

# **DEVELOPMENT TRENDS OF PHILOLOGICAL SCIENCES**

**Collective monograph**



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## SYNERGETIC CONCEPT OF THE GENRE SYSTEM

**Chyk D. Ch.**

### INTRODUCTION

For the first time studying the genre as a certain composition system with the comparative method usage was suggested by the Russian folklorist V. Propp in his famous work “Morphology of the Tale”<sup>1</sup>. The scientist considered the magical fairy tale genre (the most common and most typical kind of fairy-tale genres) as a system with the corresponding structure – the nomenclature and attributes of the characters that perform certain functions. Characteristically, understanding the magical fairy tale genre as a system, V. Propp emphasized its openness to other systems, that is, it demonstrates a synergistic interpretation of the genre: the genre can undergo certain metamorphoses with the obligatory preservation of the stable attributes, *the core*: “Real life creates new, bright images that crowd out fairy-tale characters, influenced by the current historical reality, influenced by the epic of neighbouring peoples, influenced by both written language and religion, both Christian and local beliefs”<sup>2</sup>. Consequently, other systems, like specific historical moments, languages, religions, cultures, ideologies, can influence the genres and define the genre “new face” and change it.

By V. Propp, the artistic world of a magical fairy tale is a reflection and transformation of the important components of past human societies – as an example; one can draw the initiation ritual, constantly present in fairy tale plots. Thus, the plot and the composition of magical fairy tale are conditioned by social conditions – at a certain stage of social development, the rebirth of myth in the fairy tale occurs, “the “profanation” of sacred text begins”<sup>3</sup>. Hence the symbolic significance of the ceremonial action, initially “laid down” in the text, loses meaning for future generations – “uninitiated” recipients. However, the exclusive

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<sup>1</sup>Пропп В. Я. Морфология волшебной сказки. Научная редакция, текстологический комментарий И. В. Пешкова. Москва : Лабиринт, 2001. 192 с.

<sup>2</sup>Пропп В. Я. Морфология волшебной сказки. Научная редакция, текстологический комментарий И. В. Пешкова. Москва : Лабиринт, 2001. С. 80.

<sup>3</sup>Пропп В. Я. Исторические корни волшебной сказки. Научная редакция, текстологический комментарий И. В. Пешкова. Москва : Лабиринт, 2000. С. 315.

emphasis on the historical processes' influence on the formation of folklore genre structures with the rejection of both psychological and contactological aspects was not entirely justified, although it fully coincided with the Marxist interpretation of the interdependence of art, world outlook and religions from economic relations.

The work of G. Gachev "The Accelerated Development of Literature"<sup>4</sup>, written on the basis of the author's thesis (1958), became an extraordinary event for the literary criticism process. Firstly, it presented a completely different view from the Marxist literary critique of literary evolution, and, secondly, offered not only a specific, as it seemed, an approach to the peculiarities of the development of Bulgarian literature of the 1st half of the 19th century – but also a completely universal methodological model for the analysis of other Eastern European and Asian literatures that due to these or other historical and social reasons lagged behind the European literary tendencies.

Nowadays researchers notice the importance and relevance of the application of the methodological concept of G. Gachev for the analysis of other epochs' literatures. For instance, the Russian literary critic N. Ivanova noted the "latent" extrapolation of G. Gachev's ideas to the Soviet literature, which, in accordance with well-understood realities, developed in a way different from that of Western Europe. In the early 1990s, a cultural explosion in the post-Soviet literatures took place, which led to a rapid and intense recovery of lost aesthetic spaces, which, by the way, was not always successful<sup>5</sup>.

In the paper I will try to outline the modernity of the methodology proposed by G. Gachev for genological researches conducted in the framework of synergetics. Thus, G. Gachev's monograph "The Accelerated Development of Literature" is considered as one of the works that reveals a synergistic understanding of the development of literary processes at the levels of origin, development and decline of genres and genre systems.

The accelerated development of literature suggests the formation of a certain amalgam, which is created by the national literature tradition and the ideas of other literatures perceived by it. The study of a particular case, as G. Gachev suggests, will allow seeing the world-wide laws of literary evolution that are less noticeable if they are viewed only

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<sup>4</sup> Гачев Г. Д. Неминуемое: Ускоренное развитие литературы. Москва : Худож. лит., 1989. 430 с.

<sup>5</sup> Иванова Н. Свободная и своенравная или бессмысленная и умирающая? Заметки об определениях современной словесности. *Знамя*. 2012. № 7.

as an illustrative material<sup>6</sup>. G. Gachev proclaims the *sudden evolution surges* of national literatures not as atypical and “exotic” cases, but as certain points of the world literary coordinate system.

### 1. The Concept of “Genre System” in the Prism of Synergetics

The concept of “genre system” in the synergetics’ prism implies a new understanding of the system – as the formation of elements that are in complex interconnections. As is well known, it is the revolutionary departure from the understanding of the system as a closed set of elements to the consideration of the system as an open structure, which allowed scientists to evaluate the general laws of the phenomena functioning and processes in various sciences in a new way. So the interdisciplinary direction – synergetics – is based on accepting and interpreting the phenomena of nature and culture as open dissipative systems, for which there are persistent structures that arise as a result of self-organization. These systems represent a certain object class in systems belonging to various sciences and are conditionally deterministic, since under certain conditions it is impossible to predict their behaviour<sup>7</sup>. The consideration of genre systems in fiction with the use of such a new methodological reflection will allow us to answer not only questions about the structure features, but also about the openness of genres and their ability to perceive external and internal influences.

The synergy methodology, evolving first within the framework of cybernetics and the general systems theory, has undergone several evolutionary stages, and is now often identified with not only the research direction, but with a separate science and even worldview. The mathematical terminology of synergetics is a combination of results from many areas of theoretical physics (indeed, and the founder of synergetics H. Haken is a theoretical physicist). Today, several theories are distinguished within the synergistic researches – *dynamic chaos theory* (B. Mandelbrot, Ya. Sinai, B. Chirikov), *catastrophe theory* (V. Arnold, E.C. Zeeman, B. Malgrange, R. Thom), *the theory of turbulence* (A. Kolmogorov, Yu. Klimontovich, A. Obukhov) and others. The achievements of representatives of *the open systems concept* (L. von Bertalanffy, G. Schedrovitskyi) and *the dissipative structures theory* (H. Hermann, G. Nicolis, I. Prigogine) were important for the

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<sup>6</sup> Гачев Г. Д. Неминуемое: Ускоренное развитие литературы. Москва : Худож. лит., 1989. С. 11.

<sup>7</sup> Капица С. П., Курдюмов С. П., Малинецкий Г. Г. Синергетика и прогнозы будущего. Изд. 3-е. Москва : Едиториал УРСС, 2003. С. 23.

development of synergetics. The activity of these and other scientists made it possible to create a methodology not only for the exact sciences, but universal one, suitable for application in the spheres of humanities. Synergetics as a science began its development with a mathematical justification of the key positions and studies of physical, chemical and biological systems. Thus, the laws to which I. Prigogine came in his studies of non-equilibrium thermodynamics, including the theory of dissipative structures (for which, incidentally, he received the Nobel Prize in Chemistry in 1977), subsequently began to successfully apply to other open systems.

The transfer of synergetic studies' findings into other disciplines, and accordingly into studies on other systems, caused understandable fears that a superficial understanding of mathematical principles and an artificial implementation of dissipative systems could be wrong and destructive. However, today, the researches of open systems in societies, cultures and literatures are not uncommon, since the research of systemic laws is directed not only at the past or the present, but also at the future, since it allows us to predict the ways of developing these or other phenomena. An example of this is the concept of G. Gachev because of its synergetic directions, as we have already noted, based not only on the author's researches, but also on the possibility of its use in relation to other literatures and the epochs of the past and the future.

In order to avoid the "blurring" of the synergetic methodology, an approach that maintains the "conceptual genome" of synergetics is particularly productive and thus forms a discipline that differs from its "authentic" version with a mathematical base<sup>8</sup>. This makes it impossible to turn synergy into a certain scholastic dogma and to apply the corresponding science methods only where they can indeed produce objective results. At the same time, without taking into account the conceptual foundations of "traditional" synergetics, such studies are bound to pseudoscience and bias. A combination of systemic and synergistic approaches, which should not be opposed to each other, can be productive<sup>9</sup>. V. Vasilkova predicts the division of synergetics into two distinct scientific directions: the actual synergetics, which will be related only to the fields of natural sciences, and the second direction,

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<sup>8</sup> Буданов В. Г. Синергетическая методология в постнеклассической науке и образовании. Синергетическая парадигма: синергетика образования : коллективная монография. Отв. ред. В. Г. Буданов. Москва : Прогресс-Традиция, 2006. С. 181–182.

<sup>9</sup> Зинченко В. Г. и др. Словарь по межкультурной коммуникации: понятия и персоналии. Москва : Флинта, 2010. С. 108–109.



associated with the extrapolation of the theoretical model of systems self-organization for humanitarian and social spheres worked out<sup>10</sup>. It is this research direction that includes the synergetics' use to study traditional literary criticism problems. Though, there are still not many works that demonstrate the practical synergetics' usage of in the literature study, but they already outline a broader perspective for applying the synergetic methodology to the literary phenomena analysis in the widest range of areas.

Another important work of G. Gachev is "The Humanitarian Commentary to Physics and Chemistry"<sup>11</sup>, in which he reinterprets the key concepts of the natural sciences. It is not for nothing that the preface author, the well-known populariser of synergetics S. Kurdyumov, in the context of the problems raised in the book, mentions the work of I. Prigogine and I. Stengers "Order Out of Chaos: Man's New Dialogue with Nature", which also raised the idea of a holistic understanding of the world, which is possible only through future common approaches in natural sciences and humanities<sup>12</sup>.

One of the main ideas of modern synergetics is identical to the defining principle formulated in the 1920s by the Russian economist and philosopher O. Bogdanov: a system is not organized in itself, but only in relation to certain activities, while it can be in relation to others disorganized or neutral one<sup>13</sup>. This principle, not enough perceived during the scientist's life, today is self-evident: any systems are to one or another degree organized structures, and all phenomena, regardless of their essence, are structures and sets of many elements. In the framework of studies on thermodynamics I. Prigogine proved and formulated an important postulate of synergetics: in the case of large deviations from the equilibrium position, the initially stable state of the system may lose its equilibrium, which is the first step towards the establishment of a dissipative structure<sup>14</sup>.

G. Gachev, answering a question that could stimulate such deviations in genre systems, outlines a number of factors that provoked

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<sup>10</sup> Василькова В. В. Порядок и хаос в развитии социальных систем: (Синергетика и теория социальной самоорганизации). Санкт-Петербург : Лань, 1999. С. 18.

<sup>11</sup> Гачев Г. Д. Гуманитарный комментарий к физике и химии. Диалог между науками о природе и о человеке. Москва : Логос, 2003. 512 с.

<sup>12</sup> Гачев Г. Д. Гуманитарный комментарий к физике и химии. Диалог между науками о природе и о человеке. Москва : Логос, 2003. С. 9.

<sup>13</sup> Богданов А. А. Тектология: (Всеобщая организационная наука). В 2-х книгах. Редкол.: Л. И. Абалкин (отв. ред.) и др. Москва : Экономика, 1989. Кн. 1. 1989. С. 23.

<sup>14</sup> Пригожин И. Конец определённости. Время, хаос и новые законы природы. Ижевск : НИЦ «Регулярная и хаотическая динамика», 2000. С. 55–68.

and created a situation in which the entire change of the Bulgarian literature genre system of the 19th century took place. In his opinion, these factors of influence coincide with the figures of prominent cultural figures that, in their multifaceted and syncretic creativity, were able to accomplish “centennial”, or even “millennial”, “jumps” – Saint Paisius of Hilendar, Saint Sophronius of Vratsa, Dr. Petar Beron, N. Gerov. A more or less synchronous alignment with the European literary process occurs only at the end of the 19th century, as, for example, in the work of the Realism representative, the Bulgarian literature patriarch, I. Vazov<sup>15</sup>.

Synergetics involves a number of attributes of dissipative systems. First of all, there are requirements for the openness of a nonlinear system, which should have many elements or subsystems. The dissipative system is in a state of instability, in a state far from equilibrium<sup>16</sup>. Systems can also have subsystems at different levels. Thus, G. Gachev considers a literary work as one that can consist of multilingual systems<sup>17</sup>. Languages, being materialized by a worldview with their own logic, are capable of interpenetration: in particular, in the Ukrainian literature of the 1st half of the 19th century such examples are seen in the works of I. Kotliarevsky, G. Kvitka-Osnovianenko, Ye. Grebinka and others.

The system openness implies the source availability and “drains” for the exchange of energy with external environments, which, in fact, structures the system and helps to maintain its orderliness. The order in the systems is supported by *attractors* – the certain stable states, which the system searches for after receiving external influences. Russian scientists S. Kurdiymov and E. Kniazeva come to conclusions about the archetypal nature of synergetic processes in culture. Considering the concept of attractors in the broad anthropological sense, as the orientation of the behavior of an open nonlinear system, they take into account understanding them as “goals” of a definite final stage of evolution. The term “attractor”, as it turns out, had its prototypes in ancient philosophical systems – eidos of Plato, the ideas of Aristotle, and others like that. In the human psyche attractors are Jungian archetypes<sup>18</sup>.

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<sup>15</sup> Гачев Г. Д. Неминуемое: Ускоренное развитие литературы. Москва : Худож. лит., 1989. С. 426.

<sup>16</sup> Князева Е. Н., Курдюмов С. П. Основания синергетики. Режимы с обострением, самоорганизация, темпомиры. Санкт-Петербург : Алетейя, 2002. С. 52.

<sup>17</sup> Гачев Г. Д. Содержательность художественных форм. Эпос. Лирика. Театр. 2-е изд. ; послесловие В. А. Недзвецкого. Москва : Изд-во Моск. ун-та ; Изд-во «Флинта», 2008. С. 68.

<sup>18</sup> Князева Е. Н., Курдюмов С. П. Основания синергетики. Режимы с обострением, самоорганизация, темпомиры. Санкт-Петербург : Алетейя, 2002. С. 82.

Accordingly, genre systems do not appear in the empty place – their creation is the result of transformation of “foreign” genres and has its own archetypal basis.

Genres depend on the evolution of artistic world outlook and are complicated along with the sophistications of existence and consciousness<sup>19</sup>. However, the genre basis, archetypal by nature, remains constant: even changing, the genre system retains its structure. In the process of accelerated literature development, the transfer of still “foreign” and geographically distant genres to their “national soil” is carried out. Genres are reinterpreted in a new coordinate system, receiving new content, driven by mentality and national character. Their original form is deformed and acquires the latest interpretations. G. Gachev gives an interesting example of how difficult it is to decode the genres of other peoples: “No wonder the interest in the content, hidden in the form, in the ways of the world vision, arose in European art history precisely at the turn of the 19–20 centuries, when the works’ flow of the peoples of the East and primitive peoples poured into European culture. Non-penetration of a strange form appeared as a cipher, as a set of symbols; they had to be mastered before interpreting further”<sup>20</sup>.

The very principle of the development of self-organizing systems is important, which lies in determining the certain components’ behavior by certain factors – the so-called parameters of order (the word “order” here is semantically inaccurate, since the system exists due to chaos). The constituent elements of the system are in hierarchical bonds, which are determined by order parameters, which develop new space-time structures. However, the order parameters are the carriers of information about the system as a whole: defining them, one can speak about the state of complex systems. H. Haken defined the role of order parameters metaphorically: “... the order parameter is similar to the puppeteer who controls his puppets: he makes them dance, but they, in turn, have power over him and can manage it”<sup>21</sup>. Thus, the interactions between system parts and order parameters are determined by the obedience principle, but at the same time, the collective behaviour of the system “puppets” is capable of determining order parameters. It seems that the order

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<sup>19</sup> Гачев Г. Д. Содержательность художественных форм. Эпос. Лирика. Театр. 2-е изд. ; послесловие В. А. Недзвецкого. Москва : Изд-во Моск. ун-та ; Изд-во «Флинта», 2008. С. 65.

<sup>20</sup> Гачев Г. Д. Содержательность художественных форм. Эпос. Лирика. Театр. 2-е изд. ; послесловие В. А. Недзвецкого. Москва : Изд-во Моск. ун-та ; Изд-во «Флинта», 2008. С. 33.

<sup>21</sup> Хакен Г. Тайны природы. Синергетика: учение о взаимодействии. Москва ; Ижевск : Институт компьютерных исследований, 2003. С. 23.

parameters in genre systems of literatures are language, national character, culture, history, tradition, imperial culture (for colonized peoples), and others like that.

Another attribute is the spontaneous activity of open systems, which arises as a result of a collision with external factors, depends on the system instability and causes deviations – fluctuations. I. Prigogine and his co-author I. Stengers describe this process as follows: “The problem of the stability of a system vis-a-vis this kind of change may be formulated as follows: the new constituents, introduced in small quantities, lead to a new set of reactions among the system’s components. This new set of reactions then enters into competition with the systems previous mode of functioning. If the system is "structurally stable" as far as this intrusion is concerned, the new mode of functioning will be unable to establish itself and the "innovators" will not survive. If, however, the structural fluctuation successfully imposes itself-if, for example, the kinetics whereby the "innovators" multiply is fast enough for the latter to invade the system instead of being destroyed-the whole system will adopt a new mode of functioning: its activity will be governed by a new "syntax."”<sup>22</sup>. Thus, any deviation in the system is an indicator and level of chaos. Intrusion of new elements in genre systems is possible also from non-literary systems – historical, social, cultural, and economic, etc.

Deviations in the system and disturbance of its stability are bifurcations, peculiar to alternative ways of development. These qualitative transformations or metamorphosis of objects occur when the parameters from which they depend are changing<sup>23</sup>. The choice of the system evolution occurs at so-called “points of bifurcation”; as a consequence of new attractors’ activation – they lead the system to new states, which can be positive or negative. In genre systems, this evolutionary path determines the natural selection of genres: their vitality, successful implantation, renewal, or extinction.

## **2. Genres as Closed Systems of Texts: For and Against**

Based on Bakhtin’s dialogic theory, the Bulgarian-French semiotician Julia Kristeva proposed applying a so-called *translingual approach* based on the concept of the literary genre evolution as an

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<sup>22</sup> Prigogine I., Stengers I. Order out of Chaos: Man’s New Dialogue with Nature. Bantam Books, 1984. P. 189–190.

<sup>23</sup> Арнольд В. И. Теория катастроф. 3-е изд., доп. Москва : Наука, 1990. С. 8.

unconscious exteriorization of linguistic structures belonging to different levels in the artistic text. The researcher identifies the sign system created by the genre with structural features of a language<sup>24</sup>. The contribution of M. Bakhtin to the semiotic understanding of texts for Julia Kristeva is of paramount importance, since he considers the word (the minimum unit of text) on a qualitatively new level – as an integral component and expression of the dialogicity of the text, which implies the immanent presence of intertextuality.

The researcher determines the renunciation of the conservative rhetorical tradition of division into genres and the replacement of it with such an approach that would allow constructing a typology of texts based on their organization specifics as one of the main tasks of semiotics<sup>25</sup>. The question arises, does such a proposal mean a complete departure from the traditional division into genres? The texts are included in the interaction, which involves the assimilation of other text structures or their retransmission. Such structures Julia Kristeva calls semiotic practices that are different depending on the level of subordination of the sign and denotation.

However, the use of such practices leads to a certain paradox. Julia Kristeva shows the practical application of her approach on the example of a novel, which now cautiously calls not a genre, but the text that is identified as the sign ideologeme, which can also be investigated using suprasegmental and intertextual analysis<sup>26</sup>. However, due to Kristeva's ideas generalized and differential features of genres should be discarded, as well as the genre category, because all the texts are included in a single intertextual field of interchange and mutual enrichment. Thus, considering the well-known medieval text “Le petit Jehan de Saintré” by Antoine de la Sale, the researcher constantly uses the terms belonging to the rhetorical tradition – mainly “novel” and “epic”. So, in her case distinguishing an epic and a novel based on certain intertextual functions required using a traditional “unifying” term for the generalization of semiotic practices types.

The rejection of the genres seems to be a necessary condition for opposing the rhetorical tradition of a new, “logical” one, based on the

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<sup>24</sup> Кристева Ю. Семиотика: Исследования по семанализу / пер. с фр. Э. А. Орловой. Москва : Академический Проект, 2013. С. 74.

<sup>25</sup> Кристева Ю. Семиотика: Исследования по семанализу / пер. с фр. Э. А. Орловой. Москва : Академический Проект, 2013. С. 46.

<sup>26</sup> Кристева Ю. Семиотика: Исследования по семанализу / пер. с фр. Э. А. Орловой. Москва : Академический Проект, 2013. С. 48.

idea of producing and combining statements (depending on the type of functions) within the text as a “closed ideologeme.” However, on the question of whether the following characteristic of a novel is different from the same characteristic of a story or a sonnet, the author of the chapter has not found an unambiguous answer in Julia Kristeva’s work: “The novel has a double semiotic status: it is a linguistic phenomenon (narration), as well as a discourse circle (writing, literature): the fact that it is the narration it is only an aspect – the prior one – of his fundamental peculiarity – to refer to “literature”<sup>27</sup>. The main difficulty of this approach lies in the declared “closed” and deterministic structure of the art work. The genre is characterized by changes in its type, character, and functions in the evolution process, that is, the obvious is the genre openness as a system that is inherently changing under the influence of literary and extra-literary factors.

Trying to interpret the genres as closed systems of texts was criticized by Yu. Lotman. Traditional attempts by researchers to consider genres as distinct entities within closed historical systems, he strictly called illusions<sup>28</sup>. The reception of the art work, as well as the perception of the genre, the researcher relates with the specific understanding of its features by the reader. The genre gives the text its simbology introducing an artwork in the system familiar to a reader. Understanding the text depends primarily on two factors: the achievement of *the unity of the coding systems* of the writer and the reader and *the unity of the natural language and cultural tradition*<sup>29</sup>. Misunderstanding of the cultural tradition and the genre “inclusion” of the text into a certain literary system leads to a failure to implement the author’s intentions in the artwork.

Understanding the genre as a communicative system (the genre “promotes” the dialogue of the artistic work and the reader, and, therefore, with the help of the text – the author and the reader) implies the presence of a certain semiotic code that does not reliably transmit the cultural and historical specifics of the epoch, but is an author’s reconstruction or deconstruction of the genre formal-content parameters.

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<sup>27</sup> Кристева Ю. Семиотика: Исследования по семанализу / пер. с фр. Э. А. Орловой. Москва : Академический Проект, 2013. С. 69.

<sup>28</sup> Лотман Ю. М. Культура и взрыв. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 117.

<sup>29</sup> Лотман Ю. М. Внутри мыслящих миров. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 219.

So, as the scientist emphasizes, the text is a collection of facts (in his opinion, essential and inevitable) selected by its creator, which acquires its significance and essence in reader or critic interpretations. It is important that these facts, chosen by the sender-writer, receive a wider meaning that was written in the text code after the interpretation process<sup>30</sup>. Regardless of the communicator wish, they acquire semiotic significance and those facts which, while decoding, get their new meanings. Thus, the genre system is not only a system with a certain genre code, but a collection of texts with literary and non-literary semiotic connections, which outside the scheme of communication “author – text” in the new conditions “author – text – reader” are able to acquire a new semantics. In any case, the text itself is “mute” and becomes a communication participant only in reading process<sup>31</sup>. Taking into account the genre specificity of the text as a result of its “inclusion” in the genre system, and not as an autonomous form for the presentation of holistic, completed and closed text, avoids scattering of one of its important semiotic meanings. Similarly: reading a genre in a system of other genres allows seeing new text messages that cannot be traced in the analysis of an artificially isolated genre.

Borrowing from M. Bakhtin the dictum “memory of the genre,” Yu. Lotman analyses it specifically: in the genre structure there are communicative features, which are often derivatives from the previous literary epochs<sup>32</sup>. Thus, the structural features of genre systems are also messages’ carriers from the past, which, in the new conditions and context, are capable of generating new meanings. The accumulation of new communicative meanings makes it difficult to distinguish between existing and acquired genre features. As I. Smirnov observes, there is the easiest way for researchers to explore genre systems, analysing the early evolution stages, when history dynamics does not aggravate the genre interference. However, genre systems of new and newest literatures should be considered taking into account those factors which, regardless

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<sup>30</sup> Лотман Ю. М. Внутри мыслящих миров. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 337.

<sup>31</sup> Лотман Ю. М. Мозг – текст – культура – искусственный интеллект. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 583.

<sup>32</sup> Лотман Ю. М. Тезисы к семиотическому изучению культур (в применении к славянским текстам) (совместно с Вяч. Вс. Ивановым, А. М. Пятигорским, В. Н. Топоровым, Б. А. Успенским) . *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 511.

of historical influences, allow the genres to be systematized<sup>33</sup>. As is well known, the primary genre system is folklore, in which the first system-forming factor can be most clearly traced – the direct embodiment of archetypes as universal structures of the human psyche, which act as attractors in literary systems.

Consequently, without pretending to be exhaustive, I'll try to outline those system-forming dominants, which, despite steady dynamics, remain unchanged and “connect” genres among themselves. Such a consideration should begin with the problem of the unconscious influence. As mentioned above, Julia Kristeva proposed to consider the evolution of literary genres as an unconscious exteriorization of speech structures. However, according to leading representatives of psychological literary criticism, the most important is the unconscious exteriorization of mental structures – archetypes.

Archetypes are able to determine the choice and modification of genres and to subjectively influence the writer's wish, and globally – to determine the genre systems formation, since they are the expressions of the collective unconscious. Interestingly, certain genres are not only the result of the archetypes' presentation, and even their correlates (since they are the expressions of certain discourse thinking types)<sup>34</sup>. If such an observation is characteristic for linguistic genres, where the archetype is realised as a concept, then it is quite appropriate in relation to literary genres. Genre structures generated by archetypes bear their traces and at the appropriate levels of the text materialize the unconscious: an archetype each time fills itself with content in a particular artistic work. The materialization of archetypes occurs through the language of artistic imagery, especially through symbols, which semiotically explains and clarifies them.

Polemizing with some psychoanalytic methods of reading symbolism, M. Mamardashvili and A. Piatigorsky emphasize the problem of abstract interpretation of a symbol as a thing whose meaning is always present elsewhere and suggest that the symbol interpretation should be regarded as an act clarifying the structures of consciousness. In the interpretation the symbol becomes not only the sign of something, but also by the signified and signifying at the same time.

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<sup>33</sup> Смирнов И. П. Олитературное время. (Гипо)теория литературных жанров. Санкт-Петербург : РХГА, 2008. С. 61.

<sup>34</sup> Алефиренко Н. Ф. Концепт и значение в жанровой организации речи: когнитивно-семасиологические корреляции. *Жанры речи : сборник научных статей*. Саратов : Колледж, 2005. Вып. 4. Жанр и концепт. С. 50.



The semiotic system is a certain projection of consciousness, the symbology of which lies between consciousness and the unconscious. This view was inspired by the wish to overcome certain fallacies of understanding semiotic systems as ideal sign levels (without corresponding projection in consciousness), or as an “active extension” of the human psyche features<sup>35</sup>. Systems, regardless of their origin (biological or informational), can perform the same functions of consciousness. Consequently, genre systems are carriers of sign information of the specifics of human consciousness.

The rejection of the term “archetype” in the theory of M. Mamardashvili and A. Pyatigorsky does not involve refusing to operate concepts that would denote the primary mental structures produced symbols. The difference lies in the fact that the scientists put these structures into the consciousness sphere, emphasizing their spontaneity. These initial symbols correlate with the original myths, and at the level of inclusion in the mythological systems – as secondary symbols – undergo an ideological interpretation<sup>36</sup>. Thus, it is not about refusal from the unconscious sphere, but it is emphasized that unconscious structures acquire their sense when they’ve passed into the consciousness sphere. In this interpretation, there is no difference between understanding the archetype nature in analytic psychology of C. G. Jung and the theory of M. Mamardashvili and A. Pyatigorsky. Despite the lack of a standardized definition of archetypes, one can note the clear correlation between the unconscious and the conscious in the embodiment process of unconscious mental structures: “The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear” (translated by R.F.C. Hull)<sup>37</sup>. So the sign is realized after the transition of an archetype from the unconscious, or rather, the collective unconscious, into the consciousness of a person, which, despite its own universality, is individualized. Thus, two components of the archetype can be distinguished in pieces of fiction: biopsychic (as a psychological component of the collective unconscious) and noospheric (the

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<sup>35</sup> Мамардашвили М. К., Пятигорский А. М. Символ и сознание. Метафизические рассуждения о сознании, символикe и языке. Москва : Школа «Языки русской культуры», 1997. С. 86–87.

<sup>36</sup> Мамардашвили М. К., Пятигорский А. М. Символ и сознание. Метафизические рассуждения о сознании, символикe и языке. Москва : Школа «Языки русской культуры», 1997. С. 133.

<sup>37</sup> Юнг К. Г. Про архетипи колективного несвідомого. *Архетипи і колективне несвідоме*. Перекл. з нім. К. Котюк ; наук. ред. укр. вид. О. Фешовець. Львів : Астролябія, 2013. С. 14–15.

presentation of archetype in art, further influence of the archetype on culture and its development)<sup>38</sup>.

The extra-genre systems that cause fluctuations can be considered another system-forming factor. In his latest book, “Culture and Explosion”, to which the works of I. Prigogine, mentioned above, had the greatest influence, Yu. Lotman proposed and substantiated the holistic theory of explosive processes in culture. The translation of the basic postulates of this theory into the new rethinking of genre processes is now used by Ukrainian literary critics, in particular in the studies of T. Sverbilova<sup>39</sup> and O. Bandrovskaya<sup>40</sup>.

Yu. Lotman considered the source of genre dynamics to be the results of crossing different, often opposite, structural organizations – texts that carry out free movement in the semiosphere space, colliding and pushing, surviving and disintegrating into stable elements capable under certain conditions to a new rebirth. The choice of one of the possible ways of developing a genre system is random and does not depend on the laws of causality and probability – these laws “come into force” only at the time of random selection of one of the potential paths. According to Yu. Lotman, at the moment of the cultural explosion the complexity of the genre system is sharply increasing – new genres and genre types arise, marginalized genres are on the foreground, and the leading genres are marginalized or disappearing. In this case, “any element from another system may be a dominant one occurring as the explosion result and determines the future movement, accidentally involved in the explosion in interweaving the possibilities of this future movement”<sup>41</sup>.

Subsequently, the dominant element – the genre dominant in the case analysed here – already creates a predictable series of events. After the explosion moment, the second stage occurs – the comprehension of the processes that took place as “quite natural” and “historically determined”, that is, there is a linear reconstruction of the past.

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<sup>38</sup> Большакова А. Ю. Архетип и его именование в художественной словесности. *Polilog. Studia Neofilologiczne*. 2012. № 2. S. 16.

<sup>39</sup> Свербілова Т. Такі близькі, такі далекі... (жанрові моделі української та російської драми від модерну до соцреалізму в аспекті порівняльної поетики) : монографія. Черкаси : Маклаут, 2011. 559 с.

<sup>40</sup> Бандровська О. Модернізм між минулим і майбутнім: антропологічний дискурс англійського роману : монографія. Львів : ЛНУ ім. Івана Франка, 2014. 444 с

<sup>41</sup> Лотман Ю. М. Культура и взрыв. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство-СПБ, 2010. С. 22–23.

The invasion of external texts (the word “text” is used here in the widest sense, not only philological one) into the space of a literary work provokes a cultural explosion, which Yu. Lotman describes as a bundle of unpredictability<sup>42</sup>. For example, the genre of the historical novel of the English literature is perceived with a well-established set of attributes. The emergence of this genre in the Romanticism literature and its spread in European literatures gave rise to various variants and, consequently, a distant from the reference novel by Sir W. Scott (the differences can be traced even in the works of his imitators and plagiarists).

Yu. Lotman considers the individual’s self-consciousness of the writer as one of the main factors influencing the possibility of an explosion. The author forms new signs of meaning, imposing some semantic spaces on others in moments of the highest upsurges of creative inspiration<sup>43</sup>. The explanation of the emergence of creative inspiration is impossible without taking into account the actualization of certain archetypes in the writer’s unconscious mentioned above.

## CONCLUSIONS

The theory of cultural explosion is extremely important for conducting comparisons of national literatures’ genre systems. The entrance of elements from another system into genre systems provokes the emergence of different ways of development looks like a linear process. The development of genre systems as a linear process is read by literary critics post factum. Such interpretation often gives rise to an understanding of the dynamics of the genre system as a metaphor for human life – at a certain period the genre begins to lose its ability to meet the demands of the author, literary life and society.

The different reaction of the genre systems of national literatures to elements introduced from exterior systems refutes cyclicity as a decisive sign of the development of literary systems. Comparison of the results (not the alternative and probable ways of cultural development, as suggested by Yu. Lotman, because in this case comparative literature risks turning into alternate history) of changes and transformations of

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<sup>42</sup> Лотман Ю. М. Культура и взрыв. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 118.

<sup>43</sup> Лотман Ю. М. Культура и взрыв. *Семиосфера : Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Санкт-Петербург : Искусство–СПБ, 2010. С. 26–27.

genre systems through cultural explosions shows both general and exceptional identities.

Consequently, the subject of the nature, origin and development of genre systems in fiction is of paramount importance for modern genology. However, the above analysed systematic factors – the archetypal basis of the genre system, non-genre elements and the inclusion in the literary genre systems of various fields – are crucial for understanding the specifics of genre systems.

### **SUMMARY**

In the research the author analyses the genre system as a set of genres within a separate literature at a certain historical and cultural stage which is in complex interconnections with each other and external social and artistic systems. It is proved that the accelerated development of literatures can be a definite “leap” – the “cultural explosion”, according to Yu. Lotman. The “explosive” development of Ukrainian prose is considered as the first step towards the establishment of its dissipative genre system. The appropriate self-organization and further evolution of the genre system provide the following major channels for the information exchange with other systems: the transplantation of “foreign” genres on the national “soil”, the archetypal basis (interrelation with the unconscious sphere), as well as spontaneous activity and contacts (open communication) with non-literary systems. The order parameters that determine the connections hierarchy in genre systems of literature are language, national character, culture, history, tradition, and imperial politics.

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## STREET NAME AS A CULTURAL CODE

**Demška O. M.**

*[place names] are intersections of place, landscape, thought, language, perception, value, belief, history, economy, and society, and thus provide avenues of understanding toward all of these physical-environmental, cognitive, linguistic, and cultural phenomena.*

Thomas F. Thornton

### INTRODUCTION

Following Eniar Lillebye<sup>1</sup> Hatice Ayatac and Selime Araz tell us the streets stories from the antiquity till our days, pass through the Renaissance, Enlightenment, 19th and 20th centuries, and determine the role of the streets in the modern times as:

“the essential components of the social structure and space of memory that encapsulate previous experience”<sup>2</sup>.

If the street is an actor of the social life and space for a long time, the street name with its obvious functions appears on the stage not long ago. Till the 18th – 19th centuries in the European cities the street names were concrete and utilitarian, and designated the direction or location, the function or natural feature, local landmarks, professional communities or other regional traditions, and carried out the identification and orientation functions.

In the 19th century the new type of the street names came into life. The nominations which used the surnames of famous individuals as a street names arisen. The surnames of the religious persons, the founders of the city/village, the possessors of whole or the part of the city/village started to use for the designation of the settlement structural elements. The next step on this way was the commemorative practices which used

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<sup>1</sup>Lillebye E. The Architectural Significance of the Street as a Functional and Social Arena. *The Sustainable Street. The Environmental, Human and Economic Aspects of Street Design and Management*. Southampton and Boston: Wessex Institute of Technology Press. 2001. P. 3–44.

<sup>2</sup>Ayatac Hattice, Araz Selime. Influences of renaming streets on urban memory: the case of Turkey. *International Planning History Society Proceedings, 17th IPHS Conference, History-Urbanism-Resilience*, 17–21 July 2016. Vol. 04. P. 37.



the personal name of the famous person or event in street-naming process. As a result, one more function of the street name was appeared – the symbolic function. At the end, the French Revolution transformed this symbolic function into the significant political instrument of the influence<sup>3</sup>.

In parallel, the knowledge about the nature of the place names, the strategies and practices related with the place-names was transformed into the compound toponymic studies. In the beginning of the 21th century the urban names went beyond the boundaries of the linguistics and became multidisciplinary ‘branch of knowledge about the world’<sup>4</sup>, and a long list of the researchers and works deal with the contemporary urbanonymy exists, e.g. I. Crljenko, G. Gill, D. Light, G. Myers, E. Palonen, K. Podemski, B. Yeoh, Yu. Abdula, L. Beley, P. Dolhanov, S. Kovtiuch, V. Luchyk, H. Matsyuk, M. Takhtaulova etc.<sup>5</sup>.

The postindustrial societies institutionalize the street naming practices. Furthermore, the urban names are regarded as a part of the culture, as a maker of this culture with the great power of construction or destruction, and as an intricate symbol of it. Stephen Jett gives an excellent quote by Apache Keith Basso about the value and power of the place names in the human everyday life:

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<sup>3</sup> More detail see Azaryahu Maoz. Renaming the Past: Changes in “City Text” in Germany and Austria, 1945–1947. *History and Memory*. Indiana University Press, Vol. 2. № 2. 1990. P. 34.

<sup>4</sup> Azaryahu Maoz, Golan Arnon. (Re) naming the landscape: The formation of the Hebrew map of Israel 1949–1960. *Journal of Historical Geography*. 2001. Vol. 27. Issue 2. P. 180.

<sup>5</sup> Crljenko Ivana. The Renaming of Streets and Squares in Post-Socialist Croatian Town. *Language and society*. 2012. Issue 3. P. 230–241. Gill G. Changing Symbols: The Renovation of Moscow Place Names. *The Russian Review*. 2005. № 64. P. 480–503. Light D. Street names in Bucharest, 1990–1997: exploring the modern historical geographies of post-socialist change. *Journal of Historical Geography*. 2004. Vol. 30. Issue 1. P. 154–172. Myers G. Naming and placing the Other: Power and the urban landscape in Zanzibar. *Critical toponymies: The contested politics of place naming*. Aldershot, UK and Burlington, USA: Ashgate, 2009. P. 85–100. Palonen E. The city-text in post-communist Budapest: Street names, memorials, and the politics of commemoration. *GeoJournal*. 2008. Vol. 73. Issue 3. P. 219–230. Podemski K. Społeczna funkcja Dzielnic Zamkowej. *Odkryj Dzielnicę Zamkową*. Poznań, Moś i Łuczak Sp. J., 2011. S. 109–118. Yeoh B. Street names in colonial Singapore. *Geographical Review*. 1992. Vol. 82. Issue 3. P. 313–322. Yeoh B. Street-naming and nation-building: Toponymic inscriptions of nationhood in Singapore. *Area*. 1996. Vol. 28. Issue 3. P. 298–307. Абдула Ю. А. Перейменування населених пунктів Харківщини. *Студії з ономастики та етимології*. НАН України. Ін-т укр. мови. К., 2007. С. 3–7. Белей Л. О. Декомунізація топонімії: українські проблеми та європейський досвід. *Український тиждень*. 2015. № 16/17. С. 12–15. Долганов П. С. Ідеологічна деколонізація топонімічної системи вербальних маркерів Рівного. *Вісник Львівського університету. Серія соціологічна*. 2014. Вип. 8. С. 140–152. Ковтюх С. Л. Соціономастичні аспекти перейменувальних процесів в Україні. *Наукові записки Тернопільського національного педагогічного університету. Серія: мовознавство*. 2017. С. 160–165. Лучик В. В. Міські назви (урбанонімія). *Słowiańska onomastyka: encyklopedia*. Warszawa-Kraków, 2003. Т. 2. С. 313–316. Мацюк Галина. Лінгвістичний ландшафт України як взаємодія мови та ідеології: минуле і сьогодення. *Мова і суспільство*. 2017. Вип. 8. Р. 71–82. Тахтаулова Марія. Харківська топоніміка: етапи деколонізації. *Місто: історія, культура, суспільство*. 2017. С. 142–151.

“Place names are arguably among the most highly charged and richly evocative of all linguistic *symbols*. Because of their inseparable connection to specific localities, place names may be used to summon forth an enormous range of mental and emotional associations – associations of time and space, of history and events, of persons and social activities, of oneself and stages in one’s life. And in their capacity to evoke, in their compact power to muster and consolidate so much of what a landscape may be taken to represent in both personal and *cultural* terms, place names acquire a functional value that easily matches their utility as instruments of reference”<sup>6</sup>.

Such understanding of the urban place name makes possible to regard it as the cultural code.

### 1. Culture and Cultural Code

*Culture*. The notion *culture* has far more than a hundred definitions. That is why it is important to answer for the question: What does it mean culture? Here one can use the deployed definition-explanation by John J. Macionis from his *Sociology* which has had sixteen editions at 2017. Macionis considers *culture* as:

“...the beliefs, values, behavior and material objects shared by a particular people. [...] Culture is a way of life a number of people have in common. A society is a group of people who interact with one another within a geographical or political boundary and who share a culture. Obviously, neither society nor culture can exist without the other. [...] Culture provide the framework within which our life become meaningful”<sup>7</sup>.

The main idea of Macionis definition is that the culture needs human being, even more ‘a group of people’. And culture ‘as the beliefs, values, behaviour and material objects’ creates this group, is its glue. The instruments of culture-glue are language, mentality, history, arts, everyday life. If the French Revolution transformed the urban proper names, namely street and square names, into the political instrument, modernity transforms it into the material objects and elements of urban culture.

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<sup>6</sup>Jett S. C. Landscape embedded in language The Navajo of Canyon de Chelly, Arizona, and their named places. *Landscape in Language: Transdisciplinary perspectives*. John Benjamins Publishing Company, 2011. P. 327–342. Basso Keith. Western Apache place-name hierarchies. In Naming Systems. *The 1980 Proceedings of the American Ethnological Society*. Washington DC: The American Ethnological Society. 1984. P. 78–94.

<sup>7</sup>Macionis John J. *Sociology*. Second edition. New Jersey: Prentice Hall, 1989. P. 62.

Street and square names contain the information about the history of the place or space, the beliefs and values of the people or groups of these people, even the everyday practices of the habitants. Being the elements of urban culture, containing the complex many-sided information about the residents of the city as a cultural group and part of the nation, the geographical proper names become the *cultural codes*, the understanding of which gives us the key to the insight into the time and space, history and policy, everyday and/or intellectual/artistic/spiritual life of the society. As the elements of urban culture, the urban-name is ‘not just simple label referring to their denotata, but has a complex structure of meaning. The meaning of a proper name incorporates the speakers’ encyclopaedic knowledge about the entity bearing the name’<sup>8</sup>. Exactly such encyclopaedic nature of the urban name becomes the reason that these nominations can undergo the different external influences until up to modification, rewriting, erasing, and losing.

*Cultural Code.* Following Jenny Hyatt and Helen Simons one can explain the notion cultural codes as

“a secret system of words, symbols or behaviours that are used to convey messages that are contextually bound. Codes are generally expressed at an observable level, through verbal and non-verbal means, but they are the result of the effects of, and interaction with, the other levels of culture”<sup>9</sup>.

If the *cultural codes* are the ‘secret system’ this means that only the initiate or author understands what intrinsically this is about. This gives the opportunity to use these codes for different purposes. In our case, to use the street or square names for the creation of the symbolic space and getting the symbolic power – ‘a power of constructing reality’<sup>10</sup>. This constructed symbolic reality can be objectify for instance through the city map which one can read as a text with its own system of the *cultural codes-street names*. As follows, all names in the city space create the city-text where each concrete street, square, boulevard etc. name can be regard as the *cultural code* of this city-text.

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<sup>8</sup> Bölcskei Andrea. Culture Dependent Toponym Types: The Concept of SETTLEMENT in Different Cultures. *Onomastica*. URL: <http://www.gencat.cat/llengua/BTPL/ICOS2011/105.pdf>

<sup>9</sup> Hyatt Jenny, Simons Helen. Cultural Codes – Who Holds the Key? The Concept and Conduct of Evaluation in Central and Eastern Europe. *Evaluation*. Vol. 5. Issue 1. 1999. P. 28.

<sup>10</sup> Bourdieu Pierre. Language and Symbolic Power. Cambridge: Polity Press. 1991. P. 166.

## 2. Soviet Heritage

The Soviet history of the street naming/renaming was started in Kyiv 1919 when the bolsheviks had proclaimed the Ukrainian Socialist Soviet Republic in Kharkiv on March, 10th. In spite of the fighting on the Kyiv streets took place, the bolsheviks have convoked the meeting of Commission of the City Economy in Kyiv. Only one question was discussed: the renaming of the streets, squares, and boulevards. The Commission met on February, 23rd 1919 and proposed to rename about 30 titles, mainly in the center. The newspaper of the Communist (bolshevik) Party “*Kievskiy Kommunist*” predicted this renaming February, 18th (№ 21 (29), p. 4) and 21th (№ 24 (32), p. 3). The information about the results of this procedure were published on February, 25th (№ 27 (35), p. 4) by the same newspaper. The list of the renaming looked like: *Luterskaia – Engelsa ulica*, *Alexandrovskaiia – Revoliucii ul.*, *Tsarskaia ploshchad – pl. Internacionala*, *Levashovskaia – Libknekhta ul.*, *Nikolskaia – ul. Vosstaniia*, *Alexandrovskaiia pl. – pl. Krasnaia*, *Institutskaia – Ul. 25 oktabria*, *Arsenalnaia ploshchad – pl. Revoliucii*, *Nikolaievskaiia – ul. Marksa*, *Bankovaia – ul. Kommunisticheskaia*, *Bibikovsky Bulvar – bulvar Tarasa Shevchenko*, *Tarasovskaia – ul. Ivana Franko*, *Pankovskaia – ul. Kociubinskogo*, *Karavaievskaiia – ul. Dragomanova*, *Bezakovskaia – ul. Ukrainskaia*<sup>11</sup>, *Nazarievskaiia – ul. Antonovicha*, *Tereshchenkovskaia – ul. Gercena*, *Kuzniechnaia – ul. Chernishevskogo*, *Funduklievskaiia – proekt “Ulica Osvobozhdenia Truda”*, *Proreznaiia – ul. Radishcheva*, *Malaia Vasilkovskaia – ul. Sholom-Aleikhema*, *Mezhigorskaia – ul. Peretsa*, *Yaroslavskaia – ul. Mendele-Meikher-Soforima*, *Dumskaia ploshchad – pl. Sovietskia*, *Bolshaia Podvalnaia – Yaroslavov Val* (the historic name), *Bolshaia Zhitomirskaiia – ul. Mickevicha*, *Stolipinskaia – ul. Gershunia*, *Triokhsviatitelskaia – ul. Zherty Revoliucii* (but exist the project to name the part of Triokhsviatitelskaia between the Michailovskyi monastery and Andreevskaiia church *Kniazhim Dvorom* – the historic name), *Tsarskyi I Kupiecheskyi sad – sad Pervogo Maia*, *Mariinskyi park – Sovietskyi park*, *Nikolaievskyi park – Universitetskyi park*, *Mariinsko-Blagovieshchenskaia – ul. Piatakova*, *Bulvarno-Kudriavskaiia – ul. Nero-novicha*, *Malaia Zhitomirskaiia – ul. Gorvica*, *Lipsky pereulok –*

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<sup>11</sup> Very un-logical nomination. All streets in Ukraine are Ukrainian, or the bolsheviks regarded Kiev as non-Ukrainian city.

*ul. Borisa Donskogo, Kudriavskaia – Kudriavec* (the historic name), *Fabrichnaia – ul. Kreicberga, Kazarmennaia – ul. Vrublevskogo, Kerosinnaia – ul. Koli Kravchenko, Proviantskaia – ul. Gali Timofeievoi*; only *Kreshchatik, Pirogovskaia, Botanicheskaia, Glubochica*<sup>12</sup> did not rename.

From 1919, the Kyiv cityscape is permanently renaming. Initially the naming and renaming process were not supported by any official laws or decrees. The first Decree of the Presidium of the Central Executive Committee of the USSR “On the prohibition of renaming by the name of V.I. Ulyanov-Lenin without prior permission of the Presidium of the Central Executive Committee of the USSR”<sup>13</sup> appeared on December, 28 1923 and began to regulate the renaming process in Ukraine as a part of the Soviet Union. From 1923 till 1935 there were seven Decrees of the Presidium of the Central Executive Committee of the USSR about the geographical objects naming and renaming. Eventually, in the 1936 the Decree of the Presidium of the Central Executive Committee of the USSR “On the termination of renaming cities, district centres and townships, and railway stations”<sup>14</sup> suspended the large-scale state toponymic process in the USSR for twenty years. Only between 1957 and 1990 this process was renewed, and eight similar documents appeared. All these documents mentioned different geographical objects except of the street, square, boulevard or avenue. The Decree of the Presidium of the Supreme Council of the USSR from August, 13 1980 “On introducing changes and amendments to certain legislative acts of the USSR on the procedure for naming and renaming administrative-territorial units, settlements and other objects, as well as assigning them the names of state and public figures”<sup>15</sup> took into the consideration the streets, and passed on the full powers of the naming/renaming process to the Presidiums of the Supreme Soviets of the Union Republics but in the frame of the Decree of the Presidium of the Supreme Council of the USSR:

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<sup>12</sup> All designations are given in the Russian transliteration because all were in Russian.

<sup>13</sup> Постановление Президиума ЦИК СССР от 5 февраля 1924 г. “О воспрещении переименований именем В.И.Ульянова-Ленина без предварительного разрешения Президиума Центрального Исполнительного Комитета Союза ССР”. *Вестник ЦИК, СНК и СТО СССР*. 1924. N 2. ст. 31.

<sup>14</sup> Постановление Президиума ЦИК СССР от 27 мая 1936 г. “О прекращении переименований городов, районных центров и местечек и железнодорожных станций” *СЗ СССР*. 1936. N 31. ст. 275.

<sup>15</sup> Указ Президиума Верховного Совета от 13 августа 1980 г. N 2674-X “О внесении изменений и дополнений в некоторые законодательные акты СССР о порядке наименования и переименования административно-территориальных единиц, населённых пунктов и других объектов, а также присвоения им имен государственных и общественных деятелей”. URL: [http://www.libussr.ru/doc\\_ussr/ussr\\_5220.htm](http://www.libussr.ru/doc_ussr/ussr_5220.htm).

“The Presidiums of the Supreme Soviets of the Union Republics determine the prescribing procedure of the state and public person’s names to the streets, squares and the other integral parts of the settlements in according with the principles of this Decree”<sup>16</sup>.

Thereby the republics, including the Ukrainian Soviet Socialist Republic, could influence the streets (and related objects) naming and renaming procedures. The first documents which considered the toponyms appeared in 1956, then two in 1965; but only in 1968 the Decree “On the procedure for assigning the names of state and public figures to the streets, squares and other constituent parts of settlements of the Ukrainian SSR”<sup>17</sup> defined the order of the streets, squares, boulevards etc. naming and renaming. Also, the Law of the Ukrainian Soviet Socialist Republic “About the Council of the city, district of the city of people deputies of the Ukrainian SSR”<sup>18</sup> on July, 15 1971 the Article 20 tells:

“In the area of housing, communal services and improvement, the City Council of People’s Deputies [...] 13) in accordance with the legislation, *shall name and rename the avenues, streets, alleys, places, squares, boulevards, parks, bridges and other structures that are in the territory of the Council* (emphasis added) [...]”<sup>19</sup>.

Consequently, the all-Union and Ukrainian Soviet legislation regulated the Soviet toponymic policy and created the common Soviet toponymic system according to the myth about the great free people state – USSR. As a result of this policy everyone Ukrainian settlement has *Lenina, Zhovtneva/Sovietskaja, Sovietskich kosmonavtov / tankistov, Sovietskoi armii / milicii/ Bukoviny, Komunistychna, Partijnoho Zjizdu,*

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<sup>16</sup> Президиумы Верховных Советов союзных республик определяют порядок присвоения имен государственных и общественных деятелей улицам, площадям и другим составным частям населенных пунктов в соответствии с принципами, содержащимися в настоящем Указе. URL: [http://www.libussr.ru/doc\\_ussr/ussr\\_5220.htm](http://www.libussr.ru/doc_ussr/ussr_5220.htm)

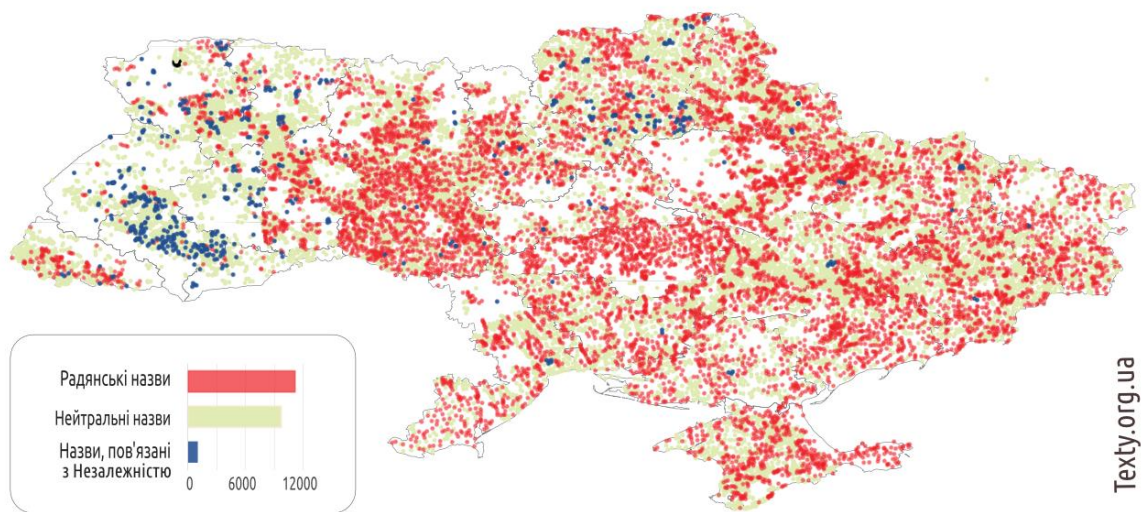
<sup>17</sup> Указ Президії Верховної Ради Української РСР від 28 лютого 1968 року “Про порядок присвоєння імен державних і громадських діячів вулицям, площам та іншим складовим частинам населених пунктів Української РСР”. *Відомості Верховної Ради УРСР*. 1968. N 10. ст. 57. URL: <https://zakon.rada.gov.ua>.

<sup>18</sup> Закон Української Радянської Соціалістичної Республіки “Про міську, районну в місті Раду народних депутатів Української РСР” від 13 грудня 1979 р., №5438-IX. URL: [http://search.ligazakon.ua/l\\_doc2.nsf/link1/T710025.html](http://search.ligazakon.ua/l_doc2.nsf/link1/T710025.html).

<sup>19</sup> Закон Української Радянської Соціалістичної Республіки “Про міську, районну в місті Раду народних депутатів Української РСР” від 13 грудня 1979 р., №5438-IX. URL: [http://search.ligazakon.ua/l\\_doc2.nsf/link1/T710025.html](http://search.ligazakon.ua/l_doc2.nsf/link1/T710025.html). В галузі житлового, комунального господарства і благоустрою міська Рада народних депутатів: [...] 13) проводить відповідно до законодавства найменування і перейменування проспектів, вулиць, провулків, площ, скверів, бульварів, парків, мостів та інших споруд, які є на території Ради [...].

40/50-richchia SRSR, Leninskoho Komsomolu etc. streets, squares, avenues, districts.

At the <http://texty.org.ua><sup>20</sup> one can find an excellent analyze of the soviet street names after more than twenty years of the Ukrainian independence. And Texty.org indicates that ‘although Soviet Union dissolved 24 years ago, one quarter – an impressive 25% – still have Soviet names’<sup>21</sup>. For instance, in 2012 *Lenina* street prevailed twenty times more, than *Nezalezhnosti* (see Picture 1. Ukraine 2012. The main street names<sup>22</sup>).



Джерела: <http://rada.gov.ua>, <http://openstreetmap.org>, використані дані по 20 тисячам населених пунктів України

### Picture 1. Ukraine 2012. The main street names

The analyze of the Ukrainian main street/square names, based on the 20 000 nominations from 30 000 settlements, authenticates the next ranking of the most popular streets with Soviet names in 2012: *Lenin* str./sq. – 4463, *Radianska* str./sq. – 945, *Myru* str./sq. – 616, *Zhovtneva* str./sq. – 529, *Haharina* str./sq. – 421, *Peremohy* str./sq. – 366,

<sup>20</sup> [http://texty.org.ua/pg/article/editorial/read/61150/Chvert\\_ukrajinskyh\\_vulyc\\_nosat\\_radanski\\_nazvy\\_IN\\_TeRAKTYVNA](http://texty.org.ua/pg/article/editorial/read/61150/Chvert_ukrajinskyh_vulyc_nosat_radanski_nazvy_IN_TeRAKTYVNA); [http://texty.org.ua/pg/blog/infoviz/read/37059/Navit\\_pisla\\_dvadcaty\\_rokiv\\_nezalezhnosti\\_sovok\\_prodozhuje](http://texty.org.ua/pg/blog/infoviz/read/37059/Navit_pisla_dvadcaty_rokiv_nezalezhnosti_sovok_prodozhuje); the Ukrainian version <http://texty.org.ua/d/streets2015/>, and the English version <http://texty.org.ua/d/streets2015/>; [http://texty.org.ua/pg/article/devrand/read/37123/20\\_rokiv\\_Nezalezhnosti\\_Lenin\\_vse\\_nijak\\_ne](http://texty.org.ua/pg/article/devrand/read/37123/20_rokiv_Nezalezhnosti_Lenin_vse_nijak_ne)

<sup>21</sup> <http://texty.org.ua/d/streets2015/en.html>.

<sup>22</sup> 20 років Незалежності: Ленін все ніяк не Goodbye! (ІНФОГРАФІКА). *Texty.org.ua*. URL: [http://texty.org.ua/pg/article/devrand/read/37123/20\\_rokiv\\_Nezalezhnosti\\_Lenin\\_vse\\_nijak\\_ne](http://texty.org.ua/pg/article/devrand/read/37123/20_rokiv_Nezalezhnosti_Lenin_vse_nijak_ne)

*Pershotravneva* str./sq. – 310, *Kirova* str./sq. – 245, and *Komsomolska* str./sq. – 154. The hall list is not complete and ‘includes not only the most famous figures of the period, but also cultural and social artifacts (e.g., everything associated with the most successful propaganda project of the Soviet Union)’<sup>23</sup>. Approximately the same state of things is in Kyiv: *Lenin* str./sq. – 8, *Radianska* str./sq. – 4, *Myru* str./sq. – 4, *Zhovtneva* str./sq. – 5, *Haharina* str./sq. – 1, *Peremohy* str./sq. – 3, *Pershotravneva* str./sq. – 1, *Kirova* str./sq. – 6, and *Komsomolska* str./sq. – 4.

These eight the most frequency place names are far from being disparate elements. They belong to the certain toponymic clusters, viz. groups of similar place names correlated with similar events and practices of the social life. If regard the culture as something ‘refers to *everything* that is part of a people’s way of life’<sup>24</sup>, place names deal with many aspects of the social human existence and incorporate the knowledge about time and space, history and events, persons and social activities. Consequently, each street name preserves the information or knowledge about the events and persons, place and time they designate. ‘Culture encompasses all the patterns of life within a society’<sup>25</sup> and clusters its. In this point the toponymic and cultural cluster overlap each other and the place name become its code. For example, square/street/bystreet/district name *Lenin* in Kyiv is a code of large cultural cluster titled as ‘Culture of the Proletarian Revolution and Struggle for the Soviet Power’ with the next groups of the designations ‘Lenin and his Family’ *Lenina* str., *Leninska* str., *Volodi Ulianova* str., *Lenynskyi* distr. (1924, 1937; till 1992), *Leninskoho Komsomolu* sq., *Leninhradska* sq., *Illicha* str. *Ulianykh* bystr., *Krupskoi* str.; ‘Founders and Followers of Marxist Theory’ *Karla Marksa* str., *Engelsa* str., bystr., *Klary Tsetkin* str., *Bonch-Bruievycha* str., bystr., *Lunacharskoho* sq., str., bystr.; ‘Combatants of the Proletarian Revolution’ *Kirova* str., *Kirovska* str., *Kirovohradska* str., *Kirovskyi* distr. (1937); *Dzerzhynskoho* sq., str., *Dniprodzerzhynska* str.; *Kalinina* str., *Kalininhradska* str., *Kalininska* str.; *Shaumiana* str., bystr., *Shchorsa* str., bystr., *Sverdlova* str., bystr., *Frunze* str., *Kotovskoho* str., *Krasikova* str., *Perovskoi* str., *Plechanova* str., *Podvoiskoho* str., *Polupanova* str., *Popudrenka* str. *Yakira* str. etc.; ‘the Artifacts and Concepts of the

<sup>23</sup> Вулиці незалежної України: навіть після двадцяти років ‘совок’ продовжує домінувати у назвах (і в головах?). *Texty.org.ua*. URL: [http://texty.org.ua/pg/blog/infoviz/read/37059/Vulyci\\_nezalezhnoji\\_Ukrajiny\\_navit\\_pisla\\_dvadcatyrokiv](http://texty.org.ua/pg/blog/infoviz/read/37059/Vulyci_nezalezhnoji_Ukrajiny_navit_pisla_dvadcatyrokiv)

<sup>24</sup> Macionis John J. *Sociology*. Second edition. New Jersey: Prentice Hall, 1989. P. 62.

<sup>25</sup> *Ibidem*.



Proletarian Revolution' *Kreisera "Avrora"* str., bystr., *Kominternu* str., *Kominternu 1* bystr., *Kominternu 2* bystr., *Kominternu 3* bystr., *Komunistychna* str., *Proletarska* str., *Proletarskyi* bystr., *Socialistychna* str. Also, the toponyms *Komsomolska*, *Radianska* (Soviet) and *Zhovtneva* (October) belong to this cultural cluster. *Komsomolska* str., *Komsomolskyi* bystr., and composite unit *Leninskoho Komsomolu* sq., *Radianska* str., bystr., distr., *Zhovtneva* str., bystr., *40-richchia Zhovtnia* av., *Zhovtnevyi* distr. In Kyiv, the largest segment 'Culture of the Proletarian Revolution and Struggle for the Soviet Power' was created by the place names with the root *chevron-(red)*, e.g. *Chervona Presnia* sq., *Chervona* str., *Chervonyi* bystr., *Chervonoarmiiska* str., *Chervonoarmiiskyi 1* bystr., *Chervonoarmiiskyi 2* bystr., *Chervonoflotska* str., *Chervonohvardiiska* str., *Chervonohvardiiskyi* bystr., *Chervonopartyzanska* str., *Chervonopilska* str., *Chervonopraporna* str., *Chervonoprapornyi* bystr., *Chervonotkacka* str., *Chervonozavodska* str., *Chervonozavodskyi* bystr., *Chervonozorianyi* av.

The Kyiv Soviet urban names heritage covers three large clusters, namely 'Culture of the Proletarian Revolution and Struggle for the Soviet Power', 'Military Culture', and 'Culture of the Soviet *Belles Lettres* Canon'.

The codes of the military culture could have the explicit or/and implicit character. The explicit one uses the lexemes with the evident military semantics, for instance, *Barykadna* str., *Boiova* str., *Hvardiiska* str., *Harmatna* str., *Narodnoho opolchennia* str., *Pichotna* str., *Pikhotnyi* bystr., *Polkova* str., *Polkovyi* bystr., *Snaiperska* str., *Strilecka* str., *Strilkova* str., *Tankistiv* str., *Viiskova* str., *Viiskovyi* pass.; the concrete army ranks, e.g. *Marshala Biriuzova* str., *Marshala Budionnoho* str., *Budionnoho 1* bystr., *Budionnoho 2* bystr., *Marshala Grechka* str., *Marshala Govorova* str., bystr., *Marshala Zhukova* str., *Marshala Konieva* str., *Marshala Malinovskoho* str., *Marshala Rybalka* str., *Marshala Rokosovskoho* str., *Marshala Tymoshenka* str., *Marshala Tukhachevskoho* str., *Henerala Vatutina* av., *Henerala Vitruka* str., *Henerala Dovatova* str., bystr., *Henerala Zhmachenka* str., *Henerala Karbysheva* str., *Henerala Matykina* str., *Henerala Naumova* str., *Henerala Potapova* str., *Henerala Pukhova* str., *Henerala Rodymceva* str., *Henerala Tupikova* str., *Komandarma Kamenieva* str., *Komandarma Uborevycha* str., *Admirala Ushakova* str., *Polkovnyka Zatievachina* str., *Polkovnyka Potiekhina* str., *Polkovnyka Shutova* str.; and the word 'hero' linked with the name of war or soviet propaganda

cult of the war events, e.g. *Heroiv Bresta sq.*, *Heroiv Velykoi Vitchyznianoï Viiny sq.*, *Heroiv Viiny str.*, *Heroiv Dnipra str.*, *Heroiv Sevastopolia str.* even *Heroiv Stalingrada av.*

Vice versa, the implicit one uses the surname of the military person without any military distinguishing marks as *Bagriona str.*, *Kutuzova str.*, *Suvorova str.*, *bystr.*, *distr.*, *Vatutina str.*, *Vatutinskyi bystr.*, *Bliukhera str.*, *Budarina str.*, *Chkalova str.*, *Gastello str.*, *Laiosha Gavro str.*, *Kaisarova str.*, *Kotovskoho str.*, *bystr.*, *Kovpaka str.*, *Kuzniecova str.* *Kyrponosa str.*, *Nachimova str.*, *Raievskoho str.*, *Rudnieva str.*, *bystr.*, *Shepielieva str.*, *Sholudenska str.* *Tolbukhina str.*, *bystr.*, *Yunkerova str.*, *Zholudieva str.* It is noticeable that the Russian surnames evidently prevalent and create the culture and space of the Russian military glory. Each of the Russian origin military place name is the code of this glory which is embodied in the vulgar idiom *diedy voievali*.

In the cluster 'Military Culture' the place names *Peremohy av.*, *sq.*, *str.*, *9 Travnia str.*, and *Myru av.*, *str.*, *bystr.* are not only code the military culture, but obviously designate the Soviet version of the Second World War.

The third large cluster 'Culture of the Soviet *Belles Lettres* Canon' is overlapped by the long list of the writer surnames. These are the persons belonged to the soviet literature canon. Their texts served as an instrument of propaganda. Two large and one small person names groups by origin exist within this codes repertoire. These are the Ukrainian, Russian and foreigner (from the Soviet republics, and European) writer surnames. All authors had to be given to the Soviet system. Who had died before the Soviet state established was configured to the needs of the system. The number of the Ukrainian and the Russian surnames are the equal, and the list of the foreigners contains not more than two dozen surnames.

*Taras Shevchenko*, *Lesia Ukrainka*, *Ivan Franko* and *Mykola Hohol* are on the top of the Ukrainian list. Initially the proletarian revolution semantic have been attributed to the personality of *Shevchenko*, *Lesia Ukrainka* and *Franko*, and then their names was used as the codes of the culture of the proletarian revolution and the struggle for the Soviet power. According to the soviet propaganda *Hohol* belong to the Russian culture and correspond with the idea of the Ukrainian-Russian common nation and was the symbol of this unity. Some more place names from this cultural cluster, e.g. *Fedkovycha str.*, *bystr.*, *Hrabovskoho str.*,

bystr., *Kobylianskoï* str., bystr., *Kvitky-Osnovianenka* str., bystr., *Nechuia-Levytskoho* str., bystr., *Panasa Myrnoho* str., bystr., *Kociubynskoho* str. (in three districts) etc. All of them were studied at school and high school, investigated by scientist, glorified by monuments.

The Russian list was lidded by *Gorki*, *Tolstoi*, *Lermontov*. The most popular was *Maksim Gorki*. The soviet literature studies named him ‘the flag of the proletarian revolution’ and used for the purpose of the soviet literature canon creation. The streets and bystreet by *Gorki* were in five districts of Kyiv. The same *Tolstoho* sq., str., bystr., metro were in three Kyiv districts; and *Lermontova* str., *Lermontova* bystr., *Lermontova 1* bystr., *Lermontova 2* bystr., *Lermontova 3* bystr., *Lermontova 4* bystr. were in one district.

Among the European names are, e.g. four Frenches *Onore Balzara* str., *Anri Barbiusa* str., *Ezhena Potie* str., *Romena Rollana* str.; two Czechs *Juliuša Fuchyka* str., *Jaroslava Haška* str., two Poles *Adama Mickevycha* str., *Vandy Vasylevskoi* str. In a different way, all these people were involved to the idea of a world proletarian revolution.

Approximately two thousand streets/squares/avenues/boulevards were in the end of the 21th century in Kyiv. All of them had the names the overwhelming majority of which created the soviet toponymic culture. In the frame of this culture the codes of the proletarian revolution, struggle for the Soviet power, military power, and soviet literature canon evidently predominated. So the largest place name groups were the first candidates for renaming after the Soviet regime collapse, because the alien symbolic space must be changed if the society wants to live in its own reality.

### 3. New State (2014-2018)

As a rule, the new place names erase the previous history, destroy the old relations, and instead of writes a new history, creates new relations between the person and the place, as well as between the community and the place. The true essential transformation of the society takes place when not only people but the space are active. Such view is based on Henri Lefebvre thought:

“A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language, and on space”<sup>26</sup>

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<sup>26</sup> Lefebvre Henri. *The Production of Space*. Oxford, Basil Blackwell, 1991. P. 54.

The right for structuring and naming the urban space always belongs to the owners of this space, whoever they are. Anyone who labels the urban area, embodies their values, beliefs, and ideas in the city-text through the relevant nominative repertoire, and the author can be identified by this repertoire quite easily.

In Kyiv, the process of the street/square names change started one year before the official date of the USSR collapse. In February and April 1990 next place names occurred in Kyiv *Mala Zhytomyrska* str., *Prorizna* str., *Stritenska* str., *Anny Akhmatovoi* str., *Heorhiivskyi* bystr., *Kontraktova* sq., *Stepana Oliinyka* str., *Pokrovska* str., *Poliskyi* bystr., *Sofiivska* sq., *Onufriia Trutenka* str. Altogether 12 positions, and during the 24 years from 1990 to 2013 213 new street/square names have appeared in Kyiv city-text. Not so much compared with the period after the Revolution of Dignity. From 2014 to 2018 in the frame of Decomunization<sup>27</sup> 222 new street/square names had a place to be.

The name repertoire has changed radically, but the cultural toponymic clusters have not undergone the same radical transformation. Naturally ‘Culture of the Proletarian Revolution and Struggle for the Soviet Power’ disappears, and the cluster of ‘Religious Culture’ appears instead of, e.g. *Papy Ivana Pavla II* str., *Mytropolyta Andreia Sheptyckoho* str., *Mytropolyta Volodymyra Sabadana* str., *Patriarkha Volodymyra Romaniuka* str., *Patriarkha Mstyslava Skrypnyka* str., *Otcia Anatolia Zhurakovskoho* str., *Avhustyna Voloshyna* str., *Iordanska* str., *Vyflyiemska* str., *Sviatyshchenska* str., *Voznesenskyi Uzviz* str., *Kyrylivska* (near Kyrylivska church) str., *Preobrazhenska* str., *Khrestovyi* bystr.

‘Culture of the Soviet *Belles Lettres* Canon’ changes into much smaller cluster ‘Culture of National Ukrainian *Belles Lettres* Canon’, and the prohibited names come to the life together with the information and knowledge about the Ukrainian prohibited literature, Ukrainian literature in Diaspora, the concept of national identity included in these authors’ texts. For instance, *Ihoria Kachurovskoho* str., *Panteleimona Kulisha* str., *Ievhena Malaniuka* str., *Yuria Klena* str., *Hryhoriia Chupryny* str. Also ‘Culture of National Ukrainian *Belles Lettres* Canon’ becomes part of the large cluster ‘Intellectual and Creative Culture’ which covers ‘Culture of Knowledge’, e.g. *Mykhaila Maksymovycha* str. (first rector of St. Volodymyr University), *James*

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<sup>27</sup> See more <http://www.memory.gov.ua/page/dekomunizatsiya-0>

*Mace str.* (professor), *Mykoly Holeho str.* (doctor of technical sciences), *Yanusha Korczaka str.* (doctor, teacher), *Akademika Oppokova str.*, *Yevhena Sverstiuka str.* (philosopher), *Mykoly Lukasha str.* (interpreter), *Yuriia Sheveliova str.* (professor), *Stefana Taranushchenka str.* (professor), *Yakova Shulhyna str.* (professor), *inzhenera Borodina str.*, *Akademika Yefremova str.* (philologist, vice president of the Academy of Sciences) etc.; ‘Fine Art Culture’, for example, *Ally Horskoï str.* (painter), *Mykhaila Boichuka str.* (painter, professor), *Kvitky Tsisyk str.* (singer), *Yevhenii Miroschnyenko str.* (opera singer), *Ivana Mykolaichuka str.* (actor, film director, screenwriter), *Serhiia Pradzhanova str.* (film director), *Oleksandra Archypenka str.* (painter), *architektora Kobelieva str.* etc.; ‘Culture of Political Being’, e.g. *Vaclava Havela str.*, *Valeria Marchenka str.* (human rights defender, dissident, political prisoner), *Mytrofana Dovnar-Zapolskoho str.* (public figure), *Volodymyra Vynnychenka str.* (political and state figure, writer, painter), *Viacheslava Lypynskogo str.* (an ideologue of the Ukrainian statehood, ambassador), *Kyryla Osmaka str.* (the member of the Central Council of Ukraine, Ukrainian National Republic), etc.

The cluster ‘Military Culture’ does not change the title but the content. All soviet symbols are rewritten by the symbols of Ukrainian military history and culture. The structure of the names repertoire transforms completely. If in the soviet military canon were the names of the Soviet and Russian famous people, the contemporary Ukrainian canon is created by the Ukrainian heroes which are far from the Soviet/Russian culture. The main subgroups are ‘the Ukrainian Heroes of the Contemporary Russian-Ukrainian War in the East of Ukraine’, e.g. *Ruslana Luzhevskoho str.* (1975-2014), *Yevhena Kharchenka str.* (1987-2014), *Georgia Toporovskoho str.* (1996-2014), *Yuria Popravky str.* (1995-2014), *Yurisa Paskhalina str.* (1984-2014), *Antona Cedika str.* (1987-2014), *Ihoria Branovyckoho str.* (1976-2015); ‘the participants of Ukrainian independence movement’, e.g. *Vasylia Kuka str.* (the commander of the Ukrainian Insurgent Army), *Marka Bezruka str.* (heneral-horunzhyi of the Ukrainian Insurgent Army), *Vsevoloda Petriva str.* (heneral-horunzhyi of the Ukrainian Insurgent Army); ‘the participants of the wars of the early twentieth century’, e.g. *Vasylia Sukhenka str.* (the pilot of the Army of Ukrainian National Republic), *Petra Bolbochana str.* (the colonel of the Army of Ukrainian National Republic), *Henerala Almazova str.* (heneral-horunzhyi of the Army of Ukrainian National Republic), *Mykhaila Omelianovycha-*

*Pavlenka* str. (heneral-horunzhyi of the Army of Ukrainian National Republic), *Yevhena Konovalcia* str. (the colonel of the Army of Ukrainian National Republic), *Volodymyra Naumovycha* str. (the participant of the Battle of Kruty), *Volodymyra Shulhyna* str. (the participant of the Battle of Kruty), etc.; ‘the Cossack Age’, e.g. *Ivana Bohuna* str., *Petra Kalnyshevskoho* str., *Kostia Hordiiienka* str., *Petra Doroshenka* str.

The soviet propaganda concept *Velikaia Otechestvennaia Voina* was rewritten by the Second World War and only one name joined with this phenomenon arises in new Kyiv urban place names repertoire *Oleksii Beresta* str. (the lieutenant of the Red Army, hero of Ukraine). Such order of things takes place because not all names of the military persons got under the decommunization, and as a result this subgroup contains new designations and from the Soviet times. According to the decommunization legislation the next groups of the place names must be change the units associated with the usage of the name of the USSR, the Ukrainian SSR, other Soviet republics and their derivatives; with the activities of the Communist Party of the USSR; with the anniversaries of the October Revolution; with the establishment of the Soviet power in Ukraine or in its administrative units; with the prosecution of fighters for Ukraine’s independence. Also, the names or pseudonyms of the persons who occupied managerial positions in the Communist Party, senior government and administration of the USSR, the Ukrainian SSR and other Soviet republics, and employees of the KGB. Exceptions to the law are the names associated with prominent Soviet figures of Ukrainian science and culture, as well as with the movement of resistance to the Nazi occupation and their expulsion from Ukraine<sup>28</sup>.

The place names repertoire of the contemporary Kyiv is under transformation process. The concrete names change but the toponymic structure still preserve. The main semantic tendencies naturally relate to the national identity construction (include the religious segment), military defense and building of the state.

## CONCLUSIONS

Each time, when someone says, asks, indicates, writes the street name, consciously or unconsciously actualized the events associated with this name, the story of person or phenomenon in the frame of the

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<sup>28</sup> See more <http://www.memory.gov.ua/page/dekomunizatsiya-0>

story of the society they belong, according to the culture of this society. A great story is embodied in one word. For instance, *Volodymyra Vynnychenka* str. tells as about the Ukrainian history not only of Vynnychenko but of the first modern Ukrainian state, the tragedy of Russian invasion, the price of political mistakes etc., etc. There is no any opportunity to write the long stories on the city wall but they are coded in the toponyms. And even so simple street names as *Vereskovi* bystr., *Nektarna* str., *Bdzholyni* bystr., *Hrechanyi* bystr., *Vulykova* str. represent the old Ukrainian beekeeping culture *bortnyctvo* dated by 16th cen. There is no any opportunity to write the long stories on the city walls but they are encrypted in the toponyms, and everyone of each is the symbolic code of some story. Actually, “[g]eographical names are also an intricate kaleidoscope of elements in which is written the story of mankind and so they are part of the cultural heritage of humankind”<sup>29</sup>

Nowadays the Ukrainian society pass through the complex social and cultural transformations. Often these transformations are revolutionary, and this is manifested in the ‘creative capacity in its effects on daily life, on language, and on space’. That is why 222 new street/square names have a place to be after the Revolution of Dignity versus 213 during the previous 24 years. The codes of the proletarian revolution and soviet past are under the decomunization process and replace by national codes. Completely new names occur in Kyiv streets related with the religious culture, the culture of the military defense, struggle against Russia which one could hardly imagined in soviet ages. These processes are extremely complex, ambiguous, often permeated with conflict. In effect the entire community consciously or unconsciously, actively or passively is involved the process of the renaming, rewriting the past and creating new urban text using the symbolic code which “are the accumulation of years of experience rooted in historical traditions”<sup>30</sup>. This experience can be own or alien, and the urban space with its cultural codes similarly.

## SUMMARY

The article deal with the problem of the correlation between the urban place names and the culture. It has been determined that the

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<sup>29</sup> Cantile Andrea. Place names as intangible cultural heritage: potential and limits. *Place names as intangible cultural heritage*. IGMI – Firenze, 2016. P. 11–16.

<sup>30</sup> Hyatt Jenny, Simons Helen. Cultural Codes – Who Holds the Key? The Concept and Conduct of Evaluation in Central and Eastern Europe. *Evaluation*. Vol. 5. Issue 1. 1999. P. 28.

street/square names are a part of the culture, a maker of this culture with the great power of construction or destruction. They contain the information about the history of the place or space, the beliefs and values of the people or groups of these people, the everyday practices of the inhabitants. Being the elements of urban culture, containing the complex many-sided information about the residents of the city as a cultural group, the geographical proper names become the cultural codes. Each time, when someone says, asks, indicates, writes the street name, consciously or unconsciously actualized the events associated with this name, the story of person or phenomenon in the frame of the story of the society they belong, according to the culture of this society. Also, in the article the thesis that the true essential transformation of the culture takes place when not only people but the space are on the stage is highlighted. The Soviet and the contemporary Ukrainian urban toponymic portraits were investigated and described.

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**THE RELIGIOUS MOTIVES OF COLLECTION  
“THE GREAT HARMONY”  
BY BOHDAN-IHOR ANTONYCH**

**Dmytriv I. I.**

**INTRODUCTION**

The creativity of Bohdan-Ihor Antonych is one of the most significant pages of our literature, it is inherent in genuine originality in the comprehension of artistic reality and the exceptional depth of reproduction the specifics of religious world perception. Due to this, Bohdan-Ihor Antonych is one of the most researched artists in contemporary literary criticism, as Maria Zubrytska rightly notes, “due to figurative and linguistic richness the poet’s texts are organically open for the appearance of new readings and thoughts that do not deny previous reading experience, but on the contrary, complement it with new shades and other angles of vision”<sup>1</sup>.

The religious works by Antonych became a completely new phenomenon in the Ukrainian literature of the interwar period of the twentieth century. Sviatoslav Hordynskiy believed that there were almost no purely religious poets in Galicia, and the only poet worthy of attention in this perspective was Vasyl Melnyk (Limnychenko). Works on religious subjects, which were printed in various religious editions, were written “on a very unpretentious artistic level”, because their “standard” form was completely disproportionate to the high content. “And appeared the poet, who spoke in a new way, in a different way, in a voice in which not only the famous prayer tones sounded, but also something new – Christian mysticism and philosophy, the problem of the relation of man to God, the search of God in all things in the world as the very beginning of life and the last goal of human existence”<sup>2</sup>. And this particular poet, to whom such a short time of earthly life was measured, became one of the most researched authors in contemporary

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<sup>1</sup>Зубрицька М. Топос молитви у творчості Б. І. Антонича та його рецепційне навантаження. *“Мистецтво творять шал і розум”*. Творчість Богдана Ігоря Антонича: рецепції та інтерпретації: Збірник наукових праць. Львів, 2011. Ст. 134.

<sup>2</sup>Гординський С. “Пісні, що їх диктує Бог” (Релігійні поезії Б.-І. Антонича). *Народній Календар на звичайний 1949 рік*. Мюнхен, 1948. Ст. 119.

Ukrainian literary criticism. First of all, literary critics tried to find out the ideological concept of the author, his religiousness, the philosophical basis of creativity. M. Ilnytskiy, V. Sulyma, YarSlavutych, S. Hordinskiy, I. Rusnak, H. Tokman and others have dedicated their researches to the questions of religious outlook and philosophical concept of creativity.

The collection “The Great Harmony“ by B.-I. Antonych, which has never seen the world during the life of the author, requires new and deep comprehension. The collection is important for understanding the inner world of its author, because “[...] leads us through the thirsty God’s quest, fulfills the happiness of finding God, enlightenment and pacification of the soul”<sup>3</sup>.

From the point of view of the unusual at least three semantic spheres can be identified in reflection of the poetry universe of Antonych: the first constructed around the category of magic as «pagan», the second, the center of which is the apocryphal vision of the sacred and, finally, the third, which forms the sacred in the canonically-Christian sense of this word. However, it is easy to notice that they are all modifications of poetic mysticism, or, more precisely, poetic semiotics and hermeneutics<sup>4</sup>.

E. Ronki, developing Aristotle’s idea that “every poet is a theologian”, emphasizes that “everyone has a guard and expert of divine things. Everyone is the door of the gods. Everyone has the ability to “see the heart”, to see with the kindness and power; to talk about God from within”<sup>5</sup>. We believe that the creativity of B.-I. Antonych describes this thesis best of all.

### **1. The Holy Trinity as a Mega-Image of Religious Lyrics of Bohdan-Ihor Antonych**

The Holy Trinity acquired deep artistic comprehension in the works of B.-I. Antonych. All three Persons of God (God the Father, God the Son and God the Holy Spirit) are present on the pages of “The Great Harmony”. St. Gregory of Nyssa says that “every work that proceeds

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<sup>3</sup> Дунай П. Поетичний космос Б.-І. Антонича. *Українська мова та література*. 1999. ч. 40. Ст. 2.

<sup>4</sup> Голик Р. Поезія чуда: семіотика незвичайного в українській літературі та культурі (Середньовічні мотиви у творчості Богдана-Ігоря Антонича). *Україна: культурна спадщина, національна свідомість, державність*. Вип. 12: Ювілейний збірник на пошану члена-кореспондента НАН України Миколи Ільницького / НАН України, Інститут українознавства ім. І. Крип’якевича. Львів, 2004. Ст. 468.

<sup>5</sup> Ронкі Е. Закоханий і здивований Бог / Пер. з італ. К. Зінченко. Львів: Свічадо, 2015. Ст. 35–36.

from God, [...] proceeds from the Father, passes through the Son, and is completed in the Holy Spirit”<sup>6</sup>.

Through image-symbol of «The Great Harmony» is the First Person of the Holy Trinity – God the Father, the Almighty, the Creator of the visible and invisible world, the Being. “At the burning bush, God appeared in his deep secret with the words: “I am the One who is”. Christian philosophers say: “The essence of God is existence”. He is the One who truly exists forever, He is the only being that is the very existence, and all other beings only exist. God has eternal “now”. Jesus, as the only and true Savior, attributes to Himself the definition of God that Moses heard from the inside of the burning bush: “I am”: “Truly, truly, I say to you: “Before Abraham, I am” (Jn 8:58). This name of God is mysteriously, just as God is a mystery that a person can’t understand. He is concealed, but, by the way, is close to people”<sup>7</sup>. This truth was perfectly expressed by Bohdan-Ihor Antonych in the poem “Deus Magnificus”:

On the highest crests of mountains – is He,  
on the deepest bottom of the sea – is He,  
in the sky, in the chambers of mountains – is He,  
in every night, in every day – is He.

[...]

When you call in the night – He is there,  
when you call for help – He is there,  
when you search – He is there,  
you already have Him for He is within<sup>8</sup>.

B.-I. Antonych artistically worked out the motives of the creation of the world, biblical narrations from Genesis formed the basis of many of his works. For example, in the poem “Veni Creator!”, an allusion to the biblical narration is traced: “And God said, Let there be lights in the arch of heaven, for a division between the day and the night, and let them be for signs, and for marking the changes of the year, and for days and for years” (Gen 1:14).

The frequent appeal of B.-I. Antonych to God-the Creator and to the very act of creation is explained not only by the admiration of the poet by the Old Testament stories. Through the act of creation of the universe

<sup>6</sup> Цит. за: Соловій М., о. Божественна Літургія: Історія – розвиток – пояснення. Львів: Свічадо, 1999. Ст. 362.

<sup>7</sup> Падевський С. Символи Христа. Львів: Добра книжка, 2001. Ст. 86–87.

<sup>8</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 92–93.

B.-I. Antonych tries to understand the purpose of the artist, who, similar to God, also becomes the creator of a new reality. The problem of creativity in the system of poems by B.-I. Antonych on biblical subjects occupies one of the leading places, in particular in the context of the spiritual and social purpose of art. So, we can confirm that the creativity of Antonych has a mystical, ecstatic meaning.

Poet's creativity and God, song and God's creation are cross-cutting themes of poems «Ars poetica II, part 2» and «Ars poetica II, part 3». Creativity unites the Creator and the poet. Is there a difference between their creations? P. Tillich believes: "God creates primary and essential, man creates secondary and existential"<sup>9</sup>. Toma Shpidlick, interpreting the problem of the heart in Eastern spirituality, says that man has got accustomed to listen only what others say without paying attention to the inspiration that comes from heart and generates by the Holy Spirit. Only to artists – and it is not always – we allow to feel some inspiration. In spiritual life, everyone must be an "artist" and trace his life path under the leadership of the Highest "Artist"<sup>10</sup>. So, creativity is revelation, life with the heart, the gift of the Holy Spirit, and this concerns not only to art, but to human life in general, which needs to be perfected, to be accomplished with God.

God the Father in "The Great Harmony" is present not only at the level of the artistic image, but also there are allusions in which this image is only "preset", and it can be read through symbolic actions, features, projections.

In "The Great Harmony" by B.-I. Antonych the Second Person of God – Jesus Christ – is very clearly depicted. "Being the Savior of the human race, who, through his sinfulness, lost his ability to communicate directly with the highest levels of spiritual consciousness, the Messiah, like the Old Testament prophets, for the main purpose of his vocation had the preaching of God's will among people – at first, a separate community, then all of humanity. If in the Old Testament God's will was spoken directly, through numerous prophecies, and allegorically, through the events of the sacred history of God-chosen people, then in the New Testament, Christ is the universal embodiment of the God's Logos, which is called to "sowing the Word of God" among those "who

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<sup>9</sup>Тиллих П. Систематическое богословие. СПб.: Алетейя, 1998. Ст. 271.

<sup>10</sup>Шпідлік Т. Мистецтво очищувати серце / Пер. з італ. А. Маслюх. Львів: Свічадо, 2005. Ст. 66.

have ears to listen to”<sup>11</sup>. In “The Great Harmony” the archetype of Christ is experienced quite differently than the archetype of God the Father: a lyrical hero with a psychological probability of mystic witnesses the landmark moments of the Savior’s life as the milestones of his own spiritual life<sup>12</sup>.

B.-I. Antonych dedicates to Christ the poem “Agnus Dei”, in which Christ does not appear either as a great miracle worker, nor a powerful prophet, nor a long-awaited Messiah:

You are not wrath, You are not thunder, You are not punishment,  
but just a hymn, just a house of goodness and the sound of forgiveness.

You are not a sword, or fire, or a specter,  
allow me to read the word of Your hands in the bottom of my heart:

I call to You every day:

LambofGod<sup>13</sup>.

The Holy Scripture speaks of the Lamb of God as a prototype of Jesus Christ. For the first time, this name was used by the prophet Jeremiah when he said, “But I was like a gentle lamb that is led to the slaughter” (Jer 11:19). The prophet Isaiah connects this image with Messiah: “He was oppressed, yet when he was afflicted he opened not his mouth; as a lamb that is led to the slaughter” (Is 53:7). In the Old Testament there was a custom to bring lambs as sacrifice to God, but this sacrifice was only a prototype of the great redemption that Christ accomplished with his death on the cross. So Jesus Christ is the immaculate Lamb of God who takes over the sins of the world to redeem them at the price of His own blood.

The definition of God given by the poet in the poem “Agnus Dei” is mostly apophatic— he states what his personal God is not, creating a series of contradictory comparisons (“You are not wrath, You are not thunder, You are not punishment”). H. Tokman remarks on this: “Punishing, angry God, which horrifies and inflicts pain to a person, is objected, God – love, kindness, forgiveness, God, which pours joy into

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<sup>11</sup> Бетко І. Біблійні сюжети і мотиви в українській поезії XIX – початку XX століття. ZielonaGóra–Київ, 1999. Ст. 35.

<sup>12</sup> Бетко І. Осмислення нумінозного досвіду в поезії Богдана-Ігоря Антоновича. *Бетко І. Українська релігійно-філософська поезія. Етапи розвитку*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2003. Ст. 194.

<sup>13</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 110.

the soul and brings fun and cure for all evil, is affirmed”<sup>14</sup>. The poet in the collection “The Great Harmony” proclaimed his acceptance of God, which is not punitive, but merciful. A man needs a kind God, because he is sinful and needs forgiveness.

B.-I. Antonych often uses the symbolic names of God, which not only point to one of the Holy Trinity, but also contain a whole layer of biblical history. First of all, the poet perceives Christ as the Light for the world.

The theme of light penetrates all biblical revelation. The separation of light from the darkness was the first action of the Creator (Gen 1:3). At the end of history, the light of the new creation (Rev 21:5) will be God Himself (Rev 21:23). The story that develops between these events is perceived by the reader as a conflict between light and darkness, and analogically between life and death. Like all other creatures, light is a sign that symbolizes the presence of God. It is a reflection of God’s glory. In this aspect, light is a symbolic image associated with theophany. God is dressed “in light, like a chasuble” (Ps 104:2).

Despite the widespread use of the symbols of light in the Old Testament, in particular in the Book of Wisdom, because the Wisdom is a “reflection of eternal light”, symbolism of light is acquired the most spreading in the New Testament, however with the arrival of Christ on earth the eschatological light, which is proclaimed by the prophets, becomes a reality: “The people that sat in darkness saw a great light, and to them that sat in the region and shadow of death, to them did light spring up” (Mt 4:16). Theologians point out that Jesus Christ is known as the Light of the World, primarily through his actions and teachings. The healing of the blind has an exceptional significance in this aspect. There is an undeniable connection between light and life, because to be born is to see the light, while the person is blind, the sick person carries a seal of death, which is associated with hell, that is, darkness. Christ is the “Light for the world” (Jn 9:5), which “enlightens every man who comes into the world” (Jn 1:9)<sup>15</sup>.

In the Gospel of John (Jn 1: 1-17), which is read during the Easter worship, the images, symbols of the Word of the Logos and the Light are dominant. Bohdan-Ihor Antonych, artistically comprehending the

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<sup>14</sup>Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 48.

<sup>15</sup>Словник Біблійного Богослов’я / За ред. Ксав’єЛеон-Дюфура та ін.; пер. з 2-го фр. вид., заг. ред. д-ра богослов’я Владика Софрона Мудрого, ЧСВВ. Львів: Видавництво ОО. Василян “Місіонер”, 1996. Ст. 704–706.



theme of the Resurrection, skillfully combines the image of light with the sun, because of this a deep in content and hugely attractive from an artistic look, the image of the “The Sun’s Word”:

Bells peal silkily, brilliantly, baroquely,  
bells peal, the entire earth rushes to give greeting,  
bells peal silkily, they awaken the Sun’s Word,  
bells peal, for my soul is rising<sup>16</sup>.

In the poem “Veni Creator” the poet calls God “The Sun’s Truth” and with the help of exquisite antithesis shows the polarity of divine holiness, purity, transparence and human sinfulness, sickliness, feebleness:

Creator of thousands of moons, millions of stars,  
Maestro of the radiant music of the ether,  
Your peaceful gaze rises in rays of sun  
Into the blackest soul and into the blackest of all caves<sup>17</sup>.

Analyzing the creative work of Bohdan-Ihor Antonych, we can confirm with confidence that the image-symbol of the sun is cross-cutting in all his poetry collections. The observation of Ivan Ohienko is interesting: “Lemko, Verhovinets, our poet grew up under the mountain sun, and it became his leading book of being – he saw the whole world in the sun”, that’s why, probably, there researcher called him “The Sun’s Poet”<sup>18</sup>.

The image-symbol of sun as the fullness of God’s grace is read in the poem “Ut in omnibus glorificetur Deus” (“That in all things God may be Glorified”):

You’ve placed a dreadful burden on my shoulders,  
and I must carry it, without fail I must.  
Dead things are the happiest – of all Saharan deserts  
the fire of Your grace burns most intensely.  
You’ve placed the sun on my shoulders<sup>19</sup>.

Often in works of B.-I. Antonych the contrast to Christ’s Light is the soul of the poet, but God does not reject it, only “the rays of the sun rise in the darkest soul” to “enlighten the darkness of the night”. In the

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<sup>16</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 95.

<sup>17</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 100–101.

<sup>18</sup> Огієнко І. (Митрополит Іларіон). Соняшний поет Б.-І. Антонич. *Наша культура: Науково-літературний місячник*. 1936. Кн. 3 (12). Ст. 216.

<sup>19</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 85.

biblical understanding drama that arose around Jesus is the struggle between light and darkness: “And the light shines in the darkness; and the darkness apprehended it not” (Jn 1:5), “I am the light of the world: he that follows me shall not walk in the darkness, but shall have the light of life” (Jn 8:12).

In the creative work of Bohdan-Ihor Antonych, the state of sinful darkness is embodied in the artistic images of the dusty hut, fog, drizzle, dust, dirt:

Salve Regina!

Where you ride through – great change,  
Where you ride through – life laughs,  
and You will arrive at a meager night lodging,  
the dust-covered, accursed  
home of my heart<sup>20</sup>.

The image of the night demands a special attention, because, as already noted, in the biblical tradition night is the time of sin, death, the devil. During the Passion, when Judas left the room to betray Jesus, the Evangelist John noticed: “And it was night” (Jn 13:30), and when Jesus Christ was taken into custody, He said, “But this is your hour, and the power of darkness” (Lk 22: 53). In “The Great Harmony” there are several poems in which the night is a forerunner of the tragic events or the time of their realization:

When all around night is black,  
life is hard, like a grinder,  
but the heart feels faint from the pain,  
you come, hope<sup>21</sup>;

Light up the torch of the pale moon in the sky,  
illuminate the darkness of the night with stars,  
let hearts that are sick with loneliness take comfort  
when they see thousands of Your worlds<sup>22</sup>.

So, the human balances all life between light and darkness, it is as if there are two ways to the future: the righteous shine like heavenly bodies and wicked will wander in darkness. Christ freed people from the power

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<sup>20</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 88.

<sup>21</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 108.

<sup>22</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 86.

of darkness and offered them to be “sons of the Light” (Jn 12:36). In the Epistle to the Ephesians the Apostle Paul writes: “For ye were once darkness, but are now light in the Lord: walk as children of light. For the fruit of the light is in all goodness and righteousness and truth” (Eph 5:8-9). When a person enters the path to light, he can count on the wonderful Transfiguration, because the heavenly Jerusalem, where a Christian will enter, will be enlightened by the light of the glory of God. However, even in the earthly life, the person who received the Christ’s science is a small sun on earth, which radiates God.

In the “The Great Harmony” the biblical motive of the road is important. In particular, in the poem “Liber peregrinorum, part 3” (“Book of pilgrims”) by B.-I. Anthonych the road acquires features of image-symbol:

The yellow road beneath my feet,  
the blue sky above us.  
I walk along unknown paths.  
Man is an eternal pilgrim... [...].  
And so I wander without stopping,  
I push along every day like rosary beads,  
and I will rest only when  
I reach Jerusalem<sup>23</sup>.

The symbol of the road reaches its roots in the Old Testament and finds its continuation in the New Testament, accomplishing in Jesus Christ. Another Old Testament Psalmist begged the Lord: “Teach me, Lord, the ways of your institutions” (Ps 119). The image of the road is constantly present in the journey of the Israeli people to the Promised Land. In the New Testament Christ is the way to the kingdom of heaven: “I am the way, and the truth, and the life: no one cometh unto the Father, but by me”(Jn. 14:6).

In the poem “Duae viae” (“Two Roads”) by B.-I. Anthonych the image-symbol of the road also has a deep symbolic content. The lyrical hero went out on the way to meet God: “I’ve searched for you, Lord, on long roads”. God and man mutually searched each other, but their roads were different, because the lyrical hero asked people about God, searched Him “in the lowlands”, “on mountains”, “on the spires of mountain crests”, “in a peasant’s smoky hut” and “on a lacquered ballroom floor”,

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<sup>23</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 102.

“in the dark gloom of dusty libraries”, and God searched man in her heart. The poet does not conceal his disappointment from the fact that “the two roads right next to each other had failed to cross”.

The theme of the struggle with God appears in the poem “Confiteror” (“I confess”):

I have fought with God intently and did not  
want to bow my prideful brow...

O abundant squandering of my life!  
Haughty pride has led me behind it<sup>24</sup>.

The motive of the omachy is present in Genesis: “And when he saw that he prevailed not against him, he touched the hollow of his thigh; and the hollow of Jacob’s thigh was strained, as he wrestled with him. [...] And Jacob asked him, and said, Tell me, I pray thee, thy name. And he said, Wherefore is it that thou dost ask after my name? And he blessed him there” (Gen. 32:25.29). In the soul of the poet this struggle manifested itself in the doubts that the mind caused them, this advocatus diaboli, which whispers to the human heart the sin of pride and says to fight with God<sup>25</sup>. That pride is an obstacle to the poet’s unity with God, but the poet calls it “youthful pranks and jousting”, after which comes true life experience, when the lyrical hero “I have made my peace with God and the world, and have found perfect harmony in my heart”<sup>26</sup>. So, in a spiritual struggle you can get many wounds, but there is always a chance to get out of it with a blessing<sup>27</sup>.

The idea of eternal struggle between good and evil could not but respond to the creative work of B.-I. Antonych. The poet portrayed the devilish temptation, convincing both from the artistic and from the Christian point of view, in the poem “Apage satanas” (“Be gone, satan!”). The tempter comes to the poet at night and under the window of his soul plays a sweet song that calls him to go with him where luxury is waiting for him. The exile says that he is just as lonely and unhappy as a poet, and asks him to accept him, “a wanderer and eternal journeyman”, “a poet of rebellion”, and for this he promises to “draw a secret sign”—which would be a contract between the devil and the poet. But the lyrical

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<sup>24</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 103.

<sup>25</sup> Гординський С. “Пісні, що їх диктує Бог” (Релігійні поезії Б.-І. Антонича). *Народній Календар на звичайний 1949 рік*. Мюнхен, 1948. Ст. 122.

<sup>26</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 103.

<sup>27</sup> Пацьборек А. Біблія для кожного і на кожен день: Старий Завіт / Пер. з польськ. Г. Теодорович. Львів: Свічадо, 2004. Ст. 29.

hero positively does not accept such a proposal and even has a means against the temptation of evil: “I step out in front of my house and I sprinkle the threshold of my heart with healing, holy water”<sup>28</sup>.

Hanna Tokman, analyzing the poem “Apage satanas” in the context of existential theology, states the tension of the horizontal time in which the existence of man runs, portrayed through the temptation of the hero by the power of evil. The angel and the devil under the pen of Antonych have the same and the opposite: they come to a man, communicate, saying something important to her, they are both angels, only the last one is an exile<sup>29</sup>. P. Tillich characterizes these images as follows: “Angels and demons are mythological names of constructive and destructive forces of being, which are incomparably interlaced and fighting with each other in one and the same person, in one and the same social group and in one and the same historical situation”<sup>30</sup>.

It is worth noting that the space in which the “banished angel” plays his “sweet song” is outlined existentially: “beneath the window of my soul”. The lyrical hero becomes before a choice: to let the devil into his own house-soul or not? What the banished angel tempts the poet, what attractive has? The devil plays “on a crystal barrel-organ a sweet song”, his “a bright green parrot screams” about luxury, “wild and hot”, however, as H. Tokman remarks, “the other is the most tempting for the poet – the similarity of fate and temper with the exile. Antonych’s demon expresses anguish, pain and fright, he is a lonely and unlucky traveler, an eternal rover, a poet of rebellion, luxury and desperation. Did not one poet ever feel like this to himself? Antonych tells not about the stranger who came to him, but about the part of his own “I”<sup>31</sup>.

In “The Great Harmony” the Third Person of God – the Holy Spirit, which Bohdan-Ihor Antonych calls “Holy Dove”, “Dove-Spirit”, “Great Reaper of Souls”, occupies a significant place. The biblical tradition portrays the Holy Spirit in the form of a dove, fire, water and storm. Everything that he touches on and what he will rest on will revive to life with inexpressible energy. The poem “Veni Sancte Spiritus!” by

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<sup>28</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 111.

<sup>29</sup> Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 50.

<sup>30</sup> Тилліх П. Систематическое богословие. СПб.: Алетейя, 1998. Ст. 347.

<sup>31</sup> Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 50.

B.-I. Antonych calls to one another with the anthem of Grabanus Maurus “Veni Creator Spiritus!”, which was written in 809:

Come, Holy Spirit, who is making life,  
fill us with your power!<sup>32</sup>

In the works of both poets, the Holy Spirit is the source of a new life, fire, light, love and fragrant myrrh<sup>33</sup>. When the Holy Spirit came to the apostles, they “began to speak with other tongues, as the Spirit gave them utterance” (Acts 2:4). For the poet the image of “another language” is extremely capacious – it is a gift of a word that tears from the depths marked by the seal of the Spirit. It is not enough to speak for B.-I. Antonych, he needs to combine the art of the word with music to sing to the Lord a “mighty song”:

Sing, my soul, a mighty song to the Lord,  
descend to me, Dove-Spirit, and cover me with your wings,  
pour the inspired contents into me into my wretched form,  
let the holy fire of ecstasy burn in my eyes<sup>34</sup>.

In the context of teaching about the Holy Spirit the “holy fire”, which “came down to the apostles in the form of fiery tongues, made them men of faith and ardor, sowers of the Word of God”<sup>35</sup>, is mentioned. Anselm Grun notes that in many cultures fire is considered as saint. Water beats from under the ground, and the fire goes down from the sky. Fire is something divine. Fire cleans, renews, burns everything imperfect. Acts of the Apostles say that “and there appeared unto them tongues parting asunder, like as of fire; and it sat upon each one of them” (Acts 2:3). In the form of a flame, which is divided, each one specifically is filled with the Holy Spirit, He lights everyone personally<sup>36</sup>. This divine burning is mentioned in the poem of B.-I. Antonych quoted above, in which the cleared and humble soul of the lyrical hero (“poor form”) waits for the enlightenment of the Holy Spirit, which will give sense to the poet’s life. The presence of the Divine Spirit necessarily manifests itself, because “the holy fire of ecstasy burn in my eyes”. He who has the Spirit of God, radiates Him on His neighbors, lights them with a divine spark, warms by the warmth of

<sup>32</sup> Цит. за: Грюн А. Пасхальна радість / Пер. з нім. Н. Лозинської. Львів: Місіонер, 2007. Ст. 135.

<sup>33</sup> Грюн А. Пасхальна радість / Пер. з нім. Н. Лозинської. Львів: Місіонер, 2007. Ст. 136.

<sup>34</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 113.

<sup>35</sup> Соловій М., о. Божественна Літургія: Історія – розвиток – пояснення. Львів: Свічадо, 1999. Ст. 362.

<sup>36</sup> Грюн А. Пасхальна радість / Пер. з нім. Н. Лозинської. Львів: Місіонер, 2007. Ст. 141.

His heart, shines in the darkness of the sinful world. B.-I. Antonych believes in the Holy Spirit, understands His delicacy (the image of the Dove-Spirit), realizes his exclusive role in the mission of the poet, and that's why sets himself the goal to preserve the sacred burning of his heart in any circumstances.

## **2. The Image of the Virgin Mother in the Creative Biography of Bohdan-Ihor Antonych**

In "The Great Harmony" the poems "Salve Regina", "Ave Maria", "Mater Dolorosa", "Mater Gloriosa", which Hanna Tokman calls hymns, are dedicated to the person of the Blessed Virgin Mother<sup>37</sup>. The Virgin Mother is an eternal symbol of infinite mother's love, self-sacrifice, chastity, devotion to God and people, that's why the symbols associated with Herself are refined, perfect, full of beauty, each of them reveals to us the figure of the Mother of God in its own way, testifies about Her divine purpose, informs about spiritual virtues. This is reflected both in iconography and in spiritual-song texts. A special place is occupied by the symbolic names of the Mother of God. This is the Heavenly Ladder, the Golden Ciborium, the Mother of Life, and many others. The unshakeable faith in the Virgin Mother as the Queen of Heaven and Earth and above all as in the Mother and the Defender is, according to Antonych, a guarantee of the salvation of man.

The lyrical hero of Antonych's poems is constantly waiting for a meeting with the Virgin Mother, which "is clear, tender, glittering, like a lily" for him, he invites Her in his life with full confidence:

Fly to me, Most-Immaculate Virgin, and drive away evil from me  
place your palm onto a young brow<sup>38</sup>.

In the creative sense of B.-I. Antonych the revelation of the Virgin Mother is always accompanied by a reverent tilting and admiration of nature, which strengthens, and sometimes contrasts with the emotional state of the lyrical hero. Often, when "for the Mother of God is coming out of her blue palace in the sky, she is dressed in the golden-threaded garments of a seven-colored rainbow", the poet cannot "find the spirited and sweet-sounding words" to properly glorify the Virgin Mother, then music comes to the rescue to support the prayer spirit:

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<sup>37</sup>Токмань Г. Збірка Б.-І. Антонича "Велика гармонія" у діалозі з екзистенціальним богослов'ям. *Слово і час*. 2002. № 12. Ст. 48.

<sup>38</sup>Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 101.

Play, harps, play, lyres, play lutes, play zitherns,  
pour out joy, wash away cares, shroud grief with the mantle of  
spring<sup>39</sup>.

In the poem «Hail, Holy Queen!» the appearance of the Blessed Virgin is accompanied by the following metamorphoses: “the human soul awakens from earthly swaddling clothes”, “golden-haired rye grains fall to their knees”, “the horizon takes the sun from the mountains like a hat from your head”, “silver-stringed harps play”, the Queen of Heaven goes “in a four-horse carriage”, and “a bright-haired coachman – a curly-haired angel – holds the reins in his hand”. The presence of the Virgin Mother changes everything around: “where you ride through – great change, where you ride through – life laughs”, that’s why the lyrical hero hopes for positive changes in the soul, because the Mother of God will come to him – “at a meager night lodging, the dust-covered, accursed home of my heart”<sup>40</sup>. “The development of the image of the Queen of Heaven and Earth Antonych carries out original and brightly; his images create a surrealist system, the poet places them around the Queen in space, which, due to her presence, is transformed from the profane to the sacred”<sup>41</sup>. I. Betko rightly observes that according to the artistic and symbolic logic B.-I. Antonych gives the image of the Virgin Mother on the background of yellow grain of stars, golden rye, the first flourishing of small petals of roses, the grove of noisy pines, the spring cloak of nature, the aromas of rose, violets and fresh hay etc., and the figure of the Mother of God, along with the hypostases of the Holy Trinity, acts as an important creatively symbol that forms the religious position of the lyrical hero<sup>42</sup>.

In works on the Virgin Mother’s theme B.-I. Antonych often uses the traditional appeal design: “Rejoice!”, the poet calls her the Queen, Immaculate and Virgin, as it is accepted in the Christian tradition.

A state of anxiety and non-harmonies often inherent to the poet’s soul, when the “hut of the heart is dust-covered, accursed”. It is the time to turn to the Virgin Mother, who alone can “bring a healing cure in a hard struggle” and “calm the enharmonic gnashing of the harp of the

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<sup>39</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 110.

<sup>40</sup> Антонич Б. І. Повне зібрання творів / Передмова Миколи Ільницького; Упорядкування і коментарі Данила Ільницького. Львів: Літопис, 2009. Ст. 88.

<sup>41</sup> Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 53.

<sup>42</sup> Бетко І. Лірика Б.-І. Антонича у дзеркалі аналітичної психології К.-Г. Юнга. *Слово і час*. 2003. № 2. Ст. 11.



heart”. “Salve Regina!”– the poet calls and knows that he has heard and that the help will come. Probably, it is precisely in the confidence that a person will wait till meeting with the Sacred, if he will look at his own heart, the humanistic pathos of the existential-Christian figurative thoughts of B.-I. Antonych is the most clearly manifested”<sup>43</sup>.

In the creative work of B.-I. Antonych the Virgin Mother is not only the Queen, but also “Mater Dolorosa” (“The Sorrowful Mother”). This poem according to the tonality and overlaying of biblical events on Ukrainian history is consonant with the works of Pavlo Tychyna, Yuriy Klen, priest Stepan Semchuk and others. “Mater Dolorosa” is filled with spacious symbolism and imagery, for example, “the black shawl of night”, “the hour of darkness”, “heart that is pierced by thorns”. The introduction of the symbolism of colors (“black night”, “silver stars”, “stars are like yellow grain”) and numbers (“three lonely stars, like three tears”) to the poem is particularly successful. The symbolism of triune has a profound artistic comprehending in all the poetic creative work of B.-I. Antonych, because it is based on the Holy Trinity. In the poem “Mater Dolorosa” under “three lonely stars” we can understand the verbal reproduction of the iconic tradition, which portrays the Virgin Mother with three stars in the head and shoulders that symbolizes Her virginity before, during and after the birth of Jesus Christ. It is the bodily and spiritual purity that made Her capable of perceiving the Incarnate Word and understanding its saving mission. Because of this the Mother of God was raised above the human race and was shone on the firmament as stars with many virtues.

The images-symbols of night and darkness in the poem “Mater Dolorosa” have an exceptional artistic load. The poet skillfully portrays the darkest night in the history of mankind. When Christ was imprisoned, the world dropped into sinful darkness, that’s why only three lonely stars can clear up the darkness, we can interpret them as those persons who remained faithful to Christ in the most difficult circumstances and did not extinguish the light of faith in the soul. Bohdan-Ihor Antonych actively used astral symbolism in all his collections, repeatedly used as the image of sun in the variety of its symbolic meanings, and also one of the favorite was the image of moon, interpreted mostly in the mythological tradition, but the night before the

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<sup>43</sup> Токмань Г. Збірка Б.-І. Антонича “Велика гармонія” у діалозі з екзистенціальним богослов’ям. *Слово і час*. 2002. № 12. Ст. 53.

crucifixion of Christ is completely dark, because a man killed Christ – the Light that will shinefully on the Resurrection.

B.-I. Antonych also appealed to the image of the Virgin Mother in poems “Christmas” and “Christmas carol” (collection “Three rings”). Disposed side by side, they make an original diptych.

## CONCLUSIONS

The tenet of the Holy Trinity has a deep artistic comprehension in the creative work of B.-I. Antonych. All three Persons of God (God the Father, God the Son and God the Holy Spirit) are present on the pages of “The Great Harmony”.

But Through image-symbol of “The Great Harmony” is the First Person of the Holy Trinity – God the Father. The lyrical hero addresses to him in the overwhelming majority of poems, even when he speaks of God the Son and the Holy Spirit. God the Father in “The Great Harmony” is present not only at the level of the artistic image, but also there are allusions in which this image is only “preset”, and it can be read through symbolic actions, features, projections. Comprehending the image of the Creator, B.-I. Antonych tried through the act of creation of the universe to understand the appointment of the artist, who, similar to God, also becomes the creator of a new reality.

In “The Great Harmony” by B.-I. Antonych the Second Person of God – Jesus Christ – is very clearly depicted, the poet devotes to this a separate poem named “Lamb of God”, in which Christ does not appear either as a great miracle worker, nor a powerful prophet, nor a long-awaited Messiah, but the God’s Lamb. The poet in the collection “The Great Harmony” proclaimed his acceptance of God, which is not punitive, but merciful.

In “The Great Harmony” the Third Person of God – the Holy Spirit is a hope, a comforter, a treasure of all sorts (gift of knowledge, wisdom and courage). The author calls the Holy Spirit as “Holy Dove”, “Dove-Spirit”, “Great Reaper of Souls”. B.-I. Antonych asks Him for moral perfection, spiritual progress. The highest symbolic hypostasis of the perfect personality is the spiritual warrior “proud and hard, like a steel”, the blue knight of the Holy Spirit.

In the poetry of B.-I. Antonych there is an image of the Mother of God beside the outlined images of God the Father, the Son and the Holy Spirit. In “The Great Harmony” such poems as “The Sorrowful Mother”, “Rejoice, Maria!”, “Hail, Holy Queen!”, “Glorious Mother” are

dedicated to the person of the Blessed Mother of God. The unshakeable faith in the Virgin Mother as the Queen of Heaven and Earth and above all as in the Mother and the Defender is, according to Antonych, a guarantee of the salvation of man. However, in the creative work of B.-I. Antonych the Virgin Mother is not only the Queen, but also “Mater Dolorosa” (“The Sorrowful Mother”).

### **SUMMARY**

The poetic creativity of B.-I. Antonych on religious subjects is an intimate experience of poet's God-seeking and God-knowledge, these are prayer requests, in which there are both joyful tones from the experience of the Divine and unconcealed motives of spiritual struggle.

The originality of Antonych's collection “The Great Harmony” consists in non-traditional, non-typical combination and interpretation of Christian and heathen world outlooks. The collection does not only follow the tradition of Ukrainian religious and religious-mystic poetry but also reflects a tragic contradiction of XX<sup>th</sup> c. man's world perception and world reflection. “The Great Harmony” is saturated with religious mysticism and longing to plunge into the mystery of people's existence and find one's own way of faith.

The pages of “The Great Harmony” represent the images of the Three Persons of God – God the Father, the Son and the Holy Spirit, which are often read through such biblical symbols as light, road, fire etc., as well as author's neoplasms. God in “The Great Harmony” is present not only at the level of the artistic image, but also there are allusions in which this image is only “preset”, and it can be read through symbolic actions, features, projections. Besides it, B.-I. Antonych often uses the symbolic names of God, which not only point to one of the Holy Trinity, but also contain a whole layer of biblical history.

The Blessed Mother of God is often appeared as the means of touching the sacred in B.-I. Antonych, the lyrical hero feels boundless trust, love to Her, and that's why he selects the most tender appeals to sing properly the one who is the Mother and the Deputy for him. It was characteristic for the poet to make an “apocrypha” from the image of the Virgin Mother, because the works on the Virgin Mother's theme often go beyond the religious-dogmatic canon.

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## **NOUN FAMILY OF WORDS AND SPECIFICITY OF ITS MORPHONOLOGICAL ANALYSIS**

**Fedurko M. Yu., Kushlyk O. P.**

### **INTRODUCTION**

The changes in the socio-political and economic life of modern Ukraine led to an active reorganization of the vocabulary system of the Ukrainian language. There appeared and continue appearing a lot of new words – not only borrowed ones, but also specifically Ukrainian, implementing the potency, the rules and the regularities of its own word-formation system. For their adequate comprehension the plan of the content of this system as well as the plan of expression are equally important, since every abstract essence seeks to be materialized, just as any form is supposed to have the corresponding content.

The phenomena and the regularities that arrange the plan of expression of the word-formation means of the Ukrainian (and any other) language belong to its morphonological level and are the object of morphonology as a part of linguistics. They correct not only the rules of an external expression of the root and affixal morphemes, but also the formal modification of their qualitative or quantitative nature in the processes of word-formation (for paradigmatic morphonology – word-changing) interaction, causing the appearance of allomorphs of one morpheme. Under the qualitative changes, we understand the transformations achieved by alternating vowels and consonant phonemes, a word-stress also; under the quantitative changes – clipping and building up of morphemes. The rules of their usage come into force after the selection of the word-formation morphemes with the support on their content characteristics in accordance with the needs of a specific nominative act.

Modern numerous studies have confirmed that the most complete understanding of the potency of the word-formation nomination in the languages, the Ukrainian language for instance, helps to formulate the analysis of such an integrated unit of classification and description of the derivation system as a word-formation “nest” (family of words). Being the system of the derivational relations of the derivatives set with a common root, it makes it possible to identify not only the whole set of

affixes that can interact with a certain root, and the whole set of the word-formation meanings, implemented with their help, but it is also possible to identify the patterns of a formal adaptation of derivative morphemes, both linear and paradigmatic deployment.

Including into the derivation process of these or other mechanisms of modification of the external structure of a morpheme is not an involuntary process: it is always the result of certain factors. Accordingly, a particular attention is paid to their nature, the possibility of an interaction and role. The study of the morphonological structure of the Noun derivatives gives grounds for the conclusion that the dominant role of the phonetic (phonological) and morphological factors, which in the interaction form the morphonological position: before the morphemes with a certain phonemic composition and grammatical function of the morphemes of the corresponding phonemic structure undergo / do not undergo the transformation. Other factors (etymological, lexical, word-formation, euphonic) perform the accompanying function.

The mechanisms and methods of influencing the appearance of word-formation morphemes make it possible to distinguish among the positions of palatalization (non-transitional and transitional), depalatalization, vocalisation, devocalisation, clipping, and building up. Each morphonological transformation in the structure of the derivative is a peculiar response to a morpheme / morphemes on the demand of a morphonological position, which allows the gluing of some phono-grammatical elements and excludes the possibility of interaction of the others. The morphonological position is related not to a specific unit, but to the classes of units, motivated by their specific features, and the effect of its mechanisms is expected in the production of new vocabulary units that are demanded by the individual (individual-author) and public speech practice.

### **1. Morphonological Model and its Derivational Significance**

Numerous noun derivatives indicate that their generation was accompanied by two or more morphonological transformations (alternating consonant phonemes and accent, alternating vowels and consonants, etc.). Therefore, to predict the morphonological structure of a new derivative word, the emphasis is on the concept that adequately reflects the dynamic nature of the word-formation act and, in many cases, the emphasis is on the obligatory component – the morphonological transformation (transformation, operations).

In our opinion, this requirement corresponds to the concept of the morphonological model in the following definition: “The morphonological model is not only a static unit of description, which reflects the immediate reality of the language, it is also an analogue of the rules of transformation inherent in the morphs of one morpheme in the corresponding paradigm [word-building also, the author’s addition – M. F.], and therefore such model can be considered as a model for the synthesis of forms in a single paradigm”<sup>1</sup>. Its content is the rule (the system of rules) of the formal transformation of the root (the stem) of the constructive word and / or word-formation affixes during their derivational interaction, since the structure of not-markers signs – is morphonemes (in another outline – alternative rows) and submorphemes (formally identical to affixal morphemes, but asemantic segments, capable of being modified according to the same rules and influencing the way of forming of the word-building and morphonological structure of words) – they characterize certain regularities and a strict correlation of all elements. The morphoneme and submorpheme, in our understanding, are generalized, abstract entities, constituents of morphemes, which, on the plane of concrete words, represent morphons and submorphs.

The Noun word-formation “nests” (the Noun family of words) differ in their number and quality of morphonological models, their configuration at certain stages of the word-formation, because the nouns that serve their vertices are heterogeneous in terms of the morphonological structure.

Depending on the nature of the rules one should distinguish the following: the models of palatalization (C//C') and depalatalization (C'//C) – for the system of consonants, vocal (V//V, V//Ø, Ø //V, in which Ø is a phonemic zero) for the vocal system; the models of buiding up of the suffix (Hc) or the word-building stem (Ho) and the clipping (Yo) – for the quantitative transformations in the structure of morphemes, the accentological models( Ac, Ao) adjust the character of the accentuation. In our study, the concept of a morphonological model becomes particularly important because the derivative word (and the development regularities of primarily its morphological structure are investigated) is often the arena of the application of several morphological rules. Although we are aware that the application of a

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<sup>1</sup> Кубрякова Е. С., Панкрац Ю. Г. Морфонология в описании языков. М. : Наука, 1980. С. 103.



particular model depends on the morphonological characteristics of the root (the stem, its ability/inability to the application of certain morphonological procedures).

The above mentioned facts give the grounds to differentiate elementary and non-elementary morphonological models (further: MM). The elementary model – if the morphonological structure of a derivative word is marked with one morphonological transformation of a qualitative or quantitative character. For instance, the derivatives *дубо́к, гайо́к, сино́к, ставо́к, чобіто́к* (від *дуб, гай, син, став*) are formed by means of an elementary MM “Ac”, the basis of which is the shift of stress, regulated by the following rule: in the derivative words with the modification word-formation meaning the suffix **-ок is always stressed, if the word-formation nouns belong to any word-stress paradigm (further – w-s.p.), the exception is word-stress paradigm a**. The latter conform to the other rule, which adds to the word stress a constant characteristics, for instance: *цвях – цвя́шок*. Their structure is affected by the other morphonological rule: **before the suffixes with an initial zero morphonome /z/, /k/, /x / must be alternated with /ж/, /ч/, /ш/ – the model “C//C’”**, an elementary one. The model “C//C’” represents the highest degree of of alternation generalization, because it includes all varieties of the alternations with palatalization, in particular: T//T' (intransitive palatalization of pair of non-palatalized/ palatalized phonemes, T//Č та T'//Č (a transitive palatalization of of these phonemes), K//Č (a transitive palatalization of backlingual phonemes and /z/), R//R' (an intransitive palatalization of sonorants), P//Pl, P//Pl' (a transitive palatalization of labial phonemes). In the sentences, written below, we use the most general symbol, giving additional information if necessary.

Functioning of the model “C//C’” is observed in the word-formation rows *сніг – сні́жний, гріх – грі́шний, місяць – міся́чний, кири́лиця – кири́личний, пше́нця – пше́нічний, столи́ця – столи́чний, крини́ця – крини́чний, полу́ниця – полу́нічний* and *череві́к – череві́чок, я́щик – я́щикок, го́рщик – го́рщикок, же́вжик – же́вжичок*, in which the word-formation substantives are not identical to their morphonological structure: the ones are formally not the members, the others – contain submorphemes in their structure. It is important to emphasize the following: a part of word-formation substantives with the submorpheme *-ик*, for instance, *язи́к, бали́к, кулі́к*, belonging to a word-stress paradigm *в*, illustrates a different pattern of a word-stress in the nouns

with a diminutive suffix *-ок*, hence the subordination to the regularities of the other morphonological model (MM) –“C//C'+Ac”.

It is a non-elementary model, because it is based on two, not one, morphonological models, which conform to the above mentioned rules, that interact. The mentioned above fact confirms the idea of the following: the morphonological models consist of relatively autonomous blocks<sup>2</sup>, among them: the block of consonant and vowel alternations, the block of word-stress alternations, the block of linear transformations of the stem and/or the affix.

Emphasizing the relative independence of some blocks of non-elementary morphonological models, we single out the hierarchy of the formal transformations in the structure of the derived word. The following example can be illustrated: the formation of expressive pejorative derivatives *п'яню́га, бандю́га, садю́га*, мотивованих субстантивами *п'яни́ця, банди́т, сади́ст* (the morphonological model “Y+C//C'+Ac”). The morphonological transformations take place in such sequence because, on the one hand, the alternation of non-final (beforesuffixal/ beforemorphemic) consonants cannot take place earlier than clipping, which will place these consonants in a morphonological relevant position – the position of the stem's end. The word-stress shift, on the other hand, may take place only after adding the suffix, because the word-stress is often connected with the suffix in the derived word, though being “an individual characteristics of a word”, it is its “superstructure”<sup>3</sup>. The sample of the Noun word-formation nests (the Noun family of words) confirms this idea, supported by Ye. Kurylovych: the majority of suffixes – the Noun and the Verb suffixes – is not indifferent to the word-stress. The suffixes become either stressed – these are the auto-accent ones, the syllabic suffixes or the suffixes determine the word-stress a certain place in a word – these are pre-accent and post-accent suffixes, which may be syllabic and asyllabic<sup>4</sup>.

As follows from the above-mentioned, the model “Y+C//C'+Ac” may be used to the stems, not-identical in their word-formation structure, i. e., formed according to the models of different word-formation types,

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<sup>2</sup> Толстая С. М. Морфонология в структуре славянских языков. М. : Индрик, 1998. С. 247.

<sup>3</sup> Курилович Е. Очерки по лингвистике. Биробиджан : ИП “Тривиум”. С. 437.

<sup>4</sup> Лингвистический энциклопедический словарь / Гл. ред. В.Н. Ярцева. Москва : Сов. энциклопедия. 1990. С. 25.

c. f.: *п'я́н-ий* – *п'я́н-и́ц-я*, *ба́нд-а* – *банд-и́т*, *сад/и́зм*<sup>5</sup> – *сад-и́ст*. The same morphonological model can mark the structure of the same-root derivatives with different word-formation suffixes, but of the same word-formation level: *Испáн/и́-а* – *испáн-ець*, *испáн-ськ-ий*, *Югослáв-и́-а* – *югослáв*, *югослáв-ськ-ий* – the model “У”.

The examples provided above, illustrate the following item: each of morphonological model characterizes not a separate word (words), not even not a separate word-formation type (types). The morphonological models have a generalized character, because they make it possible for the new derivatives to appear from the words of a **different** word-formation structure, at **different** levels of the word-formation and in the interaction with **different** word-formation affixes. It is important for the morphonological structure and the root/the stem (as the object of a morphonological position) and the word-formation suffix (as its subject) to coincide.

Owing to their mechanisms of different positions, the morphonological models differ in their sets of morphonological transformations. However, they differ not only in their sets. The features, which characterize other linguistic phenomena, are typical of the morphonological models – regularity, activeness, productivity.

**Regularity** – the most important characteristics of the morphonological models, because it corresponds to the necessary condition of a systematic description of morphonology. To reveal it is the primarily task of morphonology<sup>6</sup>. The notion of regularity of the morphonological model is closely connected with with the notion of predictability and repeatability: knowing the morphonological characteristics of the formation stem and the word-formation affix, it is easy to predict the morphonological structure of the derivative, and the identity of the morphonological structure of the morphemes of a certain class makes it possible to apply a morphonological model repeatedly. Regular morphonological models are implemented in all (or in most) derivatives that have common conditions for their application, as we observe in the example of the model “Ø//N+C//Ї”:*ла́стівка* – *ла́стівочка*, *жі́нка* – *жі́ночка*, *украї́нка* – *украї́ночка*, *лебі́дка* – *лебі́дочка* чи “V//Ø+T'//Ї”:*пе́рець* – *пе́рчик*, *за́єць* – *за́йчик*, *хло́пець* – *хло́пчик*, *сі́тець* – *сі́тчик*, *па́лець* – *па́льчик*.

<sup>5</sup>The "/" separates the submorph of the root or suffix.

<sup>6</sup>Булыгина Т. В. Проблемы теории морфонологических моделей. М. : Наука, 1977. С. 213.

Not all researchers share the idea of the necessity of applying the notion of regularity to the morphological modifications. O. O. Reformatyskiy, for example, considered morphology as a “piece-by-piece”<sup>7</sup> language, refusing thereby to give its phenomena a status of regularity. More reasons, in our opinion, have those scientists (T. V. Bulyhina, O. S. Kubryakova and Yu. H. Pankrats, K. Kovalyk, T. V. Popova, S. M. Tolstaya), who include the morphological phenomena to the list of the regular ones, while insisting, at the same time, on the special nature of the morphological regularity: the morphological rules are mostly selective, since “the regular alternation is often implemented in the above-mentioned contexts”<sup>8</sup>, and characterize a limited circle of lexims. Sometimes the phonological structure of the stems allows for the adoption of the alternative solutions concerning the morphological formulation of derivative words, and this results in the appearance of completely normative doublet: *Вене́ція – венеці́йський* and *венеціа́нський*, *негр – негрита́нський* and *не́грський* or even stylistically marked: *Аме́рика – америкáнський* and *амери́цький*, *ба́ски – ба́скський* and *баскíйський*. Thus, the selective character of the morphological rules, the presence of morphological variants in the system of a language is not the reason for denying the regularity of morphological changes; on the contrary, they only visualize it, subjecting the patterns noted by Ferdinand de Saussure: “Synchronous laws are general but not obligatory. That is, in the language there is no force that would guarantee the preservation of the regularity inherent in a certain phenomenon”<sup>9</sup>.

In each particular case of the morphological irregularity it is important to find out what this irregularity is – a deviation from the norm or the manifestation of another, perhaps, less universal morphological law. At the same time, it is very important not to make hasty conclusions, relying solely on the separate facts. So, on the background of the derivatives from the Nouns, which end in *-ня*, non-motivated, anomalous look the morphological change  $\emptyset//o$  in the derivatives *ку́хня – ку́хонька, кухо́нний; су́кня – су́конька* as compared to  $\emptyset//e$ , which dominates in the majority of the derivatives, for example, *ста́йня – ста́єнний, ви́шня – ви́шенька, шпакі́вня – шпакі́венька*.

<sup>7</sup> Реформатский А. А. Фонологические этюды. Москва : Наука. 1975. С. 118.

<sup>8</sup> Kovalik K. Morfonologia. *Gramatyka współczesnego języka polskiego. Morfologia*. Warszawa: PWN. 1998. S. 92.

<sup>9</sup> Сосюр Ф. де. Курс загальної лінгвістики. К. : Основи. 1998. С. 109.

Instead, the introduction of the noun *кухня* to the circle of substantives, such as *ікра*, *цёрква*, makes it possible to formulate another morphonological rule, less powerful: **in the word-formation stems with the finals of the sample C<sub>1</sub>Ø//VC<sub>2</sub> ø//o, if the segment C<sub>1</sub> is represented by the morphonemes {z}, {k}, {x}.**

The regular morphonological models are productive and non-productive. The productivity of the morphonological model is manifested in the extent to which it is actively used by the word-formation structures that are formally “ready” for its application, regardless of whether they belong to the productive or non-productive word-formation types.

The productive are the models “Ac”, “Hc+Ac” – they, besides fixed in the dictionaries, are also used by the current derivatives, for example, *галузевий* – *галузов-ік* (a worker of a branch industry), *силовий* – *силов-ік* (employee of the security forces); *комп'ютер* – *комп'ютер-из/ація*, *фермер* – *фермер-из/ація*, *вексель* – *вексел-из/ація*, *Америка* – *америк-ан/из/ація*, *Макдональд* – *макдональд-из/ація*.

The notion of the activity of the morphonological model is correlated with the notion of the activity of the word-formation type (model) and correlates with the notion of its lexical power: the more derivative words are marked by its intervention, the higher is its activity. Active, therefore, we must recognize those MM, under the schemes of which the maximum of derivatives are formed from the list of possible.

Taking into account the morphonological factor in the processes of neologization of the vocabulary, it is important to trace the patterns of the formation of the morphonological characteristics of the derivatives of all degrees of the Noun word-formation “nests” (the Noun family of words) for the manifestation of the nominative potencies of the substantive vocabulary. In order to make it the most economical way, we will use the notion of a morphonological model as a basic one, remembering, in the meantime, the words of S. M. Tolstaya: “Each block of a complete morphonological model requires a separate description, that is, it is necessary to describe (through the notion of a model) the alternation firstly, the linear transformations and only after that to construct a general morphonological model”<sup>10</sup>. It allows abstracting both from a particular position, from a particular transformation, and from a specific

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<sup>10</sup> Толстая С. М. Морфология в структуре славянских языков. М. : Индрик, 1998. С. 247.

morpheme, and correlating with the entire set of morphemes of a certain morphonological class and morphonological variety.

## 2. Morphonological Classes of Substantive Family of Words

Insisting on the necessity of studying of the morphonological features of complex units of word-formation, we proceed from the assumption that the morphonological characteristics help not only to differentiate the root and the affixal morphemes, not only to mark the certain morphemic seams, but also to carry out a number of more complex functions – to differentiate the classes and the series of forms, the paradigmatic and word-formation rows, etc.

Nowadays the word-formation nest, its subunits (word-formation paradigms, word-formation chainlets) are at the center of the Ukrainian language derivative studies. See the works of E. A. Karpilovska (1990), M. P. Lesyuk (1991), V. V. Greschuk (1995), L. I. Korzhyk (1999), Z. O. Valyukh (2005), O. P. Kushlyk (2015) and the others. And it is not accidental, because these units serve as a valid ground for proving of the word-formation systemicity<sup>11</sup>. In addition, the word-formation in the direction from the source of derivation to the derived word is studied much less today than in the vice versa direction<sup>12</sup>. Instead, a perspective approach is relevant not only in view of the possibility of obtaining the comprehensive information about the system of word-formation of each particular language, but also in terms of the comprehensive knowledge of the laws of the words synthesis of a certain structure, despite the fact that “the predictions in the word-formations are general and undefined” due to “the non-standard and irregular word-formation nests, often an individual character of their structure”<sup>13</sup>.

For instance, the nouns *консисторія* and *гімназія* form the adjectival derivatives in a different way, in accordance with the dictionaries – *консисторський* and *гімназіальний, гімназійний*, in spite of their similarity in form as well as their similarity in content: these words are the components of one semantic sphere – “the names of institutions, organizations”. However, this does not mean that the situation cannot be changed, that is, the adjectives of the zones of these

<sup>11</sup> Грещук В. В. Український відприкметниковий словотвір. Івано-Франківськ : Видавництво “Плаїт” Прикарпатського університету ім. В. Стефаника. 1995. С. 20.

<sup>12</sup> Jadacka H. Rzeczownik polski jako baza derywacyjna. Opis gniazdowy. Warszawa : PWN. 1995. S. 12.

<sup>13</sup> Кубрякова Е.С., Соболева П.А. О понятии парадигмы в формообразовании и словообразовании. *Лингвистика и поэтика*. Москва : Наука. 1979. С. 16–17.

nests will always represent only those derivatives. The individual author's new words *консисто́рiальний* і *консисто́рiйний* sound convincing: *Але консисто́рiальний суд твердив, що він учинив гріх – покохав у сані чернечім (Ю. Мушкетик); Ще Педько сказав, що не визнає суду консисто́рiйного, бо не є монахом, а вимагатиме суду світського (Ю. Мушкетик)*, the words differ from *консисто́рський* not only in the word-formation affix, but in the morphological characteristics and the stylistic colouring – the potency of the word-formation stem.

As the word-formation nest has not only the plan of content, but also the expression, it's important to have an exhaustive idea of its morphological structure, the constituents of which are all varieties of the morphological models used in the processes of creation of various derivatives at each derivation stage (step). To do this, it is necessary to analyze the nests with the vertices of a certain grammatical class (for example, the Nouns), to establish the models of the morphological marking of derivatives at each stage of the nest, to identify the most relevant morphologically among them, and then to highlight, by comparison, the common and distinctive features in the morphological registration of the nouns of different morphological structure, because each root has its own “internal” valency, “its type of compatibility with suffixes and prefixes”<sup>14</sup>.

In connection with the lack of an academic word-formation Dictionary of the Ukrainian language, this procedure was preceded by the construction of noun word-formation nests based on the “Root Nest Dictionary of the Ukrainian language”, compiled by Ye. A. A. Karpilovskaya (2002) and “School Word-Formation Dictionary” by N. F. Klymenko, Ye. A. Karpilovska, L. P. Kyslyuk (2005). Initially, two principles were recognized: a) the principle of the structural-semantic evolution of one derivative word from another; b) the principle of the content domination over the form. This means that when establishing the word-formation relationships, the priority was given to the content, not to the form – let's compare the point of view of V. G. Golovin: “The dialectical unity of form and content will not be destroyed if in the word the formal limits of morphemes l coincide with the semantic boundaries; for this, however, one must admit that

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<sup>14</sup> Лесюк М.П. Словотвірне гніздо як об'єкт дослідження словотвору. *Словотвірна та семантична структура української лексики*. Львів. 1991. С. 52–53.

semantically, and not formally, motivating words are the basis for derivation”<sup>15</sup>. In the word-formation “nest” (a word-formation family of words), formed on the basis of a semantic motivation, there dominates the parallel, paradigmatic type of word-building: the broad paradigmatic bonds of related words correlate with the communicative orientation of the word-formation process; the whole spectrum of their values the words, which serve the basis of derivation, hold the related words alongside, and these latter characterize the centripetal connections<sup>16</sup>.

The formation of the Noun word-formation “nest” (a family of words) and their morphological interpretation it is taken into account: a) the phenomena of the step-by-step word-formation; b) the plurality of the word-formation structure of the derived word, based on the plurality of the motivational relations; c) the differences in the structural interpretation of the derivatives for each motivational correlation: they are subdivided into non-identical fragments in the form aspect, which may have a different morphological interpretation.

The structure of the word-formation “nest” and the number of its components are predicted by the lexico-semantic characteristics of vertex words, namely: the type of a lexical semantics, the degree of the information content, the activity in speech, the style characteristics. The morphological characteristics, although they cannot affect the derivation processes significantly, but they are extremely important: they perform the role of those correctors, which enable (in case of some formal obstacles) the rise of many derivatives. The attention was paid, first of all, to the 1st level of the word formation as the most important in the perspective derivation analysis procedure. It is precisely that the 1st degree derivatives give the clearest idea of the word-formation potentials of the vertex words of a single structural variety, so that one can foresee the correct form of any of their derivatives in the case of the omitted stage in the word-formation “nest”. It is only necessary that they receive a certain “inquiry” from the society or an individual.

The task of a morphological qualification of the word-formation “nests” included the following items: it was necessary to find out which morphological models, at what stages and how actively they are used, how these models interact with each other (which configurations they form), as well as which word-building components are “responsible” for

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<sup>15</sup> Головин В.Г. Очерки по русской морфемике и словообразованию. Воронеж. 1990. С. 69.

<sup>16</sup> Головин В.Г. Принципы выделения словообразовательных частей слова и их характеристика: автореф. дис. докт. филол. наук : 10.02.01. Санкт-Петербург. 1991. С. 22.



the morphological specificity of the word-formation nest (a word-formation family of words). A final stage of the analysis – the definition of the morphonological class of the word-formation “nest”. The study of the actual material showed that the morphological identity of the the word-formation “nest” corresponds first of all to the root of the vertex word: morphologically, heterogeneous vertices are unequally (in the aspect of the form) connected with the affixes of one morphonological variety, thus preventing the classification of the word-formation “nests” to different morphonological classes. Proceeding from the above-mentioned, we associate one morphonological class with the word-formation “nests”, whose vertices have identical roots in terms of morphonology, that is, there are such contact zones that do not require the use of opposing rules – palatalization / depalatalization / lengthening / clipping. One group is formed, for example, by the Nouns *брат, кум, дід, син, каба́н, каву́н, вода́, гора́, ву́хо, марал*, etc., because their stems (roots) – morphonologically unclassified forms to a unit velar consonant, which is preceded by a non-dropped vocal segment (a morphonological form of the final –  $C_1VC_2$ ). This circumstance implies the application of the same morphonological rules to the selected bases in the processes of the word-formation, in particular: shifting the accent (*брату́нь, кума́сь, діду́ньо, сино́к, кабане́ць, кавуне́ць, води́ця, вуха́нь*), the rules of palatalization, often in the combination with the rules of the accent alternation (*кабаню́га, кавуня́ччя, во́дяний, ву́шко, горя́ни*), building up the suffix (*куми́вський, діди́вський, марали́вник*). It is important that the word-formation morphemes should be placed in the positions, necessary for the transformations.

When the vertex words are morphonologically non-identical, the “nests” exhibit an excellent morphonological structure. The term “the morphological structure of the “nest” denotes an ordered set of the morphonological schemes used during the formation of the derivatives of each of its degrees. In the same way, the concept of “the morphonological structure of the word-formation paradigm” is outlined: “Under the morphonological structure of the substantive paradigm, we understand the following characteristics of paradigms, such as the number of different types of the stems and their distribution between the cases ”<sup>17</sup>.

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<sup>17</sup> Толстая С. М. Морфонология в структуре славянских языков. М. : Индрик, 1998. С. 104.

We consider it relevant to distinguish between the concrete (individual) and the generalized (typical) morphonological structure. The individual morphonological structure fixes those morphonological models that make it possible to produce derivatives of a particular “nest”. The generalized morphonological structure does not characterize a separate “nest”, but a class (subclass) of the “nests”; it fixes the transformations that are used (can be used) when creating words derivatives (in our case, the nouns) of a certain morphological variety. This means that between the typical and individual morphonological structures, the differences are not qualitative but quantitative: not all morphonological schemes in the individual morphonological structure can be implemented, or their list may be richer than in the typical one.

On the example of the word-formation “nest” of the nouns *калі́на* and *топо́ля*, we will try to prove that the presence of different morphonological structures within the limits of the word-formation “nest” of one lexico-grammatical level is programmed by the peculiarities of the morphonological structure of their vertex words. Each of these nouns belongs to the lexical-semantic group of tree and bushes names. The semantic proximity of these lexims enables the word-formation interaction of their stems with the same affixes. But in the aspect of the form this interaction is not one-way, let’s compare: *калі́на* – *калі́нка*, *калі́нонька*, *калі́нник*, *калі́новий* (zero of morphonological transformations, schematically – “O”) і *топо́ля* – *топо́ленька* (with the alternation of л’//л – the morphonological model “C’//C”), *тополéвий* (the same alternation with the shift of the stress – model “C’//C + Ac”, which is illustrated in the derivatives *тополі́на*, *тополі́ця*, *тополі́ний*). The most important ground for the absence of heterogeneity is the different quality of the final consonants of the stem: it is non-palatalized in the noun *калі́на* and palatalized in the noun – *топо́ля*. The second ground is less definite, but perhaps not the most relevant for choosing the suffix from a number of synonyms – a formal (morphonological) division of the root of the noun *калина* (*кал/ин-*). The submorph *ин-* restricts the root to be combined which begin in the suffixes with /u/, in particular, *-ин(а)*, *-иц(я)*, *-ин(ий)*. If, for example, the “Etymological Dictionary of the Ukrainian Language” fixes the derivative *каліні́на* ‘калінове дерево’, along with *малі́нич*, *бузи́ніна*, then the explanatory dictionaries don’t fixate the above-mentioned derivatives. This fact gives grounds for concluding the peripheral nature of these derivatives in the system of a contemporary

Ukrainian word-formation. The given facts of the morphonological not heterogeneity of vertex words determine the classification of the analyzed word-formation “nests” to different morphonological classes.

In the morphonological structures of the “nests” of semantically different nouns *ведмідь* and *хміль* r there are much more coincidences: *хміль* – *хмелік* as in *ведмідь* – *ведмédик* – the morphological model “V//V+C//C”; *хмеліна*, *хмеліти*, as in *ведмédиця*, *ведмеді́ха* – “V//V+C//C+Ac”. They are programmed with the formal identity of the final endings of their vertices (in both nouns, the final consonants /ð’/ and /л’/ belong to palatal morphemes, which are preceded by the same vocal {e<sub>1</sub>}, represented in the position of a closed syllable with a phoneme /i/). The Noun word-formation “nests” *ведмідь* and *хміль* are programmed with the possibility to interact with the suffixes of the identical morphonological structure. Consequently, the morphonological homogeneity of the vertex words correlates with the morphonological homogeneity of the word-formation “nests” headed by them, which gives grounds for attributing them to one morphonological class. In the course of the analysis, it was found out that there are 9 word-formation “nests” among the nouns.

**The I-st morphonological class** is formed by the word-formation “nests”, headed by the Nouns of the structure (CV)C<sub>1</sub>VC<sub>2</sub>, in which C<sub>2</sub> – a single velar consonant, and V – a non-dropped vocal morphoneme: *газéта*, *лободá*, *морóз*, *пінгвін*, *бджолá*, *зимá*, *лоб*, *дорóга*, *собáка*, *ка́ша*, etc. In the combination with the suffixes – the subjects of the positions of velarization – C<sub>2</sub> does not change, whereas during interaction with the suffixes of the opposite morphonological meaning it is the subject to palatalization, for example: *газéта* – *газéтка*, *газéтник*, *газéтний* (MM “O” – zero of the transformations) and *газетяр* (MM “C//C’+Ac”). The alternation of the accent in other cases may be an independent adaptive means: – *морозéць*, *морозі́ще*; *лоб* – *лобі́ще*, *лобо́к*, *лоба́нь*, *лоба́стий*, *лоба́тий*, *лобові́й*.

**The II-d morphonological class** is closed to the Ist class, in which the C<sub>2</sub> root is represented by a morphonological complex: *лі́тр*, *када́стр*, *горн*, *ли́ст*, *хві́ст*, *ша́хта*, *пальто́*, *цикл*, etc. However, if the build-up operation of a suffix morph in the previous class is a peripheral morphonological phenomenon used sporadically and to the stems of mostly borrowed entities, then for this class of the “nests” it serves as a differential sign, – so much high is the productivity of the morphonological model “Hc”, especially when creating derivatives from

the borrowed nouns: *мізма – мізматіт, цикл – циклічний, плєвра – плєвральный, центр – центральный*. In addition, the build-up process in this case is sometimes double, in which the suffix is spread at once by two segments, for example, – *ат/ич/*: *міазма – міазматичний* or – *оз/*: *спирт – спиртозний*. Another morphologically relevant feature of this class – these stems foundations almost do not interact with the consonant suffixes.

**The the III-d morphological class** is represented by the word-formation “nests” whose vertices have the final (or the roots in general)  $C_1VC'_2$ -type: *король, кінь, óсінь, місяць, кужіль, броня, мить, мідь, клуня, корість, повсть*, etc. As it can be seen from the above-mentioned examples, the segment  $C'_2$  represents most often a single palatal consonant from a pair of palatal / non-palatal classes. Its hardening is a distinctive feature of the morphological structure of this class of the word-formation “nests”; before the suffixes of the palatalizing action and the suffixes of the ambivalent positions, it is not subject to the transformation, for example: *квасо́ля – квасо́ліна, квасо́ління, квасо́левий та квасо́лька, квасо́ляний; во́лоть – во́лотевий, во́лотістий та во́лоття*.

**In the IV-th morphological class** of the word-formation “nests” are united, the end of the root of which has the form of  $C_1\emptyset//VC_2$ . The alternation  $\emptyset//V$  is the stem of the models-differentiators of this morphological class of the “nests”: *іскра – іскорка; цєрква – цєрковця, ша́бля – ша́белька* (ММ “ $\emptyset//V$ ”), *вікно́ – віко́нце, віко́нниця, віко́нний; лю́стро – лю́стерко; казна́ – казе́нний, казе́нщина, петля́ – петелька* (“ $\emptyset//V+Ao$ ”). In addition to the vocal, the consonant segment can be also changed in this case –  $C_2$ : *це́гла – цеге́льня, пла́хта – плахі́ття, крі́сло – крісе́льний, крісе́льце; пі́сня – пісе́нник* – by applying the alternations  $C//C'$  та  $C'//C$ .

These four analyzed morphological classes can be combined into one superclass, using the characteristics of the formal integrity (indivisibility) of the stem of the vertex substantive. They are opposed by the classes of the word-formation “nests”, headed by the formally divisible nouns, for example: *воло́шка, па́рубок, мужі́к, футури́зм, мелоди́я*, which are united by clipping, used at the 1st level of the word-formation more / less actively in almost every one of them. As for the nests of those morphologically-bounded substantives that do not resort to this adaptation means (for example, “*малина*”, “*ад'ютант*”), they

do not differ in their morphonological design from the “nests” of the CVC and CVC’-vertices, and therefore we consider them to be the subclasses of the latter, emphasizing, however, on their morphonological homogeneity.

The Word-formation “nests” with the vertex words *космэтика, футуризм, космос, пленум, градус* form **the V-th morphonological class**. In addition to the defining feature – clipping – in this case other ways are applied – the alternation of the accent, the final consonants, building up of the suffix: *му́жик – мужва́* and *му́жичо́к, му́жицький; ко́смос – космо́чний*.

**The VI-th morphonological class** is the word-formation “nest” of the nouns, which end in *-ія*: extremely numerous, on the one hand, neither homogeneous in terms of origin, nor in terms of meaning and structure – on the other hand, it is characterized by the complexity of the morphonological characteristics, and therefore needs to be singled out.

The word-formation “nest” of the nouns with the submorphs of ØC-forms is distributed among **the VII-th** and **the VIII-th classes**. To **the VII-th** class, belong the word-formation “nests” on the analogy with the word “*галка*”, which, in addition to clipping, also use actively the alternation Ø // V in the combination with K(C’)//Č, for example: *га́лка – гале́ня* and *га́лочка*. **The VIII-th class** is formed by the ones from the nouns of C<sub>1</sub>/#C<sub>2</sub>-structure, which use the alternation V//Ø, that is *па́рубок, за́ець*.

**The IX-th morphonological class** forms the word-formation “nest” of the non-declinable borrowed nouns, such as: *либрéто, шосé, алóе*, some of which favor the operation of clipping of the final vowel (*либрéтист*), the others – building up the root (*шосéйний*), and the others – use both: clipping and building up (*алóйний*).

Consequently, each word-formation “nest” (the word-formation family of words) has a certain morphonological structure, the components of which are morphonological models of the formal adaptation of the word-formation morphemes, applied at each of the levels/stages of the word-formation, if they meet the requirements of the content compatibility. The peculiarity of each of the structures determines the first level of the word-formation, at which the stem of the particular formality interacts with the word-formation affixes of a different morphonological structure with the help of certain morphonological transformations, determining, on the one hand, the morphonological characteristics of the derivatives of the subsequent

stages and motivating, on the other hand, the attribution each of the “nests” to a certain morphonological class.

## CONCLUSIONS

The continuous updating of the vocabulary of the modern Ukrainian language requires a thorough study of the regularities, means and possibilities of Ukrainian word-formation, as it is the leading source of enrichment of its lexical composition. Nowadays, it has been established that the Slavic languages (including the Ukrainian one) have well-developed morphological systems. Their means (the alternation of vowels and consonant phonemes, the accentuation, clipping, building up of morphemes) mark the processes of the word-change and the word-formation in the case of the formal incompatibility of the morphemes used, despite the fact that morphonology of the word-change and morphology of the word-formation are two separate chapters within morphonology as a science.

The most complete understanding of the derivation system of a particular language and its generative possibilities gives the rise to the study of its complex units, primarily the word-formation “nests” (family of words). Taking into account the topicality of the morphonological transformations and their interaction in the structure of the derived words, it is important to find out the role of the morphonological means of the language in the formation of a plan of the expression of the word-formation “nests” and in their differentiation. For this purpose, more than 1,500 of the substantive word-formation “nests” have been analyzed, and their morphonological structure as a component of the expression plan with the help of the concept of the morphonological model. The morphonological model fixes all modifications of the plan of expression of the word-formation morphemes during the derivation procedure. The configuration of the models of different word-formation “nests” does not coincide. This gave rise to the selection of nine morphonological classes of Ukrainian word-formation “nests”.

The most important feature of such study is that the facts of the word-formation morphonology are studied in this research in the perspective direction, that is, from the source of derivation word. This allows not only to answer in detail the question of the connecting (at the level of the form) properties of the substantive roots and the derivatives from them, not only to highlight the dominant synchronous

morphonological system, which subordinate the processes of creation of new derivatives, but also to predict the possible shifts in it.

### SUMMARY

The article focuses on the topicality of studying the morphonological structure of the Noun word-formation “nests” (family of words). It is been confirmed that the morphonological transformations of the word-formation morphemes are an active component of the derivative processes. They are regulated by certain morphonological rules that form the essence of the corresponding morphonological laws and the basis of the morphonological models that are differentiated by the qualitative (palatalization, depalatalization, building up, clipping) criteria and the quantitative (elementary, non-elementary) criteria. The topicality of the launching mechanisms of one or other model of the corresponding phono-grammatical conditions has been proved. It is formed by the connecting segments of morphemes, primarily the root (the stem) and the word-formation suffix, because this morphemic “seam” is the most topical for the morphonology of the Noun derivation. It has been determined that each word-formation “nest” (family of words) has its own morphonological pattern, which gives grounds for enrolling it into one of the morphonological classes of the Noun word-formation “nests”.

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## PHONETIC CORRELATES OF CONSONANTS IN BOYKO DIALECTS OF UKRAINIAN LANGUAGE

Ivanochko K. M.

### INTRODUCTION

As of now European nations searching for their roots in the depths of tribalism have become relevant. Ukrainian linguists do not stay away from this problem either. They prove that Ukrainian dialects one way or another are related to former East Slavic tribes<sup>1</sup>.

Slavic tribes in their historical past were characterized by the intensity of migratory processes caused by the search for more favourable territories, which enabled the continuity of subethnos symbiosis. Slavic ancestral homeland was the habitat for many sub-ethnic (Slavic and non-Slavic) communities whose cohabitation in one territory became common, which caused their modification, in the linguistic aspect *inter alia*.

S. Smal-Stotsky emphasized that the Slavic mega-ethnos as such never existed, and the organizational origin of Slavic population were families that transformed into tribes.<sup>2</sup> O. Shakhmatov argued that the Ukrainian language, like other Slavic languages, was characterized by dialectal stratification even on the Proto-Slavic ground<sup>3</sup>. According to A. Krymsky, as well as A. Shakhmatov, until the nineteenth century the Polans and the Drevlians spoke different languages. In terms of language the Severians also differed from the Buzhans and the Uliches<sup>4</sup>.

O. Tsaruk similarly believed that “there are all grounds for recognizing the majority of Slavic tribes to be a Proto-Slavic phenomenon”.<sup>5</sup>

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<sup>1</sup> Ogonowski E. Studienauf dem Gebiete der ruthenischen Sprache. Verlag und Druck der ruthenischen Šewčenko-Vereines. Lemberg. 1880. S 20; Михальчук К. Наречия, поднаречия и говоры Южной России в связи с наречиями Галичины. *Труды этнографическо-статистической экспедиции в Западно-Русский край, снаряженной Русским географическим обществом. Юго-зап. отд. Материалы и исследования: в 7 – и т.* Санкт- Петербург. 1893. Т 7. С. 460; Москаленко А. А. Основні етапи розвитку української мови. Київ. 1964. С. 32; Півторак Г. П. Формування і діалектна диференціація давньоруської мови. Київ. 1988. С. 45.

<sup>2</sup> Смаль-Стоцький С. Розвиток поглядів про сім'ю слов'янських народів і їх взаємне споріднення. Прага. 1927. С. 45.

<sup>3</sup> Шахматов О. О., Кримський А. Ю. Нариси з історії української мови. Київ. 1922. С. 12.

<sup>4</sup> Шахматов О. О., Кримський А. Ю. Нариси з історії української мови. Київ. 1922. С. 39.

<sup>5</sup> Царук О. Українська мова серед інших слов'янських: етнологічні та граматичні параметри. 1998. С. 22.

The basis for any of Slavic languages is its dialects functioning in both horizontal and vertical sections. "Horizontal" studies allow to identify the ordered features of dialect systems (lexical, morphological, phonetic, etc.), and "vertical" studies help to see the nature of hierarchical links between units of different language levels.

### **1. The Place and the Essence of the Boyko Dialect in the Structure of the Southwestern Supra-Dialect**

In this regard, distinguished is the southwestern supradialect of the Ukrainian language, especially the Boiko sub-dialects, which, belonging to the Carpathian subgroup of dialects, is characterized by the preservation of their antique features, rooted in Proto-Slavic, even Proto-Indo-European language community. They are located in the Carpathian area.

Y. Golovatsky in his report «Розправа о язици южноруским і его наричіях» (1845), spoken at the conragation of Russian (Ukrainian) scholars in Lviv, emphasized the reasons for mountain and submontane lowland people preserving the ancient linguistic features without any borrowings. Among the reasons he singled out the relief and geographic environment of the region – “... mountain sides are always longest in keeping their old way of life **and characteristics of an aged tongue**”<sup>6</sup>.

According to S. Rabij-Karpinska, the Boyko dialect is “one of the most archaic also due to its central position among the purest Ukrainian dialects. Besides archaisms, it reveals common with the Upper Dnieprian dialects language phenomena”.<sup>7</sup> With deep awareness of their essence, Y. Rudnitsky concludes that “of all western Ukrainian dialects, in the Carpathians the Boyko dialect is the closest to the literary language”.<sup>8</sup> L. Kots-Grigorchuk made more profound definition of the nature of Boiko sub-dialects, which, compared with other dialects of the Ukrainian language, represent a band (at the absence of a sub-dialectal kernel) of “mixed and transitive sub-dialects between Upper Dniesterian, Pokuttia-Bukovynian, Hutsul, Transcarpathian and Upper Syanian

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<sup>6</sup> Головацький Я. Розправа о язици южноруским і его наричіях. *Исторический очерк основания галицко-русской Матиці и справозданье первого собору ученых руських любителей народного просвещения*. Ч. 5. Львів. 1850. С. 65.

<sup>7</sup> Рабій-Карпинська С. Говори Дрогобиччини. З углядненням говірки с. Нагуєвичі, Івано-Франківської області. *Бойківські говірки. Збірник статей*. Перемишль. 2011. С. 78.

<sup>8</sup> Рудницький Я. Українська мова, її початки, історія й говори. Сідней–Канберра. 1978. С. 80.

dialectal arrays”.<sup>9</sup> Rather than that, the researcher emphasizes that the Boykivshchyna (the Boyko sub-dialect habitat) “in its dialectal sense is perceived as an integrity, the existence of which is motivated by the genetic memory of the past unity and greatness of the region, on which the Boikos’ self-awareness is based. These forces contribute to preserving the unique for the Ukrainian language area language phenomena”.<sup>10</sup>

Among the Carpathian dialectal sub-group, as well as among other dialects of southwestern supra-dialect, the Boyko sub-dialects are distinguished by their specifics – the confluence and transitivity of language phenomena, correlative with the peculiarities of South and West Slavic languages and rooted in the Proto-Slavic (Antian and Slovenian) linguistic communities.

In the system of any language, a special place is given to the verb as a lexical-grammatical class of words, which makes the unity of lexical-semantic, semantic-grammatical, phonetic, derivational and accentuation features, representing the wealth of “grammatical categories and subordinate grammatical meanings, in which the versatility of objective reality processes is generalized”.<sup>11</sup> In the process of historical development of the language etymologically distinct word forms (in obtaining generalized morphological semantics) were subjected to a significant number of phonetic changes.

The subject of the analysis is voicing and devoicing of consonants in the structure of verbs (mostly) representing a tendency for correlation in the Boyko sub-dialects. Their essence is comprehended through comparing the analogical processes in other dialects of the southwestern supra-dialect of the Ukrainian language, especially those of the Carpathian subgroup. These processes made it possible to establish phonetic variants of verbs, one of them predominantly becoming an achievement of literary standards of the Ukrainian language, as well as contemporary literary Ukrainian.

Voicing of voiceless consonants in front of sonants and vowels due to productivity and geographical range (the Carpathian, Upper

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<sup>9</sup> Коць-Григорчук Л. Лінгвістично-географічне дослідження українського діалектного простору. Нью-Йорк–Львів. 2002. С. 107.

<sup>10</sup> Коць-Григорчук Л. Лінгвістично-географічне дослідження українського діалектного простору. Нью-Йорк–Львів. 2002. С. 113.

<sup>11</sup> Ковалик І. І. Граматична структура системи дієслівних форм у сучасній українській літературній мові. *Питання українського і слов'янського мовознавства. Вибрані праці*. Ч. II. Львів–Івано-Франківськ. 2008. С. 148.

Dniestrian, Hutsul and Upper Syanian dialects<sup>12</sup>), as well as preserving their voicelessness have already been a subject of scholarly studies<sup>13</sup>.

Thus, the phenomenon of voicing had already been observed in the manuscripts of the XV-XVII centuries<sup>14</sup>. Rooting into the Indo-European linguistic community<sup>15</sup>, they are also characteristic of certain West Slavic languages (southwestern dialects of the Polish language as well as northern dialects of Slovak<sup>16</sup>). Their occurrence is in the beginning of words, after a vowel in the middle and the end of words, as well as after a vowel at the junction of words.<sup>17</sup>

However, in the mentioned scholarly investigations principal focus lies both on obtaining voiceness by only some of voiceless consonants in front of voiced consonants in the middle and at the junction of words<sup>18</sup>, and on devoicing of voiced consonants in the end of words as well as before voiceless consonants in the middle of words.

## 2. The Most Common Cases of Noise Consonants Correlation by Voice and Noise

It is noted that voiceless *n* /n/ and *κ* /k/ take voice in the beginning of words in front of vowels or even sonorants (sporadically before voiceless consonants in the middle of onomatopes), which is asserted in the dialects of the Carpathian subgroup:

*ба́цькати* «бруднити, мазати» (СБГ, I, 46), *па́цькати* [*пу́цнути*] «(про дрібні предмети) падати», cf. Old Polish. *раса́с*, п. *распа́с* «ляснути, шльопнути» (СБГ, II, 45), *па́цькати* «робити кого-, що-небудь брудним, нечистим, бруднити» (СГЦБ, 336); *бац* «вигук для передачі різкого короткого звуку»; Macedonian *баца се*

<sup>12</sup> Чучка П. Фонетичні зміни в південнокарпатських говірках околиці Ужгорода. Наукові записки УжДУ. Т. XXVI. Вип. 2. Ужгород. 1957. С. 55–67; Верхратський І. Говір замі шанців. *Записки Наукового Товариства імені Шевченка*. Т. III. Львів. 1894. С. 167; Верхратський І. Про говір долівський. *Записки Наукового Товариства імені Шевченка*. Т. XXXV–XXXVI. Львів. 1900. С. 44–45; Верхратський І. Говір батюків. Львів. 1912; Свенціцький І. Бойківський говір с. Бітлі. . *Записки Наукового Товариства імені Шевченка*. Т. CXIV. Кн. II. Львів. 1913. С.123; Панькевич І. Українські говори Підкарпатської Русі і суміжних областей. Прага. 1938. С. 167.

<sup>13</sup> Житецький П. Очерк звуковой истории малорусского наречия. Київ. 1876. 399 с.; Zilyskyj J. Opis fonetyczny języka małopruskiego (ukraińskiego). *Sprawozgania z posiedzeń Polskiej Akademji Umiejętności*. Cracovice. 1927. Vol. XXXI. № 6. С. 6–8.

<sup>14</sup> Карський. Е. Ф. Белорусы: Введение въ изучение языка и народной словесности. Вып. I. Варшава. 1903. С. 278, 353–354.

<sup>15</sup> Ларін Б. О. Принципи укладання обласних словників української мови. Діалектологічний бюлетень. Вип. VI. Київ. 1956. С. 17.

<sup>16</sup> Селищев А.М. Славянское языкознание. Т. I. Москва. 1941. С. 69, 112, 336.

<sup>17</sup> Бурячок А. А. Одзвінчення глухих приголосних перед сонантами та між голосними в говорах української мови. *Праці XII республіканської діалектологічної наради*. Київ. 1971. С. 126–137.

<sup>18</sup> Бурячок А. А. Одзвінчення глухих приголосних перед сонантами та між голосними в говорах української мови. *Праці XII республіканської діалектологічної наради*. Київ. 1971. С. 128.

«бруднитися» (ЕСУМ, I, 154), [**пáцькати**] «бруднити», [**пáчкати**] «тс.»; – cf. Russian *пáчкать, бáцькати* «калити, мазати, бруднити», cf. Polish *paćkać*, Slovak *pačkat', pačkat'* «the same», Slovenian *pacáti, rácati* «бруднити, робити плями», *pačkáti* «бруднити» (ЕСУМ, IV, 322); **рáпкати, рáбкати, рáпкajúт** і **рáбкajúт, рáпчáт** «(про качок) крякати»; «(про жаб) квакати»; «(про ворон) крякати» (СБГ, II, 168); **шкрьóбати** «шкрябати». Also: **шкрéпчи, шкрéпáти**. (СБГ, II, 385), **обскрéпáти, -чут** «(молоду картоплю) обчистити». See **шкрьóбати**. (СБГ, II, 12), **скрeблó** «металева скребниця для чищення худоби»; «металева пластинка на держаку, якою зіскоблюють гній з-під домашніх тварин». (СГЦБ, 429); **гьлтáти** «ковтати» (Пирт., 68) і **кóвтáти** «глитати» (СБГ, I, 363).

It is interesting that voicing the noise consonant in the Carpathian dialects has also spread to borrowed verbates from Polish and German, which are not characterized by stem onomatopoeicity: **бльомбувáти** «пломбувати» (СБГ, I, 60), **бльомбувáти** «пломбувати зуби» (СГЦБ, 36), **бльóмба, пльóмба** «шматочок твердої речовини, яким закривають отвір у зіпсованому зубі; пломба» (СГЦБ, 36, 355), **бломбовати** «пломбувати» (Саб., 27); **бломбувáти** «пломбувати» (СГГБ, 26); **плóмба** «рід свинцевої печатки, компактна твердіюча маса», **пломбувáти**; – Russian, Bulgarian, Macedonian *пломба*, Polish, Czech, Slovak, Upper Lusatian *plomba*, East Croatian *плóмба*, Slovenian *plómba*; – borrowed from German; Lower Upper German, *Plombe* «пломба» formed from the verb *plombieren* «пломбувати, накладати пломбу», from French *plomber* «пломбувати (зуб); навішувати пломбу», connected with *plomb* «свинець; куля; свинцева пломба» (ЕСУМ, IV, 451); **бльóндати** (< **пльóнтати**) «говорити багато про неістотне» (Саб., 27) and **пльóнтатися** «плутатися, коситися» (СБГ, II, 83) (perhaps by analogy to **блéндати** «тинятися, швендятися» (СБГ, I, 58) and **блéнькати** «волочитися, ледарювати»). Cf. Polish *blakać się* (СБГ, I, 58); [**пльóнтати**] «плутати (про нитки, пряжу)» (Ме), [**пльóнтатися**] «плутатися (про ноги)», [**розпльóнтати**] «розпнутати» (Нед.); – borrowed from Polish; Polish *plątać* «плутати, заплутувати (про нитки); сплутувати (надівати пута); [**plętać**] «the same» corresponds to Ukrainian *плутати*. (ЕСУМ, IV, 457).

It is worth emphasizing that voiceless consonants *к, т, ц, ч, ш* (/k/, /t/, /ts/, /ʃ/) in the dialects under investigation also represent the processes of voicing.

To low-productive we refer the opposition of *к – г* (/k/:/g/) in the beginning or in the end of the root in front of a vowel, which prevails in onomatopoeic derivatives: *дзюрґоніти* «дзюрчати» (СГГБ, 62), *дзюрқотіти* «цюрком течи» (Жел., 181, Гол., 96; Гр. I, 380) and *цюрқотіти* «дзюрчати» (СБГ, II, 359), *цюрқотіти* «текти» (МСГГ, 217), *цюрқотіти* «лити рясно» (Жел., 1058; Гр. IV, 439); *ліґати* «ковтати» (СБГ, I, 408; СГЦБ, 255; СГГ, 111; НРС, 161; СБГГ; 258, Б.-Н., 208; Жел, 403; Гр. II, 357; Гол., 194, Орф., 345) and *ліқати* (Пот. II, 2) (Жел., 40), *ліқати* (Пирт., 160); *смереґа* «смерека» (НРС, 242); *ґаджул’ати* «качати» (СБГ, I, 156), *ґарбуляти* and *қачуляти* «қотити» (Саб., 56), *қатуляти* «қотити» (Пирт., 133); *ґаджуляти* «қачуляти» (Жел., 166) and *қачуляти* (Жел., 338); *қачуляти* «качати» (Голов.) (Гр. II, 228), *қачати* (Орф., 303).

Other dialects of the southwestern supra-dialect are also characteristic for voicing of vowels in verbs. Thus, in contemporary Hutsul sub-dialects as well as in variants of the Ukrainian literary language, the cluster *шп* (/ʃp/) preceding a vowel, contrary to other Hutsul, contemporary local Maramures and central Boyko sub-dialects is also marked out by voicing to *жб* (/zb/): *жбур’іти* «кидати, викидати» (МСГГ, 54) and *шпур’ити* «кидати, шпурляти, викидати» (МСГГ, 228), *жбу́рити*, *жбурну́ти* «шпурити» (Жел., 218) *шпурґати*, *шпурити*, *шпуря́ти*, *шпурля́ти*, *шпурну́ти* (Жел., 1098); *жбу́рити* / *жбурля́ти* «кидати» (Св. Л.) (Гр. I, 476), *шпурля́ти* / *шпурити* «кидати» (Гр. IV, 511); *szpuryty* «кинути» (SH, 230), *шпурети* «кидати; шпурляти» (СГГ, 220), *шпуриті* / *шпур’ети* «жбурнути, кинуті» (ДСсБ, 100), *шпурити* «кинути» (Саб., 424), *шпурну́ти* «з силою кинуті що-небудь» (СГЦБ, 527), *шпурля́ти* «кидати» (СУМ, Нед), [шпурґати] (Нед), *шпурити* «тс.», [шпуртону́ти] «кинути із силою, вилити», *шпуря́ти* «шпурляти»; – onomatopoeic formation (ЕСУМ, VI, 467).

Despite the sporadicity of voicing other voiceless consonants *т, ч, ц, ш* (/t/, /tʃ/, /ts/, /ʃ/) in the Ukrainian language, the southwestern supra-dialect, especially Boyko sub-dialects, contrary to the southwestern variant of the Ukrainian literary language, and thus the contemporary Ukrainian literary language, is more consequent in reflecting its

actualization in onomatopoeic verbs, which correlates with West Slavic languages: **дубкати** «топати» (СБГ, I, 237), **здубкати** «топнути». Cf. Old Polish *dupkać*. (СБГ, I, 237), [*duboníti*] «тупотіти, скакати, шуміти» (СКУТГ, 79), **дубкати** [**дупкати**] «тупотіти» (Саб, 80), **dúraty** (SH, 49), **дубкати** «тупати ногами» (МСГГ, 53), **дупати** «тупати ногами» (СГГ, 65) і **тубкати** «тупати» (МСГГ, 197), **дубкати**, **дупотати** (Голов., 531), **дубати** / **дубнути** «тупати» (Жел, 207) і **тупати** / **тупнути** (Жел, 992), but: **тупати** «тупати»; «ходити, стукаючи ногами, тупцювати»; «прислуговувати, турбуватися, господарювати» (Гр. IV, 294), **тупати** (Орф., 771); [**дубати**] «тупати» (Ж), [**дубкати**, **дубніти**, **дубнути** (Ж), **дубоніти**] «the same», (Ж), [**дубит**] «кінський тупит» (Б.-Н.), [**здубоніти**] «затупотіти» (Ж); – Slovak *dubit'* «тупати, тупцювати», *dupat'*, *dubkat'*, *dupnut'* «the same»; – voiced variant of the onomatopoeic verb *тупати*, maybe influenced by the Slovak language forms. – See also **тупати**. – Cf. **топтати**. (ЕСУМ, II, 139); **дубкати** «штовхати (теля корову лобом при ссані)» (Км. 2, 217), **дубкати**, **дубкат** «штовхати» (СБГ, I, 240), **дубкати** «бити головою, рогами» (МСГГ, 53), **дубкати** «тубкати» (Жел., 211) and **тубкати** / **тубнути** «штовхати (теля корову лобом при ссані)» (ДСсР, 89), **тубкати** «штовхати» (Жел., 995), **тубкатися** (Орф., 773), [**дубкати**] «бити, штовхати кулаками», [**дубкати**] «злегка бити лобом» (Ме), [**дубкати**] «штовхати» (Жел), [**дубкати(ся)**] «вдаритися» (Я); – Upper Lusatian *dusać* «бити ногою», Slovak *dúsniti* «штовхнути»; – affective-onomatopoeic formation, parallel to [**тубкати**] «штовхати, бити», **тубкати** «бити рогами, лобом» (ЕСУМ, II, 143).

Instead, one-root borrowings from German (**танцювати, танець**) prove voicing of the initial *m* (/t/) in Hutsul, Bukovynian and Lemko sub-dialects: **dancuwaty** «танчити» (SH, 39), **данцувати** «танцювати» (ДСсБ, 21), **данцувати** «танцювати» (СГГ, 55), **данцувати** «танцювати» (СБГГ, 89), **данцінг** «вечірка, невеликий бал у ресторані» (Пирт., 72), but: **танцювати**, **-сுவати** «танцювати» (СБГ, II, 279), **танцювати** «танцювати, (перев.) важко і постійно працювати» (МСГГ, 189). In lexicographic sources of the both variants of the Ukrainian literary language the verbate under analysis asserts the phonetic correlation of the defined **consonants** (with the voiced *ð* /d/ in the Hutsul sub-dialects), which therefore has not become an achievement of the Ukrainian literary language: **данцувати**

(Жел., 172), **танцюва́ти**, **данцюва́ти** «танцювати» (Шух. I, 33) (Гр. I, 357) і **танцюва́ти** «танцювати» (Гр. IV, 246); **танцюва́ти** (Орф., 744); **та́нець**, [тан] «танець» (Нед.), **танцюва́ти**, [танцюва́ти] «танцювати» (Шейк., Нед.); – Russian **та́нец**, Bielorrussian, Bulgarian., Macedonian **та́нец**, Polish **taniec**, **tan**, Czech, Slovak **tanec**, Serbo-Croatian **tànac**; – borrowed from Middle Upper German through Polish; Middle Upper German **tanz** «танець» from French **dance** «the same», connected with **dancer** «танцювати» (ЕСУМ, V, 514).

The sporadic opposition of voiced / voiceless **б / п**, **з / с** (/b/:/p/, /z/:/s/), rooted in the Proto-Slavic lingual community, in the beginning of the root before a sonorant and in the end of the root before a suffix voiceless consonant in the Boyko sub-dialects is proved by one-root onomatopes, and this has become an achievement of the literary language variants and thus of the contemporary Ukrainian language. Besides, voicing of **б** (/b/) and **з** (/z/) is enforced by correlation with noise counterparts in Slavic and some Baltic languages, and their devoiceness (**п** and **с** (/p/ and /s/)) being enforced in German: **брі́знути** «розлятися, зцезнути»: **Бри́зь** – упало (яйце) (Км. 2, 186) and **брóскати** «бризкати, прискати», **ро=брóскати** «побризкати» (СКУТГ, 63), **прі́скати** «бризкати» (СБГ, II, 144); **брі́знути** «бризнути, втекти» (МСГГ, 15); **брі́зкати**, **брі́знути**, **брі́згати** (Жел., 44) and **прі́скати** (Жел., 756); **брі́зкати** «бризкати» (Гр. I, 98) and **прі́скати** «бризкати»; «фиркати» (Гр. III, 488); **брі́зкати** (Орф., 56), **побрі́зкати** (Орф., 536) and **прі́скати** (Орф., 602); **брі́зкати** «прискати», **брі́знути** «приснути; вдарити», **брі́знутися** «приснутися, кинутися, впасти», [брі́зькати, брі́зкати (Ж (/z/)), брі́згати, бризк] (Ж), **бри́зь** «вигук, що імітує бризкання, падіння, удар»; – Russian **бры́згать**, [бры́зкаць], Polish **bryzgać**, Czech [brýzgat’], Slovak **brýzgať**, Lower Lusatian **bryzgat’**, Bulgarian **бръ́згам**, Serbo-Croatian **бръ́згати**, Slovenian **brízgati**; – Proto-Slavic **bryzgati**; – parallel to **пры́скати** old onomatopoeic formation, obviously connected with Latvian **brūzgat**, **brūzgat** «бризкати; пирхати, фократи (про коней)», Lithuanian **bruzgėti** «шуміти, бродити; клекоміти», Middle Lower German, Lower German **prūsten** «соніти, шуміти, хроніти» (ЕСУМ, I, 256).

Root-end consonants voice-and-noise correlation (**ж / ш** (/ʒ/:/ʃ/)) in Boyko sub-dialects is motivated by interaction (overlapping) of phonetic processes of close by soundness and meaning Ukrainian verbs



and those borrowed from West Slavic or Romanian languages: *мопрóжити* «псувати, нищити», Romanian *motroși* «баритися» (СБГ, I, 454), *мопрóжити* «бити». Also: *мопрóжити*. (СБГ, I, 454), *митрóжити* «скупитися, скнарувати; без потреби затримувати» (ГБ, 278), *метрúжити* «стомлювати» (Жел., 436), [метрúга] «мука, клопіт; важка праця» (Ж), [метрúжа, митрóга, митрúга] «тс.», *митрóжити* «скупитися, скнарувати; без потреби затримувати» (ВеБ), [мопрóжити] «псувати, нищити» (О), [мопрóжити] «бити» (О), [перемопрóжити] «перенабрати, перемішати, потовкти» (Ме); – Polish *mitrega* «гаєння часу, морока, марудна робота; марудник», *mitreżyc* «гаяти (час)», Czech [mitražít] «the same», Slovak [mitor] «сум'яття, суміш», [mitorit'] «викликати сум'яття», [mitrha] «шкана, сільський віз»; – not quite clear; derives from Proto-Slavic *mitr-* as a suffix stem, connected with Proto-Slavic *mitu-* «поперемінно», *mitusь* «навхрест; головами чи вершиками в різні кінці» or from Middle Upper German *mitterunge* «посередництво, сприяння» (ЕСУМ, III, 453).

The voice-and-noise correlation of initial root sibilant affricates before a vowel in one-root onomatopes is asserted by *дз' / ц'* (palatelizez /dz/::/ts/).<sup>19</sup> Despite low usage productivity and its relatively narrow geographic range in the southwestern supra-dialect (Hutsul and Boyko sub-dialects), one-root verbs with the defined counterparts have become an achievement of the Ukrainian literary language variants, and hence of modern Ukrainian: *дзюрóжити* «дзюрчати» (СГГБ, 62) and *цюркотити* «співати, капати» (SH, 28), *цюркотити* «текти» (МСГГ, 217); *дзюркотити* «цюрком течи» (Жел., 181, Гол., 96; Гр. I, 380; Орф., 179), *дзюрчати*, *дзюрчати*, *дзюрчати*, *цюрчати* «текти тоненькою струєю» (Голов., 514), *дзюрчати* «дзюрчати» (Б.-Н., 115) and *цюркотити* «дзюрчати» (СБГ, II, 359), *цюркотити* «лити рясно» (Жел., 1058; Гр. IV, 439; Орф., 831).

The opposition of the indicated affricates (by noise and voice) in one-root onomatopes is also observed in West and South-Slavic languages: *дзюр* «вигук, що передає дзюрчання води», *дзюрити* «текти струмком», *дзюркотати*, *дзюркотити* «тс.», *дзюркнутити* «политися струмком», *дзюрчати* «текти з шумом», [дзюрити] «текти струмком» (Ж), [дзюркнитити] «лити; дудлити, багато

<sup>19</sup> Бурячок А. А. Одзвінчення глухих приголосних перед сонантами та між голосними в говорах української мови. *Праці XII республіканської діалектологічної наради*. Київ. 1971. С. 130.

*питу»* (МСБГ), [*джу(о)ркáниту*] «*the same*», [*джурчáти*] «*текти з шумом*» (МСБГ), *дзюркотлівий, дзюрчлівий, дзюркóм* «*струмком*»; – Russian *журчáть*, Belarusian *дзюрчáць, журчáць*, Polish *ziurzyć* «*іти (про дощ)*», Czech *zurčet* «*дзюрчати*» (from Russian), Slovak *džurdžat', dzurčat'*, Upper Lusatian *žurčeć* «*тс.*»; – North Slavic onomatopoeic formation, parallel to *цюрити*. (ЕСУМ, I, 52) and [*цюрити*] «*дзюрити, текти, струмувати, вирувати*» (УРС, Г), [*цюріти* (Нед.), *цюркотáти, цюркотіти* (Г)] «*тс.*», *цюркóм* «*струменем*»; – Belarusian *цурчáць* «*дзюрчати*», Polish *ciurkać, ciurczeć*, Slovak *curkat'* «*тс.*», Czech *courket* «*тонкий струмíнь*», Bulgarian *църкам*, Serbo-Croatian *цурити* «*текти*», Slovenian *curjati* «*дзюрити*», *curek* «*струмíнь*»; – onomatopoeic formation, parallel to *дзюрити*. (ЕСУМ, VI, 270).

In Boyko sub-dialects we also encounter a sound cluster transformation of *пм'*-, *-хм'*- > *-мм'*-, *-нм'*- (palatelizez /pt-/ , /-ht-/ > /-mt-/ , /-nt-/), caused by the synchronization of two processes in the middle of a word – voiceless consonants sonorization (the result of accomodation to the preceding labialized *-o-*) with overlapping assimilation (by word-formation) to the following stops: *лоптіти, ломтіти* «*свербіти*»: *Ногá ломтіт. Лопт'áт н'а но́ги.* (СБГ, I, 417), *залоптіти* «*засвербіти*» (СБГ, I, 4275), *лопт'іти* «*хворіти, свербіти*» (СКУТГ, 115); *паланкотіти* «*палахкотіти*»; also: *палахкотіти* «*сердитися*» (СБГ, II, 35), *палахкотіти* «*палахкотіти*» (СБГ, II, 35).

Concerning the assimilative processes at the junction of prefixal and root morphemes in the system of consonants, West Boyko sub-dialects are noted for their productivity in consonants preserving voiceness in front of voiceless consonants, as well as devoicing caused by regressive assimilation, and in West Boyko sub-dialects by paired noise consonants correlation: *обкидáти* «*обметувати*» (СБГ, II, 7); *обкі́литися, обкі́литис'а* «*відгородитися від сусідів огорожею*». Cf. Old Slovak *obkolit' sa*. (СБГ, II, 7); *обхарі́ти* «*обчистити*». Cf. Polish *obcharzyć*. (СБГ, II, 13), *обхарі́тися* «*обмитися*» (СГЦБ, 318); *обшталювати* «*замовити*». Cf. Polish *obstalować*. (СБГ, II, 13); *підкладати* «*перший раз неглибоко орати*». Cf. Polish *podkładać*. (СБГ, II, 68); *підпада́ти* «*підлягати, належати*» / *підпа́сти* «*трапитися*» (СБГ, II, 69); *підне́ртися* «*стриматися, знайти допомогу*» (СБГ, II, 68); *підтя́ти* «*підкосити (про людину, тварину)*» (СБГ, II, 71); *опкорити* «*обчистити від кори, зняти*

кору» (СБГ, II, 22); **оппапл'ужити** «очорнити, знеславити» (СБГ, II, 22); **оптáратис'а** «забруднитися». Cf. Polish *tarzać się*. (валятися. – Editor) (СБГ, II, 23); **опхамити** «нарядити, обчистити» (СБГ, II, 23); **опходітис'а** «жити» (СБГ, II, 23); **опчемерітис'а** «перепитися, об'їстися» (СБГ, II, 23); **опчіпірити** «обіrvatи» (СБГ, II, 23); **опфашити, обфашити** «обв'язати на возі сіно тощо, щоб не розтрясалось» (СБГ, II, 23); **обчимсáти** «обчухрати (дрібні гілки)» (СБГ, II, 13), **обчемсáти** «обрубати, обчимсувати гілля, зрізаних дерев» (СГЦБ, 319) і **опчемсáтиє, опчімхати, опчімхати<sup>e</sup>** «(гілку від листя дрібних квіток) очистити» (СБГ, II, 23).

In a group of Boyko sub-dialects productive changes of consonants include voicing of voiceless consonants (**с, к, т, ш** (/s/, /k/, t/, /ʃ/)etc.), caused by assimilative processes at the junction of words or morphemes, which in scholarly literature is defined as **sandhi** [Sansk. *sandhi*], and is an object of inter-word phonetics studies<sup>20</sup>. Changes at the junction of words belong to the external *sandhi*, and those at the junction morphemes belong to the inner *sandhi*.<sup>21</sup>

These phenomena in northcentral Boyko and Upper Syanian sub-dialects were an object of academic studies in the 30-ths of the XX-th century.<sup>22</sup> They are noted:

– at the junction of words in front of vowels: **зані́з би** (заніс би) (БГ, 108); **у наз іще нима́** (у нас іще нема), **дезь і́нде** (десь інде); **Ні́з зап'ырчи́йс'а догоры́** (СБГ, II, 280);

– at the junction of words in front of sonorants: **йаг м'і́сяць кра́сен** (йак місяць красен), **нидж но́вого** (нич нового) (Рудн., 13);

– at the junction of words in front of [в] (/v/) we observe hesitation (voicing and preserving voicelessness): **иду́д возо́ве** (ідут возове), **о́нди вже хат ві́нно** (онде вже хат видно) (Рудн., 13);

– on the verge of words the final voiced consonant of the previous word assimilates to the initial voiceless consonant of the following word, and vice versa – the final voiceless consonant of the previous word assimilates to the initial voiced consonant of the following word: **nim**

<sup>20</sup> Шерех Ю. Міжслівна фонетика (Явища *sandhi*). *Нарис сучасної української літературної мови*. Мюнхен. 1951. С. 389–391.

<sup>21</sup> Ахманова О. С. Словарь лингвистических терминов. Москва. 1968. С. 394.

<sup>22</sup> Зілінський І. Так зване «*sandhi*» в українській мові. *Symbolae grammaticae in honorem Ioannis Rozwadowski*. Cracoviae. 1928. Vol. II. S. 301–311; Рудницький Я. З фонетики бойківського говору. *Літопис Бойківщини*. Вип. 3. Львів. 2009. С. 13–16.; Рудницький Я. Важливі ізофони на півночі центральної Бойківщини. *Літопис Бойківщини*. Вип. 4, 2013. С. С. 108.

Стодолою (під Стодолою, назва поля), **аиш** потім (аж потім), **миш** тими «між тими» (надсянські говори); **ріг** дись **тóму** (рік *десь* *тому*), **дизь** **дыв?** (*десь див = де ти подів?*) (Рудн., 14).

Even though among dialectologists the correlation of sibilants *з / с* (/z/:/s/) in front of vowels and noise consonants in the Ukrainian language is referred to unproductive phonetic phenomena, yet the illustrative material from the lexicographical sources under investigation proves contrariety of conclusions.

Thus, in the southwestern supra-dialect one -root derivates with the initial root sonorant *м* (/m/) represent correlation of the defined consonants in the structure of prefix morpheme, as well as usage productivity and geographical range (Boyko, Lemko, local Maramures, Upper Dniestrian, Hutsul and sporadically Uper Syanian). It is true though that in Boyko, Lemko and Upper Syanian sub-dialects they function with their voiced counterparts: **змир'кátися**, **змир'кátис'а**, **змиркátис'а**, **змер'кátис'а** / **змер'кнутис'а** «вечоріти, смеркати» (СБГ, I, 314, СГЦБ, 186), **змеркátися** «сутеніти» (Пирт., 118), **змерькátися** [(и, і) **змир'кátис'а**] / **змерькнутися** [(и, і)**змір'кнутис'а**] «смеркати» (Саб., 128), **зме"ркáйе**, **зме"ркáло** «сутеніти» (УГПЗН, 16, 14).

In Hutsul and Upper Dniestrian sub-dialects and in the Galician variant of the literary language, the derivates of a given word-formation nest reveal the correlation of the prefix defined: **змеркátисі** «смеркатися» (СГГБ, 81), **змерькátися** «смеркатися, темніти (надворі)» (МСГГ, 70) and **смер'кáйе** «смеркається, вечоріє» (ДСсБ, 80); **змеркátисі** «смеркатися» (НРС, 129), **змір'к** «сумерк» (ДСсР, 43) and **смеркátи ся**, **смеркáє ся** (ГБ, 293); **змеркь**, **змерку**, **смеркь** «сумерк» (Голов., 602); **змерк** «сумрак» (Жел, 306), **змеркóм**, **о змерку** (Жел, 306), **змеркátися** / **змеркнутися** (Жел, 306) і **смеркátи ся**, **смеркáє ся**, **смеркло ся** (Жел, 887), **смеркнути** «смеркати ся» (Жел, 887), **смеркло** «смерк» (Жел, 887).

In Bukovynian sub-dialects the mentioned derivation nest belongs to non-productive. It is represented by a single adverbate with the suffix *с-* (/s-/), granting it maybe to the influence of the literary speech: **смеркóм** «після заходу сонця; коли смеркає» (СБГГ, 503).

One-root derivates in the south-eastern variant of the Ukrainian literary language and thus in contemporary literary Ukrainian, not without the influence of the Russian language, have settled with a destressed combinative variant of the analyzed prefix: **смеркátься** /

*смеркнуться* «вечеріти, наступати сумеркам, вечірній зорі, ставати темніше після заходу сонця» (Даль IV, 233); *смерк*, *смеркло* «смерк» (Пі, 241), *смеркаться*, *смеркнуться* «сутеніти, примеркати, сіріти, осмеркнути, посутеніти, примеркнути» (Ум., Сп. IV, 45), *смеркаться* (Гол., 372), *смеркати* «смеркатися» (Гр. IV, 156), *смеркати(ся)* (Орф., 706).

In Boyko sub-dialects there are other derivatives with the prefix *з-* in front of the same sonorant (with its variance in the Galician variant of the Ukrainian language), which in the southwestern variant of the Ukrainian literary language, and thus in the contemporary Ukrainian literary language, settled with its destressed combinative variant *с-*: *змірний* «тихий, спокійний». Cf. Polish *смирный*, Old Polish *śmierny* (СБГ, I, 313), *змірний* «який має врівноважений характер; спокійний (про людину)» (СГЦБ, 186), *змірний* «смирний» (Жел., 306), and *смірний* (Жел., 888), *смірний* «тихий, спокійний» (Гр. IV, 157), *смирніти* «робитися смирним» (Гр. IV, 157), *смірний* (Орф., 706).

The actualization of the process of voicing the voiceless sibilant *с* in front of the defined sonorant in the structure of prefix enabled its combinative variant in the substantive (under the influence of another substantive analogy) of a local contemporary Maramures sub-dialect, as compared to other dialects of both Ukrainian and other Slavic languages: *зметана* «сметана». See also *верх*, *зверхнинá*. (Саб., 128).

It is worth marking that the isogloss with a voiced combinative variant of the analyzed prefix morpheme is traced even in Smolensk sub-dialects: *змірний*, *змрець*, *зват*, *злез* «сліз» (Карськ.<sup>23</sup>).

The prefix defined also represents voicing in front of the root voiceless *с* (/s/): *зсілити* «з'єднати, зв'язати» (СБГ, I, 320), *зсиліти* «з'єднати, зв'язати» (СГЦБ, 190), *зсіпати* «(збіжжя для посіву) давати до спілки» (СБГ, I, 320), *зсихатися*, *зсихатис'а*, *зсішес'а* «зсихатися» (СБГ, I, 320), *зсохнути*, *зсохне* «зсохнути» (СБГ, I, 321), *зступіти*:  $\diamond$  *зступіти з розуму* «збожеволіти» (СБГ, I, 321), *зсукати*: *зсукати кіст'а* «поломити кісті» (СБГ, I, 321).

It is interesting that the correlation of prefix *з-* / *с-* (/z-/:/s-/) in Boyko sub-dialects appears also in front of root initial voiceless stops: *зкозачитисі*, *с'і* *скозачила* «(про дівчину) втратити цноту,

<sup>23</sup> Бурячок А. А. Ibidem. С. 131.

завагітніти перед шлюбом» (СБГ, I, 311), зкопиличитися, зкопиличитис'а «(про дівчину) втратити цноту, завагітніти перед шлюбом» (СБГ, I, 311); зтяти, зт'яти «зарізати» (СБГ, I, 321), but: стятти, стну, стнеш і зітну, зітнеш «зрубати (дерево)» //СБГ (СГЦБ, 451).

High degree of correlation productivity is represented by the analysed sibilants in the structure of perfectivized past tense forms of verbs. The Perfect (Latin *perfectus*) in the Common Slavic and the Old Russian languages is an aspect-tense form, defining an action which started prior to the moment of speech (the Past Tense) and its result is present at the moment of speech. The Perfect was of an analytical person-tense paradigm, which included former *-ль*-participles (the bearers of lexical semantics) as well as personal verb forms of the Present *бути* (*єсмь* (1-st person sing.), *єси* (2-nd person sing.), *єсть* (3-rd person sing.), *єсмь* (1-st person pl.), *єсте* (2-nd person pl.), *суть* (3-rd person pl.), which expressed the grammatical meaning. In the dialects of the Ukrainian language, especially in southwestern ones, it is actualized even nowadays. In Boyko, Lemko, Transcarpathian, Upper Dniestrian, Upper Syanian and other sub-dialects productive are various phonetic variants of personal enclitics *-jem*, *-ем*, *-ім*, *-вим*, *-вім*, *-м*; *-jesь*, *-jes*, *-jis*, *-есь*, *-ес*, *-с* and others.<sup>24</sup> G. Shylo notes that the auxiliary verb form transformation *єсьмь*, *єси* in the enclitic *ем*, *есь* is encountered in South Russian manuscripts. In instructive gospels of the XVI-th cent. the phenomena are more frequent and in functional documents of Stauropegic community and in Volodymyr-Lutsk city books they are numerous.<sup>25</sup>

Prevailing in the forms of 1-st and 2-nd person singular and plural the traces of the Perfect are expressed by Past tense gender forms and clipped traces of the auxiliary verb *бути* Presence forms which localize in pre- and post-positions to the principal verb or combine with other words in the sentence.<sup>26</sup> Performing as the former Perfect markers these dialectological clipped forms have the status of person enclitics of the Past tense.

In the local East Boyko sub-dialect of Nyzhni Gai village, Drohobych district, the perfectivized forms represent high degree of phonetic-morphological pre- or post-positional variants productivity:

<sup>24</sup> Русанівський В. Перфект. Українська мова: Енциклопедія. Київ. 2000. С. 437.

<sup>25</sup> Шило Г. Ф. Південно-західні говори УРСР на північ від Дністра. Львів. 1957. С. 164–165.

<sup>26</sup> Возний Т. М. Система дієслівних форм часу в говірці села Бітлі на Львівщині. Українська діалектна морфологія. Київ. 1969. С. 182.

– 11 in the 1-st person singular:

Past tense [-j]-·a\*(-e<sup>n</sup>/-i<sup>e</sup>/-i<sup>[e(-n)]</sup>)-м] ∪ л-а[-á]п-á(-ó)[-а(-о)][-e<sup>n</sup>(-и<sup>e</sup>)]ŷ ∪ [[-j]-·a\*(-e<sup>n</sup>/-i<sup>e</sup>/-i<sup>[e(-n)]</sup>)-м].

Thence:

[-je<sup>n</sup>м ∪] ланáŷ / ланóŷ / лánaŷ / лánoŷ / лáne<sup>n</sup>ŷ / лáni<sup>e</sup>ŷ [ ∪ -je<sup>n</sup>м]: [-í<sup>e</sup>м] / [-ím] / [-i<sup>e</sup>м] / [-i<sup>n</sup>м] / [-м] / [-ja ] / [-jé<sup>n</sup>м] / [-jí<sup>e</sup>м ] / [-jím] / [-jí<sup>e</sup>м] / [-j<sup>n</sup>м];

– 12 in the 2-nd person singular:

мин. [-j]-e<sup>n</sup> (-и<sup>e</sup>/-i<sup>[e(-n)]</sup>)-з(-з<sup>c</sup>/-с) ∪ л-а[-á]п-á(-ó)\*[-а(-о)\*][-e<sup>n</sup>(-и<sup>e</sup>)]-ŷ (-ла / -ло) ∪ [[-j]-e<sup>n</sup> (-и<sup>e</sup>/-i<sup>[e(-n)]</sup>)-з(-з<sup>c</sup>/-с)]

Thence:

[-e<sup>n</sup>з] ∪ лан áŷ / лан óŷ / лánaŷ / лánoŷ / лáne<sup>n</sup>ŷ / лáni<sup>e</sup>ŷ [-e<sup>n</sup>з]: -e<sup>n</sup>з ланáŷ / -e<sup>n</sup>з ланóŷ / -e<sup>n</sup>з лánaŷ / -e<sup>n</sup>з лánoŷ / -e<sup>n</sup>з лáne<sup>n</sup>ŷ / -e<sup>n</sup>з лáni<sup>e</sup>ŷ /

ланáŷ ∪ -e<sup>n</sup>з / ланóŷ ∪ -e<sup>n</sup>з / лánaŷ ∪ -e<sup>n</sup>з / лánoŷ ∪ -e<sup>n</sup>з / лáne<sup>n</sup>ŷ / лáni<sup>e</sup>ŷ ∪ -e<sup>n</sup>з / –

Further on:

Variants of pronunciation: ([-u<sup>e</sup>з] / [-iz] / [-i<sup>e</sup>з] / [-i<sup>n</sup>з] / [-je<sup>n</sup>з] / [-ju<sup>e</sup>з] / [-jiz] / [-jí<sup>e</sup>з] / [-j<sup>n</sup>з] / [-e<sup>n</sup>з<sup>c</sup>] / [-u<sup>e</sup>з<sup>c</sup>] / [-iz<sup>c</sup>] / [-i<sup>e</sup>з<sup>c</sup>] / [-i<sup>n</sup>з<sup>c</sup>] / [-je<sup>n</sup>з<sup>c</sup>] / [-ju<sup>e</sup>з<sup>c</sup>] / [-jiz<sup>c</sup>] / [-jí<sup>e</sup>з<sup>c</sup>] / [-j<sup>n</sup>з<sup>c</sup>] / [-e<sup>n</sup>с] / [-u<sup>e</sup>с] / [-ic] / [-i<sup>e</sup>с] / [-i<sup>n</sup>с] / [-je<sup>n</sup>с] / [-ju<sup>e</sup>с] / [-jic] / [-jí<sup>e</sup>с] / [-j<sup>n</sup>с] / [-з] / [-з<sup>c</sup>] / [-с]);

– 10 in the 1-st person plural:

[-j]-e<sup>n</sup>(-и<sup>e</sup>/-i<sup>[e(-n)]</sup>)-з(-з<sup>c</sup>/-с)-мо(-т-е<sup>n</sup>(-и<sup>e</sup>)] ∪ л-а[-á]п-á[-а][-e<sup>n</sup>(-и<sup>e</sup>)]л-е<sup>n</sup>(-и<sup>e</sup>) ∪ [-j]-e<sup>n</sup>(-и<sup>e</sup>/-i<sup>[e(-n)]</sup>)-з(-з<sup>c</sup>/-с)-мо(-т-е<sup>n</sup>(-и<sup>e</sup>))

Thence:

[-é<sup>n</sup>[-e<sup>n</sup>]з<sup>c</sup>м-о[-ó] ∪] ланále<sup>n</sup>/ ланáли<sup>e</sup>/ лánале<sup>n</sup>/ лánали<sup>e</sup> [-é<sup>n</sup>[-e<sup>n</sup>]з<sup>c</sup>м-о[-ó]: -é<sup>n</sup>змо ланále<sup>n</sup>/ -é<sup>n</sup>змо ланáли<sup>e</sup>/ -é<sup>n</sup>змо лánале<sup>n</sup>/ -é<sup>n</sup>змо лánали<sup>e</sup>/ ланále<sup>n</sup> ∪ -é<sup>n</sup>змо / ланáли<sup>e</sup> ∪ -é<sup>n</sup>змо / лánале<sup>n</sup> ∪ -é<sup>n</sup>змо / лánали<sup>e</sup> ∪ -é<sup>n</sup>змо – Далі:

Variants of pronunciation:

[(-í<sup>e</sup>[-и<sup>e</sup>]з<sup>c</sup>м-о[-ó] / [-í[-i]з<sup>c</sup>м-о[-ó] / [-i<sup>e</sup>[-i<sup>e</sup>]з<sup>c</sup>м-о[-ó] / [-i<sup>n</sup>[-i<sup>n</sup>]з<sup>c</sup>м-о[-ó] / [-é<sup>n</sup>[-e<sup>n</sup>]з<sup>c</sup>м-о[-ó] / [-í<sup>e</sup>[-и<sup>e</sup>]з<sup>c</sup>м-о[-ó] / [-í[-i]з<sup>c</sup>м-о[-ó]] / [-i<sup>e</sup>[-i<sup>e</sup>]з<sup>c</sup>м-

o[-ó] / [-í<sup>n</sup>[-i<sup>n</sup>]з<sup>c</sup>м-о[-ó] / [-é<sup>n</sup>[-e<sup>n</sup>]см-о[-ó] / [-í<sup>e</sup>[-и<sup>e</sup>]см-о[-ó] / [-í[-i]см-о[-ó]] / [-í<sup>e</sup>[-i<sup>e</sup>]см-о[-ó] / [-í<sup>n</sup>[-i<sup>n</sup>]см-о[-ó] /  
 [-змо] / [-з<sup>c</sup>мо] / [-смо] / [-j-é<sup>n</sup>[-e<sup>n</sup>]зм-о[-ó] / [-j-í<sup>e</sup>[-и<sup>e</sup>]зм-о[-ó]] /  
 [-j-í[-i]зм-о[-ó] /  
 [-j-í<sup>e</sup>[-i<sup>e</sup>]зм-о[-ó]] / [-j-í<sup>n</sup>[-i<sup>n</sup>]зм-о[-ó] / [-j-é<sup>n</sup>[-e<sup>n</sup>]з<sup>c</sup>м-о[-ó]] / [-j-í<sup>e</sup>[-и<sup>e</sup>]з<sup>c</sup>м-о[-ó]] /  
 [-j-í[-i]з<sup>c</sup>м-о[-ó]] / [-j-í<sup>e</sup>[-i<sup>e</sup>]з<sup>c</sup>м-о[-ó]] / [-j-í<sup>n</sup>[-i<sup>n</sup>]з<sup>c</sup>м-о[-ó]] / [-j-é<sup>n</sup>[-e<sup>n</sup>]см-о[-ó]] / [-j-í<sup>e</sup>[-и<sup>e</sup>]см-о[-ó]] / [-j-í[-i]см-о[-ó]] / [-j-í<sup>e</sup>[-i<sup>e</sup>]см-о[-ó]] / [-j-í<sup>n</sup>[-i<sup>n</sup>]см-о[-ó]);

– 21 in the 2-nd person plural:

. [-j]-e<sup>n</sup>(-и<sup>e</sup>/i<sup>[-e(-n)]</sup>)-з(-з<sup>c</sup>/с)-те<sup>n</sup>] л-а[-á]п-á[-а][-e<sup>n</sup>(-и<sup>e</sup>)]л-е<sup>n</sup>(-и<sup>e</sup>) [-j]-e<sup>n</sup>(-и<sup>e</sup>/i<sup>[-e(-n)]</sup>)-з(-з<sup>c</sup>/с)-те<sup>n</sup>].

*Thence:*

[-é<sup>n</sup>[-e<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>]<sub>л</sub>лапáле<sup>n</sup>/ лапáли<sup>e</sup>/ лáпале<sup>n</sup>/ лáпали<sup>e</sup><sub>л</sub>[-é<sup>n</sup>[-e<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>]:

–é<sup>n</sup>зте<sup>n</sup><sub>л</sub>лапáле<sup>n</sup>/ –é<sup>n</sup>зте<sup>n</sup><sub>л</sub>лапáли<sup>e</sup>/ –é<sup>n</sup>зте<sup>n</sup><sub>л</sub>лáпале<sup>n</sup>/ –é<sup>n</sup>зте<sup>n</sup><sub>л</sub>лáпали<sup>e</sup>/

–e<sup>n</sup>зтé<sup>n</sup><sub>л</sub>лапáле<sup>n</sup> / –e<sup>n</sup>зтé<sup>n</sup><sub>л</sub>лапáли<sup>e</sup> / –e<sup>n</sup>зтé<sup>n</sup><sub>л</sub>лáпале<sup>n</sup> / –e<sup>n</sup>зтé<sup>n</sup><sub>л</sub>лáпали<sup>e</sup>/

лапáле<sup>n</sup><sub>л</sub>–é<sup>n</sup>зте<sup>n</sup> / лапáли<sup>e</sup><sub>л</sub>–é<sup>n</sup>зте<sup>n</sup> / лáпале<sup>n</sup><sub>л</sub>–é<sup>n</sup>зте<sup>n</sup> / лáпали<sup>e</sup><sub>л</sub>–é<sup>n</sup>зте<sup>n</sup>/

лапáле<sup>n</sup><sub>л</sub>–e<sup>n</sup>зтé<sup>n</sup> / лапáли<sup>e</sup><sub>л</sub>–e<sup>n</sup>зтé<sup>n</sup> / лáпале<sup>n</sup><sub>л</sub>–e<sup>n</sup>зтé<sup>n</sup> / лáпали<sup>e</sup><sub>л</sub>–e<sup>n</sup>зтé<sup>n</sup>

Variants of pronunciation:

[í<sup>e</sup>[-и<sup>e</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [-í[-i]зт-е<sup>n</sup>[-é<sup>n</sup>]]/ [-í<sup>e</sup>[-i<sup>e</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>]]/ [-í<sup>n</sup>[-i<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>]] /

[-é<sup>n</sup>[-e<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [-í<sup>e</sup>[-и<sup>e</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] / [-í[-i]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>]]/ [-í<sup>e</sup>[-i<sup>e</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] / [-í<sup>n</sup>[-i<sup>n</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] /

[-é<sup>n</sup>[-e<sup>n</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>] / [-í<sup>e</sup>[-и<sup>e</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>] / [-í[-i]ст-е<sup>n</sup>[-é<sup>n</sup>] / [-í<sup>e</sup>[-i<sup>e</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>] / [-í<sup>n</sup>[-i<sup>n</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>] /

[-зте<sup>n</sup>] / [-з<sup>c</sup>те<sup>n</sup>] / [-сте<sup>n</sup>] / [j-é<sup>n</sup>[-e<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [j-í<sup>e</sup>[-и<sup>e</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>]]/ [j-í[-i]зт-е<sup>n</sup>[-é<sup>n</sup>] /

[j-í<sup>e</sup>[-i<sup>e</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [j-í<sup>n</sup>[-i<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [j-é<sup>n</sup>[-e<sup>n</sup>]зт-е<sup>n</sup>[-é<sup>n</sup>] / [j-í<sup>e</sup>[-и<sup>e</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] / [j-í[-i]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] / [j-í<sup>e</sup>[-i<sup>e</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>] / [j-í<sup>n</sup>[-i<sup>n</sup>]з<sup>c</sup>т-е<sup>n</sup>[-é<sup>n</sup>]]



/ [j-é<sup>n</sup>[-e<sup>n</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>]]/ [j-й<sup>e</sup>[-и<sup>e</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>]] / [j-í[-i]ст-е<sup>n</sup>[-é<sup>n</sup>]] / [j-í<sup>e</sup>[-i<sup>e</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>]] / [j-í<sup>n</sup>[-i<sup>n</sup>]ст-е<sup>n</sup>[-é<sup>n</sup>]];

[[[-j]-e<sup>n</sup>(-и<sup>e</sup>/-i<sup>[-e(-n)]</sup>)-з(-з<sup>c</sup>/-с)-ти<sup>e</sup>]<sub>л-а[-á]п-á[-а] [-e<sup>n</sup>(-и<sup>e</sup>)]л-е<sup>n</sup>(-и<sup>e</sup>)<sub>[[[-j]-e<sup>n</sup>(-и<sup>e</sup>/-i<sup>[-e(-n)]</sup>)-з(-з<sup>c</sup>/-с)-ти<sup>e</sup>].</sub></sub>

**Thence:**

[-é<sup>n</sup>[-e<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]]<sub>лапáле<sup>n</sup>/ лапáли<sup>e</sup>/ лáпале<sup>n</sup>/ лáпали<sup>e</sup></sub> [-é<sup>n</sup>[-e<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]]:

-é<sup>n</sup>зти<sup>e</sup><sub>лапáле<sup>n</sup>/</sub> -é<sup>n</sup>зти<sup>e</sup><sub>лапáли<sup>e</sup>/</sub> -é<sup>n</sup>зти<sup>e</sup><sub>лáпале<sup>n</sup>/</sub> -é<sup>n</sup>зти<sup>e</sup><sub>лáпали<sup>e</sup>/</sub>

лапáле<sup>n</sup><sub>-e<sup>n</sup>зтí<sup>e</sup>/</sub> лапáли<sup>e</sup><sub>-e<sup>n</sup>зтí<sup>e</sup>/</sub> лáпале<sup>n</sup><sub>-e<sup>n</sup>зтí<sup>e</sup>/</sub> лáпали<sup>e</sup><sub>-e<sup>n</sup>зтí<sup>e</sup></sub> – Далі:

**Variants of pronunciation:** [(-й<sup>e</sup>[-и<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í[-i]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>e</sup>[-i<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>n</sup>[-i<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-é<sup>n</sup>[-e<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-й<sup>e</sup>[-и<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í[-i]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>e</sup>[-i<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>n</sup>[-i<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [-é<sup>n</sup>[-e<sup>n</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [-й<sup>e</sup>[-и<sup>e</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [-í[-i]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>e</sup>[-i<sup>e</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [-í<sup>n</sup>[-i<sup>n</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [-зти<sup>e</sup>]/ [-з<sup>c</sup>ти<sup>e</sup>]/ [-сти<sup>e</sup>]/ [j-é<sup>n</sup>[-e<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-й<sup>e</sup>[-и<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í[-i]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>e</sup>[-i<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>n</sup>[-i<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-é<sup>n</sup>[-e<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-й<sup>e</sup>[-и<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í[-i]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>e</sup>[-i<sup>e</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>n</sup>[-i<sup>n</sup>]зт-и<sup>e</sup>[-й<sup>e</sup>]] / [j-é<sup>n</sup>[-e<sup>n</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [j-й<sup>e</sup>[-и<sup>e</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í[-i]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>e</sup>[-i<sup>e</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]] / [j-í<sup>n</sup>[-i<sup>n</sup>]ст-и<sup>e</sup>[-й<sup>e</sup>]].

The presented perfective forms of the named sub-dialect are distinguished by the *с* / *з* (/z/:/s/) correlation (with the second predominating), which is a reduced component of the 1-st and 2-nd person singular and plural Presence forms of the auxiliary verb *бути*, caused by combinative and positional changes. Such a phenomenon is also characteristic of Upper Dniestrian dialects.<sup>27</sup> In our opinion, the transition of *с* into *з* in the second person plural and singular is motivated by the aforementioned phenomenon of sandhi, and in the first person plural it is also motivated by the assimilative influence of the sonorant *-м-*. Such changes in the Ukrainian language reach as back, perhaps, as the period when the clipped formants acted as independent units in the structure of the Perfect.

<sup>27</sup> Шило Г. Ф. Ibidem. С. 200.

## CONCLUSIONS

Thus, the southwestern supra-dialect of the Ukrainian language is generally characterized by the abundance of phonetic phenomena. Correlation processes by voice and noise in the structure of consonants *n* / *б, κ* / *т, m* / *д, u* / *ж, c* / *з, u'* / *дз'* (/b::/p/, /k::/g/, /t::/d/, /f::/z/), despite being actualized in the majority of dialects, are most distinguished in the Carpathian subgroup, West Boyko dialects in particular. This is motivated by a peculiar place of Boyko sub-dialects in the structure of the southwestern dialects that are now neighbouring the Transcarpathian, Lemko, Hutsul, Upper Dniestrian and Upper Svanian ones, as well as the Romanian language. Rather than that, they manifest historical correlation with the South Slavic, West Slavic and Baltic language groups, as well as German, which was for more than one hundred and fifty years an official language in Galicia. The role of the Boyko dialects in the formation of the south-western variant of the Ukrainian literary language, as well as modern Ukrainian, belongs to perspective studies.

Historical continuity, geographical range, productivity, coverage by processes of voicing the majority of voiceless consonants, which are located in the beginning and in the middle of words in front of vowels, voiced consonants and sonorants, as well as at the junction of morphemes and words, testify to the high degree of tonal resources of the sub-dialectal language that form the base for folk melos, and thus representing the ethnic essence of their bearers.

Consonant voicing is rooted in the Proto-Slavic linguistic community and is kept by the both groups of the Slavic languages, with the South Slavic predominating. To those actualized we also refer the processes of sandhi which are characteristic of Sanskrit. Voicing prevails in onomatopes. Devoicing of the voiced correlates with the Romanian, German and Russian languages.

Voicing of voiceless consonants, kept in south Slavic languages, especially in Church Slavonic texts and sub-dialectal melos on one hand, as well as devoicing of the voiceless, caused by natural factors, the influence of the Polish, German and Russian languages, mass-media, educational institutions on the other hand, enabled the tendency to settle the verbates variance in the dialects under investigation, which became an achievement of the Ukrainian literary language, and thus of contemporary Ukrainian.

## SUMMARY

In the article the processes of voicing voiceless consonants, as well as devoicing the voiced, which happens mostly in verbs of the southwestern dialects of the Ukrainian language have been analysed. It has been investigated that the denoted processes are characterized by the correlation with south Slavic and Baltic language groups. Some of them (sandhi) root into the Proto-Indo-European lingual community, Sanskrit in particular. It has been discovered that despite the actualization of defined processes (voicing / devoicing) in most of the dialects under investigation, they mark the Carpathian sub-group of dialects especially the West Boyko dialects. Voicing of voiceless consonants, which is preserved in the South Slavic languages, especially in Church Slavonic texts and sub-dialectal melos on one hand, as well as devoicing of the voiced, caused by natural processes, as well as the influence of the Polish, Romanian, German and Russian languages, mass-media, educational institutions on the other hand, enabled the tendency of settling the phonetic variance of verbates in the dialects under investigation, which has become an achievement of the Ukrainian literary language, and thus of contemporary Ukrainian. The productivity of the denoted processes, their covering the other, except of the traditional consonants, located in front of the vowels, voiced consonants and sonorants in the beginning and in the middle of words, as well as at the junction of morphemes and words, testify to increasing the sub-dialectal language tonal resources, which constitute the foundation of folk melos, representing the mentality of their bearers.

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## ONTOLOGICAL TYPE OF ARTISTIC REFLECTION IN THE POETRY OF RAINER-MARIA RILKE

Ivanyshyn P. V.

### INTRODUCTION

Rainer-Maria Rilke is rightly considered an anagogic writer. Indeed, his works are significant not only for the German-speaking world, but for all those who in the infinity of artistic universe seeks answers to the eternal questions trying to apprehend themselves, their time, their nation and the prospects of its development. As the French thinker Gabriel Marcel has written: “Rilke’s ... foundations look grand, they are hard to be perceived by the eye, and the significance of his works surpasses any limits previously set for him”<sup>1</sup>.

However at the dawn of the third millennium one must admit that despite numerous attempts to study Rilke he still remains one of the most enigmatic and hardly interpretable 20<sup>th</sup> century authors. The artist’s evaluation by various specialists, often mutually exclusive and, after a thoughtful consideration, unconvincing – a pure artist, existensahlist, modernist or the messiah poet – do not fully describe the aesthetic potensahl of the writer which is practically impossible, besides, ignoring one another, they create some exegetic chaos, significantly obscuring his reception.

Our research does not claim to be a summary interpretation of the essence of Rilke’s discourse. This is possible to do in the German-speaking cultural environment. Our aim is, however, to try and outline one of the possible main area of Rilke’s poetry study by studying its basic ontological aspects. We think that an outline of the poet’s ontological discourse will not only facilitate a future polymethodological interpretation of his works, but will also help to remove some analytical controversies such as the problem of the Christian nature, etc.

To begin with, let us draw our attention to the ontological aspect of Rilke’s works.

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<sup>1</sup>Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Аcaademia”. Університетське видавництво “Пульсари”. 1999. С. 237.



## 1. The Substantiation of R.-M. Rilke's Philosophisation of Discourse

Paul de Man as well as many other scholars noted the perfect synthesis of Rilke's "poetry and thought"<sup>2</sup>. On the other part, philosophy, in the opinion of English catholic thinker Gilbert Keith Chesterton, is nothing but a perfected thought"<sup>3</sup>. This alone calls for a more attentive study of the writer's poetry through a philosophical prism. Moreover, such an interpretation perspective is quite popular in the modern hermeneutics.

Philosophisation and the ability to speculative reflections is an immanent property of human existence. Everyone, as a result of the social conscience functioning, professes to an extent some philosophical faith. "A man has only two possibilities, says Chesterton, either he is governed by a certain philosophical system or, unconsciously, picks up fragments of someone else's uncertain, ruined systems"<sup>4</sup>. Therefore it is quite natural to single out the creative philosophy, first of all, of the author (as the world outlook basis<sup>5</sup>), then the philosophical system of the literary character as a model of the human, including the political, ethical, religious, aesthetical and common-life viewpoints.

However, in the case of Rilke's lyrical hero we deal not with philosophisation but with the philosophy itself. As Gabriel Marcel rightly observes on the point, "it would be absurd not to expect to discover the motives in Rilke's poems which belong to philosophy in the traditional and systemic sense of the word"<sup>6</sup>.

Which philosophical system, which type of philosophical thought most adequately correlates with the writer's philosophy and his alter ego? The answer to this question can be obtained by even a superficial analysis of the poetic discourse, uppermost of the late, mature, finally shaped Rilke, where a profound sorrow for a lost integrity and seamlessness of life"<sup>7</sup> is felt. One may state that in the crucial for the arts and culture in general relationship man/existence the poet lays more stress with the latter element through which he comprehends the former. Therefore, the metaphysical reasoning of the problems of being is the

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<sup>2</sup> Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. 368с.

<sup>3</sup> Честертон Г.К. Чому філософії час воскреснути. *Філософська і соціологічна думка*. 1990. № 1. С.68.

<sup>4</sup> Честертон Г.К. Чому філософії час воскреснути. *Філософська і соціологічна думка*. 1990. № 1. С. 67.

<sup>5</sup> Іванишин П. Філософія творчості О.Ольжича. *Українські проблеми*. 1998. № 1. С. 141–143.

<sup>6</sup> Марсель Г. Ното viator. *Марсель Г. Ното viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім "КМ Academia". Університетське видавництво "Пульсари". 1999. С. 237.

<sup>7</sup> Наливайко Д. Єдиним він зі світом був... *Рільке Р.М. Поезії*. К. Дніпро, 1974. С. 8.

leading motive natural for the poet. To be more precise, his philosophy shall be evaluated within the ontological existensahl tradition (with ontological codes indisputably prevailing) developed by Rilke's contemporary, one of the most fundamental 20<sup>th</sup> century philosophers, German thinker Martin Heidegger.

It is significant, that M. Heidegger himself on reading Rilke's Elegies noted, that they represented the very ideas stated in his Being and Time<sup>8</sup>. In his work Why Poet the philosopher calls "existence" one of Rilke's key words<sup>9</sup>, as well as relates the writer's poetry to ontology (the teaching of being) and hermeneutics (the art of understanding and cognition of the truth of being). It was Rilke who cognized and expressed the evidence of the matter, says Heidegger, and the basis of matter has been called being since times immemorial<sup>10</sup>.

The following structure of the poet's ontological discourse, particularly the combination in various metaphysical aspects (ensah) of ideal categorical, i.e. properly philosophical aspect and figurative, purely artistic aspect is explicated through reflections of one of the students of Rilke's works Romano Guardini: "Images may be the same things for the heart as ideas are for knowledge – the prerequisites and simultaneously the highest essence of life accomplishment..; a means of subduing the implacable foes of the life: chaos, devastation and insanity – as well as the result of such subduing. Ideas and images may be the same reality, viewed from different areas of existence, the former from outside, the latter, from the inside. They are as if irradiation of the Logos through which he creates and arranges everything finite – from the outside by the clarity of conscience, from the inside by the profundity of life"<sup>11</sup>.

## **2. Ontological Structure of R.-M. Rilke's Philosophical Discourse: System-Forming Elements**

A detailed and meticulous analysis of each element of Rilke's artistic metaphysics has been partially made, particularly by M. Heidegger and G. Marcel, the rest of it is to be made. By creating a model of our own variant of the ontological structure we seek to outline

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<sup>8</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 275.

<sup>9</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 191.

<sup>10</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 184.

<sup>11</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 266.

the basic system-forming elements and those created by the system, as well as define a coherent specific character of correlations and subordinations of the following elements, uppermost, the “nuclear” ones (Yu. Lotman), forming the system. In addition, we will try to identify and substantiate the conceptual dominant, the centre of verification of this discourse, which, on the one hand, logically stipulates the existence of this type of artistic reality, and on the other hand, the cognition of such dominant is to our mind the basic hermeneutic prerequisite of a full-fledged and unbiased interpretation of Rilke’s poetry.

Most of the system-forming elements strike the eye and the researchers lay the main stress on them: “...his poetry reveals a surprising diversity of places, objects and characters”<sup>12</sup>. We will restrict to six of them, the most characteristic ones (naturological, resological, acoustological, mythological, spiritological and chronological), which seem to constitute an expressive explicit layer of the poetry under consideration.

Understanding of the being of nature (naturological aspect of his ontology) has a profound meaning for Rilke: “... his extended / nature grows from both domains. / The willow's twig he skillfully bends, / who knowledge of the roots has gained.” (“Is he from here then? No, his extended / nature” // “The Sonnets to Orpheus”)<sup>13</sup>. This medial status is indeed an authentic metaphysical foundation of existence, since nature, as M. Heidegger observes, is the basis of the matter, to which we ourselves belong, its essence”<sup>14</sup> for a lyrical hero. Hence the outstanding ability of *ensah* for transcendental visionariness: “The faces of the beasts show what truly IS to us... We alone face death. The beast, death behind and God before, moves free through eternity like a river running.” (The Eighth Duino Elegy).

The artistic explication of being of natural *ensah* is closely connected with the explication of being of things and products (resological aspect). According to G. Marcel, Rilke’s mission is to “talk things”<sup>15</sup>. Dmytro Nalyvayko believes that it is the tyranny over things

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<sup>12</sup> Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. С. 32.

<sup>13</sup> Стус В. Твори. У 4 т. Т. 5. (додатковий) Переклади. Поезія, проза, драматичні твори. Львів. ВС “Просвіта”. 1998. С. 8. (Надалі в тексті вказуємо автора перекладу, а після коми – сторінку) (прим. автора).

<sup>14</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.184.

<sup>15</sup> Марсель Г. *Номо viator. Марсель Г. Номо viator.* Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С. 262.

that pains the poet, as it caused the alienation of man “doomed to a tragic discord with the world”<sup>16</sup>. The symbolic image of the technogenic civilization, an objective machine (“All we've gained is threatened by the machine, for as long as it has a willful spirit and won't obey.” (Sonnets To Orpheus)) both for him and for the Ukrainian existentialism, especially amidst “Shot Renaissance”, became the town: “Great cities are untruth; the change the day, the night, the animals, and the child; their silence lies, they lie with noises and thing which are willing”. (“Great cities are untruth...”// “Book of Hours”)<sup>17</sup>. The authentic being of things created by man does not pose any threat, moreover, it is an integral part of a real spiritual being, which elevates over the routine and spiritual impoverishment: “...Angel, behold the vision. I will show it to you-Voila! Gather it into your eternal sight where it may at last endure, upright and redeemed: pillars, monoliths, the Sphinx, the gray cathedral's striving thrust o'er some strange and fading city.” (The Seventh Duino Elegy).

The aspiration of each being to a relative objectivation, even to a partial nomination, allows the actualization of types of being, significant for the verbal character. Similarly the acoustological aspect (being of sound) is actualized. Even the non-existent (for us) voice of fish may become a reality: “Fish are speechless ... once we thought. Who knows? But isn't there at last a place in which one speaks the fish's language, without fish?” (“Between the stars, how far; yet, how much farther” // “The Sonnets to Orpheus). An analysis of the mythological aspect (being of myth) seemingly confirms this opinion. Contrary to a fashionable creation of myths in the early 20<sup>th</sup> century modernist environment, Rilke’s textual Ego does not create a new myth, but rather correlates with the traditional (mostly ancient Greek) myth, transforming it according to the immanent needs of his inner world. Menades, Apollo’s Temple, Daphne, Samson’s mother, Neptune, Pan, even Eurydice and Orpheus – all these entities seem to be the elements of rather artistic than mythological thinking of the author, for whom myth is a being concentrating the quintessence of certain experience”<sup>18</sup>.

Together with material beings Rilke’s poetry permanently models the spiritual being (spiritological aspect). No wonder, that for G. Marcel

<sup>16</sup> Наливайко Д. Єдиним він зі світом був... *Рільке Р.М. Поезії*. К. Дніпро, 1974. С. 7.

<sup>17</sup> Рільке Р.М. Поезії. Пер. з нім. М.Бажана. К.: Дніпро, 1974. С.60. (Надалі у тексті вказуємо ім. я перекладача і сторінку з цього видання) (прим. автора).

<sup>18</sup> Марсель Г. Номо viator. *Марсель Г. Номо viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсарі”. 1999. С.277.

Rilke is “a man embodying the being of spirit”<sup>19</sup>. Another statement of the French thinker confirms the above: “...the spiritual, for Rilke, is not separated from things, on the contrary...”<sup>20</sup>. Whereby the spirit as an idealistic ens, has both superexistential – “Hail to the spirit, with power that connects,” (“The Sonnets to Orpheus”) – and abexistential forms (objective and subjective ones): “... Be – but still know non-being's conditions, the infinite foundation of your innermost vibration, so you fulfill it fully in this only time around.” (“Be ahead of all parting, as if it were / behind you ...”// The Sonnets to Orpheus).

The same two forms (seemingly typical for Rilke’s ontological discourse) are observed in the chronological aspect (being of time). Rilke is efficient in construing complex temporal images. P. de Man mentions this efficiency in particular in “New Poems”, where, in his opinion, a new entity – the temporal one – appears, where a whole constellation of time, its deeply paradoxical anxiety can be singled out by the totalization of temporality”<sup>21</sup>. For us the most important is the highlighting of essential characteristics, i.e. the varieties of chronological images.

There are three main varieties of temporal ensah. First, the time as objective essence, whose being does not depend on the human existence, only correlates with the latter (rather with its time): “And with tiny steps the hours go by, keeping pace alongside our actual days.” (“Hail to the spirit, with power that connects” // Sonnets To Orpheus). Second, time as a semiexistential phenomenon able to break off at any time (given certain circumstances) with the man: “O hour of my muse: why do you leave me, Wounding me by the wingbeats of your flight?” (“The Poet” // New Poems). Third, time as purely existential phenomenon, one of the main characteristics of human existence: “Afraid, we seek a solid hold, we, too young sometimes for the old and too old for what never was.” (Call me to this hour of yours // Sonnets To Orpheus).

### 3. System-Building Ensy in Metaphysics of Rilke

All these main explicit aspects of the ontological being are stipulated more or less by system-forming elements – *anthropological*,

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<sup>19</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С.235.

<sup>20</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С. 262.

<sup>21</sup> Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. С.56–57.

*artological* and *theological* ones, attested to by direct actualized correlations (the anthropological correlates practically with all the elements, the artological – with the mythological one, and the theological with the spiritological aspect, etc.). The connection here is much more conceptual, however: each of the above six elements formed by the system depends on the three system-forming elements, which, in their turn, are also closely connected with each other and subordinated to the basic “nuclear” element.

*The being of man* (the anthropological aspect) on the strength of the peculiarity of arts is the leading one for the artistic world modeling. Everything is to an extent verified by it. The problem is, different artists understand the man in their own manner. However, certain axiological constants caused uppermost by the national cultural tradition, requirements of the epoch, individual artistic peculiarities can be defined. The major issues of the gnoseology of human existence have been conceptually developed to the utmost degree by the late Rilke. G. Marcel characterizes “the main issues besieging the poet’s soul” in the “Elegies”: “What is man? What can man? How does he sometimes avoid his predestination? How can he or could he fulfill it?”<sup>22</sup>.

We have already mentioned the medial status of existence for the poet, through which the man in some aspect, ontologically, appears to disadvantage before the animals” as “the pure existence” (Guardini)<sup>23</sup>, which is “before the world” (M. Heidegger)<sup>24</sup>. However the predestination of the man and his status are not exhausted thereby. As Vasyl Stus wrote to his wife (4.10.1974), contemplating over the Sonnets to Orpheus: “A usual collision for the poet: the man and the world who are to become akin forgetting any disagreements”<sup>25</sup>. Hence this penetrability of the human existence, its temporal and spatial versatility and cogency: “Waves, Marina, we are the ocean! Depths, Marina, we are the sky! Earth, Marina, we are earth, a thousand times spring. We are larks whose outbursts of song fling them to the heavens.” (Elegy to Marina).

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<sup>22</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Академія”. Університетське видавництво “Пульсари”. 1999. С.267.

<sup>23</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Академія”. Університетське видавництво “Пульсари”. 1999. С. 269.

<sup>24</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 186.

<sup>25</sup> Стус В. Листи до рідних. *Стус В. Твори. У 4 т. Т.6 (додатковий)*. Кн. 1. Львів. Просвіта. 1997. С.100. (Надалі сторінку з цього видання вказуємо в дужках у тексті) (Прим. автора).

However Rilke does not reduce the human existence to the here-existence in atheistic existential sense of this term. Together with the existential dimension the man has another not less important (or maybe much more important) one. The human existence is characterized by V. Stus as follows: “We are in the radiance of two suns: God – the Providence and the free will” (P.125). The prevalence of the Divine, at least concerning the artist’s being, we clearly hear in the first lines of Sonnet XX (part one): “But oh, what can I consecrate, say, to you, lord, who taught the creatures hearing?”. Thus, Rilke’s lyrical hero is different from those existentialists- philosophers who, explicitly or otherwise, come out against any reality of the beyond”<sup>26</sup>.

A characteristic symbolic image uniting the existential and transcendental dimensions in the human existence is the *heart*, which is an eidological sign in five sonnets (part I (XXV, VII), part II (II, IX, XXI)) and ten elegies (I, II, III, IV, V, VI, VII, IX, X, “Elegy to Marina”). In a letter written during the First World War the writer observes: “Nowhere are the measures of the individual heart applied, which however secured the unity of the earth and the heaven, of all the open and all the abysmal”<sup>27</sup>. By the way, such formulation to a great extent correlates with the Ukrainian existentialism, which is both transcendental and cordocentric.

However the most characteristic feature of the anthropological aspect of Rilke’s artistic philosophy is the view on the problems of human existence if not from existentialist, then from the existential perspective: “Once and once only for each thing-then no more. For us as well. Once. Then no more... ever. But to have been as one, though but the once, with this world, never can be undone.” (The Ninth Duino Elegy). Thus, a peculiar Rilke’s existentialism is established, one of the leading modes whereof being a hard perception of life. “A hard perception of life, – says G. Marcel, – is weighing it at its real weight, it is measuring things by the carats of the heart, and not by suspicion and incidence. There is no denial. Rather on the contrary, this is an infinite attachment to life here”<sup>28</sup>. A hard perception of life helps to realize the impossibility to change something in it, leading to another chief

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<sup>26</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С.281.

<sup>27</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С.264.

<sup>28</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С. 257.

existential – despair: “ We are, above all, eternal spectators looking upon, never from, the place itself. We are the essence of it. We construct it. It falls apart. We reconstruct it and fall apart ourselves.” (The Eighth Duino Elegy).

The danger to human existence expressed in the analysis of other existential modes – death, hope, love, loneliness, alienation, responsibility, struggle, etc. – are contemplated by the lyrical hero in a purely existentialist manner. It goes about the exposure of the destructive, dehumanizing and disabling influence of the technogenic civilization. In the first part of the Sonnets To Orpheus the general personification of this threat is the machine, the engine: “See the machines: how they clash and careen, how they mangle and unnerve us. If our power they have, then at least, without passion, they bustle and serve us.” (“Lord, hear the new rumbling and ringing?”).

The objectivation of the world by the man in Heidegger’s opinion is presented by Rilke as one of the consequences of the essence of the established technology”<sup>29</sup>. “By building the world as an object the man obstructs of his own free will the already closed road to the Open”<sup>30</sup>, – observes the German philosopher. Thereby the man turns into a technologic functionary and through objectivation of the world retracts from the pure relationship.”<sup>31</sup>. Thus the negative notion of “night” in Rilke’s poetic universe is established: “The essence of technology only slowly appears on the surface, into the light of day. This day is just a world night reset into a bare technical day.”<sup>32</sup>. Addressing Orpheus the lyrical subject forms an imperative of his own towards the Europeans: “Be, in this night of extravagances, magic at the crossroads of your senses, the sense they oddly all cohere.” (“Still friend of many distances, feel how”// Sonnets To Orpheus).

We will return to the discussion of the night and the character of the technological civilization. Here we will only remark that being the sense of the night is in the poet’s opinion articulating a natural and cultural space of his own, a materialized national spirit: “Could it not be that we are here to say: house, bridge, cistern, gate, pitcher, flowering tree,

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<sup>29</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 188.

<sup>30</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.189.

<sup>31</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 189, 190.

<sup>32</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 190.



window-or at most: monolith... skyscraper? But to say them in a way they, themselves, never knew themselves to be?" (The Ninth Duino Elegy). In this way the too universal thing seems to be established and specified, the noticed by G. Marcel destination of the soul in the Elegies and the Sonnets, which "in a way takes into guardianship the universe and undertakes the mission to ensure its growth or even rebirth"<sup>33</sup>. But these tasks are, first of all, set not for any human, but for an artist (moreover, Orpheus is nothing but an artist of genius). The artist (poet, singer) is the one more courageous, in Heidegger's interpretation, who executes the here-being in the work of heart"<sup>34</sup>. While articulation of things, their artistic pronouncement is the praise of the national simple "things" (bridge, house, springs, tree, mug, window, tower, column), which had been gaining their shape from generation to generation and lived our life within our hand stretch and within our sight" (G. Marcel)<sup>35</sup>. Thus the national existential (nation-creating and nation-protecting) peculiarity of arts become apparent – "the endless praise" ("Only one who raised the lyre among shades," // Sonnets To Orpheus).

Generally we single out the being of art (artological aspect) as a second dominant of Rilke's metaphysics. The art for the writer is first of all singing, poetry. As V. Stus observes, singing is an attempt to inspire the soul into the void, the unspirited... Poetry is the breath of non-being. It's a blowing in the God..." (P. 125). Singing is timeless, it's the Divine eternity: "Over tumult and change, soaring wider and higher, your prelude's enduring, god with the lyre." ("Though the world changes form quick as a cloud does" // Sonnets To Orpheus). The first of the Sonnets may serve as an example of the ontological spiritual creative power of the arts – "breathing a soul into unspirited" – where it is the singing of Orpheus that animates even the beasts: "... And where before there barely stood a hut to take this in, a hiding

place of deepest darkest yens, and with an entryway whose doorposts trembled – you built for them an auditory temple." ("A tree ascended there. Oh pure transcendence!").

However, Rilke's protagonist is not just a man or an artist, it is also a seeker and creator of the divine in the world. Hence, the theological

<sup>33</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С.267.

<sup>34</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.195.

<sup>35</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І.Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С.273.

aspect (being of God) is one of the most complex and contradictory ones in the writer's philosophical discourse (it requires a detailed separate research, so we will only outline some important for us problems.). Hunter's conclusion: God is only "the symbol of poet's soul"<sup>36</sup>, contains inaccuracies and is somewhat biased, since it does not take into consideration the evolution of the notion of God in the Weltanschauung of the writer and his verbal protagonist. G. Marcel points out Rilke's break with Christianity at the age of 16 (approximately in 1891)<sup>37</sup>, believed to be caused by his studies in Austrian military school. Obviously, here we see only the beginning of the break and reconsideration of God's being (evidenced by the poetry of these years), which lead to his deobjectivation: "God is a direction given to love"<sup>38</sup>, – writes the poet.

Two types of the God's image dominating in Rilke's works can be singled out. The first places the divine being into the Christian paradigm (dealing with the God). The other abstracts from this paradigm, creating a kind of religious surrogate, the notion of the transcendental, something between the pantheism, humanism, aestheticism and Protestantism (the image of a god). Both these eidological types (the God and a god) tend to coexist in the philosophical and religious conscience of the lyrical hero from the very beginning, though the former type prevails in the early period of the poet's career, while the latter – during his later period.

It is the Christian god that the lyrical hero strives to when Biblical are made ("...But I'll guide my lord's hand and speak: Here. This is Esau in his fur." (You, my friend, are alone, because..." // Sonnets To Orpheus), the image of an angel appearing in the "Elegies" through which the God opens itself to the artist<sup>39</sup>, or a monk being sorry for the man's vilification of the notion of God (in geocentric structure (P. de Man)<sup>40</sup> of the "Book of Hours"): "I know how manly the plan Madonna, and I often dream of young Titians, through which the God goes to hell." ("I have many brethren in soutanes" // Book of Hours).

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<sup>36</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 253.

<sup>37</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 239.

<sup>38</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 247.

<sup>39</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 264.

<sup>40</sup> Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. С. 39.

Another understanding of the divine being is asserted simultaneously. Similar to the Nietzschean desire to reconsider the God, a god as a transcendental unity leads to the fission of the notion, as D. Nalyvayko observes, into God the creator and god a creature<sup>41</sup>, whereof Rilke writes: “The man has such an urgent need in Him, that from the very beginning treats Him as if he were here. The man needed Him to be complete and he said: the God is there. No he must undergo the expected formation and our duty is to help Him”<sup>42</sup>. Thus the foundation is laid of Rilke’s “religion”, Rilke’s “god”, the so-called “orphism” (G. Marcel), which is very far from the Christianity: in the Sonnets Orpheus occupies the place of the Angel in the Elegies and of the God in his early works – writes the French philosopher<sup>43</sup>.

The prophetic image of humanistic existential god appears back in the Book of Hours: “my god is dark and like a web of a hundred roots which ding silently” (“I have many brethren in soutanes”). The God therefore is considered (continuing logically the Protestant tradition: “And no churches that embrace the God as a refugee and then lament him like a caged and sore animal” (“All will be great and violent again.” // Book of Hours)) as an abexistential essence, dependent completely on the man: “I’m Your clothes and your business, with me you’ll lose any sense.” (“What will you do, God, when I die?” // Book of Hours). Not the man created by the God, but a god created by the man.

Here it goes about the God and a god. The Rilke’s god is a transcendental aesthetic essence gradually understood as a self-god (a natural product of any humanistic contemplation). Creators become the gods of the world, because they are those “little singers having Orphean duties before the universe, says V. Stus, to aesthesize it, not through the will of their own but by a crooked will of the nature of selfness. The world worships uis, expecting the Orphean singing from us, having believed in us.” (p. 126): “Oh desolate god! You unending trail out! Only since blind hatred strew you about are we now hearers and a mouth for nature.” (“But you, divine, to the last resonating” // Sonnets To Orpheus). However, the same Sonnets To Orpheus contain the traditional understanding of God – super personal Supreme Essence ruling the universe: “As that which we are, as the drivers, we’re still

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<sup>41</sup> Наливайко Д. Єдиним він зі світом був... *Рільке Р.М. Поезії*. К. Дніпро, 1974. С. 22.

<sup>42</sup> Марсель Г. Ното viator. *Марсель Г. Ното viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С.241.

<sup>43</sup> Марсель Г. Ното viator. *Марсель Г. Ното viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім “КМ Academia”. Університетське видавництво “Пульсари”. 1999. С.282.

regarded by lasting powers as divine necessities.” (“Is there really Time, the Weaver?” // *Sonnets To Orpheus*).

The obvious immanent controversialism of understanding the God by Rilke requires a more extended consideration of the lyrical protagonist. He is not a humanistic atheist, nor is he a Christian orthodox, rather an artist, Orphist, constantly searching for (and creating) the God (both the objective God the Creator and a created god-in-itself-for-everyone), thereby developing the existentialist and the Protestant traditions.

Rilke’s Orphism returns the social conscience of his generation to the so-called pre-Christian state of the world reception by a conscience which knows that the transcendental sacred does exist, but for which it is extremely difficult to specify the parameters of there-being. In G. Marcel’s opinion it is this Orphism that provides a chance to comprehend the incomprehensible, ...he establishes around us as well as within us... a climate, favorable for us to discover this ability “to expect the unexpected”, without which... the Christian message itself is in danger of losing, in the end, its sense and its virtues”<sup>44</sup>.

Simultaneously, all the God-seeking reflections and feelings of the lyrical hero, their controversial characters demonstrate a certain gnoseological and even hermeneutical defeat of the writer in the aspect of rationalist creating of God. Probably that is why Rilke, in one of his letters expresses his admiration by the tradition, lost to a great extent by West Europeans, where the notion of god is adopted on the irrational level, the level of the national subconsciousness (as God archetype): “I feel an affinity not to be expressed by words with the nations that have come to the God not through faith but by cognition of Him through their own ethnic peculiarity, inherited him, so to say, from their ancestors, like Jews, Arabs, to some extent Orthodox Russians (here Ukrainians should be included – P.I.), as well as, though in a quite different way, Oriental and ancient Mexicans.”<sup>45</sup>.

All the three described dominants of R.-M. Rilke’s artistic discourse point in a way to another one, which is more important, conceptual and profound, which arranges the structure of all other elements. The already discussed material – articulation by the author of the materialized

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<sup>44</sup> Марсель Г. Номо viator. *Марсель Г. Номо viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім “КМ Аcaademia”. Університетське видавництво “Пульсари”. 1999. С. 284–285.

<sup>45</sup> Марсель Г. Номо viator. *Марсель Г. Номо viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім “КМ Аcaademia”. Університетське видавництво “Пульсари”. 1999. С. 245.

national spirit as the sense of existence, continuation of the Protestant tradition of interpretation of God, religion and the church, etc. – these and similar elements point to the fundamental, mostly implicit dominant, the verification and axiological nucleus of Rilke's ontological discourse. We mean the nation, or, to be more exact, the natiological aspect (being of the nation).

Most scholars agree about the obvious character of the poet's partiality to a certain spiritual national system, Rilke's conscience rooting in the German cultural tradition, despite some knowledge of the Austrian, Czech, French, etc. cultures. This is noticed even on the personal level. G. Marcel speaks of expressively Nietzschean themes in his Sonnets: agreement, attachment to the land, will of transformation<sup>46</sup>. M. Heidegger points out, that in the Elegies the Angel is metaphysically the same as Nietzsche's Zarathustra<sup>47</sup>. Besides, Herder's divine breeze resounds in the divine stir, wind in the 3<sup>rd</sup> Sonnet, Part 1<sup>48</sup>. D. Nalyvayko observes, that during the post-war period "an unprecedented great importance for an artist is attached to the tradition of the German philosophical lyrics, first of all, to Goethe and Gelderlin"<sup>49</sup>. These names – Herder, Goethe, Gelderlin, Nietzsche, Heidegger himself, etc. – expressly show the German, not Austrian character of Rilke's national identity and that of his lyrical protagonist. This explains both the fact that the writer did not consider himself an Austrian, and his orientation to the German classical literature<sup>50</sup>.

The natiological aspect of Rilke's discourse absorbs two sub-aspects: being of a people and being of a race. The unity of race and people is ensured by the syncretic character of these notions in the lyrical hero's mind, their eidological integrity, the original transfusion of one into the other. The structuring of the national life as a blood unity of the dead, the living and the unborn (a reminiscence of Shevchenko's concept) is especially noticeable and very clear in his 14<sup>th</sup> sonnet, Part 1: "We share the cycle of flower, grapeleaf, fruit. They don't speak just the language of the seasons. From darkness grows a gaudy revelation which is perhaps the object of some mute envy from the dead, who strengthen

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<sup>46</sup> Марсель Г. Homo viator. *Марсель Г. Homo viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "КМ Асademia". Університетське видавництво "Пульсари". 1999. С. 277.

<sup>47</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.193.

<sup>48</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки ХХ ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.196.

<sup>49</sup> Наливайко Д. Єдиним він зі світом був... *Рільке Р.М. Поезії*. К. Дніпро, 1974. С.28.

<sup>50</sup> Наливайко Д. Єдиним він зі світом був... *Рільке Р.М. Поезії*. К. Дніпро, 1974. С. 9–10.

the soil. Can we conceive how they regard their part in this? It long has been their way to lard the loam through with their marrow. But this toil: the question seems to be, whether this is done freely. Does this, heavy work of slaves, ensphered press up to us, their lords, as fruit? Or are they the lords, who sleep beside the roots, and grant us out of their affluent graves this thing halfway between brute force and kisses?"

"*The dead*" are a symbol of metaphysical national sub-being, substance which even from the sphere of there-being can (and does) ensure the innermost and eternal character (through a sacral sign) of the here-being – "strengthen the soil", "lard the loam through with their marrow" "*for the living*". The activity of the dead is explicated by an association with magic – "the magic spell" ("You, my friend, are alone, because" // *Sonnets To Orpheus*).

Even love is actualized for the hero through the ancient – "olden things": women, "gloomy men", "dead children" (3<sup>rd</sup> *Elegy*). The ancient in the writer's discourse turns into the ontological source, the initial point of the cosmo-psycho-logos (G. Gachev), a kind of the national Eden: "Oh this longing, ever new, from loosened clay! Nearly no one helped the earliest ventures. Cities were built despite that on blissful bays; despite it, oil and water filled the pitchers. (...) We, a thousand year lineage: mater and pater, filled with future children, always more, which once outstripping us, will shake us, later." *Sonnets To Orpheus*). Here an image of the unborn child appears, logically complementing the chain of generations – the live and the dead.

However, an idyllic vision of the national ancient being is darkened by the modern threat to the national existence: "O my love, consider: the child we would fain conceive was never an individual but a multitude, the personification of the fathers lying in our depths like mountains leveled to the lowest summits; like the barren riverbeds of mothers past – the entire soundless panorama, whether cloudy or clear, of mutual destiny. Before you, sweet lover, this was..." (*The Third Elegy*). Simultaneously a certain gradation system is laid out: intimate peculiarities do not exist as a phenomenon – it is inscribed into the metaphysical national structure of a multitude. Besides, the individual being is verified by the collective (national) being (the child we would fain conceive was never an individual) and is subordinated to its ensah – "child", "fathers", "mothers", "soundless panorama", – everything that preceded "my love" as the personification of a particular personality. According to M. Heidegger, this occurs in accordance with Pascal's

“heart logics”, close to Rilke’s concept: “The innermost and unseen is not only sincere for the heart – the man first of all inclines to that which is to be loved: ancestors, the dead, childhood, descendants”<sup>51</sup>. All these national categories-eidos belong to the outer circle, which becomes aware as the sphere of a whole vital relationship”<sup>52</sup>.

Let us dwell on the threat. The national being is threatened by the entropy. Mostly, as the live are abandoned by gods, “mighty friends”: “We hold our banquets far away from here, seclude our baths, and always speed ahead of their slow messengers. Now just depending on each other, ignorant of each other, we no longer blaze a trail with lovely bending, but just a slope.” (“Just because they do not know the hard strong steel” // Sonnets to Orpheus). It is the loss of the vivifying cosmic connection with the ancient national there-being that leads to the atomization of the society, to the fearful alienation of the man – “ignorant of each other”. The pictures of the national destruction – “Time, the Reaver”, “On the calm hill, when does it crush the castle” (Sonnets To Orpheus) – acquire apocalyptic monumentality: “The same surplus plummets past today, but only as rushing, from flat yellow day on into the night, too much dazzled with light.” (“Oh the marvelous overflows of our existence” // Sonnets To Orpheus). After all, the loss of ontological source – the past – makes the progress impossible, the existential time is threatened: “Each sluggish revolution of the world leaves its dispossessed-heirs neither of things past nor of those impending. The immediate future is distant for man.” (The Seventh Elegy).

The poet’s lyrical hero does not go deep into the initial cause of this threat or even of the decline of the national existence. Obviously, everything is explained by the existentialist appellation in this case to the leveling technogenic civilization (the threat by the machine), with its thrive to globalization, cosmopolitanism, imperialism, etc.<sup>53</sup>, though, it is an interesting precedent for further studies in this sphere. We are mostly interested in the way out of this situation, proposed by the author. Who shall the man rely on, saving the national (German) *ensah*, or whether they are worth saving at all (“pure artists” (Hunter, de Man et al.) seem not to care about the problems of protection, they are rather the proponents of destruction)?

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<sup>51</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С.191.

<sup>52</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996.

<sup>53</sup> Сміт Е.Д. *Національна ідентичність.* К. Основи. 1994.

This conceptual moment is best explained by Rilke himself in his letter to Witold von Hulewicz: "We fervently collect the honey of the visible to accumulate it in the golden hive of the invisible. And this activity is supported and stimulated by the fact that an enormous part of the visible disappears quickly without a replacement. For our forefathers the house, fountain, familiar tower, up to their attire, their coat belonged infinitely more to the sphere of the intimate; every thing was a container where they stored and from where they drew up the compassion. Nowadays, exported from America, empty and listless thing invade our life, the semblance of things, imitation... The house in American understanding, the apples or grapes from America have nothing in common with the house, fruit, bunches of grapes, which had absorbed the hopes and thoughts of our ancestors... Animated, living things, as we know them, are declining, they will never be replaced by anything. We may be the last people to have known them. We bear the responsibility not only to preserve the memory thereof (that would be too little and too feeble), but become the protectors of their humaneness and sacred feeling of value... The Angel of the Elegies is the creature in whom the replacement of the visible by the invisible, we are trying to do, seems to be completed."<sup>54</sup>

In this reflection the writer exposes the most fraudulent myth of the 20<sup>th</sup> century, covering the demoliberal and communist imperialisms – that of the common human values. There is nothing human neither in the ontological, nor the existentialist dimensions. *The human* for Rilke and many other national thinkers (Herder, Fichte, Mazzini, Shevchenko, Franko, Berdyaev, Heidegger, Unamuno, Dontsov, Ramos, etc.) *is always nationally concrete, nationally defined, nationally stipulated*. Humaneness is determined by the national idea (invisible space) and the national here-being (visible space). Only in the context of the national being humaneness becomes authentic, outside this context only anti-humaneness is possible – a substance of antispiritual character.

In the poet's artistic discourse the major natiological markers are "spiritual, living" national things, opposing the antihuman imitation – "empty" and "listless" things from America (a symbol of modern imperialist cosmopolitanism). The national ensah (sub-being) become a reliable equivalent to the humaneness – the container where the

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<sup>54</sup> Марсель Г. Номо viator. *Марсель Г. Номо viator*. Пер. укр. В.І. Шовкуна. К. Видавничий дім "KM Academia". Університетське видавництво "Пульсари". 1999. С. 274–275.



ancestors stored and from where they drew up the compassion”. Among them are houses, towers, pillars, temples, fountains, trees, fruit, flowers, animals, etc. and even the ancient Roman sarcophagi (a direct correlation of the German history with the Roman history, as well as a combination of naturological and resological aspects in these ensah): “You, who never leave my heart for long, I salute you, antique sarcophagi, whom the carefree water of Roman times flows through like a meandering song.” (Sonnets To Orpheus).

To remain human everyone must preserve the national things – “become the protectors of their humaneness and sacred feeling of value”. And this is the uppermost mission of the poets, the courageous ones who, as Heidegger said, “recognize defenselessness in the incurable. They bring to mortals the traces of abandoned gods into the dark of the world night. The courageous singers of the Life-giver are the “poets in the hour of need”<sup>55</sup> (Gelderlin). The artists (national artists) become a kind of mediators between here- and there-being, overcoming the threat and decline of the national non-speech: “Only one who ate poppies with the dead, will the faintest note never forget.” (“Only one who raised the lyre among shades” // Sonnets To Orpheus).

## CONCLUSIONS

**So, we can make some conclusions.** The national universe is preserved in the word. The main mission of the writer (in the spirit of Heidegger’s concept of protection of the national land and world<sup>56</sup>) is to protect this world transferring it from the sphere of the visible into that of the invisible, reveal it, objectivize it, make a

Kantian phenomenon (thing for us): “Exalt no ineffable, rather a known world unto the angel. (...) So show him a common thing, the crafting of which has been passed down from age to age until our hands are, themselves, shaped to the making of it and our eyes to its beholding.” (the Ninth Elegy). Through cognition and preservation of the national the fundamental for Rilke return of his contemporaries “from immanence of the calculating conscience to the inner space of the heart”<sup>57</sup> takes place.

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<sup>55</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 197.

<sup>56</sup> Хайдеггер М. Исток художественного творения. *Зарубежная эстетика и теория литературы XIX – XX вв. Трактаты, статьи, эссе.* М. Издательство Московского университета. 1987.

<sup>57</sup> Гайдеггер М. Навіщо поет? *Антологія світової літературно-критичної думки XX ст.* За ред. М.Зубрицької. Львів. Літопис, 1996. С. 191.

In our opinion, a full value reading of Rilke, which could to an extent reconcile often polar interpretations is possible only using the advantages of methodological pluralism (combining the achievements of, say, hermeneutics, semiotics, neomythologism, existentialism, national existential methodology, etc.). Thereby an objective exegesis of the poet's works is possible only when taking into account the complex structure, interdependence of the dominants in this discourse and the fundamental role of the natiological aspect as the main verification dominant. In our opinion, the *peculiarity of the ontological discourse lies in its* most often implicitly modeled *nationality*. The author projects the image of a lyrical protagonist hero as a national artist, the spokesmen and protector of the national (obviously, German) existence.

In Paul de Man's opinion, the central theme of Rilke's poetry is a radical demand to change our manner of being in the world"<sup>58</sup>. It can be agreed to, only taking into account the fact that Rilke called to change the manner of being in order to save first of all the national man and the national world.

## SUMMARY

The article deals with the comprehension of the metaphysical artistic thinking of the famous Austrian writer Rainer-Maria Rilke. The author argues that his philosophizing has a expressive ontological, even ontological-existential character, since the metaphysical comprehension of the problems of being is the leading and natural for the poet. It is indicated that the outlining of the structure of ontological discourse of the poet will not only facilitate the future polymethodological interpretation of his work. The researcher outlines six system-forming elements of Rilke's ontological discourse: naturological, resological, acoustological, mythological, spiritological, chronological. These basic explicit aspects of ontological existence are conditioned, to a greater or lesser extent, system-forming elements – anthropological, arthological and theological. However, the existence of the nation as an axiological nucleus becomes the ontological dominant, the leading semantic constant of the philosophical thinking of the poet. Only in the context of national existence humanity becomes authentic, anti-humanity – a substance of anti-spiritual nature – is possible only beyond it. The author

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<sup>58</sup> Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. С. 35.

designs the image of the lyrical hero-protagonist as a national artist, spokesman-"assimilator" and the guardian of the national (apparently German) being.

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3. Ман П. де. Аллегории чтения. Фигуральный язык Руссо, Ницше, Рильке и Пруста. Пер. с англ. Пер., примеч., послесл. С.А. Никитина. Екатеринбург. Изд-во Урал. ун-та, 1999. 368 с.
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## **MODERN UKRAINIAN OIKONYMICON: STATE AND PROSPECTS OF THE RESEARCH**

**Kotovych V. V., Kushlyk O. P.**

### **INTRODUCTION**

"Obviously, there was not so much amateurism, dilettantism and self-will in any field of Ukrainian science, as in the study of the origin and value of local names, or in toponymy. The infinite number of explanations which in science are called "folk etymology", prevailed and (with few exceptions) still prevails in the names of localities", – contemplated Ya. Rudnytskyi in the middle of the last century<sup>1</sup>. Nowadays, when onomastics has become a part of linguistics with a myriad of research units, the part which studies their own names, their essence, specificity, structure, grouping, regularities of functioning, origin and development, when scientists even suggest that it is "not a part, but a separate science, coordinating with linguistics"<sup>2</sup>, the study of all classes of onyms is becoming more versatile and multi-vectored.

It is not easy to separate linguistic onomastic researches from historical and geographical, ethnographic, cultural ones. The existence of onym in time is history, in space it is geography, in the outlines of national specificity it is ethnography and culture. However, the name of a settlement is first of all a linguistic sign, a word, and every word is born according to certain laws of language. Understanding of this generated onomastics – the science of proper names, the active formation of which in Ukraine goes back to the middle of the last century.

The first Republican Summit on Toponymy and Onomastics in 1959 and the establishment of the Ukrainian Onomastic Commission in 1960 (initiated by the Commission on Toponymy and Onomastics of Ukraine), headed by K. Tsiluiko, caused the appearance of fundamental general theoretical works on onomastics and the inception of the idea of regional implementation of onomastic researches, the collection of

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<sup>1</sup> Rudnicki J. O nazwie miejscowej Trembowla. *Język Polski*. Rocznik XXII, 1937. S. 134.

<sup>2</sup> Карпенко Ю. О. Ономастичні міркування. *Записки з ономастики*. Вип. 9. Одеса : Астропринт, 2005. С. 11.

source material, its systematisation and interpretation in order to comprehensively study the onymic vocabulary. Since then, at the republican level, and with the achievement of independence of Ukraine – at the state level, Kyiv, Potebnia Institute of Linguistics, the Institute of the Ukrainian Language of the National Academy of Sciences of Ukraine, has become the centre and coordinator of the onomastic work, and powerful onomastic schools have been established and consolidated in higher educational institutions of almost all regions.

Despite the fact that the study of Ukrainian proper names was not initiated by philologists, but by ethnographers, historians and geographers, today it is the linguists who have the honour of asserting that they were and are still able to explore the multitudinous vastness of onyms the most thoroughly and rationally. Due to the openness of the nominative system, onomastics is, in essence, an "eternal science" because every day new onyms are born which become the object of comprehensive researches. But also we can observe an opposite phenomenon: onyms disappear along with indicating objects, they are erased from memory, and therefore, they must be fixed and guarded.

Onomastics which is linguistic in its basis includes historical, geographical, ethnographic, sociological, cultural studies components, uses separate vectors of the analysis of these sciences, but it constantly develops and improves its own. Since the second half of the twentieth century there has been a development of descriptive and theoretical, historical and ethnical, applied and literary onomastics, and at the beginning of the twenty first century cognitive onomastics confidently stated about itself, socioonomastics is making attempts to find expression in the direction of linguistic researches. Since the birth and for all the time, onomastics has never been unpractical, the results of its researches are significant for both scientists and ordinary citizens, and logically motivated achievements always conduct an honest struggle with manifestations of folk etymology.

Due to the theme we have declared the aim of our research – to analyse the current state of the study of oikonymicon of Ukraine and outline the prospects for further onomastic researches.

### **1. Oikonymy of Western, Central and Northern Ukraine**

The oikonymy of western and northwestern Ukraine has been researched the most thoroughly today. The author thinks that this is due to the archaicity of population of the territory, to the anciency of

preserved oikonymy here, to scientists' deep interest in autochthonous naming, which are often the names of local settlements.

*Transcarpathian region.* In 1979 K. Halas denominated the names of researchers at the beginning of the nineteenth century – I. Foharshiy and M. Pop-Luchkai, who directly or indirectly, from national-type or scientific, somewhat false or well-reasoned and well-considered approaches studied thoroughly, or only briefly touched on the issues of toponymy and, in particular, of oikonymicon of Transcarpathia. "Of course", wrote the scientist about the works of M. Luchkai, "that we cannot even talk of the correspondence of Luchkai's etymologies with the requirements of scientific analysis; they all (except for *Verkhovyna*) are a fruit of pseudo-etymological exertions which are characteristic of the nineteenth century and were based exclusively on his imagination"<sup>3</sup>. It was K. Halas who became the author of the first candidate's thesis on regional onomastics<sup>4</sup>. The study of onomastic works of some prominent scholars (I. Pankevych, O. Petrov, O. Sobolevskyi, the founder of Slavic onomastics F. Miklosich, famous Czech onomatologists A. Profouss, J. Svoboda, Hungarians L. Dege, F. Pesti, I. Sabo and others), the analysis of contemporaries' researches made it possible for the scientist to critically synthesise and reproduce in his own interpretation everything that was directly related to the toponymy of Transcarpathian territories. Unfortunately, "Slovnyk ukrayinskykh toponimiv Zakarpattia", which has 5000 pages of typed text, includes oronyms, hydronyms and oikonoms of the territory, the work about which P. Chuchka, the master of Transcarpathian anthroponymics, said that it has no equal in Ukraine, nor by the coverage of the actual material, nor by the depth of its historical and etymological analysis<sup>5</sup>, has not been published. That is why, we know of oikonoms of Transcarpathia in the interpretation of K. Halas only from his candidate's thesis and from the scientific articles of following years.

Individual oikonoms of the region have been analysed in the works of V. Nimchuk. Transcarpathian onomatologists V. Banioi, L. Belei, A. Balei, S. Pakhomova, M. Siusko, P. Chuchka and others, having anthroponomy, zoonomy, literary and artistic onyms, ergonomy,

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<sup>3</sup> Галас К. Й. Українська топонімія Закарпаття в лінгвістичному аспекті : Учбовий посібник. Ужгород : УжДУ, 1979. С. 6.

<sup>4</sup> Галас К. И. Топонимика Закарпатской области: (Названия населенных пунктов) : автореф. дис. ... канд. филол. наук: 10. 02. 01. Ужгород, 1960. 20 с.

<sup>5</sup> Чучка П. Галас в ономастиці і ономастика у Галаса. *Сучасні проблеми мовознавства та літературознавства* : зб. наук. праць. Вип. 6. Ужгород, 2002. С. 39.

microtoponymy etc. in the field of their scientific interests, repeatedly touched on the notion of local oikonymic range.

*Lviv region.* The study of the names of settlements in the territory of the present-day Lviv region was started in the middle of the nineteenth century by I. Vahilevych and I. Sharanevych, and in the twentieth century was continued by M. Korduba, V. Tashytskyi and by the first researchers of toponymy of ethnographic regions, partly belonging to the present-day Lviv region, to Boykivshchyna – Ya. Rudnytskyi, to Lemkivshchyna – Z. Shtiber.

A comprehensive analysis of the oikonymicon of Lviv region falls to the second half of the twentieth century. The author can refer to the works of D. Buchko, L. Humetska, I. Kovalyk, O. Kupchynskyi, M. Khudash, E. Cherniakhivska and others. If the works of L. Humetska and I. Kovalyk are of a general theoretical character and the oikonymy of Lviv region is presented there as illustrative material, if in the middle of the 60s O. Kupchynskyi and D. Buchko initiated a regional investigation of oikonymy of Ukraine in the diachronic aspect, then the works of E. Cherniakhivska fell directly within the entire oikonymic system of Lviv region, while those of M. Khudash fell within the territory of the Carpathians and Prykarpattia.

The thesis by Ye. Cherniakhivska "Toponimiya Lvivshchyny" was completed in 1966.<sup>6</sup> The appendix to the work was based on carefully compiled maps with information on the localisation of individual word-building models. More than 50 years since that time could not but affect the further systematically new approaches to the development of oikonymy of Ukraine in general and such a historically populated region as Lviv, in particular. Therefore, in further onomastic researches of D. Buchko, S. Verbych, S. Kupchynska, O. Kupchyskyi, V. Kotovych, V. Luchyk, Ya. Redkva, M. Khudasha, V. Yatsiy and other scientists appears new information about the genesis of names of Lviv region settlements.

*Ivano-Frankivsk region.* From the territories of the present Ivano-Frankivsk region, scientists got interested in toponymy of Hutsulshchyna first of all. I. Vahylevych, B. Hake, S. Hrabets, A. Onyshchuk, Ya. Falkovskyi touched on the geographical names of this region in their works. In the middle of the twentieth century Ya. Rudnytskyi researched

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<sup>6</sup>Черняхівська Є. М. Топонімія Львівщини : автореф. дис. ... канд. філол. наук: 10. 02. 01. Львів, 1966. 20 с.

Boykos' settlements, including, of course, those which are localised in the territories of the present Ivano-Frankivsk region.

The researchers took into consideration the names of the settlements of Pokuttya and Opillia, which later became a source basis for the doctoral dissertation and the monograph by D. Buchko<sup>7</sup> published on its basis, and the candidate's thesis by V. Kotovych<sup>8</sup>.

Since the end of the 90s, the oikonymy of Outer Subcarpathia has been investigated by M. Haborak<sup>9</sup>, and V. Yatsiy ended up the research on oikonymy of the region with his scientific work "Oikonimiya Ivano-Frankivskoyi oblasti" and with his historical and etymological dictionary<sup>10</sup> of the same name.

*Ternopil region.* The first attempt at a whole study of the names of Ternopil settlements was carried out in 1939 by the Krakow linguist Ya. Zaleski. However, his work "Mistsevi nazvy Ternopilshchyny", unfortunately, remained incomplete: many titles of dwellings do not give dates of first fixations in historical sources, the etymology of a number of oikonyms is not defined, and the offered explanations of the origin of particular names of settlements here are unconvincing and such that did not stand the time test.

In the chronicles of Kyiv Rus were recorded more than ten oikonyms from the territory of the present Ternopil region. They became the first object of interest of such scientists as D. Buchko, O. Kupchynskyi, L. Masenko, V. Neroznak, V. Nikonov, S. Rospond, M. Khudash and others.

The study of oikonymy of Ternopil region began from its northern part. The author indicates the candidate's thesis by I. Volianiuk "Stanovlennia i rozvytok oikonimiyi Pivnichnoyi Ternopilshchyny XII-XX st."<sup>11</sup> D. Buchko began an investigation of genesis of all names of Ternopil region settlements in its contemporary territorial boundaries. Today there are a number of scientific works of the researcher to which we can add his onomastic dictionary "Pokhodzhennia nazv naselenykh

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<sup>7</sup> Бучко Д. Г. Походження назв населених пунктів Покуття. Львів : Світ, 1990. 143 с.

<sup>8</sup> Котович В. Походження назв населених пунктів Опілля. Дрогобич : Посвіт, 2000. 156 с.

<sup>9</sup> Габорак М. Топонімія Галицької Гуцульщини: етимологічний словник-довідник. Івано-Франківськ : Місто НВ, 2011. 656 с.

<sup>10</sup> Яцій В. О. Ойконімія Івано-Франківської області: історико-етимологічний словник. Київ : Наукова думка, 2015. 387 с.

<sup>11</sup> Волянюк І. О. Становлення і розвиток ойконімії Північної Тернопільщини XII–XX ст. : автореф. дис. ... канд. філол. наук: 10. 02. 01. Тернопіль, 2009. 19 с.



punktiv Ternopilshchyny"<sup>12</sup>, revised and published by us in co-authorship with the professor after his death in 2017.

The work on the study of oikonymy of Ternopil region is being continued by S. Verbych, M. Tyshkovets, Ya. Redkva, O. Shulhan and other researchers.

*Khmelnyskyi region.* Despite a wide historical, geographic, ethnographic study of oikonymy of Khmelnytskyi region, onomastic researches began here relatively late. Due to them appeared two candidate's theses by M. Torchynskyi and N. Hereta, which later resulted in the first systematic study of toponymicon of Khmelnytskyi region "Slovyk vlasnykh heohrafichnykh nazv Khmelnytskoyi oblasti"<sup>13</sup>. There scientists emphasise that the unpublished period of the history of oikonymicon in the studied region is represented by the remains of almost 500 settlements. In the dictionary articles devoted to the consideration of toponyms of Khmelnytskyi region N. Torchynska, M. Torchynskyi call the names of the linguists (L. Masenko, V. Neroznak, etc.), historians, geographers, ethnographers (S. Babyshyn, I. Harnaha, E. Murzayev, M. Yanko, etc.), whose thoughts in one way or another motivate a diverse consideration of genesis of individual oikonyms of the region.

*Chernivtsi region.* The collection and interpretation of toponyms in Bukovyna has ancient traditions. The earliest reminiscence of the numerous toponyms of the present Chernivtsi region is evidenced in the Ukrainian-Moldavian charters of the XIV-XVII centuries. A purposeful, systematic study of toponymy of the region in the 60s of the last century was begun by Yu. Karpenko. His doctoral dissertation "Toponimiya Bukovyny"<sup>14</sup> was preceded by three collections of the so-called lectures notes on toponymy of the mountain, central and eastern regions of Chernivtsi region.

The monograph "Toponimiya Bukovyny" is not only a study of oikonyms, but also hydronyms of the region. As for the issues of the Pre-Slavic toponymy, Ukrainian-Moldovan, Ukrainian-Russian, Ukrainian-Polish, Ukrainian-German interaction, Turkish elements in the Bukovinian toponymy, they are the researches with which

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<sup>12</sup> Бучко Д., Котович В. Походження назв населених пунктів Тернопільщини. Дрогобич : Посвіт, 2017. 315 с.

<sup>13</sup> Торчинська Н. М., Торчинський М. М. Словник власних географічних назв Хмельницької області. Хмельницький : Авіст, 2008. 549 с.

<sup>14</sup> Карпенко Ю. О. Топонімія Буковини. Київ : Наукова думка, 1973. 238 с.

Yu. Karpenko began a linguocultural aspect in onomastics, although he did not mark his researches with that term.

D. Buchko, V. Luchyk, Ya. Redkva, I. Chekhovskyi and other scientists have significant scientific investigations of the names of settlements of Chernivtsi region.

*Volhynia region.* Regional ethnographers were the first to speak about the settlements in Volhynia. These are the works, as a rule, whose authors used folklore versions for genesis of the oikonym, or commented on only etymologically transparent names. So a huge two-volume edition "Stara Volyn i Volynske Polissia" by O. Tsynkalovskyi, which was published in Canada and is, as the editorial board pointed out, "invaluable history of our dear Volhynia"<sup>15</sup>.

Onomatologists began to analyse local oikonyms in the 50-60 s of the twentieth century. V. Shulhach carried out a complex study of the names of settlements in the modern Volhynia region, having published an etymological dictionary-reference "Oikonimiya Volyni"<sup>16</sup> and collected the views of well-known researchers in his work (L. Kurkina, R. Maroyevych, V. Neroznak, O. Trubachov, M. Fasmer, H. Khaburhayev) on the origin of the term – Volhynia.

*Rivne region.* Investigating the oikonyms of Rivne region, Ya. Pura focused his attention on the settlements of Rivne Nadhorynnia along the middle and lower currents of the Horynia and its tributaries. The monograph "Pokhodzennia nazv naselenykh punktiv Rovenshchyny"<sup>17</sup> is a complex processing of names of more than 700 settlements of the region. The author has grouped and analysed oikonyms according to word-building models referring to the works of O. Andriyashkev, P. Batiushkov, H. Ravchuk, L. Rafalskyi, M. Orlovych, M. Teodorovych, M. Trypolskyi, from which one can learn about "the folk geographical etymology of Rivne region".

The cycle of articles on the processing of oikonymy of Rivne region has been published by V. Shulhach<sup>18</sup>.

The analysis of regional researches of the names of settlements in Western Ukraine will be far from complete, unless one makes an

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<sup>15</sup> Цинкаловський О. Стара Волинь і Волинське Полісся. Вінніпег: Товариство «Волинь». Т. 1. 1984. 601 с.; Т. 2. 1986. 578 с.

<sup>16</sup> Шульгач В. П. Ойконімія Волині: етимологічний словник-довідник. Київ: Київ, 2001. 189 с.

<sup>17</sup> Пура Я. О. Походження назв населених пунктів Ровенщини: монографія. Львів: Світ, 1990. 143 с.

<sup>18</sup> Шульгач В. П. З історичної ойконімії Ровенщини. *Студії з ономастики та етимології*. Київ, 2007. С. 345–350.

emphasis on those works which are the main motive of the space and touch upon all the Carpathian and Pre-Carpathian territories of our country – on the fundamental researches of M. Khudash (one of them is in co-authorship with M. Demchuk)<sup>19</sup>.

Northern Ukraine.

*Zhytomyr region.* The formation of oikonymicon of Zhytomyr region has a long history. Archaeologists have found traces of a pre-chronicle settlement, "Litopys Ruskyi" preserved the names of ancient settlements of Drevlyans, onomatologists trace the connection between the names of present settlements and other classes of onyms and appellatives.

Researches on the names of settlements of Zhytomyr region, as it often happens, have been started not by scholars but by amateurs. The figure of the priest L. Lenchevskyi drew interest in Zhytomyr region. His ethnographic heritage is ten notebooks that contain 412 manuscript pages and 14 pages of typing, and the article "Топонімія Ружинщини як джерело краєзнавчого вивчення району"<sup>20</sup> was even included in the "Pytannia Onomastyky" in 1965.

One of the first truly onomastic researches of oikonymy of Zhytomyr region in the middle of the twentieth century belongs to T. Baimut "Z toponimiky Zhytomyrshchyny (Do pokhodzhennia nazvy selyshcha Rudnia)"<sup>21</sup>.

If in 2007 O. Karpenko noted that "the study of oikonymicon of Zhytomyr region, which is part of the early settled Slavic lands, was only being started"<sup>22</sup>, then today, especially thanks to the efforts of the scientist, the oikonymic system of Zhytomyr region has been studied quite thoroughly.

*Kyiv region.* Kyiv region historically was, is and will remain the centre, the political core, the heart of Ukraine. The names of settlements

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<sup>19</sup> Худаш М. Українські карпатські і прикарпатські назви населених пунктів (відапелятивні утворення). Львів : Інститут народознавства НАН України, 2006. 452 с.; Худаш М. Українські карпатські і прикарпатські назви населених пунктів (утворення від відапелятивних антропонімів). Львів : Інститут народознавства НАН України, 2004. 536 с.; Худаш М. Л., Демчук М. О. Походження українських карпатських і прикарпатських назв населених пунктів (відантропонімні утворення). Київ : Наукова думка, 1991. 268 с.; Худаш М. Українські карпатські і прикарпатські назви населених пунктів (Утворення від слов'янських автохтонних відкомпонітних скорочених особових власних назв). Київ : Наукова думка, 1995. 362 с.

<sup>20</sup> Ленчевський Л. С. Топонімія Ружинщини як джерело краєзнавчого вивчення району. *Питання ономастики* : матеріали II респуб. наради з питань ономастики. Київ, 1965. С. 205–208.

<sup>21</sup> Баймут Т. В. З топоніміки Житомирщини (До походження назви селища Рудня): доп. та повідомл. звіт. наук. конф. Житомирського пед. ін.-ту. Житомир, 1960. С. 8.

<sup>22</sup> Карпенко О. П. Історична ойконімія Житомирщини. *Студії з ономастики та етимології*. Київ, 2007. С. 126–132.

of Kyiv land, Kyiv principality, Kyiv province, Kyiv region long since have been of interest to many researchers, representatives of various fields of knowledge. There is no doubt that the settling of Kyiv land and the naming of the settlements there were carried out long before the fixation of names in written sources. However, "despite a rather early appearance of the Slavs (II-III centuries BC) in the territory of the present-day Kyiv region, it is very perspectiveless to talk about the beginning of the formation of the ancient oikonymicon because of the lack of monuments of the pre-written period. Looking at the archaeological excavations since the Bronze Age and Early Iron, later cultures, we can assume that the ancient settled Slavic farmers and craftsmen had their settlements, whose names were forgotten. The fixation of the ancient oikonyms, associated with the appearance of written sources, especially chronicles, appeared much later and was correlated with the formation of Kyiv Rus. At the same time, the vagueness of the definition of the annalistic oikonym is also evident, since they could be inherited from the pre-written period and continue their existence in Kyiv period.<sup>23</sup>" Yet we speak about oikonymy of Kyiv region mainly as archaic Old Russian names, preserved in its original form, or modified, renamed during a long period of existence.

Today the history of Kyiv has grown into a separate humanitarian branch with a great scientific literature and a considerable amount of knowledge<sup>24</sup>. A number of microtoponyms of Kyiv and oikonyms of Kyiv region became the subject of the research of I. Zheliezniak, O. Karpenko, Yu. Karpenko, V. Luchyк, K. Tsiluiko and many other onomatologists.

*Chernihiv region.* The researches, in which the genesis of oikonyms of Chernihiv region was worked out, were begun by H. Myloradovych in 1855. The authors of the publication "Ukrayinska onomastyka: bibliorafichnyi pokazhchyk"<sup>25</sup> began a reference book of works on onomastics, published in Ukraine during 1855-2000, with his works "Mestechko Liubech" and "Chertova nozhka".

Linguists continued and substantially confirmed ethnographic researches, carried out in the prewar and postwar period by Yu. Vynohradskyi: from the analysis of historical oikonymy to a

<sup>23</sup> Карпенко О. П. З української ойконімії Київщини: етимологічні коментарі II. *Наукові записки ТНПУ. Серія: Мовознавство*. 1(27). 2017. С. 154–159.

<sup>24</sup> Желєзняк І. М. Київський топонімікон. Київ: Видавничий дім «Кий», 2013. 224 с.

<sup>25</sup> Українська ономастика: бібліографічний покажчик. Київ: ТОВ «КММ». 365.

thorough study of the names of most modern settlements carried out by I. Demeshko, O. Ivanenko, T. Poliarush and other researchers.

*Sumy region.* Modern researches of oikonymicon of Sumy region began in connection with dialectological ones (I. Pryimak), with careful elaboration of the national geographic terminology and microtoponymy in the complex study of toponyms of Chernihiv-Sumy Polissya. Voluminous work was carried out by Ye. Cherepanova, collecting and analysing 2,500 national geographical terms of Chernihiv and Sumy regions<sup>26</sup>.

The names of many settlements of Sumy region have been analysed in T. Poliarush's researches. The scientist made a comparative study of the word-formation of hydronymy, microtoponymy and oikonymy of the region, proved that in the conditions of the Ukrainian-Russian-Belarusian ethno, historical and linguistic environment, on the background of the rich Polissian nature, a local microtoponymicon was formed, which is particularly closely linked with local dialects and natural geographic features of the region<sup>27</sup>. Many microtoponyms subsequently became the names of settlements without any word-formation changes.

"Etiudy z toponimiyi Sumshchyny" is the name of Betsenko's scientific work<sup>28</sup>. The author considered not only oikonyms, but also hydronyms and microtoponyms of the region. The scientist tried to provide information about genesis of oikonyms in an accessible form, therefore, she accompanied the scientific versions with information not only from known linguistic and historical sources, but also from ethnographical ones.

The scientist who completed a comprehensive study of oikonyms of Sumy region is O. Ivanenko<sup>29</sup>, the author of a candidate's thesis and a historical and etymological dictionary "Pokhodzennia nazv naselenykh punktiv Sumskoyi oblasti".

Central Ukraine.

*Vinnytsia region.* Valuable information about the settlements of Eastern Podillia is found in the works of historians, geographers,

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<sup>26</sup>Черепанова Е. А. Народная географическая терминология Черниговско-Сумского полесья. Сумы, 1984. 275 с.

<sup>27</sup>Поляруш Т. І. З історичної мікротопонімії північно-східного Лівобережжя (лексико-семантичні моделі) / Питання історичної ономастики України. Київ : Наукова думка. С. 133.

<sup>28</sup>Беценко Т. Етуди з топонімії Сумщини: Походження географічних найменувань. Суми : Собор, 2001. 72 с.

<sup>29</sup>Іваненко О. В. Назви поселень Сумщини. Київ: КММ, 2017. 336 с.

ethnographers like D. Malakov, N. Molchanovskyi, V. Otamanovskyi, Y. Sitsynskyi, M. Yavorovskyi and others. It is no coincidence that linguists got interested in the oikonyms of Vinnytsia region. Despite a single fixation of the names of settlements in the region in the most ancient historical sources, there is no doubt about the anciency of oikonyms *Bratslav*, *Busha*, touched upon in the documents of the thirteenth century *Hubnyk*, *Diakivtsi*, presumably founded at the end of the thirteenth century *Vinnytsia*, *Sokolets* etc.

Today, the oikonym system of Vinnytsia region is worked up in the candidate's thesis by L. Dyka "Oikonimiya Skhidnoho Podillia"<sup>30</sup>. The researcher traced the process of formation and development of the names of settlements of the region during the fourteenth and twentieth centuries, carried out a lexical and semantic description of the etymons of oikonyms of Vinnytsia region, and clarified the peculiarities of their derivation structure.

*Cherkasy region.* The names of settlements of Cherkasy region was the object of the thesis by I. Hontsa "Oikonimiya Cherkashchyny"<sup>31</sup>. The researcher described the history of formation of the oikonym system in the region and gave a general overview of home and foreign researches, the subject of study of which was the names of settlements of Cherkasy region. I. Hontsa calls the names like M. Astriab, O. Lazarevskyi, M. Maksymovych, V. Modzalevskyi, L. Padalka, L. Pokhylevych and others, in whose ethnographic investigations were carried out the first attempts to interpret the genesis of oikonyms of the present Cherkasy region. The author focuses on derivation processes that took place in the creation of oikonyms of the region, and analysed the semantics of oikonym base-forming. The thesis research is accompanied by a dictionary of oikonyms of the region, where historical and etymological information about settlements and their forming etymons is provided.

Separate word-formation types of oikonyms of Cherkasy region became the object of linguistic interests of L. Lonska<sup>32</sup>.

*Kirovohrad region.* The names of settlements of Kirovohrad region were often the subject of a thorough linguistic study of famous Ukrainian onomatologists like S. Kovtiukh, V. Loboda, V. Luchyk, T. Poliarush and others.

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<sup>30</sup> Дика Л. Л. Ойконімія Східного Поділля (XIV–XX ст.) : автореф. дис. ... канд. філол. наук: 10.02.01. Івано-Франківськ, 2009. 20 с.

<sup>31</sup> Гонца І. С. Ойконімія Черкащини : автореф. дис. ... канд. філол. наук: 10.02.01. Київ, 2006. 20 с.

<sup>32</sup> Лонська Л. Словотвірні типи ойконімів-плюративів Черкащини. *Мовознавчий вісник* : Зб. наук. праць. Вип. 21. Черкаси, 2016. С. 149–156.

The oikonymy of the modern Kirovohrad region, which covers the names of 1049 registered settlements, is analysed in the thesis by O. Holinatyi "Oikonimiya Kirovohradshchyny: istoryko-etymolohichni ta slovotvirnyi aspekty"<sup>33</sup>. The researcher indicates that the settlements of the present Kirovohrad region are relatively late geographical objects, formed in the late seventeenth century – in the middle of the nineteenth century. However, the onymic space in which exist the names of Kirovohrad region, as well as any other region (ancient or modern), is based on three main extralinguistic factors: possessive, which determines a relation of the denotate to a man; vocative, which outlines the location of an object in a certain area in relation to other geographic objects; qualitative, which determines the features of the denotate as its peculiarity<sup>34</sup>.

*Poltava region.* Linguists began speaking about toponyms of Poltava region in the middle of the last century. The work by K. Tsiluiko "Toponimika Poltavshchyny yak dzherelo istoriyi krayu"<sup>35</sup> appeared in 1954 and became a benchmark for further onomastic regional researches. A comprehensive study of toponymy of Poltava region began with the study of hydronyms, carried out by O. Stryzhak. However, at the First Republican Onomastic Conference, the scientist made a speech not about hydronymy, but about oikonymy, and since then the names of settlements of Poltava region were the object of many researches of not only historical (V. Zhuk) and geographical (L. Bulava) but also linguistic ones, and in 2007 they received a complete interpretation in A. Lysenko's candidate's thesis "Oikonimiya Poltavskoyi oblasti"<sup>36</sup>.

*Dnipropetrovsk region.* The appearance of the first onomastic study of toponyms of Dnipropetrovsk region in the 50 s of the twentieth century was also marked by the name of K. Tsiluiko. Having selected the toponymy of Pokrovskiyi district of Dnipropetrovsk region<sup>37</sup> as the source material, the scientist offered a classification according to which one part of local toponyms derives from proper names, another part derives from common names. The nature of relations of the carriers of

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<sup>33</sup> Голінатий О. П. Ойконімія Кіровоградщини: історико-етимологічний та словотвірний аспекти : автореф. дис. ... канд. філол. наук : 10.02.01. Київ, 2015. 20 с.

<sup>34</sup> Голінатий О.П. Мотиваційні особливості ойконімії Кіровоградщини. *Магістеріум. Мовознавчі студії*. 2013. Вип. 50. С. 23–27.

<sup>35</sup> Цілуйко К. К. Топоніміка Полтавщини як джерело історії краю / Полтавсько-київський діалект – основа української національної мови. Київ, 1954. С. 130–154.

<sup>36</sup> Лисенко А. В. Ойконімія Полтавської області : дис... канд. філол. наук: 10.02.01; Кіровоградський держ. педагогічний ун-т ім. Володимира Винниченка. Кіровоград, 2007.

<sup>37</sup> Цілуйко К. К. Топонімія Покровського району Дніпропетровської області. *Мовознавство. Наукові записки*. Т. XIV. Київ: В-во АН УРСР, 1957. С. 62–90.

certain names, surnames and nicknames with particular geographical objects is characteristic of the onyms in the first group; the names of settlements in the second group are connected with the history of material and spiritual culture, with social life and public life, with the natural and geographical environment, etc.

Later, the names of settlements of the region became the object of historical and geographical researches by L. Zelenska, of historical and ethnographic works by M. Bohomaz, V. Moroz, of linguistic interests of A. Popovskiyi.

For today M. Nadutenko, the author of the thesis "Oikonimiya Dnipropetrovskoyi oblasti"<sup>38</sup>, has complexly worked up oikonymy of Dnipropetrovsk region.

## **2. Oikonymic System of Southern, Eastern Ukraine and the Autonomous Republic of Crimea**

Southern Ukraine.

*Odesa region.* The authors (Yu. Karpenko, A. Bevzenko and others) named a published in 1975 edition "Toponimiya pivnichno-skhidnoyi Odeshchyny. Konspekt lektsiy" a regional toponymic description. Having described the names of settlements in four districts of Odesa region, the scientists emphasised that oikonymy of this region is young. Practically no name here goes beyond the eighteenth century. However, it does not diminish their scientific importance. On the contrary, it is the youth of the researched oikonymy that is of special theoretical and practical scientific interest. The youth of toponymy is its formation, noticeable movement, and dynamics. Changes and replacements of names occur unexpectedly as for toponymy, the local toponymic system<sup>39</sup> is being formed very quickly. The origin of the names of settlements in three districts of Odesa region has been analysed in the work "Toponimiya pivdenno-skhidnoyi Odeshchyny"<sup>40</sup>. Yu. Karpenko together with the members of the department he headed, had intended to publish 5-6 such dictionaries in order to describe the names of settlements of all Odesa region. However, he failed to put the idea into practice, therefore, individual oikonoms found their niche in the pages of

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<sup>38</sup> Надутенко М. В. Ойконімія Дніпропетровщини : автореф. дис... канд. філол. наук : 10.02.01. Харків, 2015. 20 с.

<sup>39</sup> Карпенко Ю. О. та ін. Топонімія північно-східної Одещини. Конспект лекцій. Одеса, 1975. 88 с.

<sup>40</sup> Карпенко Ю. О. та ін. Топонімія південно-східної Одещини. Конспект лекцій. Одеса, 1978. 84 с.



scientific articles of the scientist, while others were found in the candidate's theses by L. Stychyshyn<sup>41</sup> and H. Kasim<sup>42</sup>.

*Mykolayiv region.* The analysis of the "official, unofficial and forgotten" names of settlements of Pravobuzhzhia within Mykolayiv region was carried out by V. Loboda. The material, collected mainly with the help of the expeditionary method, basing on maps, land plans, as well as on printed and manuscript historical sources of past centuries, on a deep penetration into the essence of each name, both the former and the modern, made it possible to recreate the process of formation of the oikonymic system of Mykolayiv region from ancient times to the 70s of the twentieth century. A diligent study of the scientist has not only led to the reproduction of correct etymologies of oikonoms, but also revived the memory of the former founders, owners, pioneers, in whose honour were named the settlements<sup>43</sup>.

D. Buchko, having highlighted the peculiarities of the nomination of settlements in the newly-occupied territory in one of his researches, carried out a comparative analysis of oikonymy of Mykolayiv region and the regions of archaic settling. In addition, the scientist said that originally oikonymy of the region was multilingual, and only since the middle of the twentieth century all the foreign names, except Russian, were replaced by Ukrainian, mostly artificial, specially made-up ones<sup>44</sup>.

Today oikonymy of Mykolayiv region is one of the scientific interests of O. Dobrovolskyi, I. Yefymenko, I. Korniyenko and other researchers. The scientists find new historical information which allows them to shed light on etymologically obscure oikonoms and more precisely define information about traditional, established in onomastics versions of the names of etymologically transparent names.

*Kherson region.* The first facts about the settlements of the modern Kherson region entered the Cossack chronicles and travellers' notes. A historical toponymous and, in particular, ecological register of the region is partly presented in the researches of Zaporozhian old days by

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<sup>41</sup> Стичишина Л.П. Проблемы пограничной топонимии (на материале междуречья Кодымы и Савранки и прилегающих территорий) : автореф. дисс. ... канд. филол. наук. Киев, 1976. 22 с.

<sup>42</sup> Касім Г. Ю. Топонімічні композити північного Причорномор'я : автореф. дис.. канд. філол. наук: 10.02.02. Ужгород, 1978. 26 с.

<sup>43</sup> Лобода В. В. Назви населених пунктів Правобужжя / В. О. Горпинич, В. В. Лобода, Л. Т. Масенко. Власні назви і відтопонімічні утворення Інгуло-Бузького межиріччя. Київ : Наукова думка, 1977. С. 76–138.

<sup>44</sup> Бучко Г., Бучко Д. Історична та сучасна українська ономастика: вибрані праці. Чернівці : Букрек, 2013. С. 369.

D. Yavornytskyi, in the historical works by A. Skalkovskyi, in the ethnographic observations of O. Afanasyev-Chuzhbinskyi.

Today, basing on individual researches by V. Bushakov, O. Karpenko, V. Loboda, L. Masenko, O. Stryzhak, O. Trubachov, the oikonymic system of Kherson region is actively being studied by I. Yefymenko. Emphasising on youth, and therefore, on transparency of primary semantics of many oikonyms, the scientist quotes V. Nykonov that apparent clarity is the most dangerous trap for the toponymist, and therefore admits several versions of the origin of individual oikonyms<sup>45</sup>.

*Zaporizhia region.* In the late 60s of the twentieth century V. Fomenko, the author of the publication "Zvidky tsia nazva?" wrote about Zaporizhia region that a few regions had seen so many peoples on their land, as they were seen on the lands of Nyzhnie Prydniprovyia. Some peoples left quickly, leaving no sign of theirs, others left in the territory of the modern Zaporizhia region monuments that came to us a century later in the form of river names, graves, tracts, etc<sup>46</sup>. The researcher in his work considers not only hydronyms and microtoponyms, but also oikonyms, focusing on the historical facts of their naming.

Today, a good source of toponymous material is the dictionary of V. Chabanenko "Velykyi luh zaporozkyi"<sup>47</sup>. This encyclopedic reference book contains historical, geographical, archaeological, linguistic, folk and other data about toponymic objects, the absolute majority of which disappeared from the map of Nadvelykoluzhia forever.

The oikonymy of Zaporizhia region today does not stop being the object of the scientific study by I. Ilchenko, V. Pacheva and other researchers.

#### Eastern Ukraine

*Kharkiv region.* In the mid-50s of the last century due to dialectological researches of Kharkiv scientists appeared onomastic ones. Thus, there were works containing an analysis of toponymous material by H. Korabelnykova, L. Lysychenko, I. Muromtsev, and other scientists.

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<sup>45</sup> Єфименко І. Ойконімія Херсонщини в історико-етимологічному аспекті (загальні уваги). *Українська мов.* 2011. № 4. С. 9–21.

<sup>46</sup> Фоменко В. Звідки ця назва? Дніпропетровськ : Промінь, 1969. С. 3–4.

<sup>47</sup> Чабаненко В. Великий Луг Запорозький: історико-топонімічний словник. Запоріжжя: Запорізьк. держ. ун-т, 1999. 331 с.

Much attention was paid to Kharkiv and Kharkiv region by A. Yareshchenko in a number of his scientific publications and in the "Toponimichnyi slovnyk Kharkivshchyny" in co-operation with A. Perepecha<sup>48</sup>. In historical and geographical researches of ancient oikonyms of the region (Balakliya, Kharkiv, Chuhuyev, etc.) there is onomastic material, though often of national etymological character.

Ye. Tkachenko's linguistic researches became a diligent structural and semantic analysis of separate regional oikonyms<sup>49</sup>.

The episodicity of the volume of the analysed material, which did not cover all the names of the settlements, and therefore did not give a clear picture of the nature of the nomination and of the specificity of the word formation of Kharkiv settlements, led to the appearance of Yu. Abdul's candidate thesis "Stanovlennia oikonimiyi Slobozhanshchyny (na materialy Kharkivshchyny)"<sup>50</sup>.

*Donetsk region.* With the birth of the Zaporizhia Sich at the Dnipro rapids since the second half of the seventeenth century there had been a folk colonisation of the Black Sea steppes and the gradual settling of the territories of the present Donetsk region. It was the time of fixation of the names of settlements – the Cossack winter men, – in the historical sources that later, during the period of liquidation of the Sich, became the basis for further mass colonisation of the land. A full settling of Donetsk region occurred already in the eighteenth century – at the beginning of the nineteenth century. Migration waves came directly from Poltava, from the lands of Chernihiv and southern Kyiv, as well as indirectly in two ways: through Slobozhanshchyna and Pivdennyi Step (Southern Steppes). Another, a smaller wave of immigrants came from the lands of Kursk and Belhorod. Moving to new places, people tried to preserve the type of village development, the organisation of household, home interior, usual food and, of course, the names of streets, beams and even entire villages<sup>51</sup>.

The oikonymy of Donetsk region was worked up primarily due to the works of Ye. Otin and the scientists of the Donetsk Onomastic School. In 2014, the book "Pokhodzennia heohrafichnykh nazv

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<sup>48</sup> Топонімічний словник Харківщини / Авт.-упоряд. А. Перепеча, А. Ярещенко. Харків, 1991. 117 с.

<sup>49</sup> Ткаченко Є. М. Сіверський Донець – Сіверськодонецьк – Северодонецьк: походження, структура, семантика. *Філологічні студії*. Вип. 6. 2011. С. 468–474.

<sup>50</sup> Абдула Ю. А. Становлення ойконімії Слобожанщини (на матеріалі Харківщини) : автореф. дис. ... канд. філол. наук: 10. 02. 01. Кіровоград, 2008. 18 с.

<sup>51</sup> Фроляк Л. Етномовні факти в основі генетичної класифікації новостворених східностепових говірок. *Мова і культура. Діалектологічні студії*. 2. Львів, 2003. С. 12.

Donbasu"<sup>52</sup> was published, in which among 338 vocabulary articles there is information about a number of oikonyms of Donetsk region.

*Luhansk region.* Cimmerians, Scythians, Sarmatians, Bulgars, and then – the nomadic tribes of Turkic origin: Pechenegs, Torks, Polovtsians, the Tatar-Mongol invasion, a temporary capital of the Golden Horde near the modern village of Shypilivka, Popasnianskyi district, the Wild Field and intense colonisation by the Zaporizhia Cossacks present an incomplete history of modern Luhansk region. The colonisation of Serednie Podintsivya was accompanied by the naming of settlements, as a rule, according to traditional schemes of Ukrainian / Slavic name forming.

The study of toponymicon of Luhansk region intensified at the end of the twentieth century. At present, there is no comprehensive dissertation research of the names of settlements of the region, but on the basis of Taras Shevchenko National University of Luhansk one conducts regional scientific and practical conferences on onomastics "Suchasnyi onomastychnyi prostir Luhanshchyny"<sup>53</sup>, publishes interesting researches about oikonyms by O. Forostiuk, V. Shevtsova and other scientists.

*Autonomous Republic of Crimea.* Oikonymicon of the Crimea is a special phenomenon. And it became special not only because of the current political situation, but it has always been so. Since long time ago different peoples have lived in the Crimea, which left their memory in geographical names.

Among the researchers of the Crimean oikonymy, at least several names should be called: V. Bushakov, E. Murzayev, O. Superanska, D. Cheliebiyev.

V. Bushakov, considering historical toponyms of the region, emphasised that they arose in the languages of the Tauri, ancient Greeks, Scythians, Alans and Polovtsians, Rums, Tatars, Nogais, Crimean Karaites, Krymchaks and Armenians. The eviction of Rumyans and Urumi in 1779 from the Crimea to the Cis-Azovia caused the destruction of the Greek toponymic system and the displacement of it by the Turkic one. The seizure of the Crimea by the Russian Empire in 1783 and its subsequent colonisation, which caused mass emigration of the Tatar

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<sup>52</sup> Отин Е. С. Происхождение географических названий Донбасса. Донецк : Юго-Восток, 2014. 199 с.

<sup>53</sup> Сучасний ономастичний простір Луганщини : матеріали VII регіон. наук.-практ. конф. з ономастики. Луганськ : Вид-во ДЗ «ЛНУ імені Тараса Шевченка», 2010. 143 с.

population to Turkey, and then the total forced eviction of Tatars from the Crimea in May 1944, performed by the Soviet authorities, erased the historic toponymy from its map<sup>54</sup>.

E. Murzayev analysing the context of the Crimean toponymy provides M. Dmytriyev's opinion: "The analysis of Slavic toponymy and partly onomastics cannot do without a Turkic examination."<sup>55</sup>

The statement of O. Superanska is indicative: "The Crimea is the best place for checking the truthfulness of the idea, for refutation or confirmation of certain myths <...>. After the end of the war, the total renaming of the Crimean toponyms for the population deported from Crimea became a complete loss of its roots, new created names were of no interest for scientists, they are not toponymic at all. And, for the cultural history of the region this, of course, is a very big step back, if not to say, degradation."<sup>56</sup>

Today, the Crimean oikonoms are waiting for their historical restoration, and their analysis, taking into consideration a huge scientific experience of interpreters, for confirmation and attachment.

An overview of regional oikonomic researches will be incomplete if we do not distinguish the works, which showed the names of settlements of individual oikonym forming models of the whole Ukraine, traced their stratigraphy or analysed the names of many settlements against the background of other toponyms. These are the fundamental onomastic works of D. Buchko (oikonym models on -івці / -инці), Z. Kupchynska (-ів, -ин), O. Kupchynskyi (-ичі), N. Mykhailychenko (-ець -иця), L. Radio (-\*јь, -\*ја, -\*је), I. Tsaralunha (-ани / -яни); M. Mryhlod (oikonoms of the Right-Bank Ukraine with Christian names in the basis). And finally, two fundamental works of recent years – V. Luchyk's "Etymolohichnyi slovnyk toponimiv Ukrayiny"<sup>57</sup>, in which, among other things, the names of all the cities and towns of the urban type are analysed, and the doctor's monograph by Z. Kupchynska "Stratyhrafiiya arkhayichnoyi oikonimiyi Ukrayiny"<sup>58</sup>, where the author worked up the oikonoms from all Ukraine on \*-ъскъ, \*-ън, \*-itji, \*-any/-\*jany, \*-j(ь), \*-inъ, \*-ovъ/\*-evъ.

<sup>54</sup> Бушаков В. А. Лексичний склад історичної топонімії Криму : монографія. Київ : Ін-т сходознавства ім. А. Ю. Кримського, 2003. С. 5–6.

<sup>55</sup> Мурзаев Э. М. Тюркские географические названия. Москва : Восточная литература, 1996. С. 160.

<sup>56</sup> Суперанская А. Чтобы каждому кустику и ручейку дать свое особенное название... *Полуостров*. 2009. 17–23 июля. № 28 (332). С. 3.

<sup>57</sup> Лучик В. В. Етимологічний словник топонімів України. Київ : ВЦ «Академія», 2014. 544 с.

<sup>58</sup> Купчинська З. О. Стратиграфія архаїчної ойконімії України : монографія. Львів : НТШ, 2016. 1278 с.

## **CONCLUSIONS**

The interest in the names of objects inhabited by man has begun, apparently, since the time when those names were created, were etymologically transparent and did not require any additional interpretations. However, oikonyms do not need any interpretation today either: they exist in the language, function in the speech and name a particular settlement. One may think that their function is exhausted then. However, for every inhabitant of Ukraine, one of almost 30 thousand modern oikonyms is the name of his small homeland, and hence the geographical and spiritual centre of the Earth.

It is this peculiar "oikonymic centrism" that led to a complex, systematic study of genesis of the names of settlements in Ukraine, which has begun since the 60s of the last century. Since then, onomastic researches have been directed to a synchronous and diachronic, lexical and semantic, structural and word-building, etymological processing of oikonyms and should have led to the publication of a complete historical and etymological dictionary of the names of settlements of our country. Such a dictionary is absolutely necessary, but it is still at the stage of creation, and its forerunners are regional dictionaries of oikonyms, narrower or wider dictionaries of toponyms of Ukraine.

The analysis of a current status of oikonym researches in all the administrative and territorial regions of Ukraine provides an opportunity to see what has been done, to outline the prospects for further investigations and to make conclusions: 1) the regional oikonymicon should be considered from the positions of synchronous and diachronic study; 2) the researches on the names of all the settlements should be unified and based on the oikonymic principles established in Ukrainian onomastics; 3) in view of the positions of modern linguocentrism, the research is to be carried out not only in the onomastic, but also in the linguocultural plan; 4) the final stage of the regional study of Ukrainian oikonymy should be a publication of a complete onomastic historical and etymological and linguocultural dictionary of oikonyms.

## **SUMMARY**

The article analyses the current state of the regional study of oikonymicon of Ukraine. It has been found out that since the middle of the twentieth century the study of the origin of the names of settlements in the administrative and territorial areas has been considered of primary importance. The main principles of conducting such work have been

outlined. The author proved that the names of settlements in Western, Central and Northern Ukraine today are most fully explored. This, obviously, is due to the archaicity of territory settling, to the anciency of preserved oikonymy here, to the deep interest of scientists in autochthonous names, which are often the naming of local settlements. The youth of modern oikonymy of Eastern and Southern regions also is of a special theoretical and practical scientific interest. Changes and replacements of names are occurring here very fast, there is a quick formation and establishing of the local toponymic system. A special phenomenon is oikonymy of the Crimea, which is waiting for its historical restoration, and genesis of the ancient names of settlements is waiting for confirmation and attachment.

In the scientific research the author has singled out the key works on the regional oikonymy, provided the names of the leading researchers, named prospects for further regional oikonymic investigations.

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## **FOREIGN LANGUAGE INCLUSIONS: TWO TYPES OF INTERPRETATION (ON THE NOVELS BY ERNEST HEMINGWAY)**

**Ladynenko A.**

### **INTRODUCTION**

Reading a novel in English can be challenging and often people wonder about the meaning of a particular word that is written in another verbal code system. It would be interesting to know why some words look so unfamiliar and what do they mean. Multilingualism and multiculturalism have become so characteristic of our time that it is hard to come by a literary work that is strictly monolingual. English as a world language is an interesting example in order to look at these questions and answer them.

The majority of linguists [e.g. Haugen<sup>1</sup>; Weinreich<sup>2</sup>; Thomason<sup>3</sup>; Matras<sup>4</sup>; Zabawa<sup>5</sup>] state that one of the most important factors influencing the process of language contact is the phenomenon of bilingualism (or multilingualism), i.e. when a group of people is able to communicate in all languages taking part in the contact process.

In the period of globalization and increasing cultures interaction, studies in the field of foreign elements reception are of paramount importance. The processes of globalization and integration have caused a significant increase in the number of borrowings in national languages. Foreign-language elements derive from the source language and preserve not only their original meaning, but also their original graphics. Such borrowings in a foreign language that are not subjected to graphic or phonetic adaptation are called foreignisms. While used in the text they are marked off as foreign inclusions [Bolshakova<sup>6</sup>; Krasnova<sup>7</sup>; Novozhenova<sup>8</sup>; Norlusenyan<sup>9</sup>; Pravda<sup>10</sup>; Shkhalaho<sup>11</sup>].

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<sup>1</sup> Haugen, E. (1950) The Analysis of Linguistic Borrowing. *Language*, vol. 26, no. 2. pp. 210–231.

<sup>2</sup> Weinreich, U. (1979) *Languages in contact. Findings and Problems*. The Hague: Mouton Publishers.

<sup>3</sup> Thomason, S. G. (2001) *Language Contact*. Edinburg: Edinburg University Press.

<sup>4</sup> Matras, Y. (2009) *Language Contact (Cambridge Textbook in Linguistic)*. Cambridge: Cambridge University Press.

<sup>5</sup> Zabawa, L. (2001) *English Lexical and Semantic Loans in Informal Spoken Polish*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.

<sup>6</sup> Bolshakova, T. (2008) *Inoyazychnye vkrapleniya v hudozhestvennyh proizvedeniyah V. P. Aksenova* [Foreign-language inclusions in the works of V.P. Aksenov]. (PhD Thesis), Voronezh: The Publishing House of Voronezh State University.

The current research answers the challenges of the time and tracks the interaction of foreign and native elements in artistic texts, which allows to develop its informational and cognitive potential. It is a comprehensive analysis of types of foreignisms interpretation in a text.

As an object of present study English fiction texts written by Ernest Hemingway were selected, among them are *Fiesta, and the Sun Also Rises, For Whom the Bell Tolls, The Undeclared*. The subject of the study is foreign language inclusions in the selected texts.

In this research I will study the peculiarities of interpretation of foreign language injections in the recipient text. In the first part I will study the author's interpretation while the second part will be devoted to the reader's interpretation of foreign language inclusions in the selected texts. The purpose of the research stipulates the following tasks:

- 1) to consider English-language literary texts;
- 2) to determine foreign language patches in fiction texts;
- 3) to analyze the types of author's interpretation that the author uses within the text;
- 4) to analyze the types of reader's interpretation.

The study is based on material from English fiction texts which were written by Ernest Hemingway. During the research some bilingual dictionaries were also used.

This study explores interpretation of foreign borrowings in the English fiction texts. My attention is focused on different methods and techniques of FLI interpretation which undergo an in-depth linguistic and psychological analysis.

From my point of view, foreign language inclusions in the English fiction text can be interpreted by its author or the reader.

It is worth mention that the factor (mode) of the addressee plays significant role in the linguistic compositional organization of texts with foreign elements. The author of the text can take this factor into account

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<sup>7</sup> Krasnova, T. (2009) *Inoyazychnye vkrapleniya v russkoj literaturnoj rechi nachala XX veka* [Foreign-language inclusions in Russian literary speech of the early XX century] (PhD Thesis), Voronezh: The Publishing House of Voronezh State University.

<sup>8</sup> Novozhenova, Z. (2012) *Inoyazychnye vkrapleniya kak diskursivnoe yavlenie: russkoe slovo v chuzhom tekste* [Foreign-language inclusions as a discursive phenomenon: the Russian word in a foreign text]. *Vestnik Baltijskogo federalnogo universiteta im. I. Kanta*, no. 8, pp. 37–42.

<sup>9</sup> Norlusenyan, V. (2010) *Inoyazychnye vkrapleniya: sovremennoe sostoyanie problem* [Foreign-language inclusions: current state of the problem]. *Vestnik Novgorodskogo gos. universiteta*, no. 57, pp. 63–66.

<sup>10</sup> Pravda, YU. (1983) *Inoyazychnye vkrapleniya v russkoj literaturnoj rechi XIX v.* [Foreign-language inclusions in Russian literary speech of the XIX century]. Moscow. (in Russian)

<sup>11</sup> Shkhalaho, S. (2005) *Inoyazychnye vkrapleniya kak teoretiko-terminologicheskaya problema* [Foreign-language inclusions as a theoretical and terminological problem]. *Filologicheskij Vestnik*, no. 7, pp. 47–51.

consciously or unconsciously. Nevertheless, it affects the ways of representing foreign language elements in the fiction text, as well as the features of transition from one language code to another. The author's explanatory context is presented in fiction text in various lingual-compositional forms and lexical-syntactic structures. Thus, the author's interpretation can be within text limits and after text limits.

Problems of bilingualism, as well as the interaction of different language codes within one text, were considered in a number of linguistic studies [e.g. Hamers & Blanc<sup>12</sup>; Hegboldt<sup>13</sup>; Weinreich<sup>14</sup>; Tabur-Keller<sup>15</sup>; Appel & Muysken<sup>16</sup>; Myers-Scotton<sup>17</sup>; Fedorova<sup>18</sup>]. Interpretation of a literary text and its components attracted attention of many scholars [e. g. Demyankov 1985; Dolinin 1985; Kukharenko 1988; Black & Bower 1980, and others]. However, interpretation of foreign language inclusions (FLI) requires further investigation as there are still a lot of unsolved problems.

### **Author's interpretation of foreign language inclusions**

Author's interpretation implies that the writer provides information about the meaning of foreign words and phrases he/she uses in the text body or in the auxiliary parts of the novel or story. The author can find different ways of representing this information. Mostly they are a) translation; b) (detailed) description or c) interlanguage synonymy.

#### *Translation*

Translation of FLI into the original language within the limits of the same remark of the character (microcontext) in which a foreign language element is incorporated:

*(1) He shook his head and walked away, caring the coffee-pots. Two men were going by in the street. The waiter shouted to them. They were grave-looking. One shook his head. "Muerto!" He called.*

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<sup>12</sup> Hamers, Josiane & Blanc, Michel (1989) *Bilinguality and bilingualism*. UK: Cambridge University Press.

<sup>13</sup> Hagboldt, Peter (1935) *Language learning: some reflections from teaching experience*. Chicago: University of Chicago Press.

<sup>14</sup> Weinreich, Uriel (1974) *Languages in contact*. The Hague: Mouton.

<sup>15</sup> Tabouret-Keller, Andre (1972) *K izucheniiu dvuyazichiya v sotsiologicheskome plane* [To the study of bilingualism in a sociological plan]. *Novoye v lingvistike*, vol. 6 (Yazikoviy kontakt), pp. 170–182.

<sup>16</sup> Appel, Rene & Muysken, Pierer (1987) *Language contact and bilingualism*. London: Edward Arnold.

<sup>17</sup> Myers-Scotton, Carol (1993) *Social motivation for code-switching*. Oxford: Oxford University Press.

<sup>18</sup> Fedorova, Kapitolina (2002) *Lingvopovedencheskie strategii v situatsii obshcheniya s inostrantsem (na materiale russkogo yazyka)* [Linguistic and behavioral strategies in a situation of communication with a foreigner (based on Russian language material)] (PhD Thesis), St. Petersburg.

*The waiter nodded his head. The two men went on. They were on some errand. The waiter came over to my table.*

*“You hear? **Muerto**. Dead. He’s dead. With a horn through him. All for morning fun”<sup>19</sup>.*

In the example (1), the author uses the English equivalent, that is the adjective “dead”, which immediately follows the Spanish adjective “muerto”. As we can see, FLI and its English analogue are given within the same remark. Both words have the main meaning "not alive". The waiter uses the English-language equivalent twice so that information about the death of the bullfighter should come across to an American recipient, though at first under the influence of emotions he unwillingly utters the word in the native language (Spanish).

The translation of a foreignism may be separated from it by the author’s speech, that is the author’s direction, which indicates the speaker (he said):

*(2)He turned around and offered his wine bag to Bill. Bill handed him one of our bottles. The Basque wagged a forefinger at him and handed the bottle back, slapping in the cork with the palm of his hand. He shoved the wine-bag up.*

*“**Arriba! Arriba!**” he said. “Lift it up.”*

*Bill raised the wine-skin and let the stream of wine spurt out into his mouth, his head tipped back. When he stopped drinking and tipped the leather bottle down a few drops ran down his chin<sup>20</sup>.*

In this case (2), the meaning of the polysemantic Spanish word "arriba" is clarified by means of the verb with a postposition "lift up". The speaker is not sure that the American boy Bill will understand him, and gives the English equivalent of his exclamation.

However, there are cases when a translated equivalent of FLI may be placed after it at a certain distance. As a result, the reader's attention is concentrated on the foreign words, the addressee tries to decipher a message but the author comes to his/her aid. In one of the fragments of the novel “Fiesta” the author at first gives the necessary information about the content of the telegram to the English-speaking reader in

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<sup>19</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 225.

<sup>20</sup> Ibid. P. 116.

Spanish without any explanation. The English variant appears only at the very end of the fragment. Such retardation always arouses the interest of the reader to the important information. He/she has the time to put forward his/her version of translation which is later supported or refuted:

(3) *The telegram was in Spanish: “Vengo Jueves Cohn.” I handed it to Bill.*

*“What does the word Cohn mean?” he asked.*

*“What a lousy telegram!” I said. “He could send ten words for the same price. “I come Thursday”<sup>21</sup>.*

In another episode of the same novel the distant explanation of the word “aficionado” is also given by the author in postposition. It appears after a fragment of the dialogue, in which the key word is repeated 4 times in the remarks of both communicators. The author explains not only the word “aficionado”, but the noun from which it was derived, – “aficion”:

(4) *“Your friend, is he **aficionado**, too?” Montoya smiled at Bill.*

*“Yes. He came all the way from New York to see the San Fermines.”*

*“Yes?” Montoya politely disbelieved. “But he’s not **aficionado** like you.”*

*He put his hand on my shoulder again embarrassedly.*

*“Yes,” I said. “He’s a real **aficionado**.”*

*“But he is not **aficionado** like you are.”*

*Aficion means passion. An **aficionado** is one who is passionate about the bull-fights<sup>22</sup>.*

In this fragment Hemingway gives the explanation not in the dialogue, but in the author's speech, resorting to traditional definition forms, that is including in the text verbs of equivalence “to mean” and “to be”. It should be noted that the author does not use the word “aficionado” in its common meaning – “amateur”, but in the contextual one – “amateur bullfight”.

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<sup>21</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 142.

<sup>22</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 147.

In all these cases, the FLI occupies the pre-position in relation to the explanatory context. Such an order of foreignism and its explanation allows readers to receive new information without any additional mental effort. Here he or she gets all the facts ‘ready-made’.

The reverse situation is observed, when foreign language inclusion follows the expression in the basic language:

(5) “*Tell him that bulls have no balls,*” Mike shouted. *He was drunk. Romero looked at me inquiringly.*

“*Drunk,*” I said. “***Borracho! Muy borracho!***” (Hemingway 2009: 198).

In this episode, the narrator initially uses the basic language lexeme (drunk), that could be justified from the psychological point of view: firstly, the English-speaking communicator gives information in his native language and then, remembering that he is talking to the Spanish, repeats the same in the mother language of the interlocutor. If the explanations of foreignisms precede them, they do not draw attention of the reader and may be even ignored by him/her. Foreignisms in the initial position attract more attention of the reader and activate the process of perception.

Interpretation, with the help of the translation of FLI by the author, can be carried out in the microcontext, – within one replica:

(6) “***Oiga,***” he said, “*come here. Listen.*”<sup>23</sup>.

In this case one character (husband) wants to attract the attention of another character (his wife). The author uses the typical verbal Spanish signal to attract the attention – “Oiga”, but the author immediately gives an explanation for the English-speaking reader in the second part of the replica, adding the English equivalent of the analyzed Spanish word, – Listen.

It should be emphasized that from the point of view of maintaining reader interest, the initial position of a foreign impregnation with an explanation in the postposition is stronger. In this case, the explanation can be significantly distanced from foreign language blotches. This forces the reader to build appropriate assumptions and guesses. Thus, in

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<sup>23</sup> Hemingway, Ernest (2009) *For Whom the Bell Tolls*. St. Petersburg: Antologiya. P. 64.



the story “The Undefeated” by E. Hemingway, the author presents the necessary meaning of the Spanish word to the English-speaking reader only at the very end of the story. The Spanish word «coleta» and its translation – pigtail are separated from each other by text in more than 30 pages:

*Manuel sat down; his cap off, his face was changed. He looked pale, and his **coleta** pinned forward on his head, so that it would not show under the cap, gave him a strange look. <...> They were going to cut off his **pigtail** <sup>24</sup>.*

### *Description*

Instead of translation authors sometimes introduce the corresponding description of the concept rendered by a foreignism. In many cases such definitions-explications resemble the encyclopaedic references. They often occur when it is necessary to interpret any realia for which it is difficult to find a one-word equivalent. An example of such a description can be found in Ernest Hemingway’s “Fiesta”:

*(7)In the evening was the **paseo**. For an hour after dinner every one, all the good-looking girls, the officers from the garrison, all the fashionable people of the town, walked in the street on one side of the square while the café tables filled with the regular after-dinner crowd <sup>25</sup>.*

In this episode it deals with the purely Spanish event, which does not have analogues in the US or UK. Accordingly, there is no one-word equivalent corresponding to it. The first indicator for comprehension here is the verb of movement (in space) “walked”. But then due to attributive words “fashionable” and “good-looking (girls)” it becomes clear to the reader that it is not just a walk, but some solemn festive procession. The fact that the writer describes a crowd gathering is supported by enumeration of anthropomorphic words: girls, officers, people. Thus, the author actually gives a detailed explication of the word “paseo” using a dynamic description of the event, the verb “to walk” being the key word around which the whole situation is constructed. The

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<sup>24</sup> Hemingway, Ernest (1972) The Undefeated. *Khrestomatiya po amerikanskoy literature*. Moscow: Prosvyeshchenie. P. 211, 243.

<sup>25</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 169.

sense in such cases is inferred on the basis of the topical words which form a semantic network of the episode. This approach can be called isotopic analysis (Arnold<sup>26</sup>; Mizetskaya & Ladynenko<sup>27</sup>). As to the fragment under analysis, even if the author had not given any description, the English-speaking reader could have guessed the approximate meaning of the word “paseo” as the result of comparative analysis (compare the roots of the Spanish “paseo” and the English “pass; passage”).

Indirect ways of explication can be found in the same novel with regard to the French inclusions:

*(8)It was a warm spring night and I sat at a table on the terrace of the Napolitain after Robert had gone, watching it get dark and the electric signs come on, and the red and green stop-and-go traffic-signals, and the crowd going by, and the horse-cabs clippety-clopping along at the edge of the solid taxi traffic, and the poules going by. Singly and in pairs, looking for the evening meal. I watched a good-looking girl walk past the table and watched her go up the street and lost sight of her, and watched another, and then saw the first one coming back again. She went by once more and I caught her eye, and she came over and sat down at the table”<sup>28</sup>.*

The French word “poule” is abstracted from the whole situation, described by the author, and first of all it is done due to the synonym “girl” of the basic language in the subsequent sentences. However, the lexemes “poule” and “girl” do not match stylistically. The lexeme “girl” is stylistically neutral, whereas the word “poule” in the French language is mostly used to women of easy virtue, i.e. it carries a negative connotation<sup>29</sup>.

Author's interpretation can be also represented outside the main text. There are two widely used forms of this representation: 1) footnotes; 2) glossary explanations in endnotes, which usually follow

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<sup>26</sup> Arnold, Irina (1990) *Stilistika sovremennogo angliyskogo yazyka* [Stylistics of modern English]. Moscow: Prosveshcheniye. (in Russian)

<sup>27</sup> Mizetskaya, Vera & Ladynenko, Albina (2013) *Primeneniye izotopicheskikh ryadov v predelakh mezokonteksta i makrokonteksta* [Application of isotopic series within the mesocontext and macrocontext]. Proceedings of the *Suchasni pitannya prikladnoi ta komp'yuternoï lingvistiky*, pp. 13–14.

<sup>28</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 15.

<sup>29</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 626.

the main text. However, neither footnotes nor glossaries are used by Ernest Hemingway who gives preference to the forms of internal explanations (the inclusions in the text body of the novel or story).

### **Reader's interpretation of foreign language inclusions**

When there is neither author's interpretation, the recipient has to decide problems of identification and interpretation of FLI by himself. The role of the reader in the interpretative process was emphasized by many researchers (Aryutyunova<sup>30</sup>; Vorobyova<sup>31</sup>; Demyankov<sup>32</sup>; Zalevskaya<sup>33</sup>; Murzin & Stern<sup>34</sup>; Privalova<sup>35</sup>).

Even if the text is written in the native language of the reader, there is always a certain number of words (10-12%), which are unknown to him/her (the so-called agnonyms according to Morkovkin & Morkovkina<sup>36</sup>). However, this usually does not arouse a feeling of discomfort in the reader if it does not interfere with understanding of the basic meaning of the text in general. It is often sufficient for the reader to refer the word to a specific thematic class. So, for example, when it deals with some unknown dishes, beverages, articles of clothing, the reader, as a rule, is not trying to find in a dictionary the exact name of these subjects in his/her native language. The reference to a certain semantic class on hyperonymic or topical (higher degree of generalization) level fully satisfies the reader and allows him/her not "to get stuck" on an unfamiliar word.

Reader's interpretation is required in cases when there is no author's explication. The author's interpretation in this case can be called a zero interpretation.

Situations when foreignisms are not accompanied by any explanations, notes or translation, can be accounted for by various factors:

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<sup>30</sup> Arutyunova, Nina (1981) Faktor adresata [Addressee factor]. *Izvestiya AN SSSR. Seriya literatura i yazyki*, vol. 4, pp. 356–367.

<sup>31</sup> Vorob'yova, Olha (1993) *Tekstoviye kategorii i faktor adresata* [Text categories and addressee factor]. Kiev: Vishcha shkola. (in Russian)

<sup>32</sup> Dem'yankov, Valerii (1983) *Ponimaniye kak interpretiruyushchaya deyatel'nost'* [Understanding as an Interpretative Activity]. *Voprosy yazykoznaninya*, vol. 6, pp. 58–67.

<sup>33</sup> Zalevskaya, Aleksandra (2001) *Tekst i yego ponimanie* [Text and understanding of it]. Manuscript. Tver'. (in Russian)

<sup>34</sup> Murzin, Leonid & Shtern, Aleksandr (1991) *Tekst i yego vospriyatiye* [Text and its perception]. Sverdlovsk: Izdatelstvo Ural'skogo universiteta. (in Russian)

<sup>35</sup> Privalova, Irina (2001) *Ponimaniye inoyazychnogo teksta* [Understanding of a foreign language text]. Saratov: Izdatelstvo Povolzhkogo Mezhhregional'nogo uchebnogo tsentra. (in Russian)

<sup>36</sup> Morkovkin, Valerii & Morkovkina, Anna (1997) *Russkiye agnonimy (slova, kotoriye my ne znayem)* [Russian agnonyms (words that we do not know)]. Moscow: Institut. (in Russian)

1) the author overestimates the degree of language competency of the reader, thinking that he/she knows a certain set of words and phrases in a particular foreign language. This is especially true for the words and expressions that are used even by those readers who do not have a good command of a certain foreign language. For example, the expression "Hande hoch!", "Ce la vie!" and some others are well-known to the Russian-speaking and Ukrainian-speaking readers. They entered into the everyday life of ordinary Ukrainian-Russian-speaking readers who are not familiar with the Latin alphabet, and understandable without translation or special explanation;

2) the author does not give explanations, as he considers that the context fully allows to guess the meaning of the words.

Particularly it is observed in the novel "Fiesta". For example, the writer does not give translation of the FLI "marc", which in French means "grape vodka". The author is supposed to believe that it is clear from the context that the narrator mentions the name of some alcoholic beverage. The image of the narrator can hardly suggest that he should drink some juice or lemonade to get out of depression:

*(9)I told him (the waiter) to take the flowers of the Pyrenees away and bring me a **vieux marc**. The marc was good. I had a second **marc** after the coffee<sup>37</sup>;*

3) the author refuses to explain and comment on foreign language inclusions when it is not relevant in terms of the plot, the main action, but helps to render the general atmosphere of communication or to create a national colouring to the work. Though the reader does not understand the literal meaning of utterances, it is not important for the understanding of the plot as these utterances are casual;

4) the author purposefully refuses to resort to any explanations giving the reader carte blanche to interpret the obscure fragments. In this case the writer involves the reader in the interpretative process. The author admits multiplicity of meanings and interpretations, even if these interpretations differ from those suggested by him/her. Therefore, even a misunderstanding of certain foreign words, or foreign-language statements is not considered as a factor of destruction of the channel "producer-recipient." Indeed, fiction text involves various aberrations in

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<sup>37</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 265.

terms of perception of the verbal code. Admissibility of semantic fluctuations is inherent in fiction texts. The author encourages the reader to co-creation. When the author refuses to interpret the meaning of foreign words, this fact is less functional as an incentive to the creative potential of the reader, “to expect means to forecast: the reader collaborates in the course of the fabula, making forecasts about the forthcoming state of affairs. The further states must prove or disprove his hypotheses”<sup>38</sup>.

Our analysis of Hemingway’s artistic works shows that, as a rule, the author does not explain such FLI, which are widely known as conversational formula:

- 1) The formula of politeness and gratitude: *Merci* (Fr.);
- 2) the formula of greeting or farewell: *Hasta la Vista* (Sp.), *Salud* (Sp.), *Hola* (Sp.), *Muy Buenos* (Sp.);
- 3) slogans: *Vive la France!* (Fr.);
- 4) different names of people, mostly generalized invectives: *Salud, Camarada!* (Sp.);
- 5) the formula of agreement and disagreement: *bueno* (Sp.), *bien* (Fr), *si* (Sp.);
- 6) exclamation-emotive: *Vamos!* (Sp.).

In such cases, we can talk about the author's zero interpretation, which forces the reader to look for other ways of identification and interpretation.

Reader’s interpretation of inclusion’s meanings does not have any verbal text representation. In a case when the meaning of the foreignism is not obvious the reader has to deal with abduction, using 1) contextual analysis or 2) analysis by analogy.

Indeed, the meaning of some foreign language inclusions can be understood with the help of contextual analysis. Here it is essential to know the valence capabilities and compatibility potential of surrounding English language words. Due to a narrow lexico-grammatical context and the laws of lexical and grammatical compatibility, we can define to which part of speech some unit belongs. In most cases contextual analysis allows us to make a conjecture at the generic level of the word, i.e. at this level the precision degree of meaning is limited by reference to a certain class without specifying the object. For example:

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<sup>38</sup> Eco, Umberto (2007) *The role of the reader*. St. Petersburg: Simpozium. P. 32.

(10) *We walked on and circled the island. The river was dark and a **bateau mouche** went by, all bright with lights, going fast and out of sight under the bridge. Down the river was Notre Dame squatting against the night sky. We crossed to the left bank of the Seine by the wooden foot-bridge from the Quai de Bethune, and stopped on the bridge and looked down the river at Notre Dame*<sup>39</sup>.

It is clear that in this episode the author tells about some swimming facility. The verb “to go (by; fast)” and the space indicator “under the bridge” serve as contextual markers. Taking into consideration that under the bridge may move any swimming facilities, it can be assumed that it is a “pleasure boat”. If the reader is not satisfied with such a guess at generalized level, he/she can use a dictionary. However, the guess at the generic level (swimming facilities) is likely to satisfy the curiosity of the common reader, as “bateau mouche” is not a key expression in terms of the plot. If it is necessary the reader can compare his/her guess and definitions given in the corresponding dictionaries, so that it enable the reader to clarify the meaning of the analysed FLI. In this particular case the comparison of the guess with the translation presented in the French-Russian dictionary<sup>40</sup> will show that the guess (“pleasure boat”) is close to the paradigmatic meaning – the “river boat”.

In order to determine the meaning of FLI we can apply analysis by analogy which involves comparing the root words from different languages. Let us consider the following example of French inclusion:

(11) *I called to the **cocher** to stop. We got out and Georgette didn't like the looks of the place. “This is no great thing of a restaurant.” “No,” I said. “Maybe you would rather go to Foyot's. Why don't you keep the cab and go on?”*<sup>41</sup>.

In this case (11), the use of the definite article before the inclusion indicates that the next word is a noun. The suffix *-er* in the French language, like in English, is an agent. Thus, one can suppose that it is a noun of anthropomorphic character, that indicates a professional status of the person. If to compare the roots of the English word “coachman”

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<sup>39</sup> Hemingway, Ernest (1981) *Fiesta, and The Sun Also Rises*. Moscow: Mezhdynarodnie otnosheniya. P. 84.

<sup>40</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 532.

<sup>41</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 17.

and the French word “cocher”, it is obvious that these words have a common root, that clarifies the nature of the activities of the person. Apparently, both words mean "driver". The dictionary definition by Ganshina allows to verify the correctness of the inference: cocher – 1) the driver<sup>42</sup>:

Analysis by analogy also helps to understand the Italian inclusion in the following fragment (12):

(12) *In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what became of the others, the Italians. That was in the **Ospedale Marriore in Milano**<sup>43</sup>.*

If to compare the roots of the Italian “ospedale” and English “hospital”, it is not difficult to guess the meaning of the Italian “ospedale” – "hospital", since there is a common root in these words. Indeed, comparison with the dictionary translation of the word confirms the conjecture: ospedale – hospital (militare)<sup>44</sup>. However, the reader's guess may be unsuccessful. If it is impossible to independently abstract the meaning of the separate word or collocation from the context, the reader has to resort to more reliable sources – translation dictionaries. But even those dictionaries do not always help to find the sense of the foreignism. For example,

(13) *The waiter recommended a Basque liqueur called Izzarra. He brought in the bottle and poured a liqueur-glass full. He said Izzarra was made of the flowers of the Pyrenees. The veritable flowers of the Pyrenees. It looked like hair-oil and smelled like Italian **strega**<sup>45</sup>.*

The above-mentioned word “strega” is not recorded even in the large well-known Spanish-Russian dictionary<sup>46</sup>. The reader can only assume that the author uses the name of a flower that has magical

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<sup>42</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 162.

<sup>43</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 35.

<sup>44</sup> Kovalyov, V. & Krasova, G. (1991) *Dizionario Italiano-Russo e Russo-Italiano* [Italian-Russian and Russian-Italian dictionary]. Moscow: Russkii yazik. P. 175.

<sup>45</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 265.

<sup>46</sup> Narumov B. (1995) *Diccionario Español-Ruso* [Spanish-Russian dictionary]. Moscow: Russo.

fragrance. The Italian word “strega” denoting “witch” may help here, certainly, if the recipient knows Italian.

It should be noted that the common reader's interpretation based on guess is not done on purpose – most often it is switched on unintentionally, along with other mechanisms providing understanding. It is necessary to emphasize once again that the reader's guess is often made at generic level. One should bear in mind that the conclusion which is drawn by the reader, may be completely wrong if the context suggests multiplicity of interpretations or is semantically hermetic. Misunderstanding may also happen when the author intentionally tries to mislead the reader (especially in the “who-done-it” genre works) or in the artistic works belonging to such a genre as absurdum.

As to the artistic works by Ernest Hemingway one of the well-known stylistic peculiarities of them is implication which means that the reader should activate his/her mental work and ‘dig up’ different cognitive layers trying to find those meanings of the words including foreignisms which are “brought to the surface” simultaneously.

## **CONCLUSIONS**

There are two main types of interpretation of foreignisms in artistic works: author's interpretation and reader's interpretation. The first type suggests that interpretation is made by the author of the text and the second is connected with active mental work of the reader.

The majority of the Foreign language inclusions under consideration were loaned from European languages (Spanish, French, Italian, Latin). The analysis of Ernest Hemingway's works showed that the author often integrates the explanation of foreignisms in the main body of the text as the harmonious elements of the everyday communication. To attract special attention of the reader and to involve him or her in the process of interpretation the author gives his explanations after the corresponding foreignisms, in some cases placed at a great distance from the foreign inclusion. The forms of explanation used by Ernest Hemingway are various: strict definitions, interlinguistic synonyms (direct translation) and description. But the author is not consistent in his foreignisms explanation. The lack of the author's explanations may be compensated for by the editor's footnotes or glossaries. In some cases, the editors ignore the contextual meaning and give the most-frequently used lexico-semantic variants of the words.



This inaccuracy in their explanatory notes cause distortion of the sense of the utterances.

In those cases, when author's is not presented in the novel, the reader willingly or unwillingly resorts to different forms of abduction, the isotopic analysis being the most reliable one. The stage of accuracy of the guess is commonly limited by the generic level (the level of hyperonyms) when the context is not helpful. The last means to which the reader may always resort is the translation dictionary, which can help to choose the suitable interpretation of the word.

The comparative analysis of the immediate components of the words in different languages is also a good method of semantic identification of foreign words.

### SUMMARY

The article is devoted to the types of interpretation of foreign language inclusions (foreignisms) in the English fiction texts written by Ernest Hemingway. Two types of interpretation and identification are presented in the article. The first type suggests that interpretation is made by the author of the text and the third is connected with active mental work of the reader. Different methods and techniques of all types of interpretation are described in the article in detail and accompanied by the corresponding illustrations. Such methods of author's interpretation as interlanguage synonymy, definition and description are analyzed in detail. The analysis of Ernest Hemingway's works showed that the author often integrates the explanation of foreignisms in the main body of the text.

**Keywords:** abduction, definition, description, interpretation, foreign language inclusion, foreignism, fiction text, Ernest Hemingway.

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## **THE EROTIC-DEATH PARADIGM AS AN ALGORITHM FOR PLOT DEVELOPMENT IN THE UKRAINIAN PROSE IN THE 1920S–1930S**

**Maftyn N.**

### **INTRODUCTION**

The Ukrainian prose of the late 19<sup>th</sup> – the early 20<sup>th</sup> century, as well as the Western European prose of the period, was significantly affected by the ideas of F. Nietzsche and S. Freud. Interest in the postulates of Freudism can be traced in Ukrainian literature throughout the period from V. Vynnychenko (in whose prose the features of this theory are quite evident) to the Renaissance of the 1930s, later transformed into a horrible hecatomb of the ‘Shot Renaissance’; then there was the socialist realism dead end. The erotic-death paradigm of social ontology developed in Freud’s major works becomes one of the general algorithms for plot construction in the literature between the Two World Wars; this paradigm determines the nature of conflict and its development in prose pieces. As cultural universals, Eros and Thanatos have always been the focal point for endeavours in every area of art, since ‘the virtual world of artistic reality is strictly speaking the projection of the deep existential opposition between life and death, the main opposition in human culture, onto this reality’.<sup>1</sup>

It was the popularity of the Freudian psychoanalysis that made some artists highlight the issue of conflict between human instincts and civilizational taboos, show how human behavior is determined by something unruly and cruel – so-called ‘dragons of Eden’ that live deep inside us, in subconsciousness of civilized human beings. Of special interest for the creators of intellectual prose was the connection between the sexual and death instincts studied by Freud; according to him, the desire to experience pleasure is related to the death instinct. Later, the problem was addressed by E. Fromm (*The Human Situation, The Anatomy of Human Destructiveness*), E. Canetti (*Crowds and Power*),

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<sup>1</sup> Кирилюк О.С. Універсалії культури і семіотика дискурсу. Новела : монографія. Одеса, Астропринт, 1998. Ст. 6–7.

G. Bataille (*The Tears of Eros*), V. Rosov (*The Nature of Sexuality*), J.G. Bertram (*Flagellation and the Flagellants: A History of the Rod*).

Working on the theory of neurosis, Freud made a conclusion that ‘neurotic symptoms are substitutes for sexual satisfaction’ and that ‘...all inclinations to perversion have their origin in childhood, that children have tendencies toward them all and practice them in a measure corresponding to their immaturity’<sup>2</sup>. The Austrian neurologist looked into the factors leading to neuroses; he analyzed the main phases of libidinal development and made quite a few conclusions valid for scientific, culturological, and artistic discourses of his time – conclusions concerning the influence of early childhood libido manifestations on the development of the human psyche, a factor behind ‘asocial’ human behavior.

### **1. Freud’s Ideas in Valeryan Pidmohylnyi’s Prose**

V. Pidmohylnyi was largely under the influence of Freud’s ideas (his essay “Ivan Nechui-Levytskyi. (Attempt at Psychoanalysis of Works)” directly shows the writer’s interest in the key ideas of the famous psychoanalyst). It is significant that the Ukrainian prose-writer’s literary works include Freud’s early approach to interpreting the confrontation of two principles of human existence as hostility of libido (“Id”) and consciousness (“Ego”), social sets (“Super-Ego”). Later the scholar understood this confrontation in a more universal way: as an unresolved conflict of life and death instincts – Eros and Thanatos. *Old Man* presents the contamination of mortality and sexuality. Tymish’s sexual intentions are marked with far from welcoming erotic impulses: the man embittered with life perceives love as something disgusting (here we can distinctly see the parallel with the later work – *Military Flyer* where the character associates love with the “sweet odour of beef steak”). But even in the character’s coarse, harsh and predatory soul lives timid aspiration for beauty, which is revealed at the text level in contrasting the impudence of night city streets and “joyous breath” of night sweet odours of the steppe free from “foul stench” of the human dirt. This deep inner conflict between disgust at sensuality and desire for its realization is found in Tymish’s ambivalent perception of Halka the prostitute. When Halka returns home, intrigued by the words of the *person who has been living with her in one house for half a year, but*

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<sup>2</sup> Фройд З. Вступ до психоаналізу. К., Основи, 1998. Ст. 310.

*hasn't uttered a word yet*", takes a seat near Tymish, her face, illuminated with the moonlight, is filled with some ceremonial holiness. It seems to him that the moonlight sparks "...jumped into the darkness of the brown eyes, made them bright and deep as faith"<sup>3</sup>. The author shifts the tension of the novella to the psychological sphere; it increases not so much with every word of the characters as with their emotions which seize them and manifest themselves in the movement of certain symbolic details in their disengaged, as it might first seem, reception. The moon rays are one of these details in the text. When Tymish is not able to regain self-control – *"the fire burned the malicious shell of his heart, and the feelings and words freed themselves from its depth"*, but Halka *"started back from him"*, *"the moon ray skid in the air without a sound, fell down and froze their"*. The aggressive origin wins, and Tymish, embittered with the cynical haggling of the woman who embodied hope for him several minutes ago, tries to take her against her will. At that very moment *"bluish rays of the moon surprisingly moved and started running"*. The author's irony works in unison with the formal factor of the novella structure, which is genetically rooted in the anecdotal resolution of the situation: the old man's disfigurement stands in his way – Halka, first frightened by the power Tymish grabbed her with, hit at the crutch, and the character again turns from an authoritative man, representative of the rough masculine power, dominant over the female principle, into an old man, helpless, feeble creature.

V. Pidmohylnyi studies the conflict of instincts and civilization taboos which repress, transform basic instincts into the social sphere of their manifestation in a number of his works. In *The Dog*, with a bitter irony the author develops the "intellect – stomach" antithesis by showing an implacable attack of "hungry gloom" at the soul and the intellect of a talented student who became engrossed in reading Kant's philosophy.

The talented translator of Maupassant, Valeryan Pidmohylnyi largely adopted his style of writing novellas. But the phenomenon of the peculiar "shift" of the content accent from a "extraordinary event" to an event significant to the inner world of the character, their psyche, is multiplied by Pidmohylnyi's interest in psychoanalysis and Nietzsche's doctrine. So, focusing on the conflict generated by the hunger and libido, Pidmohylnyi presents the soul as a field of the existential battle between the mind and the irrationality in the spirit of Nietzschean

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<sup>3</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. Ст. 79.

dichotomy. Here the conflict is not a moral, but ontological dilemma. Often this “irrationality” appears in Pidmohylnyi’s text as “night spell”. At the level of the architectonics of his novellas, the characters’ actions caused by the influence of irresistible instincts (hunger and libido, often in their combination – “*body, needed as a piece of bread*” (*Ostap Shaptala*)) mainly do not claim “exclusiveness” with its outer, eventful side. Like Maupassant, Pidmohylnyi uses the method of discrepancy between the scale of an event as well as the character of an event and its true reason (*Good God, Difficult Question, Haydamak, Old Man, Dog, The Sun Rises*). In his early novella *Good God*, which is a peculiar analysis of a young man’s libido, one can notice a distinct novella structure with a traditional “turning point”: the main character’s determination to blow out his brains after he is despised (as he thinks), failed suicide, is not considered as something unusual, but as the narcissistic young man’s hysterics.

The researches of Valeryan Pidmohylnyi’s works emphasize a typical existential topic inherent in his works – “suicide as a single logical conclusion of the mind”. The airforce pilot Serhiy Danchenko (*Military Flyer*), endowed with strong sensation of beauty, felt his defectiveness from his childhood: because of injuries, even his relatives dashed aside. The sky lures Danchenko because only after taking off he, a real ace, can forget about his disfigurement at least for a second. Pidmohylnyi faces his character with an instinct, even more – “sexual obsession” (Maksym Tarnavskyyi). It is noticeable that it generates from an innocent fondness towards a close relative. Maksym Tarnavskyyi points out that a “thematic structure” of the most prose works by Pidmohylnyi is based on the drama of “revelation of disharmony in his own soul”.

## **2. *Vania* by V. Pidmohylnyi: Artistic Study of Traumatic Changes in a Child’s Psyche Caused by Confrontation of an Individual with Self**

The helplessness of human morality before the temptations of crime, especially at the early stage of human development, in childhood or adolescence, when civilizational taboos are not yet a strong vise to curb uncontrolled desires of the ‘dragons of subconsciousness’ is the dominant theme in V. Pidmohylnyi’s prose. In *Vania*, one of his early works, the author depicts the reaction of a child (deep neurosis) to the manifestation of the dark side of his subconscious nature – ‘alienation



that takes the form of an individual's confrontation with himself' (M. Tarnavskyy).

V. Pidmohylnyi wrote his novella in 1919; sixteen years later, the Western Ukrainian magazine *My (We)* published a novella by Ivan Cherniava, a member of the Lviv bohemian literary society *Dvanadtsiat (The Twelve)*; the title of the novella is *Eksekutsia (The Execution)*. The author also explores the theme of subconscious 'temptation to commit crime', which has developed from a seemingly innocent children's game. There is no evidence about Cherniava's acquaintance with the novella by Pidmohylnyi, but the theory of the famous Austrian neurologist remained quite popular in Western Ukraine in the late 1930s, when the Soviet Ukraine had already been plunged into horrors of the Bolshevik regime. The two stories have many features in common: they are thematically close; in both cases, the plot is based on the Freudian ideas; stylistically, they are realist-oriented works with certain elements of naturalism. (All the quotations from Pidmohylnyi's and Cherniava's original texts are translated from Ukrainian; see [4] and [8].)

Thus it may be suggested that they belong to the same type structurally modified literary works, in which the action is no more important than the resultant psychic changes in the characters.

The plot of Pidmohylnyi's story is built around an event which cannot be called 'extraordinary': the two boys feeling sorry for a fatally injured dog finish it off; this is regarded as a motivation factor in psychic changes one of them sustains. At the structural level, the first part of the novella is a conventional 'Vorgeschichte'; though it is here, in the description of madness that covered the children with its dark wings, that the story reaches its culmination; a chain reaction triggers the second part of the work, where the action plays a much less important role.

In the first part, a reader meets Vania, an only child of the rich, loving parents, who take care of him and educate him (including labour education). Vania has his secret dreams and fears. The author tells us that 'Vania was afraid of the steppe'. His wish to grow a crop on a secret farming patch in the steppe helps the boy to overcome his inner fear. The scariest thing about the steppe is a gully: '*... for a long time, trembling with fear, the boy was looking at it; it was terribly silent and mysteriously enigmatic. It seemed to Vania that the very earth had parted waiting for someone to get into its depth. Then slowly, with stubborn determination, the walls of the gully would start closing in and,*

*indifferent about mad cries and wild thrashing, they would crash their careless victim and would draw apart again to lure people into its trap*<sup>4</sup>.

We do not know whether the author was well-acquainted with the theory of psychoanalysis at the time when he was working on his novella. Pidmohylnyi's critical 'attempt at psychoanalysis of the works' by I. Nechui-Levytskyi was published in 1927, when Freud's ideas had already received general acclaim. Though we may presume that having a perfect knowledge of French and reading foreign periodicals, the author might have been acquainted with Freud's theory. In my opinion, there is a distinct echo of the Freudian 'Oedipus complex' in *Vania*. In the novella, the archetypal meaning of the abyss, a deep depression in the ground, a gully is not only associated with threat; it develops a chthonic meaning of the grave (the earth as a grave) treacherously waylaying its victim. The boy, who has a deep affection for his mother, is subconsciously alarmed by the danger coming from the engulfing depths of Mother Earth. (The parallel between a boy's erotic attraction for his mother, which transforms into Oedipus complex and may take the form of necrophilia in adulthood, and the death motif of the earth as a grave is drawn in *The Human Situation* by E. Fromm.)

Vania's inclination for neurosis is clearly revealed in the scene of his fight with an imaginary cannibal. I believe in the structure of the novella, this episode is of special importance. It is not only the author's favourite device of drawing parallels between the events in the story and transformations of the character's psyche. According to M. Tarnavskyi, here the author emphasizes Vania's vivid imagination and courage; but he also gives a projection of a terrible symptom the child will develop later. *'Having understood that it was a cannibal who had caught hold of his shirt, who would not let him go, but would eat him, Vania gave an agonized cry; then he tore off. Screaming his head off, he could not breathe. He kept shrieking violently, the echo of his shrieks bounced off the walls of the gully; he looked neither left nor right and only heard heavy steps behind him; he fell to the friable ground knocking his head against it, scratching it with his hands in deathly horror'*<sup>5</sup>.

Later Vania decided never to come near the scary gully; yet the place had some 'strong magnetism'; the boy 'was attracted by the mysteries hidden securely between its friable yellow walls'. It turns out,

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<sup>4</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. Ст. 58.

<sup>5</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. С. 59.

though, that the real life has no less horrors than the imaginary one. The boy sees them in the eyes of Zhuchok (Little Bug), a mad dog. *'In the dog's dull look, in his eyes, red and empty, in his open drooling mouth, Vania saw the thing that is called madness. Vania did not know, nor did he understand what it was; but his heart told him that its power was persistent and destructive, and he got frightened'*<sup>6</sup>.

The structure of the novella, its triple 'trial pattern', is the trigger mechanism for the 'transition ritual' – initiation: Vania starts his journey from childhood to adulthood and he has to fight all sorts of evil forces. In the scene with a 'cannibal', they come from the outer world, while Vania's next trial, the one in the forest, lifts the veil on one of the greatest mysteries of the world of adults: evil lives not somewhere there, it hides itself in a person's inner world waiting for the moment to reveal itself.

This idea is reinforced with the image of a forest – the archetypal symbol of subconsciousness and dangers. *'The forest was big and dense. Entering it, you got into a different world. On the one side of the wall of trees there were life, sunshine, day; on the other, death and cold night. It smelled of damp soil and plants; grey and yellow last year's dead leaves and dry, fallen branches rustled and creaked under your feet; the trees silently raised their gray trunks covered in mould and moss. High above, the tops entwined in a kiss; in their dark density, which blocked the brightest daylight, vibrated the songs of the forest itself – as sad as grief'*.

The description of the forest is not only a psychological background for the development of the plot; it is a metaphor that reveals the inner state of the character – the unleashing of the 'dragons of Eden' (C. Sagan), which can result in a person's self-alienation.

Pidmohylnyi's little characters still have non-desecrated 'virginity of soul'; they are not ready to resist dark and strange forces, whose wild shadows scare them in the outer world. In the scene of beating a mad dog to death, these forces reveal themselves as an incomprehensible and horrible part of the boys' subconsciousness. *'... they hurled big stones, their breathing heavy, remembering nothing and having no other desire than to hit Zhuchok and to finish him off. Their faces grew long and pale, and sometimes glowed with madness; their eyes were wide, bright, vacant, and wild. When there were no more stones to hurl, they took*

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<sup>6</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. Ст. 62.

*heavy sticks, and those sticks hit Zhuchok with short, stifled, slapping sounds. They hit him till the sticks fell out of their trembling hands. They experienced a sharp feeling of dissatisfaction – they would keep on hitting but were too tired, and a new thrilling indignation came over them. Vania was already wheezing and panting, and was ready to drop; Mytka was only puffing and swallowing saliva. They exchanged glances and by some unspoken agreement moved closer to Zhuchok to grab him, to tear him to pieces, to tear out his eyes and tongue, to bite his body; but having looked at him, they stopped*<sup>7</sup>.

The first part of the novella ends with the description of stress Vania experiences after such a startling revelation about this inner demon of his; it is the loss of his ‘virginity of soul’. ‘He felt that something ugly had been done. It tormented him gnawing at his heart. Then he felt sorry for something, as if something had already been broken, crushed, and could not be repaired’.

Pidmohylnyi’s work is a psychological novella. The plot is an important factor in its structure; still it is built around the changes in the posttraumatic psyche of the character. The author alternates ‘static and dynamic aspects’ (A. Reformatkyi), now increasing tension to the culminating point, now lessening it in order to encapsulate the essence of the story in the unexpected ending.

The initial sentence of the novella’s second part – ‘After the incident with Zhuchok, Vania became thoughtful and reserved’ – creates a static effect and releases tension. At the beginning of the second part, the author starts ‘stringing’ details, which is typical of the smooth narrative style of novellas and some other genres of small prose (for example, short stories). This strategy – detailed description of the changes in the psyche of the main character – is another evidence of the idea suggested above. Vania becomes interested in horror tales, stories about hell; he has lost interest in playing with the other kids; he seems to forget about his vegetable patch. His imagination is full of the pictures of probable punishments for what he has done; then fears start coming at night – ‘into the space between the bed and the wall, some creature was thrusting its paws and scratching the wall’. Hallucinatory images evoked by the sense of guilt and gathering neurosis (‘either his mother or granny was sitting by his bedside, yet he knew that the black paws would appear from under the bed and he would hear the snapping of teeth’) make the boy go to the

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<sup>7</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. Ст. 63.

place associated with his greatest fear and beg what-was- left-of-Zhuchok's forgiveness. But the awful realization of his guilt – 'it is his fault that this revolting, horrible stuff is all that is left of Zhuchok' – triggers a new bout of aggression. 'Anger, sudden and overpowering, flared up and Vania, his eyes burning, started trampling on the rotting flesh that was squelching under his feet'. It may seem that this act will help Vania to get rid of his fear (as it was in the case with a 'cannibal').

*'I am not afraid of you, damn you, you don't want to forgive, take that!'* cried out Vania and having finished the wild outrage, she started laughing; his laughter echoed over the indifferent swamp and died in the reeds.

*'I am not afraid of you', said Vania determinedly and went home*<sup>8</sup>.

At home he tells his mother she does not have to sit by his bedside – nobody will scratch the wall any more. But at night, the 'dragons of subconsciousness' start their bloody hunt; in his dream, Vania sees a big viper coiling around his neck, then Zhuchok sinks his teeth deep in the boy's throat. The hallucinations chased off into the deepest corners of his subconsciousness in the daytime attack Vania like a terrible wolf pack at night. It is Vania's nightmare that the author presents as the highest point of tension ('Spannung'), the extreme culmination. *'Vania jumped up and ran ... At the door something dark, slippery, and cold fell on him. It seized his entire body pressing on all sides, it got into his mouth causing a nasty nausea; he was writhing, bending, pushing it back with his arms and legs, wheezing, muttering something unintelligible'*.

A true master of novella, the Maupassant-type writer, Pidmohylnyi releases tension at once: the boy is contorted in near-death agony and the author lets him wake up. 'He felt life freezing in his body, he jerked forwards with supernatural force, flung off the slithery creature, his breathing ragged, and woke up'. But so-called 'pointe', 'sharp point', crisis is an obligatory element of the novella structure. The author's final chord is unexpected; the story ends with a 'dynamic moment, as the dominant in music'. *'At that very moment, there started angry scratching noises and persistent snapping of teeth under his bed. Vania gave a wild shriek and fainted'*.

M. Tarnavskiy asks a question, 'What really happened to Vania in the forest?' His intuition of a scholar helped him to find the right answer.

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<sup>8</sup> Підмогильний В. Оповідання. Повість. Романи. К., Наук. думка, 1991. Ст. 69.

‘... the boy’s coming to the remains of Zhuchok is a symbolic representation of the discovery of sexuality. In the forest, the boy discovers the truth: there is something in him that scares him, something beyond his comprehension. Is it sexuality or something else? Whatever it is, it is a problem of human existence. From the literary theme perspective, it is alienation that takes the form of an individual’s confrontation with himself’<sup>9</sup>.

Pidmohylnyi uses the Freudian method to create his novella, a typical genre piece, which is actually an artistic analysis of traumatic changes in a child’s psyche determined by ‘an individual’s confrontation with himself’. The general algorithm of the plot construction is the ontological erotic- death paradigm examined through the magnifying glass of Freudism. The author manages to combine the diagram of his character’s emotional upheavals, which result in a deep neurosis, with the pulsating tension of the novella, which perfectly fits into the genre’s framework.

### **3. *Execution* by Ivan Cherniava:**

#### **a Perverse Pattern of a Game Transforming Into a Crime**

At the beginning of the 20th century, Freud’s analysis of subconscious phenomena and processes penetrated all the fields of the humanities; Freudism became, in a sense, a world view factor; and for the Bohemia, a fashion, a thing that incites a person to lift the veil on the mysteries of the development of human ego and to show various perversions of human psyche. Evidently, the idea to combine exquisite composition with psychoanalytic research on the nature of human aggression seemed interesting to Ivan Cherniava, a Lviv author, a member of the bohemian literary society *Dvanadtsiat (The Twelve)*. The original title of his novella *Eksekutsia (The Execution)* is *Yanholiata (Little Angels)*. (Another Lviv author B. Nyzhankivskyi recalls that Cherniava was reading the novella to his friends in the Café de la Paix.) The work was published in the Warsaw-based magazine *My (We)* in 1935 and republished only in 2006 in the urban prose anthology edited by Vasyl Gabor.

Almost sixteen years passed since the publication of Pidmohylnyi’s novella. This fact is a clear evidence of the continuity of the tradition

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<sup>9</sup>Тарнавський М. Між розумом та ірраціональністю: Проза Валеряна Підмогильного. К., “Пульсари”, 2004. Ст. 59.

established in the early 20th century Ukrainian literature – the desire to contribute to the common European cultural discourse, to combine the genre canons with the ideas explored and discussed in Europe. The problems of subconsciousness, the sexual and death instincts, human destruction and the factors behind it always remain the focal point of much discussion. Though it was the 20th century, the ‘wolfhound age’ (O. Mandelshtam), with its bloody dawn flaming over Europe since the late 19th century that focused on the issue. In Ukrainian prose they were addressed by I. Franko, M. Kotsiubynsky, V. Vynnychenko, V. Pidmohylnyi. Yet it should be admitted that Freud’s ideas were not very popular in Ukrainian literature. ‘None of the articles published in *LNV (Literaturno-naukovyi visnyk – Literary-Scientific Magazine)* in the first decade of the 20th century made any reference to Freud. Nor was he mentioned by the writers. The intellectual revolution which took place ‘next door’, in Vienna, passed unnoticed by the early 20th century Lviv’<sup>10</sup>. One of the pioneers who applied Freud’s ideas to literary analysis was S. Baleš; his research *Z psykholohii tvorchości Shevchenka (From the Psychology of Shevchenko’s Works)* was published in 1916. At the time when Cherniava was writing his novella, psychoanalysis was no longer perceived as exotica, though it was not especially popular in literature – the socially and nationally concerned authors promoted some other ideas. That is why Cherniava’s using the principles of psychoanalysis in literature may be regarded as searching one’s own artistic path.

Psychoanalysis has proved the connection between pain and sexual sensations, aggression and the sexual instinct as realizations of the sado-masochist complex in both the victim and the executioner (S. Freud. *Beyond the Pleasure Principle*, 1920). In order to build the plot, Cherniava uses the psychological study of the deepest corners of the human soul, its ontogenesis. Another pillar of the novella’s structure is the ritual sacrifice pattern presented here as a play with death, which gets out of control.

The novella’s plot develops as a game of ‘execution’ played by a small group of children; having overheard the adults’ conversation, the children conclude that hanging must be the most pleasant death for a criminal. They try to mimic such an attractive behaviour pattern distributing the roles of the criminal, the judge, the hangman and his

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<sup>10</sup> Павличко С. Дискурс модернізму в українській літературі: монографія. К., Либідь, 1999. С. 249.

assistants, the wife of the convicted, and the priest. Even the motivation factor for passing a sentence and the execution is the same as in the world of adults – breaking the law. Though all the children want to get the honourable role of the criminal, the choice is predetermined by a real-life event: yesterday, Romtsio's father told him off and the boy bit his father's hand.

In the structure of Cherniava's work, as well as in the novella by Pidmohylnyi, the 'Vorgeschichte' is an important element; though in this case, the prehistory lacks one of its typological features – imperfectness. In my opinion, the prehistory should be regarded as exposition, 'exemplification of direct description'. It is here that the author presents the characters, their specific 'markings', and indicate the story type, which predetermines the development of the plot. It can be argued that both Cherniava and Pidmohylnyi employ the strategy of parallelization of the main elements of the action.

It is a wonderful spring day. But for a small bunch of boys there is only one thing in the world – their new 'game': *'... a grasshopper is writhing in the children's hands. Petrus is firmly holding the insect by the wings. In the other hand the boy has an old rusty needle for sewing sacks.*

*The children are apprehensively watching the movements of the needle. A look of some intense pleasure is spread over their faces. The procedure is nearly over. Petrus has finished putting out the grasshopper's eyes and now tremulously and cautiously is piercing its belly. The boy is trembling all over. His lips are nervously apart, his even teeth are gleaming like the teeth of some small predator. His fingers have crumpled up and torn the grasshopper's wings. He is pressing them ever more tightly with some unexpressed feeling of exaltation and pleasure that borders on pain'<sup>11</sup>.*

A short description of nature – 'The sun shines above it all. The spring sun shines and the silence of a hot day is undisturbed' – emphasizes the author's bitter irony and implicates the depravity of the human being, who is marked with the brand of the Fall from their birth (which is clearly evident from the original title of the novella). The summer day is so nice. But the children feel bored. *'The intense minutes*

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<sup>11</sup> Чернява І. Екзекуція. В: "Дванадцятка". Наймолодша львівська літературна богема 30-х років ХХ століття: Антологія урбаністичної прози. Львів, "Піраміда", 2006. Ст. 279.



*of attention and pleasure of torturing the grasshopper have passed, now everything seems unattractive and grey to them’.*

Their boredom disappears with the coming of Lialia and Bohdanchyk, the children of the town’s only lawyer. Lialia is excited – they have devised a new game. Yesterday, the children overheard their father telling mother about the execution of a convict, and they decided to play a game of ‘execution’. The girl brings animation into the boys’ company – *Surrounded by a small group of boys, she is standing like the queen among her subjects; light like a butterfly and tempting like a real woman.* Here the accent is on the ‘erotic’ aspect of the image, and the author supports it with the girl’s pronounced inclination for destruction (she tells she has tortured a cat to death). The children eagerly start the preparation for the game; every role should be convincing. In the process of the game, everyone feels some strange anxiety and nervousness as if it all were real. The children get carried away and unwittingly cross the line of a potentially dangerous play with death. From the dark corners of subconsciousness creeps out curiosity akin to the pleasure of torturing the grasshopper: *‘... now their eyes are feverishly bright with morbid curiosity as it was when a half-dead grasshopper was twitching in Petrus’s hands’<sup>12</sup>.*

Little Romtsio, a snare around his neck, feels *some vague child’s fear*, but he is also hypnotized with a never experienced emotion, and he does not resist.

The tension reaches its peak – Vova the ‘hangman’ kicks the chair out from under Romtsio’s feet. *‘The hanged child is wheezing and chocking, uttering a cascade of wild, horrible cries. The child’s short legs are oddly kicking air’.*

The genre canons require that emotional culmination should alternate with a turning point surprise. There is a covert ‘Wendepunkt’ (turning point) in the novella, which works only at a reader’s level of perception: to the very last moment a reader hopes that Romtsio will be saved. It would be a predictable end though; the author’s conception is somewhat different. Being hypnotized with the game, Lialia tells the ‘hangman’ to pull the hanged down by the legs. *‘There was a crack in the air. A soft, fleshy body of the child is stretching and getting stiff. A swollen tongue that has turned blue is lolling out of the gaping mouth*

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<sup>12</sup>Чернява І. Екзекуція. В: “Дванадцятка”. Наймолодша львівська літературна богема 30-х років ХХ століття: Антологія урбаністичної прози. Львів, “Піраміда”, 2006. Ст. 283.

*contorted in an inhuman grimace. Lialia wants to say something, she even puts out her hand towards the hanged boy. But for some reason, the words get stuck in her throat’.*

The tension curve leaps up dramatically; now a reader is stressed not so much by what has happened as by the reaction of the participants of the game – the children freeze in a state of near shock as the horrible truth reveals itself. Evil as a fantastic djinn, which they unleashed playing their wicked and thoughtless game, is rising before them in all its uncontrollable might. A terrible grimace of death suddenly shows them their own irreversible involvement in evil-doing, the tragedy of being marked with the stamp of Cain’s crime. *‘Suddenly the evening wind rises. And a small swollen corpse starts swinging gently. Abruptly and hastily, Lilia covers her face with her hands. Conscious of what has happened, she is filled with cold, unbearable horror. Sharp, wild cry escapes her dry throat.*

*Lialia darts forward. She is running into the gloomy, silent depths of the forest; now in the face of the horrible truth emerging before the child, the forest does not scare her any more.*<sup>13,</sup>

The traditional novella ending, in which form is supposed to be a more important factor than content, is somewhat modified in Cherniava’s work. Still, from the point of view of the plot’s rhythmic pattern, the ‘pointe’ is preserved – the novella ends with a ‘dynamic moment’. Cherniava’s story, as well as Pidmohylnyi’s work, is open-ended.

Further possible events, finding out whether the crime will be punished and how it will affect the little criminals are not important. The author wants to highlight the ontological problem of a play with death, unwitting realization of the primitive destructive instinct inherent in human subconsciousness, the instinct related to aggressive attractiveness (A. Adler). The novella’s original title (*Little Angels*) correlates with Freud’s conclusion that the ‘death instinct’ is inherent in children’s psyche. *‘The child is supposed to be pure and innocent, and whoever says otherwise may be condemned as a shameless blasphemer of the tender and sacred feelings of humanity.*

*The children are the only ones who do not join in carrying out these conventions, who assert their animal rights, who prove again and again that the road to purity is still before them’*<sup>14</sup>.

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<sup>13</sup> Чернява І. Екзекуція. В: “Дванадцятка”. Наймолодша львівська літературна богема 30-х років ХХ століття: Антологія урбаністичної прози. Львів, “Піраміда”, 2006. Ст. 285.

<sup>14</sup> Фройд З. Вступ до психоаналізу. К., Основи, 1998. Ст. 312.

The structural ‘matrix’ of *The Execution* is the play pattern. Being older than culture, play is a factor in the development of the latter. J. Huizinga, the Dutch cultural historian, discusses the role of play in human civilization, ‘*Play is based on the manipulation with certain images – on a certain “imagination” of reality*’<sup>15</sup>.

At some point in Cherniava’s novella, this order is completely reversed: the images that for the children are the representations of the adult world (the executioner and the victim – the main opposites in the aggressive human society) transform into a horrible reality. In a perverse children’s game, conventional cruelty of human society breaks out of the civilizational vise and makes the participants a real executioner and his victim. Children are not yet experienced enough to oppose their own destructive instincts and they are not aware of the danger hiding in their subconsciousness. ‘*Living is a perpetual heavy effort not to lose sight of ourselves, to stay solidly present in ourselves, in our stasis. Step outside ourselves for a mere instant, and we verge on death’s dominion*’<sup>16</sup>, says Milan Kundera about the greatest existential threat to humanity of the human being in his *Testaments Betrayed: An Essay in Nine Parts*.

## CONCLUSIONS

In conclusion, the works by V. Pidmohylnyi and I. Cherniava share a number of typological features. The first one is compositional peculiarities determined by the chosen general algorithm for the development of the plot (the Freudian erotic-death ontological paradigm and ontogenesis of the human soul at the age of puberty). In both cases, the plot is built around stable structural-behavioural patterns of human culture (in *Vania*, it is the pattern of the initiation trial; in *The Execution*, the perverse play pattern, the game of a trial transformed into a crime).

Both works have rather specific expositions, which fulfill the function of ‘Vorgeschichte’ – they tell a reader about certain psychic inclinations of the characters and present the projection of the central theme. In both novellas, the type of the plot, which determines the development of action, is outlined in the prehistory (in *Vania*, it is the scene with a ‘cannibal’ and fear as a motivational factor for aggression; in *The Execution*, the torturing of an insect that reveals the children’s inclination towards sadism: the children from the lowest social class and

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<sup>15</sup> Гейзінга Й. Homo Ludens. К., Основи, 1994. Ст. 10.

<sup>16</sup> Кундера М. Нарушенные завещания. СПб., Азбука-классика, 2005. Ст. 7.

those of *the town's only lawyer* are not new to 'aggressive magnetism'). Structurally, both novellas are based on parallelism of events; both works have the 'dynamic dominant ending', which is typical of the genre; though in *Vania* the ending is more coda-like. As to their style, both novellas clearly bear the features of naturalism; in *The Execution*, there are more naturalistic details than absolutely necessary. Besides, Cherniava somewhat artificially makes his little criminals too 'spoilt' to fit the conception of aggression as the fundamental principle of human existence.

### SUMMARY

The article highlights the impact of Freud's ideas on the Ukrainian prose between the Two World Wars. The analysis of the works by V. Pidmohylnyi and I. Cherniava shows that in literary texts, the erotic-death paradigm is one of the 'modernist' algorithms for plot development; in the novellas, this paradigm affects the process of conflict modeling and conflict development.

It is rightly believed that V. Pidmohylnyi's dominant literary interest was the 'helplessness of human morality before the temptations of crime'. In the novella analyzed in this study, Pidmohylnyi adopts the perspective of the ontogenesis of the human soul at the age of puberty. I. Cherniava explores the theme of subconscious 'temptation of crime' a wicked and thoughtless children's game is sure to unleash. The two stories have many features in common: they are thematically close; in both of them, the plot is based on the Freudian ideas; stylistically, they are realist-oriented works with certain elements of naturalism. The novellas belong to the same type of structurally modified literary works, in which the action is no more important than the resultant psychic changes in the characters.

In both novellas, the plot is built around stable structural-behavioural patterns of human culture (in *Vania*, it is the initiation trial pattern; in *The Execution*, the perverse play pattern, the game of a trial transformed into a crime). Both works have rather specific expositions, which fulfill the function of 'Vorgeschichte' – they tell a reader about certain psychic inclinations of the characters and present the projection of the central theme. In both novellas, the plot type, which determines the development of action, is outlined in the prehistory. Structurally, the two novellas are based on parallelism of events. As to their style, both works bear the features of naturalism.

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## CONCEPT OF GOD IN FOLKLORE DISCOURSE

**Matskiv P. V.**

### INTRODUCTION

Folklore discourse of the concept of GOD was presented by the interest of historians, ethnographers, literary critics, linguists. A remarkable trace has been left by the following researchers: O. Potebnia, I. Franko, M. Drahomanov, M. Kostomarov, I. Nechui-Levytskyi, M. Hrushevskyi P. Chubynskyi, G. Bulashev, L. Niderle, B. Rybakov, B. Hrinchenko, I. Ohienko, V. Hnatiuk, S. Kylymnyk, A. Voropai, D. Antonovych, Khv. Vovk, P. Zhytetskyi, P. Kulish, M. Maksymovych, I. Sreznevskyi, M. Sumtsov, etc.

Ukrainian religious scholars paid a lot of attention to the study of the ethno-religious tradition of our ancestors. In their works, the historical-cultural, ideological and comparative analysis of the Ukrainian pagan heritage was carried out (B. Blobovyk, A. Kolodnyi, L. Fylypovych, V. Bodak, etc.), the role of religion in the spiritual life of the Ukrainian people was clarified.

The conceptosphere of GOD in the works of I. Franko, M. Kostomarov, V. Hnatiuk. O. Voropai, P. Chubynskyi and others is presented by the ethnographic material, which focuses on the deep layers of the religious outlook evolution of our ancestors.

The isolation of ethnolinguistics intensified the study of the phraseology of the Ukrainian language from the standpoint of reflection in the established linguistic directions of the ideological orientations of the ethnos. In the linguistic-cultural study of phraseological units, an important place is given to the elucidation of the ratio of prototype characteristics with etymon and the semantics of the components of phraseological units. As we know, on the conceptual level, the concept of GOD is explicated in religious, mythological, folklore, philosophical, psychological plans which form the basis of linguistic and cultural information. The ethnogenesis of humanity (including Ukrainians) is characterized by the evolution of religious views. Supernatural phenomena were objectified through animistic, totemic, pantheistic, monogenistic, monotheistic representations, recorded in the structures of phraseological units with the component of GOD.

Ethnolinguological and cultural information is contained in the internal form as the primary form (idea) of the phraseological units representing the basic concepts that are characteristic of certain stages of human development in general, and Ukrainians in particular. Despite the partial deactivation of the components of phrases, the nomination of God does not lose its meaning, retains all the signs of the word. The theonim component of God is seen as a semantic center of phraseological unit. In the dichotomous phraseological structures with the participant God, different semantic-cultural oppositions are objected. The analysis of phraseological units (in the broad sense) is carried out on the basis of semantic profiling technique. The Ukrainian phraseology and paremiology reflects people's ideas about God, which testify to the evolution of the religious views of Ukrainians. Christian values are dominant in popular beliefs.

### 1. Subconcept "Creation of the World" in Folklore Discourse

The subconcept "creation of the world" in folklore discourse represents the ideological evolution of prehistoric, mythological and biblical notions, the peculiarity of which is the presence of dualistic forces in the creation of the world. Cosmogonic motifs are felt in many carols, which are exploded by експлікуються *cosmic waters*, *great-grandfather (paradise tree)*, *world-creation essence (spirit)*, *spiritual beings*<sup>1</sup>. *Cosmic water* is an inalienable attribute of the beginning of the creation of the world. Representatives of cosmic waters are the sea, the rivers that existed before the beginning of the world and through which the world was created: (*Що ж нам було з світа початку? Не було нічого, – одна водонька*)<sup>2</sup>.

Personification of water through mystical wells, lakes originating from dew which has fallen from heaven or paradise tree, served as a tree of life, acquired signs of holiness and the object of worship. Water represents the implicit – the idea of God, as well as the original God's craft appealing to Him (here He bathes with the apostles or other saints, here there are godlike beings embodied in birds (falcons, swallows). This becomes especially noticeable through the image of a paradise well, the celestial beauty of the Danube, etc. By the way, the name of the

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<sup>1</sup> Грушевський М. С. Репринтне видання: Історія України–Руси: В 11 т., 12 кн. / Редкол.: П.С.Сохань (голова) та ін. К., 1991. Т.1. 648 с.

<sup>2</sup> Сосенко Ксенофонт. Різдво–Коляда і Щедрий Вечір. К.: Радянський письменник, 1994. С. 286.

Danube correlates with water, a river in general, and not with its own name (385 I, 40).

Since ancient times, water was considered to be saint in Ukrainian, the one in which neither spitting nor fulfilling the need was possible. Our ancestors made sacrifices to waters (rivers, lakes, wells). Water taken from a place where three rivers or three wells converge is considered to be particularly healing (17 I, 43), as well as sacred water – Holy Night, Jordanian and Candlemas water, which is preserved year-round in many Ukrainian families<sup>3</sup> and used for therapeutic purposes. Healing power is also characteristic of "unbroken water" – water, which is scooped up from the river, well (three wells) before sunrise. A definitely animistic view of water is revealed in the presentation of the river as vessels of the earth through which water flows (an analogy to the blood of man). There is a belief that water for the Epiphany turns into wine for some time (17 II, 6), which is in harmony with Christian dogmas about the body and blood of Christ. The drying-up of rivers (waters) is God's punishment (17 I, 46).

Lexeme *water* is the semantic center of a large number of phraseological units, serving as a component of figurative nominations of sacral or profane content. The water symbol in folklore discourse retains traces of both animistic and Christian outlooks. It is a symbol of life, cleansing, fertilization, reproduction, and love. Nominations for *live water*, *dead water* (*waterless water*) express the dualistic properties of water to give strength / take away strength. The name *deep water* is also inherent in binary meanings, but of a different nature. Thus, with the depth of water, not only the mind of man is associated, but also danger (*пор.: глибока вода тихо плине і глибока вода – видима смерть* (13, 108).

An invariable attribute of cosmic waters is *the paradise tree* (*mother tree*) with a mythical world-creation force. In the carols, the motif of the mother tree is associated with a green yarrow, oak, pine tree, and others. The mysticism of the paradise tree appears in the light celestial range of colors and shades, in its connection with the moon.

Sometimes the paradise tree is not located on the terrestrial or marine space, but in a mystical church. The image of the church, as

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<sup>3</sup> Апокрифи і легенди з українських рукописів / Іван Якович Франко (зібрав, упорядкував і пояснив). Репр. вид. 1896 р. Львів, 2006.



K. Sosenko<sup>4</sup> claims, is the boundless astral sky in dimension, in which God resides<sup>5</sup>.

The mother tree symbolizes the unity of the earthly and celestial forces, although the motive of the earthly paradise tree that precedes, in our opinion, the precultural type of the outlook of our ancestors – the paradise tree as a symbol of ideal primitive life is dominant. Tree worship, making sacrifices to them, their use in ceremonies (wedding tree, Kupa's tree, beating with a willow branch at Easter) is the next stage of the genesis of the idea of the mother tree in paganism as religion. The idea of a tree of knowledge of good and evil by its origins reaches, as we know, the biblical text. We draw attention to the absence of dualism in the symbolism of the mother tree and its appearance in the Holy Scripture as a consequence of human interference in the process of the universe. In the carols, the image of the mother tree (world's mother tree) (13, 176) appears as the first birth of life; it is on it that there are eternal brothers – the Sun, the Moon and the Rain, or their Christian successors – the Lord, Saint Peter and Paul.

The creators of the world in many carols are *spiritual beings* in the form of *pigeons, swans, falcons, rarely swallows, cuckoos*. The personification of the birds is beyond doubt because of their frequent replacement by the angels. Their world creating power acts as self-sufficient or as directed by God. The idea of a bird as the creator of the world is closely intertwined with the idea of the mother tree (as an attribute). A special place in popular representations is taken by *the swallow and the bee* – God's birds, created by God from the earth, whose presence in the human dwelling symbolizes family happiness; *the eagle*, which, according to legends, was declared God Himself by the King of birds; *the stork*<sup>6</sup> – the Servant of the Blessed. The "divinity" of the named birds does not quite coincide with the ancient cultural flood of the beliefs of our ancestors, which obviously testifies to the significant influence of Christianity that interrupted this tradition by affirming and spreading the apocryphal literature through the Bible, the symbolism of birds that does not correlate, with minor exceptions, neither with prehistoric nor with people's ideas. In some carols, we can trace the motive of creating the world from *a stone (white stone): А що там було*

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<sup>4</sup> Сосенко Ксенофонт. Різдво–Коляда і Щедрий Вечір. К.: Радянський письменник, 1994. С. 286.

<sup>5</sup> Сосенко Ксенофонт. Різдво–Коляда і Щедрий Вечір. К.: Радянський письменник, 1994. С. 285.

<sup>6</sup> Чубинський Павло. Мудрість віків: українське народознавство у творчій спадщині Павла Чубинського: У 2 кн. / С.К. Горкавий (упоряд.), Ю. О. Іванченко (упоряд.). К. : Мистецтво, 1995. С.224.

*з нащадку світа? Славен єси Боже та в усім світі і на небесах! Ой не було ж нам – хіба синя вода, синя вода та й білий камінь. А прикрив Господь сиров землицею, Виросло в нім кедрове дерево, Барз височейке і барз слічнейке<sup>6</sup>.*

A characteristic feature of these carols is the combination of the idea of great water, mother tree and stone in one image, which is the unity of three spheres: underground, earthly, heavenly. Here it is said, probably, not about the creative forces of the universe, but about our ancestors' conception of the universe. Moreover, the idea of God as the creator of the world and the sky is visibly present in this carol.

Ancient cultural motives do not dominate, their ideas are "laid on", dissolved in religious motives, which are usually Christian, though pagan traces are quite expressive.

God is the Creator of heaven and earth in the later sources of origin. The sky in Ukrainian folklore is "the place where God, angels and saints live. They live on separate vaults of heaven, on the highest of which is God, on the middle one there are angels, and on the lower one are saints" (17 I, 24). According to popular beliefs, the sky opens (*мов небо розтворилося*) (23, 240), and at this time you can see angels, they are listening to human wishes and convey them to God, who will surely fulfill them, but it is opened only to God's saints.

The brightness and light of the sky cannot be tolerated by human eyes, so it is covered with clouds. When the thunder rises, the sky opens – it cannot be seen at that time (17 I, 12). The beliefs of Ukrainians in the plurality of heaven are evident in a phrasal unit "*на сьомому небі*" (26 II, 538), which denotes the highest measure of happiness. This is obviously due to the fact that the seventh heaven is considered to be the place of residence not only of God, saints and angels, but also the place of the eternal kingdom.

The sky appears in the folkloric sources as "the stronghold", this "stronghold" acts as a house or church: "*Церкву ставлять, вікна будують: одне віконце – ясне сонце, друге віконце – ясний місяць, третє віконце – ясні зірки*" (11). The concept of the sky as the stronghold correlates with the concept of the heavenly way. The Pagan tradition regards Perun (17 I, 98), Dazhboh and Svarog (13) as rulers of the sky.

The attributes of the *earth (holy, mother)* correlate with the biblical ones, since the first person is created from it, it is the source of human's and animals' lives. The habit of kissing the land, giving a vow, swearing

by it, is familiar to most Ukrainians, sayings about which are eloquent: *земля мама наша* (12 I, 537), *на що тебе свята земля носить* (12 I, 539), *бодай то свята земля не приймила* (12 I, 512). The earth is animated in paremias, it *cries, buzzes, trembles, is eaten*. It acts as a refuge for the dead souls (for example: *нехай над ним земля пером* (23, 55), on the other hand, the earth symbolizes evil power: *щоб тебе сура земля пожерла* (23, 194).

Land worship as an expression of pre-Christian and Christian outlooks is illustrated by epithets (attributes): *God's, holy, native, sacred, generous, rich, etc.* The earth appears to be a personified being, which one must treat with special respect, love, otherwise it may be angry and absorb the offender or sinner, since it is a fair witness and judge (13, 243). According to popular beliefs, the earth stands on the ocean, three (two) whales, the movement of which determines the yield / non-productivity of the earth, earthquakes (17 I, 35). According to the legend, the creation of earth by God was as follows: when God wanted to create land, he flew with Sataniel over the sea and sent him to bring sand from the bottom of the deepest ocean. Sataniel brought the sand, but part of it was hidden in the mouth. Thus, in the places where God sowed sand, the land was flat, and where Satanail spat and hatched, mountains and rocks appeared. (16, 14–15).

Another legend says: "When God created the earth, he initially cooked it, then quickly cooled; the blistering bumps, as the ground was boiling, turned to the mountains, and the gaps between them formed the valleys<sup>7</sup>". God acts as the creator of the world. According to the legend, there was no heaven or earth at first, there was only darkness and water mixed with the earth, and God in the form of the Holy Ghost was flying above the water, which was noisy with the foam from which He created the angel, after which he created the world, on the second day He created the sky, on the third one – the earth, on the fourth He created the sun in the sky, the moon and stars, on the fifth day – two large fishes and two small ones. The large fish support the land, and the small ones are thrown into water for breeding, afterwards God created birds (17 I, 146–147). In another legend, God acts only as the creator of the higher, spiritual world, and the visible world, including the body of man was created by Sataniel, which existed forever and represents the

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<sup>7</sup>Булашев Г. О. Український народ у своїх легендах, релігійних поглядах та віруваннях: Космогонічні українські народні погляди та вірування. К.: Довіра, 1992. С. 365.

embodiment of evil (22, 70). The creation of the soul by God, and the body by Sataniel laid the duality of good and evil in man. Sataniel (Satan) is sacked to the earth for sins, bound in bonds, waiting for God's judgement, and has no creative power.

The denial of the foreknowledge of God can be seen in one of the legends according to which there was "neither God nor people, nor angels; There was no earth or sky, but there was complete darkness. It was at this time that God appeared and lived in the air. Here God decided to create heaven and earth. Originally He created the sky, and then climbed down from the sky to the ground and created the earth. Then, from the body, He began to create people, birds and animals, after that God began to plant trees and grass. Then he returned to heaven again and created angels. He sat on the throne and began to reign. God created people gradually, day by day (for four days), and the land filled with them. And He tied the earth up from the edges" (22, 86). Phraseological units formulate the idea of God the Creator: *Бог дав, Бог дає* (26, 36–37), as well as His uniqueness, absoluteness: *нема в світі над Бога; над Богом нема нікого* (23, 39).

People's imagination divided the animals into God's and devil's creatures. The first of them include: *oxen, sheep, donkeys, pigs, cows, bears*. Sataniel is said to have created: *a horse, a goat (goat), a dog, a wolf, cats, a hare*. Oxen are considered to be blessed animals, since they were present at the birth of the Child (Jesus Christ), covering him with straw and warming his breath, giving worship. This event is one of the centerpieces of the plot of Christmas carols, carols of the bells. In paremias, the duality of the ox / horse is preserved (*кінь волу не товариш* (23, 86), *чешися кінь з конем, а віл з волом* (23, 87). The diligence of the ox is noted. The sheep are also considered to be blessed for the fact that they covered the Lord when he was hiding from Herod with their food and wool (22, 24). While Jesus Christ's hiding from Herod, God hid himself from the persecutors in a manger with hay, which was eaten by horses, God hid deeper, but chickens rolled up the hay, then He was captured, but He was able to escape and the Lord was hid in the straw, the pigs buried him deeper, so this way, the pigs also received God's blessing. Although there are other beliefs about pigs (like the men of werewolves) (17 I, 52). The pig in paremias received a definitely negative connotation. It is attributed a lack of spirituality (*свиня не вірує в Бога – тільки в великого стога* (12, 159); ill manners (*посади свиню за стіл, а вона й ноги на стіл* (12, 159), bad

taste (*так до діла, як свиня штани наділа* (12, 341) *свиня свинею* (12, 158). As we see, the traces of God's blessing have not survived.

Particularly honored is the cow as a nurse of the family (*пропала корова, не треба й здоров'я* (12, 454). People's sympathies are addressed to it (*одізвуться вовкові коровлячі слізки* (12, 207), it is greeted at Easter, given "holiness" and protected from evil eyes. The sheep in popular representations, on the one hand, is seen as the carrier of the most valuable traits (*вівця – як бджола* (12, 364), on the other hand – it categorizes the negative traits (*паршива вівця все стадо спаскудить* (12, 283), *хто стається вівцею, того вовк з'їсть* (12, 197). According to legends, the animals mentioned have the ability to speak the human language on the eve of Christmas. Other animals (dog, wolf, rabbit, etc.), although being created by God, are cursed by Him and are believed to serve the devil. "Animalistic" dualism (good / evil) is the result of the people's fantasy, which probably reflects idio-ethic and mental characteristics of our ancestors.

The appearance of heavenly bodies (sun, moon, stars) correlates with the biblical narrative of God's creation of heavenly bodies. Folk imagination made their unique symbolism. In the precultural plan, the astral Trinity – the sun, the moon, the stars (*"Ясен місяць – пан господар, Красне сонце – жона його, Дрібні зірки – його діти"*)<sup>15</sup> is the cult of the Lord<sup>8</sup>.

The main idea in these ancient carols is the cult of the sky, with which the idea of God is connected. Sometimes, from this heavenly triad, one or two lunar symbols (moon, dawn, and moon) are singled out, which combine a precultural stratum of Christian beliefs. The sun is worshiped by the people and is considered to be holy and righteous, "*the face of God*" (17 I, 14), "*the king of heaven,*" "*the eye of God.*" The eclipse of the sun symbolizes the punishment of the Lord and therefore terrifies people: at this time they light "Good Friday's" candles and pray earnestly for the remission of their sins (18, 45). The sun is personified with a person with a clear face, whose rays are illuminated by the whole world. It rises up to the sky in the morning on the ladder, and in the evening goes down another one. In sayings, the concept of a ladder is associated with the sky небом (*нема тоєї драбинки, щоб до неба залізти*) (12, 622). Kupala Night, Christmas and Koliada are dedicated

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<sup>8</sup> Сосенко Ксенофонт. Різдво–Коляда і Щедрий Вечір. К.: Радянський письменник, 1994. С. 255.

to the sun (13, 564). On these days, the sun was personified (for example: the sun plays, bathe, jumps, dances, walks, blooms, beats, etc.)

The second most significant heavenly light is the moon. This is the youngest brother of the sun, the sun sets in the night and illuminates the world. The phases of the month, according to popular beliefs, have an effect on people and plants: yes, a person who is born on a new moon will lead a life in happiness and health; instead, at the end of the month, the reciprocal effect is attributed to it.<sup>9</sup>

The spots on the moon symbolize, according to a popular belief, the assassination of Abel Cain. That is why God has commanded the moon to be born on a monthly basis, to be formed and to die (17 I, 9–11). This heavenly light has long been the object of religious worship, which is objectified in the epithets: *light, ash, flood, horn, etc.* (13, 36). *Stars* are children of the sun and the moon. The stars are inextricably linked with humans, they are likened to candles. There is a belief that the birth of a man is accompanied by a flash of stars in heaven, which God lights up. The bright burning stars symbolize a happy life; while the dimly light of the stars means a bad life. According to another folk notion, stars are considered to be the souls of deceased people, who lead a sinless life on earth, as well as children who did not manage to sin yet (13, 251). As for the falling stars, they denote the overthrow of Satan from heaven, the souls of deceased people (17 I, 23). The sun, the moon, the star in Christmas songs and carols of the bells are a kind of heavenly family that personifies with the earthly family. In some cases the astral Trinity mentioned above explicits the external and internal attributes of God. (*“Тогди пізнали Господа Бога, Господа Бога, Ісуса Христа, Бо в правім личку – світле сонечко, А в лівім очку – ясний місячко, А в грудях йому – ясна зоречка”*).<sup>10</sup>

Apocryphal literature about the creation of man (Adam and Eve) formed the basis of the legend, according to which God created man from the earth, taking the body from it, the bone, from the stone, blood from the sea, eyes from the sun, thoughts from the clouds, light from the ligh, breath from the wind, warmth from the fire. "When God went to take eyes from the sun, and Adam was lying on the ground, accursed Satan came up to him and smeared him with mud. God, turning back, wanted to attach Adam's eyes, and when he saw him in mud, he got

<sup>9</sup>Гнатюк Володимир. Нарис української міфології / Роман Кирчів (підгот.та опрацюв.тексту, вступ. ст. і примітки). Львів : Інститут народознавства НАН України, 2000. С. 264.

<sup>10</sup>Сосенко Ксенофонт. Різдво–Коляда і Щедрий Вечір. К.: Радянський письменник, 1994. С. 254.

very angry with the devil and cursed him. And the devil vanished into thin air like the lightning. The Lord, having removed Satan's filthiness from Adam, made a dog out of them, and ordered it to guard Adam, and he himself went to the mountainous Jerusalem for Adam's breath. The dog came again to bring evil to Adam. Seeing the barking dog at Adam's feet, he was afraid, and taking a "tree", pricked him and cursed him with seventy ailments. The Lord returned and sent the devil away again, but the ailments entered the man", – this is what is told about the creation of the world by one of the Ukrainian legends based on the "Paleya" (13, 88).

The creation of man, as we see, happened due to Satan too, the dualism of *God / Satan* is often traced in folk sources: it often correlates with the notion of the soul as God's substance and body as the fruit of Satan in a certain way. A similar story is found in the apocryphal legend "How God created Adam". According to another legend, God created man from clay, and Satan tried to imitate God in creation, but this did not work out, since the creation, which is not enlivened by God, has no life prospect. The gender of a person is also categorized in the binary opposition: the creation of a man belongs to God, women come from Satan, and the "material" from which men and women are created is different; respectively – earth and dough, although the creation of a woman (Eve) very often correlates with the biblical narrative, however, with the difference that, in addition to Adam's ribs, the woman's creation also occurred from the flower (rose). The woman created from the flower is the mother of Jesus Christ. Here there is a significant cosmogonic influence on the legend to glorify the name of the Virgin before all earthly creations.

The creation of the world in folklore discourse modifies Biblical notions in a certain way. Ancient waters, the tree of the paradise as well as spiritual beings possess the divine power of creation, not personifying in the name of God, which, however, does not deny the invisible presence of God, which is embodied in the images of water, trees, spiritual beings. Such representations reflect the cultural experience of our ancestors about the beginning of the world. Such representations are typical of other peoples of the world, which allows us to express assumptions about the original "religious universalism" of most peoples of the world.

## 2. Subconcept "Birth of Jesus Christ" in Folklore Discourse

The sub-concept of "the birth of Christ" is realized in the actional frame by the lexemes of *Вифлеєм, яскиня, ясла, шопя, сіно, холод (зимно), біль, Богородиця, новий рік (літо) and others*. Jesus Christ was born in a manger, in a desert place: *“Не в царській палаті, а поміж бидляти, На пустині, у яскині”* (11); *“В біднім вертепі, в яслах на сіні”* (11), in a quiet night, which in a certain way dissociate from His omnipotence all-power. Singing of the angels and their joy accompanied the appearance of the God-man, which objectifies the transcendence of the event. In everything else there is a likeness of God to the common man. His birth is associated with the province (it was in that cultural, political and geographical plan that Bethlehem was at that time. In the name of this city, sacred information was encoded. The word Bethlehem, translated from the Hebrew, means "bread house" (17 I, 47), later Bethlehem becomes the prototype of the Church of God on earth, the heavenly bread). "People of the earth", shepherds, are the first to learn about the birth of God. The place of birth, at first glance, is not equal to His grandeur at all. God's power is personified in the poor, cute Baby, which embodies the paradox of the power of the weak. It is the shepherds, common earthly people, who had the right to be the first to witness the greatest mystery, the most surprising news – the birth of the Savior of mankind. Why did they get this news? Obviously, because for God both human happiness and human pain is understandable and under His protection; on the one hand, these are angels, the perfection of God, on the other hand, shepherds are the embodiment of human prosaicness, for whom God sends a spark of hope, joy and love in such a way.

In Christmas songs and carols of the bells, heavenly forces (angels, archangels) do not only bring happy messages to the Virgin Mary or announce the birth of Jesus Christ, but also act as active participants in the sacred action. Nomen Archangel Gabriel (*“Видів Бог, видів Сотворитель, що весь світ погибає, Архангела Гавриїла в Назарет посилає”* (14) objects the news of the birth of Jesus Christ (as in biblical discourse) in Nazareth to Mary, telling her that she is chosen by God to become the mother of His Son. Folklore discourse actualizes the heavenly forces in the face of angels, their presence harmonizes the rebirth of life in its original form, when both heaven and earth were the only spiritual essence (like men and angels). The same picture is also observed in carols where *waters* gaily roar, *fire, mountains, land, hills, princes, men, kings, cattle, beasts* set a community, devoid of



contradictions and radiate the joy of the birth of Jesus Christ (16). In paramia units such motives are not reflected. Here the following dual oppositions predominate: angel / devil (good / evil): *був би ангел, коби не роги; ангельський голосок, а чортова думка* (13, 13), which testify to a kind of neutralization of sacredness in lexeme angel and its legitimization in the profane manifestation.

*The Virgin* (along with the birth of God) is the central character of folklore discourse (carol). In the biblical discourse of Mary (Greek and Latin form of the Hebrew name of Miriam "majestic, magnificent" (17, 454), the future mother of Jesus Christ from an early childhood was made dedicated by her parents to serve God. Through Archangel Gabriel she receives the good news that she would be a mother of the Son of God, conceived by the Holy Spirit (1: 26–38). Righteous Joseph, having learned about the pregnancy of his wife, wanted to secretly let Mary go for good to avoid disgrace. In the dream, an angel of the Lord comes to him, saying: *“Йосине, сину Давидів, не бійся прийняти Марію, дружину свою, бо зачате в ній то від Духа Святого”* (Jacob 1:20). Joseph then accepts his wife, who gave birth to the Son of God, circumcised on the eighth day, named Angel Jesus (John 2: 21). Then, because of the mortal threat to Jesus' life, Mary with Joseph fled to Egypt. The name of Mary the Virgin is mentioned in the crucifixion of Jesus Christ (John 19: 25) and after His resurrection (*“Вони всі однодушно були на невпинній молитві, із жінками, із Марією, матір'ю Ісусовою, та з братами Його”* (Дії 1:14).

The biblical story of the Virgin Mary is retransmitted in Christmas songs, carols of the bells, church songs. In Christmas songs and carols of the bells, the image of the Virgin Mary is objectified in sacred, ethno-national, profane and archetypal dimensions. The aforementioned aspects appear differently at the text level. The variety of palette of names of Mary is rather rich, which is characteristic of folklore discourse. The dominant motive, which is seen in the Virgin's onyms, is the motive of holiness, which is realized by attributes such as як *чиста, пречиста, непорочна, предвічна, пречудна, єдина, Богомати, Божя невіста, вибрана, благодатна, святая*. This image of holiness (sacredness) is verbalized through the signs of God – *прескверна Агниця, предвічна, пречудна, єдина*, which equalize the Virgin Mary with God in the essential manifestation. These Divine signs are complemented by the sacred virtues of Mary – *чиста, пречиста, непорочна* as the mouthpieces of one of the hypostases of God – the

Holy Spirit; Her connection with God-Son is transmitted in the onyms *Божя невіста, Божя Мати*. The idea of God correlates with the subject and epigrammatic codes of the Maria's names, thereby expressing the divinity of her origin and deeds. The Biblical image of Mary is "sporadic": *"І ми прибігаймо, Марію витаймо, Чеснішу Херувим, Славнійшу Серафим"* (14). An insignificant number of the the Virgin's onyms (*Марія, Панна, Лелія*) reflect the profane sphere, the secular nature, the purely folk interpretation of this image, which, however, appears in the system of onymies sporadically. A characteristic feature of the functioning of the above mentioned onymies is the combination of sacred and profane plans in them – *Пречиста Панна, непорочна Лелія, Марія чиста, Пречиста Діва Марія*.

In the content plan, the figure of the Mother of God is characterized not so much by archetypal functions, but by canonical materiel functions. She *народжує, годує, колише, повиває, співає, леліє, присипає* her Baby. *"Марія Пречиста Його сповиває, Миленько, тихенько щось Му промовляє: "Спи, Сину маленький, для нас дороженький, для світа цілого, для своєї Неньки"* (14); *"Спи, Ісусе, спи, спатоньки ходи. Я Тебе му колисати, Пісоньками присипляти: Люлі, серденько, люлі!"* (14). *"А Марія повиває, до серденька пригортає"* (14); *"Марія Му Мати прекрасно співає, І хор Ангельських їй допомагає"* (14).

For Ukrainian folklore the following words are characteristic: *серденько, до серденька пригортає*, thus making the folk "face" of the Virgin's image clearer. The non-archetypal image of Mary is vividly seen in the dialogues of Mary with Joseph, with the Child. The dialogue is based on folklore samples, in particular, folk-verse genres: *"...А там за яром зелена ліщина. Пасли вівці, з пастирями, Прийшла їм новина. Бери, Петре, трубу, Затруби ід Богу"* (11). In the carol "Sleep, Jesus, Sleep", the linguistic patterns, typical for the genre of lullabies, are used: *"Можеш рибко, тихо спати, Тебе буду колисати"*; *"Спи, убогий, спи, Рученьки зложи"*; *"Спи, терпіне, спи, Очка зажмури"*, *"Спи, Ісусе, спи, спатоньки ходи"*; *"Спи, Лелійку, спи, голівку схили"*. The image of the Virgin Mary in some carols explicitly explains the national motifs embodied in the image of Ukraine: *"Гожя невіста, треба нам знати, То українська мати"* (16). Here the image of the Mother of God, the patron of Ukraine whose sphere of influence is virtually unlimited, is clearly traced – spiritual and bodily health, protection from natural disasters, restoration of ruined

shrines, etc. Spiritual motherhood of the Virgin Mary deduces the human nature from an indefinite state, bringing in the very natural existence of an absolute system. Along with this, the Virgin is also depicted in a transcendental manifestation. Through actions such as escaping to Egypt, during which the miracles are manifested (the fire from the ice was struck, "the wheat" was grown during the day). Mary's miracles are actualized in folk legends, they are then canonized in Christianity, especially in Catholicism, to a lesser extent – in Orthodoxy.

The Bethlehem *star* is the characteristic symbol of the birth of Christ. In the New Testament, the description of the Bethlehem star is found in the Gospel from Matthew: scientific evidence does not confirm the appearance of a new star in heaven at this time. The Gospel of Matthew says that only the wise men knew this star, but it was not known in Jerusalem; otherwise, Herod would have known about this. Obviously, the author of the Gospel used a metaphor that made it possible to elucidate the significance of the events described. From ancient times it has been believed that every person has their own star, which flashes at the moment of birth and fades at the time of death.

Specific witnesses of God's birth are *the beasts*. The world of animals in folklore texts is represented – indirectly or directly – through the presence of participants in the Bethlehem night. The central place here is given to oxen and donkeys. A separate group consists of carols, in which the bird's joy is portrayed as the forerunner of the harmony of heaven and earth forces in the eschatological dimension.

The presence of animals in the texts is a manifestation of the specificity of carols, their forms, genesis, in which the conceptualization of the world and its sacred expression finds special forms of expression. The conflict between the world of religion and the profane one; material and ideal things in carols shows that the archetypes of the animistic and totemistic character are preserved and involuntarily brings us closer to the eschatological time, when people and animals will be a special unity of living beings, devoid of antinomies.

Ancient Ukrainian customs presupposed the presence of animals on this holiday, according to which God came to birth at night both to humans and to animals, in addition, the latter were able to speak on that night. Witnesses from animals in carols are most often oxen and donkeys, who, like people, give a worship to a newly born Baby: : “*І вил з ослом до ясел вступили, Пред рожденним Христом коліна склонили*” (11). A slightly different picture is observed in the carol

"God is being born": *"А віл стоїть, трясеться, Осел смутно пасеться"*, which testifies the greatness of the event through the fear of God, before which angels did not stand. God is majestic and terrible, the latter sign generalizes the true Christian feelings that are felt in the moment of God's actions, this is a natural manifestation of the power of the Lord. In other carols, it is said that these animals warm a nursery with a little Jesus: *"Де віл, осел Дитину гріли"* (16); *"Віл і осел приклякають, Паров Його огрівають"* (15).

There is no mention of animals as witnesses of the mysterious Bethlehem night in the Gospels. In the Gospel from Isaiah (1: 3) we read: *"Віл знає свого власника, а осел ясла пана свого, а Ізраїль не знає Мене, не звертає уваги народ Мій на Мене..."*, which made it possible in the rabbinical literature to make an assumption that the ox is a symbol of the chosen people – Israel, and the donkey represents pagan people.

In the apocrypha we find confirmation of the presence of these animals on the third day after the birth of God: *"Третього дня по народженні Пана Марія вийшла з будинку і зайшла до стайні. Там зложила дитячко в жолобі, а віл і осел віддали Йому поклін. І сталося те, що сказано через пророка Ісаю: пізнав віл Пана свого, а осел жолоб Пана свого..."*. The names of *the donkey and the oxen* are characterized by rich symbolism in the biblical text. Thus, the *donkey* objectifies humility (Zechariah 9: 9), peaceful intentions (let us recall at least the entrance of Jesus Christ on the donkey in Jerusalem); *the ox* symbolizes fidelity (Isaiah 1: 3). In the modern Ukrainian language, the axiological dimension of the lexeme *donkey* is negative (*дурний як осел; тупий як осел*), while it is positive when speaking about the ox (*працьовитий як віл; сильний як віл*).

The motive of the presence of the donkey and the ox belongs to the central mystery of the birth of Christ. However, the texts of the carols also contain birds that join the joyous news. The motive of joy and fun of birds can be traced in the carols "The one that lies in the manger"; "God of nature" (*"Веселяться – голубиці невинні, Інші птиці предивні"*).

This birds' joy at the time of God's birth in a secular sense seems paradoxical. The unusual behavior shows the primary harmony in nature and in heaven, which is characteristic of the eschatological perspective, this is stated in the book of prophet Isaiah: *"І замешкає вовк із вівцею, і буде лежати пантера з козлям, і будуть разом телятко й левчук,*

*та теля відгодоване, а дитина мала їх водитиме! А корова й ведмідь будуть пастися разом, разом будуть лежати їхні діти, і лев буде їсти соломку, немов та худоба! І буде бавитися немовлятко над діркою гада, і відняте від перс дитинча простягне свою руку на нору гадюки...”* (Іс. 11: 7–9).

Actions that are not characteristic of the categories of "this world" cause unusual, paradoxical forms, on the one hand, people turn into animals, on the other – animals perform the roles of people. Birds in the people's imagination are associated with the sky, with the higher world. In Scripture, turtledoves and doves are sacrificed. The symbolism of the birds is rich: *the pigeon* represents the process of restoring life on earth (Genesis 8: 11), the Holy Ghost (Mathew 3: 16), tiredness, and innocence (Isaiah 38: 4; Mathew 10: 16); *the eagle* in the Bible stands for a symbol of power, youth, liberation; *the swallow* – God's concern.

The symbolism of birds, like animals, in Ukrainian folklore does not coincide with the biblical symbolism. Completely different examples of the presence of animals on the occasion of the birth of God are given in carols, where the animals serve as a constituent of the gift. There is a lot of humor here, jokes, and sometimes even obscenities, although they represent the natural aspect in the ritual of the Birth of God. The very act of the gift was a very ancient tradition of a pagan origin that symbolized the time of transition to a new time, a new life.

The name New Year (Summer) ("*Нове Він літо починаєт*") (14) symbolizes the idea of sacred time, which fits organically into the concept of the French ethnologist Arnold van Gennep (rites de passage), the fundamental foundation of which is the assertion that human life is characterized by the sequence of transitions from one state to another, as well as the universe is subject to the rhythms that find their expression (imprint) in human life [10, 339]. The concept of rites de passage is presented in the ceremonies which are characterized by the following structure: 1) exit phase; 2) transition phase; 3) return phase. The transition phase is considered as a separate independent stage, to which attention was drawn by scientists a long time ago. The time of the birth of Jesus Christ is, on the one hand, a historical fact (Luke 2: 1), on the other – it is an eschatological one, which is characterized by the fullness of time, sometimes times, although He had been before Abram, He had always existed, His coming is not the last. In Christianity, this time of the birth of Christ correlates with pagan ideas about the birth of the sun.

In the Christian culture, the birth of Christ is associated with a cycle of ordinances that begin on the day of St. Nicholas, then the central action – the Supper, the Nativity, and the end is at Epiphany. In folklore and religious tradition, time passes not linearly, but cyclically and always returns to the exit point. Because of the cyclicity and repetition, the idea of returning to what had occurred already, to the mythical time of beginning, creation and change (Eliade) is expressed. The ceremonial re-actualization of the birth of Jesus Christ is cyclical and correlates with the renewal of the world and man. With the idea of sacred time the motive of a road is connected too, as well as the one of a journey, a tall tree growing in the yard, wells, which symbolize the separation of man's water borders, the transition to a new quality, a new life. The constituent part of sacred time is the motives of coming from afar, proclaiming happy news, making gifts to God, etc. to secure the grace of God. The cycle of God's birth coincides with the winter time, which in Ukrainian folklore was identified with old age. As you know, December 25th is the day of sunshine, the birthday of the sun, the beginning of a new sunny year, signalling the beginning of a new life, its restoration. In this "limiting" time (transition phase) there appear demonic forces that are struggling against God's truths and against man as the bearer of righteous life. The sign of the transition time is the extraordinariness, the difference from the previous time, an example of which is the human language of animals talking with God, with people (on the night of the Nativity of Christ); holy water in rivers, lakes; joy of people and angels, etc. The transition phase is characterized by generalization, which combines the old and the new, the end and the beginning, life and death. The birth of Jesus Christ marks the beginning, the joy of life, which restores cycles in relation to man and the universe. It was forbidden to work from Christmas to Epiphany. Fun, jokes, music embodied the "triumph of life over death."

The paradox of God's birth is represented by the lexeme *throne* in the actuality frame, which demonstrates, on the one hand, a lack of attributes of power – the throne, the scepter during His birth, on the other hand – it indicates that His glory is a message from heaven rising above the thrones, palaces, filling the whole visible and invisible world with the joy of God's incarnation in man, the joy of salvation. His true throne is on earth and in heaven (*“Най за тую малу жертву Він нас просвічає Ту на землі і там в небі, Де престол Свій має”* (21), which symbolizes the totality of the power of God and correlates with the idea

of a throne in sacred discourse as a throne of grace (Hebrews 4: 16), the throne of righteousness (Psalm 9: 5).

The birth of Jesus Christ as God-man is objectified by the nomination *body* in folklore discourse (*“Що Бог взяв на себе людське тіло, щоб до неба всіх запровадив і при троні своїм посадив”* (11), whose mission is to convert mankind to the life of the time of the first Adam, when the harmony of the earthly and the heavenly was a fulfilled fact. In the biblical discourse the body, its transcendence is a payback for the fall of man, although the Bible also refers to the salvation of the body by Jesus Christ: *“Який перемінить тіло нашого пониження, щоб стало подібне до славного тіла Його, силою, якою Він може і все підкорити собі* (Фил 3: 21), *“Він Голова тіла, Церкви”* (Кол 1: 18). The body (of Christ) is seen in the Bible as bread (spiritual): *“Узявши ж хліб і вчинивши подяку, поламав і дав їм, проказуючи: Це тіло Моє, що за вас віддається. Це чинить на спомин про Мене!”* (Лк 22 : 19). Jesus Christ calls himself a living body (*“Я хліб живий, що з неба зійшов: коли хто споживатиме хліб цей, той повік буде жити...”* (Ів. 6: 51). Therefore, the body is seen as the refuge of the spirit, of the soul and forms with them the internal (spiritual) unity. Such "unity" is documented in Ukrainian phrases: *погубити душу й тіло* (26 II, 884), *з тілом і душею* (26 II, 885), although the body can also be correlated with the earth alone (26 II, 884), *його тіло не дасть уже тині* (23, 369). The duality of the soul / body is considered through the prism of the struggle of good and evil: *що тіло любить, тоє душу губить* (23, 39).

In Ukrainian folklore, the birth of Jesus Christ is considered in the eschatological perspective, and reactualizes in the idea of the cyclicity of time.

## CONCLUSIONS

The study of the concept of GOD in folklore discourse has revealed the interaction of ontological, mythological, cosmological and religious strata with regard to the verbalization of the concept and subconcepts.

1. The most indicative in terms of objectification of prehistoric (archetypal), mythological, biblical symbols is the subconcept of "creation of the world". Ancient historical representations are reflected in the archetypes of *the mother tree, cosmic waters, stone, birds, world creative power*, which form an inseparable attribute of the creation of the world, represent the spiritual creation, in which the animistic

understanding of the faith of our ancestors and mysticism (the idea of a paradise tree as a symbol of ideal paradise life) are clearly traceable. The idea of the mother tree, which is available in pre-Christian beliefs (worship of trees, sacrifice to them), finds its expression in the rites of Christianity. There was a transformation of the cult of the tree from the worship to the idea of health, physical strength, which is enshrined in Christianity. Ancient cultural motives of creating the world in folklore discourse are dominating. The owner of the sky is not only the Christian God, but also the pagan one – Perun, which demonstrates the complex interweaving of religious dualism in the X-XII centuries. The dualism of another plan occurs in the legends, according to which not only God but also Satan (originally *an angel*) are the creators of the earth. God in folklore acts only as the creator of the higher, spiritual world, and the visible world, including the body of man was created by Sataniel. Sometimes legends deny the eternity of God, ascribing it to the darkness, but this is not characteristic of the vast majority of folkloric sources. The binary opposition to God is determined, according to our observations, by the nature of the folk genre. Thus, legends, carols of a precultural plan affirm dualism; instead, small folk genres (proverbs, sayings, phraseological units) are basically deprived of dual oppositions in the conceptual sphere of God.

In the folklore discourse we see the division of animals as God's and the devil's creations. Although all of them are created by God, some are cursed and serve Satan. "Animal" dualism (good / evil) is the fruit of people's fantasy, which reflects, probably, the peculiarities of the perception of the world by our ancestors. As for the heavenly bodies, they reflect people's ideas about the creation of the world by God. At the same time, there is a unique symbolism: the astral Trinity as the cult of God; external and internal attributes of God.

The creation of man in folk legends reflects the opposition of *чиста, пречиста, непорочна God / Satan*, and this dualism refers to both internal and external attributes, spiritual qualities (soul / body, good / evil). In general, the subconcept of "creating the world" in folklore discourse is a kind of synthesis of animistic, totemic, pantheistic and monotheistic representations of our ancestors.

2. The branched verbal structure in folklore discourse is revealed by the sub-concept of "the birth of Jesus Christ". The emergence of the God-man is characterized by transcendence, in all other attributes, is brought closer to man and is identified with him, thus representing the



idea of equality of all before God (on the one hand there are angels, on the other one – common shepherds).

The appearance of Jesus Christ into this world is objectified through the prism of the sacred and profane, with the expressive dominant of the divine. This event correlates, on the one hand, with the times of the first Adam, and on the other hand, with the eschatological perspective of mankind ("new evil", "new earth"). The indicated macromotives form sacral integrity and are more connected with the church-Christian sphere than the pagan one. The second most significant image of the Virgin Mary (the Godmother) manifests itself in sacred, profane, archetypal and ethno-national dimensions. In the correlation of the sacred / profane, the first sign is actualized to a greater extent which manifests itself in Mary's divine qualities of – *чиста, пречиста, непорочна* – or the attributes of God: *Божя невістка, Божя Мати*. In the content (event) plan canonized maternal functions are dominating. The image of the Virgin Mary expresses the national motifs embodied in the image of Ukraine (the intercession of Ukraine).

The complicity to the birth of Jesus Christ in folklore discourse is demonstrated by animals (oxen and donkeys) that express the greatness of this event and are drawn primarily to an eschatological perspective or symbolize the primordial harmony of nature and heaven, in which birds (symbols of the higher world) and angels, land and water participate as well.

The idea of sacral time (the re-actualization of the birth of Jesus Christ) is also objectified by the motives of the journey, the road, the tree, the well, symbolizing the transition (initiation) to a new quality, a new life, as well as the restoration of cycles in relation to the emergence of the individual and the universe.

## **SUMMARY**

The concept of GOD in folklore discourse is objectified in the precultural, mythological, ontological, cosmological, religious strata, which form the paradigm of the people's understanding of God in a synthesized form. The evolution of religious views is characteristic of the Ukrainian ethnic group, its ancestors, thus the segments of these strata are reflected in them. The discovery of the specifics of folklore discourse is achieved not only by framed modelling, but also by semantic profiling, cultural semantics, and binary oppositions. This versatile approach, at first glance, contributes to the integrity of the

study of the cultural universe of GOD, which is represented in folkloric discourse by small folklore genres and great folklore texts. Folklore genres, content of the text determine the peculiarities of the use of research methods, traces significant semantic differences in legends, carols, phraseological constructions in relation to the implementation of the concept of GOD. Differences are also observed on the diachronic axis of the coordinates. Binary oppositions usually concern the early period of the ethnogenesis of the Ukrainian people, dualism in the transcendental sphere at the later stages of development undergoes a modification towards monotheism, although the elements of monogenism, animism, totemism, pantheism are preserved in the Ukrainian linguistic consciousness.

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**ANTHROPOLOGY OF LOVE  
IN VOLODYMYR VYNNYCHENKO'S LIFE  
AND WRITINGS: PSYCHOANALITICAL ASPECT**

**Pecharskyi A. Y.**

**INTRODUCTION**

Love as the individual's personal experience manifests itself in V. Vynnychenko's life and writings at the level of interpersonal phenomena in two basic dimensions: *Oedipal* and *egocentric*. The first one derives from the concept of the Oedipus complex that is differently interpreted in psychoanalysis: as an unconscious and sexual attraction and an ambivalent relation of a child to his/her parents (S. Freud); as a human desire to return to a renewed source of life – mother's womb (K-G. Jung); as a dominant form of a child's promiscuity (A. Adler); as secondary identification (J. Lacan); as lack of love which depends on the role of parents (K. Horney), etc. The egocentric dimension of love in life and literary works by V. Vynnychenko is characterized by the complex of inferiority and "compensation" (A. Adler) that goes into neurotic form of "intellectual narcissism" (S. Freud). Some artists, however, do not turn their whole personality into a compulsory subject of narcissism, but usually some of its mental representations. Mainly, it is mind, intellectuality, the subtle sense of artistic word – all which is associated with creativity which is not internal ennoblement for them, but a ghost, an illusion of egocentric desires, a mirror of persona grata, and a place of arms for admiring themselves. This "optical deception" of the soul unfolds in the neurotic form of a person's creative process where the phenomenon of intellectual egocentrism is not traced in itself, but the relation to own creativity has crystallized.

Actually, the paradigmatic structure of the study of V. Vynnychenko's life and activities was constructed by using this psychoanalytic gradation of the *oedipal* and *egocentric* dimensions of love. An important argument is F. B. Simon's opinion that "psychoanalysis is not anywhere else but in the space of intimate communications"<sup>1</sup>.

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<sup>1</sup>Кьонінг К. Між кушеткою і однобічним дзеркалом. *Системна терапія для психоаналітиків – психоаналіз для системних терапевтів. Діалог*. Івано-Франківськ: "Місто НВ", 2006. С. 8.

Obviously, the psychoanalytic anthropology of love is also a goal – physical, i.e. it tries to explain the “ontological Self” of the human. After all, in ancient Greek mythology four types of love were distinguished: Eros (uncontrollable passions); Philia (sociability); Storge (family love); Agape (perfect divine love). It is not surprising that Virgil’s words “Amor omnia vincit” (love will overcome everything) became a well-known expression. So, we deduce the very concept of “amoristics” (the theme of love) which lies first of all in the context of V. Vynnychenko’s life and creativity.

### **1. The Oedipal Dimension of Love in V. Vynnychenko’s Life and Creative Works**

The phenomenon of the Oedipus complex makes it possible to grasp the seriousness and complexity of V. Vynnychenko’s anthropology of love which encompassed all his essence and often defined his destiny.

Discussing the objectification and universality of the psychodynamic system of “cognition” of human love, Lviv’s psychoanalyst, chairman of the International Association of Psychotherapists O. Filts remarked: “Freud, obviously, could not help but understand that the Oedipus complex is just a mythological theme that can have many interpretations along with other ones. The peculiarity and value of the tragedy of Oedipus is its “plot” which reflects not only a single-person drama, but a much wider “group” (familial and social) situation”<sup>2</sup>.

Consequently, following the paradigm of the Oedipal complexes, situations, and conflicts in the theory and praxis of psychoanalysis, we can unconditionally claim that most analysts have come to a common conclusion: the Oedipus complex, as a universal phenomenon, speaks a little of true parents in general, since it is based on the assertion that the child, using real objects at the same time, is internalized into the world of infantile fantasies and manipulates them for psychological self-defence in order to facilitate his or her existence.

This also applies to V. Vynnychenko, an extremely talented, complicated writer, artist, sculptor, who elaborated the philosophy of “new morality”. His creativity shocked, disdained, and at the same time fascinated the audience, forcing people to think about the secret depths of human existence. There were no forbidden topics for him. Poets from

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<sup>2</sup> Фільц О. Груповий аналіз як метод. *Груповий психоаналіз: Навч. посібник*. Ред. колег.: О. Фільц та ін. Львів: ВНТЛ-Класика, 2004. С. 42–43.

the “Ukrayinska Khata” magazine perceived V. Vynnychenko as a “Nietzschean”, Mykola Yevshan enlisted the writer to the “new generation” of the best European modernists, and I. Franko could not understand from his literary pedestal saying with enthusiasm: “And where have you appeared from?”<sup>3</sup>

V. Vynnychenko’s plays “Black Panther and White Bear”, “Memento”, “Lies”, “Market”, “Sin”, “Law” won the scenes of the best theaters in Berlin, Leipzig, Dresden, Rome and Madrid. The Popular Italian actress E. Grammatika performed one of her most successful tours with V. Vynnychenko’s drama “Lies”. The play “Black Panther and White Bear” passed from the stage of Berlin’s theatres to the screen. In 1921, the film was produced by filmmakers Hans Janowitz and Johannes Guter. The sensational three-volume novel of the writer “Solar Machine” became the most readable book among all Ukrainian editions. His works were translated into German, Italian, Hebrew, Polish, Tatar, and Russian.

The phenomenon of this popularity, apparently, was caused by the freedom of the writer’s artistic word, the non-standard self-expression that was constantly pulsating in his creative process. However, the coherent picture of V. Vynnychenko’s life and work represents the distorting mirror of the biblical image of the “prodigal son”, as one of his characters from the story “The Secret” (1912), who believed that human freedom “is a person’s state when he or she can do whatever he or she wants”<sup>4</sup>. After all, the internal freedom of the individual which in its essence is experiencing, not subject to verbal definition, lies not only in being free (*-from-*), but also free (*-for-*). This is the reason for the personal tragedy of V. Vynnychenko as a writer and a politician which was mentioned by D. Dontsov, comparing the Ukrainian writer with the German philosopher: “In the distorting mirror...! Nietzsche preaches love to the distant ones; Vynnychenko, love for the close ones, to oneself, to one’s body and to one’s outstretched instincts above all”<sup>5</sup>.

The veiled, ironic characterization of the two varieties of atheistic anthropocentrism relates to the myth of Oedipus whose symbolic images include the tendency of “pulling away” the human consciousness to his or her corporeality. This evokes the exacerbation of the problem of instincts in the amoristics of V. Vynnychenko. This is a type of “gastric

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<sup>3</sup> Франко І. Новини нашої літератури: В. Винниченко. “Краса і сила” (зб. оповідань). *Літературно-науковий вістник*. Кн. 4. Т. 38. Київ, 1907. С. 139.

<sup>4</sup> Винниченко В. Краса і сила. Зб. оповідань. Повість. Упоряд., авт. приміт. П. Федченко. Київ: Дніпро, 1989. С. 560.

<sup>5</sup> Донцов Д. Дві літератури нашої доби. Львів: Просвіта, 1991. С. 265.

man” (“Parents’ will”), the symbol of “consuming subject” (“Solar Machine”), the image of “degenerative parental instinct” (“Notes of Flat-Nosed Mephistopheles”), ideal of “seductive female-conspirator” (“Gold deposits”) and others.

Relevant artistic projections should be regarded as narcissistic identifications of the author himself, which, in real life, led, on the one hand, to self-acquirement, and on the other hand, to the marginalization and depreciation of his own Ego. “I was painfully vulnerable to insults”, said the Nietzschean poet-socialist Andriy Khalepa in Vynnychenko’s novel “I Want!”. Often, literary critics also indicated this feature in the writer’s nature and revealed the psychological problems of his characters that were hidden under the mask of the author’s double.

Studying the human psyche, A. Adler concluded that few people managed to change their behaviour model acquired in childhood. “Even the change of social setting in adulthood, – assures the analyst, – will not necessarily lead to a change in the behaviour model. Soul does not change its basis; both in childhood and maturity, the person retains the same inclining, due to which we can argue that a person’s vital purpose is also unchangeable”<sup>6</sup>.

Consequently, the cause of Vynnychenko’s excessive mental vulnerability is partially rooted in his childhood where in a family circle he was raised as a favourite son. V. Panchenko commented on this fact of the writer’s life: “In the story “The winds are raging...”, Vynnychenko describes how sweet it is to be “the smallest”, a kind of “king and god” who everyone likes. There is an interesting moment of the almost instinctive race of two children – six-year-old Hryn and nine-year-old orphan Sanka-Riabukha – to rule and struggle for the right to keep another person in their power”<sup>7</sup>.

Those psychological factors which in the childhood made Vynnychenko have high self-esteem, already in his student days appeared to be protective mechanisms in the function of the reflective object which later will be called “rebellion” and “revolutionary activity”. Therefore, further transformation of the writer’s individuality, due to his success in the political and artistic activity, was determined by the activation of the oedipal complex and the grand Self.

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<sup>6</sup> Адлер А. Понять природу человека Санкт-Петербург: Гуманитарное агентство “Академический проект”, 1997. С. 56.

<sup>7</sup> Панченко В. Винниченко Володимир: парадокси долі і творчості: Книга розвідок та мандрівок. Київ: Твім інтер, 2004. С. 11.



All-fascinated by himself, V. Vynnychenko writes in the “Diary”: “I want fame... I want great appreciation...”<sup>8</sup> Paradoxically, here’s the idea of the future of his sacrificial heroism: “My death must be a victim of the history of the nation’s liberation. It must become a flag under which the great struggle for liberation must continue”<sup>9</sup>. Looking through his diary, one can be sure that these thoughts are not a fantasy or romantic wave of the writer’s emotions, but his system of values. Here, in fact, the conscious approval of one of the most negative defects of a human’s distorted spiritual world – a special way of comprehending reality – as a virtue is striking: “Fame is the root of the instinct of life. To live in generations, to pass over great glory – it caresses and fascinates the sense of life, it gives faith in one’s forces, and it is an evaluation of vitality and endurance of the forces of the instinct”<sup>10</sup>.

Here are V. Vynnychenko’s conclusions that feeling worthy is possibly only when one can identify oneself with a great huge act! He is not just looking for fame, he is a “fighter for the great idea”, and to whom even death must serve and make his name immortal. Hence comes the godless Nietzschean, malicious and at the same time highly poetic magic of influence on the writer’s creativity, in which the complex of the “superhuman” and the cult of force are accidentally established.

However, the oedipal-narcissistic dimension of love by V. Vynnychenko endured any influences. In the novel “Po-svii!”, revolutionary Vadym Stelmashenko brushes off the authority of his spiritual teacher in his arguments and thoughts: “Yes, I am an immoralist. If you want to call me so, but Nietzsche is not an immoralist. <...> Nietzsche was the same philister, but with a sense of majesty and anger at those who did not recognize his genius. That was his essence! “On the other side of good and evil!” Nonsense! Phrase! He was never there”<sup>11</sup>.

Of course, how could the protagonist, who affirmed the author’s concept of “new morality” recognize as his mentor the closed, sick philosopher Nietzsche who ended his life so badly – madness, signing his letters as “Antichrist”. After all, confidently building up his own apology of a perfect person, he feverishly cried out with a grudge: “God is dead!” And what happened...?

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<sup>8</sup> Винниченко В. Щоденник (1911–1920). Упоряд. Г. Костюк. Едмонтон-Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 392.

<sup>9</sup> Ibidem. С. 461.

<sup>10</sup> Винниченко В. Щоденник (1911–1920). Упоряд. Г. Костюк. Едмонтон-Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 392.

<sup>11</sup> Винниченко В. По-свій! *Твори*. Київ: “Рух”, 1927. Т.18. С. 31–32.

It is difficult to enumerate how many Vynnychenko's characters masking with the "name of the triumph of ideas" led to ridiculous and horrible deeds in order not to offend their pride. Thus, a student from the same story commits suicide in order to prove his rightness to the peasants. Under the brand of heroism, we see a similar diversity of suicidal layers in the play "Market". In the novel "I Want!", poet Andriy Khalepa is confused and does not know what he needs: "I cannot imagine anything in life what I'd like to have. Wealth? Power? Glory? Beauty? Love? It's so boring, not new, does not raise, does not attract. None of the most fantastic and impossible possibilities and impossibilities can force my heart to beat harder"<sup>12</sup>.

Impressions! Impressions! Impressions! And where is the sense of being? In this maze, most of the writer's characters move being symbols of his mental institutions and unconscious complexes. All of them, in search of "Path, Truth and Life" made the same mistake as Pontius Pilate, who asked Jesus Christ: "What is the Truth?" and did not receive any answer. Why? Saint Saint Nikolai Velimirovich of Serbia reveals the mystery of divine revelation to us in his book "Biblical topics": "The Lord did not answer anything. He was silent... because the question was put incorrectly. What was Pilate's mistake? That he asked: what is the truth? – And not Who is the truth? If Pilate asked Christ: Who is the truth? – He would, of course, receive the answer, the same as he received for the question: Are you the King of the Jews? Truth is the Who, not what. Truth is a person, not an object. God is the truth"<sup>13</sup>.

The artistic causative model of the writer's state of mind lies in the literary phenomena – like a plot, an idea, motives, images – processed and experienced by the author. The motives of a devaluated impoverished, depersonalised, confused human are increasing in the works of V. Vynnychenko. A brilliant analytical assessment of this oppressive pessimism was given by the Holy Fathers. They unanimously and assertively confirmed: when we are subject to a feeling that we cannot at all deal with sins, this is the first sign of arrogance, because only via the gate of humility, God enters the human soul and destroys all its internal misfortunes. After all, evil is not the primary fundament, therefore, it has no essence. It exists only temporarily as a parasite on a healthy body.

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<sup>12</sup> Винниченко В. Хочу! *Дзеркало: Драматична поема Лесі Українки "Орґія" і роман В. Винниченка „Хочу!“* Упоряд. В. Панченко. Київ: Факт, 2002. С. 106.

<sup>13</sup> Николай Сербский. Библиейские темы. Москва: Изд-во Свято-Троицкой Сергиевой Лавры, 2006. С. 220.

What a remarkable revelation of the thoughts of the saints! Finally, the problem of the narcissist manifestation of the Oedipus complex is the problem of the 20<sup>th</sup> century, the consuming generation of the scientific and technical progress focusing on the image of the new godless Self. Consequently, it is not surprising that V. Vynnychenko was in this magical, vicious circle. In this dimension, right is the thought of H. Kostelnyk who, analyzing the novel “Honesty with oneself”, noted that his author emphasizes on “a primary wish that the reader lose the concept of “sin”<sup>14</sup>. Of course, only under this condition in a literary context, the writer with relief can play like a child with shooting, but the writer plays with exhibitionist passions, satisfying his egocentrism. Consequently, Vynnychenko’s ideal of “new morality”, enriched with a halo of “honesty with oneself”, can be regarded as an incomplete gestalt of the author’s “mania grandiosity” that weakened their heroes with dark colours of instinct in search of “Path, Truth and Life”. These are: Natalia (“Lies”), Marusia (“Market”), Shurka (“Equilibrium”), Danko (“Parents’ will”), Yurko (“Idols”), Kolia (“Honesty with oneself”), Olha (“Disharmony”) and others.

Investigating the paradigm of moral and philosophical problems in the works by V. Vynnychenko, it is possible to clearly formulate the psychological amplitude of his narrative ideological setting. This is a “war with himself” that was reformatting a lot of philosophical and moral-ethical ideologemes of the writer. For these reasons, not only the outside world, but also the inner Self of the character becomes the object of aggression, hatred, revenge. At first glance, it seems that the psychological phenomenon of the Oedipus complex can be considered as a libido supplement to egoism as an instinct of self-preservation in the Freudian interpretation. Nevertheless, unlike “primary normal narcissism” (S. Freud), we trace the inner conflict between the object-libido and Self-libido in Vynnychenko’s characters as the author’s masked doubles. From the viewpoint of classical psychoanalysis, this characterizes a person as “not wanting to yield to the narcissistic perfection of his childhood, and when, as time goes by, he sees himself as an ideal, it is only a compensation for the lost narcissism of a child when he or she was his or her own ideal”<sup>15</sup>.

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<sup>14</sup> Костельник Г. “Чесність з собою” В. Винниченка. *Ломання душ*. Львів: Вид-во “Добра книжка”, 1923. С. 7.

<sup>15</sup> Лейбин В. М. Словарь-справочник по психоанализу. Санкт-Петербург: Питер, 2001. С. 304.

But it is difficult to get through to the hearts of Vynnychenko's charismatic characters. Their rebellion continues, and the determination to be oneself comes to the absurd. For example, in order to overcome the inner need for parental "old morals", venereologist Petro Zabolotko, the protagonist of the novel "Parents' will", does incredible acts: he deliberately provides the evidence that lead him to three years of exile. He is accompanied by his beloved Tonia – a former prostitute (already in the status of his wife) who led to his deeper understanding of the "new morality".

The character needed to know the "miserable" life of the lower classes of society, to get acquainted with the visitors of public houses divided into the corresponding categories. It is clear that V. Vynnychenko was well-informed about the lifestyle of these institutions. He acknowledged this in a letter to L. Goldmerstein: "I am not attracted to women, and when I once wanted to, I went to a prostitute, I had to refuse because it was disgusting"<sup>16</sup>. Love correspondence of the writer echoed the words of his character schoolboy Danka ("Parents' will") who visited public houses because of his "sin of masturbation": "I was disgusted and ashamed... Oh, how ugly and ashamed! But, however, I went there once again, and then again... And I'm sure to go more"<sup>17</sup>. In the psychoanalytic aspect, this way of self-satisfaction is a physiological consequence of the Oedipus complex, which causes an unconscious sense of guilt.

Modern literary critics paid their attention to Vynnychenko's peculiar bestiality (the sameness of human and animal properties), which functioned in the works of the writer as a kind of "Ukrainian decameron", containing a lot of references to human corporal passions. These oedipal features of the anthropology of love are inherent to the literary psychoportrait of V. Vynnychenko who torments himself with purposeful instructions, questions, faults rooted in his moral hypochondria.

## **2. Egocentric Dimension of Love in V. Vynnychenko's Life and Writings**

The egocentric dimension of love in V. Vynnychenko's life and works is a kind of metamorphosis or continuation of the oedipal one. After all, the cornerstone of the so-called writer's "honesty with oneself" and "new morality" that was his spiritual impoverishment which arose as

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<sup>16</sup> Миронець Н. Таємниці кохання В. Винниченка (документальна розповідь). *Кур'єр Кривбасу*. 2001. № 141. С. 103.

<sup>17</sup> Винниченко В. Заповіт батьків. Харків: "Рух", 1928. Т. 22. С. 54.

a consequence of pride and “intellectual egocentrism”. In the “Diary” V. Vynnychenko ironically mentions Ten Commandments; in his painful imagination, he visualizes a peculiar “exam” to the Almighty as a plan of his future comedy. His atheistic fundamentals of world perception reached the complete absurdity: “The teaching of Christ, which seems at first glance altruistic, is deeply egotistic and harmful to the happiness of people. First of all, it ignores forces in a human which are of great importance in the life of each”<sup>18</sup>, he remarked in the diary.

What “ignored forces” did Vynnychenko mean? Of course, this is “the passion of the body” and “everyday pride”. But the Holy Fathers assured that they were all distorted human virtues. For example, “anger” by its nature is good, but in our everyday manifestation, it acts as evil, which, according to John Chrysostom, exists not by nature, but by will. “As if the devil were sitting in the boy! <...> Calmness was his enemy...” – this is the author’s characteristic of Fedko-hooligan (the character of the eponymous story by V. Vynnychenko) which fully applies to the author himself”<sup>19</sup>, – this is how V. Panchenko defined the writer’s “spirit of resistance”.

Of course, one can look for reasons of Vynnychenko’s anti-Christian reasoning in Nietzsche’s philosophy, Marxist doctrine or a narrow party circle of people, etc. But the main core of the writer’s philosophical thinking is not only in social or external factors, but in his egocentric nature, for which narcissistic tendencies are too acceptable to himself. The reason may be hinted in the psychoanalytic sense by an interesting observation of N. Schwartz-Salant who claimed: “Phenomenology of narcissist personality disorders... hides from our attention the fact that there, in depth, outside of clinical world of idealization, envy, exhibitionism and transitions, the process of creating the world proceeds”<sup>20</sup>.

In this context, it becomes clear what kind of world V. Vynnychenko was building – this is the egocentric reflection of the “original sin”, in other words, the unconscious identification with God. According to Jung’s dominant “collective unconscious”, the corresponding

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<sup>18</sup> Винниченко В. Щоденник (1911–1920). Упоряд., вступ. ст., прим. Г. Костюка. Едмонтон–Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 399.

<sup>19</sup> Панченко В. Винниченко Володимир: парадокси долі і творчості: Книга розвідок та мандрівок. Київ: Твім інтер, 2004. С. 107.

<sup>20</sup> Шварц-Салант Н. Нарциссизм и трансформация личности: Психология нарциссических расстройств личности. Москва: Класс, 2007. С. 163.

psychological process can be formulated as a departure from the archetypal power of the Self which is unique in its kind and can give an individual the awareness of “personal identity” (A. Adler) and a sense of love. A person’s inability to accept this divine gift (in terms of psychoanalytic terminology, it is a true pattern) because of its irrational sense of grandeur, guilt and fear leads to a pathological phenomenon which is called an egocentric personality disorder.

Hence, Vynnychenko’s literary projections are atheistic religious surrogates: “parents’ will”, “honesty with oneself”, “new morality”, his own “theory of love”, utopian idea of the “solar machine”. All these arose as a result of displacement of the feeling of God which entails the cult of personality in society, the thirst for material wealth and the illusory earthly happiness. Therefore, the human nature of love, the unconscious sexual drive was not enriched by the soul, but vulgarized in the works by V. Vynnychenko that dissatisfied his contemporaries, especially I. Nechui-Levytskyi, Ye. Malaniuk, S. Yefremov, H. Khotkevych, S. Petliura, D. Dontsov, subscribers of the newspaper “Rada”, the journal “Literaturno-Naukovyi vistnyk” and many others.

At the background of literary discourse, in the “Parents’ will” by V. Vynnychenko, the dialogue of a morally stunned high school student Danko, who got infected with a sexually transmitted illness and later joined the circle of “religious seekers”, is remarkable: “Is there only father’s “stomach”? And mother’s “soul”? You always told me that you will treat the disease. And what about the soul? Though I will recover – only I do not believe in it! – then still I'm bad till the end of my life. <...> If I believed in God as my mother, it would be easier for me. I would repent, confess, and God would forgive me all my sins... <...> But I do not believe, and therefore I can never be pure. Who will forgive me? When I have committed sin, I am already unclean to people forever”<sup>21</sup>. This is where the moment of truth is, a kind of revelation of the writer’s own ego about controversial vectors of his anthropology of love says, “not God, but society, not a collective consciousness but individualism, not anyone, but ME!” The writer elevated a human as “the measure of all things”, infallible authority of any ethic norm, to the rank of deity. A striking example of Vynnychenko’s “Babel Tower” is the utopian novel “The Solar Machine” where thanks to the scientific and technical progress and coincidence of events, namely the discovery

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<sup>21</sup> Винниченко В. Заповіт батьків. *Твори*. Харків: “Рух”, 1928. Т. 22. С. 67–68.

of the heliot stone by Rudolf Shtor and the creation of an extraordinary mechanism capable of providing a wealthy life on the planet, humanity reaches its purpose – carefree existence. Thus, the existential discourse of the writer’s love never went beyond the materialist conception of “daily bread” and the coercive absolutization of the power of instincts. This caused the assimilation of Nietzschean and Freudian ideas in the writings by V. Vynnychenko.

As it is known, happiness and love were of the greatest value for the writer. So the above argumentation raises the question concerning the relationship between the atheistic and anti-Christian attitude of the writer, his personal life and creativity in the coordinates of amoristics. Actually, the metaphorical image of Vynnychenko’s love to women (K. Holitsynska, L. Goldmerstein, S. Zadvynoya, R. Livshyts known as Kaleriya, Marusia, Yelena, etc) reverberates J. Milton’s “Paradise Lost” (1665), that is, we can hypothetically assume that Adam and Eve would change their roles. In the writing, the biblical revelation of “the original sin” is revealed through the prism of the ancient Greek myth of Narcissus. There Eve, seduced by the unknown echo-like voice, faces freedom of choice: either she loses the sense of the presence of the True God or becomes the mother of all humankind which will be like her. Having fallen in love with her beautiful image-reflection, which she recognized in the blue waters of the lake, the woman made the choice. Since then, all humanity is in search of true love, the one felt in Paradise by Adam and Eve. As it is written in the Book of Solomon Parables, “the one who seeks love is hiding guilt”<sup>22</sup>.

Consequently, the elements of the embedded mechanism of transfer – the human universal phenomenon which became one of the main categories in theory, and especially in the practice of psychoanalysis, – were described in the Holy Bible as a sin. Adam transferred the blame to Eve, and then to God. And Eve blamed the devil – instead of repenting: “The serpent tempted me – and I ate”<sup>23</sup>. So pride, as foremother of all sins, in its transfer basis includes the comparative characteristics that ultimately lead to a dualistic egocentrism: self-exaltation and “inferiority complex” (A. Adler).

In the context of anthropological issues, Vynnychenko’s love paradigm is under the burden of the author’s egocentric-erotic

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<sup>22</sup> Біблія або Книги Святого Письма Старого й Нового Заповіту. Пер. з давньоєвр. й грец. І. Огієнка. Київ: Українське Біблійне Товариство, 2009. [Пр.: 17; 9].

<sup>23</sup> Ibidem. [1 М.: 3; 13].

transference which is followed by a comparative interpretation of his texts, correspondence and diaries. One of these transfer mechanisms is described in detail by N. Myronets in the documentary story “Secrets of Vynnychenko’s love” where literary critic through comparative characterization of the writer’s letters to Goldmerstein (maiden name Maksymovych) – the mother of his illegitimate, unwanted son who died at the age of three months – and fragments of the play “Memento” where this tragedy is shown – clearly shows the biographical basis of the work. The writer’s “new morality” and the situation in which he appeared, make a creepy impression.

Already after the funeral, all allegations, reproaches of conscience, creative catharsis of a personal parental tragedy, V. Vynnychenko wrote to the grieving mother, L. Goldmerstein: “Can’t you do as a heroine of one of my (last) stories did: choose a healthy, fresh male, take from him what is needed and leave... There will not be a father, and the child will be completely yours. You have to earn in order to do this, but isn’t it a good goal of life? Won’t you give people a new man, a new force that will fight with the same Goldmersteins and their morals?”<sup>24</sup>

The writer’s cynical advice opens to us additional semantic associations regarding the transfer of his conceptual and creative ideology of a “new morality” to a real life situation that is perceived as a means of realizing the desires. The function to “give birth to a child”, “new man” is identified with the support of self-identity that leads to the dilemma of egocentric formation of the “Self” and instinctual object relations. This is confirmed by the diary entries of V. Vynnychenko: “Once Caleriya suggested having a child with her”. If you do not find a wife for yourself, I agree to bring you a baby”. <...> If she still has the same thoughts I may accept her proposal”<sup>25</sup>.

This projective identification can be traced in the novel “Notes of Flat-Nose Mephistopheles” by V. Vynnychenko – an episode when Yakiv Mykhailiuk wants to take his newborn son from Claudia who desperately chides him: “You don’t want to have children with me for I am not worthy of this; you cannot leave my child in my hands because I

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<sup>24</sup> Миронець Н. Таємниці кохання В. Винниченка (документальна розповідь). *Кур’єр Кривбасу*. 2001. № 140. С. 68–69.

<sup>25</sup> Винниченко В. Щоденник (1911–1920). Упоряд., вступ. ст., прим. Г. Костюка. Едмонтон–Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 104.



am not worthy of this. Oh, I have understood it for a long time! But do you still want to take a child? Right?”<sup>26</sup>

So, Flat-Nose Mephistopheles does not perceive the child as an individual, but, on the contrary, as a surrogate of his own Ego. This author's character-double with the thirst for a higher ideal constantly shades into the inner mirror of the Nietzschean “superhuman”. By the way, it is the first time in the writer's work when the parental instinct prevails over an abstract idea, purposefulness, and philosophical invective. Vasyl Kryvenko (“Memento”), Korniy Kanevych (“Black Panther and White Bear”), Myron Kupchenko (“Honesty with oneself”), Vadym Stelmashenko (“Po-svii!”) – all these characters are ready in their name of their own believes to step over their loved ones: son, mother, and loving woman. Only in the image of Flat-Nose Mephistopheles, the writer embodies the idea of celebration of the instinctive feeling of fatherhood above the devil's “will to power” (A. Adler) as if he tries to atone for all past flaws of his characters. Thus, humiliating “flat-nose” is the Achilles heel of the arrogant “mephistophelism”. However, this confusion is caused by the egocentric problem of the author's oedipal complex about which V. Panchenko rightly noted: “The writer builds the stories of his works in such a way to test the power of the mother-father's instinct, opposing to it the power of other feelings, desires, and volitional installations”<sup>27</sup>.

Consequently, there is a cancelation of the positive “admissible transfer” (S. Freud) which, according to the interpretation of modern psychoanalysts of the University of Ulm, Helmut Thomä and Horst Kächele, is “a characteristic and abstract hybrid from the pre-Oedipal, preambivalent period of the infantile development in which the basis of trust was formed”<sup>28</sup>. Is there any reason to speak of Vynnychenko's ideological “basic mistrust” which, according to E. Erickson (“Childhood and Society”), is associated with the loss of the child's primary biological unity with his mother? It is difficult to give an unambiguous answer. But how would you consider the mother's insults and complaints which, like a dark shadow, lay in the letters of Evdokiya Vynnychenko to her son?! “You, my son, for some reason, have not

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<sup>26</sup> Винниченко В. Записки Кирпатого Мефістофеля. Роман, повість, оповідання, п'єса. Харків: Фоліо, 2006. С. 183.

<sup>27</sup> Панченко В. Будинок з химерами (Творчість В. Винниченка 1900–1920 рр. у європейському літературному контексті). Кіровоград: КДПУ ім. В. Винниченка, 1998. С. 190.

<sup>28</sup> Томэ Х., Кэхеле Х. Современный психоанализ: В 2 т. Общ. ред. А. В. Казанской. Москва: Прогресс-Литера-Яхтсмен, 1996. Т. 1. С. 100.

loved me for a long time...” Or: “If you, Volodinka, do not love and you do not feel sorry for me as your mother, I will not write anymore...”<sup>29</sup>

And what is interesting is that we can follow the similar oedipal-egocentric transference in the diaries of V. Vynnychenko: “What to think about? About Marusia? Tell her I feel sorry? And immediately I recall how I was praying to Roza while she was getting around the house, breathing heavily... If I had K., I would have told her how badly I felt. I would curl up to her warm loving chest. But there is no K. anymore, there is R-ia. Yes, R-ia who is afraid of me and lies so as not to be alone”<sup>30</sup>. The projective identification of compassionate impotence of a man does not dwell in many of Vynnychenko’s works, especially in the play “Lies”. When Tos asked Natalia why she felt sorry for Andriy and not for him, he heard almost the answer of Solomon: “Because you will be humiliated by my pity, and he will rise with it”<sup>31</sup>.

This is a vivid example for understanding not only the infantile, egocentric desires of the writer, but also the fundamental difference between love in transfer and love in the real life of a person what was first discovered in his clinical practice of psychoanalysis by J. Breuer (“The case of Anna O.”). Thinking of the relevant issue, S. Freud in his work “Three *Essays* on the Theory of Sexuality” (1905) concludes that the essence of the phenomenon of love in transfer is faceless. That is, the very person is not the stimulus to love, but the specific life situation which evokes the primary objects of his/her childhood in the psychic reality of the individual. Thus, we face the literary-psychoanalytic phenomenon: the synthesis of the real and artistic and aesthetic effects of the phenomenon of love in transfer (A. Adler).

As we can see, V. Vynnychenko, having “nature as in the urus” (Ye. Chykalenko), needed the strong guardian-maternal type of a woman. Can we talk about the writer’s love as such when his selected changing objects become for him only a crutch of his own mental infirmity?! And how cannot we mention the two main commandments of love of Jesus, over which V. Vynnychenko ironised and later confessed to the woman he left and the grief-stricken mother L. Goldmerstein in depressive state: “Oh, Liusia, how I’d like to find a healthy person who

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<sup>29</sup> Див.: Винниченко Є. до В. Винниченка (без дати). ЦДАВО України. Фонд 1823. Опис 1. Справа 40.

<sup>30</sup> Винниченко В. Щоденник (1911–1920). Упоряд., вступ. ст., прим. Г. Костюка. Едмонтон–Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 105.

<sup>31</sup> Винниченко В. Вибрані п’єси. Упоряд. М. Жулинський. Київ: Мистецтво, 1991. С. 163.

would understand my sickly mood and behave with me in some cases as with the sick one!”<sup>32</sup>

In his egocentric coordinates of love, the writer found himself in the situation of Baron Munchausen who must pull himself and his horse out of the swamp by using his own hair. That is the source of the Nietzschean cult of power in Vynnychenko’s characters who, in reality, appeared as Echo-projections of his narcissistic complexes and ideas. “And we do not need crippled and weak ones! Enough. Not strong, so don’t come here”<sup>33</sup>, emotionally speaks Tania in the novel “Equilibrium”. In the name of social justice and change in the moral code, Natalia in the play “Market” brings her maiden beauty and thus life to the altar. Rita did the same but for the sake of her family (“Black Panther and White Bear”). And Rina (“Idols”), summing up the author’s ideologemes, throws a reproach to her beloved Yura: “I do not respect you because you are not strong”<sup>34</sup>.

In the social consciousness, the concept of “power” and “control” (A. Adler) over anyone or anything primarily correlates with the idea of “strength”. Therefore, the idea of “beauty” is identified as the aesthetic perception of a person oriented at creative sublimation. These two vectors of the author’s attitude were the basis of the first printed artistic work “Power and beauty” (in the following reprints “Beauty and Power”).

So, what is the problem of monogamous marriage in the traditional Vynnychenko’s love triangles? The author himself gives an answer in the story “Moment” where after the intimate pleasures, the heroine, leaving forever his partner, says: “Never...! Neither you nor I will give this to each other. Our... our love must die now, so that, as someone said, never to die... Happiness is a moment. Then there is everyday life, vulgarity”<sup>35</sup>.

The instant possession of an object which evokes perfect love means for the narrator much more than a long-term relationship. As far as the intensity of narcissistic ambitions is transmitted to other people, the need for idealization of the object develops, which becomes a real

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<sup>32</sup> Миронець Н. Таємниці кохання В. Винниченка (документальна розповідь). *Кур’єр Кривбасу*. 2001. № 141. С. 100.

<sup>33</sup> Винниченко В. Рівновага. Роман з життя емігрантів. *Твори*. 2-ге вид. Київ–Відень: Вид-во А. Гольцгавзена, 1919. Т. 6. С. 68.

<sup>34</sup> Винниченко В. Божки. *Твори*. Т. 8. Київ: т-во “Дзвін”, 1919. С. 87.

<sup>35</sup> Винниченко В. Краса і сила. Зб. оповідань. Повість. Упоряд., авт. приміт. П. Федченко. Київ: Дніпро, 1989. С. 502.

barrier to the ability to love at all. The introverted dynamics of this psychological problem is observed in changing Vynnychenko's feelings to his young wife Rozaliya Livshyts, a student at the Medical Faculty of the Sorbonne. "And what does it mean? Living with Roza only because I do not have anything better. <...> And clearly now I see that I have never thought about Roza as a woman... Not only do I not want, but I feel something unpleasant, imagining her arms. <...> I have a heart freezing at this moment, and Roza is already becoming so small and miserable! Becomes the one as L., A., E., S. and all the others had become for me"<sup>36</sup>, V. Vynnychenko wrote in his "Diary".

Similar considerations are essentially the key to understanding the egotistic love of V. Vynnychenko, in the maze of which the narcissistic echo-like souls of his characters rotate. How can we understand the concepts of "new morality", "honesty with oneself", "harmony", "equilibrium" as well as the most ordinary projections of mental institutions (id, ego, super-ego) of the author in the external world? However, the writings of the Holy Fathers testify this reality: when a person lives in favour of spirit, he or she likens to God, and when a person lives in favour of flesh, he or she likens the devil. All our being is encompassed into this invisible system.

## CONCLUSIONS

Analyzing the anthropology of love in V. Vynnychenko's life and works, we focused on the dynamics of its two main dimensions: Oedipal and egocentric. The "internal biography" of the author became a kind of physiology of the genre which, as an artistic text, was transferred into the psychoanalytic sphere of perception. This is why used is the psychobiographical method of investigating the life and work of the writer which made it possible in the relationship between artistic fiction and reality to trace the problems of the oedipal complex and the presence of narcissist features in a character's nature, narrator and author. This interdisciplinary approach allowed us to make the conclusion that the main psychoanalytic code of Vynnychenko's oedipal and egocentric anthropology of love in prosaic and dramatic texts ("Parents' will", "Posvii", "Equilibrium", "I want!", "Notes of Flat-Nosed Mephistopheles", "Black Panther and White Bear", "Lies", "Memento", "Honesty with

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<sup>36</sup> Винниченко В. Щоденник (1911–1920). Упоряд., вступ. ст., прим. Г. Костюка. Едмонтон–Нью-Йорк: Вид-во КІУС і Комісії УВАН (США) для вивчення і публікації спадщини В. Винниченка, 1980. Т. 1. С. 101–104.

oneself”, “Moment”, “Beauty and Power”, etc.) embodies the understanding that a person who has not managed to overcome their internal complexes is resorted to “illusory compensation” (A. Adler). In the case of Volodymyr Vynnychenko, it is active social and political activity as well as artistic creativity which, in terms of psychoanalysis, are regarded as a substitute for true love (parental, brotherly, erotic, to oneself, to God, country, and so on).

Thus, violated is the process of personality’s identity via the Self (J. Meade) that led the author to anti-Christian atheist views in which he reached the pure absurd by criticizing sacrificial love as “the morality of enslaved human passions” in his diaries. This is what shapes the biological understanding of love, the cult of physical strength and strong irresistible power: for example, Yakiv Mykhailiuk (“Notes of Flat-Nose Mephistopheles”), Danko (“Parents’ will”), a mysterious stranger (“Moment”), Tonia (“Equilibrium”), etc.

The transformation of a personality in V. Vynnychenko’s life and works makes it possible to comprehend how a person, having departed from the divine substance, tries to solve the mystery of his own love by the egocentric path of attempts and mistakes.

## **SUMMARY**

The paper is dedicated to the anthropology of love in the life and writings by V. Vynnychenko in terms of psychoanalysis. The oedipal and egocentric dimensions of the love of the writer’s characters are considered through the prism of the psychobiographical method. Consequently, the use of the Freudian theory of the mental apparatus, the concept of attraction and the oedipal complex explain the complexities of the functioning of the human soul. In the system of the Ukrainian classic’s artistic mind there clearly appeared Adler’s concept of the person’s creative “ego”, inferiority complex and excess compensation the functioning of which affirms the view that any mental manifestations and experiences are related to all aspects of the life of an individual person. The analysis of Vynnychenko’s prose and drama offers grounds to assert that most of the characters are figures of the author’s unconscious. In the study, the researcher has come to the conclusion that the paradigm of love topics in the writings by Vynnychenko is burdened by the author’s narcissist transfer and “desire for power” (A. Adler) which are traced in his artistic texts, epistolary and diaries.

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**FROM IDEAL TYPE *CHARISMA* TO REAL TYPE  
*CHARISMATIC POLITICIANS*  
(LINGUISTIC DISCURSIVE MODEL FOR IDENTIFYING  
FUTURE CHARISMATIC LEADERS)**

**Petlyuchenko N.**

**INTRODUCTION**

The phenomenon of charisma has been a popular object of humanitarian studies for the past hundred years and has given rise to numerous disputes about its nature and forms among sociologists, political scientists, psychologists, philosophers, theologians, anthropologists, and linguists<sup>1</sup>. The latter rely on the assumption that the charismatic, as *l'homme de paroles*<sup>2</sup>, expresses him- or herself and his/her subjectivity through communicative and social actions, which are impossible without language and gestures<sup>3</sup>. Therefore, the focus of linguistic studies on *l'homme charismatique* who has inexplicable power over a large number of people and achieves it through various means including language contributes to the further development of the theory of *linguistic*, or *discursive*, personality<sup>4</sup> and opens new approaches to the study of various ideal-typical constructs (charismatic, genius, passionarian, authoritarian) in the context of their language, implemented in empirical reality (discourse)<sup>5</sup>.

This section, which analyzes one of today's revolutionary concepts—political charisma—will consider (1) the origins of Weber's theory of charismatic domination, the chronology of the origin and development of the concept of "charisma" over the period from 1910 to the present; (2) the specifics of the historical taboo on charisma in the social and political discourse of Germany and the yearning for a new charismatic (Helmut Schmidt, Franz Josef Strauss, Willy Brandt, Angela Merkel, Joachim Gauck); (3) successful adaptation of the German concept in American political discourse (John F. Kennedy) and the rivalry of two

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<sup>1</sup> Petljutschenko 2014, p. 336.

<sup>2</sup> Hagège 1985.

<sup>3</sup> Petlyuchenko 2015, p. 192.

<sup>4</sup> Потапенко 2012.

<sup>5</sup> Петлюченко 2009.



charismas (Barack Obama vs. Donald Trump); (4) methodology for discovering a future charismatic in the search for *Grassroots-Charisma*.

### **1. The Concept of Charisma in Political Discourse: in Search of New Personalities and New Ideas**

Contemporary political discourse is currently marked with a revived interest in the concept of charisma developed by renowned German sociologist Max Weber and, consequently, a resumed search for new political figures with an ability to be inspired by great ideas and to inspire others with these ideas. A distinctive feature of the situation with charismatic leaders in present-day Germany, however, is the "charismatic vacuum" that has appeared in the birthplace of the concept with no indication of being filled not only due to Angela Merkel's prolonged rational leadership but also because of the lack of charismatic crisis managers in the imminent complicated situation with refugees, the rise of right/left radicals, as well as the great changes in the landscape of German streets.

At the same time, the media often ask whether German politicians need charismatic qualities that were excluded from the positive arsenal of their rhetorical and argumentative strategies and, first of all, the Chancellor due to their negative associations with the German historical background of national socialism and, above all, with the "dark" charisma of A. Hitler. As much as the Germans would like to receive a fresh charismatic leader like Emmanuel Macron (France) or Barack Obama (USA) and a variety of prominent figures in the German political arena (Sahra Wagenknecht, Gregor Gysi, Robert Habeck, Annalena Baerbock, Alexander Gauland), such charismatic influencer has yet to appear but the readiness for his or her projection in Germany is quite high considering the amazing success of the far-right Alternative for Germany.

In Ukraine, which is currently in a state of war and the aftermath of the presidential elections, there is also great demand for a new charismatic leader. In this context, it should be emphasized that the charismatic type of leadership, which first manifested itself in Ukraine in a distinct form during the First Maidan (2004, Orange Revolution), was associated with the names of such politicians as Viktor Yushchenko and Yulia Tymoshenko and underwent changes after the Second Maidan (2014, Revolution of Dignity). The period between the Maidans was marked by decharismatization of the political establishment: the demand

for charisma was dropped because it is mostly needed during periods of revolutions and crises whereas a country's economic development requires rational approaches. We needed our own Ukrainian Konrad Adenauer whose role was unsuccessfully claimed in 2014 by Petro Poroshenko who received a vote of confidence from the people and wasted it—the visa-free travel arrangement with Europe was a mild anesthetic appreciated with certain reserve only by wealthy europhiliacs. Attempts to boost his charisma by manipulating such concepts as VIRA/FAITH, MOVA/LANGUAGE and ARMIYA/ARMY as a formula for uniting Ukrainians in a critical economic situation yielded poor returns, and Yulia Tymoshenko, the Phoenix of the Ukrainian political discourse, is once again coming to the foreground today. Due to the absence of young charismatic leaders, she is again delighted to take up this vacant position returning to the old tested arsenal of rhetorical tools, "I have a NEW TASK for you!"

In post-Maidan Ukraine, there were quite a lot of precocious charismatics fostered by the Revolution of Dignity but they were parochial and reflected the interests of only a small part of the population – these were either ultra-right nationalists (Andriy Biletskyi), left-wing populists (Ilya Kiva), or revolutionary *Robin Hoods* (Mykhailo Havryliuk, Volodymyr Parasiuk) with no unifying significance for all Ukrainians. A contrasting trend of the current election season is the unexpected appearance of such show business celebrities as Volodymyr Zeleskiy who won the 2019 presidential elections by a landslide having embodied electoral insurrections against Petro Poroshenko's politics and ideology and to a certain degree symbolized the end of the old soviet-era elite.

Thus, for both countries, it is vital to find future German and Ukrainian charismatic figures among candidates from the people, the grassroots movements. *Grassroots charisma* is in embryonic state; it is not manifested in the media but its features can be found by directly observing novice politicians at rallies, pickets, signature collections and other social and political events. An important point here is the first public attribution of charisma in the media and social networks, active "combating" spirit expressed in opposing old party structures and the ability to create their own party and lead it into the future like Kevin Kühnert (SPD/JUSOS, Germany).

## 2. Actual talent or skillful staging?

### The roots of the CHARISMA concept. Origin and timeline

Analysis of the origins of the CHARISMA concept is quite interesting as it explains many things in the most attractive terminological creations of German sociologist Max Weber and helps clarify the later differences and interpretations of the *charismatic attributes* of a political leader, which, in the opinion of some scholars, are congenital or gifted from above, and in the opinion of others, and above all of Weber himself, are the result of projection, i.e. can be attributed to the leader by enthusiastic followers as a reflection of their own ideas about him<sup>6</sup>.

This ambivalent approach is primarily caused by the fact that Weber transferred the concept of charisma from religious to political discourse, which allowed him to trace his religious and sociological studies by types of domination<sup>7</sup> on a common platform—charisma. It is known that Weber borrowed the term "charisma" from Rudolf Zom being impressed by his conclusions regarding the *charismatic basis* of cohesion in the first Christian communities, as well as Zom's personality—Weber listened to Zom's lectures on ecclesiastic law at the University of Strasbourg and perceived him as an "unusual phenomenon" similar to a religious apostle or zealot<sup>8</sup>. According to one of the most famous German sociologists and specialists in Weber's heritage Friedrich Tenbruck, the doctrine of charisma, unlike other concepts, emerged "unexpectedly," "without any visible preliminary phase" in 1913<sup>9</sup>. However, we will attempt to trace the chronological sequence of the formation of the charisma concept over the period from 1910 to the present and follow its development from the basic concept of Protestant ethics and sociology to its reterminologized version in modern use meaning "irresistible attractiveness."

Chronologically, the first indirect impetus for the emergence of the concept of charisma was a conversation between Max Weber and other

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<sup>6</sup> Weber 2006.

<sup>7</sup> Traditional (monarchical, hereditary transfer of power based on traditions), charismatic (revolutionary, power is given to a person brought around by the waves of history), procedural (legal, bureaucratic). The traditional type of legitimization stems from religious consciousness based on faith in God and the sacred right of kings; the second type is caused by the decay of religious consciousness, denial of faith in God, while recognizing belief in a superhuman leader. The procedural type is dominant because it is the most stable one – even charismatic leaders who came on a wave of rapid changes in power seek to change their type of legitimization to procedural, for example, by tailoring the Constitution, holding elections, etc. The charismatic type of legitimization requires constant confirmation by charismatic acts [1].

<sup>8</sup> Radkau 2006, p. 602.

<sup>9</sup> Tenbruck 1999.

guests who gathered on 15 January 1910 at George Simmel's house and discussed the German homosexual poet Stefan George who was inclined to self-presentation and was always surrounded by a large number of enthusiastic male followers who admired him and formed the famous George's Circle. Five months later, on 9 June 1910, in a letter to his student Dora Jelinek, daughter of the famous German lawyer Georg Jelinek, Max Weber used the term "charisma" for the first time referring to poet George, "George's circle has all the features of the sect and at the same time, of charisma as such"<sup>10</sup>. It stands to mention that neither the word "charisma" itself was in use at the time nor Weber himself had used it in his work *Protestant Ethics*.

According to Tenbruck, since 1913, Weber had loved this concept and in the last decade of his life used the terms *Charisma* and *Charismatisch* quite frequently; they were used in his work *Wirtschaft und Gesellschaft* (Economy and Society) more than a thousand times. Note that he worked on the book for about 10 years in two phases: the early phase of 1909-1914 and the late phase of 1918-1920. After the outbreak of World War I, Weber ceased working on this book and in the second phase, he planned to rework all the available material, which he managed only partially before his death on 14 June 1920. From that time onward, the book took on a life of its own due to the efforts of Weber's widow Marianne and was published in 1921-1922.

As fate would have it (or by a strange coincidence), an early admirer of Max Weber's theory and later a Nazi ideologist Christoph Steding did an ill service to the theory of charismatic domination by interpreting it in 1932 in favor of the national-socialist ideology thus permanently linking Weber with Adolf Hitler as the latter's predictor, which is still controversial and unproven among historians.<sup>11</sup>

In one way or another, however, Weber's concept of the three types of domination was forgotten until the mid-1980s. Academic interest in M. Weber began rekindling in 1987-1996. German sociologist Friedrich Tenbruck inaugurated the so-called Weberian and Simmelian Renaissance by returning to the works of Max Weber and Georg Simmel, their project of understanding sociology as a science of

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<sup>10</sup> Weber 1994, p. 560.

<sup>11</sup> Christoph Steding ist heute kaum mehr bekannt, doch spricht der Max Weber-Biograph Joachim Radkau von ihm als dem „merkwürdigste[n] Phänomen der Weber-Rezeption im Nationalsozialismus“.[Joachim Radkau, Max Weber – Die Leidenschaft des Denkens, München: Hanser, 2005, S. 847].

modernity, in his article<sup>12</sup>, which is a revised version of the English-language report made at the 1987 European Conference on Theory, held in Bremen, the "Social Structure and Culture" section.

Thus, the renaissance of Weber's charisma in the 1990s took place not only in the academic paradigm of sociology but it was successfully transferred at the time from the theory of *domination* to the theory of *leadership*. The attribute *rational* was opposed to *emotional* and such concepts as *emotional intelligence* and *emotional leadership* appeared on the agenda<sup>13</sup>, which were associated with or attached to not Weber's concept of sociological charisma, but rather its ecclesiastic and legal understanding (the original, older sense of charisma) and actively used in management, business, career and human resources management, various types of coaching (finance, psychology, politics, healthy lifestyle, etc.).

Entries in the Online Etymology Dictionary clearly tracing the origin of *charisma* to German meaning "gift of leadership, power of authority" (reference) and its use in this meaning by Max Weber in his work *Wirtschaft und Gesellschaft* in 1922, are interesting for the chronological analysis of the occurrence and first use of the *charisma* lexeme in English. The first use of *charisma* in this meaning dates to 1930, which is even more confusing and does not agree with either 1913 (Tenbrook) or 1922 (*Wirtschaft und Gesellschaft*)<sup>14</sup>. The year 1930 makes one think about a certain relationship with the national-socialist period; at least in the case of English, this relationship can be clearly traced. The use of the *charisma* lexeme in the everyday meaning of "personal charm" dates to 1959<sup>15</sup>.

### **3. Status of the Charisma concept in modern Germany.**

#### **Helmut Schmidt vs. Franz Josef Strauss**

In the post-war years of the 20<sup>th</sup> century, active tabooing of the charismatic concept could be observed in the social and political discourse of Germany<sup>16</sup>. As soon as someone who was different and at least attractive appeared on the political stage, anxious voices were not late in coming, usually driven by purely banal tactical reasons of power

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<sup>12</sup> Tenbruck 1996.

<sup>13</sup> Goleman 1996.

<sup>14</sup> Weber 2006.

<sup>15</sup> Charisma. URL: [http://www.etymonline.com/index.php?allowed\\_in\\_frame=0&search=charisma](http://www.etymonline.com/index.php?allowed_in_frame=0&search=charisma)

<sup>16</sup> Encke 2014.

struggle rather than a great deal of negative experience with charismatics such as the "Bohemian Gefreiter"<sup>17</sup>.

However, the addiction to charisma, the yearning for leaders, the desire to find such a leader (German *Leitfigur*) who could be trusted, have always been felt strongly in Germany. And nobody, according to the editor-in-chief of the weekly *Zeit*, was able to perform this role like Helmut Schmidt<sup>18</sup>. But is this consistent with the role of a political mentor and enlightener? And why is he the one that satisfies the passion for a political leader? In his book *Unterm Strich* German politician Peer Steinbrück writes that the political class in Germany has lost a lot of respect among the public and there is a need for a new type of leader who would stand out from the refined politicians with a ready political career and trained for active self-staging in the right place at the right time. Thus, Steinbrück writes, the same individuals sit on committees and panels and form an unrepresentative cross-section of the social and professional environment<sup>19</sup>.

A yearn for charismatics in politics is expressed in the search for a figure that would stand out of the herd and be identified as a unique unity of *face* and *voice*. However, the interpretation of such a person in categories of charisma in German public discourse immediately receives negative feedback and raises suspicions that such a person could become a *Verführer der Massen* (Seducer of Masses) and use his or her qualities for anti-democratic purposes. Regarding this point, Helmut Schmidt is doubtful, "I am very skeptical about the so-called charismatics... Adolf Hitler was a great charismatic... I do not like this concept (charisma)... it is getting on my nerves, frankly speaking, because it has been outworn in America. We even have charismatic bedding!... *Charismatic* in English sounds bad, and in German *Charismatiker* sounds even worse – it sounds like *Alkoholiker* (alcoholic). In Germany, this concept is also worn out... What is not charismatic?... Even Helmut Kohl is charismatic!"<sup>20</sup>.

While Willy Brandt was loved, his successor Chancellor Helmut Schmidt was perceived as a *Macher* (practical man), a pragmatist, "a reasonable boss acting on behalf of a company called Germany on a global scale"<sup>21</sup> and was known for such anticharismatic statements as

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<sup>17</sup> Schmölders 2000.

<sup>18</sup> Schmidt H., Giovanni DiLorenzo 2012.

<sup>19</sup> Steinbrück 2010, p. 40.

<sup>20</sup> Schmidt, Stern 2010, p. 66.

<sup>21</sup> Noack 2008, p. 149.

"Wer Visionen hat, sollte zum Arzt gehen" (Those who have visions should visit a doctor) or "Die Vernunft erlaubt uns ein unvergleichlicher Pathos. Denn keine Begeisterung sollte größer sein als die nüchterne Leidenschaft zum praktischen Vernunft" ("Reason allows us incredible pathos. No enthusiasm should be greater than the sober passion for practical reason). However, it is precisely this approach of H. Schmidt, which was based on realistic rather than visionary positions, that could be necessary for resolving the moral and ethical crisis with refugees and was noted by Bundestag members who honored H. Schmidt's memory in 2015, as productive in the difficult situation of the European migration crisis<sup>22</sup>.

In this respect, it is interesting to consider the process of media post-charmatization of the image of Helmut Schmidt, who was not considered a charismatic during his term in office, but in an older age suddenly began meeting the needs of Germans for charismatics in politics. Schmidt became an iconic figure; people honored and admired him, bought his books, and went to his lectures. Thus, H. Schmidt as a late charismatic *played* the vacant role of a charismatic in political life rather than being in fact a charismatic. He performed it in the form of a Schmidt Show with all the attributes from a menthol cigarette to menthol sniffing tobacco during his live shows. Thus, Helmut Schmidt, a man who, as Chancellor, was never called charismatic and always warned against charismatics in politics himself, began playing the role of a substitute charismatic whom the Germans could afford with a safe conscience and with whom democracy in Germany would not be in danger<sup>23</sup>.

It should be emphasized that when Helmut Schmidt himself was a Chancellor, no one associated him with charisma. This distinguished him from his direct competitor and challenger for the post of Chancellor – Franz Joseph Strauss, "the last king of Bavaria" as he was called by adherents who *recognized* him as a *charismatic leader* and worshipped him as a *demi-god*<sup>24</sup>. An example of such reverence for Strauss as a beloved charismatic is the description of the following situation, "You had to accompany Strauss in a helicopter and feel what was happening in this man when he slowly soared up to 50 meters while thousands of

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<sup>22</sup> Bundestagspräsident Prof. Dr. Norbert Lammert: Würdigung von Helmut Schmidt vor Eintritt in die Tagesordnung. URL : <http://www.bundestag.de/parlament/presidium/reden/2015/009/395484>

<sup>23</sup> Encke 2014, p.33.

<sup>24</sup> Finger 2005, p. 12.

people on their feet waved at him with their outstretched arms. The stiff smile on Strauss's sweat-covered face showed that he is the one who literally enjoying the moment and rising to another sphere"<sup>25</sup>.

Note, however, that there was no other top-level politician in Germany like Strauss who was both adored and hated with disgust. Helmut Schmidt did not hide his negative attitude to Strauss and compared his speech to a bull who "pisses one way or another" considering him unpredictable and therefore dangerous<sup>26</sup>. Considering the position of Chancellor Candidate Franz Josef Strauss Helmut Schmidt on *Mitbestimmung* (decision-making), Chancellor Helmut Schmidt used the rude expression "Wie der Bulle pißt, eben mal so und mal so" that is difficult to interpret and is associated with a certain knowledge of how bulls urinate on the move. It should be noted that the relevant bull behavior in Northern Germany has become proverbial, e.g., "er geht wie ein Bulle/er pinkelt wie ein Bulle/ er harnt wie ein Bulle", "er spricht wie ein Bulle harnt", where the peculiarities of bull urination on the move are metaphorized because the trace of the urine stream is not even but rather pendulum-shaped, winding. This is because the bull has a very long foreskin, which swings back and forth when moving forward and leads to a winding movement of the stream. Such an interpretation of the proverb can characterize Strauss as a mercurial person without a stable position. On the other hand, there is a second option for interpreting this idiom from the viewpoint of the bull's ethology, namely, at the beginning of urination, the bull does not release all the urine at once but at certain intervals, i.e. after a two-minute spasm comes the first intermittent urination followed by complete urination without interruption. According to German ethologist Hans Heinrich Zambaus, Helmut Schmidt meant this second type of a bull's behavior when speaking of Strauss<sup>27</sup>.

#### **4. The Charisma concept in the USA: from John Kennedy to Donald Trump**

Unlike Helmut Schmidt who was never mentioned in the context of charismatic leadership, his predecessor as Chancellor of Germany Willy Brandt was recognized by numerous compatriots as an absolute charismatic whose irresistible impact extended to all age and social

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<sup>25</sup> Kempfski 1999, p. 279.

<sup>26</sup> Finger 2005, p. 443.

<sup>27</sup> URL: <http://www.spiegel.de/spiegel/print/d-14316687.html>



groups without exception. Several factors contributed to this. First, Brandt was perceived as a fighter of the Anti-Nazi Resistance. Second, his self-presentation in public discourse paralleled the image of John F. Kennedy who symbolized youth and awakening. Third, Brandt embodied the decency that the Germans lacked among politicians for understandable reasons, and which Brandt made up for in full by kneeling at the monument to the tortured Jews in the Warsaw Ghetto on 7 December 1970 thus further increasing the impact of his aura (*auratische Wirkung*). This kneeling was done by an anti-fascist and a former emigrant, who was not guilty and was not an accomplice to the evil. He knelt on behalf of the entire German people, on behalf of all those who considered it necessary to do so but did not try, could not or would not try. Brandt was close to deification and somehow replaced Kennedy as the long-awaited and much-needed hero, while being a German<sup>28</sup>. It is safe to say that Willie Brandt was beloved and conquered the "hearts of men."

It is widely recognized that Barack Obama had what John F. Kennedy and Bill Clinton possessed—das "gewisse Etwas," "Je ne sais quoi," something inexplicable, —charisma. His charisma adds on to his speeches, gives them something extra that turns these speeches (whether directly or medially) into vibrant political events. You sit there, watching the *gestures* and *words*, wondering the attractive power you cannot resist. Wherever Barack Obama appeared, everyone was happy to see him. The reactions to Obama's "appearance" can be divided into the following three groups: (1) total denial based on differences in ideology; (2) total acceptance; (3) ambivalent attitude. Note that Helmut Schmidt was also skeptical about Barack Obama's victory in the election and put him on a par with Hitler and Oscar Lafontaine, who possessed charisma and became national figures only thanks to it<sup>29</sup>.

In turn, political scientist Yekaterina Shulman, reflecting on D. Trump and Max Weber's three types of legitimization of a political leader, admits that "in the case of Trump, we see a completely unique case where the leader who came to power through procedural legitimization shifts to revolutionary legitimization because it is more in line with his nature as an anti-systemist. For example, Trump has repeatedly stated that several million people voted illegally in the

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<sup>28</sup> Merseburger 2006, p. 615.

<sup>29</sup> Diekmann 2008.

elections, there was ballot tampering, etc., i.e. such behavior can be characteristic of a leader who has lost the election rather than legally won them as Trump did. Such behavior, believes Yekaterina Shulman, can be unsafe for Trump himself, because "every failure in the fight against the dragon can turn against him."<sup>30</sup> Note that all Trump's orders are highly personalized so each defeat in court strikes at him. The political scientist believes that this is the first time that such a case of changing the type of leadership from beneficial (procedural) to less beneficial (charismatic) has been observed in history.

Comparing the images of Barack Obama and Donald Trump, it seems appropriate to mention a rather succinct (and at the same time quite caustic for both) quote by BBC observer Mark Mardell, in which we see the contrasting features of the previous and current US Presidents, "If US politics was a Western, Mr. Obama would be the *magical preacher*, mystically advocating collective action, Mr. Trump would be *charismatic snake oil salesman*, shouting from the side of the wagon, captivating, infuriating and embodying a certain sort of frustration."<sup>31</sup> What is striking is that it is not Barack Obama whom the author calls charismatic but Donald Trump, and this definition includes a negative attribute of charisma—manipulation (Trump is a swindler, a seller of magic oil as a cure for all diseases), which was not taken into account in Weber's concept a hundred years ago but has today become a pragmatic reality and part of the arsenal of any political coaching method.

## **5. Who comes next: Linguistic and discursive methodology for identifying potential charismatics**

We would like to emphasize that in recent years, German political discourse has been marked by a clear warming towards Weber's charismatic type of leadership and a renewed search for charismatic attributes of contemporary political figures, who, after the period of national socialism, were banned and for a long time excluded from the positive arsenal of the rhetorical and argumentative strategies of German politicians and, first and foremost, the Presidents<sup>32</sup>. However, the

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<sup>30</sup> Дональд Трамп и три типа легитимизации по Максу Веберу. URL: <https://www.youtube.com/watch?v=NVuyFOsyobU>

<sup>31</sup> Trump and Obama: Two characters in search of a legacy. URL: <http://www.bbc.com/news/world-us-canada-38663825>

<sup>32</sup> Blieseemann de Guevara 2011.

charismatic periods may be followed by periods of rationalization, for example, "auf das chrismatische Duo der rot-grünen Jahre "Fischer-Schröder" folgte die Anti-Charismatikerin Angela Merkel, die kühl und sphinxhaft wirkte, weil sie keine Leidenschaften für irgendeinen bestimmten Politikbereich hatte, nicht einmal für die Umweltpolitik" (the chrismatic duo of the red-green years "Fischer-Schröder" was followed by the anti-charismatic Angela Merkel who appeared cool and sphinx-like because she had no passions for any particular policy area, not even environmental policy)<sup>33</sup>. Merkel is not guided by instinct but by control so she lacks a policy with a vision of the country's perspective, and the charisma to be applied to this vision<sup>34</sup>. According to Irish journalist Judy Dempsey, Merkel has exhausted herself as a chancellor because she is now unable to think strategically and point the way for the country's development<sup>35</sup>.

In this respect, Joachim Gauck as a person with moral authority and a politician with his own individual language revived the special hope for the emergence of a new type of politician. For example, a biographer of the former East German Protestant pastor argues that it was not by chance that Joachim Gauck was elected to the high office of presidency: it was his *charismatic qualities* manifested in the appeal to freedom and the concurrent responsibility of modern Germans that made it possible to restore respect for the presidency and strengthen the importance of its function in society and the state in general<sup>36</sup>.

The nature of his public rhetoric also comes to mind: the inaugural speech of the eleventh Federal President of Germany Joachim Gauck who, thanks to his intransigence, uncompromising rejection of pragmatic partisan and parliamentary politics, was a moral authority for all Germans during his presidency, and was universally recognized and magnificent speaker, was devoid of any pathetics or emotions, active gestures or vivid tonal deviations. In this case, the conviction in the tone of his speech, his semantics, were formed by two central charismatic concepts – TRUST/VERTRAUEN and RESPONSIBILITY/ VERANTWORTUNG, which for Gauck were the inseparable moral foundations of his service to the German people. The persuasive effect of Gauck's inaugural speech was also reinforced by his reference in the final part of

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<sup>33</sup> Langguth 2009, p. 431.

<sup>34</sup> Encke 2014, p. 100.

<sup>35</sup> Dempsey 2013, p. 187.

<sup>36</sup> Legner 2014.

his speech to Gandhi's historical authority ("Nach einem Wort Gandhis kann nur ein Mensch mit Selbstvertrauen Fortschritte machen und Erfolge haben. Dies gilt für einen Menschen wie für ein Land, so Gandhi" (According to Gandhi, only a person with self-confidence can make progress and be successful. This is as true for a person as for a country, says Gandhi.)). Gauck makes active use of pausing division, co-speech head nods and right-hand gestures as paraverbal means of identifying the most important places in his inaugural speech. The overall speech tempo is calm, closer to slow. Gauck, with his genuine charisma, preferred to structure his inaugural speech in the formal style of a performative monolog before Bundestag members who, after two high-profile resignations of previous Presidents Horst Keller and Christian Wolf, expected him to strengthen the authority of the Federal President's office and return the lost confidence to this post<sup>37</sup>. The newly elected President of Germany, Frank-Walter Steinmeier, also stressed Gauck's significance as President, "der diesem Amt und unserem Land gut getan hat... der für die Freiheit spricht... und der das Glück der Freiheit mit jeder Faser verkörpert" (who has done this office and our country good... who speaks for freedom... and who embodies the happiness of freedom with every fiber.)<sup>38</sup>.

Therefore, while Merkel's rational rule is presently dragging on and no longer efficient (especially considering the complete failure of the multicultural program and migration policy, which has plunged Germany into chaos), the question arises in anticipation of the elections in September 2017: who is the next charismatic leader? Despite the diversity of bright faces (Marina Weisband, Cem Özdemir, Serge Menga) and movements (PEGIDA, DDfE, Freie Wähler NRW), so far there is no such charismatic in the German political firmament, but the public's readiness for his or her projection is high, which can lead to misconception: it may happen that someone will be considered as a charismatic only because he or she will be slightly different from the average politician (rich, young, aristocratic, as was the case, for example, with Carl Theodore zu Gutenberg<sup>39</sup>).

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<sup>37</sup> Петлюченко 2017.

<sup>38</sup> Rede von Dr. Frank-Walter Steinmeier. URL: <https://www.bundestag.de/dokumente/textarchiv/2017/kw06-rede-steinmeier/493110>

<sup>39</sup> During his time as Minister of Economy and Minister of Defense, Gutenberg became a popular politician. Gutenberg was considered a promising conservative politician. He was expected to have a successful political career; become either the Bavarian Minister-President or even the German Chancellor in the near future but the plagiarism scandal in 2011 led to Gutenberg's resignation and his complete fall out of German political discourse.

It should be noted that the current "Trump-Apocalypse" or "Trampanization of Political Discourse"<sup>40</sup> has a twofold effect on sociological studies. On the one hand, the authority of sociologists has been sharply shaken by misguided forecasts, which failed to consider the huge proportion of D. Trump's supporters who do not usually take part in elections at all and who are opposed to politics in principle. On the other hand, D. Trump's victory made one of the most striking concepts of sociology relevant again: charisma, which is organically attached to Trump's image as a revolutionary leader, anti-systemist, and protest leader. According to the BBC, 39% of those surveyed worldwide consider Donald Trump a charismatic (reference), which in itself is a rather high result given that the survey was not limited to the United States alone, and Donald Trump is not one of the religious leaders who tend to have the widest possible audience of adherents attributing charismatic attributes to him. However, today this concept is in demand and is actively used as an ideal-typical construction for analyzing contemporary political discourse in the United States, which is full of irrational events, and therefore, charisma.

The oxymorony of the situation with charisma in Germany is that a charismatic vacuum has formed today in the homeland of this concept, which is leery of being filled not only because of the prolonged rational rule of Angela Merkel, but also because of the lack of charismatic crisis managers in the current difficult situation with refugees, who have changed the landscape of the German streets. Rare voices can be heard asking whether German politics need charisma and trying to rethink Weber's old concept under new conditions<sup>41</sup> and new discourses<sup>42</sup>.

## CONCLUSIONS

We suggest a novel linguistic discursive model for identifying future charismatic leaders, which has a three-tier structure and considers the following types of charisma: (1) *Charisma of Office* (German – *Amtscharisma*) associated with a national leader (chancellor, resident, etc.) whose charisma is determined by the chronology of crisis (charismatic) and post-crisis (rational) periods in the life of the country and society. For the most part, these periods alternate with each other. Any politician endowed with supreme power and influenced in his or her

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<sup>40</sup> Hard Day's Night. URL: <https://tvrain.ru/teleshov/harddaysnight/shnur-439554/>

<sup>41</sup> Schwinn 2016.

<sup>42</sup> Haese 2017.

actions by the importance of his or her high office can become a charismatic leader; (2) *Public Charisma*, which is characteristic to some degree of various politicians who rank lower than the leader of the country, but whose appeal is very high during crisis periods. The society recognizes such politicians as charismatic leaders with their charisma repeatedly confirmed by media resources; (3) *Grassroots Charisma*, which is in embryonic state stemming upwards from popular initiatives and movements. Discursive portrayal of potential charismatic leaders in German and Ukrainian grassroots initiatives and the determination of their contrastive features rest on four parameters (biological, social, psychological, discursive), forming their charismatic discourse portraits.

The prosodic specifics of charismatic discourse are characterized by intensification of all its dynamic, tonal, and temporal components. In phonetical studies, this acoustic effect is referred to as *prosodic intensity* understood as abrupt changes in pitch, loudness, tempo variations, and pauses in important utterances containing addresses, appeals and concepts with positive semantics. Charismatic rhetoric is also formed by the kinetic (gesture and mimic) component that is functionally related to the prosodic representation of speech making communication more effective. A gesture is an action or movement of the body through which one individual signals his presence, his intentions regarding certain objects to another individual. Charismatic political communications are characterized primarily by accentuating or co-speech gestures that represent movements of the body, especially the arms/hands, by which the speaker explains, complements his words, highlights the key points, emphasizes or amplifies a verbal utterance. A gesture is perceived by the addressee as a *kinematic* form of verbal charisma-appeal through which he exercises his influence on his followers and/or opponents encouraging them to commit actions aimed at achieving a particular goal.

Charismatic rhetoric originates in political communication in times of crisis and is characteristic of politicians whose stand is not consistent with the majority position. Charismatic enthusiasm and inspiration are ethnically colored and reflected in prosodic and gesture emphasis accompanying both independent and dependent parts of speech indicating the autonomy of charismatic rhetoric as a model. The results of this study can be used in discourse studies, applied phonetics, comparative linguistics, and political communication.

## SUMMARY

The paper presents an analysis of charisma-correlates in the language of political leaders in modern German, American und Ukrainian political discourses and suggests a novel linguistic discursive model for identifying future charismatic leaders. The discursive description of charismatic leaders and the discovery of their contrastive features relies on biological, social, psychological and linguistic parameters forming their charismatic discourse portraits. Of decisive importance in this context, is the rhetoric of public appearance, expressive combative position, hortatority, timbral, prosodic and gesture-mimic characteristics further perceived and attributed to its carriers as charisma. Charismatic politicians have always been characterised by sharp statements, categorical views and mobilising speech. Inspired or pep rhetoric is inherent in politicians whose position is contrary to the majority of the public, the opinion of their political allies, members of Parliament, etc.

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## **THE ENGLISH ARTICLE FROM COGNITIVE PERSPECTIVE: TOWARDS A UNIFIED APPROACH**

**Potapenko S. I.**

### **INTRODUCTION**

In the English language the article appears to be the most cognitively-oriented grammatical phenomenon since its traditional explanations have been drawing on various aspects of mental activity: identification, knowledge storage, its activation.

The initial understanding of the articles as exponents of definiteness / non-definiteness implies that the addressee matches definite phrases with particular objects, not just any<sup>1</sup>, i.e. captures basic relations between language and perception. This approach is further developed by identifiability theory regarding the definite article as a means of directing the hearer to the referent which he is in a position to identify, i.e. to match with some real-world entity which he knows to exist because he can see it, or infer its existence from something else he has heard<sup>2</sup>.

In its turn, the identifying function of the definite article is opposed to the introductory role of the indefinite article which according to the mental space theory is meant to introduce elements into mental spaces<sup>3</sup> while definites point out the elements which are already there<sup>4</sup>.

The knowledge-related functions of the English articles are also pinned down to the familiarity / non-familiarity opposition: in this case the definite article is treated as a signal that the entity denoted by a noun phrase is familiar to both speaker and hearer while the indefinite article is considered to be a marker of the absence of such familiarity<sup>5</sup>. This function of the definite article is further elaborated by three familiarity

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<sup>1</sup> Lyons Ch. *Definiteness*. Cambridge: Cambridge University Press, 1999. P. 2.

<sup>2</sup> Lyons Ch. *Definiteness*. Cambridge: Cambridge University Press, 1999. P. 5–6.

<sup>3</sup> Fauconnier G. *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge: Cambridge University Press, 1985. P. 19.

<sup>4</sup> Fauconnier G. *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge: Cambridge University Press, 1985. P. 20.

<sup>5</sup> Christophersen P. *The Articles. The Study of their Theory and Use in English*. London, etc: Oxford University Press, 1939.

types: immediate situation function with a subtype of visible use; larger situation use based on specific and general knowledge; anaphoric use treated together with the situational functions since it presupposes some specific knowledge of a referent<sup>6</sup>.

The idea of situational use of articles is supported in their Cognitive Grammar treatment as grounding elements specifying the discourse status of the nominal referent vis-a-vis the ground which comprises the speech event and its participants<sup>7</sup>. Accordingly, an indefinite nominal gives an instruction for the hearer to imagine an instance of a type, pending the information provided by the clause containing it<sup>8</sup>, while a definite nominal implies that within the relevant scope of consideration there is only one eligible candidate or only one instance of the specified type<sup>9</sup>.

New distinctions of the nil, definite and indefinite articles are found by the vantage theory drawing on viewing modes, concerning similarity and difference which can be treated as homogeneity and heterogeneity respectively. Within this theory the nil article entails the non-discriminatory mode resting on the similarity of the denoted (SS), e.g. *bread, music, honesty*; the indefinite article indicates similarity followed by difference (SS D), e.g. *a bread, a dry heat; a new car*; the definite article stresses difference (DD), e.g. *the sun, to park the car*<sup>10</sup>.

The three main modes serve as the basis for the explanation of the borderline cases of article use. For instance, it is claimed that the homogeneous concept of mass, requiring a greater cognitive effort (SS+), underlies the use of the nil form of nouns denoting the status of a person, e.g. *Henry became treasurer*, while the reduced strength of similarity (SS-) is linked to the nil form of nouns in the plural, e.g. *lions, Italians, fractals*<sup>11</sup>. Covering the whole system of articles from one perspective this approach requires further elucidation with respect to its basic concepts of similarity akin to that of homogeneity or uniformity and difference close to the ideas of heterogeneity and diversity.

As can be seen, none of the discussed cognitive approaches explains article use in its own right since each of them relies on separate facets of

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<sup>6</sup>Hawkins J. A. *Definiteness and Indefiniteness: A Study in Reference and Grammaticality Prediction*. London: Croom Helm, 1978. P. 122.

<sup>7</sup>Langacker R.W. *Investigations in Cognitive Grammar*. Berlin: Mouton de Gruyter, 2009. P. 120.

<sup>8</sup>ibidem

<sup>9</sup>ibidem, P. 121–122.

<sup>10</sup>Głaz A. *Extended Vantage Theory in Linguistic Application. The Case of the English Articles*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2012. P. 162.

<sup>11</sup>ibidem, P. 168–170.

human cognition. A successful understanding of articles seems possible if we boil the various interpretations down to one perspective which will allow to reconcile different scholars' intuitions.

What might that perspective be?

Relying on the perceptual foundation for language meaning suggested by R. Langacker<sup>12</sup>, it is natural to begin reconciling the different cognitive approaches to the article via the figure / ground opposition as the most basic phenomenon of visual perception, interpreted in Cognitive Grammar in terms of profile, i.e. what a word usually designates, and base, the larger structure which provides for the understanding of a word<sup>13</sup>. With respect to the relations between profile and its base, or figure and ground, there are two scopes of predication: maximal, i.e. the full array of the evoked content, and immediate, comprising those facets of the maximal scope that figure most directly in the characterization of the profiled entity<sup>14</sup>. In traditional linguistic term scope seems akin to the notion of context, and to make the understanding of this paper easier the reader might substitute the term *context* for that of *scope* and deal with immediate and maximal mental contexts in psychological terms related to figure and ground.

### 1. Method of establishing the scope of predication

The material of the study covers definites, i.e. nominal phrases used with the definite article, and non-definites, i.e. phrases having no definite article. In their turn, the latter are subdivided into indefinites, i.e. noun phrases with the indefinite article, and forms with the nil article, or non-use of articles<sup>15</sup>.

The paper applies the method of *establishing the scope of predication*. It consists in relating the meaning of definites and non-definites to the scope of predication, i.e. the mental contexts deriving from the perceptual phenomenon of figure and ground, or in cognitive terms, an array of conceptual content that it specifically evokes and relies upon for its characterization<sup>16</sup>.

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<sup>12</sup> Langacker R.W. *Grammar and Conceptualization*. Berlin: Mouton de Gruyter, 1999. P. 49.

<sup>13</sup> Langacker R.W. *Concept, Image, and Symbol: The Cognitive Basis of Grammar*. Berlin, N.Y: Mouton de Gruyter, 1990. P. 8.

<sup>14</sup> *ibidem*

<sup>15</sup> Głaz A. *Extended Vantage Theory in Linguistic Application. The Case of the English Articles*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2012. P. 143.

<sup>16</sup> Langacker R.W. *Grammar and Conceptualization*. Berlin: Mouton de Gruyter, 1999. P. 49.

In Cognitive Grammar the distinction between maximal and immediate scopes treated as mental contexts, is usually illustrated by relating parts of human body with the profile of each noun constituting an immediate scope for the noun that follows: *body* > *arm* > *hand* > *finger* > *knuckle*<sup>17</sup>. From the cited array of lexical units it is clear that the opposition between maximal and immediate scopes needs further minute specification since a human body has pairs of arms and hands, ten fingers and quite a number of knuckles to be distinguished in the course of communication if need be. This necessity is further supported by the so-called nested constructions which locate the same trajector, i.e. a prominent entity, in smaller and smaller areas, e.g. *Your camera is upstairs, in the bedroom, in the closet, on the top shelf, behind the binoculars*<sup>18</sup>. From this example, it is clear that all the nominal phrases indicate the immediate scope, i.e. the background, not only lexically but also grammatically: the definite article couples with the attribute *top* in the phrase *on the top shelf*. In other words, the immediate scope is evoked by a hierarchy of linguistic means which besides lexical meaning include definiteness and locational attributes. Conversely, the meaning of non-definites depends on the maximal scope evoking a full array of content.

With that said, to explain the choice of definites and non-definites it is necessary to distinguish patterns relating named entities to the immediate or maximal scopes, i.e. mental contexts serving as the background for understanding nominal phrases. In accordance with the Cognitive Grammar prerequisites those patterns should take into account two more dimensions of denoting entities: the level of specificity and salience, i.e. special prominence associated with profiling<sup>19</sup>. In this paper specificity and salience are further elaborated by categorization levels and image schemas.

The levels of specificity at which a situation is construed can be represented by lexical units forming hierarchies with respect to the notion of inclusiveness<sup>20</sup>: basic, at which an object is viewed as perceptual and functional gestalt<sup>21</sup>; superordinate, with the objects

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<sup>17</sup> *ibidem*, P. 51.

<sup>18</sup> *ibidem*, P. 60.

<sup>19</sup> Langacker R.W. *Concept, Image, and Symbol: The Cognitive Basis of Grammar*. Berlin, N.Y: Mouton de Gruyter, 1990. P. 8.

<sup>20</sup> Rosch E. Principles of Categorization. *Cognition and Categorization*. Hillsdale: Lawrence Erlbaum Associates, 1978. P. 30.

<sup>21</sup> Rosch E. Categorization. *Cognition and Pragmatics*. Amsterdam (Phil.): John Benjamins Publishing Company, 2009. P. 45–46.

sharing only a few attributes; subordinate, characterized by bundles of common and predictable attributes reflecting individual instances of a category<sup>22</sup>. From this perspective phrases with the nil article in the introductory function or out of context refer an entity to the superordinate categorization level, e.g. *furniture*; the indefinite article may relate entities to three level: superordinate, e.g. *a mammal*, basic, e.g. *a chair*, or subordinate, e.g. *a kitchen chair*.

At particular categorization levels the degree of specificity of a denoted entity is captured in finer detail by image schemas, i.e. recurring dynamic patterns of our sensory-motor experience by means of which we can make sense of that experience and reason about it<sup>23</sup>.

The degree of salience is rendered by the perceptual schemas COLLECTION – COUNT – OBJECT – MASS, generalizing on the visual images obtained from varying distance and providing for the use of non-definites in the introductory function, e.g. *a herd* (COLLECTION) – *three cows* (COUNT) – *a cow* (OBJECT) – *beef* (MASS)<sup>24</sup>.

The level of specificity established relative to the human body is indicated by other four pairs of image schemas: somatic, comprising FRONT – BACK, LEFT – RIGHT, UP – DOWN, CENTRE – PERIPHERY; spatial, placing entities inside or outside a three-dimensional space or relative to its boundaries (OBJECT – SURFACE – CONTAINER – CONTENTS – FULL/EMPTY); kinetic referring to motion (PATH, VERTICALITY, CYCLE); those for force: COUNTERFORCE, ENABLEMENT, BLOCKAGE, ATTRACTION, COMPULSION<sup>25</sup>.

The application of the method of *establishing the scope of predication* to explaining the meaning of definites and non-definites in English reveals four main patterns: definites as a means of evoking the immediate scope; non-definites triggering the maximal scope; combination of definites and non-definites to relate different scopes of predication; distinguishing phrases with the indefinite and nil articles.

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<sup>22</sup> Taylor J.R. *Possessives in English. An Exploration in Cognitive Grammar*. Oxford: Oxford University Press, 1995. P. 46–47.

<sup>23</sup> Johnson M. The philosophical significance of image schemas. *From Perception to Meaning: Image Schemas in Cognitive Linguistics*. Berlin: Mouton de Gruyter, 2005. P. 19.

<sup>24</sup> Potapenko S. Cognitive functions of the English articles: An orientational application of image schemas. *From Gram to Mind: Grammar as Cognition*. Bordeaux: Presses Universitaires de Bordeaux, 2008. Vol. 1. P. 246.

<sup>25</sup> *ibidem*

## 2. Definites related to immediate scope

With respect to the self-evidentiality of relation between a profiled entity and its base the immediate scope is structured in two ways: proximal without any additional linguistic means of specification and remote requiring those means.

This opposition is illustrated by placing definite entities inside particular containers. In the following example the definite phrase *the wheel* relates the named entity to the proximal immediate scope represented by a car which is denoted by the noun phrase *one Suburban*: *Floyd took the wheel of one Suburban, Lake in the front seat*<sup>26</sup>. In this very context, the remote immediate scope is denoted by the phrase *the front seat* distinguishing one seat among others. Within the remote scope definites may simultaneously differentiate several entities named in the following example by the phrase *the front and centre*: *He lovingly planted them in the front and centre of his garden*<sup>27</sup>.

The remote immediate scope is structured by image-schemas of four groups underlying corresponding patterns of organizing definite phrases: focal, somatic, spatial, and distributive.

The focal definites, based on the CENTRE – PERIPHERY opposition, relate the profiled entity to the remote scope by the adjectives *very*, *essential*, *only*, *main* etc, e.g. *You are not the only one who can howl!*<sup>28</sup>.

The somatic definites, associated with the traditional immediate (very much similar to the immediate scope!) and larger situation uses of the definite article<sup>29</sup>, are subdivided into frontal, lateral, and vertical, related to the bodily image schemas FRONT – BACK, RIGHT – LEFT, UP – DOWN respectively.

The frontal definites position a profiled entity relative to two bodily coordinates: FRONT (*the front seat, the front entrance, the front desk* etc), e.g. *The billionaire businessman recently landed on the front page of the New York Times*<sup>30</sup>, and BACK, e.g. *One little personal in small print in the back of a gay magazine had yielded sixty responses*<sup>31</sup>.

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<sup>26</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 92.

<sup>27</sup> *ibidem*, P. 86.

<sup>28</sup> Newsweek 28.02.2011. P. 43.

<sup>29</sup> Hawkins J. A. *Definiteness and Indefiniteness: A Study in Reference and Grammaticality Prediction*. London: Croom Helm, 1978. P. 107.

<sup>30</sup> Newsweek 4.06.2012. P. 43.

<sup>31</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 41.

The lateral definites locate profiled entities on the RIGHT or LEFT of a reference point (*drift to the left, the far-right parties*), e.g. *Although he tried to weaken rivals by cherry-picking ideas and even big names from the opponents on both the left and the right*<sup>32</sup>.

The verticality definites place named entities relative to two coordinates of the remote scope: TOP, e.g. *His one obvious rival at the top of the military, Field Marshal Mohamed Abd al-Halim Abu Ghazala, served as defence minister in the 1980s*<sup>33</sup>, as well as DOWN encoded by the units ground, e.g. *These guys have spent more time on the ground in Abyei than most American officials have*<sup>34</sup>, and bottom, e.g. *He had chosen the bottom bunk. Beech crawled into the top one*<sup>35</sup>.

The somatic definites are very much handy in explaining the anaphoric use of articles by directing the addressee's attention BACK to a named entity within the remote scope represented by a current communicative situation or a piece of writing, e.g. *He pulled out another letter [...]. 'Would you like to read it, Ricky boy?' Spicer asked, handing the letter to Beech*<sup>36</sup>.

The spatial definite phrases locate named entities within the remote scope structured by schemas forming the succession of OBJECT – SURFACE – CONTAINER – CONTENTS (FULL/EMPTY). Arranged in the order from OBJECT to CONTENTS, they reflect a conceptualizer's motion into an entity which is accompanied by its transformation into a three-dimensional space while perceived in the opposite direction they reflect motion outside. The spatial definites locate named entities relative to the boundaries of a remote scope conceptualized as a container which is signaled by the nouns *frontier, line, edge, verge*, e.g. *He was on the verge of arousal when he started reading*<sup>37</sup>, while its bottom is indicated by the noun *earth* or its synonyms, e.g. *Aaron Lake could almost feel the earth shake from the bombing*<sup>38</sup>. In addition, the spatial definites locate entities within the remote scope represented by parts of human body, e.g. *He squeezed the wrinkles in his forehead*<sup>39</sup>; premises, e.g. *The plastic cafeteria chairs*

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<sup>32</sup> Newsweek 28.02.2011. P. 44.

<sup>33</sup> ibidem, P. 40.

<sup>34</sup> ibidem, P. 19.

<sup>35</sup> Grisham J. *The Brethren*. London: Arrow Books 2011. P. 72.

<sup>36</sup> ibidem, P. 38.

<sup>37</sup> ibidem, P. 76.

<sup>38</sup> ibidem, P. 27.

<sup>39</sup> ibidem, P. 48.



*rattled for a moment*<sup>40</sup>; a country which is implied in the following example: *The military needs tons of cash to recruit young men*<sup>41</sup>, etc.

The distributive definite phrases arrange the inner structure of the PATH, CIRCLE, SCALE schemas and of clusters formed by source and target within the force schemas of BLOCKAGE, ENABLEMENT, COUNTERFORCE, ATTRACTION, COMPULSION, RESTRAINT REMOVAL<sup>42</sup>.

Sequencing definites, derived from the PATH and SCALE schemas, locate named entities relative to three points: beginning, e.g. *Its road painted red for the first time*<sup>43</sup>, intermediary, e.g. *Here lies Russia and here lies France, and we are in the middle*<sup>44</sup>, or final, e.g. *It may not be the end*<sup>45</sup>.

The cluster-related definites locate named entities in the remote scope structured by dyads, triads, or tetrads. The position of a referent within dyadic clusters, consisting of two entities with one of them serving as a reference point for the other, is indicated by the pronoun *other*, the adjectives *adverse, former / latter, opposite, real, right / wrong*, or the abstract nouns *alternative, division, divide* etc, e.g. *Now it seems one of the brightest young leaders of the former Soviet space is on course to destroy the other*<sup>46</sup>.

The triadic definite patterns, locating a profiled entity relative to three units, include the superlative degree of adjectives, e.g. *Beech was fifty-six, the youngest of the three*<sup>47</sup>, or temporal units *past, present and future*, e.g. *The balance had to be right: enough of the past to give the British the reassurance of immemorial continuity; enough of the present and future for them not to feel entombed in their ancestry*<sup>48</sup>.

The tetradic definite patterns distinguish named entities within clusters of four by navigation terms *south, north, west, east* and their derivatives, e.g. *Her father sank electoral roots in the south*<sup>49</sup>.

It is true that the singled out patterns allow for non-definites but only to name entities against a maximal or extremely vague scope. For

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<sup>40</sup> ibidem, P. 6.

<sup>41</sup> ibidem, P. 27.

<sup>42</sup> Johnson M. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. Chicago: The University of Chicago Press, 1987. P. 45–48.

<sup>43</sup> Newsweek 4.06.2012. P. 36.

<sup>44</sup> Newsweek 21.02.2011. P. 3.

<sup>45</sup> Newsweek 4.06.2012. P. 49.

<sup>46</sup> Newsweek 15.09.2008. P. 4.

<sup>47</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 4.

<sup>48</sup> Newsweek 4.06.2012. P. 35.

<sup>49</sup> Newsweek 28.02.2011. P. 44.

instance, the noun *beginning*, usual in definite phrases relating a named entity to a sequence, takes the indefinite article in the following example since the denoted entity is placed against an extremely vague unidentified scope, e.g. *Even poor Robbie below dreamed of a new beginning*<sup>50</sup>.

The immediate scope of predication discussed in this section underlies the identifying use of definites which has been around for a while as well as deictic and anaphoric functions traditionally connected with the immediate and larger situation use.

### 3. Non-definites related to maximal scope

Non-definites relate denoted entities to the maximal scope, or mental context associated with the ground, forming three main patterns: locational, connecting non-definite entities with place or / and time; animate, associating non-definite entities with humans or social activity; inanimate, linking non-definite entities to physical objects or events.

The locational pattern relates non-definite entities to the maximal scopes of two types: place, denoted in the following example by the phrase *on the outside*, e.g. *A friend on the outside had found it*<sup>51</sup>, and time, named by the adverb *then*, e.g. ***Then** an entirely new set of doctors took over*<sup>52</sup>. The maximal scope serving as the ground for non-definite entities is indicated by the units known in the mental space theory as space-builders<sup>53</sup>: they are the deictic unit *here*, word combinations naming physical locations (*under the door, in the city, in the embassy*), and groups of people (*in the middle of the litigants*), as well as various activities (*on radar jamming*) or parts of human body, e.g. *A large tattoo had been applied to his left calf*<sup>54</sup>. Besides *then*, the maximal temporal scope is indicated by the units naming time, e.g. ***The time** is perfect for a new strongman, a new dictator*<sup>55</sup>, events (*during visitation*) or their frequency (*sometimes, often*), e.g. *No political action committee in recent history had appeared with as much muscle behind*<sup>56</sup>.

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<sup>50</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 73.

<sup>51</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 1.

<sup>52</sup> Newsweek 4.06.2012. P. 53.

<sup>53</sup> Fauconnier G. *Mental Spaces: Aspects of Meaning Construction in Natural Language*. Cambridge: Cambridge University Press, 1985. P. 25.

<sup>54</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 3.

<sup>55</sup> *ibidem*, P. 21.

<sup>56</sup> *ibidem*, P. 107.

The animate pattern relates non-definite entities to the maximal scope represented by individuals or social groups. At the syntactic level, the animate pattern fills in the subject position with proper names, common nouns or personal deictic units indicating the maximal scope while non-definites function as verb complements.

With respect to the employed maximal scope, i.e. mental context / ground, the animate pattern forms five variants: physical, intellectual, surface, environmental and interpretative.

The physical subpattern relates to the human body perceived as a maximal scope-CONTAINER the non-definite entities represented by consumed products, e.g. *Would you like a drink?' Liz asked*<sup>57</sup>, or parts of human body, e.g. *Chenkov has a brain*<sup>58</sup>.

The intellectual subpattern links to the brain / mind conceptualized as a maximal scope-CONTAINER the non-definite entities incorporating decisions and plans, e.g. *We decided to gamble by taking a big position in ValueNow*<sup>59</sup>; dreams, desires, intentions, offers etc, e.g. *Justice Beech said it relishing a debate with a stock broker*<sup>60</sup>; feelings, e.g. *Britt felt a slight propriety interest*<sup>61</sup>; choice of varying entities such as objects, places, people etc, e.g. *We've elected an unmarried president only once*<sup>62</sup>. Besides, according to this subpattern non-definites denote ideas produced by organizations constituting maximal collective scope-CONTAINERS, e.g. *Most **big investment firms** never had a shot at the stock*<sup>63</sup>. The results of the intellectual activity aimed at structuring the environs are indicated by non-definites denoting PART of the WHOLE represented by time, e.g. *A year later his 13-year-old spaniel died*<sup>64</sup>; groups of people, e.g. *About a fourth of the inmates had been improperly sentenced*<sup>65</sup>; speech flow, e.g. *Teddy Maynard said not a word*<sup>66</sup>.

The surface subpattern connecting non-definite entities to the maximal scope represented by the body's external look underlies the description of a general impression produced by people, e.g. *Teddy said this with an air of respect*<sup>67</sup>; their attire, e.g. *He wore old khakis, a*

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<sup>57</sup> Steel D. *The Cottage*. London: Corgi Books, 2002. P. 15.

<sup>58</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 20.

<sup>59</sup> *ibidem*, P. 8.

<sup>60</sup> *ibidem*, P. 11.

<sup>61</sup> *ibidem*, P. 81.

<sup>62</sup> *ibidem*, P. 31.

<sup>63</sup> *ibidem*, P. 12.

<sup>64</sup> *ibidem*, P. 17.

<sup>65</sup> *ibidem*, P. 34.

<sup>66</sup> *ibidem*, P. 81.

<sup>67</sup> *ibidem*, P. 28.

white cotton shirt, a yellow bow tie<sup>68</sup>; behaviour, e.g. *No one made an effort to stand*<sup>69</sup>.

The environmental subpattern associates with the space surrounding individuals, i.e. the maximal scope-CONTAINER, the non-definite entities represented by people's origin, e.g. *Spicer was from a rural country*<sup>70</sup>; their state, e.g. *Right now they are having a difficult time*<sup>71</sup>; a circle of relatives or acquaintances, e.g. *Said he had a buddy at Goldman Sux*<sup>72</sup>; as well as personal belongings, e.g. *He walked the track every day with a pack of Marlboros*<sup>73</sup>, and possessions, e.g. *His family has owned banks for two generations*<sup>74</sup>.

The complex subpatterns relate non-definite entities to several maximal scope-CONTAINERS simultaneously: mental and bodily in case of speech production, e.g. *You make a speech about how weak we're in Asia*<sup>75</sup>, mental and physical to describe a choice, e.g. *He was pleased to see a parking space*<sup>76</sup>.

The interpretative subpattern presupposes the use of non-definites to refer to an entity related to no scope at all, e.g. *Scared of a dangerous world*<sup>77</sup>. This subpattern most frequently requires copular constructions for categorizing a referent as matching a particular situation, e.g. *Whiz was a young Wall Street crook*<sup>78</sup>, or to define one concept in terms of another, e.g. *Democracy is a joke*<sup>79</sup>. The latter function of non-definites also occurs in the apposition giving a different name to a previously categorized entity, e.g. *Its seed money came from a Chicago financier named Mitzger, an American with dual Israeli citizenship*<sup>80</sup>. The explicit interpretative pattern indicates evaluation in different kinds of speech: direct, e.g. *'That's a lie', said Wizz*<sup>81</sup>, or reported, e.g. *He thought it was a solid company*<sup>82</sup>.

The interpretative subpattern of non-definites is meant to characterize people or their activities: appearance, e.g. *Rita Spicer was an attractive*

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<sup>68</sup> ibidem, P. 55.

<sup>69</sup> ibidem, P. 2.

<sup>70</sup> ibidem, P. 43.

<sup>71</sup> ibidem, P. 40.

<sup>72</sup> ibidem, P. 9.

<sup>73</sup> ibidem, P. 43.

<sup>74</sup> ibidem, P. 40.

<sup>75</sup> ibidem, P. 27.

<sup>76</sup> ibidem, P. 16.

<sup>77</sup> ibidem, P. 96.

<sup>78</sup> ibidem, P. 6.

<sup>79</sup> ibidem, P. 21.

<sup>80</sup> ibidem, P. 107.

<sup>81</sup> ibidem, P. 8.

<sup>82</sup> ibidem, P. 7.

woman<sup>83</sup>, events, e.g. *It can't be a sexual attack*<sup>84</sup>, state of affairs, e.g. *It's a perfect situation*<sup>85</sup>, ideas, e.g. *Probably, not a bad idea*<sup>86</sup>.

In the inanimate pattern non-definite entities are related to the maximal scope represented by things or phenomena. In the following example, the platform named by the word combination *the hastily built stage* serves as a maximal context / background for the entity denoted by the non-definite phrase *in banners*, e.g. *The hastily built stage was also covered in banners*<sup>87</sup>.

The inanimate pattern has two variants: general, i.e. similar to the animate one, and specific, reflecting the peculiarities of non-animate phenomena constituting the maximal scope. The general pattern structures in terms of WHOLE and PART the maximal scope represented by objects, e.g. *It was a notebook with a bomb on every page*<sup>88</sup>; publications, e.g. *It (an ad) began with a brief glimpse of a row of grim Chinese generals*<sup>89</sup>; documents, e.g. *Tumble regulations required a guard to be present*<sup>90</sup>. The surface subpattern reflects the results of object transformations as in the following example where a screen turns into a wall, e.g. *The screen became a wall again*<sup>91</sup>.

The specific inanimate pattern requires non-definite entities which are related to the maximal scope named either by clauses, e.g. *He got his roses from a supplier in Jacksonville, which in itself took another box of paperwork*<sup>92</sup>, or by separate nominals (*crime, robbery, drinking*), e.g. *His crime had been the robbery of a rural mail carrier in Oklahoma*<sup>93</sup>. According to the specific inanimate pattern non-definites also name consequences, e.g. *The outcome might set a serious precedent*<sup>94</sup>, emphasizing them by the verbs *bring, cause, create, depend, produce, suggest*, e.g. *The music whipped the crowd into frenzy*<sup>95</sup>.

As the examples above suggest, the use of non-definites in locational, animate, and inanimate patterns interacts with definites resulting into complex sentential patterns discussed below.

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<sup>83</sup> ibidem, P. 45.

<sup>84</sup> ibidem, P. 37.

<sup>85</sup> ibidem, P. 40.

<sup>86</sup> ibidem, P. 113.

<sup>87</sup> ibidem, P. 61.

<sup>88</sup> ibidem, P. 83.

<sup>89</sup> ibidem, P. 64.

<sup>90</sup> ibidem, P. 57.

<sup>91</sup> ibidem, P. 23.

<sup>92</sup> ibidem, P. 86.

<sup>93</sup> ibidem, P. 105.

<sup>94</sup> ibidem, P. 90.

<sup>95</sup> ibidem, P. 61.

#### 4. Relating definites and non-definites

Complex patterns are divided into mixed, combining definites with non-definites, and successive, linking a number of non-definites related to different maximal scopes.

The mixed pattern is implemented by the somatic-animate subtype according to which an individual is placed at the intersection of maximal and immediate scopes. In the following example, the pronoun *he* denotes a man who serves as an immediate scope for the entities named by the definites *the beach* and *the pool* since he interacts with them and as a maximal scope for the non-definite entities designated by the indefinites *a room* and *a chair* which refer to the objects in his imagination, e.g. ***He*** *was tempted to find a room on the beach, get a chair by the pool*<sup>96</sup>. Similarly, in the utterance below the visitor denoted by the pronoun *he* places *the bartender* and *the door* in the immediate scope since he comes in direct contact with them while the maximal scope is represented by an unexpected *banknote* and an unusual *salute*: ***He*** *paid his tab, tipped the bartender another \$100, then flashed a smart-ass salute to Prep as he walked out the door*<sup>97</sup>.

The successive pattern of the use of non-definites referring to evolving proximal scopes and entities is implemented by three subpatterns: double animate, double inanimate, and animate-inanimate.

The double animate subpattern links the name of a maximal locational scope (*from defense-heavy states*) to two non-definite entities represented by people denoted by the phrases *six senators* and *tough opponents*, e.g. *Six senators from defense-heavy states had tough opponents in November*<sup>98</sup>.

The double inanimate subpattern indicates the interaction of an entity linked to the maximal scope (*a check*) with the next non-definite entity consisting of a multitude of components (*a thousand dollars*), e.g. *I've enclosed a check for a thousand dollars*<sup>99</sup>. In case of an extended chain of non-definite entities some of them can be named in the subordinate clause, e.g. ***She** made a list of twenty French and British companies that derived at least a fourth of their annual sales from the Pentagon*<sup>100</sup>. In the cited sentence the sequence underlying the profile and base alteration is represented by three non-definite phrases with two

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<sup>96</sup> *ibidem*, P. 100.

<sup>97</sup> *ibidem*, P. 104.

<sup>98</sup> *ibidem*, P. 110.

<sup>99</sup> *ibidem*, P. 36.

<sup>100</sup> *ibidem*, P. 109.

of them – *a list and twenty French and British companies* – in the main clause and one occurring in the subordinate clause (*a fourth*).

The animate-inanimate subpattern successively relates to a maximal scope representing a place (*next to York*) the non-definite entities: animate (*two men*) and inanimate (*tapes and an effort*), e.g. *Next to York were two men who spent their time studying tapes of people in an effort to determine what the speakers really meant*<sup>101</sup>.

Alongside links to the maximal scope non-definites differentiate varying prominence of the entities drawing on perceptual image schemas discussed in the following section.

### 5. Distinguishing types of non-definites

The differences between the indefinite and nil articles are closely connected with mass / count distinction contrasting the entities that can be counted and those which cannot be separated into countable units<sup>102</sup>. The mass / count distinction, intertwined with the determiner system<sup>103</sup>, is seen as a scalar rather than binary phenomenon<sup>104</sup>. This idea of mass / count continuum fits very well in with the sequence of perceptual schemas MASS – COLLECTION – COUNT – OBJECT underlying the transformation of images obtained from varying distances due to human ability to focus differently on salient entities and their groups. According to this perceptual sequence, indefinites, i.e. noun phrases with the indefinite article, evoke the OBJECT and COLLECTION schemas representing salient images obtained as a result of concentrating on entities or their clusters perceived as separate units while the nil article indicates entities with fuzzy boundaries perceived as MASS or COUNT.

Indefinites, evoking the OBJECT schema, imply perceiving entities from a close perspective with a conceptualizer successively focusing on separate items within his / her visual or mental field, e.g. *Police searching for a mother-of-three, who went missing while playing with her children in a river, have found a body*<sup>105</sup>. In the cited example the indefinites *a mother-of-three, in a river, a body* successively single out separate entities as they are perceived by police-conceptualizer.

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<sup>101</sup> *ibidem*, P. 49.

<sup>102</sup> Gomeshi J., Massam D. The count mass distinction: Issues and perspectives. *Count and Mass across Languages*. Oxford: Oxford University Press, 2013. P. 1.

<sup>103</sup> *ibidem*, P. 5.

<sup>104</sup> Grimm S. Individuation and inverse number marking in Dagaare. *Count and Mass across Languages*. Oxford: Oxford University Press, 2013. P. 76.

<sup>105</sup> URL: [www.bbc.com/news/uk-england-beds-bucks-herts-36863910](http://www.bbc.com/news/uk-england-beds-bucks-herts-36863910)

Indefinites evoking COLLECTIONS reflect salience of a cluster of objects represented in the following example by a packet of documents: *I will send to your wife, Ms. Glenda Gates, a little packet filled with copies of all letters, photos, etc*<sup>106</sup>.

The nil article is found in the phrases denoting entities perceived as COUNT and MASS. Nil forms of plural countables evoke the COUNT schema implying a conceptualizer's remoteness from the scene, e.g. *The pollster worked feverishly at the small conference table upon which he had two laptops, three phones, and more printouts than any ten people could digest*<sup>107</sup>.

Noun phrases with the nil article indicate four types of MASS resulting from conceptualizing extra-linguistic entities with fuzzy boundaries: substance-like; destructed; circular; non-perceived.

The substance-like MASS underlies the use of the nouns denoting entities consisting of tiny – barely visible – particles (*sugar, water* etc), e.g. *Abe looked as though there was smoke about to come out of his ears*<sup>108</sup>. This type of MASS seems to derive from a general outlook of substance which is proved by the use of the names of garbage and perfumes. The absence of the need to differentiate waste results into an uncountable use of the words *rubbish, waste, garbage* both with attributes and without them, e.g. *Campaigners fear that the new infrastructure will divert recyclable waste to them*<sup>109</sup>. However, the necessity to distinguish various kinds of perfume and its portions is reflected in the countability of particular nouns (*fragrance – fragrances, perfume – perfumes, scent – scents*), cf. *Contrary to popular opinion, you can't have too much perfume. – "I didn't think that perfumes that come with a hell of a story would be marketable"*<sup>110</sup>. One can expect that in case of need to distinguish different types of waste or its quantities the units under discussion may become countable like the noun *English* which only a decade ago was treated as uncountable<sup>111</sup>.

Destructed MASS results from ruining an object due to a steady motion forward since when we come closer to something, for example an animal, at some point its contours overflow the limits of our visual field, so that all we can actually see is an undifferentiated mass of

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<sup>106</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P. 133.

<sup>107</sup> *ibidem*, P. 138–139.

<sup>108</sup> Steel D. *The Cottage*. London: Corgi Books, 2002. P. 19.

<sup>109</sup> The Times 9.04.2012. P. 6.

<sup>110</sup> *ibidem*, P. 32–33.

<sup>111</sup> *Longman Dictionary of Contemporary English*. Harlow, 2003. P. 518.



hide<sup>112</sup>. With the subsequent movement forward the animal is destroyed being transformed into shapeless meat, which in the following sentence is denoted by the uncountable form of the noun *chicken*: *Lake had half a glass of wine, ate baked chicken*<sup>113</sup>.

The circular-related MASS rests on conceptualizing the surroundings by looking around which is best illustrated by the noun *furniture* naming a superordinate level entity<sup>114</sup>. This image results from the circular perception of a sequence of entities situated in different directions from an observer since being in the interior one cannot take in all pieces of furniture at a glance, e.g. *Perched on plastic furniture, he drinks a warm can of Heineken*<sup>115</sup>. The cited example shows a difference between the nil phrase *plastic furniture* based on circular conceptualization and the indefinite phrase *a can* naming a referent a person focuses on.

The non-perceived MASS is denoted by phrases with abstract nouns denoting non-visible entities. However, the need to focus on them requires the indefinite article, which is demonstrated by the noun *nostalgia* in the next example: *Like “Think About the Days,” much of the first side of the record is tinged with nostalgia – a nostalgia that owes a lot to Love’s influence*<sup>116</sup>. In spite of the uncountable status of the noun *nostalgia*, the indefinite article profiles the relation of the denoted concept to the activity of a particular person.

The opposite shift from basic to superordinate categorization occurs when the meaning of a countable noun is broadened, which in the following passage is exemplified by the non-definite uncountable use of the noun *family* whose meaning is extended by the attribute *national*: *The sense of national family returned in a great tide of sentiment*<sup>117</sup>.

The approach to differentiating non-definites from the perspective of degree of specificity shows that the opposition between the indefinite and nil articles is brought about by the perception of different phenomena from varying vantages which calls for further research into the nouns denoting different entities and their combinability with articles.

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<sup>112</sup> Langacker R.W. *Grammar and Conceptualization*. Berlin: Mouton de Gruyter, 1999. P. 228.

<sup>113</sup> Grisham J. *The Brethren*. London: Arrow Books, 2011. P.117.

<sup>114</sup> Rosch E. Principles of Categorization. *Cognition and Categorization*. Hillsdale: Lawrence Erlbaum Associates, 1978. P. 31.

<sup>115</sup> Newsweek 28.02.2011. P. 22.

<sup>116</sup> Newsweek 4.06.2012. P. 50.

<sup>117</sup> *ibidem*, P. 36.

## **CONCLUSIONS**

The interpretation of definiteness / non-definiteness opposition with respect to immediate and maximal scopes of predication treated as background represented by current and distant mental contexts enables combining three contemporary cognitive theories: Cognitive Grammar, categorization and image schemas. The resultant method of establishing the scope of predication treated as a background or mental context reveals four patterns of article use in modern English: relating definites to the immediate scope; linking non-definites to the maximal scope; complex patterns connecting definites and non-definites; distinguishing non-definites. The definites related to the immediate scope are divided into two types: proximal referring to entities directly and remote requiring additional linguistic means of structuring the scope. Non-definites enter three main subpatterns to relate denoted entities to the maximal scope: locational, connecting non-definite entities with place or / and time; animate, associating non-definite entities with humans or social activity; inanimate, linking non-definite entities to physical objects or events. Complex patterns fall into mixed combining definites with non-definites and successive relating a number of non-definites related to different maximal scopes. According to the patterns distinguishing non-definites, indefinites, i.e. noun phrases with the indefinite article, evoke the OBJECT and COLLECTION schemas representing salient images obtained as a result of concentrating on entities or their clusters perceived as separate units while the nil article indicates entities with fuzzy boundaries perceived as MASS or COUNT. The immediate scope underlying the use of definites explains their identifying function as well as deictic, situational and anaphoric use when the scope is represented by a particular situation or textual space. The maximal scope covers the introductory function of non-definites because of the absence of direct relation between a named entity and the scope it is connected with.

## **SUMMARY**

The paper argues that the definiteness / non-definiteness opposition in English reflects the scope of predication treated in Cognitive Grammar as an array of evoked conceptual content, i.e. the mental context represented by background knowledge. Definites locate a named entity within the immediate scope of predication with respect to the level of its specificity or place entering a number of patterns which rest on

image schemas: focal, somatic, spatial, and distributive. Non-definites relate a named entity to the maximal scope according to the locational, animate and inanimate patterns with different forms of non-definites – indefinite phrases, countables in the plural and uncountables – distinguishing varying salience of profiled entities.

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## NOTIONAL FEATURES OF THE CONCEPT *CHARM* IN THE ENGLISH LANGUAGE

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### INTRODUCTION

The modern world being in a state of constant dynamic development raises the problem of the success of communication among individuals, communities and ethnic groups. The rapid process of globalization makes the world more connected and more dependent. Integration processes in the field of economy and politics lead to an increase in migration flows, the expansion of intercultural and interlanguage contacts. The role of the language of cross-cultural communication is extremely high. The English language is generally recognized as *lingua franca* of today<sup>1</sup>. Learning a foreign language is unthinkable without the use of various information resources: textbooks, reference books, encyclopedias and, first of all, dictionaries.

The article deals with the study of the verbalization of the ethno-specific aesthetic concept *CHARM* in contemporary English linguistic culture, which is performed on the basis of English explanatory dictionaries.

The relevance of the study of the cognitive nature of charm is determined by the fact that this phenomenon has long been widely used in various professional fields such as public activity, management, social interaction, advertising, cinema, show business, etc., but without specific clear content and empirically detected characteristics for each of the mentioned above professional spheres.

The complexity of detecting the concept of “charm” led to different approaches to its study. In the field of psychology of mass communication features of an attractive, popular and ideal communicator (speaker, leader, showman, etc.) are analyzed<sup>2</sup>. From the standpoint of linguoculture and linguistic concept studies, charm is seen as a linguistic-cultural concept<sup>3</sup>,

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<sup>1</sup> Crystal D. *English as Global Language*. Cambridge, Cambridge University Press, 2003. 210 p.

<sup>2</sup> Müller E. B. *Charisma – Mit Strategie und Persönlichkeit zum Erfolg: Der Charisma-Code*. München: Haufe-Lexware GmbH & Co. KG, 2012. 296 p.; Spencer-Oatey H. *Culturally speaking: culture, communication and politeness theory*. London: Continuum, 2008. 372 p.

<sup>3</sup> Карасик В. И. *Языковой круг: личность, концепты, дискурс*. Волгоград: Перемена, 2002. 476 с.

which is interpreted differently in different cultures. In contrast to the concept of “beauty”, the components of which are *aesthetic assessment* and *ideal*, *charm* is determined, first of all, by bright, attractive appearance of a person, but not necessarily very beautiful, an individual style of behavior, a favourable manner of communication, a pleasant voice and smile.

The relevance of the study is determined by the general direction of modern linguistics for the study of linguistic and cultural concepts as collective mental content entities that capture the originality of the corresponding culture, as well as the importance of obtaining scientifically proved data on *charm* as a general psychological and aesthetic phenomenon, the definition of the status of the concept CHARM in the typology of linguocognitive and linguistic and cultural concepts.

In modern linguistics *concept* is understood as a distinctly organized, multisubstrate mental unit of knowledge included in the consciousness of a person and his collective unconscious<sup>4</sup>. According to M. Pimenova, we single out the following conceptual features of CHARM: motivational, notional, associative and evaluative features<sup>5</sup>.

The **aim** of the work is to determine the ways of verbalizing the concept CHARM in the English language by means of componential analysis used to clarify the notional features of lexemes which represent English nominations of the concept CHARM.

The study of the phenomenon of “charm” is considered within the framework of the study of the somatic fields, that is, the fields of the names of the human body or corporeal semantics, which takes into account the influence of “physical” on “spiritual” in the study of the meaning of the word, in the field of neurological intelligence, which substantiate the importance of somatikon as a linguocognitive and intellectual-psychic entity, which influences all levels of the speaker's functioning<sup>6</sup>. Thus, charm is manifested at the first contact of communicants and transmitted by external data such as: (1) a face that reflects the inner essence of its owner, his personality and uniqueness, openness, expressiveness, sensuality<sup>7</sup>, (2) facial expressions (smile,

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<sup>4</sup> Селіванова О. О. Сучасна лінгвістика : термінологічна енциклопедія. Полтава: Довкілля-К, 2006. 716 с.

<sup>5</sup> Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятіє. Символ : монографія. Кемерово: КемГУ, 2007. 500 с.

<sup>6</sup> Агеичева О. И. Оценка обаяния телеведущего телезрителями с разными личностными качествами : дис. ... канд. психол. наук : 19.00.05. Москва, 2007. 227 с.

<sup>7</sup> Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятіє. Символ : монографія. Кемерово: КемГУ, 2007. 500 с

look)<sup>8</sup>, (3) attractive habitus (slenderness, harmony)<sup>9</sup>, (3) voice, (4) gestures, posture, movements that are actively involved in the perception of a person as attractive<sup>10</sup>.

### 1. Notional features of the concept CHARM

Charm is most often associated with age and solid health, the manifestation of which serves as appearance (healthy, well, good, pretty, all right; able, exuberant, fit), and healthy energy (energetic, strong)<sup>11</sup>. This is the so-called organic state of grace that reflects certain phenomenology – a pronounced sexual attractiveness, shining eyes, brilliant hair, a beautiful, healthy body attractive to everybody.

The feature of charm is part of the constitutive features of various lingvo-cultural and communicative types<sup>12</sup>, in particular those that cause sympathy and fascinate the interlocutor, for example, ENGLISH PIRATE (Jack Sparrow, endowed with personal charm, feeling humor, external appeal. Other examples include AMERICAN LAWYER (middle aged man with a sharp look and a charming smile), HOLLYWOOD STAR (star charisma (charisma, physical magnetism, charm, mystery, inner strength), etc. Along with the positive signs, charm can be the constituent of negative concepts, for example, DECEIVE and associated with the value of a bait, seize, lure, and attract<sup>13</sup>.

In English explanatory dictionaries the lexeme *charm* is represented by four sememes: (1) *charm = the power or quality*, (2) *charm = a small ornament worn on a necklace or bracelet*, (3) *charm = an object, act, or saying believed to have magic power = a magic spell; enchantment*, (4) *charm = one of six flavours of quark*, (5) *charm = quick links menu*.

*Sememe 1* of the lexeme *charm*, connected with the ability of people or objects to attract attention can be defined in the following way: 1) *the power or quality of delighting, attracting, or fascinating others*; 2) *a trait that fascinates, allures, or delights*, 3) *a pleasing or attractive feature*, 4) *a quality that makes you like or feel attracted to someone or something*.

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<sup>8</sup> Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

<sup>9</sup> Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятие. Символ : монография. Кемерово: КемГУ, 2007. 500 с

<sup>10</sup> Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

<sup>11</sup> Пименова М. В. Концепт СЕРДЦЕ: Образ. Понятие. Символ : монография. Кемерово: КемГУ, 2007. 500 с

<sup>12</sup> Карасик В. И. Языковые ключи. Москва: Гнозис, 2009. 406 с.

<sup>13</sup> Карасик В. И. Языковой круг: личность, концепты, дискурс. Волгоград: Перемена, 2002. 476 с.

Thus, the following definitions of the lexeme *charm* as a psychological means contain the following significative constituents: (1) SUBJECT (PHENOMENON) – POWER, QUALITY, TRAIT, FEATURE, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – DELIGHTING, ATTRACTING, FASCINATING, (3) OBJECT (which is under the influence of the attribute of the subject) – OTHERS. The above mentioned three significant constituents are included into the significant of language units that nominate various types of attractiveness, for example, physical attractiveness, mental attractiveness, psychological attractiveness.

The sememe *charm = the power or quality* forms a wide range of derived lexical units – mono-lexemes and phrases with the *charm* component. Thus, a person with a feature of attractiveness is denoted in English by the mono-lexeme **charmer**, derived from *charm* using the derivative *-er* and is defined as “*a person with an attractive, engaging personality, a person who habitually seeks to impress or manipulate others by exploiting an ability to charm*”.

The lexeme *charmer* in English is presented by two sememes: 1) *charmer – a person claiming or seeming to have magical powers* (снн. *magician, sorcerer*), for example, *He was a charmer, and could even read the thoughts of people*; 2) *charmer – an attractive person, one who possesses great attractiveness or powers of fascination; usually applied to a woman*.

Such nouns as *allurer, enticer, inveigler, smoothie, sweet talker, heart-throb, lady-killer* form the synonymic chain of the lexeme *charmer* and denote features characteristic of men, for example, *You always have to act like some half-assed charmer scamming like it really mattered*. In their turn charming females are nominated as *a sweetie, a sweet girl, pippin, sweetpie, sweetie pie, lovey, honey, dearie*. The nomination *cutie* is gender neutral (for example, *Her boyfriend's a real cutie; in her days as a chorus girl she was a real cutie*). Charming children can be named as *a little charmer, little kiddie charmers, little angel*, for example, *Bella's a little charmer – you'll never meet a more likeable child*.

The mono-lexeme **charmeuse** = *soft, smooth silky dress fabric* is also derived from the root *charm*. It denotes a thin satin used in textile production from the beginning of the 20th century and originating in French. The derived adjective **charming** formed by means of affix *-ing* is used as a defining word in the word combination **Prince Charming**,



defined as “*suitor who fulfills the dreams of his beloved*” or “*a man of often specious charm toward women*”. It represents an archetypical image of the fictional character of the tale (“Snow White”, “Sleeping Beauty”, “Cinderella”) picture or film. The image of a handsome prince, often also called a “prince on a white horse,” entrenched in modern English-speaking American culture<sup>14</sup> as an abstract ideal man, a man of dreams, whom every woman allegedly waits for and who will solve all her problems.

Alongside mono-lexemes there have been registered a number of word combinations with the component *charm*. These compound nominations can denote a type of an amulet, for example, *lucky charm* = *an object that is believed to bring its owner good luck*, *charm bracelet* = *a bracelet that has small ornaments fixed to it*, *watch charm* = *charm bracelet watch*, *cell phone charm*, *cell phone case Charm 14*. Another word combination can nominate a certain type of school, for instance, *charm school* = *school teaching manners and social skills*; a type of speech in political discourse, *charm offensive* (Fr. *offensive de charme*) = a concentrated attempt to gain favour or respectability by conspicuously cooperative or obliging behaviour; an easily fulfilled task or action, *like a charm* = perfectly; successfully, used in the following idiom *Works like a charm!*.

The given lexeme is used in the formation of the collocations which denote the quality of charm, for example, *inexpressible charm*, *subtile charm*, *rustic charm*. Besides the above mentioned idiom “*works like a charm*” the English explanatory dictionaries register the set expression “*charm the pants off smb*”, which is used as a slang variant and denotes “*to make someone like you very much, especially when that person meets you for the first time*”, for example, *How did your sister's boyfriend get on with your mum? – Oh, he charmed the pants off her!*

Thus, the defining cognitive features of the concept *CHARM* in the English language are **MAGICNESS** (an inexplicable feature) and **ATTRACTIVENESS** (the given feature is connected with the psychological ability of a person to attract other people).<sup>15</sup>

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<sup>14</sup> Баталов Э. Я. Американские ценности в современном мире. URL: <http://wvAv.amstud.msu/ru/fulltext/texts/conf1995/batalov21/htm>

<sup>15</sup> Tomchakovska Yu. Reconstruction of the esthetic concept of CHARM in the English and Ukrainian linguistic cultures. *Одеський лінгвістичний вісник*. 2018. Випуск 11. С. 184–191.

## 2. Notional features of the subconcepts of the concept CHARM in the English language

Let us analyze the conceptual features of 14 subconcepts, identified by analyzing the semantic meanings of the representative words of the CHARM concept and their synonyms based on vocabulary definitions and the nomination of persons who have the feature “charming” and in which both positive and negative connotation is foregrounded.

**ADORABLENESS, ADORABLE, ADORE.** The lexeme *adorable* is defined in the following way: 1) *very appealing or attractive : very lovable*, 2) *very attractive; charming; lovable*, 3) *describes a person or animal that is easy to love because they are so attractive and often small* (e.g., *She has the most adorable two-year-old girl*); 4) *If you say that someone or something is adorable, you are emphasizing that they are very attractive and you feel great affection for them* (e.g., *By the time I was 30, we had three adorable children*), 5) *Irresistibly charming, sweet, funny, and just totally cute in a way that makes you sigh* (e.g., *Jeff is the most adorable guy ever!*), 6) The **state** or **quality** of being *adorable* or *attractive*.

The lexeme *adorableness* is defined in the English language as “*extreme attractiveness*” and can be treated as *sexual allure*. Synonymic to *adorableness* as a feature connected with “physical attractiveness” are the following lexemes: *allure, artistry, charm, delicacy, elegance, good looks, grace, refinement, style*.

Thus, the above mentioned definitions of the lexeme *adorableness* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, state** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **adorable**, (3) OBJECT – **people**, (4) ATTRIBUTE – **very, irresistibly, extreme, small**. Motivational features of the subconcept **ADORABLENESS** are the qualities / features of the subject – **worship**.

**ALLURE.** The lexeme *allure* (n.) is represented by one sememe and is defined in different dictionaries as: 1) the **quality** of being powerfully and mysteriously attractive or fascinating (e.g., *people for whom gold holds no allure*); 2) **power** to attract: *a quality that attracts people*; 3) *attractiveness; appeal* (e.g., *the cottage's allure was its isolation*), 4) *the quality of being attractive, interesting, or exciting* (e.g., *the allure of working in television*); 5) *The allure of something or someone is the pleasing or exciting quality that they have* (e.g., *It's*

*a game that has really lost its allure; the captivating allure of Isabelle Adjani).*

The sememe *allure = a quality that attracts people* forms a number of derivated lexical units – mono-lexemes and word-combinations with the component *allure*. For instance, “act of alluring” is defined in English with the help of mono-lexeme *allurement*, derived from *allure* with the help of affix *-ment* and is used in the meaning “act of alluring”. This lexeme is presented by two sememes: 1) *allurement – something that persuades one to perform an action for pleasure or gain* (e.g., *for him the allurement of gambling is not the prospect of getting rich but rather the excitement of the game*); 2) *allurement – the act or pressure of giving in to a desire especially when ill-advised* (e.g., *difficult to ignore the allurements of the sideshow posters at the carnival*). Other derived nominations from the root *allure* are the adjective *alluring* and the adverb *alluringly*, formed with the affixes *-ing* and then *-ly* denoting charming, attractive.

Thus, the above mentioned definitions of the lexeme *allure* as a psychological means of charm contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **attracting**, (3) OBJECT – **people**, (4) ATTRIBUTE – **mysteriously, interesting, exciting, sexual**. Motivational feature of the subconcept **ALLURE** is **lure**.

**APPEAL, [EYE] APPEAL.** The lexeme *appeal* (n) in the meaning of attraction is presented by one sememe *appeal* and is defined in different dictionaries as: 1) the **quality** of being attractive or interesting (e.g., *the popular appeal of football*); 2) the **power** of irresistible attraction (e.g., *that hot new actress has a certain indescribable appeal*), 3) the **power** to attract, please, stimulate, or interest (e.g., *a dress with appeal*), 4) the **quality** in someone or something that makes him, her, or it attractive or interesting: (e.g., *sex appeal, Spielberg films have a wide appeal*); 5) *The appeal of something is a quality that it has which people find attractive or interesting, sex appeal = Someone's sex appeal is their sexual attractiveness* (e.g., *She still has the energy and sex appeal of a woman less than half her age*).

The sememe *appeal = the power of irresistible attraction* forms a number of derivatives with the component *appeal*. For instance, the notion “attractiveness that interests or pleases or stimulates” is named in English with the help of the lexeme *appealingness*, derived from *appealing* with the help of the affix *-ness* and is used in the literary

meaning “the state of being attractive, charming”. Other derived nominations from the root *appeal* are the adjective **appealing** and the adverb **appealingly**, formed with the affixes *-ing* and then *-ly* denoting charming, attractive.

The most adequate reflection of the concept of “external attractiveness” in the English language is the colloquial expression *eye appeal*, where the lexeme *appeal* acts as the designated word and means “appearance”, “pleasant to look at”, “rejoice of the eye.” Thus, the feature “external attractiveness” is clarified through the lexeme “eyes” and is revealed through such additional “positive” signs as “pleasantness” and “joy”. In its turn, *appeal* is used in the proverb “have neither appeal nor substance” and is understood not as the attractive external qualities of a person, but as his mental abilities – the heart. So, the objectification of the subconcept APPEAL in English occurs through additional language means, verbalizing both psychological states (“pleasantness”, “joy”), and properties of the human soul (“heart”).

Thus, the above mentioned definitions of the lexeme *appeal* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **appealing**, (3) OBJECT – **people**, (4) ATTRIBUTE – **irresistible, sex, wide**. Motivational features of the subconcept APPEAL are the qualities of the subject **beat, drive, look, glance, gaze**.

**ATTRACT, ATTRACTION.** The lexeme *attraction* (n) as a psychological quality to attract other people is defined in the following way: 1) *attraction* = the **action** or **power** of evoking interest in or liking for someone or something (e.g., *the timeless attraction of a good tune; she has very romantic ideas about sexual attraction*); a **quality** or **feature** that evokes interest, liking, or desire (e.g., *this reform has many attractions for those on the left*); 2) a **feeling** that makes someone **romantically** or **sexually** interested in another person (e.g., *There's a strong sexual attraction between them*), 3) the **act, power, or quality** of attracting; a **person** or **thing** that attracts or is intended to attract, 4) the **feeling** of liking someone, especially sexually, because of the way they look or behave (e.g., *She felt an immediate physical attraction to him*); 5) *Attraction is a feeling of liking someone, and often of being sexually interested in them. An attraction is a feature which makes something interesting or desirable.*

The lexeme *attract* also forms a number of derivatives, such as *attracted, attracting, attractively, attractiveness, attractor*.

**ARM-CANDY/BIO-ACCESSORY.** The given nomination – a slang nomination “arm-candy” means “a very attractive person who accompanies someone on a date, as to a public event, but is not romantically involved with that person”, “**remarkably attractive person** of either gender accompanying you or some other lucky person”. In this case, the external attractiveness of the person is used only to create a favorable background and is comparable to the function of a beautiful accessory – an auxiliary detail, in particular, small accessories that accompany anything important. Thus, the lexeme “arm-candy” also actualizes the concept of “attractiveness” with negative connotation through an inanimate object accessory.

**BUN.** Another slang nominative unit “bun” is used to denote “an **attractive girl** with a nice body”. This lexeme actualizes an absolutely positive sign of the external forms of the young girl, which is based on the metonymic transfer of the round shape of buns to the “pleasant” round shapes of the body of small size. An additional feature *sweet* implicitly enhances the positive semantics of the concept “attractiveness” in English, associated with the meaning “pleasant, sweet, charming (about appearance).”

Thus, the above mentioned definitions of the lexeme *attraction* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action, power, feeling, feature**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **attractive**, (3) OBJECT – **people**, (4) ATTRIBUTE – INTEREST, LIKING, DESIRE, ROMANTICALLY, SEXUALLY. Motivational feature of the subconcept **ATTRACTION** is **draw** – to attract using physical power or magnet.

**CAPTIVATE.** The lexeme *captivate* (v) as a psychological feature of attracting others is defined in the following way: 1) *attract and hold the interest and attention of; charm* (e.g., *he was **captivated** by her beauty; captivating smile*; 2) *to attract or delight as if by magic* (e.g., *the clown **captivated** the toddlers with his balloon tricks*), 3) *to hold the attention of by fascinating; enchant*, 4) *to hold the attention of someone by being extremely interesting, exciting, pleasant, or attractive* (e.g., *With her beauty and charm, she **captivated** film audiences everywhere*); 5) *If you are captivated by someone or something, you find them fascinating and attractive* (e.g., *I was **captivated** by her brilliant mind; For 40 years she has **captivated** the world with her radiant looks*).

The given nominative unit *captivate* forms a number of derivatives such as *captivating, captivation, captivative, captivator, uncaptivated*,

*captivatingly*. The adjective *captivating* acts as the defining word in the word combinations *captivating smile* / charming smile, a synonymous version of which is *bewitching smile*.

Thus, the above mentioned definitions of the lexeme *captivate* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **captivate**, (3) OBJECT – **people**, (4) ATTRIBUTE – **extremely**. Motivational features of the subconcept **CAPTIVATE** are **to take, capture**.

**CHARISMA**. The lexeme *charisma* in English in the meaning “personal charm, character” is defined in the following way: 1) *compelling attractiveness or charm that can inspire devotion in others* (e.g. *she enchanted guests with her **charisma***), 2) *a special charm or allure that inspires fascination or devotion* (e.g., *the film star's **charisma***).

The sememe *charisma* forms a derivative adjective *charismatic* (and then from it – adverb *charismatically*), which is used as a defining component in such word combinations as *charismatic authority*, *charismatic leader*, *charismatic leadership*, *charismatic person*, *charismatic personality*.

In English the feature *charismatic* is also defined as “someone or something with a compelling and **charming personality** or traits that are attractive and alluring to others” или “an example of a **charismatic person** is someone who everyone likes and wants to be around because of his compelling personality”.

Thus, the above mentioned definitions of the lexeme *charisma* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **charismatic**, (3) OBJECT – **people**, (4) ATTRIBUTE – **special, great, naturally**. Motivational features of the subconcept **CHARISMA** are two ambivalent qualities of the subject, namely, **to desire, like** and **inspire, influence**.

**DELIGHT**. The lexeme *delight* (n.) as a positively connotated emotion is defined in English the following way: 1) *great pleasure; a cause or source of great pleasure* (e.g., *she took great delight in telling your story*; 2) *a high degree of gratification, extreme satisfaction; something that gives great pleasure* (e.g.: *her performance was a delight*, 3) *extreme pleasure or satisfaction; joy; something that causes this*, 4) *something or someone that gives great pleasure, satisfaction, or*

*happiness; 5) Delight is a feeling of very great pleasure (e.g.: Throughout the house, the views are a constant source of surprise and delight).*

Thus, all definitions coincide in the definition of *delight* as a great, exceptional pleasure. Interestingly, the plural form of *delights* used as slang is defined as “*hot girls, mainly college aged chicks who are visually pleasing and sexually appealing.*”

The lexeme *delight* is used in the combination with such superlative definitions as *deep delight, great delight, huge delight, pure delight, sheer delight, speechless delight, unspeakable delight, subtile delight, unabashed delight, wild delight*. In American English such colloquial nominative unit as *Friday delight* is registered.

The lexeme *delight* is used in such proverbs as “it's like a skeleton at the feast = you **started** speaking **with delight** and finished with a sorry sight” = discrepancy between **good beginning** and bad ending; “red sky at night **shepherds delight**” = joy, pleasure for shepherd. The following slang collocations foreground subconcept **DELIGHT** through the seme “drink”, both alcoholic (*boilermaker's delight*) and soft (*maiden's delight*). Here **DELIGHT** is metaphorized as “intoxication” and / or “sweetness”. Also, the sign “sweetness” is revealed through this “delight” in the sublime expression *delight for the eye and the mouth*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *delight* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **feeling**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **delight, pleasure**, (3) OBJECT – **people**, (4) ATTRIBUTE – **great, extreme**. Motivational feature of the subconcept **DELIGHT** is the quality of the subject, namely, **entice**.

**DUENDE**. The lexeme *duende* (n.) as attraction is defined in English in the following way: 1) *the power to attract through personal magnetism and charm*. The given lexeme in the meaning of a female owner of this feature is a slang variant and is defined as: 1) *a very attractive and short girl most likely shorter than 5'3” (e.g., Hey look at that girl up the street, tell me she aint a **duende**); 2) a girl whos kinda hot in a dirty way and after a few beers*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *duende* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) –

**magnetism, charm,** (3) OBJECT – **people,** (4) ATTRIBUTE – **personal.** Motivational feature of the subconcept DUENDE is the same spirit. Associative features are the semes **gnome, woman, short, flamenco, soul.**

**EYE-CANDY [EYE CANDY].** One of the slang variants of the English “attractiveness” is the lexical unit “eye-candy”: (1) “**someone or something** that is *attractive* but not very interesting or useful”; (2) “**visual images** that are *superficially attractive* and entertaining but intellectually undemanding”.

**FASCINATE.** The lexeme *fascination* (n.) as a psychological quality to attract other people is defined as: 1) a: **the quality or power of fascinating;** b: *something fascinating;* 2) **the state of being fascinated, the state of feeling an intense interest in something** (e.g., *the fascination that the subject of dinosaurs has for most children,* 3) *the fact of finding someone or something fascinating* (e.g., *Miller's fascination with medieval art dates from her childhood;* 4) *Fascination is the state of being greatly interested in or delighted by something.*

Such lexical units are the derivatives of the root *fascinate*: *fascination, fascinating, fascinator, fascinatrix* (physically attractive girl). The adjective *fascinating* in the meaning of “extremely interesting or charming” is used as a defining word in the word combinations *fascinating smile, fascinating woman* and others.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *fascination* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality, power, state,** (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **fascination,** (3) OBJECT – **people,** (4) ATTRIBUTE – **intense, greatly.** Motivational feature of the subconcept **FASCINATION** is **fascinum + eye, look.**

**GLAMOUR, GLAMOR.** The lexeme *glamour* (n.) is defined in the following way: 1) *the attractive or exciting quality that makes certain people or things seem appealing or special; beauty or charm that is sexually attractive;* (arch.) *enchantment; magic, denoting or relating to sexually suggestive or mildly pornographic photography or publications;* 2) *a magic spell; an exciting and often illusory and romantic attractiveness;* 3) *the special exciting and attractive quality of a person, place, or activity.*

The derived units from lexeme *glamour* are adjective *glamorous* “charming, effective”, adverb *glamorously,* the verb *glamourize / glamorize.*



On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *glamour* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **glamour**, (3) OBJECT – **people**, (4) ATTRIBUTE – **sexually, illusory, romantic, special**. Motivational feature of the subconcept **GLAMOUR** are **grammar** (occult) and **gift**.

**MAGNETISM, MAGNETIC PERSONALITY [WATTAGE]**. The lexeme *magnetism* (n.) as a personal ability to attract other people is defined in English as: 1) *the **ability** to attract and charm people* (e.g., *his **personal magnetism** attracted men to the brotherhood*), 2) *a **quality** that makes someone able to attract and hold the interest of other people* (e.g.: *Much of his success as a politician can be attributed to his **personal magnetism***), 3) *a **quality** that makes someone very attractive to other people* (e.g.: *The actress has a **personal magnetism** that is rare in someone so young*); 4) *Someone or something that has magnetism has **unusual, powerful, and exciting qualities** which attract people to them* (e.g.: *Later, she would describe **his magnetism** as irresistible*), 6) powerful attraction.

The verb *magnetize* can be also used in the figurative meaning and means “attract strongly as if by a **magnet**”. The lexeme *magnet* is used in the same meaning and is defined as “something or someone that attracts people or things” or “a person, place, or thing that other people feel strongly attracted to”.

The adjective *magnetic* is used in English as the defining word in the phrase *magnetic personality*, which can be defined as a complex concept that includes different types of attraction, the main feature of which is naturalness, for example, “a person with a sense of calm *self-confidence* and *authenticity* who others are drawn towards instinctively. These people are excellent listeners with the power to make anyone feel important and validated. While not always the center of attention, magnetic personalities radiate a powerful and slightly *mysterious influence*, and are often extremely wise and thoughtful. Their *natural charisma* and sincerity makes them perceived as very trustworthy, and they may *naturally attract* followers, whether or not they are eager to lead”.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *magnetism* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **ability to attract**, (2) ATTRIBUTE OF THE SUBJECT

(PHENOMENON) – **magnetism, magnetism**, (3) OBJECT – **people**, (4) ATTRIBUTE – **unusual, powerful, exciting**. Motivational feature of the subconcept **MAGNETISM** is **magnet**.

**OOMPH**. The lexeme *oomph* (n.) is defined in the following way: 1) *the **quality** of being exciting, energetic, or sexually attractive (e.g., he showed entrepreneurial oomph)*; 2) *personal charm or magnetism, sex appeal, punch, vitality*; 3) *power, strength, or energetic activity*; 4) *If you say that someone or something has oomph, you mean that they are energetic and exciting*; 5) *sexy (e.g., hey baby, that red short shorts makes you look oomphy!)*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *oomph* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **quality**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **oomph**, (3) OBJECT – **people**, (4) ATTRIBUTE – **sexually, energetic, exciting**. Motivational feature of the subconcept **OOMPH** – **oomph-sound**.

**SPELL**. The lexeme *spell* (n.1) is defined in the following way: 1) *a form of words used as a magical charm or incantation; an **ability to control** or **influence** people as though one had magical power over them [as modifier] denoting or relating to sexually suggestive or mildly pornographic photography or publications*; 2) *a spoken word or form of words held to have magic power, a **state** of enchantment; a strong compelling **influence** or **attraction***; 3) *spoken words that are thought to have magical power, or (the condition of being under) the influence or control of such words*; 5) *A spell is a **situation** in which events are controlled by a magical power (e.g.: They say she died after a witch cast a spell on her. ...the kiss that will break the spell.*

A lot of collocations in English are formed with the component *spell*, which are connected with the direct meaning of this word “to enchant”: *bind a person by a spell, break a hex spell, break a spell, lift the spell, cast a spell on somebody, weave a spell*.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *spell* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **state, situation, ability to control**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **spell**, (3) OBJECT – **people**, (4) ATTRIBUTE – **magical**. Motivational feature of the given subconcept is **spell**.

**WITCHERY, [WITCHCRAFT, BEWITCHMENT, BEWITCHERY].** In spite of the fact that the given nominations are synonyms, let us consider the definitions of each of them to define certain shades of their meaning: *witchcraft* “the practice of magic, esp. black magic; the use of spells and the invocation of spirits”; *witchery* 1a) “the **act** or **power** of bringing magical or preternatural power to bear or the act or practice of attempting to do so”, 1b) “the influence of magic or sorcery, 2) “fascinating or bewitching influence or charm”; *bewitchment* “the **act** or **power** of bewitching, a spell that bewitches; the state of being bewitched”; *bewitchery* “the **power** to control natural forces through supernatural means”. We see that all of the above definitions coincide in their first sememe *witchcraft* = *the practice of magic*, related to witchcraft, black magic, spells, magic words, and they differ in certain shades of meaning, for example, *witchery* can include *witchcraft*, which meaning is understood as “art, craft of a witch.”

The second sememe of *witchcraft* = *attractive or fascinating qualities, charm* is also common to all four lexical units and acts as a metaphor for the concept of charm, which has a witch character.

On the basis of the componential analysis we draw the conclusion that the above mentioned definitions of the lexeme *witchcraft* contain the following significant constituents: (1) SUBJECT (PHENOMENON) – **action, power**, (2) ATTRIBUTE OF THE SUBJECT (PHENOMENON) – **witchcraft**, (3) OBJECT – **people**, (4) ATTRIBUTE – **supernatural**. Motivational feature of the subconcept **WITCHERY** is **to practice witchcraft**.

## CONCLUSIONS

The concept **CHARM** is an ethnospecific mental entity that is initially perceived by a person as witchcraft, magic, mystery, and is currently understood as an attraction that manifests itself in the external and internal features of a person.

There are four significant constituents singled out in this work: (1) SUBJECT (PHENOMENON), (2) SUBJECT'S CHARACTERISTICS (PHENOMENON), (3) OBJECT, and (4) ATTRIBUTE, which are part of the syllogism of the linguistic units that nominate different kinds of attractiveness, for example, physical. The constituents of the English concept **CHARM** as the **inexplicable magic property** are subconcepts **ENCHANTMENT, SPELL, WITCHCRAFT**. Constituents of the concept **CHARM** as the **psychological ability of attracting other**

**people** are subconcepts ADORABLENESS, ALLURE, APPEAL, ATTRACTIVENESS, CAPTIVATE, CHARISMA, DELIGHTFULNESS, FASCINATION, GLAMOUR, MAGNETISM, OOMPH.

The perspectives of this work include the further study of the verbalization of the concept CHARM in the individual-author's images of the world. The obtained results can be used for further research of conceptual features based on the nomination of the concept CHARM in the mental map of the representatives of English linguistic cultures (English, Americans, Australians, Canadians).

### SUMMARY

The article represents a study of the linguistic means verbalizing the ethno-specific aesthetic concept CHARM in the English language. The research focuses on the reconstruction of the notional features of this concept in English linguistic culture. There are four significant constituents singled out in this work: (1) SUBJECT (PHENOMENON), (2) SUBJECT'S CHARACTERISTICS (PHENOMENON), (3) OBJECT, and (4) ATTRIBUTE, which are part of the syllogism of the linguistic units that nominate different kinds of attractiveness, for example, physical. The constituents of the English concept CHARM as the **inexplicable magic property** are subconcepts ENCHANTMENT, SPELL, WITCHCRAFT. Constituents of the concept of CHARM as the **psychological ability of attracting other people** are subconcepts ADORABLENESS, ALLURE, APPEAL, ATTRACTIVENESS, CAPTIVATE, CHARISMA, DELIGHTFULNESS, FASCINATION, GLAMOUR, MAGNETISM, OOMPH.

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## BASIC PROBLEMS OF PHRASE STUDIES IN MODERN LINGUISTICS

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### INTRODUCTION

Idioms, inherent in a great number of languages of the world, attract an intensified attention of researchers during the last decades, when strengthening the principle of anthropocentrism provides the study of all language aspects from the point of view of human activities being oriented at man as the main personage of speech generation. The first endeavours to include "phrases and idioms" into dictionaries, which are close to words, were found in M. Lomonosov's transactions<sup>1</sup>.

The issues of modern approaches to phrase studies are available in the publications of I. Baudouin de Courtenay<sup>2</sup>, F. Buslayev<sup>3</sup>, S. Denysenko<sup>4</sup>, V. Denysyuk<sup>5</sup>, S. Yermolenko, Bechko<sup>6</sup>, H. Udovychenko<sup>7</sup>, L. Shcherba<sup>8</sup>, etc.

One of the first well-known linguists who proposed a detailed characteristic of phrases was Sh. Ballie<sup>9</sup>. The first attempt of studying set phrases in Russian belongs to A. Shakhmatov<sup>10</sup> who investigated polytypic syntactical combinations in the context of their disintegration. A little later (in the 1940-s – 1970-s) the theoretical problems of

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<sup>1</sup> Ломоносов М.В. Труды по фразеологии: полн. собр. соч. М. – Л.: Изд-во АН СССР, 1952. Т.4. 605 с.

<sup>2</sup> Бодуэн де Куртене И.А. Избранные труды по общему языкознанию. М. 1963. URL: <https://books.google.com.ua/books?id=e>

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<sup>6</sup> Ермоленко С.С., Бечко Я.В. Відображення семантичної структури багатозначних слів на фразеологічному рівні. *Мовознавство.* 2010. № 6. С. 43–54.

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<sup>8</sup> Щерба Л.В. О трояком аспекте языковых явлений и об эксперименте в языкознании. *Языковая система и речевая деятельность.* Л., 1974. С. 24–39. URL: <http://www.philology.ru/linguistics1/shcherba-74a.htm>

<sup>9</sup> Балли Ш. Французская стилистика. М.: Изд-во иностран. лит., 1961. 394 с.

<sup>10</sup> Шахматов А. А. Очерк современного русского литературного языка. М.: Учпедгиз, 1941. 288 с.

phraseology were ascertained in the transactions of O. Akhmanova<sup>11</sup>, V. Vinogradov<sup>12</sup>, A. Koonin<sup>13</sup>, A. Molotkov<sup>14</sup>, N. Shansky<sup>15</sup>.

It is this period, called classic by V. Teliya<sup>16</sup>, that is noted for the endeavour to preserve basic views on the essence and classification of phrases, expressed by V. Vinogradov. The fundamental feature of this period is singling out phraseology as an independent linguistic field of knowledge, the principal task of which was dealing with such problems as the definition of phraseological units and their distinctions from free word groups, on the one hand, and individual words on the other.

We share H. Udovychenko's opinion<sup>17</sup>, who painted out, in particular, that "Modern Ukrainian as other languages of the Indo-European family inherited phrases of different origin from the previous periods of its development, which are the second stage of cognition, though in the cognitive plane they, as words, began taking shape at the first shape of cognition, that is on the level of sensory data comprehension. And no matter how desemantized the phrases of modern language speakers are perceived as far as lexical meanings of word-components are concerned – they have the same subject correlation as autonomous lexically notional words".

## **1. The Notion Phrase and the Most Important Classifications of Phraseological Units**

The scholar also pointed out, that contemporary phrases were syntactically free word combinations and sentences in the past, which figuratively reproduced the most diverse manifestations of being and activities of man. Laconicism of the expression form, emotional and expressive emphasis of syntactically free formations favoured easy, memorizing and keeping in mind of different generations.

The assertion by I. Hnatyuk<sup>18</sup>, in our opinion, is opportune, who points out that noticeable success of domestic linguistics in phrase

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<sup>11</sup> Ахманова О.С. Очерки по общей и русской лексикологии. М.: Учпедгиз, 1957. 562 с.

<sup>12</sup> Виноградов В.В. Избранные труды. Лексикология и лексикография. М.: Наука, 1977. 312 с.

<sup>13</sup> Кунин А.В. Курс фразеологии современного английского языка М.: Высшая школа. Дубна: Издат. Центр „Феникс”, 1996. 81 с.

<sup>14</sup> Молотков А.И. Основы фразеологии русского языка. Л., 1977. 284 с.

<sup>15</sup> Шанский Н.М. Лексикология современного русского языка. М., 1971. 328 с.

<sup>16</sup> Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты : монография. М.: Школа. Языки русской культуры, 1996. 286 с.

<sup>17</sup> Удовиченко Г.М. Фразеологічний словник української мови: У 2 т. К.: Вища школа, 1984. Т. 1. С. 4.

<sup>18</sup> Гнатюк І.С. Відповідальність перед словом: професор Лариса Григорівна Скрипник. *Українська лексикографія в загальнослов'янському контексті: теорія, практика, типологія. Ларисі Григорівні Скрипник.* К.: Видавничий дім Дмитра Бураго, 2011. С. 17–22.

research is connected above all with the edition of L. Skrypnyk's monograph "Phraseology of the Ukrainian Language" in 1973<sup>19</sup>. In this first in Ukraine monographic research in phraseology the many-sidedness and diversity of genre and grammatical types of phrases have been revealed, the systemic interconnection has been traced, the specificity of form and contents of these language units have been characterized. Much attention has also been paid to the evolutionary processes which continually operate in the sphere of phraseology. Characterizing the collection and systematization of the Ukrainian phraseological material, the author as an experienced lexicologist and lexicographer gives objective, scholarly reasoned assessments of phraseographic transactions, published in Ukraine, sometimes commenting representation of individual phrases in them. Despite the fact that the fundamental work "Phraseology of the Ukrainian Language" was published several decades ago, it has not lost its topicality till nowadays, because it is one of the best scholarly achievements in the field of Ukrainian Linguistics of the second half of the 20-th century. This work has been a desk-book of scholars, lecturers and students in the course of many years. Any serious research, dealing with the problems of Ukrainian Phraseology does not begin without reference to L. Skrypnyk's transactions. She is a model of theoretical profundity, the author's scholarly research, professional operation with a rich actual material, a skilful possession of the Ukrainian phrase.

Phraseology and Linguostylistics with their diverse problems are constantly within scholarly eye-sight of V. Kalashnyk<sup>20</sup>. In his monograph "Phrase-formation in the Soviet Period" the researcher defined basic elements of the poetic speech and carried out a typological analysis of poetic phrase-formation as the process of forming sense unities of artistic contents. The linguist is interested in superword means of figurativeness: metaphorized structures, phrases proper, periphrases, symbols, aphorisms, etc. V. Kalashnyk convincingly establishes traditional and innovatory means of the figurative system in the texts of modern and older poets.

M. Demskyi<sup>21</sup> points out that one of the topical issues of Modern Phraseology is the problem of phrase creation, or phrase derivation. The

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<sup>19</sup> Скрипник Л.Г. Фразеологія української мови. АН УРСР, Інститут мовознавства ім. О.О. Потебні / відп. ред. Л.С. Паламарчук. К.: Наук. думка, 1973б. 280 с.

<sup>20</sup> Калашник В.С. Фразотворення в українській поетичній мові радянського періоду: семантико-типологічний аспект : монографія. Харків: Вища школа, видавництво при ХДУ, 1985. 172 с.

<sup>21</sup> Демський М.Т. Дери́вация фразем на базі слів та вільних синтаксичних конструкцій. *Мовознавство*. 1988. № 1 (127). С. 37–45.



scholar names the following means of phrase-creation of Modern Ukrainian: 1) on the basis of individual word; 2) free syntactical constructions (preposition and case, those that consist of the particle "ne", "ni" and a notional word, of a conjunction and notional word, free word groups and sentences); 3) proverbs, saying and riddles; 4) tales, anecdotes, fables, nonsenses; 5) available phrases; 6) foreign phrases.

V. Uzhchenko indicated that in Ukrainistics "studying linguistic, regional and ethnographic as well as cultural-historical aspects of phraseology has just begun"<sup>22</sup>. We share the opinion of the well-known researcher who summarised the opinion that "phrases formation is the reflection of the processes of different time profundity, extinction and renewal of figurativeness, continual idiom-formation, in which metaphor, metonymy, euphemism, pun actively participate and the dominating role is played by anthropocentrism, piercing the whole system of transferences" [ibidem, p. 28].

A fundamental collective monograph "The History of the Ukrainian Language. Lexis and Phraseology" has also been within eye-sight of our attention<sup>23</sup>. The history of lexis and phrase formation of Ukrainian since ancient times up to that indicated time in which the authors paid attention to the common basis of the lexical system of East European languages – the word-stock of the Old Russian language. Notwithstanding much time since the publication of this book and the new transactions in this field of knowledge, however, the monograph has not its significance till now.

The postclassical period in phraseology studies is characterized by the endeavours to propose new methods, close to lexicological, and describe phraseological stock as the system of all its units on the basis of appropriate phrase signs or to describe it as a subsystem of lexical and phraseological language system.

Nowadays linguistic studies attract attention to the evident fact that classificational and systemic approach to phraseological meaning studies has exhausted itself and the isolation of phraseology from other linguistic disciplines restricts its theoretical scope. This state of affairs in phrase studies caused that order of the day, which includes issues, linked with considering phrases as signs, characterized by their peculiar role in

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<sup>22</sup> Ужченко В.Д. Історико-лінгвістичний аспект формування української фразеології : автореф. дис. ... доктора філол. наук: спец. 10.02.01. Дніпропетровськ, 1994. 34 с.

<sup>23</sup> Винник В.О., Горобець В.Й., Карпова В.Л., Німчук В.В. та ін. Історія української мови. Лексика і фразеологія : монографія; АН УРСР, Ін-т мовознавства ім. О.О. Потебні. К.: Наук. думка, 1983. 742, [1] с.

language and speech functions as well as elucidating the reasons of their distinctions and preferences in comparison with other sign types. That is why, the pressing tasks of phraseology as a linguistic discipline, in V. Teliya's opinion<sup>24</sup>, are the studies, related to the profound learning of correlation of objective and subjective factors in phrase meaning as well as their adaptation to communicative processes, the ability to accomplish nominative tasks in the course of expression organization, entering cognitive procedures securing comprehension and social speech conditions, characterizing the status of communicants, etc.

Well-known for the public at large are doctoral studies in phraseology by V. Mokiienko<sup>25</sup>, V. Uzhchenko<sup>26</sup>. Candidate dissertations by N. Zubets<sup>27</sup>, O. Kolomiyets<sup>28</sup>, etc. are also of great interest. O. Selivanova<sup>29</sup> singles out the following basic vectors of studying modern phraseology: characteristic of constantly reproduced links of phrases with the structure of ethnic consciousness, the sense producing devices of which are not only mental images, but also feelings, senses, intuition, transcendence in a new foreshortening of motivational processes; nosing for "imprints" of people's culture, its traditions, customs, rituals, beliefs, superstitions, myths in the processes of stereotyping ethnic ideals about man, his or her environment and inner reflective experience, designated with phrases; the description of regularities based on sign re-interpretation in the phrase system of cultural codes, concerning Ukrainian ethnos, revelation of appraising orientations of the ethnic community, fixed up in phraseological denominations and their sign dynamics; the analysis of the connection of language paradoxicality, represented in phrases, with operations and peculiarities of ethnic consciousness, semiotic language regularities; establishing devices of preservation and transmission of knowledge with the phrases system of the Ukrainian language.

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<sup>24</sup> Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты : монография. М.: Школа. Языки русской культуры, 1996. 286 с.

<sup>25</sup> Мокиенко В.М. Противоречия фразеологии и ее динамика : автореф. дис. ... доктора филол. наук: спец. 10.02.03. Ленинград, 1976. 32 с.

<sup>26</sup> Ужченко В.Д. Историко-лінгвістичний аспект формування української фразеології : автореф. дис. ... доктора филол. наук: спец. 10.02.01. Дніпропетровськ, 1994. 34 с.

<sup>27</sup> Зубець Н.О. Мінімальні ідіоми в українській мові : автореф. дис. ... канд. філол. наук: спец. 10.02.01. Дніпропетровськ, 1997. 20 с.

<sup>28</sup> Коломієць О.М. Фразеологічна синоніміка мови української художньої прози (на матеріалі творів .П.Гуцала) : автореф. дис. ... канд. філол. наук: спец. 10.02.01. Дніпропетровськ, 2006. 20 с.

<sup>29</sup> Селіванова О. Нариси з української фразеології (психокогнітивний та етнокультурний аспекти) : монографія. К. Черкаси: Брама, 2004. С. 8.

M. Skab<sup>30</sup> refers to the thoughts of well-known scholars: F. Buslayev, V. Maslova, V. Teliya on the nature of phrases. In her opinion, phrases are peculiar microworlds, having both morale and common sense, expressed in a short expression, which were bequeathed by the ancestors for the descendants. Phrases are the heart of every national language in which the spirit and originality of a nation is expressed in its peculiar way, as in phrases unlike every other language unit a specific national colouring is manifested, the peculiarities of the figurative national thinking, people's proper perception of the language world model, the reflection of characteristic features of culture and mode of life, folk-customs, historical past, etc. It is not without reason that V. Teliya calls the phraseological stock as a mirror in which a linguocultural community identifies its national self-consciousness.

Since the time, when W. von Humboldt<sup>31</sup> noticed that unlimited possibilities are inherent in language at its limited means, the immediate task has become studying the most general models and rules of linguistic structures. The second course of insufficient attention to phrase studies in linguistics is the fact that they are not registered in the scheme of language investigation, proposed by structural linguistics, underlain by the thesis about the ability of large-scale language segments to consist of smaller ones, which are not yielded to further segmentation and analysis.

V. Denysyuk<sup>32</sup> points out, in particular, that a phrase-formation conception by O. Potebnya is the reflection of the scholar's view on language-creation of the ethnos, which is closely connected with its culture and psychology.

A set phrase (proverb, saying, aphorism, popular expression, phraseologism) according to a linguist's study is filled not with abstract and idealistic contents but a historical concrete thing, stipulated by the history of people – a native speaker. The subsoil of phrase-creation conception is the emergence of an image on the basis of observations, an original, according to the scholar's words, thickening of the thought.

Very valuable is V. Uzhchenko's<sup>33</sup> masterpiece, who ascertains that at present "anthropocentrism as a motive power of developing nominative language means that enables language analysis as the system

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<sup>30</sup> Скаб М.В. Закономірності концептуалізації та мовної категоризації сакральної сфери : монографія. Чернівці: Рута, 2008. С. 325–326.

<sup>31</sup> Гумбольдт фон В. Избранные труды по языкознанию. М.: Прогресс, 2001. 400 с.

<sup>32</sup> Денисюк В.В. Фразотвірна концепція О.О. Потебні і проблеми фразо творення. *Мовознавство*. 2015. № 6. С. 52–65.

<sup>33</sup> Ужченко В.Д., Ужченко Д.В. Фразеологія сучасної української мови. К.: Знання, 2007. С.435.

of cultural categories. ... Anthropocentrism is taken in as a trend of language units at designating the world of man, a "human being in language", and a language meaning is the interpretation of the world by an individual. ... The anthropocentric approach enabled paying attention to psychological aspects of forming a language (phraseological) world model, and consider cultural phenomena as constants of culture.

That is why Modern Linguistics is characterized by the intensified interest to the anthropocentric paradigm, which began as far back as the time of W. von Humboldt's life. He especially pointed out, that "language is not only a means of exchange, serving mutual understanding, but a real world, which the inner work of spiritual force is called to place between itself and things: language is the world of outer phenomena and the inner human world". He also pointed out, that "different languages are not different designations of one and the same thing, but a different vision of it"<sup>34</sup>. As the language of ethnos is general and its constituents that also cover set phrases in any way are "the spokesman of its conceptional, intellectual, moral, psychological, customary and other principles, and it is in language that the image of ethnical world arises, at first unconscious, in which general initial images and motives doze, but after some time conscious in its being"<sup>35</sup>.

V. Zhaivoronok's thought is detailed by V. Kononenko<sup>36</sup>, pointing out that "the expressions, built on metaphorical world usages ... cause appraisal and emotional effect because of their correlation with usual perception, consolidated in national consciousness. The processes of mental character make an imprint on sensation of the world even in the conditions of individual author sense transformations of verbal images".

At the same time M. Zhuikova<sup>37</sup> points out, that the basic feature of the phraseological system, which distinguishes it from other language subsystem is a high anthropocentric orientation (anthropocentricity) that is manifested above all in selective nomination: by means of phraseological units a language community verbalizes just those fragments of the world around, which, in her point of view, have the greatest relevance.

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<sup>34</sup> Цит. за: Маслова В.А. Когнитивная лингвистика: учеб. пособие. 3-е изд., перераб. и доп. Минск: ТетраСистемс, 2008. С. 104.

<sup>35</sup> Жайворонок В.В. Мова та етнос віт. *Культура народів Причорномор'я*. Сімферополь, 2009. № 168. Т. 1. С. 259.

<sup>36</sup> Кононенко В. Мова у контексті культури : монографія. К.; Івано-Франківськ: Плай, 2008. С. 6.

<sup>37</sup> Жуйкова М.В. Динамічні процеси у фразеологічній системі східнослов'янських мов : монографія. Луцьк: РВВ «Вежа», 2007. С. 7.

We share V. Uzhchenko's<sup>38</sup> assertion that "phrases as signs of culture are marked with cultural and semiotic significance, are sign-microcontexts, mental and structural presentations of the most versatile codes of culture. Human realization of cultural significance, embodied in phraseological sign-microcontexts, is reflexive. Phrases are characterized with unequal detailing of different conceptual scopes".

A number of phrase definitions have been given in scholarly literature. One of the most complete is the definition, proposed by O. Selivanova<sup>39</sup>, considering it as "a stable, connected with the unity of contents, constantly reproduced in speech word combinations or expressions, based on stereotypes of ethnic consciousness, is a representative of human culture and characterized with figurativeness and expressiveness". It is this phrase comprehension that underlies the basis of both lexicographical and text representation of language units, which form macro- and microgroups, on the one hand, and semantic fields, on the other.

Phrases are complicated complexes, which are simple forms, on the one hand, and syntactical structures, on the other. The problems that are the subject-matter of scholarly discussions within modern phraseological theory have no monosemantic answer because of great variety of language material, which belongs to phraseological corpora of different languages.

Thus, till now there is no unity of opinion among the researchers in the issue of scope and limits of phraseology to which they enlist: 1) idioms – the main body of the phraseological stock, as only they are word equivalents as far as the accomplishment of the whole nominative function is concerned; 2) phraseological collocations – phrases with an analytical type of meaning, which with their structure immediately interact with the units of lexico-semantic language system; 3) proverbs, sayings, aphorisms with direct and figurative meanings; 4) speech stock phrase; 5) polytypic cliches; 6) popular expressions.

We, however, share the opinion of those researchers, who refer only first three types to the scope of phraseology. At this we point out that proverbs and are saying referred to the special type of phraseological units – communicative. A great number of domestic and foreign scholars

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<sup>38</sup> Ужченко В.Д. Нові лінгвістичні парадигми „концепт – фразеологізм – мовна картина світу”. *Східнослов'янські мови в їх історичному розвитку: зб. наук. праць*. Запоріжжя, 2006. С. 149.

<sup>39</sup> Селіванова О.О. *Сучасна лінгвістика: напрями та проблеми: підручн.* Полтава: Довкілля-К, 2008. С. 641.

point out the following categorical phrase properties: 1) idiomaticity / non-motivation of meaning; 2) reproduction; 3) stability; 4) wholeness. Besides, words and phrases enter common ideographic collocations (fields, groups, etc.), which are revealed by means of the method of componental analysis, the application of which is possible owing to the same structure of meanings of both words and phrases. Some researchers stressed structural and semantic originality of phrases and distinguished them as special, autonomous language level.

Closer to the truth, in our opinion is considering them as the units of transitional type, that are between lexico-semantic and syntactic levels, being more tightly linked with lexico-semantic system. Such an approach by no means contradicts the general view on language as an extraordinary complicated hierarchical system, one of the basic signs of which are variability and transition.

One more important problem of modern phraseology is the establishment of typology of phraseological units. As it is known, one of the first endeavours of their systematization of components was Sh. Bally's classification<sup>40</sup>, in which he based his opinion on the degree of component coherence within the stock of phrases. According to this classification "word groups may represent a different degree of fusion within the limits of two extreme cases" and proposed to distinguish two basic types of set phrases: phraseological set or a usual phraseological group in which a word combination is relatively free, and a phraseological unity in which the individual sense of word components is altogether lost.

In linguistics there is a well-known V. Vinogradov's classification<sup>41</sup> of phrases underlain by the degree of component coherence among phraseological units as well as the degree of motivation of their meanings. The scholar distinguishes the following three types of phraseological fusions or idioms, that are absolutely indivisible phraseological units, the meaning of which is utterly independent on their components: *брати на решето* – 'to slander anybody'; *на батьківських* – 'on foot'; 2) phraseological units, that is the type of closely set phraseological groups, which are also syntactically indivisible and are also the expression of unique integral meaning, motivated as the amalgamation of meanings of lexical components, e.g., Ukrainian *мати руку* – 'to make

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<sup>40</sup> Балли Ш. Французская стилистика. М.: Изд-во иностран. лит., 1961. С. 89–90.

<sup>41</sup> Виноградов В.В. Избранные труды. Лексикология и лексикография. М.: Наука, 1977. С. 121.

use of somebody's support, protection, etc.'; *лобом горіхи розбивати* – 'to waist efforts, time, doing monkey business'; 3) phraseological collocations, which are defined as phraseological groups, formed by way of realizing involuntary, bound word meanings, e.g., *показати поріг (дорогу, одвірок, шлях і т. ін.)* – 'to set an affair going'.

Different classifications of phraseological units, that are based on their structural peculiarities, are proposed. Thus, A. Smirnitskii<sup>42</sup> distinguishes two structural and semantic types of phraseological units in English: one-top, two-top and multi-top phraseological units.

Concretizing his classification the author distinguishes three the most frequent types of one-top phraseological units (verb – adverbial phrases, e.g. Engl. *to ring up* – 'дзвонити'); preposition – nominal: *by heart* – 'напам'ять'; *for good* – 'назавжди'; as well as the following phrases: be tied – 'бути втомленим', be surprise – 'бути здивованим', etc., four types of two and multi-top phrases (attributive-nominal, e.g.: *first night* – 'прем'єра', verbal-substantive, etc.: *to take the floor* – 'брати слово', adverbial, e.g.: *every other day* – 'через день', as well as multi – type reiterations, e.g.: *now or never* – 'тепер або ніколи').

A more detailed structural classification taking into account specificity of functioning phraseological units and their part-of speech meaning are represented in the transactions of A. Koonin<sup>43</sup>: 1) nominative phrases within the limits of which substantive units are distinguished, e.g., Engl.: *crocodile tears* – 'крокодилячі сльози', adjective, e.g.: *as swift as thought* – 'швидкий як думка', adverbial, e.g.: *out of a clear sky* – 'з чистого неба'; 2) interjective phrases; 3) phrases with modal meanings, e.g.: *at any price* – 'за будь яку ціну'; 4) communicative phrases, referring to proverbs and saying, e.g.: *there is no smoke without fire* – 'дим без вогню не буває', *East or West home is best* – 'всюди добре, а вдома найкраще'.

At present some researchers distinguish structural-semantic types of phrases. Thus, e.g., V. Mokiienko<sup>44</sup> proposes his classification, based on the notion phraseological patterns, bearing in mind structural-semantic invariant of set phrases that schematically reflect relative stability of their form and meaning [Mokiienko 1989].

<sup>42</sup> Смирницький А. И. Лексикология английского языка. М.: МГУ, 1998. С. 215–223.

<sup>43</sup> Кунин А.В. Курс фразеологии современного английского языка. М.: Высшая школа. Дубна: Издат. Центр „Феникс”, 1996. 81 с.

<sup>44</sup> Мокиенко В.М. Славянская фразеология. 2-е изд. М., 1989. 287 с.

From this follows, that complex approach to systematizing phraseological units is based on taking into account polytypic criteria – structural (A. Smirnitskii), semantic (V. Vinogradov), syntactical (A. Koonin), structural-semantic (V. Mokienko).

## **2. The Problems of the Inner Form of a Phrase and Phraseological Meaning**

The most difficult for solution now is the question about phraseological meaning. Till now there is no unanimous opinion about the essence of phraseological meaning. Some scholars consider that phraseological units are characterized by lexical meaning, though they point out its originality – A. Molotkov<sup>45</sup>, N. Shansky<sup>46</sup>. However, the majority of linguists, admitting that there is much in common between a phrase and word, accentuate the availability of phraseological meaning, which must be considered as a special type of a language one. At the same time a thought is advanced that it consists of a figurative representation of metaphorical, metonymical and comparative type, through which denotatum is called and a connotative characteristic in significatum is given.

In studying the nature of phraseological meaning an important constituent is the issue on relating the integral phraseological meaning to semantics of its components. Thus, O. Akhmanova<sup>47</sup>, accentuating the integrity of nomination as a distinctive feature of a phraseological unit, points out the complication of the component nature in phraseological units, which is a potential word, capable of actualizing a new meaning, that has developed against the background of the general phraseological meaning.

The specificity of phraseological meaning in the most complete way is expounded in V. Teliya's transactions<sup>48</sup>, who distinguished four basic categorical signs of this meaning: 1) synsemanticity of phraseologically bound meaning, that is the ability of a word to point out the object of nomination only during common realization with a semantical keywords; 2) non-independence of the sign functions of words with a phraseologically bound meaning; 3) a phraseologically bound word

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<sup>45</sup> Молотков А.И. Основы фразеологии русского языка. Л., 1977. 284 с.

<sup>46</sup> Шанский Н.М. Лексикология современного русского языка. М., 1971. 328 с.

<sup>47</sup> Ахманова О.С. Очерки по общей и русской лексикологии. М.: Учпедгиз, 1957. С. 169–171.

<sup>48</sup> Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты : монография. М.: Школа. Языки русской культуры, 1996. С. 166.



meaning has an indirect derivative character: under the influence of the supporting name in the word under reinterpretation, the following sense microcomponents in its "previous" meaning are realized, which arise on the basis of really associative similarity of primary and secondary subjects of nomination; 4) connotativeness of phraseologically bound word meaning. This microcomponent is a certain remainder, "splinter" of the inner word form that has a link of the reinterpreted meaning with a supporting name for it.

The study of the phraseological complex which has lexical units in its inner form, belonging to a certain thematic sphere, enables revealing systemic relations between lexical and phraseologically bound meaning of this units and the whole phraseological complex. In defining a phraseological meaning as a special semantic category the scholars call linguocreative basis, firstly, dialectal unity of associative and figurative indirect and derivative reflection of repeated denotative situation and phrase – creative interactions of level-heterogeneous units of primary sign designation; secondary, a relatively integral contentment and the way of separately combined functioning of phraseological units; thirdly, the generating means of forming phrasological meaning is the inner form of phraseological units.

The term *the inner form* belongs to those, which have a great number of interpretations in linguistic literature. At first it was introduced by W. von Humboldt for designating inner language consideration in general. Henceforth this notion was actively used in the description of different lexemes, undergoing considerable changes. However, till now there is no unanimous opinion as far as the essence of the inner form is concerned, one group of researchers considers this phenomenon from the standpoint of diachrony and refers it to the nearest etymological meaning, the others – the sign of nomination, expressed with a word and amalgamates as a special component with the lexical word meaning. The results of the inner form word studies were used by phraseologists during the description of the inner form of phraseological units. However, because of the fact, that a phrase is a specific language unit characterized by a separate combination, idiomaticity, reproduction, etc., the definition of *the inner phrase form* significantly differs from the definition of *the inner word form*. That is why a great number of researchers point out a greater topicality of the inner phrase form in comparison with a word one, considering it as an element of idea about a

certain fact, event, situation that were often repeated, had similar signs of other phenomena which were convenient for generalization.

A. Melerovich<sup>49</sup> considers the phraseological inner form as "sense contents, embodied in the material form of a language sign, formalized in conformity with a certain actual meaning with which derivational relations are established". In her opinion, the inner form emerges as a result of word complex abstraction from a solitary instance or situation, for naming and characteristic of which it was created. It is the specificity of abstraction that stipulates the availability of different types of the inner forms.

In the process of metaphorical and metonymical transference of meaning semantic displacement in the component meaning of derivational bases occurs which directly leads to the non-primary meaning of word-components. Thus, e.g., Y. Gvozdaryov<sup>50</sup> considers, that the inner form is "relation of the primary meaning of a derivational basis to the secondary component-meaning and a common meaning of a phrase". A similar point of view on the problem of the inner form definition we find in A. Koonin<sup>51</sup>. The last, researcher, besides, analyses different prototypes as the constituents of the inner form and distinguishes their four varieties: language, speech, out of language and mixed. In A. Koonin's opinion, the meaning of the prototype is linked with the actual phrase meaning by means of derivational connection, being the inner form.

The views of V. Zhukov<sup>52</sup> on the problem of the inner form is somewhat contradictory. On the one hand, under the inner form he understands the image that emerges as a result of interaction of a free word combination with a reinterpreted phrase on its basis. At the same time the revelation of the inner form is possible through the appliqué of a free word combination on this phrase of the same lexical stock. According to this assertion *the inner form* is inherent only in a limited number of language units, namely – phraseological unities. On the other hand, V. Zhukov points out, that the inner form is an independent (etymological) meaning, available side by side with actual that is

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<sup>49</sup> Мелерович А.М. Семантическая структура фразеологических единиц современного русского языка как лингвистическая проблема : автореф. дис. ... доктора филол. наук: спец. 10.02.01. Л., 1982. С. 18.

<sup>50</sup> Гвоздарёв Ю.А. Основы русского фразеобразования. Ростов: Изд-во Ростовск. ун-та, 1977. С. 48.

<sup>51</sup> Кунин А.В. Курс фразеологии современного английского языка. М.: Высшая школа. Дубна: Издат. Центр „Феникс”, 1996. С. 73.

<sup>52</sup> Жуков В.П. Семантика фразеологических оборотов. М.: Прогресс, 1978. С. 8.

accompanying for it. As we see, here the confusion of two approaches to the study of the inner form occurs – synchronic and diachronic as the sign of equality is set between form and the standard. The inner form is an important component, that favours the comprehension of a phrase. Notwithstanding the diversity of points of view on the inner form, the majority of researchers are of the same opinion, that the inner form adds sense and appraisal-stylistic signs.

The inner form performs the function of "a holder of verbal associations", which are "literal" phrase readings with the initial image for awakening a certain feeling the attitude towards the designated objects during phrase perception. Dead inner forms, after the model of *мати на увазі, отримати верх, ніякого відчуття* do not cause any attitude. At the same time the inner forms, that are associated with nonsenses or sound irritants, e.g., *ні до ладу, ні до прикладу; раз та заразд* influence the emotional sphere, awaking feelings – attitude. In modern researchers of phrases, based on cognitive paradigm, studying the inner form acquires special topicality, because it most exactly preserves semantic connection of the language structure with the perceptual one, underlying it.

V. Teliya<sup>53</sup> looks into the inner form within a motivational macrocomponent of meaning. On the one hand, the inner form is a way of organizing phrase meaning, based on the typical idea; on the other one – the image medium – "reduced and typified copy of the image with the real or fabricated situation, which is inserted by a direct meaning of the word combination. This image is nothing more, than gestalt-structure, which can be represented visually or in the form of sounds. Figurative gestalt-structure operates in the conditions of similarity, introduced with the meaning "as if", e.g., *to give away home secrets* – as if *to wash one's dirty linen in public*. Thus, the inner form is the complex, which includes not only the element of idea, but also an image, emerging during a phrase perception. The term *gestalt-structure*, introduced by the researcher, designates the phenomenon, which has the name imagery in traditional linguistics.

In the linguistic aspect imagery is studied on the whole as a semantic basis of expressiveness. Imagery is a decisive factor of phrase allotting in language, as in this way the tendency to speech

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<sup>53</sup> Телия В.Н. Русская фразеология. Семантический, прагматический и лингвокультурологический аспекты : монография. М.: Школа. Языки русской культуры, 1996. С. 166. С. 41.

expressiveness finds its reflection. Studying phraseological language stock, V. Mokiienko<sup>54</sup> represents the process of phrase functioning as the way from the figurative to the non-figurative. He also points out a close connection of figurativeness and expressiveness. Phraseological figurativeness is a clearly defined lingual essence, with metaphor, being a universal means of its formation.

Phraseologists point out signs, which distinguish phraseological metaphor from a literary one: 1) standardness, loss of individuality; 2) transition from a figure of speech to a language sign; 3) systemic character; 4) situativeness, that is transference of meaning is accomplished according to the similarity of the whole situation. The correlation of the inner form and figurativeness in linguistic literature has no single solution till the present time. Thus, e.g. V. Zhukov<sup>55</sup> identifies these two notions.

In our opinion, these are different things: the inner form is a systemic phenomenon, the result of complicated speech-thinking processes, which anticipate language embodiment of different mental forms in naming reality.

On the pages of linguistic literature one may often encounter the term metaphorization, which is immediately connected with the emergence of new phrases. In B. Larin's opinion, this process is the basic "condition for transforming a simple sentence into an idiomatic"<sup>56</sup>. The transition of phrase study towards cognitive direction is stipulated by the whole course of the humanitarian thought in Modern Linguistics. Cognitive linguistics enables the analysis of the processes, occurring during phraseologization, that is the formation of phraseological concepts and designate devices of correlating language and cognitive aspects in phraseology.

Until now there is no monosemantic typology of semes that are members of the sememe. Thus, e.g., among semes V. Hak<sup>57</sup> distinguishes archsemes, which are common for the whole class of semes, and differential semes, available this sememe. I. Sternin distinguishes usual and occasional semes. Besides, the scholar distinguishes systemic semes that are members of the sememe structure and are generally known for the whole community of speakers and personal semes, available only in

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<sup>54</sup> Мокиенко В.М. Славянская фразеология. 2-е изд. М., 1989. С. 157.

<sup>55</sup> Жуков В.П. Семантика фразеологических оборотов. М.: Прогресс, 1978. С. 8.

<sup>56</sup> Ларин Б.А. История русского языка и общее языкознание. М.: Просвещение, 1977. С. 105.

<sup>57</sup> Гак В.Г. Сравнительная типология французского и русского языков. М.: Либроком, 2010. 228 с.

the individual language competence, yet they are not well-known. During the sememe analysis from the point of view of semes that are its members, Z. Popova and I. Sternin<sup>58</sup> distinguish basic ones among them, which determine meanings and consist of archsemes and differential semes. Basic semes are sufficient for characterizing a sememe. However, besides them, every sememe may have an unlimited number of diverse semes, which detail the signs of the sememe. They are: probable, potential and inmost sememes. Probable semes are manifested in the sememe, when a more profound cognition of new properties of a subject of phenomenon occurs. Potential semes are additional, optional, which may not be perceived during some word and phrase usages. Thus, a sememe is a hierarchical integrity, consisting of polytypic semes.

As it was already mentioned above sememes are divided into denotative and connotative. At present the notion of connotation may consist of different contents. Some scholars consider, that connotation is the phenomenon of the associative nature. As far as connotative elements are concerned, they are not included in the sign meaning of word signs, but are generated by specific conditions of their usage in speech acts. Other scholars, admitting connotation to be a part of a word meaning, differ in views as far as its meaning is concerned. They include the following three components into connotation: emotive, appraisal and stylistic. V. Shakhovskii<sup>59</sup> is an adherent of the narrow connotation comprehension. He considers, that connotation is the aspect of lexical meaning of a language unit, with the help of which the emotional state of a speaker is expressed as well as stipulated with its attitude towards addressee, object and subject of speech, situation, in which some speech communication is held. He distinguishes the following three types of connotation: inherent phraseological connotation, that is, connotation of a phrase combination in the proper sense of a word; adherent phraseological connotation that is manifested in realizing text-creating potencies of phraseological units; occasional, that anticipates pragmatic presupposition. The study of set phrases on the basis of seme analysis enables demonstrating semantic processes, that lead to the formation of phraseological meaning. The process of actualization, cancellation or re-grouping semes in a sememe, which leads to emerging connotative

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<sup>58</sup> Попова З.Д., Стернин И.А. Язык и национальная картина мира. Воронеж: Истоки, 2002. 58 с.

<sup>59</sup> Шаховский В.И. Эмотивность фразеологии как межкультурный феномен. *Культурные слои во фразеологизмах и дискурсивных практиках* / отв. ред. В.Н. Телия. М.: Языки славянской культуры, 2004. С. 46–52.

sememe that is formed only in phrase combination, comes into being as a result of performing dynamic cognitive processes of transforming knowledge gained: from concrete to abstract.

## CONCLUSIONS

The device of forming connotation is the reflection of cognitive processes in language, which are based on the knowledge, underlying it.

To make this transition possible and carried out one must have appropriate knowledge. The process of setting phrase-combination as the transition from D1 D2 to K1 K1 the formation of connotative sememes as a result of their denotative sememe development. The seme stock of sememe D1 is transformed by means of loss or change of hierarchy of some semes. Sememe K1 has no direct outlet to the denotation on the basis of referring to the image of another denotation. In the course of using lexemes in the K1 status the combination of images D1 and K1 takes place, besides, that sememe K1 in this language has another name, another lexeme, which characterizes it in status D1. The researchers quite equitably consider, that the meanings of the sememe D1 "is based on the knowledge about the subject, phenomena of real actuality that are called by it. ... The peculiarity and the most important place of the sememe D1 in the system of sememes consists in the fact that it underlies lexical system, serves as its foundation, realizing a direct connection with the images of denotata in the intellectual activities of a human being, changing and manifesting these images in the process of thought generation"<sup>60</sup>. A denotative sememe designates a subject or phenomenon immediately through visual and sensory level of the concept. Visual and sensory thinking fixes not only individual images, verbalized with the help of a word, but also whole situations. A way of verbalizing denotative semes D1 D1 which is a prototype, basis of the process of phrase-formation.

E.g. a denotative situation, verbalized with a word *сідати* (*вилазити*) *на голову* / *сісти* (*вилізти на голову*) D1 D1 in which the verb *сідати* has the meaning of 'subdue'. Let us nose the development of the denotative situation *сідати на голову* towards connotative, having the main sense "wholly subdue anybody according to one's own will". As a result of mental processes that are based on associative links, a cognitive metaphorical transference of distinguished mental signs takes

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<sup>60</sup> Копыленко М.М., Попова З.Д. Очерки по общей фразеологии. Воронеж: Либроком, 2010. 192 с.

place (subjugation and the intention to realize one's will) on any other action, connected with the necessity of total loss of one's will. On the verbal level this process looks like this. Denotative situation, expressed with lexemes D1 D1 *сідати на голову* means 'totally subdue anybody to one's will'. Sememe *сідати* has a potential seme *totally* meaning 'universality in action manifestation', getting actual and abstract from a denotative situation, connected with realization of pressure from top to bottom, extends its meaning to any action, tied up with the refusal of one's own will as a result of pressure realized by a person, being on a higher level of social hierarchy. The result of such an action is the formation of a set phrase K1 K1 that preserves a motivating sign 'a total refusal from one's own will as a result of accomplished pressure'. From this example it is becoming evident that the process of phraseologization is the abstraction from a concrete image to the real situation by means of metaphorization and seme re-grouping.

The above-mentioned contemplations give every reason for the assertion that the process of phraseologization manifests basic regularities of the phraseological meaning development, the ways of its formation, underlain by the models, demonstrating general principles of semantic transformation and represent the formation of phrase combinations as a cognitive process.

## SUMMARY

The article deals with the description and analysis of basic problems of phraseology study in Modern Linguistics, as phraseological expressions are inherent in a great number of people of the world and attract intensified attention of the researchers during the last decades, when the strengthening of the principle of anthropomorphism anticipates a language study orienting at a human being as the basic personage of speech activities. The opinions of domestic and foreign scholars on the problem under study have been nosed after from the source to the present time. In particular, different approaches to the definition of the notion *phrase* have been characterized as well as the most important classifications of phraseological units. The problem of phrase typology has been accentuated. The author points out that a complex approach to systematizing phraseological units is based on taking into account polytypic criteria – structural, semantic, syntactical and structural-semantic. Modern approaches to the notions *the inner phrase form*, *phraseological meaning* have been described. As the result of the

accomplished study the author draws a conclusion that the process of phraseologization manifests basic regularities of the phraseological meaning development, the ways of its formation, underlain by the models, demonstrating general principles of semantic transformation and represent the creation of phrase combinations as a cognitive process.

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## CONCEPTUALIZATION OF POLITONYMS *VOLIA, SVOBODA* IN UKRAINIAN LANGUAGE PICTURE OF THE WORLD

Yaremko Ya. P.

### INTRODUCTION

Every language cultural community has its own idea about the notions liberty, freedom. It is connected with mentality of a nation, its historical development, cognitive and cultural experience. The question is which type of conceptualization appears to be right for the basic notions of human existence in Ukrainian thinking and speech area.

Definition of the concepts liberty, freedom is appropriate to consider through the semantic evolution of these words-politonyms taking into account background knowledge formed by culturology, history, philosophy, psychology, etc. and other humanities. We consider syncretic (cognitive discourse) approach to be highly methodologically efficient to research the nature of the so called “culture concepts”. According to Y. Stepanov the concepts of people’s historical-cultural consciousness as speech units with ethic cultural content are exclusively distinct. They are “the essence of culture in consciousness of a human”, “the bunch” of ideas, notions, knowledge, associations following a word, the main center of culture in mental reality of a human<sup>1</sup>. This invisible internal world partially reveals in communication and obtains particular verbal interpretation due to linguistic, pragmatic and culturological aspects.

### 1. Semantic Realization of the Concept *Volia* (Freedom)

The notion freedom appeared in human consciousness long ago, probably, when a human began to realize their personality. Etymological roots of the notion are considerably deep. It originates from the Old East Slavic (Old Kyivan) language and there it came from the common Slavic source. Proto-Slavic *volja* was formed during the period of Balto-Slavic union (compare Ukr. *volia*, Rus., Brus., Bolg. *volia*, Pol. *wola*, Ch. *vũle*,

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<sup>1</sup> Степанов Ю.С. Константы. Словарь русской культуры. М., 1997.

*Slv. vól'a*, OldSlv. *volia*, Lith. *valia*, Lat. “the same”, USrb., LSrb. *Wola*; comp. the verbs *val* “choice”, OGerm. *Wala* “the same”, LUGerm. *Wahl* “the same; elections”, *wille* “freedom”, *wollen* “to wish”, OInd. *varah* “desire, choice”, Av. *vāra* “freedom, selection”<sup>2</sup>.

In the Old Russian period *volia* can be traced in different contexts – church-religious and life-style denoting respectively “desire, voluntas”, “agreement”, “possibility, liberty, licentia, libertas”<sup>3</sup>. In this period semantically close to *volia* but more terminated lexeme *svoboda* (liberty) functioned with its original meaning “possibility to act according to your own will”<sup>4</sup>. Political meanings have derived on the basis of the original meaning: “independence”, “liberation from slavery”, “the state of being a free man, freedom”, “liberation”, “permission, a free man”. In Old Ukrainian the semantic structure of these synonyms underwent certain changes: while *volia* considerably broadened its semantics and activated its functioning, *liberty* on the contrary was transferred to the passive fund. Comparative analysis of the following lexicographic sources “Materialy” (“Materials”) by I.I. Sreznevsky, “Old Ukrainian Dictionary of XIV – XV Centuries”, “Ukrainian Dictionary of XVI – first half of XVII – confirms this lexical-semantic transformation. Except the inherited from Old Russian meanings “desire”, “freedom, possibility” the word *volia* acquired in XV century distinctly political meanings “the state of being free”, “temporary liberation of new settlers from feudal obligations and taxes”, as well as psychological “intension, inclination”, “opinion, point of view”<sup>5</sup>. The Old Ukrainian sources do not define the lexeme *svoboda*, but provide its derivative *svobodny* “free” and abstract noun *svobodnost* “freedom”<sup>6</sup> formed with the help of the suffix *-ost* and from the stem of the adjective *svobodny*.

The concept *volia* gained its fully complete definition in the XVI – XVII centuries, during the Cossack epoch. It is known that the historical events inevitably influence the evolution of the language system, cause the chain reaction of quantitative and qualitative changes in lexical structure. The Cossack epoch established genuine, significantly

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<sup>2</sup> Словник української мови: В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

<sup>3</sup> Срезневський І.І. Матеріали для словаря древнерусского языка: В 3-х т. М.: Книга, 1958.

<sup>4</sup> Срезневський І.І. Матеріали для словаря древнерусского языка: В 3-х т. М.: Книга, 1958.

<sup>5</sup> Словник староукраїнської мови XIV–XV ст./ Ред. Кол.: Д. Г. Гринчишин, Л. Л. Гумецька (голова), І. М. Керницький. Т. 1. К.: Видавництво “Наукова думка”, 632 с.

<sup>6</sup> Болдырев Н.Н. Значение и смысл с когнитивной точки зрения и проблема многоязычности / Материалы Второй международной школы-семинара по когнитивной лингвистике: В 2-ч. Ч. 1. Тамбов, 2000. С. 11–17.

different social-political terminology. Subsequently, the lexico-semantic evolution found its reveal in extension of semantic structure of inherited politonyms, development of synonymic rows and semantic differentiation of lexemes. This change occurred to the semantic structure of the word *volia*, which had the following meanings: “one of the functions of human psychic”: “desire, wish, longing”; “will, law, power, right (considering God); “discretion, independence”; “temporary liberation from feudal obligations and taxes”<sup>7</sup>. Polysemantic lexeme *volnost* functioned simultaneously with the word *volia*. Their semantic content crossed in synonymic zone formed by common semes: “independence”; “liberation from obligations”; “desire”<sup>8</sup>. However, *volnost* reflects the tendency to semantic differentiation of synonymic lexemes. It is proved by hierarchy of political meanings having formed the semantic structure of the word *volnost*. The semantic center (basic meaning) is “liberty, freedom”. New lexico-semantic variants developed on the basis of sememe “right, privilege”: “right, permission”; “discretion”<sup>9</sup>. Noticeably that the abstract noun *volnost* is formed with the help of the suffix *-ost* from the stem of the adjective *volny*, where the following meanings can be traced: “free, independent”; “free, permitted”; “having discretion”<sup>10</sup>. These meanings were transposed on the noun *volnost*. Due to active usage of stable compounds *svoya volia* (own will), *volnaya volia* (free freedom) with the component *volia* the sememe “svavillia” (tyranny, willfulness) appeared. In fact, it becomes the last one in the meaning hierarchy of the politonym *volnost* determined in “Dictionary of the Ukrainian Language XVI – I half of XVII”<sup>11</sup>. As far as we are concerned, the conditional character of the consecutive order of lexico-semantic variants and certain ambiguity between their semantic borders do not allow us to include the meaning “svavolia” (tyranny, willfulness) to the semantic structure of the word *volnost*. According to the “Lexicon” (1627) by P. Berynda *volnaya volia* together with the synonymic compounds *samovolnaya volnost* (self-will), *dobrovolnaya volnost* (free will) define the content of the registered word “*samovlastiye*” (self-rule). Historical tendency to this definition is proven in “Materials” by I. Sreznevsky, where *samovlastiye* – “svobodnaya volia” (free will)<sup>12</sup>.

<sup>7</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>8</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>9</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>10</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>11</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>12</sup> Срезневський И.И. Материалы для словаря древнерусского языка: В 3-х т. М.: Книга, 1958.

Comparative analysis of the idiom *svoya volia* (one's own will) in the Old-Russian period and in XVI as well shows that the stable compound underwent double semantic shift: in "Materials" by Sreznevsky *svoya volia* (one's own will) means "liberty", *po svoey volie* "freely, voluntarily", *svoyeyu voleyu* (according to one's own will) "freely, voluntarily", *byty svoeyu voleyu* "to act freely". Obviously their connotation is positive. On the contrary, in XVI the compounds acquired another meaning a) lawlessness; b) "whoredom". The impetus for the semantic transformation was, apparently, extra lingual factors. All Cossack rights and privileges were called *volnosti* of Zaporizhzhian force. This is evidenced by the Lviv Chronicle of the mid-seventeenth century where we read: "prosyl...ω oryvie(r)nienie vo(l)nosty(y) davny(kh) vo(i)sku zaporozkomu" (...they asked for returning the former rights of Zaporizhzhian Army)<sup>13</sup>. "Cossachchyna had been struggling for "za tsi volnosti nalezhni rytsarskym liudiam" (for the rights proper for knights), "nadani kniazem ruskym i koroliamy" (given by Russian Prince and kings) for the period being ruled by Polish power"<sup>14</sup>. Polish authorities called the claims *svoyevolia kozatskaya*, *svavolia kozatskaya* (Cossack willfulness) and Ukrainian liberation war – *kozachschyzna*. The other components of synonymic row for the notion "protest, rebel" appeared probably for the same reason: *buntovaniye*, *zburennye*, *bunt*.

The above mentioned shift of connotation from obviously positive to completely negative of the compounds *svoya volia*, *volnaya volia* reflects the violation of the semiotic principle of systematic congruity (conformity, compatibility) when signs (historical figures, historical events) which belong to one estimation system and cultural code are interpreted by another system and other national interests. Regardless of the national interests it is quite difficult to define Cossacks as "politically correct" using exclusively terminology of modern multiculturalism since they *svoyeyu voleyu* (voluntarily) manifested their protest against social oppression. However, *volia do svobody* (wish for freedom) being cultivated by Cossacks interfered every level of the national consciousness and became the significant feature of the national mentality. It couldn't escape the attention of the foreigners, for instance, French engineer H. Boplan staying in Ukraine in XVIII century

<sup>13</sup> Словник староукраїнської мови XVI – 1 пол. XVII ст. Словник. Вип. 1. Львів, 1994–2010.

<sup>14</sup> Крип'якевич І. Історія українського війська. Львів: Видання Івана Тиктора, 1936. Ч. 1. 288 с.

admitted: “The Ukrainians appreciate freedom the best and they cannot live without it”. Genetic connection of the idea of *svoboda* with the Cossacks’ worldview and lifestyle is proven by the lines from the national anthem: *Dushu j tilo my polozhym* (We will sacrifice our body and soul) *Za nashu svobodu* (To our freedom) / *I pokazhem shcho my brattia* (And we will show that we, brothers,) / *Kosatskogo rodu* (of Cossack origin).

The concepts *volia*, *svoboda* are strongly connected with the concepts *nation*, *state*. Y. Malaniuk is completely right tracing the sources of establishing of modern Ukrainian nation in the Cossack age, its intellectual-military features: “The same as Sich managed to create a military state on the territory of another state, the society managed to create “state inside the state” by means of schools, societies and endless struggle.

The Old Ukrainian terminology reached its evolutionary peak during the Hetmanate of Bohdan Khmelnytsky and Ivan Mazepa. After the fatal Poltava battle (1709), the construction of a state by Western European model with the preservation of the traditional Cossack system, as Ivan Mazepa, the “architect of the European Ukraine” planned<sup>15</sup>”, declined. According to Y. Malaniuk “the night of statelessness” had come. He called it “night” because since that time Ukraine ceased being the political affair (Y. Malaniuk’s underlining)<sup>16</sup>. Under such historical circumstances it is definitely impossible to develop the Ukrainian conceptsphere as a sphere of national knowledge and political or cultural experience.

The more extensive experience is the deeper content of the concept becomes on the level of cognitive perception. The interaction of these aspects influences the conceptualization depth interpreted as “the process of emergence and formation of concepts in consciousness”, as well as “comprehension of new information leading to concept formation”<sup>17</sup>. Consequently, the conceptsphere in the process of historical development is constantly changing, reflecting what concepts at a certain stage of history were more significant to society, and which – less important, which semantically enriched or emerged, and which –

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<sup>15</sup> Пахльовська О. Імператив інтелектуального опору / День. 2–3 квітня 2010 р. С. 21.

<sup>16</sup> Маланюк С. Нариси з історії нашої культури. К., 1992.

<sup>17</sup> Болдырев Н.Н. Значение и смысл с когнитивной точки зрения и проблема многоязычности / Материалы Второй международной школы-семинара по когнитивной лингвистике: В 2 ч. Ч. 1. Тамбов, 2000. С. 11–17.



fell down or disappeared. Historically the content structuring of a concept is uneven and mosaic by nature.

Since conceptosphere is considered to be as storage of human reality so the reveal of person's consciousness is materialized to some extent in the language picture of the world. In this case it is important to figure out the changes undergone by concepts *volia*, *volnost*, *svoboda* by means of reconstruction of both language facts and culture. Conceptually similar lexicographic sources, "Dictionary of the Ukrainian Language" by P. Biletsky-Nosenko and "Dictionary of the Ukrainian Language" edited by B. Grinchenko can serve a basis for the observation, as both dictionaries are closely connected to social-historical and cultural life of people in XIX century.

The characteristic feature of the folk language is the tendency to name objects, household phenomena, which typically have the specific objective meaning. Purely sensual knowledge of the environment of that kind was enough for the perception of reality and practical activity of an illiterate peasant of XIX century with his traditional lifestyle. However, it is impossible to cognize spiritual, inner world using just empirical knowledge due to the demand for words of abstract, mental character. The lack of words of this kind makes the conceptualization of political categories on the logic-rational level quite complicated. Whereas the meaning of the concept depends on specific social-historical conditions, under which speaking and thinking activities are carried out, we can assume: when Ukraine lost (at the end of XVIII century) even "latent" (half-sovereign) statehood its territory belonged to other states of imperial type, consequently the development of cognitive picture of the world as well as political idea were blocked.

In terms of above mentioned discriminatory prohibitions – the Valuyev Circular and Ems Ukaz – there was no point mentioning any Cossacks' *volnosti*. Thus, the words *volnost*, *svoboda* were getting suppressed, deactivated and the Dictionary by P. Biletsky-Nosenko did not fix them. The lexeme *volia* reduced its semantic structure abruptly due to the loss of social-political meanings but two inherited: "Desire" and "Freedom. Right". Instead it acquired the new one connected with inner word of a human "Wickedness; hatred"<sup>18</sup>.

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<sup>18</sup> Білецький-Носенко П. Словник Української мови / АН УРСР. Ін-т мовознавства ім. О. О. Потебні; підготував до видання / В. В. Німчук; Відп. ред. К. К. Цілуйко. Наук. думка, 1966. 419 с.

It is interesting to observe cognitively the reasons why this socially important denotatum obtained negative content. The primary reasons are the specific social-political conditions of statelessness, national and social discrimination of foreign authorities reflected in the Dictionary by Grinchenko. Besides two common meanings denoted in the Dictionary by P. Biletsky-Nosenko – “freedom, liberty”, “desire” the Dictionary by Grinchenko fixed a new social-political meaning “power”<sup>19</sup>. It is obvious that due to the discriminative character of this power it caused categorical rejection in national consciousness and consequently acquired negative meaning “wickedness; hatred”. For the social-political meaning “power” the following idioms can serve good examples: “whose the will is the one comes to power; the Polish enemies won’t rise to power in Ukraine and the famous Shevchenko’s saying: there is the truth and power and freedom in your home”<sup>20</sup>.

When “everybody keeps silence because of being exalted” (T. Shevchenko) the national consciousness expressed its desire of freedom in idioms. These were probably inherited from the times of Cossacks archetypes hidden in the collective unconscious (K. G. Yung’s term) and transmitted from generation to generation. It is no coincidence that the Cossacks were the symbol of Ukraine, its eternal struggle for *freedom and independence*<sup>21</sup>. While the master’s or imperial *will*, if to be more precise – *arbitrariness of power* caused rejection. This was the source of meaning differentiation we can observe in idioms. Therefore, phraseological units with the component *volia* in M. Nomys’s compilation correlate with the following meaning (the pages marked in brackets):

– “freedom, liberty” the Lord is free so as you are (241); freedom belongs to a freeman (241); struggling but free (287); though poor but free (100); at least in three days liberated (100); where is the freedom? Has it quitted or vanished? (100); though were served modestly but were free and happy (100);

– “power, force”: you go either voluntarily or forced (88); master’s will (241); to the master’s will (241); this is nothing but helplessness (100);

<sup>19</sup> Словарь української мови / За ред. Б. Грінченка. Київ, 1907–1909. Т. 1–4.

<sup>20</sup> Словарь української мови / За ред. Б. Грінченка. Київ, 1907–1909. Т. 1–4.

<sup>21</sup> Словник символів культури України / За заг. ред. В.П. Коцура, О.І. Потапенка, М.К. Дмитренка. Київ: Міленіум, 2002. 260 с.

– “wickedness, hatred”: he is as free as a chained dog (100); “freely free but still upset”(100); I am free and pay the full price for it (100); you have plenty of freedom; as the master wishes (241);

– “desire”: a good intention may be appreciated (587); whether good or bad fortune is to the Lord’s will (587); there are two wills in the field (450);

The syncretism of meanings can be observed in some phraseological units especially of social-political meanings “freedom, liberty” and “power, force”: *a man without freedom as a horse without walk* (587); *you can find comfort in a cage but never meet freedom there* (241).

*Volia* can acquire symbolical meaning which according to the researcher of national symbols of Ukrainian V. Kononenko “can be felt more than realized”<sup>22</sup>. In general he noticed the *transcendental character of a symbol* and then observes the mechanism of emerging of a national symbol: “the transition from the archetypal word-symbol to the national one which is located in accordance with the given ethnos is carried out by means of complicated semantic transformations caused by figuratively-semantic shift on the basis of particular ethnoculture, pragmatic aspects and nationally oriented set of presuppositions”<sup>23</sup>.

The people who had once experienced freedom but lost it associated *volia* with Cossacks. M. Kostomarov pointed out the great respect of Ukrainians for their knights: “I noticed that the image of a Cossack is always positive in the Ukrainian songs”<sup>24</sup>. The folk ideas fixed in phraseological units were represented in M. Nomys’s “Compilation”: *Cossack and freedom – great fortune* (74). *Steppe and freedom are Cossack’s destiny* (74). *Field is freedom for a Cossack* (74). The idea of freedom acquired existential character for the mentality, worldview and lifestyle of those desperate people. They could not imagine their life without it. *Cossack’s freedom* could evolve moving from the military dimension to the religious one. *Because freedom is the gift of God*. The example of such transformation is the lexeme *proshchalnyk* fixed in the Dictionary by Grinchenko with its distinct pragmatic (connotative-emotional) coloring: “a Cossack who bid farewell to revelry and secular

<sup>22</sup> Скаб М. Закономірності концептуалізації та мовної категоризації сакральної сфери. Чернівці: „Рута”, 2008. 559 с.

<sup>23</sup> Скаб М. Закономірності концептуалізації та мовної категоризації сакральної сфери. Чернівці: „Рута”, 2008. 559 с.

<sup>24</sup> Костомаров Н.И. Об историческом значении русской народной поэзии / Костомаров М.И. Слов’янська міфологія. К., 1994.

life before joining monks”<sup>25</sup>. The worshiping of *volia* followed by them, evoked piety in Shevchenko, who, according to D. Dontsov, "clearly distinguished between the two castes – “the knights” (Cossacks) and “the swineherds”. For the latter, there were many synonyms: “the sneaky slaves”, “the footrests”, “the little ones”, “the cold ones”, “peasant souls” (“Kniashna” (“the Princess”)), “the plebeians, buckwheat-sowers” (“Neophytes”), “the lambs” (“Kholodny Yar”), “the big head cabbage” (“Khiba Samomu Napysaty”)<sup>26</sup>. D. Dontsov called the poet "the last bard of the Cossacks", who did not imagine the existence without freedom: "Our soul does not die, / does not die the will".

The pages of history testify resilience, non-indulgence of the idea of *volia* in the folk consciousness. The idea of *national will* had always been rooted in the history of the Ukrainian liberation movement. It played the leading role in the 20's of the twentieth century for the Kholodny Yar rebels, on the black banner there was a motto: "Will of Ukraine or death." The historical tendency of the national-existential idea of will was affirmed at the Third Extraordinary Meeting of the OUN (1943), which at the same time formed a political credo: "The will of the people is the will of a man”.

## 2. Semantic Content of the Concept Svoboda (Liberty)

The concept *svoboda* (*liberty*) turned out to be less productive than *volia* (freedom). There is only one phraseological unit with this word in M. Nomys’s “Compilation”: “Adventure calls liberty”, though there is the signal of its actualization in the Dictionary by B. Grinchenko: the derivatives *svobodyty* (to liberate), *svobodny* (liberated), *svobodno* (freely) were formed on the basis of the stem *-svobod*<sup>27</sup>. Earlier *svoboda* was renewed in the “Little Ukrainian-German Dictionary” by Y. Zhelekhivsky, S. Nedilsky. Together with the derivatives *svobodny* (free), *svobodnist* (freedom, liberty), *svobodoliubyvy* (freedom-loving) it acquired the political meaning<sup>28</sup>. The Austrian Constitution 1867 supported this process. There was noted: every nationality of the state regardless of their race is equal: each has the immutable right to keep and respect their nationality and language”<sup>29</sup>. The above mentioned translated

<sup>25</sup> Словарь української мови / За ред. Б. Грінченка. Київ, 1907–1909. Т. 1–4.

<sup>26</sup> Донцов Д. „Козак із мільона свинопасів” / Донцов Д. Літературна есеїстика. Дрогобич: Відродження, 2010. С. 154–172.

<sup>27</sup> Словарь української мови / За ред. Б. Грінченка. Київ, 1907–1909. Т. 1–4.

<sup>28</sup> Малоруско-німецький словар. Т.2: П-Я / Желехівський Є. та С. Недільський.

<sup>29</sup> Караванський С. Секрети української мови. К.: „Кобза”, 1994. 152 с.

lexicographic work „Die juridisch – politische Terminologie für die slawischen Sprachen Österreichs” (“Legal-Political Terminology for the Slavonic Languages of Austria, 1851) promoted the establishment of the Ukrainian political lexicon in linguistic area. It was the profound work which united efforts of the prominent Slavonic researchers: P.–Y. Shafaryk, V. Karadzhych, F. Mikloshych, Y. Holovatsky. German-Ukrainian Dictionary gives the Ukrainian equivalents *volnost*, *svoboda* to the registered *Freiheit*<sup>30</sup>. The politonyms *svobodny*, *osvobodyty*, as well as terms-combinations *svobodny zhytel*, *svobodny ot obiazanosti* refer to the concept *svoboda* alike<sup>31</sup>. The register of the dictionary could not escape the influence of the revolutionary event known as “Spring of Nations” which induced Ukrainians according to I. Krypyakevych “to assemble politically”<sup>32</sup> [16, 288]. The first Ukrainian political organization “Supreme Ruthenian Council” emerged in Galicia. It manifested (1848) the unity of 15 million Ukrainians and the security of their rights<sup>33</sup>. The protection undoubtedly demanded military support. Thus, the Council initiated the creation of the National Guard. In Pre-Carpathian region for to fight the Hungarian troops there were national self-defense units and battalion of mountain shooters formed<sup>34</sup>.

The provided historical context enables to explain the further development of the Ukrainian concepts *volia*, *svoboda*. The thing is that the language reaction on revolutionary events in 1848 was the emergence of the important word *volnomysliye* (free thinking). It caused the new turn not only in semantic evolution of the word *volia* but probably in the development of the Ukrainian political idea. However, we should be grateful to “Spring of Nations” 1848 for the enrichment of the Ukrainian lexicon with the synonym of *volnomysliye vilnodumstvo* “critical observation of the existing prevailing religious or political opinions on social order” and derivatives *vilnodumnyi* “the one who critically observes the existing prevailing religious or political opinions on social order”, *vilnodumnist* “the quality referring to vilnodumny”, *vilnodumets* “the person whom vilnodumstvo inherent to”, *vilnodumna* “fem. of vilnodumets”, *vilnodumstvuvaty* “to show vilnodumstvo”<sup>35</sup>,

<sup>30</sup> Die juridisch-politische Terminologie für die slawischen... Sprachen Österreichs. Wien. 1851.

<sup>31</sup> Die juridisch-politische Terminologie für die slawischen... Sprachen Österreichs. Wien. 1851.

<sup>32</sup> Крип’якевич І. Історія українського війська. Львів: Видання Івана Тиктора, 1936. Ч. 1. 288 с

<sup>33</sup> Кульчицький С. Головна Руська Рада / Довідник з історії України. К.: Генеза, 2001. С. 166–167.

<sup>34</sup> Die juridisch-politische Terminologie für die slawischen... Sprachen Österreichs. Wien. 1851.

<sup>35</sup> Словник української мови: В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

which have powerful though invisible pragmatic (connotative-emotional) potency. The spring in 1848 supported the formation of the European values – civil rights and liberties therefore the tendency of the Ukrainian concept *volia* and *svoboda* to political Eurocentric direction.

S. Karavansky points out “the Galician political life in XIX century was to some extent a laboratory, where the new linguistic forms were tested and subsequently established or found by the literary language”<sup>36</sup>. One of the most productive was the form *svobodoliubyvy* on the basis of which the phonetic derivative *svobodoliubny* “the one who loves freedom, independence, who endeavors to get freedom, independence; voleliubny” was formed<sup>37</sup> and the range of other derivatives formed from it: *svobodoliubnist*, *svobodoliubstvo* “love, desire for freedom, independence”, *svobodoliub* “the person who is voleliubny”, *svobodoliubets*<sup>38</sup>. The semes with positive connotation are dominant in the structure of political meaning of the politonyms with the distinct pragmatic meaning. According to psycholinguistic meaning of the word these politonyms-pragmatisms cause in the speaker’s consciousness the corresponding semantic halo, corresponding associations.

Semantic potency laid in the politonym *svoboda* realized itself in the main meaning of this word “absence of political or economic oppression, persecution and limitations in social-political life of any stratum or the whole society; freedom”. The semantic shade “state sovereignty” was added to the basic meaning<sup>39</sup>, though this shade contains the whole semantic weight of the main meaning.

It is doubtful that the directors planning Ukrainization in 20-s of XX century wished to actualize precisely this meaning. Modern historiographers believe this process to be artificial and ambiguous. Eventually the contemporaries realized it alike. Their memories will help both to form the idea of social-political situation, where it was necessary to struggle for the existence of *svoboda* as existential value of a human and as a social ideal and to help to realize the artificial verbal lacunarity of the Ukrainian concepts *volia* and *svoboda*. Y. Temchenko in his letter to the secretary of Shevchenko Scientific Society V. Hnatiuk does not

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<sup>36</sup> Караванський С. Секрети української мови. К.: „Кобза”, 1994. 152 с.

<sup>37</sup> Словник української мови: В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

<sup>38</sup> Словник української мови: В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

<sup>39</sup> Словник української мови: В 11-ти томах. / АН УРСР. Інститут мовознавства; за ред. І. К. Білодіда. К.: Наукова думка, 1970–1980.

have any illusions about Ukrainization: “do not idealize our state. It’s a kind of pro-forma for now. The Moscovians hold the whole power and we pray for not to find ourselves being a part of “yedina, niedielima” one day. Who is going to protect Ukrainian interests when the country is ruled by “alien people”? “The army will get organized but what if against us?”<sup>40</sup>. Although being in status of fake freedom (Grabovsky would say in this case, unfree freedom) the ones, who strongly believed in *svoboda* created scientific-cultural phenomenon of 20-s. With this period, we associate a "terminological explosion", where we draw attention to the dictionaries of Ukrainian military terminology being a component of the political lexicon, which have been codified on a scientific basis for the first time.

In “Practical Russian-Ukrainian Dictionary for the Military” published in 1924, the Ukrainian corresponding words *volia*, *vilnist* (freedom) were provided referring to the Russian registered *svoboda* and to the derivatives *svobodny*, *vilnoliubny* corresponded Ukrainian *vilny*, *vilnoliubny*<sup>41</sup>. We can assume that the synonymic range in the Ukrainian part of the dictionary is preserved with the only difference – instead of the word *svoboda* it actualized the word *vilnist*. In the “Russian-Ukrainian Dictionary of the Military Terminology” by S and O. Yakubski published in 1928 the Russian *volia* correlates with the Ukrainian *volia*, *svoboda*<sup>42</sup> and on the basis of the stem of the word *volia* derived semantically specialized *vilny* “vilno” (“at ease” military command), *vilnonaimany* (a recruit) and term-combinations *vilny biy* (free fight), *vilni rukhy* (free movements)<sup>43</sup>. This socially and linguistically meaningful lexicographic work does not capture *svoboda* in the register of politonyms because of the reasons that do not depend on the will of the authors. The reason consists in potentially laid political content of the word *svoboda* which influenced the combinability and connotations of this word in both Russian and Ukrainian, compare: *vypuskat na svobodu* – *vypuskatu na voliu* (to liberate); *demokraticheskiye svobody* – *demokratychni svobody* (democratic liberties); *lishat svobody* – *pozavliaty voli* (to deprive of freedom, imprison); *politicheskkiye svobody* – *politychni svobody* (political liberties); *prishla svoboda* – *pryishla volia* (*svoboda*) (freedom has come),

<sup>40</sup> Листи Євгена Тимченка до Володимира Гнатюка *Записки НТШ. Праці філологічної секції*. Львів, 1992, Т. 224.

<sup>41</sup> Бурячок А., Демський М., Якимович Б. Російсько-український словник для військовиків. Київ-Львів: Варта, 1995.

<sup>42</sup> С. та О. Якубські Російсько-Український словник військової термінології. Київ: 1928.

<sup>43</sup> С. та О. Якубські Російсько-Український словник військової термінології. Київ: 1928.

*svoboda voli* – *svoboda voli* (freedom of will), *svoboda lichnosti* – *svoboda osoby* (personal freedom), *chriezmiernaya svoboda* – *nadmirna vilnist* (excessive freedom)<sup>44</sup>.

Despite the obvious synonymic relations of *volia* and *svoboda* the difference in their connotation is obvious: while the word *volia* is used in word combinations with both positive content (*vypuskaty na voliu* (to liberate)) and negative (*pozbavliaty voli* (to deprive of freedom, imprison; *nadmirna vilnist* (excessive freedom)), the word combinations with the component *svoboda* bear exclusively “positive” connotations. The difference is in the pragmatic (emotional-connotative) coloring of the words *volia* and *svoboda*, their combinability may help to differentiate these terms as it occurred to the Russian language, where the concept *svoboda* was politicized much earlier than in Ukrainian. Plural form of the noun with supporting adjectival attributes-qualifiers indicates political significance as well. However, lexicographically these terminological combinations were provided only in 80-s of XX century in “Russian-Ukrainian Dictionary” (the edition of 1984), though the notion *civil liberties* was known for the political discourse much earlier. The actualization of this notion can be observed in the content represented by the author of the first legal dictionary K. Levytsky: “When our people came to freedom and first civil liberties near Austria (1848) they did not have national advocates and due to this defenselessness they were prone to great loss in every part of their life”. “German-Ukrainian Legal Dictionary (494 pages) was published in 1920 in Vienna, where such civil freedoms as freedom of speech and freedom of the press functioned in terms of civil society. The “Russian-Ukrainian Dictionary of the Military Terminology” by S. and O. Yakubski was published in 1928 in terms of “permissive” freedom, when Bolsheviks proclaimed Ukrainization, but Soviet censorship might have considered the subtle mentioning of civil liberties to be subversive movement. When the echo of the Liberation Movement of 1917-1921 for the Ukrainian state has not yet calmed down, such a politically ambitious concept was clearly not included in the scenario of Bolshevik Ukrainization, as it caused “wrong thoughts” – too freedom-loving and too Ukrainian. In this case “struggle with class enemies” was simplified: no word – no notion, no idea, and no cognition. After all, human

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<sup>44</sup> Бурячок А., Демський М., Якимович Б. Російсько-український словник для військовиків. Київ-Львів: Варта, 1995.



knowledge begins with the word. It means: without an adequate denunciation of political reality it could not have become its adequate reflection.

It was quite difficult for *svoboda* to get “registration” in the dictionary because the editors S. and O. Yakubski could not help feeling the ideological suffocation and persecution before the shameful trial over the Union for the Liberation of Ukraine (1929). Dozens of prominent scholars, public-political and state figures including S. and O. Yakubsky were soon repressed and physically destroyed. Ukrainianization was replaced by Russification.

The essence is to substitute the process of thinking for its imitation, free-thinking – with a primitive and manipulatively-centered collective thinking, a communist “yedinomyслиye”. Stereotyping and unification of thinking was based on political dictionary full of ideologic words for instance *komunistychnye budivnytstvo* (communistic establishment), *moralny kodeks budivnyka komunizmu* (moral codex of a communist developer), *suspilni blaha* (social benefits), *okryleni uspikhamy trudiashchi* (workers inspired by the success), *entuziasm narodu* (people’s enthusiasm), *virnist partiyi* (loyalty to the party), *peremozhna khoda komunizmu* (the victorious course of communism) etc. the Soviet political dictionary could not rid of the taste of fake ideology during the so called perebudova (Perestroika), when the notion *svoboda* acquired allegedly new content according to the proclaimed “socialism with a new face”.

The *road of the victorious course of communism* was being marked by famines, repressions, millions of murdered peoples, destroyed lives... Of course, in a totalitarian society, it would be naive to expect the development of a national conceptual sphere, particularly the part which is verbalized in the language picture of the world. Even though the national conceptual sphere was functionally reduced and in some segments (military and religious) completely blocked due to deprivation of external stimuli for the military and spiritual world, their ethnic space, national freedom demonstrated viability. It accumulated national spirit which supports *will for freedom*. This interaction comes from the existential sufficiency of *national spirit* that according to W. Humboldt and Hegel integrates ideal and ordinary, present and past, workaday and historic<sup>45</sup>.

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<sup>45</sup> Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

## CONCLUSIONS

There are no doubts that national spirit plays the leading role in the development of the spiritual structure of a human or nation. Its influence is deep and universal; it is comprehensive, though we cannot define it directly. Its essence is “the particular level of transcendental reality, which unites nation into spiritual unity, and is the sense of its spiritual development, the reveal of its mentality, its uniqueness as biospiritual phenomenon. National spirit as a transcendental layer is structured in different forms of culture – art, science, folklore, music, concentrated in various forms of national activity: from political to physical, syncretized with the spiritual nature of a human...”<sup>46</sup>. This substance is far from being ephemeral and turns out to be the generator of the development of every self-sufficient (sovereign) nation: if there is national spirit, nation becomes the subject of history; if there is not any or it was lost the nation is doomed to be the object.

National spirit was revealed especially distinctly in the crucial for the nation periods – during the struggles for the statehood. Therefore, the concept *national spirit* is a constant of the concept *svoboda*. Ukrainian philosopher Serhiy Krymsky underlines: “The spirit is coming out through the history of a nation: starting from its genesis as ethic phenomenon – to the establishing of political community of the civil society. Ukrainian people having found strength to overcome all the historical drama were strengthening their fortitude with the specific mentality. The starting point of this mentality was the idea of fatherland holiness, God’s Excellency of their land, respect for their mother-Ukraine”<sup>47</sup>. These accents shift the dimensions of *svoboda* conceptualization not only as a political category but also a moral-ethic one.

## SUMMARY

The article is devoted to the evolution of the semantics of the concept liberty, freedom as basic components sphere. On the basis of the cognitive-discursive approach it is enlightened their significative filling, cultural and spiritual consequence in the being of the conceptual personality (man or national community). That’s why it is taken into consideration the triad of these components: political, moral-ethical, spiritual.

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<sup>46</sup> Федик О. Мова як духовний адекват світу. Львів: В-во „Місіонер”, 2000. 299 с.

<sup>47</sup> Кримський С. Під сигнатурою Софії. К., 2008. 367 с.

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