman, will promote active penetration of *the New Testament* ethics into the minds of the people and will intimate the perception of Christ as the Living God. However, Tyndale, being close to Erasmus in understanding the importance of "popularizing" the biblical texts, diverged significantly with him in his function of translator, as he deliberately sought to impose on the reader the Protestant interpretations of Scripture.

The negative attitude of Henry VIII to the Tyndale's inflammatory notes, which clearly lacked proper reverence for royal authority, and the overtly Protestant spirit of this English-speaking Bible, which appeared somewhat premature in 1525, led to the tragic paradox of 1536: he was executed as a heretic. According to John Fox, the last words of this martyr of faith were an appeal to God with a plea: "Lord, open the King of England's eyes"[17]. W. Tyndale didn't managed to complete his translation of *the Old Testament,* and after his martyrdom this work was finished by John Rogers who used the pseudonym of Thomas Matthew. In 1537 so-called *Matthew's Bible* was printed by Antwerp friends of W. Tyndale. A. Nicolson argues: "The king licensed 1,500 copies of it and Matthew's became the first Bible in English that could be legally sold in England"[18].

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[16] Tyndale W. Doctrinal Treatises / Ed. by H. Walter. Cambridge, 1848. P. 161.

[17] Foxe J. Acts & Monuments / ed. by Pratt Josiah. London, 1877. P. 43.

[18] Nicolson A. God's Secretaries. The Making of the King James Bible. New York, 2005. P. 249.

The first Bible published in England (1535) was Miles Coverdale's translation, which was based on Tyndale's English text and a German-language translation by Martin Luther. In 1537, with the personal permission of King Henry VIII, the Coverdale Bible was re-published together with the English version of the Gospel of Matthew by John Rogers. Just a few years later his *The Great Bible in English* has become a must-have book in every Anglican parish.

Subsequently, the Puritan exiles, who were severely persecuted during the reign of the Catholic Queen Mary Tudor (1553–1558), published the so-called *The Geneva Bible* (1560) in Switzerland. This book contains *The Old Testament, The Old Testament, The Apocripha, a Psalter* and *Prayer Book*. Besides it includes beautiful illustrations, maps, tables and appendices aimed to make the process of reading the Holy texts easier. G. Hammond suggests that "probably every literate Elizabethan owned and read the Geneva Bible, making it perhaps the single most influential English book ever published"[19]. This very version of the Bible was taken by the pilgrims and colonizers to America

However, the Puritan interpretation of Holy Scripture did not completely satisfy Elizabeth I, and the spread of this Bible in England posed a certain threat to Anglicanism, so in 1568 the official text of *The Bishop's Bible* was published and soon the clergymen started using it in church practice. This version was a result of collaboration of 17 translators who worked under the guidance of Matthew Parker, the Archbishop of Canterbury. A. Nicolson suggests: "Their rather ponderous style, and the absence of Geneva's helpful notes and hints on how to interpret the scriptures, never made *The Bishop's Bible* very popular, although it was the one from which lessons were read every Sunday in Elizabethan England"[20].

In 1582, in France, the exiled Catholics William Allen and Gregory Martin prepared and published a Catholic version of the English translation, "the Rheims Douai Bible".

In spite of the large number of English versions of the Bible, work on a new translation began at the initiative of the Hampton Court Conference (1604). It was a joint meeting of representatives of the High Church (Anglicans) and English Puritans for discussion with King

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[19] Hammond G. Translations of the Bible. *A Companion to English Renaissance Literature and Culture* / Edit. Michael Hattaway. Oxford, 2003. P 166.

[20] Nicolson A. God's Secretaries. The Making of the King James Bible. New York, 2005. P. 250.

James I of England the Millenary Petition (a document which contained a series of requests for reforms initiated by puritan ministers). As a result of the four-year work of fifty-four experts from Oxford, Cambridge and Westminster, the famous King James Version (*The Authorized or the King James Version*) appeared in 1610. It synthesized a positive experience from all previous editions, and due to its high level of adequacy and stylistic excellence remained the most beloved Bible of the English nation for a long time.

The emergence of the English Bible texts had extremely important political and cultural implications. First, it provided an English-speaking religious service that strengthened the position of the national church, which separated from Rome. Second, Scripture became available to a large part of English society, and it opened the prospect of direct communication between the believer and the Creator, forming a kind of intellectual and spiritual basis on which the perception of reform ideas was quite natural and organic. In addition, the use of the English Bible texts made a great contribution to the final implementation of English into all spheres of both social and private life. A kind of "symbol of consolidation" of Latinized English for the educated strata and the simple everyday language of ordinary Englishmen became the *The Book of Common Prayer* of Thomas Cranmer, Archbishop of Canterbury (the first book – 1549, the second book – 1552), which stood at the origins of the tradition of church preaching at that time.

Consequently, the English Reformation, which was undertaken on the initiative and under the direct control of the Crown, responded to the political interests of Tudor absolutism and the social and spiritual needs of the society, which felt the urgent need for intellectual and religious expression as well as for national self-identification[21]. The nature and peculiarities of the course of the Reformation processes in England are covered in detail in the numerous studies of the historians G. Trevelyan[22], S. Skazkin[23], Y. Saprykin[24], V. Shtokmar[25], S. Bindoff[26],

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[21] Торкут Н.М. Специфіка Реформації в Англії та її вплив на літературний процес. Вісник Запорізького державного університету. Запоріжжя, 2001. № 4. С. 121–127.

[22] Trevelyan G.M. English Social History: a survey of six centuries, Chaucer to Queen Victoria. London, 1946. 628 p.

[23] Сказкин С.Д. Возрождение, гуманизм, реформация / С. Д. Сказкин Сказкин С.Д. *Из истории социально-политической и духовной жизни Западной Европы в средние века*. Москва, 1981. С. 175-187.

and in the works of the specialists in the history of religion and theology[27]. Therefore, in this research, we will only address those aspects of the problem that are directly related to the cultural development of the society of that time.

## 2. Elizabethan Religious Politics

Having inherited the English throne from Mary Tudor (1553–1558) who was a zealous Catholic, Elizabeth, along with a number of controversies that were tearing up society, gained a renewed religious dependence on the papal curia. The changes that were made in the religious sphere by Henry VIII (1509–1547) and Edward VI (1547–1553) were almost completely nullified during the reign of the Catholic reaction (1553–1558), and the active supporters of Protestantism were subjected to severe persecution. Thereby, in 1555, Mary Tudor abolished *The Act of Supremacy* adopted by Parliament in 1534, returning England to the bosom of the Roman Catholic Church. Although she didn't dare to return to the church the monastery lands confiscated by Henry VIII, she made all sorts of obstacles in the way of Protestants. In 1553, at the request of the Queen, Parliament abolished the religious legislation adopted by Edward VI; the leading figures of the Reformation such as John Hooper, William Latimer, Mark Ridley were executed as apostates, and Archbishop Cranmer, one of the associates of Henry VIII, was deprived of his religious status. It was then that the religious epistolary tradition (the so-called "letters of exile") was born. Some years later, due to the Catholic proclamations, pamphlets and tracts, it grew into a rather powerful and surprisingly influential religious promotional writing (Stephen Brinkley, Richard Hopkins, Robert Parsons, Thomas Cartwright, Richard Hooker, etc.).

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[24] Сапрыкин Ю.М. Английская реформация: документы и материалы. Москва, 1990. 104 с.

[25] Штокмар В.В. Очерки по истории Англии XVI века. Ленинград, 1957. 160 с.

[26] Bindoff S.T. Tudor England. New York, 1977. 320 p.

[27] Потехин А. Очерки из истории борьбы англиканства с пуританизмом. Казань, 1894. 188 с.; Вейш Я.Я. Религия и церковь в Англии. Москва, 1976. 182 с.; Reardon B. Religious Thought in the Reformation. New York and London, 1981. 342 p.; Cameron E. The European Reformation. Oxford, 1991. 576 p.; Heal F. Reformation in Britain and Ireland. Oxford, 2003. 584 p.; Brentnall J.M. The English Reformation. A New Study. URL: https://irp-cdn.multiscreensite.com/81fb15b2/files/uploaded/The_English_Reformation.pdf.

Elizabeth, who was forced to follow Catholic rites during the reign of Mary, did not want to support Catholicism for her own sake. The marriage of Henry VIII and Anne Boleyn was not recognized by Rome so their daughter's rights to the throne was considered by Catholics as dubious or even illegal. Therefore, at the beginning of her reign, as noted by A. Potekhin, Elizabeth tried to maneuver between the numerous adherents of Protestantism and no less numerous Catholics[28]. And for a while, she was able to do it successfully. It is significant that when during the coronation (January 1559), which took place under Roman Catholic rite, the City Corporation presented the new queen with an English Bible, she kissed it and called it the best gift.

However, in 1559 the anti-papal tendencies began to intensify in Elizabeth's policy: Parliament declared her the rightful queen and approved two acts of the royal supremacy (*An Act for restoring to the crown the ancient jurisdiction over the state ecclesiastical and spiritual*) and the introduction of a single order of worship. The second Act stated the Church of England as an independent from Rome, so all the sermons and worship should be in English but there kept some church rites close to Roman Catholic Church. According to the first act, the queen was proclaimed not the supreme head, but only the supreme governor of the church. However, this effectively abolished the spiritual authority of the Pope in England. In order to avoid misunderstanding among Roman Catholics connected to the Supremacy Oath, the Queen in the so-called "injunctions" issued in 1559 emphasized that she did not assume spiritual power, but only assumed the power already possessed by her predecessors, the great kings Henry VIII and Edward VI.

According to A. Potekhin, the emergence of these "insinuations", as well as the moderation of Elizabeth's first steps in the religious sphere, were due to the widespread dissemination of profane and satirical pamphlets, which "described, for example, how a woman who had been appropriated the rights of the head of the church, amuses herself with dancing"[29]. Among the devoted Catholics and even among a part of the Protestants, the fact of the ecclesiastical rule of women did not cause approval. Thus, the religious casuistry of the queen, the supreme ruler of the church, was an act of political compromise, which in fact only

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[28] Потехин А. Очерки из истории борьбы англиканства с пуританизмом. Казань, 1894. С. 83–85.

[29] Потехин А. Очерки из истории борьбы англиканства с пуританизмом. Казань, 1894. С. 89–90.

concerned the name, without touching the substance of the case. In the view of a famous religious publicist of that time Richard Hopkins who translated *A Memorial of a Christian Life* into English considered the Queen's power in the religious sphere as unlimited.

Therefore, Elizabeth built her religious policy in the years 1558–1564 taking into account the presence of two extremely powerful churches (the Catholic one and the Protestant one), without giving absolute advantage to either of them. However, her policy was always focused on the strengthening of the absolutism and the strengthening the national church.

In 1559, according to A. Smith, the English National Church "lacked adequate doctrinal, disciplinary or philosophical bases"[30]. This made the English Reformation significantly different from the Calvinist and Lutheran Reformation movements, and allowed Elizabeth to create an Anglican Church, whose main feature was eclecticism. It was the eclectic combination of some purely Protestant postulates with the Catholic ones, and predetermined the specific relatively peaceful coexistence of the three Christian currents Catholicism, Anglican Protestantism, and Puritanism, whose struggle and reciprocal influence marked the entire reign of Queen Elizabeth.

The problem of the cultural implications of the English Reformation is still neglected by both cultural scholars and literary historians, although it is undoubtedly worth analyzing. This research only deals with some of its aspects.

If for Italy, and to some extent for France and Germany, the balance between the concept of humanism and the Reformation was important, then for England, where humanism neither acquired the power, nor became a dominant component of the formation of a world outlook, the reformist ideology comes to the fore[31]. The peculiarities of English humanism have been elucidated in numerous articles.

The processes of religious transformation in Elizabethan England weren't clearly consistent, which was thought to be the second (after the eclectic) important feature of the English Reformation. And this is obviously related to the two-component reformist ideology, which combined the system of views of official Anglicanism and Puritanism

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[30] Smith A.G. The Emergence of a Nation State. The Commonwealth of England 1520–1660. New York and London, 1984. P. 140.

[31] Торкут Н.М. Специфіка становлення і розвитку гуманізму в Англії (до постановки проблеми). *Ренесансні студії.* Запоріжжя, 2002. Вип. 8. С. 59-75.

and the radical reformist ideology of the Calvinist supporters who upheld the interests of the bourgeoisie and the new nobility.

The most of the numerous metaphors by which Elizabeth Tudor was present in the literature of her time and in the collective memory of the English nation (the Fair Qween, Gloriana, Astraea, Cyntia) reflects her leading role either in the sphere of culture or in the political and religious life of the society.

### 3. Literature and Religious Discourse:
### the Peculiarities of Correlation

The English Renaissance literature was saturated in religious discourse and the role of the Reformation with its deep penetration into the Holy Scripture was impressive. The English translations of the Bible had an impact on the literary process of the Tudor period in several directions. Firstly, from the middle of the 16th century the Bible became the main book of the average English layman. Not only it was the source of sacred truths and the highest authority in the fields of morality, ethics, and religion, but also it formed certain aesthetic stereotypes. Hence, the style of the Book of Books, the manner in which the spark of Divine light presented itself to the world, was perceived as the most perfect of standards. It is noteworthy that the leaders of the intellectual movement of the mid-fifties Roger Ascham and Thomas Eliot, and the Puritan preachers of the seventies Philip Stubbs and Stephen Gosson, and the authoritative theorists of art George Pattenham and Philip Sidney encouraged people to follow the style of the Bible and referred to the Scriptures as God-given and unsurpassed models that are worthy of imitation. Thus, one of the leading styles of Elizabethan literature, the so-called *plain English prose style*, is closely connected to the popularity of the English translations of the Bible.

Secondly, the rejection of the dogmatic and scholastic interpretations of the Bible, caused by the popularization of the English texts of Scripture and the intelligibility of the word of God even for the poorly educated people, gave a powerful creative impetus, revived the interest of the art in the religious topics and facilitated reinterpretation of certain biblical motives, images, etc.

Both the English Renaissance drama (from John Bale to William Shakespeare), and Elizabethan fiction in her finest examples (which came from the pen of George Gascoigne, John Lilly, Philip Sidney, Thomas Lodge, Robert Green), and poetry (from Edmund Spenser to

John Donne) relentlessly turned to the curative source of the Book of Books, borrowing plots and motives (J. Bale, R. Greene, E. Spencer) or at least images (Henry Chettle).

In addition, the emergence of religious and political pamphlets, the final genre structure of English martyrology and sermons and the formation of genre canons of religious lyrics of the early 17<sup>th</sup> century were also to some extent caused by the widespread distribution of the English versions of the Bible.

Finally, it should be noted that during the 16<sup>th</sup> century the attitude towards the Word changed significantly, both towards the Word of God and towards the word of the art. The peak point in this process of comprehending the essence and role of the Word was the famous poem *Paradise Lost* (1667) by John Milton. Its main question concerns the nature of the Word, which is "the Divine creating force, that was given to homo sapiens who is able to use it at his own discretion, both for good and for evil…"[32].

Many of the Protestant theories had the common key idea of the individual's responsibility to God (without the mediation of the church). This idea not only laid the foundations for forming a cult of personal initiative (which would later become an important component of bourgeois type of consciousness), but also stimulated the growth of individuality in literature. The heightened intimacy of religious prose (at least in its epistolary and pamphlet versions) in the context of the rapid growth of the role of prayer (that is, individual communication of man with God) contributed to the activation of the psychological concepts in the arts. Referring to the renowned specialist O. Bafield, the psychologist I. Kon notes that "The Old English includes only 13 words with the prefix *self* but after the Reformation their number grew rapidly and at the end of the XVI century there appeared introspective terms dealing with internal psychological *state* of the personality: *aversion, dissatisfaction, discomposure*"[33].

In this context, the flourishing of lyrical poetry, including the sonnet, and the growing role of meditations, lamentations, and audio-dialogues in the artistic structure of the novel, seem natural. The interaction of poetry and religion in the late Renaissance in England was rather close

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[32] Чернозёмова Е.Н. "Потерянный рай" Джона Мильтона. Комментарии. Планы. Разработки. *Anglistica*. Москва, 1997. Вып. V. С. 61.

[33] Кон И.С. Открытие "Я". Москва, 1978. С. 205.

and effective. It led to the rising of the Psalms translation (Ricard Stanyhurst, Philip and Mary Sidney, Abraham Fraunce, Emilia Lanier and some others) that inspired the quantative movement in national poetry. Anne Lok, who is considered to be the first religious poetess writing in English, translated the fifty-first Psalm in the form of poetic meditation. The countess of Pembroke Mary Sidney completed the sequence of Psalms translations begun by her brother Philip Sidney. He managed to translate 44 Psalms and after his premeture tragic death his sister continued this work. Mary Sidney's sophisticated versions of Psalms 44–150 circulating in manuscripts had a great success among her contemporaries. Under the influence of the Psalms translations Emilia Lanier wrote her religious poem *Salve Deus Rex Judaeorum* (1611) where the story of Christ is retold from a female perspective[34].

In accordance with the concept of E. Clarke, "In the early seventeenth century there was intense consideration of the nature of holy poetry. The pioneers of Reformation had identified a need for sacred verse to replace profane song in the vocabulary of ordinary men and women; the frantic translation and paraphrase of biblical verse which marked the late sixteenth century was part of an answer to that perceived problem"[35]. The real masterpieces of lyrical expression of religious experience were created by so-called Metaphysical poets (Abraham Cowley, John Donne, John Cleveland, George Herbert, Henry Vaughan, Andrew Marvell, and Richard Crashaw). J. Dreher argues: "Metaphysical poetry is related to religious belief, sometimes as an expression of religious belief and other times as a basis for religious belief... Religious experience arouses emotions like wonder, awe, consolation dread, hope, and love; all feelings that turn our minds to beauty, goodness or the sublime"[36].

During the reign of Elizabeth, high levels in the realm of sacred and secular music were reached. The most prominent composers of the era were Christopher Tye, Thomas Tallis, Robert White, John Dowland and

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[34] Resnick Sh.K. Elizabeth I and the 1559 Act of Uniformity: A Study of the Impact of Gender Roles and Religious Conflict ; A Dissertation … Degree of Doctor of Philosophy. Davie, Florida, 2017. 199 p.

[35] Clarke E. Religious verse. *A Companion to English Renaissance Literature and Culture* / Edit. Michael Hattaway. Oxford, 2003. P. 404.

[36] Dreher J.H. Metaphysical Poetry as an Expression of Religious Experience and Foundation of Religious Faith. *Forum on Public Policy: A Journal of the Oxford Round Table*. URL: https://forumonpublicpolicy.com/wp-content/uploads/2017/01/Dreher.pdf.

Thomas Morley[37]. The patroness of the performers and composers was the Queen herself, who, according to her numerous biographers, had extraordinary abilities for playing the verginals, composition and dances, as well as a good taste of music. A famous Elizabethan pedagogist Richard Mulcuster who was also an Anglican priest higly appreciated the Queen's love to music and arts:

*The Queen, the glory of our age and isle*
*With royal favour bids this science smile;*
*Nor hears she only others' labour'd lays,*
*But, artist-like, herself both sings and plays.*[38]

The role of Elizabeth in the development national musical tradition was very important. J. Buxton proves: "Queen's own liking for ceremonial in the church, for such things as Cross and candlesticks on the altar (which were christened or anathematized as the Offendicle) and her appreciation of good music were distrusted and criticized by the more extreme among the Reformers; but she had a short way with Puritans, and soon suspended her Archbishop Grindal from his functions for too much favouring them. In the creation of the Anglican choral service and anthems the Queen's personal taste was therefore of the first importance"[39].

The shift in emphasis to the problem of individual guilt and individual responsibility of man to God was noticeable both in interpretations of some historical facts, and in the drama and prose of the Elizabethan period. In addition, the activities of Puritan preachers, who, despite the pressure of the government (1564–1570), declared a kind of war on the Anglican Church (pamphlet *Parliamentary Observations*, 1570), instilled in the minds of the masses the new ideal of a church organization. It was a congregation of believers instead of a mystical cosmos of the universal hierarchy. And this ideal has undoubtedly become one of the many factors that subsequently led to the destruction of the traditional world picture during the last decade of the 16th century.

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[37] For a fuller information, see: Майкапар А.Е. Музыкант елизаветинской Англии: статус, амбиции, контакты. *Культура Возрождения и общество.* Москва, 1986. С. 219–231; Музыкальная эстетика западноевропейского средневековья и Возрождения / Ред.-сост. В. П. Шестаков. Москва, 1966. 574 с.

[38] The quotation is taken from Buxton J. Elizabethan Taste. London, 1963. P. 172.

[39] Buxton J. Elizabethan Taste. London, 1963. P. 180.

The Anglican Episcopal Church, like society as a whole, has been the object of shattering criticism of the Puritans. Protesting against the inconsistency of the royal policy in the religious sphere, they demanded that the church was finally cleared of the remnants of Catholicism. In their numerous pamphlets the puritans insisted on the urgent need to get rid of the duality of Anglicanism. The most representative in this aspect are *Oh, Read over D. John Bridges* (1588) and *The Just Censure* (1589) published under the pseudonym of Martin Marprelate. Filled with numerous Bible quotes and examples from ecclesiastical history, Puritan proclamations against the official church, its worship, ordinances, hierarchs, undermined the reputation of Anglican priests, sometimes even inciting the congregation to church pogroms. The repressive measures of the Crown against the Puritans, the prohibition of publishing their tracts and pamphlets did not give the expected results. From the realm of theological, the confrontation between Anglicanism and Puritanism gradually shifted to other areas (political, social, cultural and educational). The Reformation with its religious and political disputes produced a powerful wave of the prose and poetic pamphlets that can be considered as an early stage of journalism[40].

It should be noted that the anti-Puritan orientation of the policy of Elizabeth, which intensified (for example, in 1565–1575 when Parker was Archbishop of Canterbury, and in 1583–1593, in the first decade of the Archbishop John Whitgift ) and weakened (for example, during the first six and last ten years of the reign of Elizabeth, as well as during Archbishop Grindal's years of 1575–1583), did not lead to a definitive suppression of Puritanism. The anti-Catholic actions of her government, dictated primarily by political considerations, had more tangible consequences.

At the beginning of Elizabeth's reign, the number of zealous Catholics, according to some historians (including Henry Thomas Buckle[41]), reached half of the entire population of England, and according to other historians (for example, T. Macaulay[42]) – was only a

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[40] Moody W.V., Lovett R.M. A History of English Literature. New York, 1964. P. 67.

[41] Бокль Г.Т. История цивилизации в Англии. В 2 т. Санкт-Петербург, 1866. Т. 1. С. 156; Бокль Г.Т. Отрывки из царствования королевы Елизаветы. Санкт-Петербург, 1868. С. 3.

[42] Маколей Т. Полное собрание сочинений. В 6 т. Санкт-Петербург, 1861. Т. II. С. 102.

twentieth part of it. Interesting information about it is given by A. Potekhin: "At the beginning of 1559 the Spanish ambassador, de Feria, reported to King Philip that two thirds of population in England was Catholic, and this fact made him believe in the final victory of Catholicism as the true religion"[43].

By the end of the 16th century, the English Catholics, who had never been able to unite and create any united current or opposition, were no longer a serious threat to the official church, and restoration of the power of the Pope in England had become virtually impossible. Unlike the Puritans, who, despite some government pressure, were still able to publicly declare their views, the Catholics were either forced to hide their thoughts or emigrate. Particularly worse was their situation after 1570, when Pope Pius V issued the bull *Regnans in Excelsis*, in which he excommunicated Elizabeth and all her subjects, the Anglicans, from the Catholic Church and called on the British to rebel against the Queen. The fanatical Catholic John Felton is known to have fixed to the gates of the Bishop of London's palace near St. Paul's Cathedral a text of this bull proclaiming "Elizabeth, the pretended Queen of England and the servant of crime". The bull argues: "We charge and command all and singular the nobles, subjects, peoples and others afore said that they do not dare obey her orders, mandates and laws. Those who shall act to the contrary we include in the like sentence of excommunication"[44].

It should be emphasized that it was between 1570 and 1588, when the so-called "recusant devotional prose" flourished. Nearly two hundred of recusant texts were published abroad or secretly in England after 1558. Among them there were several masterpieces of the genre: *A brief discovrs contayning certayne reasons why Catholiques refuse to goe to Church* (1580), *The first booke of the Christian exercise* (1582), *The Copie of a Leter wryten by a Master of Arts of Cambrige,* also known as *Leicester's Commonwealth* (1584) by Robert Parsons, *An Admonition to the Nobility and People of England and Ireland* (1588) by William Allen, as well as many "minor" aesthetically pleasing works by the English Catholics (Thomas Harding, Thomas Butler, Laurence

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[43] Потехин А. Очерки из истории борьбы англиканства с пуританизмом. Казань, 1894. С. 79.

[44] The quotation is taken from Campbell L. Tudor Conceptions of History & Tragedy in "A Mirror for Magistrates". Berkeley, 1936. P. 206.

Thomson., Richard Bristow, Edward Rishton)[45]. C. Sullivan, who wrote a fundamental comprehensive survey of this literature phenomenon, substantiates the hypothesis as for the target of the recusant literature: "The subject which a Catholic text discusses is fixed; the material of the faith is, in terms of rhetoric, a series of commonplaces. Nor can the speaker's approach be altered; since an interpretation provided by the Church is regarded as immutable … Vernacular meditations, hagiographies, and catechisms were produced in order to persuade the reader to true devotion, to change himself rather than the texts"[46].

However, the failure of Pope Gregory XIII's expedition to Ireland (1579) and the subsequent massacre of the Papists, the revelation of Babington's plot and the execution of Mary Stuart or Mary I of Scotland (1587), and, finally, the defeat of the Spanish "Invincible Armada" completely broke the Catholic opposition and caused the decay of the Catholic religious' prose after 1588.

The most influential text among the works written by English protestants during the reign of Elizabeth was the *Acts and Monuments* (1564) by the famous martyrologist John Fox[47]. This book – more familiar under the title the *Book of Martyrs* – combines the representation of English history on the basis of the Bible with the numerous descriptions of the sufferings of Protestants under the Catholic Church. J. Foxe proclaimed the English to be God's chosen people whose predestination was to put down Antichrist identified with the pope. with particular emphasis on England and Scotland. Foxe's book that went through four editions in the author's lifetime (1516–1587) was available in all parashies for the use of the clergy and ordinary parishioners. It also had an impact on both English character and English literature. A.H. Dodd argues: „The author of *Euphues* is just as sure that 'the lyving God is onely the English God' as the martyrologist himself; in *Henry the Eighth* even Shakespeare, whose patriotism never sinks to these depths, borrows for Cranmer's messianic prophecy at the christening of Elizabeth the symbol of the vine which stood in Old

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[45] For a fuller discussion see: Bennett H.S. English Books & Readers, 1558 to 1603. London, 1965. P. 112–129; Roberts J. R. A Critical Anthology of English Recusant Devotional Prose, 1558–1603. Pittsburgh, 1966. 322 c.

[46] Sullivan C. Dismembered Rhetoric: English Recusant Writing, 1580 to 1603. Madison, 1995. P. 14.

[47] The Unabridged Acts and Monuments Online. URL: http//www.dhi.ac.uk/foxe [Accessed: 01.03.11(e.g.)].

Testament psalm and prophecy for regenerate and glorified Israel. Religion and patriotism were at one, and in this lies one of the keys to the greatness of the age"[48].

The echo of interfaith discussions, the open declaration of one's own religious views, or at least the hidden propaganda in favor of one of the denominations is quite common in the pages of Elizabethan fiction and drama.

All the Elizabethan dramatists as well as other intellectuals touched on religious issues: Christopher Marlowe was accused of atheism, Ben Johnson converted to Catholicism, a famous playwright John Marston stopped his successive career and became an Anglican priest[49]. The wide spectrum of the topic "Shakespeare and Religions" have been thoroughly analyzed in numerous works by Shakespearean scholars[50].

The problems dealing with the peculiarities of representation of religious ideas in romances and poetry of the Elizabethans are worth of deep and multidimensional study. The importance of discovering religious implications in the texts of English Renaissance writers was emphasized by R. Helgerson who points out that chivalry romance and Catholicism was as important for Thomas Lodge as Greek romance and Calvinism for Robert Greene[51]. Catholicism or Protestantism were not opposed to humanism in the outlook of "men of letters", but the magnitude of their influence on the worldview and of the Elizabethans produced so-called creative (aesthetically productive) consequences. This, in fact, is one of the specific features of English humanism: coinciding in time with the Reformation movement, it did not confront the religious outlook, but focused on the ethical values of Christianity, proclaiming the need to improve the Church, personality and society.

**CONCLUSIONS**

The usage of integrative approach which combines the information and observations from different humanities (history, theology, cultural

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[48] Dodd A.H. Life in Elizabethan England. London, 1961. P. 87.

[49] Briggs J. This Stage-play World. English Literature and its Background. 1580–1625. Oxford, New York, 1983. P. 66.

[50] Shell A. Shakespeare and Religion. London, 2015. 308 p.; Shakespeare Survey 54. Shakespeare and Religions. / Ed. by P. Holland. Cambridge, 2001. 372 p.; Eaton T.R. Shakespeare and Bible. London, 1858. 188 p.

[51] Helgerson R. The Elizabethan prodigals. Berkeley, Los Angeles, London, 1976. P. 121.

studies, literature studies etc.) enables to highlight the main areas of interaction between English Reformation and Elizabethan literature. Without the recent works of contemporary experts in English history and cultural studies, the profound research of documents and literary texts of the Renaissance epoch there was no the necessary basis for a deep penetration into the essence of religious controversy and its resonance in different spheres of spiritual and intellectual life of the Elizabethans.

Therefore, in Elizabethan England, the intense religious (inter-denominational) struggle, despite the overtly political nature of the Reformation, and possibly due to it, did not lead to such tragic consequences as in Germany (the Great Peasant War of 1524–1526), France (Bartholomew Night, August 24, 1572) or Switzerland (the long civil war of 1579–1590). Religious confrontation in England took place mostly in the cultural sphere, spilling over into the controversy of puritans and theater defenders on Poetry (1570–1590)[52], giving rise to numerous varieties of religious literature and causing saturation of drama, poetry and prose with religious issues, Christian motives and burning theological problems.

In the scholarly discourse at the end of the XX century the English Reformation is sometimes treated as a historic failure (C. Haigh[53], E. Duffy[54]). This opinion seems unconvincing: as it was demonstrated in this article the Reformation caused the cardinal shifts in the intellectual life, culture and mentality of the nation. The impact of religious issues is evident in all the spheres such as government internal and foreign policy, science and education, literature and arts, way of thinking and values system.

**SUMMARY**

The article offers an interdisciplinary survey of the disputable issue of the English Reformation impact on the different aspects of contemporary social life, culture and literature, in particular. The author considers the key points of religious discourse in Renaissance England through the

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[52] Торкут Н.М. Проблеми генези і структурування жанрової системи англійської прози пізнього Ренесансу (малі епічні форми та «література факту»). Запоріжжя, 2000. С. 78–87.

[53] Haigh Ch. English Reformations: religion, politics and society under the Tudors. Oxford, 1993. 380 p.

[54] Duffy E. The Stripping of the Altars: Traditional Religion in England, 1400-1580. Yale, 2005. 700 p.

prism of its specific correlation with politics, the monarchs' personalities, as well as the public and private life of their subjects. The usage of integrative approach that combines experience of historians, theologians, and literary scholars broadens the horizons of interpretation of such cultural phenomena as translating the Bible, the religious controversy, the matyrologues, the puritans attacks against the theatre, the recusant prose and the metaphysical poetry etc. A special attention is given to the reign of Queen Elizabeth (1558–1603) as a time when the effects of Reformation became noticeable in both internal and external affairs, as well as in literature and the arts.

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# PSEUDOMORPHIC CHARACTERS IN V. HUGO'S NOVEL «THE MAN WHO LAUGHS» THROUGH THE CONTEXT OF LITERARY TRADITION

**Nickolova A. A.**

## INTRODUCTION

It is not always that something we see and its real essence form a harmonic unity: the ugly can hide itself behind beauty, insignificant – behind important, complicated – behind plain… Artists always paid attention to numerous reflections of these contradictions and showed them in their own works according to the tendencies of the period of time: in keeping with the medieval worldview of opposition to physical and spiritual, «life is a dream» baroque conception, inconsistencies of romantic dualism, the idea of illusiveness of material and «masquerade» as the universal way of being, the postmodernist theory of «total simulation», etc.

Among expressive means, used to represent a particular phenomenon in different national literature, more attention should be given to pseudomorphic characters (from Greek «pseudo» – «lie», «fiction», «mistake»[1] та «morpho» – «form»[2]): their main common feature is the efficient contradiction between «the essence and its formal presentation/reception, which starts to correlate to the opposing categories»[3]. «Such characters gradually become such that resemble someone else, impersonate others, and are not taken adequately (as a result of metamorphoses, travesty, verbal positional pretence, situational inconformity)»[4].

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[1] Словник іншомовних слів / за ред. О. С. Мельничука. Київ : Українська радянська енциклопедія (УРЕ), 1974. С. 557.

[2] Словник іншомовних слів / за ред. О. С. Мельничука. Київ : Українська радянська енциклопедія (УРЕ), 1974. С. 449.

[3] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 5.

[4] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. 5.

The investigation of the features, which provide the «popularity» of pseudomorphic characters in folklore and literature, problems of their possible origin, the ways of their spread in different national cultures, connection with particular genre forms of comic and adventurously fantastic discourses, «wandering» motives, plots, and the principles of typological classification are described in the monograph Psevdomorfni personazhi ukrainskoi ta rosiiskoi literatur kintsia XVIII – I polovyny XIX st. (u konteksti yevropeiskoi tradytsii): monohrafiia [Pseudomorphic characters of Ukrainian and Russian literature of the end of the XVIII– first half of the XIX century (in the context of the European tradition]. Invariants and variants of such characters are taken as the subject of this research.

Important and interesting target of native comparative studies of the 21st century is to investigate not only «eternal theme» «of inconsistences between genuine and apparently-receptive»[5] in general, but also certain pseudomorphic characters in different cultural contexts to determine sufficient typological similarities and contact-genetic relations, national historical specificity of interpretation and transformation of this material. Thus, in particular, the novels by V. Hugo are most appropriate for this research.

Creative work of the French writer drew attention of literature scholars many times. For example, V. Romanets, appealing to the studies of different researchers (M. Podolynsky, V. Shurat, I. Zhuravsky, O. Modestova, D. Nalyvayko, I. Lozynsky, M. Moskalenko, R. Bigansky, etc.), correctly notes, that at the current stage of development of Ukrainian national science and culture, exploring and translating Hugo's novels is the necessary element of the general cultural process of modern and following generations' intellectual and spiritual growth»[6].

However, despite the variety of works on this theme, many issues are tackled insufficiently. The relevance of the study is caused by the necessity to fill the existing lacuna in order to open the new perspectives of understanding the novel «The Man Who Laughs» by V. Hugo from the point of view of the achievements of the modern comparative

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[5] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 5.

[6] Романець В. М. Творчість В. Гюго в оцінках та перекладах українських митців. URL : file:///C:/Users/User/Downloads/Npkpnu_fil_2015_39_53%20(3).pdf. (Дата звернення: 29.01.2020)

studies – interpretation of the novel in the broad context of the «eternal» theme of dissonance between the things we see and their real essence, connected with the usage of narrative cliches, based on deception, pretence and irrecognition.

The purpose of the article is to distinguish and characterize pseudomorphic characters in V. Hugo's novel «The Man Who Laughs», and «wandering» motives in the broad cultural context, related to them.

## 1. The image of Ursus as a pseudomorphic character
## in the context of literary tradition

Outlining the perspectives of further scientific researches, connected with the studying of peculiarities of pseudomorphic characters' functioning, it was also pointed out the reasonableness of searching the material beyond the boundaries, described in the monograph, in particular, «as a result of deep exposure into artistic world of particular writers»[7] and expanding the contextual limits.

«In the light of current ideas, related to the awareness of the significant role of globalization trends in the modern world, the interest of specialists in different humanities and philology to widely contextual researches particularly, is quite clear: such comparative studies drew attention to those art phenomena, which allow to attest the existence of universal value coordinates, worldview orienting points, ideas and use of similar expressive means (images, plots, motives, compositional and stylistic techniques within the same genre forms), and the specifics of transformation the last ones»[8].

The article is an attempt to investigate pseudomorphic characters in the novel of the famous French romantic V. Hugo – «The Man Who Laughs»: the employment of specially designed theoretico-metodological means concerning contextual analysis, provides the possibility to look at the work from a different perspective, from the point of view of its correlation with the big variety of texts of different national literatures.

Such approach highlights «the existence of universal value coordinates, worldview orienting points, ideas and use of similar

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[7] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 387.

[8] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 134.

expressive means (images, plots, motives, compositional and stylistic techniques within resembling genre forms), and, also, the specifics of their transformation»[9].

«The Man Who Laughs» (1869 р.) is a novel, the actions in which take place in the end of the 17th – at the beginning of the 18th centuries in England. However, not all scientists consider it being a historical novel. Thus, A. Belsky doubts this statement, and V. Romanets agrees with him: «As a matter of fact, «The Man Who Laughs» is a social novel, despite it was written basing on past. It is shown through the conflict of the novel by Hugo. This conflict does not correlate with any historical facts, which may be a turning point in the life of a country and are characteristic for this period; but it embodies the contrast between upper and lower classes of English society, social contradictions, about which Gwynplaine speaks so passionately, accusing English peers on behalf of the ordinary people. In this case the social novel about past could not become historical (it has other principles of plot and composition, and other peculiarities of genre, as well). But the last does not lessen the importance of Hugo's novel»[10].

Moreover, despite the exact historical chronotope of the novel, by means of specific plot situations and images of characters, which cause to the conscious recipient significant associations with different works of world culture, open broad perspectives for comparative studies behind these limits and caused by them unexpected – timeless – interpretations. Not only to the social problematics of «The Man Who Laughs», but also to «eternal» ideas of the novel, scientists should pay attention.

First of all, it is concerned with the realization of the idea of form's illusiveness, which is intended not to reflect the essence, but, first of all, to hide it from people's eyes, distorting the perception of reality.

«Everything is not as it seems» – the idea, approved in the Victor Hugo's novel by means of different expressive means, among which much attention should be given to, of course, sad romantic grotesque, based on the mixture of contrasts.

Taking into consideration the theoretical basis of grotesque, suggested by the French romantic in his preface to the play «Cromwell», the writer, indeed, was aware of the functional potential of this

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[9] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 134.

[10] Романець В. М. Роман про минуле та історичний роман в творчості В. Гюго. Філологічні науки. 2014. Вип. 36. С. 218.

expressive means, better than others revealing romantic worldview with its basic antinomies, among which the contrast between «the things we see» and «their real essence» play prominent role.

A lot of characters of V. Hugo are grotesque, but not all of them are pseudomorphic, as grotesque can be caused by synthesis of contradictions, which do not have the semantics of pretence, irreality, and so they do not belong to the scope of pseudomprpy.

«Thus, in particular, in this case precedents of contradicting contaminations of formal (animal-anthropic chimeras), meaningful (tragically comic protagonists) or even formally meaningful (ugly and at the same time beautiful characters with externally internal disharmony) features are important»[11].

So, in the scope of the study are only those grotesque images, which base on artificially created dissonance of semantic and received formally (made by a person, not naturally).

(Such characters are pseudomorphic in the result of their own actions (they pretend being not who they really are), or influence of others (substitution, in purpose to hide the real status of character, create the illusion that he belongs to «alien world»).

In the first case Ursus, Lady Josiana and Lord David Dirry-Mour are taken into account, in the second – Gwynplaine.

Grotesque and pseudomorphy of Ursus is caused by contradiction between his essence (wise, kind person) and the «mask» he was hiding behind (simpleton and misanthrope). It is noteworthy, that pseudomorphy appears not only because of pretence of the «bear», but, first of all, – ostentatious ignorance, specific «innocence» of ironic narrator, who seems does not understand the inner world of this character.

Having extraordinary knowledge and high level of intelligence, Ursus has to indulge unpretentious stupid crowd, to survive in the reality of that time: well-educated person has to become like an ordinary mountebank.

«Ursus was sagacious, contradictory, odd, and inclined to the singular expositions which we term fables. He had the appearance of believing in them, and this impudence was a part of his humour. He read people's hands, Opened books at random and drew conclusions, told fortunes, taught that it is perilous to meet a black mare, still more perilous, as you

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[11] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 28.

start for a journey, to hear yourself accosted by one who knows not whither you are going; and he called himself a «dealer in superstitions»[12].

«The fact is, Ursus was a bit of a savant, a man of taste, and an old Latin poet. He was learned in two forms; he Hippocratised and he Pindarised. He could have vied in bombast with Rapin and Vida. He could have composed Jesuit tragedies in a style not less triumphant than that of Father Bouhours. It followed from his familiarity with the venerable rhythms and metres of the ancients, that he had peculiar figures of speech, and a whole family of classical metaphors»[13].

In this aspect, Ursus' pseudomorphy appears as a result of temporal, only formal, as it seems, shift from one side of antinomy «wisdom – stupidity» to another, opposite, because «the variability and universality of pseudomorphic characters is determined precisely by the correlation of their essence and its presentation/perception with the elements of universal oppositions, inherent in the human worldview (in the case this contradiction is not radical, meaningful and formal inconsistency is absent and the point is in partial disharmony and not pseudomorphy)»[14].

In the context of literature tradition, on the level of typological similarities, the image of Ursus organically correlates with other pseudomorphic characters, which can be formally reduced to a single invariant – «pseudo-fool» (a clever man in the mask of silly, juggler, psycho)[15].

«The image of pseudo-buffoon is typical for nationwide folklore tradition… In European artistic works such phenomenon is realized in the grotesque images of wise fools or madmen (Shakespeare's king Lear and Hamlet, Servantes' Don Quixote, Abbot Faria of «The Count of Monte Cristo» by A. Dumas, etc»[16].

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[12] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/Hugo_Victor/Liudyna_scho_smiietsia/. (Дата звернення: 29.01.2020).

[13] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/Hugo_Victor/Liudyna_scho_smiietsia/. (Дата звернення: 29.01.2020).

[14] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 46.

[15] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. С. 71.

[16] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. С. 72.

Pseudo-fool has to hide from others his intellectual potential, which exceeds intelligence of the most (or everybody) around him. The reasons for this pretence can be different, but in most cases such behavior is caused by security considerations (who will take a fool seriously?) or awareness of futility of demonstrating his own ideas, views to a crowd which, in principle, is not capable to understand them. Pseudo-fool is forced to accept the offered «rules of the game», to avoid problems, or, even, death. Ursus choses this very way.

If a wise fool expresses his thoughts and ideas directly, there is a risk of being laughed at and considered being psycho. In this very situation gets Gwynplaine, the character of Hugo's novel (see the third chapter of the article).

In another perspective, contrasting the form and essence of Ursus on the level of antinomy «kindness – evil», which is accumulated in the concepts of «philanthropy» and «misanthropy», is important.

«Never did the wolf bite: the man did now and then. At least, to bite was the intent of Ursus. He was a misanthrope, and to italicise his misanthropy he had made himself a juggler»[17]. «His great business was to hate the human race. He was implacable in that hate. He put lame cripples on their legs again, and hurled this sarcasm at them, «There, you are on your paws once more, may you walk along in this valley of tears!» When he saw a poor man dying of hunger, he gave him all the pence he had about him, growling out, «Live on, you wretch! eat! last a long time! It is not I who would shorten your penal servitude». After which, he would rub his hands and say, «I do men all the harm I can»[18].

The wandering philosopher, who gives the last money to other children (Gwynplaine, Dea), risking starving to death, brings them up as his own, protecting them from hostile society, at the same time tries to act as a rude, cruel hermit. Ursus tells Gwynplaine and Dea unpleasant things on purpose, always scolds them, but all these he does only for their best, their safety. As a matter of fact, the philosopher sincerely wishes the lovers happiness.

In this aspect, Ursus also looks like a holy fool (typological parallel): his speech of an inveterate misanthrope is a specific form of self-abasement and, at the same time, of ironic self-defense on the one hand,

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[17] Hugo V. The Man who laughs. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(accessed: 29.01.2020).

[18] Hugo V. The Man who laughs. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(accessed: 29.01.2020).

and challenge to the world, pseudo-value and absurdity of which the philosopher is quite aware of, – on the other hand.

Therefore, in this case the means of creating pseudomorphy is a verbally positional pretence when «a character with the help of untrue words and behavior tries to be someone else he not really is (to demonstrate not characteristic for him intelligence, moral qualities, or vice versa, to hide them, to create the impression of his own significance or insignificance, etc)»[19].

Pseudomorphy of Ursus is determined by essential functional contradictions on the level of antinomies «wisdom – stupidity», «kindness – evil».

## 2. Lady Josiana and Lord David as pseudomorphic characters in the context of literary tradition

Lady Josiana and Lord David are on the opposite side in the novel by French romantic: they are aristocrats, the masters of England, which have all material goods and pleasures, unlike Ursus.

But they, as well as the poor philosopher, despise norms and rules of the world. That's why they choose one of the main forms of revolt against them (in order to establish their own superiority over others), pretence – the game with disguising as someone to go beyond «decency». Ursus' simulation is caused by conditions he cannot change (ignorance of society, social injustice), masquerade of aristocrats – is just a fun, rescue from boredom, looking for new thrilling feelings.

«Dressing up as someone (changing clothes, masking), usually has the aim to change visually gender or social status…: in the first case a girl/woman disguises in man's attire, or vice versa, a man puts on a woman's dress, and in the second case – change of clothes shows formal transfer of a person to another social group, class (especially, when a wealthy person pretends being a poor, a mountebank tries to cheat on somebody by means of an expensive suit, etc»[20].

Pseudomorphy of these two characters is not permanent: they transform into other people only for a certain period of time, by means of travesty. Such masquerade of the rich, satiated with life, causes certain

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[19] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 24.

[20] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 23.

associations and stimulates to specify the typological coincidence with other works of world literature.

As for Lord David, he likes to play the role of a commoner, a sailor Tom-Jim-Jack: in such image he visits fist fights, takes part in local poor people's entertainment.

«The true noble is he who smacks of the people. Therefore, it was that Lord David frequented the taverns and low haunts of London and the Cinque Ports. In order to be able at need, and without compromising his rank in the white squadron, to be cheek-by-jowl with a topman or a caulker, he used to wear a sailor's jacket when he went into the slums. This gave him great freedom of action. The low people whom Lord David used to meet in the stews, and with whom he mixed, held him in high esteem, without ever dreaming that lie was a lord. They called him Tom-Jim-Jack»[21].

Lord David's pseudomorphy and grotesque base on the essence formal contradiction «upper – low» in the aspect of social importance: being an aristocrat (the «upper» class of society), he plays the role of a commoner («low» class).

In this case, he typologically resembles pseudomorhic characters, united on the level of generalization in the invariant type of «pauper-prince»: «rich/powerful character (often a ruler) who pretends being another person (poor, humiliated) or is taken as such. This invariant functions in plots, based on numerous repeated motives, typical for certain genre traditions»[22].

The range of such motives is quite broad: «a ruler/noble person travels incognito» (numerous folklore legends, ballads, historical novel «Ivanhoe» by V. Scott, «The Oriental Tale» by I. Krylov «Kaib», fiabas by C. Gozzi «The Stag King» and «The Fortunate Beggars», fairytale «The Adventures of Said» by W. Hauff, «Decameron» by G. Boccaccio, etc), «the master and his servant change their clothes and roles» (for saving the master – «The Prisoners» by Plautus, «Ivanhoe» by V. Scott, for testing the fiancée – «The Affected Young Ladies» by Molière, «The Game of Love and Chance» P. C. de Chamblain de Marivaux, «Master

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[21] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(Дата звернення: 29.01.2020).

[22] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 52.

Servant» by P. de Rojas, «Jodelet, or the Master Servant» by P. Scarron, etc»[23].

A widely spread cliché «a rich person plays a role of a commoner for entertainment» allows to find parallels between V. Hudgo's novel and other works of world culture treasury (tales from the collection «A Thousand and One Nights» novel «The Comical History of Francion» by Ch. Sorel, short story «The Squire's Daughter» by A. Pushkin, etc).

From a diachronic perspective of contextual analysis, we can also see similarities between lord David and Dorian Gray («The Picture of Dorian Gray» by O. Wilde). Dorian Gray pretends to be a commoner to enjoy new feelings in poor blocks of London and to smoke opium in sordid dens. The widespread in world literature technique of creating intrigue, making the plot more dynamic, beside all this intensifies the emotional tension, caused by gradation of Dorian's crimes. Temporal formal integration in the society of outcasts is the evidence that he despises all the excepted norms: exceeding the social limits in life is reflected in ruining morality in his consciousness. In this case the associations with Lord David, the character from Hugo's novel, appear… For a depraved aristocrat such masquerade is just a way to entertain himself, to thrill, to get unusual impressions and, at the same time, – to express contempt to commonly accepted rules. Therefore, such motive in both novels is a vivid means to characterize the image of character»[24].

Special attention should be given to the image of Lady Josiana: made completely on the crossing of contradictions, it is a vivid example of romantic grotesque.

«No love, even no purity… To appear yielding, and to be unapproachable, is perfection… A splendid bosom, heaving harmoniously over a royal heart, a glance full of life and light, a countenance pure and haughty, and who knows? Below the surface was there not, in a semi-transparent and misty depth, an undulating,

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[23] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 55.

[24] Ніколова О. О., Веремчук Е. О. Специфіка псевдоморфних персонажів епічних творів О. Вайльда на тлі літературної традиції. URL : http://www.vestnik-philology.mgu.od.ua/archive/v39/part_1/28.pdf. Дата звернення: 29.01.2020).

supernatural prolongation, perchance deformed and dragon-like--a proud virtue ending in vice in the depths of dreams»[25].

The beautiful aristocrat is bored and resorts to travesty to have a chance observe men's fun – she puts on man's suit. «One evening in winter there was in a meadow there, the gates of which were locked, a fight, at which Josiana, escorted by Lord David, was present. Lady Josiana made only this concession to propriety--she dressed as a man, a very common custom at that period»[26].

The motive «a girl puts on man's attire» appears in many works of world folklore and literature: in this case, pseudomorphy is created through contravention of formal essential correspondence within antinomy «male-female».

Exploring the works on the research of functioning of this motive, the leading tendencies of its artistic usage – is provided through the monography Psevdomorfni personazhi ukrainskoi ta rosiiskoi literatur kintsia XVIII – I polovyny XIX st. (u konteksti yevropeiskoi tradytsii): monohrafiia [Pseudomorphic characters of Ukrainian and Russian literature of the end of the XVIII – first half of the XIX century (in the context of the European tradition][27].

In particular, there was mentioned that literary life of different motives with changing male-female clothes (and vice versa) finds its realization also in novelistics (the third and the ninth stories of the second day in «Decameron» by G. Boccaccio, «The Novel of How the Revelation Source Was Found» by A. de Eslavo, «Pastimes and Merry Tales» by B. des Périers, «Pacheko and Palomeke» by G. de Céspedes y Meneses, «Tales» by Juan de Timoneda, «Adventures of Diana» by Lope de Vega, etc), drama («Ruffian Castrucho» by Lope de Vega, «White Hands don't Offend» and «Life is a Dream» by P. Calderón, «Don Gil of the Green Breeches» by T. Molina, «The Servant of Two Masters» by

    25 Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/. (Дата звернення: 29.01.2020).
    26 Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/. (Дата звернення: 29.01.2020).
    27 Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. 450 с.

C. Goldoni, «The Merchant of Venice», «The Two Gentlemen of Verona», «Twelfth Night», «As You Like It» by W. Shakespeare, etc»[28].

The main difference in the realization of this motive in V. Hugo's novel is that while for most characters cross-dressing in man's attire is a specific sacrifice (often – for a man) or is caused by necessity (difficult life situation, need to realize the potential in patriarchal society, etc.), for Lady Josiana, it's just fun and nothing more.

Therefore, Lady Josiana and Lord David's pseudomorphy is caused by essential formal inconsistencies within antinomies «upper – low» (in the social aspect) and «male – female», which appear as a result of travesty in certain situations.

## 3. Pseudomorphy of Gwynplaine in the context of literary tradition

In the novel by Victor Hugo, Gwynplaine plays a very important role: the grotesque of his image is formed, first of all, by means of contamination of contradictions «beautiful» – «ugly» (his deformed appearance and beautiful inner world) and «high» – «low» in social aspect (being an English lord, he has to live as a poor buffoon). Due to the last inconsistency, we can consider him being a pseudomorphic character.

Gwynplaine is pseudomorphic not by his fault: neither he, nor people around him know, who this young crippled man is. Lord Clancharlie's heir all his life is considered being a juggler. «That child is Lord Fermain Clancharlie, the only legitimate son of Lord Linnaus Clancharlie… That child was brought up and trained to be a mountebank at markets and fairs»[29].

The discovery of the mystery of Gwynplaine's parentage is a real wonder, it resembles the awakening from dream, causing an association with the play «Life is a Dream» by P. Calderón.

«Yes,» he said, «I have come to awaken you. For twenty-five years you have slept. You have been dreaming. It is time to awake. You believe yourself to be Gwynplaine; you are Clancharlie. You believe yourself to be one of the people; you belong to the peerage. You believe yourself to be of the lowest rank; you are of the highest. You believe yourself a player; you are a senator. You believe yourself poor; you are

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[28] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. 450 с. 63.

[29] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(Дата звернення: 29.01.2020).

wealthy. You believe yourself to be of no account; you are important. Awake, my lord!»[30].

V. Hugo's novel is associated not only with the Spanish baroque play, but also with other works of world literature by means of traditional motive of bringing up a descendant of the rich by foster poor parents (as a result of kidnapping, replacement, attempt to get rid of unwished heir, hide some noble woman's pregnancy, etc: «Daphnis and Chloe» by Longus, «Aethiopica» by Heliodorus, the sixth novel of the sixth day in «Decameron» G. Boccaccio, «The Illustrious Kitchen-Maid» and «The Gypsy Girl» by Miguel de Cervantes, «The Green Bird» by C. Gozzi, «The Life of Marianne» by P. C. de Chamblain de Marivaux, «Das Käthchen von Heilbronn» by H. von Kleist … etc»[31].

But, if in all mentioned before literary works this motive not only helped to create intrigue and but provided «happy end» («the establishment of justice solves all problems[32]»), in Hugo's novel – vice versa: the discovery of character's noble parentage results in tragedy (further Dea and Gwynplaine's death).

By transforming the traditional material so dramatically, the French writer reveals the cruelty of world, rejecting the possibility of victory of good over evil, like in fairytales.

Special attention should be given to the episode with Gwynplaine's speech in the Parliament, when he talks about defending poor people, hoping sincerely to arouse the sympathy of the lords, strike them with the terrible truth. Everything, that the Clancharlie's heir says, testifies the intelligence of ex-comedian, mastery of the word, ability to see the point, and make conclusions. Such oratorical gift of the speaker, who lacks education, seems a little bit improbable. Of course, if not taking into account the fact that he was brought up by Ursus – the sage and philosopher.

Through Gwynplaine V. Hugo expresses his ideas, his thoughts about the problem of social injustice. In fact, Gwynplaine is shown as a personality, who is much higher intellectually than other lords.

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[30] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(Дата звернення: 29.01.2020).

[31] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 56.

[32] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 56.

«My lords, you are highly placed… But there is something below you--above you, it may be. My lords, I bring you news; news of the existence of mankind…

Oh! I conjure you, have pity. Pity for whom? Pity for yourselves. Who is in danger? Yourselves! Do you not see that you are in a balance, and that there is in one scale your power, and in the other your responsibility! It is God who is weighing you Hearts are all alike. Humanity is nothing but a heart. Between those who oppress and those who are oppressed there is but a difference of place. Your feet tread on the heads of men. The fault is not uours; it is that of the social Babel. The building is faulty, and out of the perpendicular. One floor bears down the other. Listen, and I will tell you what to do. Oh! as you are powerful, be brotherly. As you are great, be tender… Have pity! yes, have pity on yourselves; for the people is in its agony, and when the lower part of the trunk dies, the higher parts die too. Death spares no limb. When night comes no one can keep his corner of daylight. Are you selfish; then save others. The destruction of the vessel can not be a matter of indifference to any passenger. There can be no wreck for some that is not wreck for all. Oh! believe it, the abyss yawns for all!»[33]

But the glorious speech of a true sage and prophet is perceived by the lords absolutely not in the way as Gwynplaine expects: they begin to laugh at him, mock him, because in the public eye – he is a freak, a cripple, a worthless creature. The wisest of all is declared to be a fool, a madman, a buffoon.

In this aspect Gwynplaine can be considered as a pseudo-fool, similar to a certain extent to Ursus, with the only difference that Ursus chooses this mask for himself, while his foster-child is seen and proclaimed like this by the lords.

Thus, pseudomorphy of Gwynplaine is the result of situational inconformity, which «occurs as a result of a concourse of circumstances, a play of chance, confusion, unrecognizability, replacement made by someone else»[34], inadequate reception, etc. Essential and formal-receptive inconsistency is caused by contradictions at the level of antinomies «upper – lower» (in the social class aspect) and «wisdom – stupidity».

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[33] Гюго В. Людина, що сміється. URL : http://chtyvo.org.ua/authors/ Hugo_Victor/Liudyna_scho_smiietsia/.(Дата звернення: 29.01.2020).

[34] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 24.

On the one hand, the plot situations with disguise, pretence, irrecognition, replacement, inadequate reception and pseudomorphic characters impart to V. Hugo's novel a tinge of adventurous spirit immanent to romanticism of W. Scott's tradition: «Aiming at the creation of a sharp intrigue in the spirit of W. Scott implies active description of replacement, disguise, status-and-role inconsistencies, and leads to the emergence of various pseuds (pseudomorphic characters – O. N.) in works on historical themes (collective synchronous connections on the motivational-compositional level)»[35].

On the other hand, the corresponding material conforms to the purpose of expressing the author's concept, romantic worldview. After all, as O. Kornienko quite rightly points out, «previously, the *Qui pro quo* method served mainly for a rising action and as a means of further «complication of the plot», but «with the development of literature, it «significantly expands its functional field on the content and formal levels and becomes a means of characterizing not only individual characters (human types), but also phenomena of a more general plan...» (the objective world, etc.)[36]. This is one of the main functions that pseudomorphic characters perform in the literature of romanticism.

The study of the novel by V. Hugo «The Man Who Laughs» in the chosen aspect demonstrates the possibilities of contextual analysis and confirms the presence of various typological parallels with numerous works of world literature (mainly at the level of «wandering» motives, closely related to pseudomorphic characters).

As O. Freidenberg points out, «the motive is a common image, and we should not follow the «similarity», but the unity of images, without fear of diversity of motive designations. The same image can give motives different in appearance, but absolutely identical internally: the Devil and the Angel, Abel and Cain are the two brothers that come from one father»[37]. The scientist proves that contextual analysis opens wide horizons for the research in this direction. «The issue of the degree of consciousness in the choice and disguise of a particular plot, a certain

[35] Ніколова О. О. Псевдоморфні персонажі української та російської літератур кінця XVIII – I половини XIX ст. (у контексті європейської традиції): монографія. Запоріжжя : Запорізький національний університет, 2017. С. 329.

[36] Корниенко О. А. Типология форм игровой поэтики в литературе. *Актуальні проблеми слов'янської філології. Серія: Лінгвістика і літературо-знавство : міжвуз. зб. наук. ст.* 2009. Вип. XX. С. 438.

[37] Фрейденберг О. М. Методология одного мотива. *Труды по знаковым системам*. 1987. № 20. С. 128.

motive, ... about similarity and about borrowing – in general it is impossible to solve, if not to plunge into the analysis of the very nature of the plot or motive in question. And for this analysis, it is necessary to take variations of the most diverse works from the most different authors and put all the authorship in isolation, exposing a single plot»[38].

Exactly this approach allows us to differentiate typological similarities between the images created by the French writer in his novel and characters from other national literatures (in terms of synchrony and diachrony): this is about belonging of these phenomena «to a certain type, a genus. This affiliation is often manifested even when literary facts do not have direct connections with each other»[39].

At the same time, we overcome the «distance, estrangement between individual cultures and literatures, in search of their structural similarities... In the act of juxtaposition, the time distance is overcome and replaced with syncretic simultaneity. Comparative methodology emphasizes the features of the place and time of historical events, and also emphasizes the repeatability, parallelism and universality of historical situations»[40].

The research prospects are determined by the expediency of highlighting the general trends in the functioning of pseudomorphic characters, the motives of pretense/unrecognizability in the novels of V. Hugo in general and in the works of other French romantics.

**CONCLUSIONS**

Thus, the images of pseudomorphic characters are actively used by writers of various national literatures to represent the theme of contradictions between the genuine and receptive.

In the analyzed novel by V. Hugo, the romantics' idea of the deceptiveness and illusory nature of many phenomena of life and society is confirmed with the help of grotesque and at the same time pseudomorphic images.

First of all, Ursus (a wise, kind man who hides behind the «mask» of a misanthropic buffoon) and in this aspect he corresponds to the traditional type of «pseudo-fool», the motive of feeble-mindedness: his

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[38] Фрейденберг О. М. Методология одного мотива. *Труды по знаковым системам*. 1987. № 20. С. 120.

[39] Храпченко М. Б. Типологическое изучение литературы. *Собрание сочинений в 4-х томах*. Москва : Художественная литература, 1981. Т. 3. С. 263.

[40] Будний В. Порівняльне літературознавство : підручник. Київ : Видавничий дім «Києво-Могилянська академія», 2008. С. 343.

pretense is an ironic and pessimistic «revolt» against the cruel world with its pseudo-values.

Secondly, Lord David, who often disguises himself as a simple sailor Tom-Jim-Jack for fun, and in this aspect he is typologically similar to the type of «pauper-prince» represented in many works of world literature: his travesty is also a kind of defiance (ignoring of social boundaries is associated with disregard for generally accepted norms of behavior).

Thirdly, Gwynplaine – son of Lord Clancharlie, whom everyone consider to be the poor jester: description of his hard fate is associated with P. Calderón's drama «Life Is a Dream», a common plot, which is based on the mystery of the parentage of the character, the upbringing of the son of a rich/noble person by other poor parents (because of theft, the desire to get rid of the unwanted heir): the absence of expected happy denouement contributes to the expression of the tragic worldview of the writer. Sensible speech, which was proclaimed by Gwynplaine in the House of Lords, and his ridicule as a fool, as a juggler gives grounds to compare this character with the image of a pseudo-fool.

Special attention should be paid to the fact that Lady Josiana is dressing up as a man: the «wandering» motive of «the girl dressed in men's clothes» is deprived of its traditional heroic color in the novel by V. Hugo.

The corresponding material also increases the intrigue, contributes to the aggravation of collisions, and gives an adventurous colour to the plot of the novel (in the spirit of the W. Scott's tradition).

**SUMMARY**

The study deals with the issue of the varieties and features of pseudomorphic characters in the novel „The Man Who Laughs" by V. Hugo in the broad context of the literary tradition. This article analyzes typical plot situations based on the dissonances of the genuine and visible, which comply with the goal of implementing the author's idea in his work. In the corresponding thematic aspect, we determined the similarity of the grotesque images from the novel by the French artist in words (in particular, Ursus, Lord David Dirry-Moir, Lady Josiana, Gwynplaine) with other characters of European literature.

Special attention is given to the immanent cultural traditions of narrative clichés with cross-dressing (with the aim of visual change of gender or social status – travesty of Lord David and Lady Josiana), verbal pretence (the „mask" of misanthrope and a simpleton, behind which Ursus hides), the replacement (the „wandering" motive of upbringing of the heir of a noble family by foster poor parents associated

with the figure of Gwynplaine). There is a strong tendency to develop those aspects, which provide the most of opportunities for figurative reflection of the ideas of romanticism through the creation of pseudomorphic characters. This refers, in particular, to the implementation of the idea of deceptive form, designed not so much to reflect the essence, but to hide it from human eyes, distorting the perception of reality.

This opinion is stated in the novel by V. Hugo „The Man Who Laughs" with the help of various expressive means, among which the dark romantic grotesque, based on a combination of contrasts, deserves special attention. Our studies also prove the promising outlook of pseudomorphic characters as a subject of scientific analysis in general and comparative research in particular, due to the specific character of the phenomenon, which determines its active functioning in the art of different times and countries.

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## FACETS OF FEMALE EMANSIPATION
## IN LIFE AND CREATION OF N. D. KHVOSHCHINSKAYA

**Pogrebnaya V. L.**

### INTRODUCTION

In Russian literature of the second half of the 20th century, a special place belongs to Nadezhda Dmitrievna Khvoshchinskaya (1824-1889), whose work is of undoubted interest to the modern reader. The heritage of N.D. Khvoshchinskaya is extensive and multifaceted. She is the author of eight large novels, twenty-two short stories, numerous essays, plays and short stories, poems, literary critical articles, and translations from French and Italian. In the pre-revolutionary period, her works were included into three collected works. One of them was introduced during her lifetime in 1859-1866. Then her works were published in two posthumous volumes in 1892 – and in 1912-1913, as well as in a four-volume collection of her short stories in 1881.

Unfortunately, we have to admit that today Khvoshchinskaya's oeuvre is almost forgotten. The lion's share of her creations can be found only in publications of the nineteenth and early twentieth century. M. Goryachkina published selected works of Khvoshchinskaya under the general title "Tales and Stories" twice (Moscow, 1963; Moscow, 1984[1] in the Soviet time period. One of the writer's novels, named "Date," was included in the collection "Date: Prose of Russian Writers of the 60-80s of the 19th Century" (Moscow, 1987)[2], compiled by V. Uchenova. None of Khvoshchinskaya's novels, such as "Meeting", "Ursa Major", "Recent time" and others were very popular among readers of the 19th century and they were not reprinted in the following time.

The lack of attention to the writer seems to us a clear misunderstanding. It is so because her multifaceted work was of exceptional importance in Russian literature of the second half of the

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[1] Хвощинская Н.Д. Повести и рассказы / Сост. М.С. Горячкина. Москва : Гослитиздат, 1963. 512 с.; Хвощинская Н.Д. Повести и рассказы / Сост. М.С. Горячкина. Москва : Московский рабочий, 1984. 381 с.

[2] Свидание: Проза русских писательниц 60-80-х годов XIX века / Сост., авт. вступ. ст. и примеч. В. Учёнова. Москва : Современник, 1987. 509 с.

nineteenth century as it was recognized by critics of various directions. Khvoshchinskaya raised a number of universal problems in her works, including the problem of the emancipation of a female personality. Khvoshchinskaya's oeuvre should be studied and should be appreciated in our time.

Considering the background of many reviews and reviews on Khvoshchinskaya's works, where a general assessment of her work was given, and the place of the writer in the ideological and political struggle of that time is determined. Several works, dedicated to the analysis of the creative manner of the writer to the identification of her attitude to female emancipation, are highlighted. Large article by P. Boborykin, named "Fiction belletrists of the old school,"[3] articles of K. Arsenyev, combined and published as a large chapter in the first volume of "Critical Studies in Russian Literature," [4] and articles by M. Tsebrikova[5] are among them.A new word about Khvoshchinskaya can be considered the work of E. Koltonovskaya, who devoted one of the chapters of the book "Women's Silhouettes (Writers and Actresses)" (St. Petersburg, 1912)[6] to the work of this writer. Koltonovsky defines specific "female" features of Khvoshchinskaya's work after P. Boborykin and M. Tsebrikova. In post-revolutionary literary criticism, the creativity of Khvoshchinskaya was paid very little attention to. A.I. Beletskiy was among the few researchers, who were studying it. An academician A.I. Beletskiy highly appreciated the personality of Khvoshchinskaya. He intended to write a work devoted to the creation of this writer, as it was indicated in the master's thesis "Episode from the History of Russian Romanticism. Russian writers of 1830-1860" (Kharkov, 1919). [7] Unfortunately, this intention has not been realized. A high appreciation of the writer's work

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[3] Б.Д.П. [Боборыкин П.Д.] Беллетристы старой школы (В. Крестовский-псевдоним) *Слово*. 1879. № 7. Отд. II. С. 1–52.

[4] Арсеньев К.К. В. Крестовский (псевдоним). *Арсеньев К.К. Критические этюды по русской литературе*. В двух томах. Т.1. Санкт-Петербург : Типография М.М. Стасюлевича, 1888. С. 255–350.

[5] Арсеньев К.К. В. Крестовский (псевдоним). *Арсеньев К.К. Критические этюды по русской литературе*. В двух томах. Т.1. Санкт-Петербург : Типография М.М. Стасюлевича, 1888. С. 255–350.

[6] Колтоновская Е.А. Женские силуэты (писательницы и артистки). Санкт-Петербург : Типо-лит. Акционерного Общества «Самообразование», 1912. С. 68–80.

[7] Белецкий А. И. Эпизод из истории русского романтизма. Русские писательницы 1830–1860 гг. I–V. Харьков, 1919. Отдел рукописей Института литературы НАН Украины, фонд 162, ед. сб. 519.

was given by A.I. Beletskiy in the article "Turgenev and Russian Writers of 1830-1860"[8], where the scientist suggests the influence of the artistic images of emancipated women created by Khvoshchinskaya on the work of I.S. Turgenev. The writer in the novel "Phrases" ("Village History") (1855) introduces a completely new type of woman for Russian literature who chooses "phrases" to demonstrate her emancipation, not backed up by any deeds. Turgenev will show this type of women in "Fathers and Sons" (Kukshina), "Two Friends" (Zadneprovskaya).

The scientist noted the innovation of Khvoshchinsky in creating the image of the "new woman". A.I. Beletskiy's point of view that main character of "the Krestovskiy and Khvoshchinskaya are already on the stage, which is next to Elena Stakhova and other new women"seems to us very productive, because in this case the pioneer in depicting the problems of female emancipation is not a male writer. As it is generally accepted there is still an assertion that such "pioneerswas a" are not M.L. Mikhailov, N.G. Chernyshevsky, I.S. Turgenev, but a woman-writer. It should be noted that Khvoshchinskaya is almost the only writer of the second half of the XIX century, whose work was dedicated to the special section in the academic "History of Russian literature"[10]. A.P. Mogilyanskiy, who wrote this section, paid attention to another writer, named Sofya Dmitrievna Hvoshchinskaya, who was a sister of Nadezhda Dmitrievna. These sisters were the only women among the numerous Russian writers, who were included into literary discourse by scholars. Scholars proved their special position and popularity, considering men's general inattention to female creativity. Literary gender studies have only appeared at the end of the twentieth century.

The attempts in order to determine the features of the "female" points of view in the works of Russian writers, including Khvoshchinskaya, were already made in the twentieth century.

The works of P. Boborykin, M. Tsebrikova, E. Koltonovskaya were previously mentioned in this article. It should be noted that modern foreign researchers consider the work of Khvoshchinskaya as fertile

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[8] Белецкий А.И. Тургенев и русские писательницы 1830–1860-х годов Білецький О. *Зібрання праць у п'яти томах*. Т. 4. Київ : Наукова думка, 1966. С. 273–305.

[8] Белецкий А.И. Тургенев и русские писательницы 1830–1860-х годов. С. 302.

[8] Могилянский А.П. Н.Д. и С.Д. Хвощинские. *История русской литературы*. В 10-ти тт. / под ред. М.П. Алексеева, Н.Ф. Бельчикова, В.А. Десницкого, А.А. Суркова. Т. 9, ч. 2. Москва, Ленинград: Изд-во АН СССР, 1956. С. 228–237.

ground for the study of gender technologies. So, Arya Rosenholm in the article "Her" and "stranger" in the concept of "educated woman" and "The Boarding School Girl" by N.D. Khvoshchinskaya"[9] proves that the text of this story can be considered as "double", since it also reflects the male discourse of the" female issue "and the female one itself as well. Considering this, we must add that many other works of the writer can be considered from this point of view.

We can entitle the studies of O. Krenzholek[10], E. Stroganova[11], and A. Tyminskiy[12] among modern works about N.D. Khvoshchinskaya. The problems of the typology of female images, the evolution of the image of the "new woman", the origin of irony in Khvoshchinskaya's work are not well investigated. Of particular note is the consideration of the specifics of the writer's relationship to female emancipation, which is reflected in her artistic work. In her novels and short stories, the writer touches on a number of problems associated with changing the role and place of women in the family and society depicts various facets of emancipation, which will be discussed in our study.

## 1. N.D. Khvoshchinskaya served the cause of emancipation „by her own history as a human and a writer"

There is an internal connection between the writer's work and her life, especially her education, her social circle and interests. For the most part of her life Khvoshchinskaya lived in Ryazan'. From the point of view of the provincial society, Khvoshchinskaya was engaged in "men's" affairs and she had masculine habits. She was able to defend her opinion, which was allowed mainly for men. She also smoked, did literary work and published her works in popular capital's magazines.

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[9] Розенхольм А. «Своё» и «чужое» в концепции «образованная женщина» и «Пансионерка» Н.Д. Хвощинской *«Своё» и «чужое» в литературе и культуре: Studia Russica helsingiensia et Tartuensia*. № 4. Тарту: Tartu University Press, 1995. С. 143–166.

[10] Кренжолек О. Проблемы литературной позиции Н.Д. Хвощинской 1840-1860-х годов: Дис. ... канд. филолог. наук : 10.01.01. Москва, 1986. 160 с.

[11] Строганова Е.Н. По поводу неудобного псевдонима. Надежда Хвощинская, она же В. Крестовский. *Классики и современницы: Гендерные реалии в истории русской литературы XIX века*. Москва : Литфакт, 2019. С. 54-62; Строганова Е.Н. Портрет писательницы в некрологе: Отклики на смерть Н.Д. Хвощинской. *Классики и современницы: Гендерные реалии в истории русской литературы XIX века*. Москва : Литфакт, 2019. С. 63-76.

[12] Тыминский А.И. Поэтика прозы Н.Д. Хвощинской: Дис. ... канд. филолог. наук: 10.01.01. Москва, 1997. 212 с.

All this shocked others. V. Semevskiy was obviously right, claiming that „a well-known part of Ryazan's society considered her almost crazy."[13] Describing the situation of a developed woman in the province in the 1950s, K. Arsenyev wrote: "In Petersburg and Moscow, an educated woman, who shared the interests of educated men, was not unique at that time. In the province, she was still pointing with finger at. It was difficult for her to find herself among equal people and surround herself with the same equal people."

Above all, Khvaschinskaya proved the need to emancipate women not only by her creative work, but also by her lifestyle. The family of the writer lived in need. So she made money by literary work, helped his father in the service, made papers, drawings and letters for him. It must be noted that many characters of Khvoshchinskaya's works in literature already assisted their parents. For example, Anna Mikhailovna from the story, which is entitled the same name, and Kateryna Bagryanskaya from the novel "Ursa Major" "The Big Dipper" and others.

It is well-known that Khvoshchinskaya was strikingly different from secular ladies, because she was inclined to inward, spiritual life, and but not to external, ceremonial life. Social entertainment did not interest her. Sincerity and depth, naturalness, humanity and readability made the girl unlike any other. Praskovya Khvoshchinskaya wrote that her sister was „alien to all lies and pretense."[14]

The writer's contemporaries correctly considered that N.D. Khvoshchinskaya's main merit was the creation of complete gallery of female characters and the problem of emancipation of a female personality. A. Nalimov noted that Nadezhda Dmitrievna served the cause of emancipation „by her own history, as a man and a writer."[15]

Indeed, Nadezhda Khvoshchinskaya, like Avdot'ya Panayeva, and Marko Vovchok, and other female authors, took a step forward in the emancipation of women not only with their creativity, but also with their own lives. The biographies of these women prepared readers for the perception of „women's literature."

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[13] Семевский В.И. Н.Д. Хвощинская-Зайончковская (В. Крестовский-псевдоним). *Русская мысль*. 1890. № 10. С. 55.

[13] Арсеньев К.К. В. Крестовский (псевдоним). С. 288.

[14] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. – Санкт-Петербург : Издание А. С. Суворина, 1892. Т. 1. С. XII.

[15] Налимов А. Русская писательница-пионерка. *Ежемесячные сочинения*. 1901. № 5. С. 29.

In April 1883, the admirers of Khvoshchinskaya's talent presented an address under which there were 731 signatures in order to honor the anniversary of her literary activity. M. Tsebrikov, N. Shelgunov, M.E. Saltykov-Shchedrin, I. Repin, I. Kramskaya, A. Rubinstein and other major figures in Russian culture were among the signatories.

M. Tsebrikova took part in the compilation of this address. She cited it in her article "Essay on the life of N.D. Khvoshchinskaya-Zayonchkovskaya." The address noted the contribution of the writer to the emancipation of the Russian woman. It stated: "You are one of the first, who voted for the right of women to become participants in the general movement. And you are one of the first, who gave a lot of true and artistic pictures of women's struggle and suffering, with a deep understanding of the female heart. If the success of this struggle, although to some extent, could be considered provided, it was only because there were women who, like you, were able to show that the common activity was their business. You expressed not only the grief of the female destiny, but also the deep grief of the civil one, when you wrote in Katerina's words: "... and here, apart from everything, look, be silent, tear, bounded by hand and foot; cry uselessly, until there are enough tears, hand out pennies, if there are any, console with phrases if you have enough conscience. And in conclusion, don't dare to say that it torments you: it's not your business!"[16] Khvoshchinskaya set forth her views on the emancipation of women in an extensive letter to a friend from Ryazan on June 5, 1865. It is according to the old style. She wrote: "The freedom of a woman, in my opinion, is her activity, and it begins with the ability to sew a patch and knead a teapot. If you can do more, then do more, even write treatises, like Mill's wife, just do it, just do it, but don't phrase under a cigarette."[17]

It should be noted that Nadezhda Dmitrievna's understanding of the "women's issue" was somewhat different from the ideas of revolutionary democrats and populists. The writer also believed that a woman should have equal rights with a man to education, work, and participation in public life. However, she never examined a woman in isolation from her family. The democrats' calls to create a utilitarian scheme of a rational female personality she viewed as far-fetched and non-vital ones. She "debunk" them in the novel "Boarding school girl", in the novel "Ursa

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[16] Цебрикова М. Очерк жизни Н.Д. Хвощинской-Зайончковской. С. 36.

[17] Cited from: Семевский В.И. Н.Д. Хвощинская-Зайончковская (В. Крестовский-псевдоним). С. 82.

Major", in the essay "The Family and the School" ("The Teacher") and other works.

The ideal heroines of Khvoshchinskaya do not abandon their parents, husbands, and children. M. Tsebrikova recalled: "... Nadezhda Dmitrievna did not consider a woman's feat as a dropping of everything and sacrificing to her beloved person. This feat often leads to slavery of a woman; it happens that it is caused not by selflessness, but by temperament, and then the chosen one of the heart then has to pay bitterly for it."[18]

Khvoshchinsky was not an adherent of the utilitarian rationally realistic canon, which completely rejected womanhood in a woman. V. Gorlenko, who knew the writer well in her last years of her life, recalled: "N.D., who created so many beautiful female characters, so deeply devoted to true enlightenment, loved to see a woman with all her own characteristics in a woman, and she could hardly endure asexual creatures ... She thought that the desire to be like a man speaks little in favor of independence women ..."[19]

## 2. The type of „a new woman" in the work of N.D. Khvoshchinskaya

The "approaches" to the problem of female emancipation can be found already in the lyrics and early prose of ND Khvoshchinskaya. In her early lyrics, the theme of a suffering female soul in the midst of an alien light was outlined. The same motives are preserved in the first prose work of the writer, the novel "Anna Mikhaylovna" (1849), published in "Domestic Notes" in 1850 under the pseudonym of V. Krestovskiy.[20] The story is innovative in terms of posing in it the problems of emancipation of the female personality. If we recall that the articles of M.L. Mikhaylova such as "Paris Letters", "Women, Their Education and Significance in the Family and Society", "Women at the

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[18] Цебрикова М. Очерк жизни Н.Д. Хвощинской-Зайончковской. С. 18.

[19] Горленко В. Крестовский-псевдоним (Воспоминание). *Русский архив*. 1897. № 4. С. 660.

[20] When publishing his lyrical works, Khvoshchinskaya did not use a pseudonym. For the first time, V. Krestovskiy's pseudonym was used by the writer in the publication of Anna Mikhaylovna. She did not refuse him even when other Krestovskiy appeared in the literature – V. Krestovskiy, author of the novel „The Petersburg Slums", V. Krestovskiy – playwright, M. Krestovskaya, author of the novels „Artist", „Early Thunderstorms". After learning about it, N.D. Khvoshchinskaya began to subscribe to „V. Krestovskiy nickname. She signed her critical articles with other aliases – V. Porechnikov, N., V.K., N.D. Exalted. Note that all aliases are male.

University", "John Stuart Mill on the Emancipation of Women", calling for a change in the society' attitude and, especially, men to women, towards changes in the system of female upbringing and education, appeared in 1858-1860. But N.G. Chernyshevskiy's novel „What to do?" was written in 1863; therefore it becomes obvious that Khvoshchinskaya was one of the first almost a decade earlier than Mikhaiylov and Chernyshevskiy, who spoke about the imperfection of female education and the narrow views of girls graduated from boarding schools, about family despotism and the tragic fate of a thinking female person, who had to rotate in a society, where intrigue, idle talk, parasitism, lack of spirituality. The writer was one of the first to speak about the need for girls to do useful work and work. The plot of the first story of N.D. Khvoshchinskaya is simple. The main character, Anna Mikhaylovna Topilina, after the death of her beloved father, was in the family of her uncle. Despite the fact that the girl was not under his guardianship as a poor orphan, but, on the contrary, her uncle's family lived on her dowry. She was a victim of intrigue and gossip of the provincial elite. Moreover, she was forced to leave her relatives' house. Anna Mikhaylovna lost her fortune, good name, position in the world. Novels and stories written by Khvoshchinskaya in 1853-1858 such as the trilogy "The Province in the Old Years", published in1853-1856, had much in common with the problems from the novel "Anna Mikhaylovna". They were similar to this story in compositional and stylistic devices. This trilogy included the novels "Free Time", "Who Was Satisfied?", "The Last Action of the Comedy"), the novel "Test" (1854), the story "Phrases" ("Village History"), published in 1855, and the essay "Old Mountain" (1858).

It should be noted that in most of these works the problem of female emancipation is not explicitly stated, as in Anna Mikhailovna, but it exists implicitly, as the writer continues to worry about the tragic fate of girls who cannot escape from family and social oppression. Khvoshchinskaya shows many forms of oppression of a woman's freedom, imposing generally accepted false opinions on her, lack of a good education, marriage of convenience.

The problem of female emancipation was raised by the writer in the novel "Phrases" ("Village History"). The innovation of Khvoshchinskaya was to have showed Olga Grigoryevna as an energetic girl, trying to change Khotnitskiy, who was chosen by her, for the better. In her novels simplicity, ease, sincerity, desire for useful activities, moral independence of the character are opposed to artificiality, pretense, unnaturalness, phrasing, inactivity of Praskovya Alexandrovna

Zalesskaya, an aristocrat who came to her real estate. The character of Zalesskaya is revealed in her actions, actions that contradict her "phrases". The idea of this story does not lie on the surface of narration; it is hidden in actions and characters, which testifies to the psychological skill in writing of Khvoshchinskaya. The conversations of Praskovia Aleksandrovna about selflessness, self-sacrifice for a great purpose turned out to be nothing more than phrases.

In the 60-80s, N.D. Khvoshchinskaya was developing a type of "new woman" in the novels "Meeting" (1860), "Recent" (1865), "Ursa Major" (1870-1871), "The Past" (1878), in the novel "Boarding School Girl" (1861), in essays „Ridneva" (1875), „Teacher" („Family and School") (1879-1880), „Vera" (1876).

The image of Nastasya Mikhailovna (novel "Recent" (1865) can be considered as a "transitional" way from passive, slaughtered characters to anactive, active, "new" image. This girl is not a fighter by nature. Unlike passive character, Nastasia Mikhailovna strives for knowledge and work, is well aware of her position in the family and society and wants to change it, but does not find strength and opportunity.

"The decisive factor in her formation and development for Nastasia Mikhaylovna was communication with a male mentor. You can build such a chain of "developers" such as gymnasium students, an official visitor Zatsepin, an architect Maleev, an official Borovitskiy.

P. Tkachev was absolutely right when he claimed that a girl in the position of Nastasiya Mikhaylovna had two options s to die physically or die pshycologically.[21] The character first dies "psychologically", killing all her heart feelings and then physically. Moreover, her real death is very reminiscent of the Lisa Bakhareva's death, which is the character of N.S. Leskov's novel "Nowhere" and Evgeniy Bazarov, who is the character of I.S. Turgenev's novel "Fathers and Sons". "Nastasia Mikhaylovna simply died, having caught a cold, having been ill, and not having healed on time."[22] wrote Khvoshchinskaya. This "not healed on time" raises the idea that the character has not valued her life too much.

The transition to the "new" characters can be considered Alexandra Akhtarovskaya's image from the novel "Meeting". It should be noted that she was already an emancipated woman; however, her emancipation

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[21] Никитин П. [Ткачёв П.Н.] Гнилые корни. *Дело*. 1880. № 3. С. 295.

[22] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 4. С. 143.

was "innate", spontaneous, not connected with the democratic ideas of that time. Akhtarovskaya was a strong nature.

Being barely married, she was not afraid to leave her wretched husband, drunkard, rowdy and tyrant at her seventeen. Having abandoned her husband, she severed not only relations with him, but also relations with the world, since this act met with the condemnation of mothers, aunts, and mentors. Akhtarovskaya's calm, restraint, equanimity, taciturnity are contrasted in the novel of Lyudmila Panteleeva's talkativeness and enthusiasm, which speaks a lot, out of place and out of place, and, most often, loudly and cheekily. Bing a deep and harmonious person, Akhtarovskaya loved nature and music, what could not be said about Lyudmila. The following detail should be given as some examples Lyudmila did not like the old garden, the flowers growing in it, and Alexandra Grigoryevna admired it and liked to walk along his alleys. Akhtarovskaya, who did not claim like Lyudmila about her role of a poetess, a broadcaster of new ideas, felt very subtly and knew how to appreciate beauty. She was more intelligent and witty than Panteleeva. She correctly and accurately marked many events. By the 60s of the nineteenth century Khvoshchinskaya had already mastered skills of a writer and psychologist. She deeply and comprehensively revealed the complex structure of female characters. One of the vivid images, belonging to the active and strong type of women, was Liolen'ka's image, Elena Gosteva's prototype in the novel „Boarding School Girl" (1861). The character of the story lived in a provincial town in the family of a poor and having many children official. The girl's neighbor, Veretitsin, a former teacher who was exiled to this city for writing liberal poems, exhausted from melancholy, half-joking, convinced Lio len'ka that she was teaching nonsense to please her parents. The girl, under his influence, failed exams at Boarding school and left for an aunt in Petersburg.

Veretitsyn met with his neighbor in the Hermitage eight years later, where the latter copied the paintings. He was struck by the changes that had occurred in the girl's life. She became an educated and practical business person. He was a very energetic and self-confident, strong-willed and purposeful lady.

N.G. Chernyshevskiy's novel "What to do?" was published two years later after the release of "Boarding School Girl" by Khvoshchinskaya. It dramatically affected minds not only of the youth of the 60-80s of the nineteenth century. It also dramatically affected many subsequent generations of young men and women seeking independence.

The common theme of Chernyshevskiy's novels and the stories of Khvoshchinskaya are beyond of doubt. O. Krenzholek believes that "the novella "Boarding School Girl" (1861) with emancipator tendencies in the spirit of the post-reform era is largely preceded by Chernyshevskiy's novel "What to do?"[23].

It must be noted that the influence of the male leader on the woman was a prerequisite and one of the motives of male democratic literature. V. Sleptsov, N. Chernyshevskiy, N. Bazhin, N. Pomyalovskiy depicted men as the "developers" of women. The writer destroys the myth of the leading role of the men in the development of the women. He shows Veretitsyn as an inconsistent and weak person. Veretitsyn, as a developer, gives Liolen'ka only the first impetus to its development.

Perhaps, the first unhappy love experience or the example of a mother, who was her husband's slave, would affect the fact that Liolen'ka would reject love, friendship, generally any feelings in the name of work, knowledge and work. Liolen'ka embodied a completely new female image of the "ordinary egoist" in Russian literature as V. Ostrogorskiy [24] defined. On the one hand, it was a completely new female image of a feminist woman, who has a number of positive qualities such as activity, efficiency, a desire for education and work. But on the other hand, a feminist woman had such negative qualities as heartlessness, ingratitude, insensibility. This was a predatory type of a woman.

Khvoshchinskaya portrays Liolen'ka as a very pretty and attractive girl, who voluntarily refused to marry for the sake of principle. She wrote: "I realized what a yoke of love is. How it makes you look through the eyes of another person and disappear before the will of anyone. I will never fall in love. It is stupid."[25] We must remark that the heroine does not say "nobody", but says "once, stupidly". That is, the sensory principle is completely suppressed by rational principle in Liolen'ka. Love, marriage, family, sensuality, emotional dependence on someone else was considered by Liolen'ka as slavery. The girl wanted to be alone, to be free. A. Rosenholm correctly noted a certain discrepancy between

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[23] Кренжолек О. Проблемы литературной позиции Н.Д. Хвощинской 1840-1860-х годов. С. 6.

[24] Острогорский В.П. Этюды о русских женщинах. *Женское образование*. 1880. № 6–7. С. 411.

[25] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 2. С. 495.

such aspirations and the program of revolutionary democrats: „The denial of marriage for the purpose of autonomy, however, distinguishes her from male contemporaries, who sought metaphysical solutions to the problems of their time."[26] According to the thoughts of revolutionary democrats, the woman was supposed to escape herself from slavery by means of a fictitious marriage. Liolen'ka did not have a fictitious marriage or other forms of marriage. It confirms the idea that Khvoshchinskaya is moving away from the male canon in her perception of the "new woman".

Since Liolen'ka's sensory sphere was completely undeveloped, she completely lacked a memory of the past, a desire to help parents or brothers and sisters. Liolen'ka forgot everything, because she considered her parents to be limited and cruel, vulgar and unspiritual people. But at the same time she considered herself to be the top of perfection.[27]

Sophia Khmelevskaya, who Veretitsyn loved, was the contrasting image to Liolen'ka (Elena Gosteva). This woman is meek, responsive, feminine, and capable of self-sacrifice for the happiness of others. In these two women, Khvoshchinskaya embodies the two most common female types: the "sweet" woman and the "educated" woman. It is A. Rosenholm's terminology. [28]

Whose part is Khvoshchinskaya on? In our point of view, Semevskiy answers this question quite correctly: "The author obviously does not consider normal one or another decision of two women to have life of a leader. But, apparently, he still prefers the self-sacrifice of one, who leads an independent and selfish life."[29] V. Semevskiy quoted N.D. Khvoshchinskaya's letter in his work. It was written by her to one of her friends: in 1865 „It is possible, as I have said in «Boarding School Girl", to throw stupid and cruel relatives, to abandon attachments, to sit down for work, but it will be half life, already one of these abnormal and

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[26] Розенхольм А. «Своё» и «чужое» в концепции «образованная женщина» и «Пансионерка» Н.Д. Хвощинской С. 154.

[27] See for more details: Погребная В.Л. Антифеминистский дискурс повести Н.Д. Хвощинской «Пансионерка» *Поетика художніх форм у сучасному сприйнятті: науковий збірни*к / ред. кол. : відп. ред. Силантьєва В.І. Одеса : Астропринт, 2012. С. 146-157.

[28] Розенхольм А. «Своё» и «чужое» в концепции «образованная женщина» и «Пансионерка» Н.Д. Хвощинской С. 155.

[29] Семевский В.И. Н.Д. Хвощинская-Зайончковская (В. Крестовский-псевдоним). С. 67.

presenting their sorrows and its inconveniences. In my opinion, any gap is already sadness, inconvenience, frustration, but not the structure of life or society."[30] The writer recognized the need not only for public service, but also for the personal happiness of every woman, which she understood as family happiness, as serving others. The independence of a woman, in point of Khvoshchinskaya's view, should not be mixed with her direct destiny. Her direct destiny was to be a mother, a sister, a wife, a daughter, etc. Elena Gosteva in "Booarding School Girl" refused her direct destiny. According to M. Tsebrikova, in this story Khvoshchinskaya "outlined the emerging type of female worker and career-aimed; she correctly guessed the nascent features of what can be called bureaucracy in women, who call themselves new women."[31] M. Tsebrikova mentioned with reason about the importance of career. If the activities of the Turgenev main characters, for example Elena Stakhova and Marianna, were aimed at public service, then the activities of Liolen'ka had a completely different direction. She lived purely for herself.

The image of Katerina Bagryanskaya, the main character of N.D. Khvoshchinskaya's novel „Ursa Major" (1870-1871) is exact opposite to the image of Elena Guesteva. The image of Bagryanskaya, who considered her duty to serve people and bring benefits, was close and understandable to democratically minded youth. P. Kropotkin considered the image of Katerina to be vital and real. Moreover, at the beginning of the twentieth century he wrote comparing the heroine of Khvoshchinskaya with the "Turgenev's girl": "... Katya stands higher, more vital, more fully depicted than Turgenev's Natasha or even him. She was disgusted with all the talks about heroic exploits, which "future circumstances" prevented future heroes from doing. She took on a task incomparably smaller: she became a teacher in a village school and tried to bring into the darkness of the village the light of higher ideals and hopes for a better future."[32]

The writers of the democratic direction showed women decisively breaking family chains, engaged in labor and social activities, which completely replaced their family in their works. It should be noted that

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[30] Cited from: Семевский В.И. Н.Д. Хвощинская-Заиончковская (В. Крестовский-псевдоним). С. 67-68.

[31] Цебрикова М. В память В. Крестовского-псевдонима. С.2.

[32] Кропоткин П. Идеалы и действительность в русской литературе. Санкт-Петербург : Издание Товарищества «Знание», 1907. С. 200.

such a difficult step as the departure from parents was portrayed by them not entirely believable. N. Strakhov in his article «Happy People» quite rightly notes that "new people", including Vera Pavlovna, the heroine of the novel "What to do?" lives in such an isolated space, "they are in some kind of exceptional position, obviously very convenient for their well-being. Namely, they have no children and almost no fathers and mothers".[33]

Perhaps it was difficult for Katerina Bagrianskaya to leave her father, because she was brought up, surrounded by his care and love. Family affection, love support a person in the most difficult moments of one's life from the point of view of many Russian writers of the second half of the twentieth century as N.S. Leskova, I.A. Goncharova, A.F. Pisemskogiy, L.N. Tolstoy and others. Khvoshchinskaya was of the same opinion.

Katerina was emancipated in the best sense of the word. She was not limited by words about the usefulness of activities, but she worked with her father. She did not shun of domestic duties, sow men's shirts under the order. The girl did not even have the idea that she was implementing any ideas. She was governed not by theory, but by the love to her neighbor. That is why she was the harmonious and natural person. Belonging to a cast of provincial aristocracy, Katerina realized her emptiness and vulgarity. That is why she was a rare guest at balls, parties, dinners. The origins of the image of Katerina Bagrianskaya should be sought in the early lyrics of N.D. Khvoshchinskaya. Her short stories and novels of the 50-60s, where motives of condemning the emptiness and bustle of social life, has already appeared those ideas and images outlined as central in the mature period of the writer's work. We can talk about the evolution of female images in the works of Khvoshchinskaya, in particular, about the evolution of the image of the "new woman". Katya Bagryanskaya is the most outstanding person in the chain of images of women that were created by the writer over forty years of literary activity. The image of Anna Mikhailovna, the character of Kvoshchinskaya's first story "Anna Mikhailovna" can be considered as the forerunner of Katerina's image. This is an active nature, helping his uncle's affairs, deep and self-sufficient. So the same qualities are

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[33] Страхов Н. Счастливые люди. *Страхов Н. Из истории литературного нигилизма. 1861–1865.* Санкт-Петербург : Тип. Братьев Пантелеевых, 1890. С. 320.

inherited by Katerina. Their self-estimation, the desire to see an active person in beloved one, but not a "phraser," also makes women become closer. They are even similar in appearance. Khvoshchinskaya depicts them as the southern type of beauty. They had black braids, expressive eyes. They were hot– tempered and full of emotionality, passion and courage.

As the novel „Ursa Major" was written twenty years later, the novel "Anna Mikhailovna", of course, the image of the "new woman" could not, but changed. I Katerina's character has something that her predecessors did not have. Her desire to be useful to people, to take the path of labor and public service was exceptional.

The problems associated with the emancipation of the female personality were depicted in many of writers late works the such as: the novels "The Former" (1878) and "Duties" (1885-1886), the novels "Date" (1879) and "Farewell" (1884), a cycle of short stories and essays "Album. Groups and portraits" (1874-1877) and essays "In the Evening" (1876), "Family and School" or "Teacher" (1880), "Vera" (1876), "Blizzard" (1889).

The story „Teacher" was originally published in the journal «Domestic Notes» (1880, No. 4) under the title «Family and School». The main image of the story "Teacher" is twenty-four-year-old Zinaida Nikolaevna Terebeneva. She was the daughter of a hairdresser and laundress. Despite her social background, thanks to her abilities and talent, she graduated from gymnasium and the university. Khvoshchinskaya portrays the facts that really have existed in the 70-80s of the 19th century. In some cases, high education became available to girls from families of different families.

The story begins as the main character arrived as a teacher of school at the village after staying with children at home for seven years. All her thoughts were directed to the recollection about her beloved person, called Misha, who died of phthisis. Misha Ivanov, who believed in revolution, had a great influence on the teenage girl. He thought about the salvation of all humankind, but did not think about the closest people, his beloved girl, sister. Along with the excellent qualities of the "Narodniks" the desire to improve the world, the willingness to give their lives in the struggle for the happiness of mankind, Khvoshchinskaya shows their inferiority, which is expressed in rigidity in relation to the closest people, straightforwardness, «inflexibility», obstinacy.

The scene of the last meeting between Misha and Zinaida Nikolaevna was dramatic on the characters' part. They loved each other. This whole scene is a tense dialogue between male and female characters. Michael insisted the girl to leave her mother and go with him "in the revolution". She sacrificed her love for him in the name of love for her mother. Zinaida Nikolaevna believed that she was fulfilling her duty, having remained with an elderly, sick mother in need of her help. The girl was convinced: "I can sacrifice myself, but I have no right to others… ."[34] Misha spoke calmly, as if he was reading a textbook. He reproached Zinaida Nikolaevna that she "had changed people for people".[35] The author's position coincides with the position of the main character," who believes that helping a particular person is more real and necessary than helping "humanity", since it consists of specific people. Misha Ivanov reproached Zinaida Nikolaevna for being soft-bodied. He said that she was as "heart in half, no candle, no poker." However, it is exactly this girl's ability not to fall into extremes, to see the general and the particular, to love all and everyone, which allows talking about her humanity, the flexibility of her mind, in contrast to her lover. Zinaida Nikolaevna was denied in teacher's place. Instead of her, an uneducated and callous person, an opponent of female education, received the appointment. The ending of the story is pessimistic. Her hopes for the opportunity to work for the benefit of the peasants and their children, hopes for ensuring the old age of the mother are crumbling. Being the girl, student rushed to the neck of her beloved teacher, weep. She would no longer study at this school, because the new teacher would only teach boys. Despite this ending, the story of Khvoshchinskaya made an optimistic impression on her contemporaries. V. Novakov, for example, believed that Zinaida Nikolaevna was «a new type of the Russian woman», so-called type of social or "worldly worker,"[36] clearly demonstrating that in the female environment the moral and mental level has increased. Life circumstances prevented Zinaida Nikolaevna's plans from being realized, but her undertakings, impulses and thoughts left their mark on those students with whom she was engaged, on those

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[34] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 184.

[35] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 185.

[35] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 185.

[36] Новаков В. Женские типы в современной беллетристике. «Мирская труженица» (По поводу повести В. Крестовского «Семья и школа»). *Женское образование*. 1880. № 4–5. С. 187.

peasants with whom she communicated. Even after leaving the village, the teacher will not remain idle. Such „worldly toilers" who love their work and children will always be popular among people.

### 3. Critique of pseudo-emancipation

The merit of Khvoshchinskaya was to portray a special type of "emancipe"– women from high society, who were indifferent to social problems and work, but emancipated from the point of view of their attitude towards men, who considered themselves superior to men, who were able to "buy" husbands and lovers. None of the Russian writers had such a gallery of female facets of "emancipe-despot" and selfish women, who used the ideas of emancipation for the sake of fashion, for their own benefit. Moreover, these women were rich, they did not feel themselves to be dependent on society, relatives, because they, themselves, had reputation in society and money that allow them to understand emancipation as "freedom of morals", or licentiousness.

In practice the process of emancipation of a female personality „turned" to be of various facets. Some secular women perceived the ideas of emancipation in a distorted, false form. The behavior of these women expressed many "excesses". The protest was expressed in the loss of moral features. This „emancipation can be described as "spontaneous, ugly. The origin of this type is shown by Khvoshchinskaya in the image of Praskovia Aleksandrovna Zalesskaya, depicted in the story „Phrases" („Village History"). It can be considered as a continuation of the images of Katerina Alexandrovna, Polina from the novel „Waiting for the best", Lyudmila Andreevna from the novel „The Meeting", Nadezhda Sergeevna from the novel „Recent", Lydia Matveevna from the novel "Ursa Major", Varvara Pavlovna from the novel „Responsibilities", Ganevich from the novel" The Past", m-me Munovskiy from the essay "Vera". Speaking of a pretentious vulgar emancipation, one cannot but mention Khvoshchinskaya's novel "Meeting" (1860), in which the image of Lyudmila Andreevna Panteleeva, poetess and "emancipe" is convex and vividly depicted. She lived in a village with her mother and sisters and led an unusual lifestyle for girls of that time, associated with writing and promoting fashionable ideas of emancipation.

Ludmila liked to pose, play, and talk about the role of women in society, their rights. She never talked about their responsibilities in front of family and in front of society. She was very wordy. The falsity, hypocrisy,

unnatural character of the heroine, her desire to appear, to look but not to be a leading woman was skillfully debunked by a writer.[37]

The type of egoistic "emancipe" is deduced by Khvoshchinskaya in the novel "The Big Dipper". Lidia Matveevna Merezhnikov acted as a tyran and despot in the novel. Her husband, Andrei Verhovskiy, was a victim. This is emancipation from the inside out. The image of Lidia Matveevna, Verkhovsky's wife, is contrasting with the image of Catherine Bagryanskaya. If Catherine creates an atmosphere of harmony, light, warmth, and has an amazing ability to connect people. Lidia Matveevna is so sharp, rude, and despotic that she creates a heavy, gloomy atmosphere around her. The constant scenes with her husband and her children, the fainting, the hysterics of this woman make others feel tension and fear.

Images of provincial lionesses that chose the ideas of emancipation as a program of action because of the cold heart are found in almost of all novels of the writer of the 60-80s of the 19th century. The „Duties" novel (1885-1886) is not an exception in this regard. In the novel, the image of Barbara Kirinova is the most successful, vivid, and vital prototype. Guided by the cold heart, acting on a well-thought out plan, the elderly virgin Barbara Pavlovna, married 23-year-old Alexander Tarbov. Later, she would leave her unloved husband. She needed this marriage only to have his surname.

It is necessary to note another such characteristic feature. All vulgar "emancipes" in Khvoshchinskay 's works such as Lyudmila in „Meeting", Lydia Matveevna in „Big Bear", Nadezhda Sergeevna in „Recent", Varvara Pavlovna in „Obligations" do not like nature. Varvara Pavlovna is angry observing swallows. She hates everything spiritualized and beautiful. Its cruelty is manifested even in relation to birds. She recalls with pleasure: „In Hyde Park all the birds were poisoned at the exhibition."[38].The author states: „If she had a mask, she would have drowned it with her own hands!"[39] The novel for good reason is called

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[37] See for more details: Погребная В.Л. Роман Н.Д. Хвощинской «Встреча» в контексте эмансипационного движения *Филологические исследования: Международный сборник научных трудов.* Вып. 2. Запорожье, Белгород : ЗЮИ МВС Украины, 2003. С. 217-224.

[38] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 364.

[39] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 340.

„Responsibilities." The writer was deeply convinced that each person has not only rights, but also duties, debts to society and other people. All Varvara Pavlovnafather's life, Pavel Vasilyevich Kirinov, was the fulfillment of duties to a morally unscrupulous father, unloved wife, cruel and callous daughter, and peasants. His life is an example of sacrifice, Christian love for his neighbor.

Kirinov's daughter believed that she had no obligations to her father. Having beaten the old father, she took him to a farm. She had no obligations to her husband. In year after the birth of her daughter, she left her husband, because she thought that the lifestyle of the work of scientist did not correspond to her ideas about a luxurious life. She left her daughter with strangers and was not worried about her upbringing at all. Nevertheless, she believed that everyone around her had to serve her. Having squandered all her fortune, Varvara appeared to her father, reminding him about the duties to her daughter and granddaughter. The old man believed that it was necessary to help not the daughter-spender, but the unfortunate and destitute people. The novel ends with his words expressing both the program of his actions and his worldview: "Everyone will find a place and work for himself, if he has his own hunt. An extra one, who does not love anyone ... ."[40]The images of Kirinov's father and daughter are contrasting, because the father embodies the ideal of serving people, and the daughter is the anti-ideal of pursuit of pleasures.

The image of Varvara Pavlovna is in to contrast the image of Anna Grigoryevna, the second wife of Kirinov. She did not speak in fashionable phrases about emancipation; she was emancipated in the best sense of the word, because she was comprehensively developed, educated, kind and hardworking. Anna Grigorievna had everything that was not in Barbara Pavlovna. It is femininity, grace, sacrifice, and love for others.

The emancipation of Varvara Pavlovna is ostentatious, pretense. The charater talked a lot about women's rights and women's labor. Fashionable women's issue was accepted by her, because she was carried away from boredom, from idleness. Social activity gave her the opportunity to attract the attention of youth. Her emancipation is an attempt to conveniently adapt to new conditions of life, but not an

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[40] Крестовский В. (псевдоним) Собрание сочинений в пяти томах. Т. 5. С. 375.

attempt to improve itself, to get equal rights to work and have education with men.

**CONCLUSIONS**

N.D. Khvoshchinskaya, whose work occupied the leading position in the nineteenth-century in women's literature, believed that women should have equal rights to education, to work, and to participate in public life with men, but she ad never considered a woman in isolation from her family.

The writer is rightly considered a connoisseur of female psychology. Her experience in creating a whole gallery of female characters is innovative. In the early lyrics of N.D. Khvoshchinskay and her stories and novels of the 1850-60s, there are motives to condemn the emptiness and bustle of secular life. This is the period to outline those ideas and images that will become central in the mature period of the writer's work. She is one of the first to create a number of vivid images of "new women" striving for useful activities, knowledge, and spiritual freedom. In her works, N.D. Khvoshchinskaya depicts those characters with special love, who have lived for others. We can enumerate them: Katerina in the novel "Ursa Major", Nastasia Mikhailovna in the novel "Recent", Zinaida Nikolaevna in the essay "Teacher", etc. In works written at different times, the idea that women's destiny cobynsists not only in serving society, an idea, a cause, but, above all, in serving others is expressed.

The plot of the novel about "new people" in male democratic literature, represented by such writers as V. Sleptsov, N. Bazhin, N. Chernyshevskiy and others, suggested various options for the characters to "leave" the parental home, as well as the obligatory patronage of a male developer, such as a friend, a teacher, a husband, etc.. The writer departs from these plot content and destroys the myth of the leading role of men in the development of women.

N.D. Hvoshchinskaya in her stories and novels depicts various poles of emancipation. The type of the "new woman" in her work is manifested in various ways. On one side this is the type of reasonably emancipated woman and on the other side this is the type of "ordinary egoist". For example, Liolen'ka's from the novel "Boarding School Girl". The writer also studies and depicts the type of vulgarly emancipated woman in her novels. The images of representatives of this type in the novels "Meeting", "Recent", "Ursa Major", "Responsibilities" are clearly outlined, painted in bright colors. Subtle

irony helps the author to reveal the discrepancy between the "words" and deeds of the "emancipes", who were carried away by the fashionable "female issue" from idleness or for the sake of profit.

The writer observes that, unlike truly emancipated women who see their freedom, primarily in development, work, self-centered emancipators, they are spiritually undeveloped, callous, limited, do not value human affection and feelings, do not like children, even their own. They do not notice the beauty of nature, they dislike animals. The author intentionally depicts their falsity, hypocrisy, unnaturalness.

In each of her novels N.D. Hvoshchinskaya contrasts a working woman, emancipated in the best sense of the word, to an emancipator egoistic woman. The reception of contrast allows the writer to determine her female artistic ideal, her attitude to female emancipation.

Not all problems of N.D. Khvoshchinskaya works were finally resolved by researchers. A wide field of activity is open for scientists studying her works. They must be researched as in terms of discovering and studying texts unknown to the modern reader as in terms of rethinking of those already studied.

**SUMMARY**

The oeuvre of the undeservedly forgotten Russian writer of the second half of the 19th century N.D. Khvoshchinsky reflects the process of emancipation of the female personality. The behavior and lifestyle of Nadezhda Dmitrievna was reformatory, since she became a popular writer, published her many works in the capital's magazines, supported her family, and was able to defend her opinion. The writer was a supporter of sensible female emancipation.

The creation of whole gallery of female characters and types was faithfully considered by her contemporaries as N.D Khvoshchinskaya's main merit. She is one of the first to create a number of vivid images of "new women" striving for useful activities, knowledge, and spiritual freedom. In her works N.D. Khvoshchinskaya depicts those characters with special love, which live for others such as Katerina in the novel "Ursa Major", Nastasya Mikhailovna in the novel "Recent", Zinaida Nikolaevna in the essay "Teacher" and others. In works, written at different time, the idea that women's destiny consists not only in serving society, an idea, a cause, but, above all, in serving others, is expressed.

In her works N.D. Khvoshchinskaya manifests the type of the „new woman" in various facets. This is the type of reasonably emancipated

woman and the type of "ordinary egoist". The writer studies in detail and depicts in an ironic manner the type of vulgarly emancipated woman.

N.D. Khvoshchinskaya creates the male novel about „new people", destroys the myth of the mandatory „departure" of the characters from the parental home, about the leading role of the men in the development of the women.

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# THE WORLD OF FEAR IN THE HILLARION PAVLIUK'S NOVEL "THE MADMAN'S DANCE"

**Grebeniuk T. V.**

## INTRODUCTION

Science-fiction literature is one of the specific genre and meta-genre systems that are not yet represented by the bestsellers in the field of Ukrainian mass literature. There is a large number of writers and works of Ukrainian fiction genre but it is mostly represented by fantasy books of the writers of the "first row" who have become popular in other genres and remain in the public eye. Those are, such as Y. Vinnychuk, V. Yeshkileva, O. Zabuzhko, O. Irvanets, G. Pogutyak and others.

Nevertheless, science-fiction literature in Ukraine can be considered as a full fledged independent branch of creative arts. It has its own tradition, which is rooted in the poetics of the Kyiv-Pechersk Pateric and in the chronologically closer epochs, represented by the names of V. Vinnychenko, V. Vladko, O. Ilchenko, Yu. Smolich, G. Shkurupii, M. Trublaini, O. Berdnyk and others.

Today "the fantastic" in Ukrainian literature is represented by O. Avramenko, V. Arenyev, Y. Bedzik, T. Vinokurova-Sadichenko, L. Deresh, Y. Dubynyanska, V. Yeshkilev, O. Irvanets, Dara Kornii, O. Levchenko, T. Lytovchenko, I. Pavlyuk, R. Radutny, M. Sokolyan, S. Taratorina, V. Tarnavskyi, O. Shynkarenko, V. Ivchenko, M. Kidruk and others.

National science-fiction writers belong primarily to the mass literature domain[1]. It can be said that fantasy works are successfully winning upon the Ukrainian book market. This is evidenced, in particular, by the fact that "The Madman's Dance" by Hillarion Pavliuk

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[1] As the famous Ukrainian mass prose researcher Sophia Philonenko points out in her interview, "If the book is written with a view to the general public, on modern reading (not for posterity or eternity), if the author considers it as a commercial project and if it belongs to the popular genres, then it is mass literature" – Sofia Philonenko: print runs even of the most popular Ukrainian authors are far from the western ones / Interview with Marichka Tsyhilik. Access mode:http://www.chytomo.com/sofiya-filonenko-naklady-navit-najpopulyarnishy-h-ukrayins-ky-h-avtoriv-daleki-vid-zahidny-h/.

became one the most popular novels of 2019 (according to the BBC and PEN). This sci-fi work stands out among the fantasy prose of recent years. Both readers and literary critics point out the "curiosity", "fascination" and cinematic qualities of the novel[2].

We are going to analyze the mechanisms which make a fantasy work interesting, appealing and easy-to-perceive for the reader. Therefore, we will focus on such a feature as readability. According to Sophia Philonenko, "readability in literature is not boiling down to the intelligibility of a language and its accessibility to the reader. Moreover it implies the ability of the text to capture and retain the attention provided by the vivid conflict, the presence of intrigue as well as the dynamic unfolding of the action"[3].

Concerning a key to the readability of the book, we appeal to the text as a holistic structure, endowed with certain meanings, the comprehension of which brings delight to the reader. Alan Bailin and Ann Grafstein in «Readability: Text and Context» (2016) refer to three basic concepts that contribute to text comprehension: linking of units of information, (ii) ambiguity, and (iii) background knowledge[4]. Considering the high potential of uncertainty at the lexical, syntactic and contextual levels, the authors of the book nevertheless point out that the abuse of uncertainty can cause loss of its readability.

A sci-fi work, in the analysis, as a meta-genre[5] which semantic focus is the encounter of a person with something undiscovered and extraordinary, it is difficult to overestimate influential potential of

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[2] Look in particular: Афанасьєва Поліна. "Танець недоумка" Павлюка став би ідеальною кінострічкою… In BBC News Україна. https://www.bbc.com/ukrainian/features-50517413; Петринська Наталія. Як тобі таке, Ілоне Маск? (Рецензія на «Танець недоумка»Ілларіона Павлюка). Літакцент. Access mode: http://litakcent.com/2020/01/13/yak-tobi-take-ilone-mask-retsenziya-na-tanets-nedoumka-illariona-pavlyuka/; Філоненко Софія. «Танець недоумка»: планетарна фантастика, що плавить мозок. BBC News Україна. Режим доступу: https://www.bbc.com/ukrainian/features-50487490

[3] Філоненко С. О. Масова література в Україні: дискурс / ґендер / жанр : монографія. Донецьк: ЛАНДОН–XXI, 2011. С. 70.

[4] Bailin Alan, Grafstein Ann. Readability: Text and Context. Palgrave Macmillan UK. 2016. P. 5.

[5] By meta-genre, we mean "a structural-semiotic invariant of constructing literary works, united by a common subject of artistic image and the same patterns of deployment of action, which is unfolding according to a scheme more or less rigidly regulated by the laws of the literary tradition." (Гребенюк Т.В. Подія в художній системі сучасної української прози: Морфологія, семіотика, рецепція: монографія. Запоріжжя: Просвіта, 2010. 423 с. С. 39–40].

uncertainty. Tsvetan Todorov in his work "Introduction to Fiction" claims, in particular, that the whole point of fantasy literature is made up by uncertainty of the reader, his/her hesitation between rational and irrational explanation of a certain phenomenon or event in the book. The scientist offers the following formulation of fantastic: «The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event»[6]. Todorov identifies three main conditions for the functioning of the fantasy genre. They are reader's hesitations and similar protagonist's hesitations that become the main subject of the work; a certain reader's position in the attitude to the text which excludes the possibility of its allegorical and "poetic" interpretation[7]. The researcher considers the first and third conditions an obligatory and the second one as optional.

Hesitation when choosing a rational or irrational explanation of text phenomena is not the only form of uncertainty when reading a fantasy book. It may also be the result of hesitation in selecting one of several equal versions of textual reality as well as a result of doubts about the motivation of the actions of the characters etc. When it comes to a work of mass literature, the doubts of this kind are removing during the reading and the uncertainty is resolving by certain answers and clues. The interest in such a text, like the curiosity of the detective plot, is an effort to predict the correct answer.

### 1. The effect of uncertainty in the context of possible-worlds theory

The possible-worlds theory is a fruitful methodology for analyzing the effect of uncertainty on the reader when reading fantasy text. In literary studies options of the application of this multidisciplinary theory have been suggested in the works of Thomas Paul, Lubomir Dolezhel, Ruth Ronen, and Marie-Laure Ryan.

Thomas Paul notes that many modern artistically valuable texts have a certain ambiguity as their semantic center: «Many contemporary texts more or less closely related to avant-garde techniques develop around a central gap of knowledge; in the most interesting cases, the concealed facts do not just happen to be inaccessible; rather, they seem to be absent, inexistent, in a radical way»[8]. According to the scientist the

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[6] Todorov Tzvetan. The Fantastic: A Structural Approach to a Literary Genre Paperback. Cleveland/London. The Press of Western Reserve University. 1973. P. 30.

[7] Ibid. P. 31.

[8] Pavel G. Thomas. Fictional worlds. Cambridge, MA: Harvard University Press, 1986. P. 107.

emergence of such works is a consequence of the uncomfortable and anxious state of around textual being. When it comes to decide to maximize or minimize the incompleteness of the artistic world, representatives of cultures with a stable outlook choose minimization, whereas «…periods of transition and conflict tend to maximize the incompleteness of fictional worlds, which supposedly mirror corresponding features outside fiction»[9]. Seeing the potential for maximizing uncertainty in his modern times, Paul warns against removing all restrictions, «to let incompleteness erode the very texture of fictional worlds»[10]. However, the scientist considers incompleteness as one of the main dimensions in the analysis of fictional worlds – along with their boundaries, distance, size, and conventionality.

Lubomir Dolezhel sees the world of artistic work not as imitative of reality, but as endowed with an ontological status of open possibility. The scientist calls the author's text "a set of instructions" for the reader, according to which he/she reconstructs the world[11], as if reproducing a previously constructed one by author.

Ruth Ronen in his paper "Fictional worlds" pays great attention to the problem of the principal incompleteness of the fictional worlds and the significance of semantic gaps in the creation of text. According to Ronen, the reader evaluates the world of the book by analogy to the real world, perceiving it as a holistic, detailed and entirely cognizable. Ronen considers this incompleteness of the artistic world (unlike extra-textual) as its differential feature. "Incompleteness reflects on both logical and semantic aspects of fictionality: it has to do with the essential status of fictional objects and with the verbal mode of their construction"[12], – she writes. In the view of the scientist, the reader is free to choose the way of "assimilation" of the artistic world. Either as a fully accomplished reality, or as a fundamentally incomplete imaginary model, perceived by aesthetic laws.

Marie-Laure Ryan develops an interesting system of narrative worlds. The researcher highlights a narrated world in which the storyteller outlines external, physical facts – the "textual actual world", which becomes an ontological center for the personal worlds of characters. The

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[9] Ibid. P. 109.

[10] Ibid.

[11] Doležel L. Heterocosmica. Fiction and possible worlds. Baltimore: Johns Hopkins University Press, 1998. P. 3.

[12] Ronen Ruth. Possible Worlds in Literary Theory. Cambridge: Cambridge University Press, 1994. P. 115.

knowledge of each of these characters about the textual actual world and the worlds of the other characters may contain gaps, limitations and inaccuracies, but the personal world is perceived by each of them as the only one real. Moreover, Ryan identifies the worlds of character's desires, worlds of duties and worlds of imagination. The last ones can be implemented in dreams, delirious and hallucinations, which, in its turn, can form new separate modal systems[13].

Ryan views the story as the actions of characters in attempts to reduce the distance between their model world and the real one. The researcher characterizes the activity of the reader as the process of distinguishing the actual and the physical among the possible and the virtual in the system of all narrative worlds, stating: «Readers are not always – indeed, rarely – able to fill out all of the component worlds of the narrative universe, but the better they fill them out, the better they will grasp the logic of the story and the better they will remember the plot»[14].

Hilary Dannenberg introduces an important concept for our studios to the scientific circulation. She promotes the idea of alternative choice in the functioning of the fictional worlds and thinks that the definition of **"counterfactual"** may be useful in her study – «a hypothetical alteration in a past sequence of events that changes the events in a factual sequence in order to create a different, counterfactual outcome»[15]. Meanwhile, the researcher names the event in the past which is changing as **"antecedent"** and classifies the counterfactual into historical counterfactual, and biographical counterfactual into autobiographical counterfactual by subjective criterion.

An alternative fictional world is forming on the counterfactual basis. It can remain united, forming an ambivalent structure with the original world, and it can be "assimilated" by other worlds created on the „counter-counterfactual" basis, alternative to the original world.

Dannenberg classifies hierarchies of worlds formed on the counter-assumptions basis by genre criterion into:

1) The realist ontological hierarchy, where only one world is shown as valid;

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[13] Ryan Marie-Laure. Possible Worlds [Електронний ресурс] In Living Handbook of Narratology. Access mode to the article: https://www.lhn.uni-hamburg.de/node/54.html

[14] Ibid.

[15] Dannenberg Hilary P. Coincidence and counterfactuality: plotting time and space in narrative fiction. Lincoln and London: University of Nebraska Press, 2008. P. 119.

2) The semirealist ontological hierarchy, which are inherent in science fiction, in particular. They may be valid for several worlds, but their structure and interconnections require plausible and "realistic" explanations;

3) The antirealist ontological hierarchy, where several valid worlds exist and their interconnections and rules do not have "realistic" explanations[16].

The above-mentioned sci-fi novel "The Madman's Dance" by Hillarion Pavliuk, may well be considered within the second classification group. It is due to fact that the flight to the distant planet Ish-Chelʹ, where the main events of the novel take place, is actually a twenty years ahead "time leap", so the worlds created there are shown as valid, alternative to each other.

Thus, a science-fiction work, when analysing, from the point of counterfactual theory, first of all we will pay attention at such a course of action when a certain event (antecedent) changes the situation unexpectedly and fundamentally, generating certain consequences and preventing another course of events, which was also possible before the antecedent.

## 2. Possible fantasy fiction worlds

The fictional worlds theory can be rather productive when examining fantasy works. Matt Hills claims that science fiction's fundamental interest to the possible worlds resonates with modern life, which consumerist style represents the process of choosing the way, provided that «where risks are variously calculated, projected, and themselves managed as counterfactuals»[17].

Today, most of the declared attempts of such an analysis appeal to the traditionally-poetic category of the work's world. For example, Irina Neronova, exploring the works of Arkadyi and Boris Strugatsky from the point of possible worlds theory, describes the basic principles of constructing the work's world, among which the main importance is given to the principles of lacunarity and detailing[18]. Eleonora Bardasova

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[16] Ibid. P. 120–121.

[17] Hills Matt. Time, Possible Worlds, and Counterfactuals. In The Routledge Companion To Science Fiction / Ed. by Mark Bould, Andrew M. Butler, Adam Roberts, and Sherryl Vint. Routledge, 2009. P. 440.

[18] Неронова И. В. Детализация и лакунарность как принципы конструирования художественных миров в творчестве братьев Стругацких

makes a classification of the works of that very tandem of fiction writers, based on the possible worlds theory[19]. Analyzing English-language sci-fi, linguist Galina Oleynikova, focuses on the principle of semantic shift as a way of astonishing her world. Introducing the concept of "possible world" in the title of her research, Catherine Smerdova, analyzes the linguistic construction of a textual picture of the world in it[20].

The research of Nancy Trail is rather quite from works of this type. The author is drawing on the category of modality of the fiction literature. When studying the fictional worlds, she appeals legitimately to the alletic modality of the work, that is, to the problems of necessity and possibility of facts and phenomena shown in the text. The researcher proceeds from the fact that «the fantastic is constituted by the confrontation and interplay within the fictional world of two alethically contrastive domains, the supernatural and the natural»[21].

According to the researcher, the effect of the fantastic, is created not only by particular episodes of the book, but by the entire structure of its fictional world, where the natural and the supernatural interact. Trail defines the realm of the natural in this context as a physically possible world that exists under the same laws as the world outside the text. The realm of the supernatural, accordingly, is characterized as a physically impossible world by the scientist[22]. Due to this, Trail declares that the main principle of a fantastic fictional world is «the opposition between physically possible and physically impossible»[23].

The scientist suggests a typology of fictional worlds in fantasy works from the point of the possible worlds theory. She mentions four modes of the fictional worlds: the authenticated mode, the ambiguous mode, the disauthenticated mode, and the paranormal mode.

The fictional world of **the authenticated mode** contains both natural and supernatural endowed with the unambiguous status and certified

1980-х гг. Ярославский педагогический вестник. 2010. № 4. Том I (Гуманитарные науки). С. 281–285.

[19] Бардасова Элеонора. Концепция «возможных миров» в свете эстетического идеала писателей-фантастов А. и Б. Стругацких. Дис… к.ф.н. 10.01.01. – Казань, 1995.

[20] Смердова Е. А. Язык и структура возможного мира в «Сказках роботов» Станислава Лема. In Summa Lemologiae. Сост. В. Борисов. Лемберг: Мимоид, 2016. С. 77–84.

[21] Traill Nancy H. Fictional Worlds of the Fantastic. Style. 991. Vol. 25, No. 2. Possible Worlds and Literary Fictions. P. 197.

[22] Ibid. P. 198.

[23] Ibid. P. 199.

artistic facts. For example, in these works, other creatures like demons, vampires, dwarfs, etc., exist alongside humans[24].

**The ambiguous mode** assumes the presence of supernatural phenomena within a naturally organized fictional world. The narrator (or protagonist) may or may not hesitate about their status, however the reader feels a constant hesitation about it (as in Henry James's "The Turn of the Screw")[25].

In the works **of the disauthenticated mode**, the supernatural sphere is imaginary forming, but it is not attested, giving the events natural inerpritation instead (as in Jan Potocki's novel "Manuscript found in saragossa")[26].

The works which include the fictional world of **the paranormal mode** in Trail's typology are seen a bit separately. If the authenticated mode, the ambiguous mode, the disauthenticated mode don't consider supernatural as belonging to the "possible" world, then in the paranormal mode limits of the physical possibilities expend. So it includes actions of the characters with extraordinary abilities, such as telepathy, clairvoyance, foresight etc[27].

### 3. The fictional worlds of Hillarion Pavliuk's novel "The Madman's Dance"

I. Pavlyuk's novel "The Madman's Dance" has a fictional world, or rather several space-time separated worlds, mostly of the authenticated mode (by Trail's typology).

The first one is Kiev's world in the near future. All the phenomena and their existence can be explained in this world by the scientific progress. The technical "curiosities" of this world such as levitating stool, the "smart home", the holographic screen of the phone, the gravity cycle may well be invented in the near future. References to the years of military intelligence services of the protagonist Hillel (Ghil) Hirshevych on other planets also perfectly fit into this world of the fantasy work. The second world represented in the novel is the world of the planet Ish-Chel where the main character came with his family to work as a military biologist. It is unusual but completely understandable, as it is a world of another planet with its distinctive flora and fauna as well as physical and chemical laws different from terrestrial ones. Ghil's memories of his

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[24] Ibid. P. 199–200.
[25] Ibid. P. 200–201.
[26] Ibid.
[27] Ibid. P. 202–203.

soldiering on the planet Proxima are also very important in understanding the motivational structure of the protagonist's character. After all, the actions of the hero, his decisions, and his interpretation of certain events are largely due to the fears acquired during this service, but these memories do not establish a holistic fictional world. Thus, the unusual and supernatural phenomena in the work are clearly explained within the sci-fi meta-genre.

We find the approach to the analysis of uncertainty in the structure of the reception of this work from the point of Marie-Laure Ryan's theory of fictional worlds rather fruitful. It should be noted that the "textual actual world" of the novel encompasses both of the above-mentioned space-time components, they are Hillel's and his family's life on Earth and on the planet Ish-Chel.

The Personal World of the protagonist of the novel is the only holistic personal world in the narrative of the book and due to the first-person organization of his story Ghile's biography and worldview are presented more or less holistically.

However, one more "separate modal system" (by Ryan) which is the world of fear, deserves particular attention when exploring "The Madman's Dance".

We consider it proper to use such a term because of the diversity of images and motives connected with fear in the poetics structure of a work. The fundamental difference between the picture of the world вкшмут by fear and the objective reality is perfectly expressed in the words of the officer Vandlik: "The permanent fear…It overshadows your sanity and it makes you see the world only like you want to see it. Although not. You see only what you are afraid of. Therefore, you are no longer able to analyze or make any decisions. You are no longer in our reality"[28].

This substantial role of fear for the creation of the artistic world of the novel was pointed out by its author, critics and readers of the work. Hillarion Pavliuk in his interview for the "Bukvoid" web-portal, underlines that fear in the novel "The Madman's Dance" is related to potential and possible event rather than to real ones: "This is a book about fear, fear of what has not happened yet. It is interesting that our negative emotions are rarely connected with the present events: most often we are afraid of what has not happened or happened a long time

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[28] Павлюк Ілларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельниківа. Львів: Видавництво Старого Лева, 2019. С. 289.

ago"[29]. Sophia Philonenko describes fear in her review of Pavliuk's novel as an important category of philosophical and psychological foundation of the work. She considers the fascination of the future people with statistical predictions as a manifestation of fear of "the unknown, which summons chimeras"[30]. Natalia Petrynska also finds fear the key emotion of the novel and points its the persuasive elements of horror and suspense[31].

Indeed, although Pavliuk's novel is considered under the science fiction, one cannot deny the presence of horror story features in it, which "shock or even frighten the reader, and/or induce a feeling of repulsion and loathing"[32].

The main fears of the protagonist of the novel are the fear that he will have an inherited disease (50% probability) that will turn him into a "dancing madman", fear for the lives of his daughter Elsa his wife Vira as well as numerous fears instilled to the earthlings by a giant mycelium which has occupied all life on the planet Ish-Chel and which is trying to capture the Earthers. From the above-mentioned fears, the first two are not labeled by genre, while the third one belongs partly both to the science fiction and to the horror. Then it can be seen as a part of the paranormal mode's world by Nancy Traill's classification. The individual fears of Hillel and other characters of the work are mentioned as the psychological background of the relevant events of the novel. It is important due to the fact that the mycelium feels these anxieties and manipulates the earthlings, sending them chimeras imagery based on these fears[33]. These are, in particular, the image of the half-insane old

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[29] Ілларіон Павлюк: Ідеальний фантастичний світ – той, в який читач здатен повірити. Буквоїд. Літературний дайджест. Режим доступу до інтерв'ю: http://bukvoid.com.ua/digest/2019/09/24/181010.html

[30] Філоненко Софія. «Танець недоумка»: планетарна фантастика, що плавить мозок. BBC News Україна. Режим доступу: https://www.bbc.com/ukrainian/features-50487490

[31] Петринська Наталія. Як тобі таке, Ілоне Маск? (Рецензія на «Танець недоумка» Ілларіона Павлюка). Літакцент. Режим доступу: http://litakcent.com/2020/01/13/yak-tobi-take-ilone-mask-retsenziya-na-tanets-nedoumka-illariona-pavlyuka/.

[32] Cuddon J. A. A dictionary of Literary Terms and Literary Theory. Fifth Ed. Revised by M. A. R. Habib. John Wiley & Sons, 2012. P. 339.

[33] This motive in Pavlyuk's novel significantly replicates the content of Stanislav Lem's novel "Solaris": the only inhabitant of Solaris is the Ocean which creates and sends phantoms to the interplanetary station. They are mysterious creatures created on the basis of information obtained from the minds of sleeping Earthlings. Thus, the

woman Gorboshiya who nearly killed Ghil when he was seven, the image of the abyss in the depth of the Black Sea, where he swam with his parents as a child and the image of the marsh spiders of Proxima, which also almost killed the hero. Other characters' anxieties are also mentioned, for example Officer Vandlik is afraid of her sister's killer.

All these fears are important for dynamics build-up of readers curiosity and suspense during the reading of the novel.

The world of fear in the novel is created mainly in such ways:

1) the appearance of teratomorphic creatures in the text (or significant deviations in the regular behavior of ordinary creatures, for example, people walking on the ceiling);

2) manipulation of past and probable future life and health theatening situations of the hero and his relatives;

3) depicting the escalation of fears, when the very possibility of horrific events causes fear.

Let's have a closer look at these means.

1) The difference between the conventionality of science fiction and horror in the author's way of creating the images of fantastic and teratomorphic creatures is very clear. If the fantastic animals-inhabitants of Ish-Chel are described in the work in a neutral, emotionless manner, then the teratomorphic spawns of the mycelium-parasite are presented through the descriptions of the emotional states of the character, with domination of horror and disgust. And the specificity of the image-making is the same, both when it comes to teratomorphs from the textual actual world, and when characterizing the dream world.

For example, the hostile representative of an extraterrestrial fauna Deathbug is described rather dryly, almost in scientific style: "a mixture of phalanx and lawnmower with viciously large mandibles, with plenty of sharp chitin spikes"[34].

And this is how the image of the protagonist's daughter is portrayed in his dream: "It is not Elza anymore! A horrible creature with my daughter's little body and a predatory opened purple flower instead of the head. I was ready to scream with fear, but I had no strength to push the air out of my throat, and instead of a scream I made only a barely audible rattle. Then I realized it was a dream. Just a dream!"[35].

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protagonist Chris Kelvin's phantom Gary is a copy of his wife who has committed suicide because of him.

[34] ПавлюкІлларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельниківа. Львів: Видавництво Старого Лева, 2019. С. 96.

[35] Ibid. P. 260.

Exclamation marks, emotional markers like "horrible", "ready to scream with fear", references to physiological manifestations of fear create a tense atmosphere of horror and threat. The actual image of Elsa is presented in the same style: "I didn't hear anything. I was running tooth and nail to protect my tiny daughter. … Not seeing that my girl's little legs do not end where the ankles should be, but continue, growing into the shins of the numbed kneeling Rosaline Dylan"[36].

Note also that the descriptions of teratomorphs into which turned protagonist's loved ones, such as Elsa, Vira, Irma, Okamura provoke the most thrilling emotions. This is entirely due to the phenomenon of identifying the reader with the character, moreover the first-person narrative amplifies this effect. The creation of images of teratomorphic creatures in the novel also applies to the emotion of disgust as well as the aesthetics of ugliness. For example, here is a description of the creature-phantom of Ghil's wife Vira: "These were... Something like Siamese twins ... Big enough, but smaller than an adult. I do not even know in what they have conjoined, but I saw two heads and four legs ... The creature twitched fitfully, opening its mouths on both heads under the taut pellicle"[37].

Numerous terrible and disgusting teratomorphic images of the novel form the reader's state of mystical horror, raise his/her childhood fears from the depths of subconscious and cause intense anticipation of aggression from such creatures against the protagonist and his environment.

2) Hillel's fears for his own health and life, health of his daughter Elsa and wife Vira occupy an important place in the system of motivation of the central image. The main fear in the novel "The Madman's Dance"[38] is the protagonist's fear of the inherited neurodegenerative disease manifestation: "There is a fifty to fifty probability that an abnormal protein in my DNA will mutate and poison cells. It can happen any moment from today until the day when I turn forty four.

And then I will become a madman"[39].

The hero is driven by the memory of the fate of his father, who fell or jumped out of the window, his grandfather who committed probably

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[36] Ibid. P. 377.
[37] Ibid. P. 489.
[38] The novel owe, in fact, its title precisely to this fear of main character.
[39] Ibid. P. 13.

suicide, and his great-grandfather, who took the lives of several more people when committing suicide.

Unwilling to burden the family, Hillel agrees participate in the mysterious mission as part of the military company "Corps of Conquistadors". Its main goal is to explore the planet Ish-Chel but the flight there is equivalent to 20 years of life on Earth. Although he was supposed to take the family with him (which carries some risks), the health insurance and social security for Vira and Elsa in the case of the protagonist's death outweighs all arguments against participation in the mission.

The mycelium adopts exactly this fear of becoming a madman and instills strange bodily sensations to Hillel, such as numbness of hands or involuntary movements of them.

The motivation of other characters in the work is similar. The motivation behind the "royal chimera" Irma's deeds, the main carrier of the mycelium's consciousness, before her absorption by it, was, in particular, also formed by her fear. Irma's mother died of cancer, so fear of the disease was the main lever of her actions.

By creating a possible world for the characters in which their fears are about to materialize, the mycelium manipulates their actions and absorbs their consciousness. It uses "infrasound", which the heroes cannot resist to heighten their fears.

4) The above-mentioned ways of forming the world of fear in the novel "The Madman's Dance" provide the basis for the creation of the third common method – an image of the condition of fear before the actual appearance of this emotion. It is emphasized that at these moments the character is not aware of himself, falling into a cvicious cycle of fear's escalation. Descriptions of such states imply a preliminary "preparatory" work, when the previous story spells out the most frightening events or explains the reasons for the fears of the characters. For example, it first tells of the terrifying experience of the hero's meeting with the giant spiders of the planet Proxima, and then depicts the condition of his irrational extremely intense horror: "To say that I was very scared at that moment is not to convey one-tenth of my scare. Physically, I felt a clump of pain and nausea somewhere in the solar plexus. The heart was beating hard. I was gasping for air. My desperate attempts to catch my breath gave me a dull pain in a chest"[40].

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[40] Ibid. P. 99.

During the storytelling the images of the irrationally horrifying are gradually appearing more frequently, creating the right atmosphere and heightening the suspense of the reader. The scope of scenes and episodes, the emotional focus of which is fear, is expanding like a snowball, affecting more and more fields of the characters' lives. For example, here is the description of the bas-relief found by Hillel at an old earthlings' station: "A woman's distorted by scream and pain face was protruding from the wall as a frightening bas-relief. Her face was somehow ash-grey and it was protruding from smooth plastic as if she was trying to escape from the captivity of the polymer coating. The horror reflected on it was the most terrible grimace I had ever seen or could ever imagine. The mouth opened in a mute, frantic scream seemed wider than one could physically do. The veins on the thin and, probably someday, lovely neck were swollen unnaturally from the strain. Her wide-opened and popped out eyes had no pupils and seemed even larger. On both sides of the face, as if trying to push through the wall from the inside, two of the same gray palms were visible ... – Oh God ... What ... What happened to her ..."[41].

The mechanism of mycelium's creation of an entire hallucinatory world, based on fears from the past that have no objective grounds, is explained originally in the novel on the example of a "neuroconstructor" – an experimental environment created on Earth according to the Ish-Chel's mycelium: "It generated infrasound of a certain frequency, which caused uncontrollable horror in humans. The subconscious, trying to explain this fear, looked for images immediately. Something that scare this person to death. The neuroconstructor scaned these images and generated a phantom – the managed hallucination. But the most terrifying thing is that the brain accepted this phantom with readiness as reality... To put it simply, the neuroconstructor has revived your worst nightmares"[42]. Hillel passes the trial of a neuroconstructor and then, on Ish-chel, he receives from the mycelium a holistic, thought-out in details world, which appeared from his fears.

**The protagonists' dreams** play an important role in creating a horror atmosphere in the novel. On the one hand, they are the result of the mycelium's attempts of conquering the earthmen, as the reader understands at the end of the novel. On the other hand, the dreams of the hero fulfill a proleptic function, preparing the reader to perceive further

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[41] Ibid. P. 339.
[42] Ibid. Pp. 99–100.

events of the text: "This was probably also a feature of Ish-Chel, there I had often vivid and emotional dreams. But they were usually unpleasant, and sometimes really scary. "Nightmares" is perhaps the most accurate definition. … For example, I dreamt, from time to time, about spooky butterflies. Or variations on the theme of "madmen who dance"[43] – the protagonist confides.

It should be noted that, in the context of the proleptic function of dreams in the narrative of the novel, "The Madman's Dance" is characterized by manipulating the reader abeyance and by using various ways of guiding the reader's expectations, acting as one of the important factors in the author's strategy in the work. The narrative of the novel is organically interwoven with hints, "clues" that guide readers' expectations and form suspense of a particular event.

It is worth mentioning that this technique has long been the object of literary studies, and in particular, of narrative studies. Considering specifically the author's process of manipulating the reader's expectations about the likelihood of a certain event in the text, Gerard Genette in his principal work «Narrative Discourse: An Essay in Method» pays attention to the element of the story, to which he gives a name "the advance notice". According to his definition, rudiments – «advance notices, which by definition are explicit, with what we should instead call mere advance mentions, simple markers without anticipation, even an allusive anticipation, which will acquire their significance only later on and which belong to the completely classic art of "preparation"»[44].

The research of the proleptic elements of the narrative is developing in further works including Ukrainian ones. In T.V. Grebenyuk's monograph as a definition of above considered method is used particularly the concept of event-forming potential. It "signifies the appearance of readers' expectations for a certain event in the further development of the artistic action of the work while using this method"[45].

Elena Veshchikova in her analisis of dreams in fiction literature examines the proleptic elements of artistic narrative and focuses on the

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[43] Ibid. P. 113.

[44] Genette Gerard. Narrative Discourse: An Essay in Method. Cornell University Press, 1983. P.75.

[45] Гребенюк Т.В. Подія в художній системі сучасної української прози: Морфологія, семіотика, рецепція: монографія. Запоріжжя: Просвіта, 2010. C. 247.

receptive meaning of dreams, which contains "clues" about the future course of events, and gives them the name "proleptic dreams"[46].

It is worth saying that the novel "The Madman's Dance" owes largely its readability and vibrancy to the author's use of prolepsis, which guide the readers' expactations on a certain track, "working" to create the effect of suspense, intense anticipation of dramatic or horrific events. Thus, Hillel's trial on a neuroconstructor is some kind of prolepsis of further events at Ish-Chel.

It can be said that the prolepsis in the novel are emplemented with varying degrees of detailing and explicitness. Some of them are simply a hint that encourages readers' curiosity, such as the mention of Hillel's artificial kidney without explaining (up to a certain time) the story of losing his own one, or the mention of the mysterious "factor B" that contributed to the protagonist's entry into Conquistadors Corps and Ish-Chel.

Some prolepsis have the character of a direct warning of the course of further events, such as the story of Johar (Ghile's friend) about the deceitful leadership of the Conquistadors Corps, proven by his personal experience during soldiering on the planet Hung-Ahau.

Certain prolepsis serve straight as boosters of the reader's attention and interest, without carrying any information content, for example: "It seems to me as if I had anticipated something that morning. Though the mind says that it's unlikely. It was just a drastic change of course in my life…"[47].

The proleptic details in a work often cause the recipient's an interest of dual nature. Firstly, there is a need to learn their "history", and secondly, their event-making potential is interesting in the context of actual world. For example, the reader is interested in the circumstances of hero's loss of his kidney, and what a plot twist will this detail cause at the same time. Or Hillel's recurring dream of butterflies being walled up at the construction. It begs the question where this image came from, why this dream scares him so much, and what development this imagery will get in further narrative.

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[46] Вещикова О. С. Пролептичний потенціал сновидіння в структурі художнього наративу (романи В. Даниленка «Кохання в стилі бароко» і В. Шевчука «Кросворд»). Наукові праці. Філологія. Літературознавство. Том 259, № 247 (2015). С. 14–18.

[47] ПавлюкІлларіон. Танець недоумка [Текст]: роман; переклад з рос. Ростислава Мельниківа. Львів: Видавництво Старого Лева, 2019. С. 20.

Hillarion Pavliuk builds masterly the dynamics of suspens creating a world of fear in the novel, ranging from external, obvious and universal fears (teratomorphs, fear of death and illness) turning to fears caused by deep childhood traumas of the protagonist, engraved firmly in his subconsciousness. Thus, the leitmotif and most unpleasant thing for the protagonist from the beginning of the work is his dream of squashed butterflies: "I can barely open my eyes, releasing myself from the suffocating grip of the dream. It seems I can still hear the crunch of the squashed wings, which brings a quite real feeling of nausea. What a filth… It was the most awful dream of my life. And it repeats every time I get sick"[48].

And it is only at the end of the novel when we find out that this dream is related to the Ghil's loss of the kidney when he was only three years old. It was cut out by criminals for an underground donor transplant to another child. They left the crippled boy in the house with dead, squashed by shutters butterflies on the window and a construction nearby. Only after "the decryption" of this dream we realize how much traumatized the protagonist is and, accordingly, how vulnerable he is to the influence of fears induced by mycelium.

Therefore, the proleptic details play an important role in the structure of the novel's narrative by directing the reader's attention and curiosity and preparing the ground for the next steps of creating the world of fear.

**CONCLUSIONS**

An integral part of the story of a literary fiction work is the formation of reader's suspense at the reception of artistic phenomena. The possible worlds theory is a productive methodology for analyzing such an effect of uncertainty, transformed into the fictional worlds theory in the works of Thomas Paul, Lubomir Dolezhel, Ruth Ronen, Marie-Laure Ryan, Nancy Trail and Hilary Dannenberg.

We note, when analyzing Hillarion Pavliuk's novel "The Madman's Dance" in the context of Marie-Laure Ryan's theory of fictional worlds, that the "textual actual world" of the protagonist includes the time-space planes of his being on Earth and on the planet Ish-Chel. The world of fear is a unique modal system of the work because of its specific issue. Fear is a defining emotion not only for the psychologism but also for the eventfulness of the story of the work.

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[48] Ibid. P. 15.

The world of fear in the novel is created in the following main ways. They are the introduction of teratomorphic creatures (or unnatural actions for ordinary creatures), the manipulation of threats to the life and health of the protagonist and his relatives, and the escalation of the state of fear, the image of the irrationally terrifying to create an appropriate atmosphere of suspens.

The use of proleptic details that direct the recipient's expectations back on track is an important factor in the author's strategy in creating a world of fear in the novel, creating the effect of suspense, anticipation of dramatic or horrific events. One of the leading proleptic elements of the text is the protagonist's dreams (for example, about the squashed butterflies or the hero's daughter Elsa, who sleepwalks, etc.). They form the trajectory of perception of further events and help to understand the motivation and logic of the protagonist's actions in the work.

### SUMMARY

The article examines the influential potential of the state of uncertainty in the reception of Hillarion Pavliuk's novel "The Madman's Dance". The effect of uncertainty is considered in the context of the interdisciplinary theory of possible worlds, in its literary adaptation by M.-L. Ryan, N. Trail, and G. Dannenberg, in particular. There are two space-time worlds in the world structure of the work, associated with the main character being on Earth and on the distant planet Ish-chel. The world of fear is considered as specific, common in Pavliuk's novel possible world. The story of the novel resolves around the biggest fears of protagonist Hillel Hirshevych. They are the fear that he will have an inherited disease, and the fear for the life and health of his daughter and wife. The main ways of forming the world of fear are the introduction of teratomorphic creatures in the text, the motive for threatening the life and health of the protagonist and his relatives and depicting the state of irrational fear in order to create a suspense effect. The use of proleptic details and imagery of dream that direct the recipient's expectations back on track is an important technique of creating an atmosphere of fear in the novel.

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