

4. Lyons J. *Linguistic Semantics: An Introduction*. Cambridge: Cambridge University Press, 1995. 376 p.

5. Montague R. *Formal Philosophy: Selected Papers of Richard Montague*, ed. by R. H. Thomason. New Haven: Yale University Press, 1974.

DOI <https://doi.org/10.36059/978-966-397-357-9-65>

LINGUOSEMIOTICS OF INVECTIVE STRUCTURES BASED ON THE LAST KINGDOM BY B. CORNWELL

Chumak Yu. Yu.

Master Student

Specialty 035 – Philology

Borys Grinchenko Kyiv University

Kyiv, Ukraine

This research delves into the impact of invectives on constructing alternative worlds in literature, as posited by Ferdinand de Saussure in his book «*Semiotics and the Philosophy of Language*» (1959. P. 19): «Language, according to Ferdinand de Saussure, influences the creation of reality, allowing the emergence of alternative worlds through different interpretations of linguistic signs and symbols». Invective structures are analyzed using component, etymological, descriptive, and content analysis methods. This research, anchored in Saussure and Eco's theories, enhances our understanding of how language and signs contribute to the interpretation and alteration of reality in literature.

Etymological analysis of invective structures in the novel, like «whore,» «bastard,» «turd,» «shit,» and «arse,» reveals their Old English origins and semantic shifts. «Whore» originally conveyed impurity beyond its modern sex work connotation. «Bastard» denoted illegitimacy's social and legal implications. «Turd» maintained its vulgar association with feces. «Shit,» rooted in Old English, expressed contempt, echoing the linguistic context of the 10th century. «Arse,» originating from Old English «ærs,» sustained its reference to the human posterior. This exploration illuminates the historical and cultural dimensions of derogatory terms.

The semiotic analysis of invective in Cornwell's narrative reveals a rich tapestry of linguistic expressions shaping character dynamics. Uhtred's dehumanizing invective in battle aligns with Foucault's discourse analysis and historical accounts of medieval warfare. Ragnar's jesting invective highlights

language's nuanced role in social bonding, as per Tannen. Ælfric's invective reinforces social hierarchies, paralleling Bourdieu's perspective on language and power. Wulfhere's commanding use of «arse» exemplifies language as a tool for dominance, reflecting historical power dynamics. Lastly, the explicit threat using «bastard» intensifies hostility, strategically chosen to provoke emotional responses and highlight antagonistic relationships. This analysis unveils the intricate semiotic functions of invective in character interactions, providing insights into power dynamics, cultural nuances, and interpersonal relations in the historical context.

In *The Last Kingdom*, invectives like «whore,» «bastard,» «turd,» «shit,» and «arse» transcend mere linguistic choices, becoming potent expressions deeply embedded in characters' experiences and the cultural milieu of the Viking Age. These invectives mirror societal norms, power structures, and cultural dynamics of the historical period, playing a pivotal role in shaping the social environment, accentuating conflicts, and influencing communication tone. Examined through a linguosemiotic lens, invectives act as nominations, contributing to the construction of an alternative linguistic and cultural reality within the narrative.

Etymological analysis unveils their historical evolution, emphasizing their cultural significance. Semiotic analysis reveals the multifaceted role of invectives in characterizing individuals, extending beyond language to contribute to the visual and emotional aspects of the narrative. These linguistic tools serve as expressions of dominance, strategically employed by characters to assert authority and establish hierarchies. Through linguistic reconstruction, invectives offer insights into the cultural and historical nuances of the Viking Age, providing readers with a deeper understanding of the portrayed context. Acting as qualifiers, invectives impart an emotional tone to statements, intensifying the novel's emotional impact and contributing to its immersive and evocative nature.

Bibliography:

1. Cornwell B. *The Last Kingdom*. «Saxon Stories». Kyiv. Publishing house Ranok, 2022.
2. Eco U. *Semiotics and the Philosophy of Language*. Indiana University Press, 1976. p. 157.
3. Saussure F. de. *Course in General Linguistics*. Philosophical Library. 1959. p. 19.